



DISCOVER NEAR WEST INDYS TRANSFORMATIONAL IMPACT FELLOWSHIP

TWO-YEAR EVALUATION REPORT (2016-2017) (Draft)





IUPUI

OFFICE OF COMMUNITY ENGAGEMENT
Family, School and Neighborhood Engagement

This evaluation was conducted by the
IUPUI Office of Community Engagement
Family, School, and Neighborhood Engagement

Under the supervision of Discover West Indys

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EXECUTIVE SUMMARY

In April 2016, Discover West Indys contacted the IUPUI Office of Community Engagement to develop a strategy for evaluating Bryan Fonseca's Transformational Impact Fellowship (TIF) with the Arts Council. The program would be implemented during 2016 and 2017 in four neighborhoods of the Near West of Indianapolis.

The agreement between Discover Near West Indys and IUPUI established that Discover Near West Indys would discuss and approve the evaluation plan; collect the required data according to the evaluation plan, and provide the evaluation team with data and reports to inform results. The IUPUI Office of Community Engagement would provide Near West Indys with the evaluation plan; analyze the data provided by Near West Indys, and report on program results by December 2017.

This report gathers information collected by Discover Near West Indys and additional information gathered through interviews and document review conducted by the IUPUI-OCE to inform about the program outputs and short-term outcomes, and lessons learned from implementation.

Summary of Findings

1. Throughout the two years of implementation, the program produced cultural and arts events in a number that **surpassed the expected goals**. The Transformational Impact Fellowship performers reached healthcare patients at the Eskenazi West Side Clinic and engaged Near West residents through street festivals, performances in libraries and schools, and conducted workshops and arts classes for children and adults. In two years (2016-2017), the program produced:
 - Nine play performances: 6 Folk Tales and two performances, one with children of the fall class and the other with adults (Duchess of Stringtown-two nights).
 - Two community Festivals (Flow Festival) during the summer of 2016 and 2017. These community festivals included activities for families and children and presented artists, among them:
 - Three dance performances (One of them in the National Night Out in Hawthorne neighborhood)
 - Two mime performances (One of them in the National Night Out in Hawthorne neighborhood)
 - 20 kid's workshops with invited artists in Indy Convergence. Two class series in spring and fall.
 - Participating artists in 3 art walk hosted by Indy Convergence.
 - Participating artists in the Open Mic Nights-Night Out
 - Additionally, Discover Near West Indys conducted more than ten rehearsal sessions.
2. More than 30 artists (musicians, painters, dancers, theater performance actors, and writers) participated in the events coordinated by Discover Near West Indys
3. Collaboration has been the cornerstone for the successful development of this program. Discover Near West Indys built collaborations with artists, arts organizations, community

organizations, and local businesses to facilitate the implementation of the Transformational Impact Fellowship programming and capitalized on already existing assets in the community as a catalytic force to bring art into the Near West. The TIF is associated with other organizations in the neighborhood to provide a wider range of services to the community while strengthening other organizations' capacities.

4. Available data suggest a growing interest in cultural events in the Near West, indicated by the number of attending residents to the events produced by Discover Near West Indys, as in kid workshops. Further information is required to determine the amount of growth and the reach of the program to diversified audiences.
5. Survey results suggest that the goals pursued by the Transformational Impact Fellowship (TIF) in the Near West are aligned with the Near West residents' needs and interests, as 93.4% of the respondents expressed that they would like to attend more arts-related events in the neighborhood. More surveys are needed to reach a representative portion of the whole population of Near West residents.
6. The TIF was intentional in exposing the neighborhood's cultural richness, producing a diversity of events representing the neighborhood's historical and ethnic roots through dances, music, folk tales, and theater performances. A large proportion of respondents expressed their desire to learn about other cultures (94%). According to the attendees to the Near West Flow Festival (2017), diversity and cultural richness were considered by a high proportion of respondents to be the most appreciated qualities of the Near West.
7. The interview with one of the residents in Hawthorne suggests that the TIF can create a higher sense of safety in the population because it helps to increase social awareness.

Major Challenges

1. Communication: Communication with neighborhood organizations and schools somehow affected the programming and promotion of neighborhood events.
2. Community participation: Participation was uneven, depending on the neighborhood. Neighborhoods with a greater level of organization were more likely to participate more in the events programmed by the TIF.
3. Promotion: another challenge was promotion and getting the word out soon enough so that neighbors had time to make arrangements to attend.

Recommendations

To increase sustainability:

4. *Deepen collaborations with other arts and community organizations:* Relationship building, inter-agency collaboration, and opening to other networks that offer a wide variety of links and referrals should be used as critical tools for success and should be part of the expected outcomes resulting from the implementation of this program. The natural evolution of these collaborations is developing solid partnerships with local artists that have a history in the neighborhood and can contribute to responding to community needs and interests appropriately.
5. *Deepen community ownership and participation:* The more the community is involved in the production and implementation of program activities, the higher their ownership, commitment, and support to the program will positively affect sustainability.

6. *Communicate success:* Be intentional about permanently communicating success to the community and potential funders strengthening the use of different media, and always evaluating and communicating the program's results to stakeholders.
7. *Continue celebrating diversity:* The program must ensure that its programming reaches the diversity of the population in the Near West and must be able to show that it effectively reaches all the intended audience
8. *Work to build capacities in the community:* Intentionally build capabilities in the community while increasing participation. Critical capacity development should strengthen community leadership and civic engagement to support the structures and linkages needed to keep the program up and to run and ensure program results' sustainability. This requires going back to the original idea of conducting workshops on community activism and other activities aimed towards increasing civic engagement. The evolution towards creating theatre to affect social change through civic interaction (Teatro Campesino) has not yet been fully explored in this period of the grant.

To strengthen evaluation:

1. *Involve the evaluation team in collecting baseline data:* involve the evaluation team in developing and administering data collection instruments and techniques.
2. *Plan for Annual Reports:* Annual reports force to systematize information and program monitoring. Annual evaluations are also crucial to long-term assessment.
3. *Stick to a data collection plan:* Discuss with the evaluation team a data collection plan that is workable and specifies approach, metrics, periods for gathering data, data collection tools, and sources of information. Thoroughly discuss potential challenges for data collection and involve the evaluation team throughout the grant's implementation, not just at the end.
4. *Appoint a staff member to be the contact person with the evaluation team:* One of the problems the evaluation team had was not finding the right person to discuss the evaluation plan with after the appointed person left the project. We recommend selecting one person as the only contact with the evaluation team and inform when this person is replaced.

INTRODUCTION

This report presents the results of the evaluation of Discover Near West Indys, one of the two Transformational Impact Fellowship programs under the Arts Council of Indianapolis and Bryan Fonseca, with the funding support of Lilly Endowment Inc.

The Transformational Impact Fellowship Program awarded a \$100,000, two-year fellowships to place professional artists at the forefront of community development in Indianapolis. The program was implemented in four neighborhoods of the Near West of Indianapolis. Discover Near West Indys is an outgrowth of Bryan Fonseca's Transformational Impact Fellowship. Featuring bilingual artists, Discover Near West Indys brought during 2016, and 2017 free arts programs, including visual arts workshops, theatre performances, and dance and music performances to the Near West Indianapolis neighborhoods of Haughville, Hawthorne, Stringtown, and We Care. The program's first goal was to build bridges between resident communities by using diverse artistic disciplines to illustrate the shared experiences and history of residents from different cultures—additionally, the program intended to bring the arts to the Near Westside. By the time of the application for this grant, the four neighborhoods were completely devoided of any resident artistic company (of any discipline), performance space, or museum and/or gallery.

Assessment and evaluation are key to the success of this program. Following the 2016-2017 pilot, we present a comprehensive review of the program and its potential to impact the community. This document reports on the main outputs and short-term outcomes of the Transformational Impact Fellowship in the Near Westside and captures information about best practices and lessons learned that could help improve the implementation and evaluation of the program in the next three years.

THE NEAR WESTSIDE OF INDIANAPOLIS

The Near Westside includes the River West intersection of the four neighborhoods surrounding West Michigan Street. The River West area was given in 2014 a Great Place designation as part of the Great Places 2020 initiative to transform strategic places in Marion County neighborhoods into dynamic centers of culture, commerce, and community. The development of the River West links to a larger vision for Indianapolis and aligns with the City's Plan 2020, which calls for urban villages across Indianapolis. One of the "Big Ideas" sustained in the River West Strategic Plan is to "Develop a branding and storytelling program that highlights River West and the neighborhood's diverse culture".

The four neighborhoods together have a population of 11,985 residents, 52.6% of which live in Haughville. The neighborhood is diverse in history, ethnicities, cultures, and generations. This program's target community is almost equally populated by Latinos, African Americans, and Caucasian residents. More than 36 percent of the Near Westside population are African Americans, almost 43 percent are Caucasian, and 17 percent are other races. Two of Near Westside neighborhoods have large proportions of Latino residents, Hawthorne (41.4%), and We Care (49.9%). Thirty percent of the Near West population is under 18 years old, and 7.3 percent is over 65 years old.

The neighborhood presents economic and social challenges. Almost 85 percent of the neighborhood households have an income below \$50,000, and more than 36 percent of the population over 25 years do not have a high school diploma. Public safety is also a demanding issue. In 2016, the total per 1000

Population Under 18 years, the juvenile crime rate in Near Westside was higher than Marion County's (32.7 and 16.3 respectively). Violent crimes per 1000 population rate are 41.8%.

With the Transformational Impact Fellowship, Discover West Indys and the Arts Council brought about new cultural programming to bring the community together and celebrate its culture and diversity. With this project, Bryan Fonseca hopes to help create a permanent art scene in the Near Westside while helping all three cultures to understand and learn from one another. The program seeks to build on neighborhood strengths and cultural and generational diversity to create avenues to connectedness, participation, and cross-cultural communication while paving the way to social change.

DISCOVER NEAR WEST INDYS

Discover Near West Indys created a Mobile Cultural Center to perform in the Near West neighborhoods of Indianapolis: Haughville, Hawthorne, Stringtown, and We Care capable of operating and presenting programs in open fields and indoor locations representing the following disciplines: theatre, dance, music, visual arts, and programming to improve civic engagement. The idea of the Mobile Cultural Center was also used to accommodate exhibitions, classes/seminars, and other non-performance-based activities.

The program was implemented with many partners, including Haughville Library, schools, businesses, the Westside Community Development Corporation, Nopal Cultural, Indy Convergence, the Indianapolis Department of Parks and Recreation, the Near West Collaborative, and others to accomplish its goals. The program was intended to start with interviews with people from the selected communities and then write the pieces to be performed and conduct workshops on community activism starting June through December of 2016 and 2017.

The activities were oriented to the accomplishment of the following goals:

Program Goals

Expected products:

- The program was expected to produce 20 presentations of plays, five dance/music presentations, three music concerts, five workshops focusing on visual arts (kids), and six community engagement seminars/work sessions.

Short term Goals:

- Entertain and engage the community
- Attract public involvement
- Promote cross-cultural engagement
- Promote cultural pride and sharing

Mid-term Goals:

- Build capacities for community leadership and community activism
- Build bridges between communities
- Build sustainability for the program

Long-term Goals:

- Decrease crime rates
- Cleaner streets
- Increase economic investment in the community
- Increase neighborhood development opportunities

The following logic model shows how the Transformational Impact Fellowship was supposed to operate in the short, middle, and long term.

Program Logic Model

Inputs	Activities	Outputs	Short & Mid-term Outcomes	Long term Outcomes
<ul style="list-style-type: none"> • Mobile Cultural Center • Partners, sponsors, funders • Neighborhood associations • Participants/Attendants • Artists, staff • Community builders • Community organizations and programs 	<ul style="list-style-type: none"> • Operation of the Mobile Cultural Center • Production, presentation and conduction of plays and music/dance presentations, music concerts, workshops focusing on visual arts, community engagement seminars, and other community activities. • Celebration of community festivals 	<ul style="list-style-type: none"> • Arts-related activities completed • Number of participating artists • Increased cross-cultural participation • Increasing levels of participation in/attendance to activities developed • High levels of residents' satisfaction and sense of well-being 	<ul style="list-style-type: none"> • Increased community involvement in arts-related activities • Increased cross-cultural engagement • Increased cultural pride and sharing • Improved civic engagement and leadership skills • Increased community activism • More unified community 	<ul style="list-style-type: none"> • Increased neighborhood safety and quality of life. • Increased likelihood of revitalization of the Near West

Expected Long Term Effects

Community-based arts can be used to catalyze and support community development. A growing body of research shows the importance of community-based arts and cultural programs to educate, inspire, and build communities. Discover Near West Indys is a community-based arts program that seeks long term results connected to people's increased civic engagement, leadership skills, and cross-cultural engagement. Besides, the program expects to improve the community's quality of life by revitalizing and making the neighborhood an attractive and safe place to live in.

The underlying theory is that the increasing participation of residents, both in co-creating and attending arts events and workshops on community activism, can promote leadership, social inclusion, value sharing and social capital, and help build pride and unity in a community helping to decrease crime. This contributes to creating an environment that attracts visitors, new residents, and consequently new investments in the neighborhoods. In short, the program is based on the hypothesis that arts can positively impact community life in the long term.

This hypothesis is supported by previous experiences and research on the field. Among the several advantages, community-based arts programs have been found to contribute to motivate and inform individual and community decision-making in health issues (Pleasant, Quadros, Pereira-Leon and Cabe, 2014), build social capital (Jeannotte, 2003), revitalize neighborhoods (Goss, 2000), and empower marginalized youths to become agents of community change (Ersing, 2009). Participation in arts-related activities is expected to positively impact social inclusion by providing a space for expressing and sharing social values (Long et al. 2002; Barraket, 2005) and bringing together people from diverse backgrounds (Lowe, 2000), eventually reducing crime incidence. Notably, Lowe identified the emergence of social bonds of solidarity and collective identity that occurred due to bringing neighborhood residents together through community art to address social issues.

EVALUATION PURPOSE AND SCOPE

In April 2016, Discover West Indys contacted the IUPUI Office of Community Engagement to develop a strategy for evaluating Discover Near West Indys. The agreement between Discover Near West Indys and IUPUI established that Discover Near West Indys would discuss and approve the evaluation plan; collect the required data according to the evaluation plan, and provide the evaluation team with data and reports the program performance that could be useful to inform results. The IUPUI Office of Community Engagement would provide Near West Indys with a plan for the final evaluation of the project; analyze the data collected by Near West Indys, and report on program results by December 2017.

Based on this agreement, IUPUI presented an evaluation plan that included the main evaluation objectives, identification of project results, evaluation framework and metrics, detailed data collection plan, and reporting guidelines. The original plan was simplified halfway based on conversations with Bryan Fonseca and his team and the difficulties with data collection activities as initially programmed.

The evaluation framework presented here derives from the latest version approved by Discover Near West Indys in October 2016. It has been adjusted to reflect the program's current status, presenting information mainly about program outputs and short-term outcomes.

Evaluation Objectives

The evaluation meets the following objectives:

1. Assess the outputs as well as the short-term outcomes of the program
2. Gain knowledge about unintended results and causes
3. Guide best practices for future development of the program

Evaluation Questions

The following questions were addressed during the evaluation process:

Output	• What are the outputs of the program?
Evaluation	• Has the program been effective in accomplishing its activities as programmed? • Is the program relevant to residents' needs and interests?

	<ul style="list-style-type: none"> • What were the challenges faced during program implementation?
Outcomes Evaluation	<ul style="list-style-type: none"> • How has program implementation influenced cross-cultural and community engagement? • Has the perception of neighborhood safety changed over the life of the program? • How has program implementation influenced community sense of identity and cultural pride? • What are the best practices learned from this program? • Are program results sustainable?

Metrics

The evaluation used a case study and mixed approach that allowed for a more comprehensive understanding of the program implementation and results. The framework in Table 1 (next page) was used to provide an organized view of the qualitative and quantitative evaluation metrics used to measure the program's results and effects (Table 1). As observed later, some of the indicators presented in in this table were not measured due to difficulties in the collection of the data.

Table 1. Evaluation Metrics

OUTPUTS	QUANTITY (WHAT)	QUALITY (HOW)
	# and type of community activities # of presentations # of dance/music presentations # of music concerts # of workshops focusing on visual arts # of community engagement seminars # participants per type of activity and neighborhood Characteristics of participants per activity (age, gender, ethnics, residency) and neighborhood # participants per type of involvement (direct or as audience) in each activity # Collaborative initiatives and partnerships that emerged during program implementation Resident satisfaction # of residents participating in neighborhood cleanups and other organized social/political activism activities # of residents participating in the creation of community art # of residents participating in the development of the Unity Festival	% of activities accomplished by type % and types of activities involving residents from different neighborhoods % of stakeholders that give a good evaluation to the activities where they participated % of residents who want an increase of arts-related programming
OUTCOMES	IS ANYONE BETTER OFF?	
<i>Participants</i>	Self-satisfaction, enjoyment Increased sense of well-being Perception that there are more opportunities to get involved in community art-based activities	
<i>Neighborhoods</i>	Increased arts-related programming Increased community involvement in arts-related activities Increased cultural pride and sharing	

	Improved civic engagement/community activism Increased cross-cultural engagement More unified community Reduction of crime and delinquency Increased propensity of residents to participate in or create arts Resident perception of change in: Quality of life (safety, cleanliness, opportunities for recreation, tolerance, etc.), increased cross-cultural relationships community identity; vitality Improved community image Increased property values Increased economic vitality/ Increased funding from Near West based organizations
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Data gathering

There were some challenges in gathering all the necessary data for the evaluation. There were interruptions in tracking and monitoring the program's implementation, and the communication between the IUPUI evaluation team and Discovery West Indys was temporarily interrupted when the person appointed to connect with the evaluation team - Courtney Shelburne- left Discovery West Indys early in the process. IUPUI met with DWI at the end of 2016 to simplify the evaluation strategy. The evaluation team created a tool to keep track of all the cultural events and adjusted the metrics to make them more realistic and useful. Though it was agreed at the time to organize focus groups and interviews with residents and artists, the program's dynamic of implementation made it difficult. However, Discovery West Indys managed to survey some of the residents attending the two Flow Fests, art classes, and community meetings. They provided a comprehensive list of all the events produced between 2016 and 2017.

This report's sources of data were: surveys to residents and open interviews with the program director Bryan Fonseca, the artistic director of a partner organization, a resident of the community (community leader), and a participating artist. Additionally, the evaluation team conducted an online search of all the articles, documents, and videos related to the Transformational Impact Fellowship, Discover Wrest Indys, and reviewed the online reports to LISC where program results have been documented. This allowed us to create a picture of the results of this two-year grant from the Arts Council.

The data collected was partial in many occasions. Table 2 shows the data effectively collected, method and source.

Table 2. Data Collected

FREQUENCY	MEASUREMENT	DATA COLLECTION METHOD	DATA SOURCE
At the end of each activity	<ul style="list-style-type: none"> • # participants per type of activity and neighborhood • % of participants who want an increase of arts-related programming • Participating artists 	Doc Review Survey	Program records Participants Program Staff
End of program	<ul style="list-style-type: none"> • # and type of events produced • # of cross-cultural events • Total # of participating artists • % of activities accomplished according to programming • Stakeholder opinion of the program • Recommendations for improvement • Collaborations/partnerships • Community Participation • Relevance of the program to community • Perceived changes in the community 	Document review Interviews	Organizers/Staff Program Records Staff, Artists, Residents

Data Analysis

Available data was analyzed using mainly descriptive statistics (frequencies). Interviews were analyzed using content analysis. The information obtained from different sources was compared and integrated into the report.

EVALUATION FINDINGS

Program outputs

Arts-related activities and events

From June 2016 through December 2017 a team of multicultural, bilingual team of artists and community organizers engaged residents in artistic and civic engagement activities to create connections to the similarities between residents' cultures in the Near West. Throughout these two years, the program produced and/or participated in several events **surpassing the expected goals**. The Transformational Impact Fellowship performers reached area healthcare patients at the Eskenazi West Side Clinic and engaged Near West residents through street festivals, performances in libraries and schools, and workshops and arts classes for children and adults.

In total, in the two year period, thanks to the Transformational Impact Fellowship Grant in collaboration with Indy Convergence and other local artists and organizations, residents of the Near West could enjoy the following arts-related events:

- Nine play performances: 6 Folk Tales and two performances, one with children of the fall class and the other with adults (Duchess of Stringtown-two nights).
- Two community Festivals (Flow Festival) during the summer of 2016 and 2017. These community festivals included activities for families and children and presented artists.
- Three dance performances (One of them in the National Night Out in Hawthorne neighborhood)
- Two mime performances (One of them in the National Night Out in Hawthorne neighborhood)
- 20 kid's workshops with invited artists in Indy Convergence. Two class series in spring and fall.
- Participating artists and support to 3 art walks hosted by Indy Convergence.
- Participating artists in the Open Mic Nights-Night Out
- Additionally, Discover West Indys conducted more than ten reading and rehearsal sessions.



The program started with interviews with people from the selected communities. Findings were used to develop stories about the heritage that were transformed and presented back to the neighbors in plays, tales, and dances.

Folk Tales –Leyenda- was a touring show. Folk Tales represent cultures through stories presented to the neighbors to increase understanding and learning from each other. Discover Near West Indys Folk Tales focused on how storytelling is essential to all cultures in sharing who we are collectively and as individuals. Folk Tales was written by team member and playwright Tom Horan and is based on conversations with community members about what folk stories they were told growing up. Though neighbors did not directly participate in writing the story, folk stories were very successful in bringing

together three distinct cultures (African American, Latino, Appalachian) and raised the interest of the audience to be very much open and receptive to not just telling the Anglo narrative. The folk tales were taken to the schools and to churches and community centers and presented in some outdoor events like the Flow Fest and the night out festival coordinated by the neighborhood association.

During the first year of implementation, Fonseca noticed that the short program *Leyenda* was not working as expected. His team re-evaluated the situation and started new programming to target kids through art classes.

The **workshops for kids** are a ten-week sessions classes for children of all ages in many areas of the arts and housed in Indy Convergence. Children were reached out through the neighborhood association newsletters and by putting up flyers in the neighborhood. The first cycle of workshops in 2016 received children mainly from Haugville, Hawthorne, Eagledale, and We Care. Children from Speedway, Fairfax, Washington, Decatur, Avon, and Walson Park also attended occasionally. Students came from different schools: Saint Anthony's, Christel Academy West, George Washington Carver, Stephen Foster, Stephen Decatur, and others. The class attendance in the workshops was lower in the first cycle. At first, the classes were five or six, and eventually after the continuation of the classes into the second group of sessions over the fall, more children attended. As Bryan explained to us:

... those parents who really liked having their kids there spread the word and now we consistently have ten as a number in the groups and they consistently attend well. Also, for the longest time it was different classes in different disciplines.



During the fall, children worked together in creating a project that they presented at the end of the classes, which in the opinion of Fonseca, may have "contributed to much better general attendance because they knew that they had to perform at the end". The first set of classes also contemplated a performance at the Flow Fest. The presentation at the end of the fall classes was much better structured and was included in the programming.

For the final presentation, the fall class series took the kids through developing their favorite fairy tale and original script into a short play. On September 28, it was announced that the children selected a Fairy Tale that was "a fun twist to the classic Three Little Pigs, challenging what we know about the "Big Bad Wolf". With an attendance of 23, The **Friendly Wolf**, was presented on December 16, 2017.

YouTube: <http://bit.ly/2CfPlac>

What do children learn in workshops? Our interviewed artist Cathy Morris (violinist), thinks that the workshops teach children more than just arts. Children in these workshops learn how to work in a group, and care for each other. They also learn self-awareness and how to collaborate. As she expressed,

"What we are trying to do is to nurture compassion so that we all have good neighbors that can help themselves and be nice to each other".

The New Cycle of classes for kids starting in February 2018 will include classes on film making and journalism in partnership with a Latino community station in Indiana.



Children developed papier mâché masks with Luis Oliva



Daniel Del Real brought a wooden toy-building class to 24 students in 4th-6th grades

In addition to the children's play *The Friendly Wolf*, **The Duchess of Stringtown** became one of the most important and successful productions of the Transformational Impact Fellowship. The play is about a specific story in a particular time in the history of Stringtown. It is about a woman known best as The Duchess of Stringtown, a brothel owner, and how her business interfered with the annexation of Stringtown.

A poster for the play "The Duchess of Stringtown". The top half features a silhouette of a town skyline with a church steeple and utility poles against a dark background. Below this, the title "The Duchess of Stringtown" is written in a large, elegant, cursive font. Underneath the title, there is a line of text: "Sex, Money, Politics... and Mystery. An Original Play based on Real Indianapolis History". The main body of the poster is white with black text. It says: "Adapted by Toni Press Coffman. Based on an idea and extensive research by Michelle Jones and Anastazia Schmid. Directed by Gigi Jennewein." Below that, it states: "Performances will be December 22nd & 23rd, 2017 at 7:30pm Hosted by Indy Convergence (2611 West Michigan Street)". A red banner across the middle says: "TICKETS ARE ONLY \$10! FREE ADMISSION AVAILABLE FOR ALL NEAR WEST RESIDENTS!". At the bottom, it says: "Visit: discovernearwestindys.org or call 317-635-2361 for more information". There are several logos at the bottom, including "INDY CONVERGENCE", "ARTS COUNCIL OF INDIANAPOLIS", "TRANSFORMATIONAL IMPACT FELLOWSHIP", and "WEST END THEATRE".

The Duchess of Stringtown was initially written by Michelle Jones and Anastazia Schmid, and directed by Gigi Jennewein. It was presented on December 22 and 23, with 154 people attending; 74 on December 22 (performance + creative conversation), and 80 on December 23 (just performance). The show sold out on Friday 22. See related news: Indy Star (<http://indy.st/2CjOquI>) and New York Times (<http://nyti.ms/2waKpXc>).



The Friendly Wolf Fall Class students



The Duchess of Stringtown cast and crew

Indy Convergence hosted the Art Walks with the support of Discover West Indys. These events brought Westside artists' work to the community involving not only visual arts but also other arts. Our interviewee Gary Opp (resident) thinks that art walks "...brought in [to the Near West] different cultures perspectives and ideas that had not been brought into the neighborhood before". For example, the May art walk was brought in La Sardina pop-up gallery and hosted a Forward Motion concert at Indy Convergence. The Indianapolis artist Warren Seal's work was featured at Indy Convergence, Near West resident Juan Tiscareno was featured at La Sardina, and four other Near West artists were in the Art Alley.

The **Flow Fests** took place during the summer of 2016 and 2017. The first Flow Fest took place on the Near West side of Indianapolis on Saturday, July 9, 2016, from 3-8 pm on Central State Mansion grounds (202 Steeples Blvd.). The second Flow Fest on August 12, 2017, was combined with Near West Festival and it became the Near West Flow Fest. The event took place on W Michigan Street from Holmes to King, in the River West Art Alley, and in Haughville Park.

The First Festival invited local performers including The Tides, Soundz of Santana, The Underhills, Native Sun, Cathy Morris, Eric Salazar of Classical Music Indy, Know No Stranger, NoExit, Sancocho Dance Company, Juggler Vinny Carter, Luis Oliva of Teatro Circolo, and more.

Other amenities included free yoga classes in both Spanish and English by Tree House Yoga, exploration of the medical history and local lore at Indiana Medical History Museum, once the center of research at Indiana's Central State psychiatric hospital, tours of the beautiful and Historic Central State Mansion, food and drinks.



Here are some of the impressions about the Flow Fest 2016:

Thank you for the opportunity for me to participate. It was a great event. It exceeded all my expectation. The format was great, weather was great, location was great and the music was second to none. – Judge Smith, Judge's BBQ

Congratulations on what I thought was a highly successful Flow Festival!

Looking from the outside in, the day seemed to flow well between the acts. I thought the event was very well organized, which benefited the attendees' overall engagement. I saw youth, adults, and elders all widely smiling during my time at the Flow Festival. The people I observed were talking with each other, eating, drinking, participating in the day's activities, or simply sitting back and enjoying the performances. Well done!



The second Flow Fest included Music/Dance performances (Modus Dance Theatre, Metzli Cultural, George and the Dragon, Mariel Greenlee); Music mini-concerts (Roj Mahal, Cathy Morris, Jon Strahl band, Tim Brickley, Soundz of Santana-Band); Visual Art/Abstract painting (Latoya Marlin; and Circus performances/classes (NoExit, Taylor Martin, Luis Oliva, Know no Stranger).

Gary Opp and Bryan Fonseca agreed that although attendance at the 2017 Near West Flow Fest was better than 2016, the Flow Fest section in 2017 was not as well attended as in 2016. As explained by Gary, the Near West Flow Fest spread too far; while part of the event was happening on Michigan St., the Flow Fest was on Haughville Park and "there was too much of a disconnect between the two events." In terms of participation, both interviewees agree that there was more participation from people in the neighborhood in 2016. This perception was also shared by one of the participant artists.

For the 2018 Flow Fest, members of the community actively participated in the planning of the event and addressed the challenges found in 2017 in terms of communication and advertising to spread the word sooner.

The specific information about the events and dates, location, and the number of attendees is shown in the following tables 3 to 11:

Table 3. Folk Tales		Neighborhood	Attendance
March 16, 2016	West Park Christian Church, 24 N. Addison St., The Discover Near West Indys team joined residents of Hawthorne at their monthly Neighborhood Association Meeting. They performed a short folk story program for the adults and children. This program was	Hawthorne	Unknown

	an excerpt of <i>Leyenda</i> , the play written by Tom Horan and performed at the Phoenix Theatre.		
August 9, 2016	Folk Tales Performance- Cross-cultural folklore. 1899 Venue - Flow Fest	Hawthorne	50+
Sept. 6, 2016	Cross-cultural folklore. Transformational Impact Fellowship performance at Eskenazi Health West Side Clinic		25
Sept. 26, 2016	Cross-cultural folklore. Transformational Impact Fellowship theatrical performance at Christel House Academy West		325 students
Dec. 16, 2016	Cross-cultural folklore. Transformational Impact Fellowship theatrical performance at IPS Wendell Phillips School # 63	Haughville	140
Dec. 20, 2016	Cross-cultural folklore. Transformational Impact Fellowship theatrical performance at St Anthony school	Haughville	125

Table 4. Community Festivals		Neighborhood	Attendance
August 9, 2016	Flow Fest at Central Greens, partnering with the Indiana Medical History Museum. The event included multiple theatrical and musical performance, kids' areas, food and artisan vendors, activities, etc. Central State/1899 Venue.	Hawthorne	1250
Aug 12 2017	River West Flow Fest hosted in collaboration with Bryan Fonseca, the Transformational Impact Grant and Phoenix Theatre. The event took place on W Michigan Street from Holmes to King, in the River West Art Alley, and in Haughville Park.	Haughville	Unknown

Table 5. Dance Performances		Neighborhood	Attendance
June 26, 2016	Church performance "Folk Tales" + Sancocho Dance group performed and taught children about different rhythms & drums.	Haughville	20 Children
August 2, 2016	National Night Out. Sancocho Performance-Music/dance. Most Near West neighborhoods held events for National Night Out. Hawthorne Community Center	Hawthorne (Hawthorne Park)	Unknown
Sept. 3, 2016	Sancocho performance- Music/dance. 1899 Venue	Hawthorne	Unknown

Table 6. Dance, Visual Arts and Theater Performances		Neighborhood	Attendance
Dec 16, 2017	The Friendly Wolf: Fall Class Final Performance- Indy Convergence. Fall Class students worked on their original script, The Friendly Wolf, based on the classic story of The Three Little Pigs YouTube: http://bit.ly/2CfPlac	River West	23
Dec 22 & 23, 2017	Presentation of the The Duchess of Stringtown, an original play written by Michelle Jones and Anastazia Schmid, adapted by Toni Press Coffman. Based on the	River West	154 (first night 80 &

idea and extensive research by Michelle Jones and Anastazia Schmid. Directed by Gigi Jennewein. Inspired by Indianapolis history, the play tells the story of a woman known best as The Duchess of Stringtown and how her business interfered with the annexation of Stringtown. Related news in Indy Star: http://indy.st/2CjOquI and New York Times: http://nyti.ms/2waKpXc	second night 74) Friday Night -22- was SOLD OUT!
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Table 7. Mime Performances and Masks		Neighborhood	Attendance
July 23, 2017	Mime performance and masks at Haughville library. Luis Oliva performed his miming clown routine & making masks with LaToya Marlin.	Haughville	20 children (2 to 12 years old)
August 2, 2016	National Night Out. Luis Oliva Performance-Mime/clown. Most Near West neighborhoods held events for National Night Out. Hawthorne Community Center	Hawthorne (Hawthorne Park)	Unknown

Table 8. Open Mic Nights-Night Out Events		Neighborhood	Attendance
July 29, 2017	Open Mic Night on Saturday at Indy Convergence (2611 West Michigan Street). This evening was the second Open Mic Night at Indy Convergence and ties to the Storytelling Project as part of Indy Convergence's Creative Placemaking proposal for River West.	River West	Unknown

Table 9. Kids Workshops-Arts Classes		Attendance
October 12, 2016	Arts Class: Abstract Toys. Hawthorne Community Ctr, featuring Daniel Del Real. During the schools' Fall Break, Daniel Del Real brought a wooden toy-building class to 24 students in 4th-6th grades. The children learned about Latin artist, Joaquin Torres Garcia.	35 students in 4th-6th grades
Nov. 29, 2016	Potawatomi Culture and Pastel Art creation workshop at Haughville Library	Unknown
March 3, 2017	Workshop for kids: Mime-Luis Olivo	2
March 18, 2017	Workshop for kids: Violins- With Cathy, the children experienced a musical listening zoo, blues kazoo jam session, and actually played violins. To finish they drew pictures of the many different kinds of violins	8
March 25	Workshop for kids: Art. La Toya Marlin Teaches Abstract Art. LaToya guided the children on how-to create a unique abstract piece using painter's tape on a canvas and set them free to paint with many colors	6
April 1	Workshop for kids: Circus. First TIF circus skills class with Luis Oliva.	4-5
April 8	Workshop for kids: Windchimes with LaToya Marlin. Children used paper cups, sting, ribbon and many, many beads to create rainbow-colored wind chimes.	4-5
April 15	Workshop for kids: Jean Arnold. The children wrote, and acted in two short plays on Saturday; "George and the Dragon" and "The Emperor's New Clothes."	4-5

April 22	Workshop for kids: Violins and jazz	4-5
April 29	Workshop for kids: Masks	4-5
May 6	Workshop for kids: Masks. Children started on and developed papier mâché masks like Luis Olivo in two weeks.	4-5
May 13	Workshop for kids: Improv dance. Tanner Hronek led children through movement that was slow and fast, music that was happy and sad, movement that was dragon-like and like knights and princesses – bringing characters to life through movement	4-5
May 20	Workshop for kids: Singing class. Local actor and musician, Keith Potts, shared with the kids some fun folk songs, singalongs and even a bit of music theory	4-5
May 27	Workshop for kids: Drums and violins with Cathy and Ernest	4-5
June 3	Workshop: Movement. "Move Your Brain" Day with Heidi Keller Phillips. Children learned to create dance from everyday gestures.	4-5
June 10	Workshop for kids: Afro-Caribbean dance with Sancocho's Iris Rosa Santiago	4-5
June 17	Workshop for kids: Papel picado. Beatriz Vasquez	4-5
June 24	Workshop for kids: Music and Blues with Cathy Morris	4-5
July 1	Workshop for kids: Dance with Dance Kaleidoscope's Mariel Greenlee	4-5
July 8	Workshop for kids: Visual Arts with LaToya Marlin	4-5
July 15	Workshop for kids: Circus and Mime with Luis Oliva	4-5
July 22	Workshop for kids: Dancing with Mariel Greenlee	4-5
July 29	Workshop for kids: Acting with Jean Arnold	4-5
	Workshop for kids: Dancing and Prep Flow Fest with Mariel Greenlee and Jean Arnold. Children performed "George and the Dragon" at Flow Fest	4-5
Sep 23- Dec 9	MAGIC AND MAYHEM: First workshop of a series of ten conducted during the fall (<i>September 23 to December 9</i>). Students met every Saturday to bring a fairy tale of the student's choosing to the stage in an all new production at the end of the workshops. Classes were from 9-11am at Indy Convergence on West Michigan Street. Leading instructor" Jordan Schwartz	10

Table 10. Art Walks		Neighborhood	Attendance
Nov 18, 2016	Indy Convergence's River West Art Walk. Indy Convergence hosted the River West Art Walk, featuring the work of Alan Kitchen and other west side artists and with refreshments available at Super Tortas Restaurant.	River West	Unknown
May 12, 2017	Indy Convergence hosted Art Walk in River West on May 12. The May art walk activated La Sardina pop-up gallery in the building where Super Tortas is located, the Art Alley off of Michigan Street and hosted a Forward Motion concert at Indy Convergence. Indianapolis artist Warren Seal's work was featured at Indy Convergence, Near West resident Juan Tiscareno at La Sardina and four other Near West artists in the Art Alley.	River West	Unknown
June 16, 2017	Indy Convergence hosted Art Walk in River West	River West	Unknown

Table 11. Rehearsals-Readings		Neighborhood	Attendance
July 9, 2016	Folk Tales Performance-Trial performance- Phoenix Back Lot	Chatham Arch	10
Apr. 9, 2017	First reading: Duchess of Stringtown- Indy Convergence	River West	18
Sep 17, 2017	Second reading: Duchess of Stringtown- Phoenix Theater	Chatham Arch	N/A
Sep 25, 2017	First reading: Claude McNeal poems- Phoenix Theater	Chatham Arch	N/A
Nov 27, 2017	Second reading: Claude McNeal poems- Phoenix Theater	Chatham Arch	N/A
Nov 19 to Dec 22	Duchess of Stringtown rehearsals- Phoenix Theater/Indy Convergence	Chatham Arch/River West	N/A

Participating Artists

Following is the list of the artists that participated in the different events produced by Discover West Indys:

<i>Performing and Visual Arts</i>	<i>Artist</i>
Musicians/Bands	Cathy Morris Roj Mahal Jon Strahl band Tim Brickley, Soundz of Santana-Band Native Sun The Tides-Band The Underhills-Folk group Eric Salazar of Classical Music Indy
Singing	Keith Potts
Painting/Visual Arts	Latoya Marlin Sarah Tirey
Mime/Circus	Luis Oliva of Teatro Circolo NoExit Taylor Martin Know no Strangers Vinny Carter
Dance/Movement	Tanner Hronek Metzli Cultural George and the Dragon Mariel Greenlee Heidi Keller Phillips Sancocho Dance Company
Theater performing actors	Jean Arnold Alvin Morrison Paeton Chavis
Writers/	Michelle Jones

Script writers	Anastazia Schmid Tom Horan
Manual arts	Beatriz Vasquez Daniel del Real
Theater	Phoenix Theater Modus Dance Theatre

Collaboration and Synergy

In 2017, the team of Discover West Indys registered important interactions with community organizations and Indy Convergence, as can be noted in the two tables in the next page. Bryan Fonseca has been attending community meetings since the beginning of the grant, creating collaborations with artists, organizations, government agencies, higher education institutions, and local businesses. In the first year of implementation of the program, it was reported partnerships and collaborations with more than 30 artists, organizations, and businesses in the Near West. In 2016 Discover Near West Indys also created a partnership with IUPUI Arts & Humanities Institute to help develop a toolbox for art-based organization research and evaluations.

Meetings with community organizations have helped to open efficient lines of communication and collaboration with the community. Since the first year of implementation of the grant, Fonseca and the other staff of the program have attended neighborhood association meetings and connected with other local organizations and individuals to build a network of relationships for the program. One of the connections that have grown stronger in 2017 is the connection with Indy Convergence (Robert Negrón).

Bryan Fonseca's relationship with Indy Convergence started before the Transformational Impact Fellowship, turning into more concrete plans one year after the grant was awarded. "...the first year went by and we were in constant contact and watching some of the great stuff he was doing, and we had a booth at the flow fest. As we entered into the second year of Transformational Impact, the door started to open and he identified us as one of the arts organizations that could be a kind of an anchor here, and he could work with." (Robert Negrón, Artistic Director of Indy Convergence)

The collaboration has been beneficial for both organizations. It has helped Indy Convergence strengthen its programming around arts-related events and co-host many of the events conducted by Discover West Indys. As Fonseca expressed in the interview:

I think that from the organizational point of view, our connection with and support with Indy Convergence in their programming and in bringing our programming into their space helped to present much more regularity in programming that they were able to do. We doubled their programming efforts, and so that has raised the visibility in the neighborhood.

Bryan identified Indy Convergence as one of the arts organizations that could be an anchor in the Near Westside and that he could work with. "[Fonseca] found ways to support us on what we were doing and that really helped us as we were getting in our feet..." "It definitely sped up our programming that we want to develop. It brought resources into our company to building ourselves to do more robust programming" (Negrón, Indy Convergence).

The kids workshops helped Indy Convergence identify people and programming in the future without having to put resources and funds into this search.

Negron added that "The way [Bryan] used the TIF was very smart, and he was really doubling down on things that were already happening and creating some new things along the way, too...using it as a force multiplier for what was already happening..."

Community Engagement Meetings		Neighborhood	Attendance
Feb. 7, 2017	Community Meeting: Stringtown	Stringtown	N/A
Feb 27 2017	Community Meeting: We Care	We Care	N/A
March 20, 2017	Community Meeting: Hawthorne	Hawthorne	N/A
Oct. 18, 2017	Community Meeting: Near West Town Hall Meeting	Haughville (Christamore House)	N/A
Nov. 4, 2017	LISC Presentation about the River Station in the Near West neighborhood along the White River.		N/A
Nov 14, 2017	Meeting at the Christamore House 502 N Tremont.	Haughville	N/A

Planning Activities		Neighborhood	Attendance
May 23, 2016	Members of the Discover Near West Indys team met to brainstorm and learn more about the community!		N/A
Jan. 1, 2017	Spring class planning: Indy Convergence meeting	River West	N/A
Jan. 25, 2017	Spring class planning: Indy Convergence meeting	River West	N/A
Jan. 28, 2017	Spring class planning: Indy Convergence meeting	River West	N/A
Feb. 24 2017	Duchess of Stringtown production meeting	Chatham Arch	N/A
March 10, 2017	Duchess of Stringtown production meeting	Chatham Arch	N/A
Apr 4, 2017	Spring class planning: Indy Convergence meeting	River West	N/A
Oct. 5, 2017	Location scouting for amphitheater. Meeting with Indy Convergence to start planning for a new performance venue for White River		N/A
	Duchess of Stringtown production meeting		N/A
Nov 10, 2017	Meeting at Indy Convergence (2611 W Michigan Street) with the community for the 2018 planning		N/A

During the interview, Negron also commented of the importance of the collaborative work with Bryan Fonseca as a catalyst for the work of other organizations and for bringing in more artistic events to the Near West. Some of the organizations that participated in the first Flow Festival considered that this type of events add value to their organizations, as we see in the following citations that appeared for the first time in a first-year report:

*"*Many thanks* to you both for inviting the museum to participate in the Flow Fest. We hope to have added an interesting dimension to the event; it certainly was great for us, as we had something like 700 visitors come through our building! I was able to catch the end of the festival and I really enjoyed the performance about Indianapolis, the one with the overhead projector!" – Elizabeth Nelson, **Indiana Medical History Museum***

*"Congratulations on the Event! When I asked people who came to the Library table, if they had a library card, many people said that they were from the surrounding counties but I did have people that said they visited Pike, Nora, Irvington and Eagle libraries. I am not sure what promotion you used. It reached them somehow." Nancy Mobley, **Haughville Library***

*Thank you for including Classical Music Indy in Flow Fest. Personally, I was very pleased with the amount of people who entered the 1899 building to hear me perform. The response from the crowd was very positive. As you know, one of our goals (and one of my own personal goals) is to make classical music more of a regular part of daily life. By bringing **Classical Music Indy** into the fold and allowing us to perform amidst theatrical artists and musicians of all genres you helped us take one more step towards our goal. Again, I am very pleased with the response from the audience during CMI's performance. We generally don't get hecklers or anything like that, but the crowd was in a special mood to enjoy the classical music performance. The atmosphere of your festival must have put them in a very open (happy/engaged) mindset." – Eric Salazar, **Classical Music Indy***

The collaboration between Discovery West Indys and Indy Convergence will extend years ahead, as both organizations put together a plan to create an amphitheater and a floating stage with programming starting in 2019. When asked how he see this collaboration going in the next 5-10 years, Negrón expressed that:

We hope to keep building. We are going to start doing perhaps two residencies a year. We have artists coming for long term residencies. We have one arriving in a couple of weeks that will be here for three months. As we step more on our feet we will become more of a reproducing entity... having another theater, resources and spaces to basically help plug in other artists coming is huge and helps raise the amount of equity contracts coming to Indianapolis. ...as we develop more housing in the area we hope to help other small companies and hopefully some of the companies [Fonseca] working with, as they try to produce more equity shows, providing housing to equity contracts as they're coming through. So hopefully, as we get in our feet we can get back to some of the things he's working on too. But really, the sky is the limit. Having this space available for the programming he has in the Westside and just continuing to grow the relationship that we already started... we are really very excited about continuing this relationship and be able to be a resource to everything that is going on in Indianapolis.

Fonseca has been working to bring other major arts organizations to the near west side. Although it may not happen during the course of this grant, they have laid ground work for it. As an example, the Indianapolis Shakespeare Festival that was set in the white river in the summertime was moved to this side of the river and will become a near west program to do programming through the summer, spring, and fall, adding to other kinds of classes and programming in the neighborhood.

Short and Mid-Term Outcomes: Benefits to the Near West Community

The main short-term goals of the grant are to entertain and engage the community; attract public involvement; promote cross-cultural engagement, and promote cultural pride and sharing.

In the mid-term, the program expects to build capacities for community leadership and community activism, build bridges between communities and build sustainability for the program and its results.

Long-term outcomes are not considered in this report. As expressed by Bryan Fonseca, these changes cannot be observed over a short period of two years. However, following the logic of outputs and outcomes in the logic model we can determine the presence of specific indicators that may show that the program is building the blocks to long-term changes in the community.

Relevance to community needs and interests

For this report, we could not collect specific information about residents' level of satisfaction with the events organized by Discover Near West Indys throughout the two years of implementation. Instead, we use the growth of participation of the community in cultural and arts events. Data shows increased participation, specifically in workshops and community festivals, and high attendance levels to the Duchess of Stringtown (the last event of the grant). These growing numbers show increased interest in arts and higher levels of organization, communication, and information exchange with the community.

During 2016 and 2017, 138 short survey responses were collected in different events (Festivals, presentations, and arts classes) and community meetings. The population surveyed were distributed as follows:

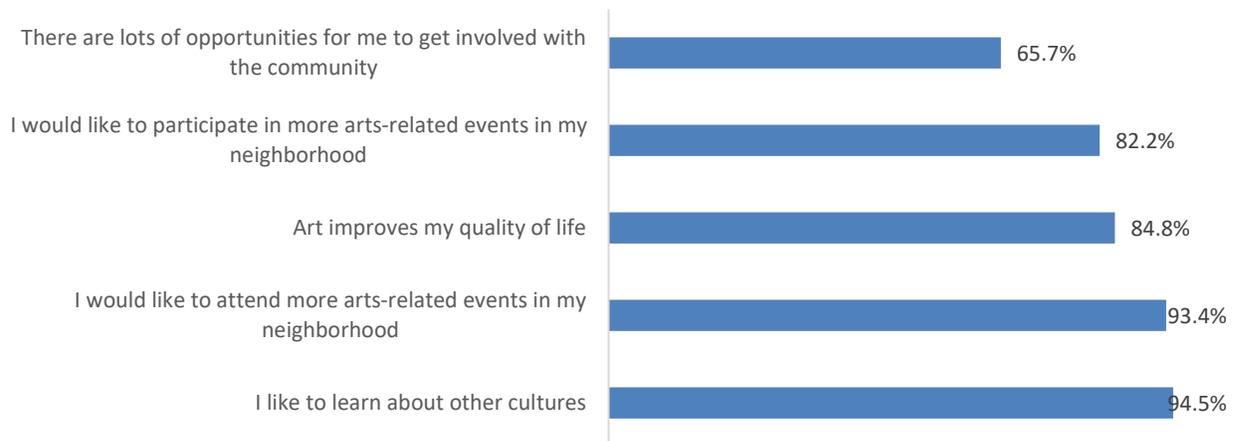
Neighborhood	TOTALS
Haughville	47
Unspecified	51
Hawthorne	22
We Care	11
Stringtown	2
Eagledale	1
Watson Park	1
Northwest	1
South Side	1
Warren	1
Total	138

Although this is not a representative sample of the population in the four neighborhoods (only small groups of attendants to the events produced by Discover Near West Indys), we can use some of the information collected to partially show if the population is interested in arts programming in the Near West.

It is expected that the cultural experience brought by the Transformational Impact Fellowship slowly increases the interest of the Near Westside residents in performance, visual, and other creative arts. We

asked residents their opinions about their participation in cultural activities in the neighborhood to understand how the program responded to their interests and determine if they would enjoy the arts.

According to survey results, almost 85 percent of the respondents consider that art improves their quality of life, and 82 percent would like to participate in more arts-related activities (82%). Attending arts-related activities is also something that a large proportion of the respondents is very fond of (93%), in contrast, only 65 percent consider that there are enough opportunities in their neighborhoods to get involved with the community, which reveals a great opportunity for the expansion of the TIF.



Several people from outside the neighborhood and Near West residents responded coming to the Near West to enjoy the art events, the live bands, and the events for children. Parents in the workshops for kids, embrace the opportunity to have this kind of activities to engage their children with the arts and hope to see more developing in the future.

Although these results do not apply to all Near West residents, results suggest **relevance of the program to community interests** and, to a certain extent, **community enthusiasm** towards arts and community involvement.

Cultivating and celebrating the culture and history of the Near West

Discover Near West Indys produced multiples events intended to celebrate the culture and history of Indiana and the Near West. Among them, dance groups and bands, theater productions, Folk Tales, and workshops. To name just a few:

- Folk Tales: The Discover Near West Indys team joined residents to perform a short folk story program for the adults and children. This program was an excerpt of Leyenda, the play written by Tom Horan and performed at the Phoenix Theatre. The play is based on Latino folk tales and is performed partly in Spanish. Artists were able to network with many residents who were willing to share their own folk stories so that the playwright could develop future programs in Near West.



Phoenix: Leyenda.



Meztli Cultural

- Meztli Cultural, a group that promotes diversity and cross-cultural interactions through art, music, and dance projects that celebrate traditional Mexican heritage.

- The Underhills, a six-piece acoustic folk group based in Bloomington, Indiana that performed at the Flow Fest.
- Sancocho Dance Company that taught children about different rhythms and drums and performed several times Afro-Caribbean dances with Iris Rosa Santiago, dancer and professor in the department of African American and African Diaspora Studies and Director of the African American Dance Company.



The Underhills



Daniel del Real at Hawthorne

- Daniel Del Real, the artist who introduced children to the work of the Latino artist Joaquin Torres Garcia.
- The Duchess of Stringtown, a one-act play based on historical research that shows a time in the history of Stringtown of debates for power, sex and money. The play has an undeniable neighborhood relevance and social value.

The effect of this activities on cross-cultural relationships was beyond this evaluation's scope; however, one of the most interesting results of the survey is the large proportion of respondents that expressed their desire to learn about other cultures (94%). In the survey, many respondents considered that the mixture of people and cultures in the neighborhood is a positive feature they like. Furthermore, diversity and cultural richness were the most appreciated qualities.

In this sense, survey results also suggest a certain **sense of identity and cultural pride** in being a culturally rich community. It is unknown if this sense of identity has been slowly growing thanks to Discover Near West Indys in showing the cultural diversity of the neighborhood through dances, folk tales, musicals and other events, or if this feeling was already engrained in the community. For sure, the recognition of other cultures and the interest to learn about them may be the first step to strengthening **cross-cultural relationships** in the neighborhood.

Perceived sense of safety

To measure changes in variables associated with reducing crime and delinquency, property values, and economic vitality, we must compare data before and after program implementation. One way to measure crime reduction is by comparing before (2015-16) and after (2017-18) crime statistics and determine how much of the change (if any) is attributable to the program. However, although the pretest crime rates are available, 2017 crime rates have not yet been published. Besides, the neighborhood is developing multiple programs promoted by other agencies with the potential to affect vitality and livability. Identifying the sole effects of the TIF would require a deeper analysis.

Crime can also be a perception of an issue that affects their safety and quality of life. The aforementioned survey results point to lack of safety and vitality as the main issues in the Near West. In order of frequency, the most common listed issues in the neighborhood were:

- Crime/violence/drug consumption issues (31)
- Cleanliness (12)
- Destroyed/Abandoned buildings (9)
- Lack of art/entertainment events (9)

Based on these results, during the interview with one of the residents of Hawthorne, we asked how did he think the activities of the Transformational Impact Fellowship would affect the safety in the neighborhood. He responded:

... Connie Higgins who is our crime-watch person in Hawthorne, specifically talked about how she thought that having these events in the neighborhood that brought neighbors together was really good, because you see the people living in your neighborhood and you know who is there (and who is not from there). So even though they may not bring people closer together, we do have that connection with someone who lives there and if they happen to walk down the street we know that person. So she was trying to make the point that just getting people out to know each other brought people closer together and make [the neighborhood] a safer place.

It is possible to say then that although the TIF events have not necessarily connected people, they have helped to increase awareness about other neighbors making the neighborhood a safer place. This relationship needs to be explored further.

MAJOR CHALLENGES AND LESSONS LEARNED

Communication

In the interviews with both Bryan Fonseca and Gary Opp (community leader), we learned that communication was one of the main issues faced during the first stages of this project. As Fonseca explained during the interview, they "could not find the right person in many cases to come and approve the performance. "...And I don't think is just because they did not want the programming; it's just that we couldn't find the right person to approve it". Although the situation with community centers was not the same across all four neighborhoods, it seems that regularly attending the neighborhood associations' meetings has helped improved communications and made it easier to involve residents in the planning of the next steps of the project.

According to Fonseca, schools were very difficult to work with. Schools, in particular, receive several external offers of arts programs for children; therefore, building a good relationship with principals is fundamental. Creating a good channel of communications with schools can help expand this program to the youngest populations. However, Fonseca believes that communicating with parents is also key to attendance. Classes are on Saturday mornings, and parents stay there for the most part. Parents need to feel comfortable with the program, so finding better ways to communicate with them is key to the program.

Community Participation

Participation did not occur equally in the four neighborhoods. When asked about the neighborhoods with higher participation levels, Fonseca told us that Hawthorne, Haughville would be second and then Stringtown. Contact with people from We Care was scarce.

Communication and the level of organization of the neighborhood are important to participation. According to Gary Opp, people in the community (Hawthorne) have been very open to participating, people put out the word diligently, and they show up to all events. In the multiple events that Fonseca and his team organized, it was interesting for them to find that the neighborhoods where events were more attended were the most organized, and neighborhoods where people from the community care and are all involved vs. neighborhoods where only the organizers and two or three people attended.

In Hawthorne, the neighborhood organization is trying to be very inclusive. They put out bilingual flyers, bilingual messages, and newsletters, which might not be the case in other neighborhoods where the proportion of Latinos is lower. Unfortunately, as Gary explains, it's still the Caucasians that are participating, organizing, and volunteering. Right now, they are making efforts to have people come out and participate and have Spanish-speaking people in the neighborhood to increase messaging, advertising, and giving the word out for these events among the Hispanic community.

Gary thinks that this project is going to be more ingrained in the culture of the community as it progresses. They are already planning the third year's festival. Now they have a basic structure that has been developing for the last two years, and they have started to plan early before the beginning of the next year. They have formed the livability task force that is going to play a major role in the organization of any event for the Near West. They are also adjusting the timing for the Flow Fest to an earlier time. In the past, when the event was after 3:00 pm, he said, food vendors did alright but not as good as they wanted to.

Promotion

According to Gary resident of Hawthorne, another problem was promotion and getting the word out soon enough so that neighbors had time to make arrangements. Many times there was not enough promotion put into the events ahead of time. Gary told us that the "neighborhoods needed to be more involved from the beginning in the organization of the events, because they get organized by the organizers and then brought to the community months later." Down the line, neighborhood organizations need to know earlier in the process to get the information out to everyone in the community. As he says, "...the capacity building needs to happen ahead of the event...so that we can push the organization and the promotion and advertising and give it to the rest of the community... that is beneficial to vendors, communities and people that come, and beneficial to people that are invested in building the community, and the leaders of the neighborhood."

There have been conversations between neighbors about team-building exercises and capacity building and planning with the Latino community. Neighbors have come with ideas about having a program over Indy Convergence for team-building exercises and education on what it takes to build a community and how to approach neighbors effectively involving them in the programming.

RECOMMENDATIONS FOR PROGRAM SUSTAINABILITY

Sustainability is the "capacity of a project to continue its existence and functioning beyond its end" (DiVa Consortium, 2011, p.5). A project is sustainable if, after funding ends, "relevant results are pursued, and products are maintained or developed" (p.5). Literature also shows that sustainability may be influenced by the capacity of a project to make results visible and relevant to stakeholders keeping them involved and committed to project success (Alexander et al., 2003; Devane, 2007; DiVa Consortium, 2011; Shea, 2011); effective leadership (Johnson et al., 2004; Scheirer, 2005; Shea, 2011); active participation of target populations in the project (DiVa Consortium, 2011); availability of resources and a clear sense of direction (Devane, 2007; DiVa Consortium, 2011; Shea, 2011); and the capacity of establishing connections among the leading institution, local funders, and community members (Sadof, Boschert, Brandt & Motyl, 2006).

Based on these findings, we propose the following recommendations to strengthen the sustainability of this project in the Near West.

9. **Deepen collaborations with other art and community organizations:** Collaboration has been the cornerstone for the successful development of this program. The transformational Impact Fellowship is built on community assets and associated with other organizations in the neighborhood to provide a broader range of services to the community while strengthening the capacities of other organizations. Relationship building, inter-agency collaboration, and opening to networks that offer a wide variety of links and referrals should be used as critical tools for success and should be part of the expected outcomes resulting from the implementation of this program (Cleveland, 2005). The natural evolution of these collaborations is developing strong partnerships that appropriately respond to community needs and interests.
10. **Deepen community ownership and participation:** The sustainability of a community project can be influenced by how involved the community is in designing and implementing the project. The more the community is involved in the production and implementation of program activities, the higher their ownership, commitment, and support to the program will positively affect sustainability.
11. **Communicate success:** Literature shows that sustainability may be influenced by a project's capacity to make results visible and relevant to stakeholders, keeping them involved and committed to project success. Be intentional about permanently communicating success to the community and potential funders strengthening the use of different media, and permanently evaluating and communicating the program results.
12. **Continue celebrating diversity:** Diversity is part of the Near West of Indianapolis essence and is in part what justifies the existence of this program as a promoter of cross-cultural relationships and understanding. The Near West is diverse in race, ethnics, culture, and socio-economic status. The program must ensure that its programming reaches the diversity of the population in the Near West and be able to show that it effectively reaches all the intended audience.
13. **Work to build capacities in the community:** Besides aligning with the community needs and interests in the Near West, the program must intentionally build capabilities in the community while increasing participation. Critical capacity development needs are arts skills and community leadership and engagement to support the structures and linkages needed to keep the program running and championing the program. This requires going back to the original idea of conducting workshops on community activism and other activities aimed towards increasing civic engagement. The evolution towards creating theatre as a means to affect social change through civic interaction (Teatro Campesino) has not yet been fully explored in this period of the grant.

RECOMMENDATIONS FOR STRENGTHENING PROGRAM EVALUATION

This report may be the first effort to put together all the Transformation Impact Fellowship's accomplishments in the Near Westside of Indianapolis since it started. The report also provides insights about how to strategize future evaluations to respond more closely to the program's characteristics and information needs.

The report has several gaps of information in certain indicators measuring changes in attendance (growth and diversity- race, gender, and neighborhood-per activity). Short-term outcomes were not fully informed either. Indicators like perception of improved well-being, increased sense of security,

cultural pride, civic engagement, leadership skills, cross-cultural engagement, and community activism were only partially informed in the anecdotal data collected through interviews and document review. The data collection gaps are justified by the difficulties in reaching the target populations as sources of information during the different stages of the project and imperfect data collection instruments.

Based on what has been learned so far, and to provide a more comprehensive evaluation report three years from now, we recommend increasing communication with the evaluation team to facilitate data collection and its eventual use for decision-making:

5. Involve the evaluation team in developing data collection instruments and techniques: Part of the baseline data has been collected through document review. However, a more scientific approach is required to collect baseline data directly from the target population (residents) and measure changes three years from now. We recommend involving the evaluation team in developing the evaluation strategy and administration of data collection instruments.
6. Plan for Annual Reports: Annual reports help systematize information and give another meaning to program monitoring. Annual evaluations are also essential to inform end-of-project reporting. Additionally, the adaptive nature of the project requires greater systematization of data gathering to connect outputs and outcomes with the program's activities.
7. Stick to a data collection plan: Discuss with the evaluation team a data collection plan that is workable and specifies approach, metrics, periods for gathering data, data collection tools, and sources of information. Thoroughly discuss potential challenges for data collection and involve the evaluation team throughout the grant's implementation, not just at the end.
8. Appoint a staff member to be the contact person with the evaluation team: One of the problems the evaluation team had was not finding the right person to discuss the evaluation plan with after the appointed person left the project. We recommend selecting one person as the only contact with the evaluation team and inform when this person is replaced.

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APPENDIX 1- SURVEY

Near West Resident Survey

Date: ___ / ___ / ___

Event: _____

What neighborhood do you live in?

- Hawthorne Stringtown Other
 Haughville We Care

Please tell us whether you agree or disagree with the following statements:

	I agree	I disagree	No opinion
There are lots of opportunities for me to get involved with the community			
Art improves my quality of life			
I like to attend arts-related events			
This last year I have attended more than one arts-related event			
Arts-related events allow me to meet and talk to new people			
Arts-related events help learn about other cultures			
These events motivate me to get more involved with the community			
I would like to <i>attend</i> more arts-related events in my neighborhood			
I would like to <i>participate</i> in more arts-related events in my neighborhood			
I feel safe in my neighborhood			

What do you like MOST about your neighborhood? _____

What do you like LEAST about your neighborhood? _____

Thank you for your help!

Results evaluated for the Transformational Impact

