



PAINTING A HEALTHY CITY

The Porch Light Program Replication Manual



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DEAR COMMUNITY STAKEHOLDERS



Arthur C. Evans, Ph.D. Photo Courtesy of DBHIDS.

When I, Arthur, first saw Jane Golden speak in 2007 about the power of murals in Philadelphia, I felt our department had to work with them.

I knew that if our behavioral health system continued to operate in the traditional “black box” way, we would continue to get the same results. We would continue to have the majority of children and adults not accessing services, we would have people coming to treatment one time and never coming back, and we would have people with behavioral health challenges returning to families and communities that did not know how to support the gains people made in treatment. I had a hypothesis that collaborating with the City of Philadelphia Mural Arts Program could be an innovative approach to entrenched issues of stigma and lack of access to treatment.

Eight years later, we cannot believe how this partnership has grown. We have seen first hand how individuals and communities have been positively impacted by this work. Story after story made us realize this really was something special that was making a difference in Philadelphia.

This manual represents a monumental step in our evolution and testament to turning an innovative idea into a rigorous program with a corresponding evaluation. We have presented this work all around the world and people continue to be awestruck and inspired both by the scale and process of this collaboration.

This collaboration has also supported our thinking about how to take a more public health approach to behavioral health. This program is now part of several large-scale public health initiatives we have to educate the



Jane Golden. Photo by Steve Weinik.

broader community, reduce stigma, intervene earlier, and improve community health. This partnership continues to serve as a model for what it means to improve both individual and community health, and the significant role a behavioral health care system and arts organization can take.

When we started the evaluation described in this manual, someone asked, “What would success look like to you?” We responded that if another mental health commissioner called from a different state and asked, “How can I do this in my city?” that would be success.

We hope this manual helps make this goal a reality and can be a useful tool for other communities to consider innovative partnerships that can help improve the mental health and well-being of whole populations.

We would like to thank you for your interest in our collaboration. We hope this manual helps you paint a healthier community wherever you live, work, and play.

Arthur C. Evans, Ph.D.

Commissioner
Philadelphia Department of Behavioral
Health & Intellectual disAbility Services

Jane Golden

Executive Director
City of Philadelphia Mural Arts Program

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BROAD BRUSH STROKES

The Porch Light program is a unique mural-based public health initiative in Philadelphia.

The program is a collaboration between the City of Philadelphia Mural Arts Program and the Philadelphia Department of Behavioral Health and Intellectual Disability Services (DBHIDS), as well as with numerous local artists, mental health consumers, service providers, local funders, and academic partners. Porch Light represents an out-of-the-box approach to address deeply entrenched individual and neighborhood challenges.

This manual provides an overview of the Porch Light program model and its implementation. We describe the program's rationale, phases of implementation, and the participation of various community stakeholders in the co-creation of public murals. Also included is a brief overview of the evaluation conducted in collaboration with our partners from Yale University. A separate report provides further details about the evaluation and its findings.

INTRODUCTION TO PORCH LIGHT

The traditional behavioral health treatment model operates in a type of “black box” in which individuals with behavioral health problems come for treatment and expect to improve¹. We believe that this model is no longer sufficient to meet the needs of individuals in need of publicly funded behavioral health services. Since 2007, we have implemented a public health alternative model, known as the Porch Light program, as an adjunct to behavioral health treatment². This approach provides access to effective behavioral health treatments while

connection and community healing. Since 2010, we have also established academic partnerships to evaluate the program rigorously and to ensure that our efforts address intended outcomes. These collaborations have brought together many different types of stakeholders, including individuals receiving behavioral health services, their families, service providers, the broader community, city government, funders, and academic partners. Working as a team, they represent a powerful catalyst for positive individual and social change to promote wellness².

We have co-created public art that not only seeks to impact the neighborhood physical environment, but becomes a vehicle for personal connection and community healing.

The partnership between Mural Arts and DBHIDS began with *Bridging the Gap*, a project in a Southwest Philadelphia neighborhood that was experiencing tensions between long time African American residents and more recently arrived West African immigrants. DBHIDS believed that direct intervention by behavioral health agencies would only have limited success in overcoming these differences, so both communities were brought together to design and paint a mural that represented a collective story about overcoming conflict and stereotypes, discovering commonalities, accepting differences, and healing. The planning committee included African American and West African community organizers and leaders, who together discussed which images best conveyed the mural theme. These discussions fostered a joint mural-making process in which residents collaborated to tackle neighborhood issues while also working to improve the physical environment. The collaboration also led to further action, as neighbors created a yearly conference to address community concerns. This group continues to meet more than five years after completion of the mural.

also improving the neighborhood environment in which individuals live and receive treatment. Working closely with behavioral health agencies and neighborhoods across Philadelphia, we have co-created public art that not only seeks to impact the neighborhood physical environment, but becomes a vehicle for personal

1 Evans, A. C. (2011). Philadelphia's recovery transformation and the Porch Light Initiative. Presentation at the Biennial Conference of the Society for Community Research and Action, Chicago, IL.

2 Tebes, J. K., Thai, N. D. & Matlin, S. L. (2014). Twenty-first century science as a relational process and a place for community psychology. *American Journal of Community Psychology*, 53, 475–90.



Bridging the Gap © 2008 City of Philadelphia Mural Arts Program / Willis Humphrey, 5741 Woodland Avenue.

Bridging the Gap ignited other collaborative mural projects around the city between Mural Arts and DBHIDS, and led to the establishment of the Porch Light program in 2007. Thus far, Mural Arts and DBHIDS have collaborated on over 20 murals across Philadelphia focused on issues related to wellness, such as substance abuse, faith and spirituality, homelessness, trauma, immigration, war, and community tensions. A central theme for this work has been the importance of having a safe and inviting space to come home to in the darkness: a porch light. Thus, we named this body of work the Porch Light program, as a way to symbolize our intent to create safe havens throughout the city where people can find shelter from mental and emotional challenges.

At the heart of our work has been a desire to give voice to the concerns and experiences of individuals and communities that are often unheard, to increase public awareness of behavioral health issues, and to use the participatory art-making process and the connections it fosters to reduce the stigma of individuals with mental health or substance abuse challenges. The silence, invisibility, and stigma of individuals who experience such challenges, as well as of their family members, are barriers to effective treatment and, ultimately, wellness. Participatory mural-making addresses these issues by having people with and without behavioral health conditions work alongside one another toward a common purpose—the creation of a public mural.



The Color of Your Voice mural dedication, October 3, 2012. Project participants cut the ribbon at the dedication. Photo by Steve Weinik.

THE PORCH LIGHT PROGRAM: A MODEL FOR REPLICATION

The Porch Light program is a model for other cities and communities to consider, one that can also be adapted to local needs. Through our academic partners at Yale University, we have conducted a rigorous multi-year evaluation of the program with support from a local partnership grant from the Robert Wood Johnson Foundation. This grant, which was made possible because of initial support from the Thomas Scattergood Behavioral Health Foundation, also attracted a number of other local funders, including the William Penn Foundation, the Independence Foundation, the Claneil Foundation, the Philadelphia Foundation, and the Patricia Kind Family Foundation. The evaluation included several distressed Philadelphia neighborhoods, and the additional funding enabled us to work in a few of the same neighborhoods for several years as part of the evaluation design. As part of this multi-year project, we also created a program logic model, established

guidelines for program implementation, implemented a pilot program with youth and their parents, and developed this program replication manual. Embedding the mural-making process within an evaluation research design also sharpened our thinking about mural making as a public health practice.

The manual focuses only on implementation of the Porch Light program as evaluated, and not the entire portfolio of Porch Light murals in the Mural Arts and DBHIDS partnership. This component of Porch Light involved four distinct murals installed in Philadelphia neighborhoods: *The Color of Your Voice* by Keir Johnston, Ernel Martinez, and Nina “Lyraspect” Ball, *It Has to Be From Here, Forgotten but Unshaken* by Betsy Casañas, *The North Philadelphia Beacon Project* by James Burns, and *A Healing Home* by Ben Volta. We hope this manual provides others with a foundation for establishing partnerships to create participatory public art in their communities.

PORCH LIGHT TODAY

The Porch Light program has evolved significantly since *Bridging the Gap*. Today the program is a clearly defined department at Mural Arts with a dedicated staff, program design, community outreach strategy, and specific goals. What was once a series of projects with a common behavioral health focus has evolved into a program informed by a public health approach to public art¹. Porch Light continues to be structured around sequential opportunities for engagement among a clearly defined target population of individuals, organizations, and communities. The impetus behind this evolution includes multiple factors: growing appreciation at Mural Arts for a programmatic approach to participatory public art (evidenced by a parallel evolution of the Art Education department and the Restorative Justice department, respectively), interest from external stakeholders in the replication of successful Porch Light projects, and the partnership with Yale University.

PORCH LIGHT GOALS

Porch Light's goals seek to address three areas of impact: **individuals, communities, and the public.**

GOALS TO IMPROVE INDIVIDUAL HEALTH

- Increase access to resources (such as behavioral health, social services)
- Reduce personal stigma
- Develop skills to enhance resilience and recovery (such as: social skills, self-expression, esteem building, problem-solving, abstract thinking, or skills related to making art)

GOALS TO IMPROVE COMMUNITY HEALTH (SUCH AS FAMILY SUPPORT, SOCIAL SUPPORT NETWORK, AND NEIGHBORHOOD COMMUNITY)

- Promote community and social inclusion
- Reduce social stigma
- Improve the neighborhood physical environment
- Improve the neighborhood social environment
- Promote community connectedness

GOALS TO IMPROVE PUBLIC HEALTH

- Increase awareness about mental health and wellness
- Increase attention to determinants of health (such as neighborhood conditions, stigma)
- Use art as a catalyst for individual and social change

¹ Matlin, S. L., Evans, A. C. & Tebes, J. K. (2014). Beauty, connection, healing, and behavioral health: The role of public art in promoting wellness. In: J. Golden & D. Updike (Eds). *Philadelphia Mural Arts @ 30*. (pp. 121-127). Philadelphia: Temple University Press.



THE PORCH LIGHT PROCESS

The Porch Light program follows three sequential phases of implementation as each mural is imagined and executed: *Engage*, *Create*, *Generate*. Some projects may spend more time in one of the phases than others, although for the four projects evaluated for this initiative, all followed this common sequence. These phases are described at length later, but summarized briefly below.

The *Engage* Phase is defined as the initial relationship building process where artists, participants, agency staff, community members, and Mural Arts staff forge connections and understanding. This phase includes many different activities, including: dialogues, poetry writing sessions, community meetings, mural theme discussions, drum circles, textile weaving, collage creation, and discussion of individual and community strengths, challenges, identity, and history. Each artist may approach this phase differently, but the intention of this phase remains the same for every project: to build trust.

The next phase of the Porch Light process is *Create*. Although one might argue that creation weaves throughout all phases of the work, it is in **the *Create* phase** where this becomes the focus. After trust has

been established among the project stakeholders, the artist begins to build a deliberate visual language for the project. This language can be achieved in various ways, such as by having participants trace images, conduct free-hand drawings, or create visual patterns. Participant artwork is compiled, combined, and even layered as the participants, including community members, begins to build a collective vision for the project. During the *Create* stage many stakeholders are involved beyond the Lead Artist and regular program participants. The *Create* phase goes beyond individuals finding their own artistic voice—it is a stage ripe with collaboration, sharing, and growth.

The final phase of the work, *Generate*, brings the work together in the completion of the mural. At the beginning of this phase, the Lead Artist crafts a complete mural image from the imagery developed during the *Create* phase. Porch Light murals range from abstract to portraiture and are representations of the conversations and values of the participating stakeholders. After a series of community design discussions and formal Design Reviews held at Mural Arts to finalize the design, the final mural image takes shape. This specific image is then transformed into a massively scaled image that is hand painted by the many community stakeholders involved in the project. The process by which a mural image is transformed

into a blank mural is a finely honed and technical process closely managed by professionally trained Mural Arts artists and staff. However, it is the program participants and other community stakeholders who complete the act of painting the mural, with any age and skill welcome. It is this stage where the final mural is generated, in addition to the vision and hope of the community.

Through these three stages—*Engage, Create, Generate*—individuals connect with one another, participating organizations are offered the opportunity to change, and community walls in a given neighborhood are replaced with a canvas of diverse, connected, and vibrant voices.

BEYOND THE THREE PHASES

As Porch Light has evolved, Mural Arts has needed to strengthen its organizational capacity to carry out the program. Initially, Porch Light was staffed by a project manager and a department director from another department. Over time, the program grew to become its own department that supports a Porch Light director, project manager, and a workshop coordinator, as well as administrative support, a staff artist, and a number of contracted artists. This staffing pattern is essential for generating the art, tracking project activities, communicating with external stakeholders, sustaining long term partnerships, and engaging the broader public.

A second area of evolution for Porch Light has been the need to invest in broad audience engagement. Porch Light strives to increase awareness of mental health and substance abuse challenges, and to send a positive message about public health and wellness. In doing so, we seek to deepen our impact locally by ensuring that the public can interact with the art and the people behind the art through a variety of ways. The first step

in effective audience engagement has been to visually link all Porch Light murals with stainless steel plaques installed on each completed mural. These plaques describe the mural's artwork, the process of its creation, and the health-related issues addressed by the piece. The plaques are also intended to demystify the art, spark dialogue about the behavioral health issues each mural addresses, and honor the efforts of collaborating stakeholders. By making the murals and the issues they address more accessible, their impact is enhanced.

It is the “Generate” stage where the final mural generated, in addition to the vision and hope of the community.

Finally, Mural Arts has developed a trolley tour for the Porch Light murals called the “Rise and Shine Mural Tour.” This two-hour tour, its name inspired by the *North Philadelphia Beacon Project*, is open to the public and includes a trained tour guide as well as Certified Behavioral Health Peer Specialists, who provide the tour guests with insights into the artwork and the issues illustrated. Initially, the tour was fully subsidized but we learned after the first tour season that charging a nominal rate (\$5) incentivized attendance. By the end of the second season, all tours sold out and Porch Light continues to receive additional requests for private tours each month.



Artist Betsy Casañas. Photo by Dave Tavani.

STRETCHING THE CANVAS

*Foundational theories that inform
the Porch Light program*

The Porch Light program draws on two theoretical foundations: the recovery perspective in behavioral health and a public health perspective.

Recovery refers to a process that encourages individuals to live a purposeful and fulfilling life regardless of mental health, substance abuse, or physical health challenges¹. “Community recovery” refers to strengthening one’s connection to the broader community², including one’s role as citizen³. Factors such as empowerment, hope for the future, connection to others, and a desire to give back to one’s community are among several indicators of recovery⁴.

From public health comes the view that social determinants of health, including individual factors such as knowledge, attitudes, and behaviors, as well as social and economic factors, such as poverty, trauma, racism, resource disparities, and neighborhood conditions, are key factors in health outcomes and inequities⁵. In fact, there is now clear evidence that distressed neighborhoods that are high in poverty, unemployment, and crime, increase residents’ risks for a range of negative health outcomes^{6,7}. As noted in 2010 by the Robert Wood Johnson Foundation Commission to Build a Healthier America (www.commissiononhealth.org), such factors as where people live, where they work, where they learn, and where they play are key determinants of health that must be addressed if we are to be successful in promoting public health.

Porch Light seeks to promote both recovery and public health. The program promotes recovery by providing opportunities for wellness to individuals with mental health and substance abuse challenges who receive behavioral health services. It also addresses the social determinants of health by transforming the physical environment in which community members live and receive services. By providing treatments to individuals with behavioral health conditions while addressing social factors such as their living and working environment, we promote population health and community wellness⁶. The promotion of community wellness is central to Porch Light and represents an important shift in how the national conversation has begun to move beyond simply providing health care services to promoting public health.

1 Davidson, L., Tondora, J., O’Connell, M. J., Kirk, T., Rockholz, P. & Evans, A. C. (2007). Creating a recovery-oriented system of behavioral health care: Moving from concept to reality. *Psychiatric Rehabilitation Journal*, 31, 23–31.

2 Evans, A.C., Lamb. R. & White, W.L. (2013). The community as patient: Recovery-focused community mobilization in Philadelphia, 2005-2012. *Alcoholism Treatment Quarterly*, 31(4), 450–465.

3 Rowe, M. & Pelletier, J. F. (2012). Citizenship: A response to the marginalization of people with mental illnesses. *Journal of Forensic Psychology Practice*, 12, 366–381.

4 Mohatt, N. V., Hunter, B. A., Matlin, S. M., Golden, J., Evans, A. C. & Tebes, J. K. (2015). From recovery-oriented care to public health: Case studies of participatory public art as a pathway to wellness for persons with behavioral health challenges. *Journal of Psychosocial Rehabilitation and Mental Health*.

5 Braveman, P., Egerter & Williams, D. R. (2011). The social determinants of health: Coming of age. *Annual Review of Public Health*, 32, 381–398.

6 Ross, C. E. (2000). Neighborhood disadvantage and adult depression. *Journal of Health and Social Behavior*, issue, 177-187.

7 Silver, E., Mulvey, E. P., & Swanson, J. W. (2002). Neighborhood structural characteristics and mental disorder: Faris and Dunham revisited. *Social Science & Medicine*, 55, 1457-1470.

8 Matlin, S. L., Evans, A. C. & Tebes, J. K. (2014). Beauty, connection, healing, and behavioral health: The role of public art in promoting wellness. In: J. Golden & D. Updike (Eds). *Philadelphia Mural Arts @ 30*. (pp. 121–127). Philadelphia: Temple University Press.

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4 Mohatt, N. V., Hunter, B. A., Matlin, S. M., Golden, J., Evans, A. C. & Tebes, J. K. (2015). From recovery-oriented care to public health: Case studies of participatory public art as a pathway to wellness for persons with behavioral health challenges. *Journal of Psychosocial Rehabilitation and Mental Health*.

5 Braveman, P., Egerter & Williams, D. R. (2011). The social determinants of health: Coming of age. *Annual Review of Public Health*, 32, 381–398.

6 Ross, C. E. (2000). Neighborhood disadvantage and adult depression. *Journal of Health and Social Behavior*, issue, 177-187.

7 Silver, E., Mulvey, E. P., & Swanson, J. W. (2002). Neighborhood structural characteristics and mental disorder: Faris and Dunham revisited. *Social Science & Medicine*, 55, 1457-1470.

8 Matlin, S. L., Evans, A. C. & Tebes, J. K. (2014). Beauty, connection, healing, and behavioral health: The role of public art in promoting wellness. In: J. Golden & D. Updike (Eds). *Philadelphia Mural Arts @ 30*. (pp. 121–127). Philadelphia: Temple University Press.



"Painting a Healthy City" paint day, May 18, 2013. Photo by Steve Weinik.

MIXING THE PAINT

The First Steps in Implementation

The initial steps in Porch Light implementation involve identifying and selecting the agency, the community, and the artists. We describe considerations for each of these below.

SELECTING THE PARTNER AGENCY

Most critical to the success of Porch Light is the selection of a Partner Agency that has the capacity to implement the program. This usually takes place in the Spring prior to Fall program implementation. One step in this process is asking for potential Porch Light partner agencies to complete an application to host the program. The application asks agencies not only to describe the types of services they provide and the populations they serve, but whether their agency mission and culture align with a vision for participatory public art in which they and their clients will engage the broader community. A final part of the application asks agencies to provide letters of support from broader community for their participation. An example of the Porch Light Partner Application can be found in the Appendix starting on page 44.

Central to the selection process is having an agency also complete the Porch Light Agency Readiness Survey. This survey asks agencies to complete a series of questions that help determine the agency's capacity to carry out the program as a full partner site. The survey covers key areas Mural Arts staff must consider when selecting partner sites. These include: the available physical space to host the program, possibilities to install public art, types of services offered at the agency, staff support and leadership, openness to the program, and the agency's connection to the community. The agency's community connection is important because the final product of the work will be to engage the broader community beyond the agency walls. This survey is completed during a site

visit to the agency, which is conducted during the final round of partnership selection interviews. An example of the survey is found in the Appendix on page 48.

SELECTING THE COMMUNITY

Depending on the type of mural envisioned, selection of a Partner Agency may influence the community site where the mural will be installed. For each of the four murals developed in the Porch Light evaluation, the agency location determined the neighborhood selected for mural installation. This does not necessarily need to be the case, as the Porch Light program has installed several murals in neighborhoods outside of a particular agency, such as *Finding the Light Within* by James Burns, *Healing Through Faith and Spirituality* by Joe Brenman, and *Finding Home* by Kathryn Pennepacker and Josh Sarantitis. However, selection of an agency partner can be an important early step in identifying the appropriate neighborhood for a mural.

Other considerations for a mural involve the anticipated community-level impact if a mural is installed. Often, murals are located in distressed Philadelphia neighborhoods, in which the potential positive impact in transforming blighted areas is high. Many such communities offer significant challenges and opportunities for change. Among the considerations taken into account when selecting communities are neighborhood rates of poverty, joblessness, and community violence; the presence or likelihood of expanded city resources that can be leveraged through a mural installation; the location of health and human service agencies that can participate in the program

in collaboration with the main Partner Agency; existing community challenges or tensions that can be addressed through community mobilization for a mural; and the presence of a strong community coalition that may be able to leverage the impact of a mural to initiate and sustain community change.

Mural Arts has a proven track record of identifying and supporting local artists to produce extraordinary murals in collaboration with a community.

SELECTING THE ARTISTS

The final step prior to implementation is selection of the artists to carry out the program. With over 30 years of experience in participatory public art, Mural Arts has a proven track record of identifying and supporting local artists to produce extraordinary murals in collaboration with a community. However, for the Porch Light evaluation, Mural Arts made the artist selection process more explicit because the fit with the overall program design for the evaluation was critical. This process involved an official Request for Proposal and clear guidelines that detailed the goals and values of the Porch Light program, and how the artist would work to meet those guidelines. A copy of the Artist RFQ and Guidelines are included in the Appendix on pages 49 and 50, respectively.

In choosing an artist to lead a Porch Light project, Mural Arts prioritized four qualities:

1) Artists needed to fully embrace the collaborative nature of the Porch Light program. Artists unwilling to approach the art creation process as a joint venture with the program participants and the public-at-large would not be a good fit for the program.

2) Artists needed to be masters of the mural-making process. Past experience managing complex projects with challenging artistic themes was a must.

3) Artists needed to understand the health focus of the program and to agree to work closely with the clinical staff at each agency to share participant successes and challenges. Porch Light strives to enhance the reach and impact of the Partner Agency's services and a close working relationship with agency staff is important in this effort.

4) Artists needed to appreciate the particular challenges many program participants may be facing. Although clinical skills are not necessary to be a Porch Light artist, sensitivity and excellent people-skills are imperative.

It should be noted that the above community, partner, and artist selection procedures continue to be updated to accommodate local needs and circumstances. Although Mural Arts believes that each new project and partnership presents new opportunities to improve this process. This work is dynamic and requires that program implementation remain agile at every stage.



All photos by Steve Weinik, except except bottom row, middle column, which is by Lynn Johnson.



"Painting a Healthy City" paint day, April 27, 2012. Photo by Steve Weinik.

PRIMING THE CANVAS

Exploring the "Engage" Phase



If you were to reduce the *Engage* phase to one word, it would be *relationships*.

Building relationships is central to this phase, especially artists building relationships with participants, partner agencies building relationships with Mural Arts, and participants building relationships with one another. Although relationship building is facilitated by Porch Light’s participatory art process—something that will be described in-depth later—there are several critical steps in the Engage phase that must take place before any art workshops begin. These include:

- Training Partner Agency Staff
- Determining Roles and Responsibilities
- Setting the Program Calendar and Schedule
- Outreach

It has been our experience that uneven or inconsistent implementation of the Engage phase may negatively impact the readiness of the partnership and individual impacts of the program. Thus, efforts to build Partner Agency understanding of the program, to define roles, to create a program calendar, and to conduct outreach are essential in in setting the stage for success.

TRAINING PARTNER AGENCY STAFF

During the initial pilot year, it became apparent that extensive training of agency staff was needed for the Porch Light program to be implemented successfully. Training should focus on:

- Increasing therapists’ investment and understanding in Porch Light,
- Helping therapists refer service recipients to the program,
- Incorporating Porch Light into the agency’s treatment and wellness services, and
- Increasing communication among Mural Arts staff, therapists, and agency administrators.

An important component of training is to provide each therapist or professional staff member with a binder that specifies how to recruit participants into the program, including the use of specific language to describe the program itself. Included in the binder should be images of the workshop process, murals already completed through Mural Arts collaborations, a sample treatment plan that shows how program

participation can align with treatment goals, and any clarification of how the program fits within the agency's services. In addition, it may be helpful to have a Porch Light Lead Artist conduct an art workshop with agency therapists and staff. We have found that this exposes staff to the experience participants are likely to have and helps them gain a more personal connection to the program.

DETERMINING ROLES AND RESPONSIBILITIES

Consistent with what is known about establishing partnerships with agencies that do not typically engage in arts-based work¹, expectations must be made explicit and the major roles and responsibilities of each partner must be clearly defined. One way of doing this is to prepare a Roles and Responsibilities Agreement for the partnership. For the Porch Light program, this agreement detailed the following roles and responsibilities:

DIRECTOR AT PARTNER AGENCY

The champion for the Porch Light program within the Partner Agency. This person understands the “big picture” of how Porch Light fits within the agency's mission and ensures that the agency staff supports the program. This person is the key decision-maker for the Partner Agency in regards to the Porch Light Partnership and attends quarterly in-person team meetings.

PROJECT COORDINATOR AT PARTNER AGENCY

The day-to-day manager of the Porch Light program at the Partner Agency. This person ensures that the art workshop space is ready each week, that any food or paperwork is organized, and that participants are

reminded of the workshop. This person also serves as a crisis manager if needed. This person is in direct contact with the Mural Arts Workshop Coordinator and attends weekly conference calls with the team.

MURAL ARTS WORKSHOP COORDINATOR

The day-to-day coordinator for all Porch Light workshops at all Porch Light sites. This person takes attendance at each art workshop, communicates any program needs to the Project Coordinator at the Partner Agency or Mural Arts staff as needed. Is in direct communication with the Lead Artist and serves as an assistant to the artist during the workshop as needed. Attends weekly team phone calls.

LEAD ARTIST

This person leads the art workshops and mural production. Is a highly trained muralist. Serves as the key Mural Arts representative at each workshop and oversees the engagement efforts of all participants. Reports to the Mural Arts Porch Light Director and attends weekly phone conferences and quarterly in-person meetings.

MURAL ARTS PROJECT STAFF

Consists of the Porch Light Director and the Porch Light Project Manager. Director oversees budget and implementation of the program at all Porch Light sites. Is the lead communicator of the program to all external stakeholders and oversees all Porch Light partnerships. Project Manager oversees the creation and installation of the public art including overseeing supplies and materials ordering. Both attend weekly phone calls and quarterly in-person meetings.

This agreement is used in all Porch Light projects. An example of the Porch Light Roles and Responsibilities Agreement can be found in the Appendix on page 53.

¹ Walker, C. (2004). Arts and Non-arts Partnerships: Opportunities, Challenges, and Strategies. A report on Building Arts Participation sponsored by the Wallace Foundation. Washington, DC: The Urban Institute.

SETTING THE SCHEDULE

Another important component of the Engage phase is setting specific expectations about the program timeline. Partner agencies may not be aware of the length of commitment required so specifying the timeline of tasks is essential. This timeline is developed collaboratively by Mural Arts staff, the Lead Artist, and Partner Agency staff, and includes the following components:

PROGRAM CALENDAR

A program year consists of weekly art workshops, monthly Open Studios, and Community Paint Days. All program components are intended to engage a core group of regularly engaged participants as well as a broad cross-section of community members. The program model described here takes place across an entire year that begins in the Fall. The typical timeline, which can be varied depending on local needs and climate conditions, is as follows: weekly workshops (October—May), Open Studios (March—June), Community Paint Days (late Spring), mural installation and dedication (early Fall).

SCHEDULE

The weekly art workshops are a focused allotment of time when the Lead Artist and core group of participants work together to design and execute the mural. The weekly workshops are hosted at a Partner Agency during a time that works best for a large number of the agency's service recipients and staff. At most of the Porch Light projects in the evaluation, weekly workshops took place around lunch time. This allowed for both staff and service recipients to enjoy the workshop space.

Monthly Open Studios are an opportunity for the public to participate throughout the mural production process. These events enable core participants to engage with the community and for the community to connect with individuals with mental health and substance abuse challenges, thus providing an opportunity for destigmatization of behavioral health

conditions. The monthly Open Studios are held during a time that enables as many community members to attend as possible. The four projects included in the evaluation held Open Studios in the early evenings so as to draw attendance from youth and adults from the community as well as Partner Agency staff, family members, and other agency clients.

Community Paint Days are an opportunity for anyone interested in the mural to participate in the actual painting of the image. Paint Days attract hundreds of participants and are scheduled towards the end of the project when production is in full swing. Each project included in the evaluation held their Paint Days in late Spring and coupled the events with larger community celebrations in order to extend the reach of the project.

Once the calendar and schedule are set, outreach to the broader community and recruitment of participants can begin. A sample program calendar can be found in the Appendix on page 52.

OUTREACH

Outreach is the final step before the mural production process can begin. This process is twofold: outreach to the service recipient community within the Partner Agency and outreach to the broader community for Community Paint Days and Open Studios. Although the outreach stage has a clear start date (once the timeline is set, the Partner Agency staff is trained and both the agency and Mural Arts have a clear understanding of roles and responsibilities), it does not have a clear end date. Outreach continues throughout the program year as Porch Light has an open-enrollment policy; that is, anyone can join the program at any time.

RECRUITING PARTICIPANTS

Outreach to the recipient community became known as the recruitment phase in Porch Light and was a critical step in building trust and rapport. The recruitment of participants takes place a little differently at every Porch Light site. However, there are three types of recruitment that proved effective at the four Porch

Light sites studied in the evaluation: direct recruitment by the Lead Artist, recruitment or referrals by Partner Agency staff, and ongoing recruitment through reminders and raffles.

Direct recruitment by the Lead Artist took place at two Partner Agency sites during the evaluation. In one setting, Lead Artist James Burns led a group conversation during a staff and service recipient meeting. He explained his artistic process and goals for the project as well as a sampling of his past work. He then took questions from the group and invited anyone interested to attend a workshop. In another site, Lead Artist Betsy Casanas led a mini-workshop in the waiting room of the Partner Agency. This consisted of small art activities and conversation about the role that art plays in our lives. The personal and interactive nature of this recruitment strategy proved effective in that later in the program year, many of the participants referenced it as having made an impression.

Recruitment or referrals from the Partner Agency staff was another important outreach tool during the Engage phase of Porch Light. By building on the trust many service recipients already felt towards the staff at the Partner Agency, Porch Light was able to reach individuals that may have otherwise remained uninvolved in the program. While each Partner Agency conducted referrals to the program using their own systems, Porch Light provided common language and direction on how to suggest the program to a possible participant through staff training. Often agency staff discussed the program with an interested individual and then walked them down to the workshop space to introduce them to the Lead Artist. Another Porch Light project site created a full referral process including referral forms and protocols and a requirement that all staff who worked with the possible participant be informed and supportive of the referral plan.

The final type of recruitment or outreach to the service recipients was **ongoing outreach through reminders and incentives**. Porch Light was prolific in its creation

of reminder postcards and magnets. These tools, which listed the weekly workshop schedules, were easy to hand out in waiting rooms or at meal times. Mural Arts staff and artists would hand these out throughout the program year. Partner Agency staff kept a small stack on their desks for interested individuals replenished by Mural Arts when needed. Another ongoing outreach tool was the use of snacks. Organized by the Project Coordinator, every art workshop included a snack or small meal for participants. Food was an important draw for many participants, some noting that it was one of the few meals they could count on each week. Mural Arts also instituted a raffle policy (see Raffle Policy in the Appendix on page 43) that incentivized committed workshop attendance. At each workshop, raffle tickets were collected and, once a month, a winner's name was drawn from the raffle box. The more often an individual attended a workshop, the better the chances they would win. The once-a-month raffles were approximately \$50 in value and prizes included drawing tools, gift cards, and tickets to the Philadelphia Museum of Art. Also, Mural Arts ran surprise raffles throughout the month which were smaller in value (approximately \$20 in value). These small raffles were unannounced and helped boost new participants' chances of winning.

COMMUNITY OUTREACH

Outreach beyond the Partner Agency walls is a crucial element of Porch Light. The four projects studied by the evaluation focused a great deal on individual participation, however, the strength and power of Porch Light is in the bringing together of people from outside the Partner Agency and those who frequent the agency for services. This community outreach is achieved by connecting with existing neighborhood coalitions and groups and inviting them to participate in the program. The Community Paint Days and Open Studios are perfect opportunities to engage the external community. Strategies to reach community members such as attending community meetings, online event invitations, and flyering are all

hallmarks of the Porch Light program. Below we provide a few examples of community outreach at Partner Agencies involved in the evaluation.

At one agency, Sobriety Through Outpatient, Inc., Lead Artist James Burns learned of a group of cognitively impaired adults at a local health service organization. The group leader was seeking a positive outlet for the adults in which they could learn more socialization skills. Mural Arts received permission from the Partner Agency to invite the group into the Open Studios. The existing Porch Light participants welcomed the new group and took responsibility for orienting them to the artistic process. The blossoming of relationships between individuals coping with substance abuse challenges and individuals with intellectual disabilities was a beautiful and unexpected development in the program.

Another example of effective outreach took place at 11th Street Family Health Services of Drexel University, another Partner Agency. In an effort to engage youth in the mural project, Mural Arts and 11th Street Family Health Services connected with a principal at a local elementary school near the Health Center. The principal agreed to assign a teacher to walk interested students from the school to the health center for the Monday evening weekly art workshops. Because the weekly workshops began at 4:30 and school let out at 3:30, 11th Street Family Health Services created a specialized health-oriented series of programming including cooking 101, nutrition classes, and mind/body wellness workshops to engage the youth until the art workshop began. This creative and meaningful outreach led to a robust intergenerational collaboration between the community youth and adult service recipient population at the health center—relationships that would have otherwise been difficult to forge. Both examples of community outreach involved considerable coordination and openness from the Partner Agency. However, meaningful outreach beyond the Partner Agency walls to build a sustained connection with community members is one of the

defining goals of Porch Light. Without these efforts, the program would only serve a select few individuals and fail to fully leverage the power of participatory public art.

OTHER KEY ENGAGE STRATEGIES

During the Engage phase of each project, Porch Light also offered a trolley tour to participants and Partner Agency staff. This tour is the same route as the public “Rise and Shine Mural Tour” and features past Porch Light projects. Mural Arts intentionally scheduled the tour during the beginning of the project, which is intended to offer participants a big picture view of what their work will become. It is also an important group formation activity in that it allows for potential participants to come together outside the Partner Agency with peers and agency staff to enjoy each other and the city around them. The tour is an inspiring nod towards where the group is headed and what they will achieve.

WEEKLY WORKSHOPS BEGIN

After the groundwork of training, recruitment and outreach, the start of the weekly workshops is an exciting event. At each Porch Light project, the beginning of the artistic programming represents a unique combination of the Lead Artist’s approach to the Engage phase, the Partner Agency’s involvement in the group, and the dynamics of the participants themselves. Typically, the Engage phase of the artistic programming lasts about eight weeks. Although variations are the norm, there are a few key elements that are constant in every Porch Light artist’s approach:

- Setting of group norms
- Discussion of long-term goals (the completed mural)
- Establishment of a safe space

The following section will describe two artists’ approaches to the Engage phase, highlighting the differences and similarities in their strategies.

SPOTLIGHT:

The North Philadelphia Beacon Project



The North Philadelphia Beacon Project artist team, August 23, 2013. Kien Nguyen, Francisco Wang, James Burns, Russell Craig, Rose Crook. Photo by Steve Weinik.

Between 2011 and 2013, James Burns held workshops at Sobriety Through Outpatient Inc., with approximately 30 adults receiving treatment for substance abuse challenges, with the culmination of the work *The North Philadelphia Beacon Project*. Sobriety Through Outpatient organized an informal referral process that included open invitations from staff for service recipients to join James in the “art room” on Thursdays at lunch. Announcements were made over the loud speaker in the agency and in-person reminders were made in the agency lunch

room where service recipients gathered for a meal. Due to this informal referral process, beginning each workshop with a set group of participants was difficult. Instead, participants would arrive at staggered times, unsure of exactly what awaited them in the “art room.” James was sensitive to the confusion of a new participant’s arrival and made efforts to offer a warm and genuine welcome to every individual who entered the workshop space, even if he was in the midst of presenting to the gathered participants. The first few weeks of workshops, James led a group conversation

about the history of muralism. His goal was to expose the participants to the “big picture” to which they would contribute. By showing images and asking for immediate reactions to the images, he set the example that this workshop would be interactive, relaxed, and value the voices of everyone in the room. James was deft in garnering enthusiasm from the participants and managing the tendency for some to overpower others in sharing their views. He would directly ask for input from some who were quiet and sometimes sit directly with participants who seemed withdrawn.

James was a quick study of names and asked that everyone identify themselves when they spoke. The group quickly became accustomed to each other and participants greeted one another with enthusiasm when entering the workshop space. After the initial exposure to muralism, James shifted gears and asked that the participants begin their own individual art projects. Using collage as his medium, James challenged the participants to create their own collage images, focusing on texture, color patterns, and images that “meant something personal.” He asked that the participants create collages based on the “top 10 things that make a community thrive.” James would

hang these completed collages on the walls around the workshop space, clustering completed collages by the same person under their name. Soon, participants began to share their collages with each other and offer feedback. James used the collages as an entry point for personal conversations about the participants’ struggles and successes. The collages were a strategic choice by James in that they allowed for individually focused work—meaning a participant joining the workshop space at odd times did not suffer from feeling lost in the group, as they could pick up their own collage piece and immediately jump into the activity—and because they provided rich visual language from which James could later pull for a mural design. Additionally, the collage-creation was a level playing field for the participants. They did not demand any prior experience or particular skill set other than creativity and honesty.

James continued with the collage creation for over eight weeks. Although this could seem like a considerable amount of time, the collages were an excellent engagement strategy and lent themselves well to the layering and combining of the pieces during the next phase of the work: *Create*.

SPOTLIGHT: *The Color of Your Voice*



The Color of Your Voice mural dedication, October 3, 2012. Photo by Steve Weinik.

Another example of the *Engage* phase in action took place at Partner Agency Project H.O.M.E., a supportive housing agency in North Philadelphia that serves individuals with mental health and substance abuse challenges. Families supported by the agency faced persistent homelessness and poverty. In the *Engage* phase of this project, Mural Arts worked with a team of artists rather than a single Lead Artist. This team was comprised of two visual artists and a spoken word poet. The program decided to pilot a youth

version of Porch Light that included a group of 11 to 15-year-old youths living with their mothers in supportive housing for individuals with substance abuse and mental health challenges. Although the youth included in the program were not part of the final evaluation, the mural created by the youth, their parents, and this artist team was part of the community-level evaluation.

Initially the youth were unwilling to share much personally, and some of the adult participants

were suspicious of the art workshops, as they perceived these workshops to be intended mostly for youth. However, both adults and youth were referred to the program by their case managers and were encouraged, not mandated, to attend.

The first step in the Engage phase involved a community meeting with the youth and adults to discuss the program. During the meeting, Mural Arts staff and Project H.O.M.E. staff invited questions about the project and presented on some of the other Porch Light projects in Philadelphia. The conversation led to the establishment of separate workshops for adults and youth, held on different nights. The group agreed that this would allow for more tailored workshop experiences and the artists agreed it would help in managing the group dynamics of each more easily. Additionally, each group agreed that confidentiality was very important and holding smaller, more tailored workshops would create a safer space in which to share.

Spoken word poet Nina “Lyraspect” Ball was a skilled and moving presenter. She began the initial workshops by performing some of her original poetry and invited others to share their own with the group. Nina explained that spoken word poetry doesn’t have to follow traditional poetry rules. Instead, spoken word

is about feeling deeply and making others feel. The artists passed around notebooks inviting the participants to personalize them with their own words, drawings, and collages. It was with these notebooks that Nina coached the participants in poetry writing.

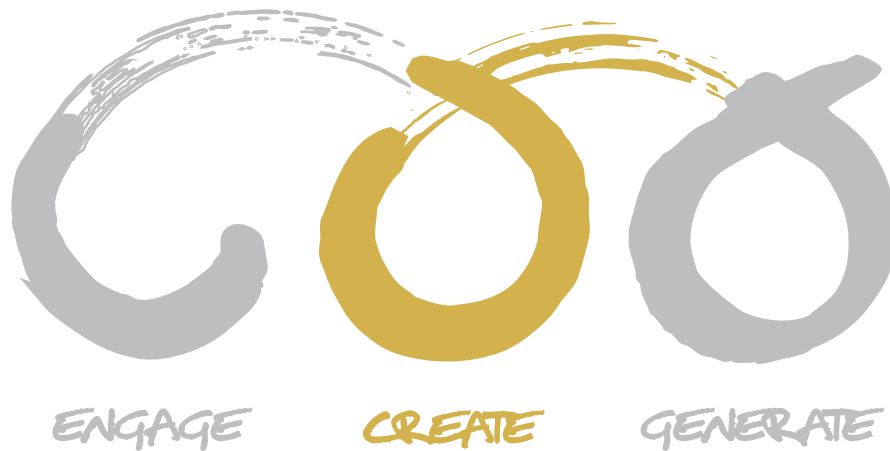
In addition to poetry writing, Nina and the other visual artists held a series of conversations about the participants’ community and their hopes for it. Using a prompt related to the conversation about community hopes or a simple poetry structure, Nina would encourage the participants (youth and adults) to sit with their thoughts and write a few lines. Even though some of the participants shied away from performing (many had never tried writing their own poetry, let alone performing it), Nina’s engaging style captured the attention and focus of the youth and adults almost immediately. Her presence was powerful and went a long way toward empowering the participants to find their own voices during the workshops. Although the artist team did not work with participants to create visual art during this project’s Engage stage, the artist team fostered a creative and enthusiastic group dynamic where energy for the project and for leveraging the power of art was palpable. The final project, entitled *The Color of Your Voice*, captures this dynamic beautifully.



"Painting a Healthy City" paint day, August 28, 2011. Photo by Steve Weinik.

APPLYING THE COLOR

Diving Into the "Create" Phase



If *relationships* is the one word to describe the *Engage* phase, the word that captures the *Create* phase is *collaborate*.

After the initial engagement of the participants and the building of group rapport, the Lead Artist moves into the *Create* phase by collaborating with participants to finalize the mural theme and to identify a collection of imagery to be included in the final design.

Typically, the *Create* phase begins within eight weeks after the start of the weekly workshops and can continue another 8–12 weeks.

Just as the *Engage* phase at each project site is unique, the *Create* phase also differs by project, participant group, and artist. At its core, however, the *Create* phase is defined by two important steps:

- The exploration and choosing of a mural theme
- Collaboration on a visual expression of that theme

At the heart of our work has been a desire to give voice to the concerns and experiences of individuals and communities that are often unheard.

SPOTLIGHT: A Healing Home



"Painting a Healthy City" paint day, May 11, 2013. Photo by Steve Weinik.

At 11th Street Family Health Services of Drexel University, Lead Artist Ben Volta used a simple approach to the complex process of choosing a meaningful mural theme with his project's participants. Ben relied on the power of asking the right questions to move the group towards consensus. After spending a number of weeks exposing the group to different types of art mediums and different styles of muralism, Ben asked each participant to draw their own mini mural on a small sheet of paper illustrating what makes them feel happiest and healthiest. These small images became

the backbone for a conversation about health, safety, and a sense of community. Without the groundwork of trust and relationships, these conversations would have been a superficial artistic exercise. Instead, the conversations were honest and raw, and evolved into deep discussions of the participants' individual histories and their community's struggles with violence and stigma.

Ben continued to ask each participant to create a mini-mural each week and, over time, he began stacking these murals into delicate

spirals and patterns. As the group watched their images combine with others, the conversation turned to a discussion of the commonalities in everyone's artwork. The group agreed that depictions of home life and family were present in most of the drawings as were depictions of the natural world. Eventually the group decided that a mural image combining symbols of home and nature would be a fitting visual representation of their conversations. However, the question remained: how would many different mini-drawings (over 100 by the time the project moved into this stage) become one cohesive piece depicting the two themes of home and nature?

In the *Create* phase, Ben uses a powerful tool to move the group from concept to mural image: technology. Using a scanner and Photoshop, Ben scanned in all the tracings and drawings from the group to create a pool of abstract designs over which he could layer and repeat any single drawing. He asked participants to find images of objects in their homes that symbolized the full meaning of home. He scanned and layered these over the backdrop of nature tracings. What were individual drawings of plants and leaves had become beautiful ornate wallpaper. What were singular images of kitchen tables and night stands from participants' houses became the silhouettes of objects in a combined home. Ben asked participants to write down inspirational words

to encourage each other as they worked towards health and happiness. These words and the actual handwriting of participants were woven into the mural background writ large for the community to take in. The participants watched as the mural took form, giving the mural the title *A Healing Home*. Despite these complications, Ben layered his expertise and design aesthetic with the creativity and input from participants to create a powerful image ready for the final stage of the mural process: *Generate*.

It is important to note here that, as the project unfolded through the next phase (*Generate*), an unfortunate development occurred: The building walls designated for installation and evaluation unexpectedly became unavailable for the mural. As a result, the mural was installed in an unorthodox location: on the ground in a school parking lot where community members and local school children walked and played, but just outside the area intended for evaluation. Even though the ground mural provided an attractive location, the installation compromised its inclusion in the community-level evaluation because of its location and limited visibility in the neighborhood. However, the work of individual participants who helped create *A Healing Home* was still able to be fully part of the individual-level evaluation of impact.

SPOTLIGHT: *It Has To Be From Here, Forgotten but Unshaken*



It Has to Be From Here, Forgotten but Unshaken mural dedication, October 10, 2012. Artist Betsy Casañas. Photo by Steve Weinik.

Another Porch Light project that serves as an inspiring example of the *Create* phase is Betsy Casañas' *It Has To Be From Here... Forgotten But Unshaken*.

The project took place at a Health and Human Services Agency named Asociación Puertorriqueños en Marcha, Inc. (APM). Like Ben, Betsy asked the participants to create their own individual drawings in an effort to move the group towards a mural design. Unlike Ben, however, Betsy guided the

participants in crafting a very specific style of drawing: a mandala. This ornate pattern-rich drawing is an exercise in focus—something Betsy was particularly interested in exposing participants to after discussions during the *Engage* phase about everyday strategies they could employ to calm the mind. Betsy was also interested in having participants create mandalas because of the design's flexibility to include any symbols or shapes. Betsy asked the participants to use the mandala technique

(carefully replicating one quarter of the design three times to create a perfectly symmetrical circular design) but encouraged them to individualize their mandala with their own iconography and symbols.

Prior to starting the mandala drawings, the participants spent much of the *Engage* phase sharing stories of identity, history, and culture. Many of the participants from APM were from Puerto Rico and felt closely tied to their Puerto Rican heritage and culture. The mandala exercise offered a wonderful opportunity for participants to illustrate their personal histories and culture through symbols and words within their mandala. The participants spent weeks perfecting their designs, many of them taking home their personal artwork to continue tweaking designs. During workshops, Betsy attended to each participant's questions and redesigns as a teacher would work with students one-on-one.

Finally, when all mandala designs were completed, Betsy carefully installed them around the workshop space. The staff at

APM visited the art room to appreciate the artwork and family members stopped in during workshops to see the completed designs. Betsy photographed all the designs and began the careful process of placing the mandalas side by side in a design. Eventually, the mandalas wove together to create a lace-like pattern that serves as the backdrop for the entire design.

Upon close inspection each mandala is a universe unto itself—a representation of someone's life, family, and culture. Combined with the others, the mandalas represent a rich tapestry reaching across the massive art piece telling the stories of immigration, history, and heritage. Betsy found a way to give the participants an opportunity for unique creative expression while crafting a cohesive design. That balance exemplifies the artistry of the *Create* phase.



The North Philadelphia Beacon Project in progress, August 23, 2013. Photo by Steve Weinik.

FINAL COAT

Moving Into the Final Stage: “Generate” Phase



The *Generate* phase represents the culmination of the relationships among participants, artist, Partner Agency staff, and the community.

This phase also embodies the most dramatic transformations of the mural creation process. In this stage, the project goes through an official Design Review process and is transformed from design to physical form. During this phase, Community Paint Days are orchestrated and the official mural dedication ceremony takes place. This section will detail the Design Review process, the Paint Day procedures, and the mural dedication ceremony. Not described here are details about the more technical aspects of the work, such as design transfer technique, wall approval, use and types of supplies and materials, and install procedures. Mural Arts welcomes interested parties to contact us directly for this information.

DESIGN REVIEWS

Typically, the *Generate* phase begins as the participants and Lead Artist agree on a completed mural design. This is only the beginning of the mural design process, as the design must be approved by a Design Review

panel comprised of Mural Arts leadership and other stakeholders, and may include representatives from the community. The Design Review process includes a detailed discussion with the artist to determine whether the design fits with the mural site and the stated theme of the mural. The panel also seeks to ensure the aesthetic quality of the design and that the design reflects the high standards of Mural Arts. Through this process, key design issues are identified and resolved before beginning painting.

The Porch Light program schedules Mural Arts Design Reviews within the same time frame as a more public version of the review. These community-based reviews are held at the Porch Light Partner Agency and are open to the public. Outreach consists of in-person postcard delivery to all homes and business within a three block radius of the agency as well as flyers and email invitations. Agency staff and all other service recipients are welcome to attend. Typically light snacks are provided in an effort to increase interest and set the tone for the meeting: conversational and inviting.

At both the Mural Arts and community Design Reviews, the Lead Artist(s) lead the conversation. They present the mural design, describe the genesis of the design

Meaningful outreach beyond the Partner Agency walls to build a sustained connection with community members is one of the defining goals of Porch Light.

elements, and open the floor for comments. Comments can range from explicit feedback on certain imagery to more general feedback on the feel and look of the piece. The intention of the Design Reviews is to ensure that the mural is welcomed in the community, reflective of the participants' vision and the broader community's values, and sufficiently captures the input from all interested parties. Porch Light artists are encouraged to take back any feedback to the weekly workshops and Open Studios to adjust the design as needed. For some projects, multiple Design Reviews are held until the Lead Artist, review committee, participants, and community stakeholders feel comfortable moving forward. It should be noted, however, that a strong foundation with the participants and Partner Agency goes a long way in facilitating the community Design Review process. When community members see that an artist has worked closely with participants to co-create an image, the community is generally far more understanding and accepting of the design even when the design is a departure from what they may have envisioned.

COMMUNITY PAINT DAYS

Once the mural design is approved and the artist has transferred the image from computer to physical form, the community is invited to help paint. For most projects, this stage is the most memorable for participants and community members. It is the first time that they can see the scale of the image and grasp its visual impact on the neighborhood. Although they are memorable and fun, Paint Days also require considerable work. The Lead Artist must prep the entire mural canvas with a paint-by-number code, organize supplies such as paint brushes, aprons, and paint for hundreds of participants. The participants serve as guides for any community members interested in painting and help demonstrate the proper paint application technique. Mural Arts staff coordinate with city services to close off any city streets, set up tables and chairs, and work closely with Partner Agency staff to coordinate food and drinks.

Given the public health focus of Porch Light, we generally expand on the usual Mural Arts Community Paint Day procedures to also include a health fair component. These Paint Days, called "Painting a Healthy City", are an opportunity to build upon the success of Community Paint Days and expand the reach of health-related services in the city. All attendees are invited to help paint a mural and avail themselves of the information and resources offered by health providers. Additionally, at some "Painting a Healthy City" events, healthy activities are offered throughout the Paint Day including yoga classes, obstacle courses for youth, and nutrition tips. An example of the "Painting a Healthy City" publicity is included in the Appendix on page 54.

It is important to note that, even though the public is thrilled to be involved in the mural painting at a Paint Day, the goal of Community Paint Days is deeper than applying paint to a mural. Paint Days are an excellent opportunity to leverage the power and draw of participatory public art to bring people together toward a common purpose. Collaborations take place between individuals facing



"Painting a Healthy City" paint day, May 5, 2012. Photo by Steve Weinik.

significant behavioral health challenges and those who currently are not. Youth and adults share a beautiful and safe afternoon in a community that may have high levels of violence and physical decay. Conversations about mental health and substance abuse challenges are destigmatized, with open dialogue among those in attendance. This joyful and unorthodox way to reach people—through participatory public art—is powerful and Community Paint Days are the culmination of this effort.

MURAL DEDICATIONS

Once a mural is completed, Mural Arts and the Porch Light Partner Agency hosts a “mural dedication” ceremony. This ceremony is an act of dedicating the mural back to the community—a symbolic transfer of ownership from artists and participants to community members. The timing for the dedication depends on many factors including momentum of the project, weather, and special occasions worth building on. In general, a mural dedication occurs within two months of its completion. The intended audience for the dedication



The North Philadelphia Beacon Project mural dedication, October 25, 2013. DBHIDS Commissioner Dr. Arthur Evans addresses attendees. Photo by Steve Weinik.

is a broad list of any and all stakeholders, participants, community members, and city leaders. The dedications

possible, those who gave of themselves to create it, and those who will live with the mural in their community for years to come as its stewards and benefactors.

By publicly acknowledging those who created the artwork, we hope to encourage inclusion and acceptance as well as awareness of the challenges facing so many.

can be a formal event honoring the theme of the mural and those who created it. Other dedications can be jovial and energetic celebrations complete with music and a ribbon cutting. Although the execution of the dedication may differ across projects, the intention of the event does not: to acknowledge those who made the project

The mural dedication is also a critical step in the process of engaging the broader community in the participatory public art process. By publicly acknowledging those who created the artwork (typically members of the community who are some of the most vulnerable) and asking the larger community to own and cherish the piece, we hope to encourage inclusion and acceptance as well as awareness of the challenges facing so many. Additionally, mural dedications can also become a public platform from which additional community concerns can be addressed. For example, at the dedication for *It Has To Be From Here, Forgotten But Unshaken*, a local councilwoman built on the momentum of the Porch Light program by supporting strategies to create a safer and healthier community, including adding public trashcans and requesting more police patrols. While not every mural dedication may result in such tangible examples of progress, we aim to imbue the mural dedication ceremonies with more purpose than a simple celebration.



All photos by Steve Weinik, except top row, right column and third row, middle column, which are by Lynn Johnson.



It Has to Be From Here, Forgotten but Unshaken mural dedication, October 10, 2012. Artist Betsy Casañas. Photo by Steve Weinik.

AFTER THE PAINT DRIES

Next Steps

Once a project is complete and the mural dedication is over, what becomes of the work? Does the dialogue begun in the workshops continue? Do the connections to the larger community remain?

These are questions with which Porch Light continues to grapple. **One value of Porch Light is its ability to spark awareness and dialogue about mental health and substance abuse challenges**, to bring these challenges into the open, and make them a part of a public dialogue, something we have seen time and again beginning with *Bridging the Gap*, through *Finding the Light Within*, a mural on focused on suicide¹, through the murals in this Porch Light evaluation.

One successful sustainability strategy Porch Light employed was at 11th Street Family Health Services of Drexel University. Porch Light intentionally partnered with 11th Street FHS because of its robust Creative Arts Therapies Department, in hopes that participants could continue convening through other creative artistic mediums once Porch Light's project was complete. This strategy has limitations, however, in that very few social and health service agencies have sufficient staff capacity to support artistic approaches to health.

Another strategy employed is the creation of Community Advisory Boards. These Community Advisory Boards can maintain a connection between the Partner Agency and community and help link the agency to community resources to sustain community improvement. Agencies involved in the Porch Light evaluation were often challenged with competing staff demands to make this happen, but this strategy holds great potential for agencies already with existing Community Advisory Boards.

Another strategy to sustain momentum is to empower participants and agency partners to continue working

toward change on their own terms. At Project H.O.M.E., a community group including a local church continues to clean the lot in front of the completed mural. A community garden is planned for the space in the near future along with nutrition classes at a nearby recreation center. At APM, agency staff committed to forming a group therapy group focused on positive community activities. At Sobriety Through Outpatient, Inc., participants and staff are working

At Mural Arts, we believe that “art is a catalyst for change.” Porch Light strives to be that catalyst in some of Philadelphia’s darkest corners, and shine a light of wellness for all of us.

together to create their own mural, modeled on Porch Light. A former participant is slated to be the new Lead Artist.

As the Porch Light program continues to build partnerships with new partner agencies and participants across Philadelphia and as an increasing number of organizations look to replicate the program, it is important to remember that a mural is an invitation to build positive change.

At Mural Arts, we believe that “art is a catalyst for change.” Porch Light strives to be that catalyst in some of Philadelphia’s darkest corners, and shine a light of wellness for all of us.

¹ Mohatt, N. V., Singer, J. B., Evans, A. C., Matlin, S. L., Golden, J., Harris, C., Siciliano, C., Kiernan, G., Pelleritti, M. & Tebes, J. K. (2013). A community's response to suicide through public art: Stakeholder perspectives from the Finding the Light Within project. *American Journal of Community Psychology*, 52, 197–209.

FINAL MURALS



The Color of Your Voice © 2012 City of Philadelphia Mural Arts Program, 2417 Ridge Avenue.

The Color of Your Voice

ERNEST MARTINEZ & KEIR JOHNSTON
2012



Our Vision, Our Testament © 2012 City of Philadelphia Mural Arts Program / James Burns, 2536-38 North Broad Street.

Our Vision, Our Testament

JAMES BURNS
2012

FINAL MURALS



It Has to Be From Here, Forgotten But Unshaken © 2012 City of Philadelphia Mural Arts Program / Betsy Casañas, APM, 3263 North Front Street.

It Has to Be From Here, Forgotten But Unshaken

BETSY CASAÑAS

2013



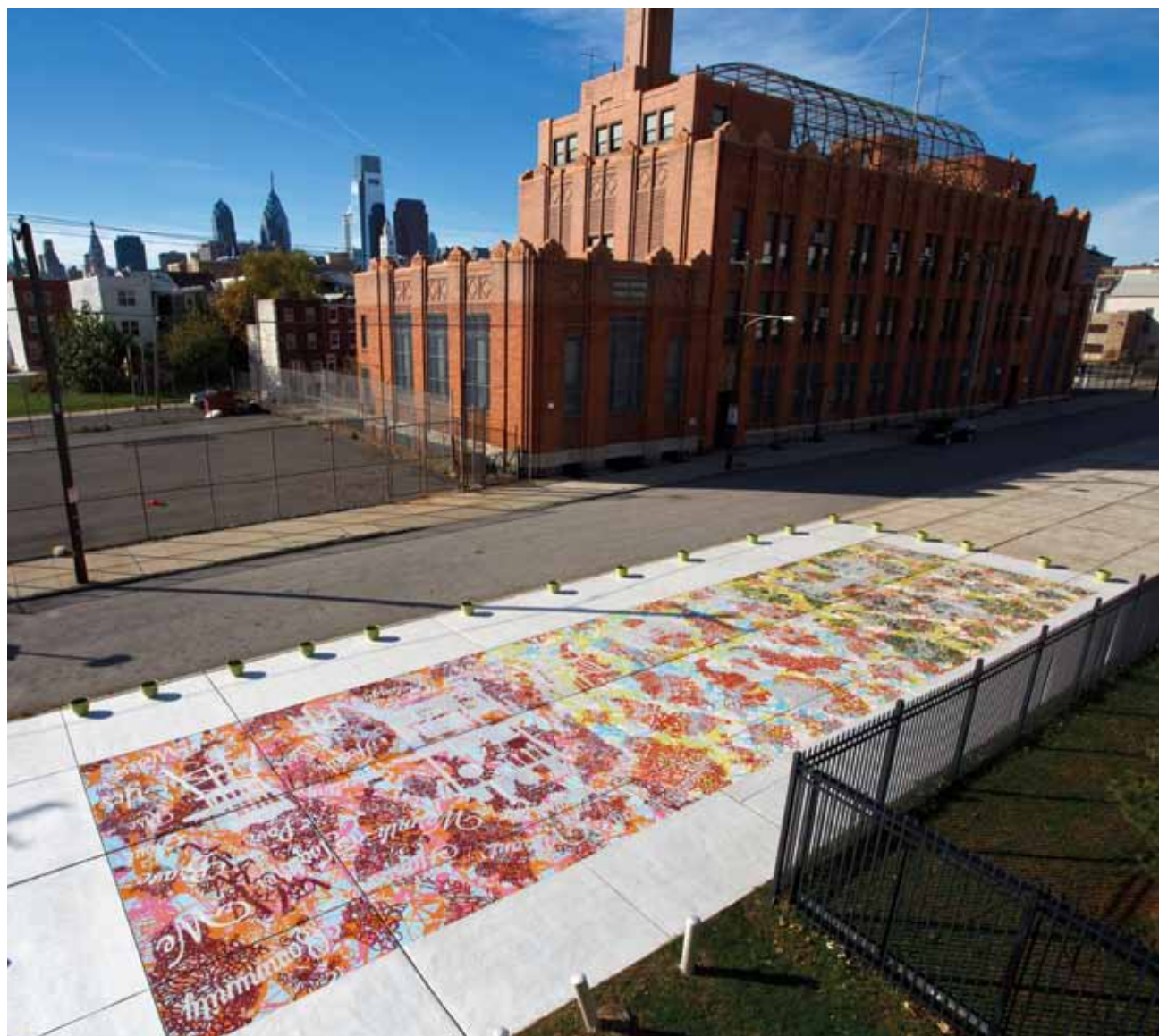
The North Philadelphia Beacon Project © 2013 City of Philadelphia Mural Arts Program / James Burns, 2701 North Broad Street.

The North Philadelphia Beacon Project

JAMES BURNS

2013

FINAL MURALS



A Healing Home © 2013 City of Philadelphia Mural Arts Program / Benjamin Volta, 1100 Melon Street

A Healing Home

BEN VOLTA
2014

APPENDIX

PORCH LIGHT PROGRAM RAFFLE POLICY

Mural Arts Porch Light Raffle Policy

Scheduled Monthly Drawings (medium value, worth no more than \$50)

- At the beginning of each workshop, a participant will be invited to write their name on a raffle ticket. They can then drop the ticket into the raffle box.
- There are two raffle boxes at each site (one for each workshop). If someone attends both workshops, they can enter the raffle at each workshop but can only win the raffle once during the raffle week.
- Once a month, during the first week of the month, MAP staff will pull one name from each raffle box. The person whose name is drawn will need to be present to be awarded the raffle prize. No person may win the raffle twice during the raffle week.
- The raffle prize will be determined based on input from partners, participants, and artists. The monthly prizes will be of medium value (worth no more than \$50).

Surprise Drawings (smaller value, approximately \$5 - \$10)

- MAP will also assign smaller “surprise” raffle dates and pull people’s names from the raffle boxes at unannounced workshops.
- The same rules apply regarding one entry per week. Participant must be present to win prize.
- Prizes will be worth no more than \$10 and will typically include gift cards, SEPTA tokens, or other small gifts suggested by partners, artists, or participants.

Field Trips

- Participants who have attended more than 8 workshops between the months of October through December, will be invited on a Mural Arts mural tour and lunch provided by Mural Arts in the spring.
- Workshop Coordinators, artists, and partners will also be invited to attend.
- Field trips can also be determined by input from artists and partners. MAP will coordinate the field trip with assistance from site’s program coordinator and artist(s).

APPENDIX

PORCH LIGHT PROGRAM PARTNER APPLICATION

PORCH LIGHT



Photos by Steve Weisik

INTRODUCING THE PORCH LIGHT PROGRAM

Does art have the power to heal? The City of Philadelphia Mural Arts Program's Porch Light Program thinks it does. The Porch Light Program, a collaboration with the Department of Behavioral Health and Intellectual disAbility Services, works closely with communities to uplift public art as an expression of community resilience and a vehicle of personal and community healing. We create murals that focus specifically on mental health and substance use, as well as other issues that affect our mental health including faith and spirituality, homelessness, trauma, immigration, war and community safety and tensions.

WHAT ARE THE GOALS OF THE PORCH LIGHT PROGRAM?

The Porch Light Program builds a team of artists, service providers, program participants, community members, and city-wide stakeholders to collaborate on a transformative public art project. The program strives to catalyze positive changes in the community, improve the physical environment, create opportunities for social connectedness, develop skills to enhance resilience and recovery, promote community and social inclusion, increase access to services, shed light on challenges faced by those with behavioral health issues, reduce stigma, and encourage empathy.

WHOM DO WE ENGAGE?

Each Porch Light site is different but, in general, we strive to consistently engage approximately 30 individuals receiving services at Philadelphia behavioral health and social service agencies in weekly art workshops and a final public art piece. It is also a priority of the Program to engage the surrounding community as a whole through paint days, health forums, and community meetings. In the past two years alone, we have enrolled 374 program participants and engaged over 3000 community members!

WHAT IS THE PORCH LIGHT PROGRAM TIMELINE?

Each Porch Light Partnership lasts a full calendar year from October through October with the possibility of extension. Weekly programming occurs between October and April. Open Studios are held as needed between May through August. Public art installation is conducted during September and a final celebration of the work is held in the fall – typically in October. Community paint days and design discussions are held throughout the project. Unforeseen circumstances may impact the timeline at each partner site.

HOW DOES MY ORGANIZATION BECOME A PORCH LIGHT PARTNER?

We invite organizations who promote wellness, recovery and resilience to read through the Porch Light Program goals, roles, and responsibilities to determine whether this program could be a good fit for your organization. Then, please complete the accompanying application by May. Finalists will be chosen by June and site visits will be conducted in July. Final selections will be made by August and Partner Contracts will be signed by Sept. An orientation session and mural tour will also be held Sept.

Please note: each year we are only able to accept three new Porch Light Partners into the program.

City of Philadelphia
MuralArtsProgram

CITY OF PHILADELPHIA
DBHIDS
DEPARTMENT OF BEHAVIORAL HEALTH
AND INTELLECTUAL DISABILITY SERVICES

IN THEIR OWN WORDS

"In Mural Arts we have everyone coming together to help each other. Other people help me and I try to help others here, and to send a message that we can get everything together and make this a better city. At least we can try." – Porch Light Participant

"The Mural Arts Program has given our clients a sense of belonging, that they are a part of the community and are connected to it." – Porch Light Partner Staff Member

PORCH LIGHT TEAM

Porch Light Program Director:
Sara Ansell, sara.ansell@muralarts.org
Porch Light Program Project Manager:
Will Pace wil.pace@muralarts.org

RECENT PARTNERS

Society Through Outpatient Inc., A.P.M., 11th Street Family Health Services of Drexel University, Project HOME, SPIN-NET PACE, Broad Street Ministry, Lutheran Children and Family Services, Warrior Writers

APPLICATION TIMELINE

- Applications due May 9, 2013
- Q&A Session at Mural Arts offices in Fairmount, May 16, 2013. RSVP required: sara.ansell@muralarts.org
- Finalists Notification: June 6, 2014
- Finalist Site Visits/Interviews: June 23 – July 11, 2014
- Final Selections: August 1, 2014
- Partner Site Contracts Deadline: Friday, August 15, 2014
- Orientation Lunch and Mural Tour: Sept 5, 2014

PORCH LIGHT PROGRAM PARTNER APPLICATION

PORCH LIGHT

PORCH LIGHT PARTNER SITE PROVIDES

Recruitment and Outreach:

The Porch Light Partner Site identifies, recruits, and retains up to 30 service recipients to participate in the program once a week between October and April. Partner sites also engage the broader community and assists in recruiting additional community organizations to public events through regular announcements. Mural Arts will provide additional publicity material to assist in the recruitment process.

Staff: The Porch Light Program identifies at least two people to provide support to this partnership:

- 1) **Partnership Coordinator** - Attends quarterly Leadership Meetings; Understands how the Porch Light Program fits within the overall goals of the agency and how to communicate that effectively to staff; Communicates program goals and activities to staff, service recipients, and community as needed; Communicates with MAP and Program Coordinator to ensure proper documentation of program attendance, retention, and involvement in program activities; Assists in the planning for community events
- 2) **Project Coordinator** - Remains in close communication with workshop coordinator to ensure proper documentation of workshops and to learn about any client-related issues; Provides crisis management as needed; Attends the weekly Porch Light calls; Attends Quarterly Leadership Meetings; Assists in the planning for community events; Serves as conduit of information to Partnership Coordinator about any client issues that present themselves in the workshop.

Physical Space:

The Porch Light Partner Site provides a dedicated space for weekly workshops available throughout the duration of the program and includes tables, chairs, proper ventilation, and access to a sink for appropriate art materials.

MURAL ARTS PROGRAM PROVIDES

Program Management:

Mural Arts will assign a Workshop Coordinator to attend each workshop session in full, document attendance, and enroll new participants. Mural Arts will also manage the project budget, timeline, tracking and documentation. Mural Arts is responsible for ordering all art supplies for the weekly workshops and public art pieces. Lastly, Mural Arts will create, provide, and/or disseminate any necessary information about the Porch Light Program at events, forums, or media opportunities.

Art Workshops and Community Engagement Opportunities:

Mural Arts will provide and manage weekly workshops for service recipients as well public community events in the form of design conversations, Open Studios, and Paint Days.

Artists:


- 1) **Lead Artist** - The Lead Artist will provide vision and production plan for public art; Lead the creation of the public art; Create meaningful curriculum leading to the creation of the mural; Maintain close communication with Mural Arts about needed materials, supplies, curriculum, and timeline for mural; Attend Mural Arts and community design reviews, community events, and community forums.
- 2) **Assistant Artists** - The Assistant Artists will assist the Lead Artist during public art production and installation. All assistant artists will be managed by Mural Arts including contracts, hours, payment, and training.

Hub Support

A small stipend will be provided to the Porch Light Partner site for assistance in recruitment and retention of participants. In the past, snacks and/or transportation tokens have been an effective use of these funds.

APPENDIX

PORCH LIGHT PROGRAM PARTNER APPLICATION



APPLICATION

BASIC INFORMATION

Site Name: _____

Site Street Address and Zip Code: _____

Hours of Operation: _____

Primary Contact Name: _____

Phone: _____ Email: _____ Website: _____

Will Porch Light Weekly Programming occur at the address above? Yes No
If no, please provide address: _____

Please note: none of the criteria below are exclusionary. The information will simply help us better understand your organization and the surrounding community.

Preferred days of programming (check all that apply)
 Mon Tues Wed Thurs Fri

Preferred times of programming (check all that apply)
 Mornings Afternoons Evening

Anticipated program participant age range
 12-21 22-42 42-62 62-82

Is your agency located in a highly visible and highly trafficked area? Yes No

Does your organization own the building from which it operates? Yes No

Is your agency located where there are significant numbers of individuals and families who may be considered vulnerable in terms of their prospects for living in a safe, healthy, stable and supportive environment? Yes No

Does your site currently offer any of the following?
Behavioral Health Services Yes No
Group Therapy Yes No
Alternative therapeutic activities Yes No
Methadone Maintenance Yes No
Intensive Outpatient Services Yes No

Your organization type (check all that apply)
 DBHIDS Provider
 Community-Based Organization
 Faith-Based Organization
 Recovery House
 Shelter
 Other: _____

PORCH LIGHT PROGRAM PARTNER APPLICATION

NARRATIVE

Please respond to each of the questions below on a separate sheet of paper. Please type and label your responses. Your responses should total no more than 5 pages.

- 1) Provide a description or overview of your agency, its mission, and the health and wellness activities it currently provides.
- 2) How does your agency's mission and culture align with a vision for participatory public art engagement that includes clients and the broader community?
- 3) Please provide bios for the site staff who will serve as Partnership and Program Coordinators for the program.
- 4) Explain why your organization/agency would like to be a Mural Arts Porch Light Program Partner Site.
- 5) Describe your site's proposed strategy for recruiting and retaining service recipients for the Porch Light program.
- 6) Describe the strengths and challenges of your organization's service recipient population and the community in which your organization functions.

LETTERS OF SUPPORT

Please provide TWO letters of support from community partners who are interested in participating in the public Porch Light activities including paint days, design discussions, and Open Studios. Each letter of support must be typed or printed legibly with the individual's/group's full contact information and must be no longer than one page.

HOW TO APPLY

Complete and return the attached application. All applications must be postmarked or emailed by . Incomplete or late applications will not be reviewed. Please direct all inquiries to Sara Ansell, Porch Light Program Director at sara.ansell@muralarts.org or 215-685-0739. Submit completed applications to:

Mural Arts Program
c/o Porch Light Program
Thomas Eakins House
1729 Mt. Vernon Street
Philadelphia, PA 19130

-- Or --

porchlightapplications@muralarts.org

Application Check List

- Basic Information
- Narrative Responses
- Letters of Support

APPENDIX

PORCH LIGHT PROGRAM PARTNER SURVEY

		Yes	No	Maybe
Agency Mission and Culture	1. Does the agency's mission and culture support holistic approach to individual wellness (e.g., arts-based work-mental health treatment)?			
	2. Does the agency's mission and culture align with a vision for a public arts engagement process that includes clients and community members?			
	3. Does the agency have an opportunity for public art to be displayed on or near the agency building?			
Agency Physical Space	4. Can the agency provide a dedicated space for the weekly art workshops that is available for the duration of the program?			
	5. Does the space (1) have ample wall space (2) proper ventilation (3) have means to support activities such as painting, collaging, and conversation?			
	6. Does the space include easy access to a secure storage closet for storing the workshop and paint supplies?			
	7. What kind of programs does the agency offer? Clinical services such as intensive outpatient services, methadone maintenance, group therapy, or group rehabilitation services?			
Agency Services and Service Recipients	8. Can the agency identify a target population from which they can recruit 30-40 participants to attend the weekly workshops regularly for 4-6 months?			
	9. Does the agency have regular groups?			
	10. Are any groups predominantly HIV positive?			
	11. Are the service recipients early on in their recovery process?			
	12. How many people live at the shelter (if applicable)?			
	13. Can the agency identify at least three people to provide support to this program in the capacity of Initiative Coordinator, Program Coordinator, and Workshop Coordinator?			
Agency Staff	14. Are the Initiative and Program Coordinators available on July 11 for the Porch Light Retreat?			
	15. Can the Staff publicize the program to clients through individual therapists, posters, flyers, letters, and announcements?			
	16. Can the agency (1) support community outreach events and (2) identify community stakeholders in support of such events?			
Community Criteria	17. Can the Program Coordinator be committed to Porch Light research and evaluation throughout the project and provide: (1) a space for evaluators to conduct individual interviews, (2) assistance with coordinating and tracking participants for interviews, and (3) making a staff person available on site to address any adverse events that may take emerge during the interviews.			
	18. Is the agency located in (1) an economically disadvantaged community (2) that is near a commercial area or corridor and (3) that is highly visible?			
	19. Does the agency have strong relationships with surrounding community agencies and neighborhood-based organizations?			

PORCH LIGHT PROGRAM ARTIST RFQ



Porch Light Program Proposal Form

Lead Artist:

Project Name:

1. Please describe the project you intend to complete including potential wall locations or project locations, scope, and materials to be used.
2. How will your project achieve the goals outlined in Section II of the Proposal Guidelines? How will it catalyze positive changes in the community, shed light on challenges faced by those with behavioral health issues, reduce stigma, and encourage empathy among community members?
3. Please use the guide below to briefly outline your planned curriculum based on the project timeline. Significant events or notes have been added to respective months for planning purposes.
 - October, 2012 curriculum:
 - November, 2012 curriculum:
 - Initial Mural Arts Design Reviews for each site held at Mural Arts
 - December, 2012 curriculum:
 - Artists present mural design to follow-up Mural Arts Design Reviews
 - Artists present mural design to agency staff, community, and program participants in a series of community forums called "Stakeholder Design Reviews"
 - January, 2013 curriculum:
 - Winter Porch Light Exhibit - small exhibit of products from weekly workshops at each site and mural design exhibit
 - Artists work with participants to project, outline, and paint mural
 - February, 2013 curriculum:
 - March, 2013 curriculum:
 - Community engagement event, themes based on program participants input and guidance
 - April, 2013 curriculum:
 - Closing Ceremonies held at the end of April at each site.
 - May, 2013 curriculum:
 - Open Studios at each agency for community members to assist in the painting. This period will also be used for additional Paint Days or Experiential Tours.
4. Do you intend to include other artists in your curriculum? What role will they play in the project?
5. Please detail below your proposed budget for your planned materials, assistants, and programming supplies for Porch Light based on Section VI of the Proposal Guidelines (budget categories and funding provided below).
6. Please attach any images, sketches, or mock-ups you would like to include (if applicable).

APPENDIX

PORCH LIGHT PROGRAM ARTIST PROPOSAL GUIDELINES



Artist Proposal Guidelines for Porch Light Program

- Please use the Porch Light Proposal Form for your proposal. Feel free to include any images, mock ups, or sketches of the proposed project you feel would be useful to include.
- Please note Porch Light can only support ONE lead artist per site. This does not preclude assistant artists or associate lead artists from participating in the program. Please be sure to clearly demonstrate how production AND installation of the mural will be achieved by June 30, 2013 in your curriculum description. All projects must be completed by June 30, 2013.
- **Proposals are due Friday, July 20 and should be emailed or hard copies dropped off to Sara Ansell.**

SECTION I

What is the Porch Light Program?

Previously referred to as our Behavioral Health Program, the Porch Light Program situates art and human connection at the heart of recovery, resilience, and healing throughout Philadelphia. Through the creation of participatory community-driven art, we build connections to each other – individuals, artists, community members, service providers, and city government. These connections are powerful forces in making our communities vibrant, healthy, and strong. Our work is designed to improve health outcomes for individuals, build stronger alliances between service providers and communities, reduce stigma directed towards those in recovery, and increase utilization of services. The Porch Light Program grows from a long-term partnership between Mural Arts and the Department of Behavioral Health and Intellectual Disability Services and is one of the first arts programs to be evaluated through a rigorous, quasi-experimental study led by the Yale School of Medicine.

SECTION II

What are the goals of the Porch Light Program?

The Porch Light Program aims to build a team of artists, service providers, program participants, and other community and city-wide stakeholders to collaborate on a transformative public art project. The program strives to catalyze positive changes in the community, improve the physical environment, create opportunities for social connectedness, develop skills to enhance resilience and recovery, promote community and social inclusion, shed light on challenges faced by those with behavioral health issues, reduce stigma, and encourage empathy.

SECTION III

Porch Light Artist Responsibilities

PORCH LIGHT PROGRAM ARTIST PROPOSAL GUIDELINES

- Lead the process of designing, producing, and installing a mural or large-scale public art on or near the respective partner agency.
- Lead ONE workshop each week between the months of October and May for approximately 30 service recipients of the partnering behavioral health agency during which the final art project will be developed and produced.
- Develop on-going curriculum for the weekly workshops focused on recovery and resilience with the goals of building the following among program participants:
 - Empowerment, increased integration with the community, decreased demoralization, increased feelings of support from others, and decreased stigma due to mental illness, addiction, or recent trauma
 - Investment in the design and production of the final mural
- Host approximately one Open Studio at the behavioral health clinic each month for community members and family members of service recipients.
- Assist in the planning and execution of community forums, engagement events, and paint days.
- Attend the weekly project calls on Mondays at 9:30am.
- Attend the quarterly Steering Committee meetings.
- Participate in Mural Arts design reviews as needed

SECTION IV

Budget Information (DRAFT)

APPENDIX

PORCH LIGHT PROGRAM SAMPLE CALENDAR

PORCH LIGHT

--- Sample Program Calendar ---

- **August and September, 2012**
Recruitment of participants and planning/training of agency staff (responsibility of Mural Arts staff)
- **October, 2012**
Start of weekly workshops at each agency and Year Two mural dedications at each agency
- **October and November (through April), 2012**
Weekly workshops held at each agency
Once a month Open Studios held at each agency
Initial Mural Arts Design Reviews for each site held at Mural Arts
- **December, 2012**
Artists present mural design to follow-up Mural Arts Design Reviews
Artists present mural design to agency staff, community, and program participants in a series of community forums called "Stakeholder Design Reviews"
- **January, 2013**
First community engagement event including a small exhibit of products from weekly workshops and presentation of preliminary mural design
- **February (through April), 2013**
Artists work with participants to project, outline, and paint mural
- **March, 2013**
Community engagement event or community forum in each community, themes based on program participants input and guidance
- **April, 2013**
Weekly workshops end at each site. Closing Ceremonies held at the end of April at each site.
- **May, 2013**
Open Studios at each agency for community members to assist in the painting. This period will also be used for additional Paint Days or Experiential Tours.
- **June-August, 2013**
Installation of final murals/art projects to be completed summer 2013.

PORCH LIGHT PROGRAM ROLES AND RESPONSIBILITIES

PORCH LIGHT

ROLES AND RESPONSIBILITIES

Director at Provider Agency/Hub Space

- Attend quarterly Leadership Meetings
- Understand how the Porch Light Program fits within the overall goals of the agency and how to communicate that effectively to staff.
- Communicate program goals and activities to staff and other partners as needed.
- Communicate with MAP and Program Coordinator to ensure proper documentation of program attendance, retention, and involvement in program activities.
- Assist in brainstorming recruitment activities and communicate with agency staff about the program, its goals, and upcoming events/activities.
- Assist in the planning for community events

Project Coordinator at Provider Agency/Hub Space

- Remain in close communication with workshop coordinator(s) to ensure proper documentation of workshops and to learn about any client-related issues.
- Provide crisis management as needed.
- Attend the weekly Porch Light calls
- Attend Quarterly Leadership Meetings
- Assist in the planning for community events
- Serve as conduit of information to Initiative Coordinator about any client issues that present themselves in the workshop.

Workshop Coordinator (Mural Arts staff member)

- Attend the FULL workshop session (two 1.5 hour workshops)
- Fill out attendance sheet in its entirety (including the final two questions about satisfaction of workshop by actively soliciting artist input on those questions)
- Have new participants fill out enrollment forms throughout the program

Lead Artist

- Provide vision and production plan for mural
- Lead the creation of the mural
- Create meaningful curriculum leading to the creation of the mural
- Maintain close communication with Mural Arts about needed materials, supplies, curriculum, and timeline for mural
- Prepare for and attend design reviews, community events, and community forums.

Mural Arts

- Coordinate meetings, budgets, and material purchases
- Facilitate/Coordinate all program meetings, events, and activities
- Provide support for artist and partners around daily procedures of program and preparing for large events and forums
- Ensure proper documentation of program procedures
- Document the program activities for the Porch Light Manual and ongoing reports
- Provide information about the program at forums, meetings, presentations, and media opportunities

APPENDIX

PORCH LIGHT PROGRAM SAMPLE PUBLICITY

Painting A HEALTHY CITY
2013

Join us for the 2nd Annual Porch Light Program's Painting a Healthy City Series. A unique event where public art and public health collide! Mural painting! Food! Music! Health resources and activities! Three opportunities to join the fun!

<p>11th Street Family Health Services of Drexel University</p> <p>850 N. 11th Street Saturday, May 11 11 a.m. - 2 p.m.</p>	<p>S.T.O.P. Salutary Through Out Patient</p> <p>2534-36 N. Broad Street Saturday, May 18 11 a.m. - 2 p.m.</p>	<p>A.P.M. Access to Participations in Markets for Everyone</p> <p>3263 N. Front Street Saturday, May 25 11 a.m. - 2 p.m.</p>
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FOR MORE INFORMATION:
sara.ansell@muralarts.org | 215-685-0739
muralarts.org/porchlight

Funded By City of Philadelphia Department of Behavioral Health & Intellectual Disability Services, The Robert Wood Johnson Foundation, Thomas Swadlowest Behavioral Health Foundation, William Penn Foundation, Independence Foundation, The Philadelphia Foundation, The Patrow End Family Foundation

City of Philadelphia MuralArtsProgram
The Lincoln Financial Mural Arts Center
1727-219 Mount Vernon Street
Philadelphia, PA 19130
215-685-0730 | muralarts.org

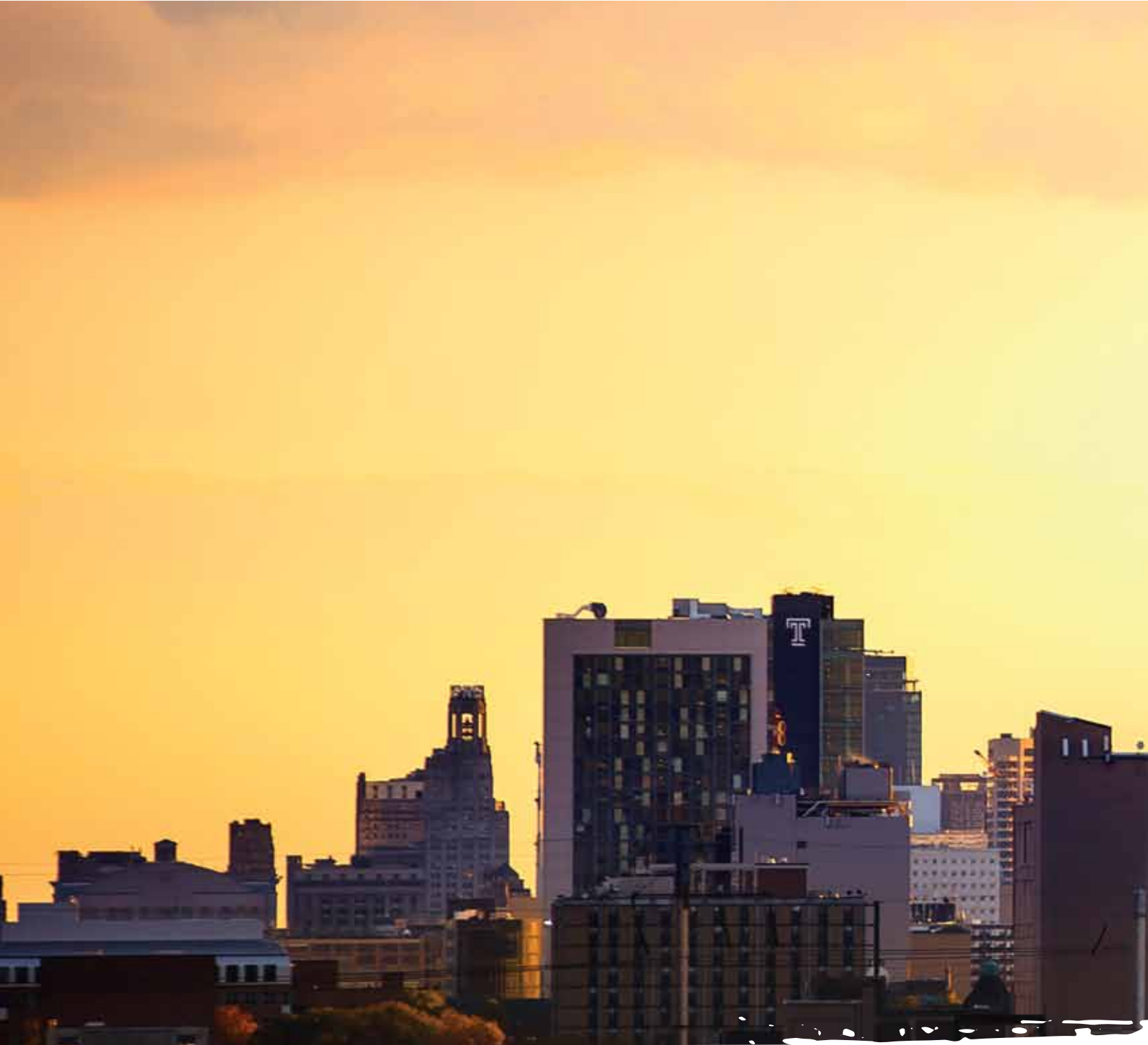
DBHIDS
DEPARTMENT OF BEHAVIORAL HEALTH & INTELLECTUAL DISABILITY SERVICES
1105 Market Street, 7th Floor
Philadelphia, PA 19107-2907
215-685-5400 | www.dbhids.org

11th Street Family Health Services

APM

WILLIAM PENN FOUNDATION





City of Philadelphia
MuralArtsProgram



Yale SCHOOL OF MEDICINE

