



Atlanta Regional Commission

ALMA 2022

SUMMARY, EVALUATION,
AND ANALYSIS

COMMUNITY ENGAGEMENT AND THE ARTS
AUGUST 2022

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2022 OBJECTIVES

Guided by the Community Engagement and the Arts team's vision, mission, and values (Appendix A), ALMA 2022 led 33 artists, urban planners, and community and local government leaders through a process to develop arts and culture-based community planning proposals for three community-based organizations. Throughout the program, participants learned from invited guests, engaged in discussions about creative placemaking and worked in teams to create project proposals for the organizations.

During the team's strategic planning process in December 2021 and January 2022, team members identified the following three objectives for ALMA 2022.

OBJECTIVE 1

Three organizations will be better positioned and equipped to utilize arts and culture, including artists from their own community, to participate in and lead community planning and engagement efforts.

OBJECTIVE 2

Twenty working artists will learn how to work more effectively with folks from different backgrounds. Artists will give insight into problem-solving in different and holistic ways.

OBJECTIVE 3

We will engage historically excluded and marginalized communities using arts and culture strategies intentionally co-designed with community circumstances, needs, and desires in mind.

Each objective will be discussed in the Analysis & Evaluation section below.



Alif Institute Executive Director Mouna Abdelhamid (right) speaks with Rosemary Watts, ALMA 2022 participant

PROGRAM & CURRICULUM UPDATES

For the 2022 program, staff made the following updates and changes:

COMMUNICATIONS AND MARKETING

- Building on relationships established through artist interviews in 2021, we invited those individual artists who participated in those interviews to apply.

SELECTION PROCESS

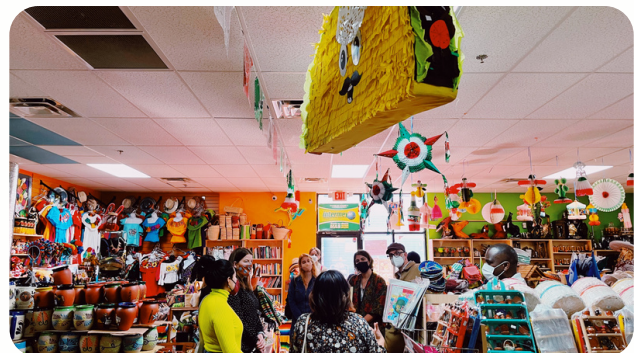
- The selection rubric was further refined from the previous year's update to increase participant racial and ethnic diversity. Combined with other factors, this effort increased the percentage of Black, Asian, and Latinx participants by 13.3% over 2021. This increase brought both the percentage of participants identifying as Asian and Latinx closer to matching the demographics of the region.
- In response to feedback from 2021 participant feedback surveys (e.g., "if a working artist is required to dedicate time when busy you may want to consider a higher stipend"), staff increased the stipend for 10 selected artists from \$250 each in 2021 to \$500 for each working artist.

PROGRAM STRUCTURE

- The class schedule was hybrid, and included two online sessions, three in-person sessions, and an in-person site visit. In 2021 all sessions were online.

PROGRAM CONTENT

- Staff increased the focus on Self-Reflexivity, including discussions or activities in each session. In 2021, it was covered in one discussion on one day. Self-reflexivity is a continuous practice of self-reflection used to inform our practice. It involves questioning deeply held ways of thinking and doing, as well as recognizing and challenging our assumptions, preferences, and biases.



We Love Buford Highway site visit at Plaza Fiesta

PROJECT DESIGN

- Each of the selected organizations participated in a Fall 2021 Arts in Planning workshop. The organizations invited to that workshop all were identified as serving areas disproportionately impacted by COVID according to the following ten factors: not Hispanic, Black; Hispanic or Latinx; foreign born; median household income; poverty rate; unemployment rate; Renter occupancy; housing cost burden; households with a personal computer; and households with access to broadband. All organizations participating in the workshop were invited to submit project ideas for ALMA.
- In 2021, projects were not connected to community organizations.

EVALUATION

- ARC staff sought more regular feedback after each program session. Surveys were distributed after each program day to help ARC staff evaluate program content and delivery and speakers' contributions, as well as receive direction on missing and desired program content and project direction.
- ARC staff met with community organizations following the program to debrief directly with organizational staff to determine whether expectations were met and how the program could be improved.



Ballethnic Dance Company site visit

PROGRAM DESCRIPTION & EVALUATION SESSION DAYS

Session One, February 16, 2022 (virtual)

THEMES AND OBJECTIVES

- Framing and Undoing/unlearning past practices through exploring typologies of arts and culture-based community development.
- Establishing a framework for thinking about the role of arts and culture in community planning.
- Teams and community organizations developing a mutual understanding of the project vision and the team's role in achieving it.
- Establishing team expectations for working together.



Two of the 2022 classes were held on Zoom



Mallory Rukhsana Nezam, Justice + Joy

SPEAKERS AND DISCUSSIONS

- Mallory Nezam from Justice+Joy outlined different typologies of art-based community projects, discussed the importance of process, and gave examples of internal and external cultural practices.

PROJECT WORK

- Community partners introduced themselves and their projects to ALMA participants and met with their assigned groups, which were tasked with clarifying and revising the project problem statements.



Alif Institute site visit

TEAM BUILDING AND TOOLS

- Teams spent time discussing roles and expectations around project responsibilities and collaboration.
- ARC staff shared the core values of the CEA team, the ARC Arts in Planning Handbook, and the ALMA online resources and tools.



HOMework

Before session one:

- Read "Spatial Justice, Placekeeping, and Rasquachification" by Roberto Bedoya
- Each class member completed an "I Am From" poem to share with their teams.

Before session two:

- Develop and send follow-up questions to ask assigned community organization
- Using conversation and feedback from community organization, come up with some preliminary ideas to bring to session two.

PARTICIPANT RESPONSES

- "I think more time in small groups and clearer guidance. I think describing in detail potential deliverables for each group role and a more extensive description."
- "I would recommend providing the agenda for each session in advance for each month over the course of the term (including the speaker list for the term)"
- "More 1-on-1 time with the group we're helping, however my hope is that we'll gain more understanding at the site visit"
- "Maybe a more clear timeline and objectives until June for the specific group project. Such as a better understanding of individual contributions. Am I expected to bring ideas and action/connection/networking to build a project for this institute or are we supposed to be active learners and observers within this group and ALMA project?"

"[We need] more 1-on-1 time with the group we're helping."



Alif Institute site visit

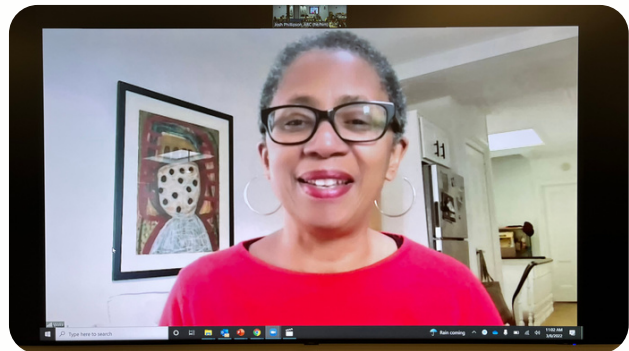
Session Two, March 8, 2022 (ARC)

THEMES AND OBJECTIVES

- Centering Lived Experience
- Increasing awareness and appreciation of lived experience and the importance of centering lived experience at the core of community planning projects.
- Understanding how storytelling creates empathy and connection and builds community power in planning.

SPEAKERS AND DISCUSSIONS

- Artist Walis Johnson discussed her community-based arts practice in Brooklyn and her Red Line Archive project, which highlights the stories of residents affected by historic redlining.
- ALMA 2021 alumni Lauren Radman (Urban Planner and Project Manager for Midtown Alliance) presented her work at Midtown Alliance, including its artist in residence program and storefront installations.
- Both speakers discussed the opportunities and challenges of working with local governments to include artists.



Walis Johnson, Artist



Lauren Radman, Midtown Alliance, and
Arelious Cooper, ALMA 2022 participant

PROJECT WORK

- Teams were given time to gather and generate ideas in person. At the end of the day they talked through their ideas with the larger group who was tasked with questioning them on how they will be centering lived experience.
- Staff reviewed the scoring rubric with which teams' final presentations would be evaluated.

TEAM BUILDING AND TOOLS

- Stakeholders and collaborators activity
- Review Centering Lived Experience section of the Arts in Planning Handbook

REFLEXIVITY

- In-class presentation and exercise introducing self-reflexivity with group discussion



Nena Gilreath & Waverly Lucas, Co-Founders, Ballethnic

HOMEWORK

- Review and discuss Team Roles and the Spectrum of Collaboration documents in preparation for group discussion at our next session.
- Prepare questions for the site visits.
- Assemble additional questions for organization after the site visit and give to ARC staff to share with the organization.

PARTICIPANT RESPONSES

- “The group has great suggestions and input; my only wish is we dedicate a little bit more time to focus on the deliverables. It felt like we circled around what we needed to do a few times without going into details about how it could be done.”
- “Some team members are more engaged than others. I understand people are busy but feel like once you commit to a program like this, everyone needs to commit.”

"I understand people are busy but feel like once you commit to a program like this, everyone needs to commit."

"The ALMA leadership team makes this process easy to experience."

- “Team time was amazing, and I really like the way it was structured (one at the beginning, one at the end).”
- “I think the ALMA leadership team makes this process easy to experience. Our guides are supportive and provide the right resources to work collaboratively.”

Session Three, March 23, 2022 (Virtual)

THEMES AND OBJECTIVES

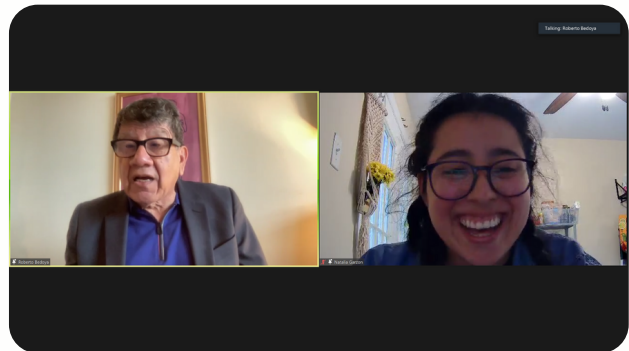
- Prioritizing creative involvement as a foundation of community identity
- Centering creatives as active partners in community planning and engagement initiatives

SPEAKERS AND DISCUSSIONS

- Roberto Bedoya, cultural affairs manager for City of Oakland discussed the city's cultural plan and how it uses culture as a frame for equity. He covered their program using artists as creative strategists in departments, how they frame this as operationalizing "belonging" through the plan, and how they worked through city government to make this program a reality. He discussed how you can work with a department to understand how to work with the artists as storytellers and for greater community engagement.



Roberto Bedoya, City of Oakland



Roberto Bedoya and Natalia Garzón Martínez, ALMA 2022 participant

PROJECT WORK

- Teams presented a draft of their presentation to another group who gave them specific feedback related to their deliverables, centering lived experience and prioritizing creative involvement.

REFLEXIVITY

- Staff led teams through an exercise using the Spectrum of Engagement Matrix
- Participants provided examples of arts-based community engagement placing them on the matrix and discussing how to move them further towards community leadership and decision making.

HOMEWORK

- Discuss with group feedback received from the other team in the Team-to-Team presentation, learning's from Roberto Bedoya's discussion, and moving ideas for engagement along the spectrum of engagement.
- Review the rubric, deliverables, and the Prioritizing Creative Involvement section in the Arts in Planning Handbook
- Identify potential community/local government interviews and make plans to conduct them

PARTICIPANT RESPONSES

- "I enjoyed the [Spectrum of Engagement] activity in theory but I feel like it was rushed and I didn't get much out of it because of it. I wish this would have been a homework assignment that we could have discussed as a group in a more completed way."
- "I get the "centering BIPOC" aim of ALMA this year, but I feel like there has not been enough robust discussion around racial justice, cultural equity, as it relates to Metro Atlanta. Especially anti-blackness in arts funding and arts leadership. For example, how many arts orgs (or cultural orgs) in metro ATL have Black executive leaders? I think this is a regional challenge, the need for diverse leadership in arts and culture. Though I get the focus on creative placemaking and I assume choosing POC orgs was a way to get at this, I would like to have more opportunities to discuss challenges in the region around cultural equity and how we as Arts Leaders can respond. Also, I thought we would hear from more local Atlanta leaders."
- "The activities before our last team meeting, I believe, sometimes feel too forced or rushed. We are thinking about talking to our teams and we are not getting anything out of them because of the time pressure. I think these are good activities that have value, but the time component definitely is a problem. Either having more homework so that these activities are less rushed, or having them earlier on in the program, would be helpful. After lunch I feel our energy levels decreasing and maybe engaging us with this is not useful at this time."
- "I really enjoyed and needed the debriefing/reflection space after a speaker. It's so amazing to hear what was curious or inspiring to others. Also, I'd love more team to team interaction or cross-team interaction."

"I would like to have more time to network with my fellow cohort members for future endeavors. I would also love to have access to an ALMA alumni network to keep the communication going."

Session Four, April 20, 2022 (ArtsXchange)

THEMES AND OBJECTIVES

- Putting Projects into Practice: What does it take to bring a project idea or plan to fruition? In this session teams we discussed the practicalities of implementing a project with two local leaders.



Table discussion at ArtsXchange, East Point

SPEAKERS AND DISCUSSIONS

- Dr. Calinda Lee from the Atlanta History Center discussed the History Center's Truth & Transformation initiative on the Chattahoochee Brick Company and how that project was imagined and implemented.
- Alex Frankcombe from the Fulton County Arts & Culture shared their Public Art Futures Lab and what went into creating the project.
- Both were examples of how government can support artists; how to make the case for a project and the actual process of how that comes about; a discussion of the larger picture for this project: if this project is successful, what comes next?



Dr. Calinda Lee, Atlanta History Center

PROJECT WORK

- Teams were asked to develop budgets and implementation strategies to go with the recommendations.

REFLEXIVITY

- Presented considerations for storytelling/memorializing projects and working with communities, as well as framing project deliverables for intentional implementation.
- Groups discussed exercising power responsibly when creating and managing storytelling and memorializing projects.
- Groups discussed designing community engagement for storytelling/memorializing projects to benefit and not burden the community.



Alice Lovelace, Executive Director, ArtsXchange

HOMWORK

- Meet with group to discuss a) takeaways from the speakers or class discussion that could influence the presentation; b) Implementation strategies to included in presentation; and c) ideas for engagement from the Spectrum of Engagement exercise.
- Review the rubric for the final presentation.



Ballethnic Dance Company site visit, East Point

PARTICIPANT RESPONSES

- “Understanding what the organizations will use our presentations to inform (grant applications, one-on-one meetings with funders, long-lasting programming, one-off event, etc.) would be helpful!”

“Understanding what the organizations will use our presentations to inform ... would be helpful!”



Mural by Brandon Sadler at ArtsXchange

Session Five, April 20, 2022 (ARC)

THEMES AND OBJECTIVES

- The objective of the final class was for each team to present their work to their organizations and the rest of the class.

The individual projects are discussed below.

PARTICIPANT RESPONSES (FOR ALMA OVERALL)

- “Please limit the scope of the work with the nonprofits so it does not consume the entire ALMA experience and require extra evening and weekend group work. Or else be clear with applicants that considerable time outside class will be required. I did not expect it and did not have the time to commit. I felt bad that I let my team down, while a handful picked up a huge load. This was essentially a volunteer consulting project, which I did not expect.”
- “I really enjoyed the activity where everyone brought example projects to discuss. More activities like that would be great because it really inspired our team. Also I would like more homework with more readings. Not mandatory but just more content for us to look at and read (i.e., the Roberto Bedoya article/reading). It motivates us when we are outside the ALMA workshops.”
- “[Surprised by] the amount of time spent focused on the specific project, to the exclusion of time I had hoped to spend getting to know the full team of participants and to discuss our own organizations and ways we could find collaborations among ourselves. I was disappointed by that, and heard many of my colleagues echo that sentiment.”
- “Maybe start with ALMA speed dating--everyone gets 5 min each to find points of intersection or interest with another participant, then rotate.”
- “Just more outdoor or class activities at organizations in Metro Atlanta. More engagement throughout the [region].”

“Be clear with applicants that considerable time outside class will be required. I did not expect it and did not have the time to commit.”

PROGRAM DESCRIPTION & EVALUATION

GROUP PROJECTS

ALIF INSTITUTE

Alif Institute is a nonprofit education, culture, arts and enrichment center with a mission to foster understanding and appreciation of Arab cultures.

Alif sought a plan for the development of their property adjoining the proposed route of Peachtree Creek Greenway. Their ALMA team was tasked with creating a presentation with ideas and recommendations for connecting and activating the trail and the Alif property with permanent and temporary public art and interactive cultural experiences.

BALLETHNIC DANCE COMPANY

Ballethnic Dance Company is a professional ballet company that creates visibility for Black and Brown dancers who, despite proper training, are overlooked. In addition to providing dance training, creating original works, and producing shows, Ballethnic holds community events at their East Point dance studio.

Ballethnic's team was asked to create a presentation with recommendations on increasing connectivity between Ballethnic and the East Point and Aerotropolis communities. Recommendations were to include wayfinding signage, increased visibility from MARTA and nearby streets, and greater awareness of Ballethnic's integral role in the community.

WE LOVE BUFORD HIGHWAY

We Love Buford Highway (WLBH) preserves the multicultural identity of Atlanta's Buford Highway and sees its people as the epicenter for advocacy and impact where immigrant communities thrive for generations. Through long and short form interviews and recordings, WLBH's Story Pillar programs digitally record the stories of people that live and work along Buford Highway.

WLBH requested assistance developing a project to bring the contents of their Story Pillar programs to the people of Buford Highway through mobile and interactive exhibits along the corridor. Their team was tasked with developing three options for a mobile story exhibit to showcase community stories. The team had to address design, user experience and logistical regulatory concerns.

ANALYSIS & EVALUATION

OBJECTIVE 1: THREE ORGANIZATIONS WILL BE BETTER POSITIONED AND EQUIPPED TO UTILIZE ARTS AND CULTURE, INCLUDING ARTISTS FROM THEIR OWN COMMUNITY, TO PARTICIPATE IN AND LEAD COMMUNITY PLANNING AND ENGAGEMENT EFFORTS.

From interviews with the three organizations it is clear that their experience was positive overall and they each received a presentation from their assigned team they could use in their work. In particular Alif Institute is ready and willing to help facilitate community planning processes. In a debrief interview, their director said, “Alif has never been contacted by any planning effort How can we light that fire? We’re ready to engage.”

All three organizations had questions about project implementation and the ARC's role in implementation. Although they indicated in the debrief that they established new relationships or grew in their understanding of how to use arts and culture in planning processes, they need more support to fully realize the work created by the ALMA teams.



We Love Buford Highway site visit to China Town Mall, Chamblee

OBJECTIVE 2: TWENTY WORKING ARTISTS WILL LEARN HOW TO WORK MORE EFFECTIVELY WITH FOLKS FROM DIFFERENT BACKGROUNDS, WILL GIVE INSIGHT INTO PROBLEM-SOLVING IN DIFFERENT WAYS, SEEING THINGS IN A HOLISTIC WAY.

There were only 10 identified and compensated artists in the group, although there were 5-7 other class members who worked in nonprofits but had artistic or cultural practice. From the class surveys there were a range of responses, most indicating that they had learned from the process. One respondent summarized as follows: "Interdisciplinary teams are magic. Having diverse perspectives enhances the final project and challenges your preconceived notions about the end result. It taught me to enter with no expectations, listen, and value the process as much as the outcome."

To advance our core values of equity and justice (Appendix A), the Community Engagement and the Arts team has steadily increased the racial and ethnic diversity of ALMA participants and guest speakers since 2021. In 2022, 76% of the class identified as Black, Asian, Latinx or as multiple races. This was up from 63% in 2021 and 40% for 2018-2020. In 2022, 73% of the speakers/partner organization leaders identified as Black, Middle Eastern, Asian, Latinx or multiple races; This was up from 62% in 2021 and 44% for 2018-2020. (Appendix B)

"Interdisciplinary teams are magic. Having diverse perspectives enhances the final project and challenges your preconceived notions about the end result."

OBJECTIVE 3: ARC (CEA TEAM) WILL HAVE THREE EXAMPLES OF ESTABLISHING DEEPER RELATIONSHIPS WITH COMMUNITY ORGANIZATIONS, AND EXAMPLES OF HOW ORGANIZATIONS WORK IN/WITH THEIR COMMUNITY.

ARC has created deeper relationships with three organizations and has opportunities to continue these relationships. During the ALMA process, through the site visit in particular, the team was able to learn alongside the ALMA teams about priorities of the organization and relationships with their community.

AREAS OF IMPROVEMENT

COMMUNICATIONS AND MARKETING

- Provide clearer communications and case studies to partner organizations so they have a better understanding of the program, their role, and the outcomes.
- Appoint a project team member as the primary contact with the partner organization so they can be in direct contact without overwhelming the organization.
 - The primary contact can also be assigned to send periodic updates to partner organizations (monthly, or after each class) to provide updates on the process and ask any questions. This will keep organizations directly informed and involved without adding to their workload.
- Provide clear details in the application on the focus of work with partner organizations, expected time commitments within and outside of class, the types of speakers and activities, and the intended benefits for participants.

SELECTION PROCESS - PARTICIPANTS

- Offer the organization a space in the class for a staff member to participate on the project team. Alternatively, a very well-informed board member or community volunteer who is in direct contact with staff may be invited to fill this role. Note: this may not be an option or desired by every organization, especially ones with a small staff.
- Recruit artists that have established civic practices.



Ballethnic Dance Company site visit, East Point

SELECTION PROCESS - PARTNER ORGANIZATIONS

- Create a detailed program description and FAQ for potential partner organizations clearly setting out expectations and timelines.
- Schedule an informational meeting for interested organizations. Invite one of the 2022 organizations to speak.
- Develop a simple form to express interest in participating.



Lily Pabian, executive director of We Love Buford Highway

PROGRAM PLANNING AND STRUCTURE

- Identify, invite, and confirm all speakers before the beginning of the program.
- All session descriptions, learning objectives, materials, handouts and exercises, and homework assignments must be complete before the beginning of the program. The materials for each program day must be shared with participants at least one week prior.
- Identify times for teams to meet outside of typical session times and communicate these dates at the beginning of the class.
- Set site visit times before application deadline so site visits are part of the established schedule
- Incorporate a meeting in 3rd ALMA session for teams to present an early draft of their work to partner organizations. This will allow organizations to give feedback before the program is over and will keep them directly involved in the work.
- Add dedicated time to receive feedback from the partner organizations on progress on the project.
- Expand the length of class and/or add a day. Multiple participants expressed the need for more breaks and more time for activities which felt rushed. Some also said they felt like there was not enough time for discussion. More in-class time for participants to work on projects will increase the likelihood that the workload will be shared equitably between team members and reduce the challenges of scheduling time to meet outside of class. Note: increased time would necessitate increased stipends.
- Identify ARC staff members to be part of each team as a full team member or (as a less time intensive option) as a dedicated resource for teams.
- During the first session, teams should be allotted more time to meet with their assigned organization.

PROGRAM CONTENT

- Although some participants said they appreciated the team role handouts, other wished there was more focus on making sure all team members had the same understanding of their respective roles and responsibilities. We should provide more detailed role descriptions and earlier in the class. We should consider an additional interdisciplinary collaboration activity, focusing on learning from each other's disciplines, in the first session.
- Provide more time for class members to get to know each other, especially outside of their team. Multiple participants expressed their expectation that they would be able to build connections within the class that was not supported by the schedule or curriculum.
- Facilitate 2-3 conversations across teams throughout the program. These can be used to build connectivity between speakers, exercises, and applications to both ALMA deliverables and participants' work outside of ALMA.
 - This can also be used as a time for participants to get to know each other beyond their groups.
 - These conversations can be used to emphasize the interdisciplinary benefits of the program, providing an opportunity for participants to discuss what they are learning from collaborating across disciplines (including the benefits and challenges), how this influences their project and how this might influence their work beyond ALMA



Alif Institute site visit

PROJECT DESIGN

- Devote more time to developing projects with partner organizations before beginning of ALMA. ARC needs to help organizations be clear on what they want from ALMA and what they can expect from ALMA and ARC, especially with respect to implementation opportunities and commitments.
 - Organizations (and participants) stated they wanted more information on how to move implementation. ARC could help organizations establish 1-2 very clear deliverables, along with 1-2 early implementation steps.
- Narrow scope and number of deliverables in projects. It will be important to manage expectations with partner organizations to keep the scope for expanding in the development phase.

PROJECT DELIVERY

- Establish pathways for projects to become funded ARC projects
- Offer training for partners organizations to understand ARC programs, opportunities, tools that can support their projects and ongoing engagement with the agency.

EVALUATION

- Create pre- and post-program surveys for overall ALMA program objectives that rely on changing attitudes or perspectives.
- Build in class time or provide incentives for post-session surveys, which typically have low initial response rates.



ALMA Class of 2022

BUDGET ANALYSIS AND COMPARISON

BUDGET FACTS FOR ALMA 2022

10 TOTAL NUMBER OF \$500
STIPENDS GIVEN TO ARTISTS

22 TOTAL NUMBER OF PARTICIPANTS GIVEN FREE TUITION
(INCLUDING ARTISTS WHO RECEIVED STIPEND)

11 TOTAL NUMBER OF PARTICIPANTS
PAYING FULL \$700 TUITION

\$2,685 TOTAL AMOUNT
PAID TO SPEAKERS

\$15,610 TOTAL AMOUNT PAID TO ARTISTS OR COMMUNITY-
BASED ORGANIZATIONS (INCLUDING VENUE/SPEAKERS)

BUDGET IMPLICATIONS

- From 2017-2020, ALMA registration was \$700/\$350, with the lower price reserved for nonprofit employees and artists. The income from registration offset the non-staff costs of the program.
- This pricing structure made it more difficult to recruit individual artists or people from smaller nonprofits and likely contributed to a less racially diverse applicant and participant pool.
- In 2021 and 2022, with an online or hybrid program, the operating costs were significantly lower. ARC staff realigned the costs to decrease the price for artists and nonprofit employees to zero and began offering limited stipends to working artists.
- Lower costs and a stipend for artists likely increased the number of artists and racial diversity of the class.
- The lower registration fees, stipend and smaller class size meant that, despite lower expenses, the program operated at a deficit of \$3,800 in 2021 and \$10,800 in 2022.
- The programmatic impact was a more equitable program that advanced the Community Engagement and the Arts mission and core value of equity and justice.

BUDGET RECOMMENDATIONS FOR ALMA 2023

- Increase stipend for artists to \$750 to more accurately reflect the amount of time required by the program.
- The 2023 class may include more in-person sessions. Venue and catering costs will therefore be higher. Each in-person class costs about \$1000 in catering and we are considering adding three in-person classes.

"If a working artist is required to dedicate time when busy you may want to consider a higher stipend."

BUDGET COMPARISON 2017-2022

DETAILS	2022	2021	2020	2019	2018	2017
Participants	33	32	54	55	45	48
Format	Hybrid	Online	Hybrid	In-person	In-person	In-person
In-person	3	0	3	5	5	5
Virtual	2	5	2	0	0	0
Pricing	\$0 to \$700	\$0 to \$700	\$350 to \$700	\$350 to \$700	\$350 to \$700	\$300 to \$600
Stipends	\$500 x10	\$250 x10	(limited partial scholarships)	NA	NA	NA
INCOME	2022	2021	2020	2019	2018	2017
Registration	\$7,700	\$6,650	\$22,200	\$25,250	\$21,700	\$17,150
TOTAL	\$7,700	\$6,650	\$22,200	\$25,250	\$21,700	\$17,150
EXPENSES	2022	2021	2020	2019	2018	2017
Receptions	\$0	\$0	\$1,745	\$1,872	\$1,774	\$1,863
Meals/Venue	\$3,182	\$0	\$10,326	\$18,922	\$17,728	\$18,119
Speakers	\$2,685	\$7,800	\$7,500	\$0	\$0	\$0
Stipends	\$5,000	\$2,500	\$0	\$0	\$0	\$0
CBOs	\$7,500	\$0	\$0	\$0	\$0	\$0
Misc	\$100	\$137	\$0	\$154	\$0	\$0
TOTAL	\$18,467	\$10,437	\$19,571	\$20,948	\$19,502	\$19,982
Surplus (Deficit)	(\$10,767)	(\$3,787)	\$2,629	\$4,302	\$2,198	(\$2,832)

APPENDIX A

ARC COMMUNITY ENGAGEMENT AND THE ARTS TEAM

MISSION

To reimagine community engagement by embedding arts and culture within our programs, practices, policies, and opportunities with Black and Indigenous communities and communities of color that have been historically marginalized and excluded to improve community outcomes and quality of life.

VISION

Communities in the Atlanta region that have been historically and systemically marginalized and excluded are centered and supported as partners and co-creators in the planning process to express and fulfill their ideas and desires through their own social, artistic, and cultural practices.

VALUES

Equity & Justice: Through our community engagement and arts and culture work, we commit to advancing social, cultural, economic, and environmental equity and justice for, by, and with people, especially artists and culture bearers, and organizations from vulnerable and under-served communities.

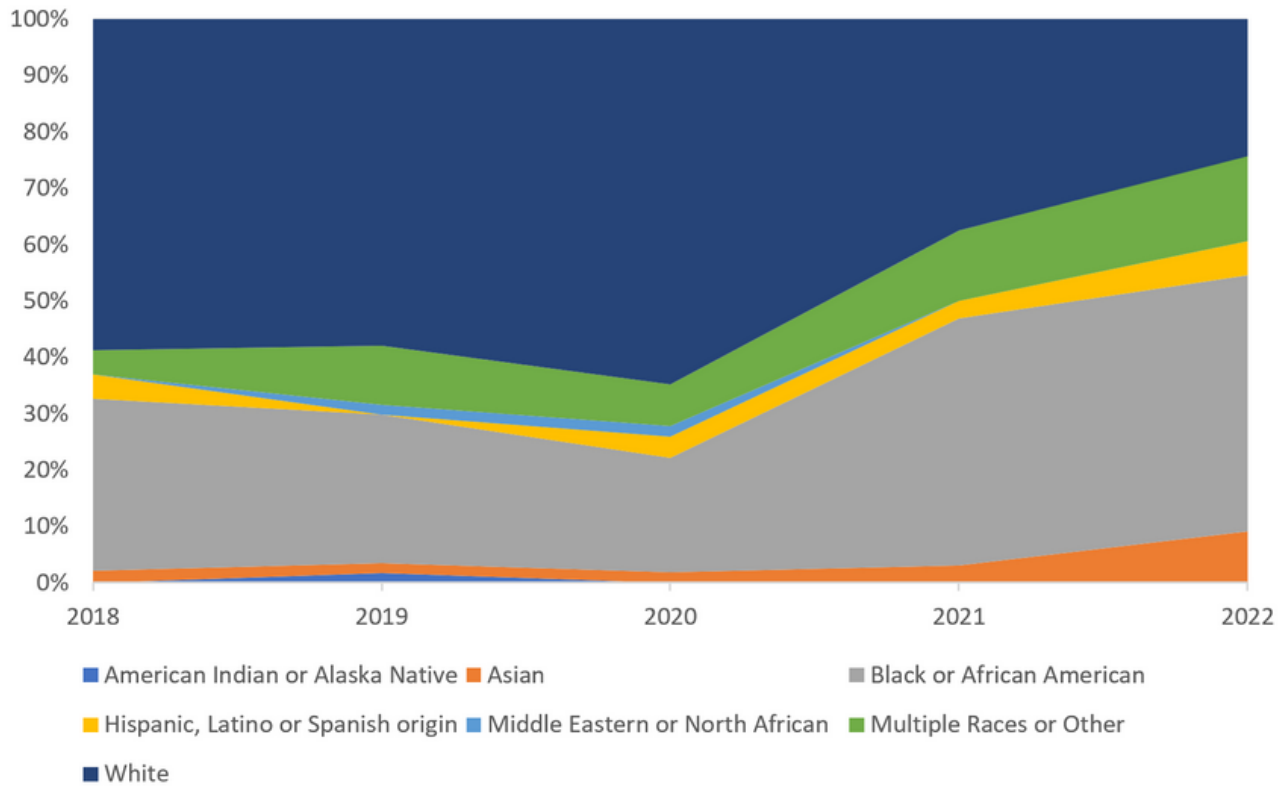
Collaboration & Co-design: We affirm the knowledge, power, and joy within the communities we serve. We seek specifically to collaborate with communities that planning has historically and systemically excluded and often harmed by practicing the mindsets, methods, and conditions of co-design.

Curiosity & Courage: We commit to taking risks, embracing curiosity and imagination, and acting with courage and resolve to navigate constant complexity and occasional conflict while challenging an inequitable and unsustainable status quo.

Reflexivity: We acknowledge our positionality, privilege, and power as employees in a regional planning agency tasked with designing and managing programs and policies that influence community decisions and outcomes. We commit to transparency and accountability, questioning our assumptions, and evaluating ourselves and our actions.

APPENDIX B

Percentage of Participants by Racial/Ethnic Identity



Percentage of Speakers by Racial/Ethnic Identity

