GEOLOOM
co>map

CULTURAL MAPPING:
A HANDBOOK FOR DEVELOPING
A CREATIVE PLACEMAKING TOOL

JULY 2017

BNIA
BALTIMORE NEIGHBORHOOD
INDICATORS ALLIANCE
Jacob France Institute

GEOLOOM co>map

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The Story of GEOLOOM

This handbook outlines the process of creating GEOLOOM, a tool to foster creative placemaking through capturing the broad range of arts and culture in Baltimore, Maryland. While Baltimore is a city of approximately 600,000 residents, the process can be adapted for a community of any size, city or town, urban or rural. All communities have both formal and informal arts and cultural activities and we believe that mapping them along with other data can assist in the decision-making necessary for making communities vibrant and sustainable.

Background

The arts and culture institutions of Baltimore are formidable. The city is home to the Enoch Pratt Free Library, the country's first public circulating library, the internationally acclaimed collection at the Baltimore Museum of Art, Lexington Market, one of the longest-running markets in the world, and numerous historical sites such as Fort McHenry. It has championship sports teams and is the home of some of the country's finest institutions of higher learning. Among them are Johns Hopkins University which includes the Peabody Conservatory, the Maryland Institute College of Art, and historically African American institutions: Coppin and Morgan State Universities.
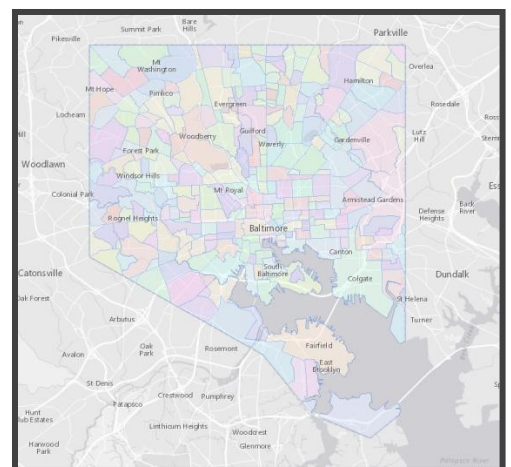

Photo Credit: Baltimore CityView

While the city has a wealth of resources and institutions, Baltimore is a very divided city along the lines of race and class. Baltimore has populations underserved by arts programming that lack funding for the arts, and lack recognition of their arts and culture

practices. Nonetheless, Baltimore has a diverse arts scene with arts organizations and artists of all disciplines who could be better integrated into the city. We wanted to create something that would allow funders, artists, and arts organizations to identify those populations at the neighborhood level and begin to rectify the absence of arts services, acknowledgement, and audiences while promoting the use of the arts as a driver of social and economic development.

Photo Credit: charmcity123 on Flickr

Based on the 2011-2015 American Community Survey, 23.7% of Baltimoreans live below the poverty level compared to the national average of 15.5%. Historically perceived as a city of African Americans and Caucasians, Baltimore is also home to many Native Americans, Latinx, and Africans. Between 2000-2010, the Latinx population grew by 134.7% and Africa is the third largest region of origin for immigrants.

Our aim is to use our project to help foster a better understanding of Baltimore's diversifying landscape.

Photo Credit: Visit Baltimore

Similar to a number of other cities, revitalization tends to be concentrated around a downtown area and, in the case of Baltimore, it includes the scenic waterfront of the city's historic harbor. High-rise condominiums and luxury rentals are springing up while office buildings are being converted into expensive living spaces. A short distance away from the city center, however, are over 16,000 vacant houses along with significant abandoned industrial sites and block after block of strikingly empty storefronts. As American manufacturing declined, Baltimore is but one of the many examples across the country that have been slow in adapting to our new, post-industrial age.

Photo Credit: Wide Angle Youth Media

Much has been written about the need for cities to become resilient. There are a number of theories as well as fine examples of best practices. But are there ideas that can be useful to not only cities, but towns and villages regardless of size or existing, and now outmoded, revenue streams?

Enter the concept of "creative placemaking" put forward by Rocco Landesman, former Chairman of the National Endowment for the Arts (NEA) (2009-2012). While the fundamental concept of creative placemaking was not new, Landesman was responsible for amplifying the idea by instituting the Our Town[1] grantmaking strategy at the NEA and bringing together foundations, federal partners, and financial institutions to create ArtPlace America.[2]

The term creative placemaking was widely introduced through a 2010 white paper published by the NEA.[3] It defines the term as follows:

Photo Credit: Goethe Institute

"In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired."

Creative placemaking is now embraced by municipalities of all sizes, is supported by public and private funders, and embraced by the arts and culture sectors across the country.

As outlined in a report[4] produced by the Social Impact of the Arts Project at the University of Pennsylvania, a thriving arts sector is a key indicator of the overall well being of a community. After reading this report, we asked ourselves, "How could creative placemaking have an impact on the well being of the residents of Baltimore?"

The Baltimore Beginning

How did creative placemaking translate into improving the City of Baltimore and how can what we learned help you with the revitalization of your municipality?

We began by meeting or speaking with a number of key stakeholders in the Baltimore arts and culture community as well as arts and culture influentials in other cities including Boston, Minneapolis, New York, Philadelphia, and Seattle. They represented funders, city government officials, and arts organizations. We asked them how they accounted for their artists and their artists' needs and what type of creative placemaking tools they deployed. A reoccurring theme emerged: there is a critical need to aggregate data to identify and promote the health of artists, arts organizations, and, as a result, communities as a whole.

Further, our country and, therefore, our communities are changing. A 2009 study commissioned by the Greater Philadelphia Cultural Alliance discusses the importance of arts organizations to explicitly acknowledge the evolving demographics of the populations of our towns and cities.[5] It describes and places emphasis on the interests of increasingly diverse populations including the evolving methods by which people are engaging with the arts. While the report is centered on Philadelphia, it contains valuable information that can be useful to arts organizations in other municipalities.

Photo Credit: Baltimore Office for Promotion and the Arts

Lastly, when creative placemaking is deployed, it is absolutely essential that the *displacement* of longtime residents, including artists, be avoided at all costs.[6] The presence of art and artists can improve the vitality of neighborhoods but should never be used as a tool for all of the negative aspects implied by the term "gentrification."

We Formed a Steering Committee

How do you account for your artists, plot the impact they are having at the neighborhood level (positive or negative), and track changes over time? A few cities we spoke with were creating interactive maps that aggregated arts and culture data, among them, the City of Philadelphia and their tool, CultureBlocks.[7] We concluded that an interactive map would be ideal for Baltimore.

The City of Baltimore does not have an Office of Arts and Culture within its city government. An important initial step for the project was, therefore, bringing together a group of organizations to think through the project and usher it through to completion. We created a Steering Committee of partner organizations that agreed to meet on an as needed basis during the entire term of the project. These meetings generally occurred monthly during the first year of the project and less frequently as we progressed.

Partner organizations were individually interviewed to determine their interest and the assets they were able to bring to the project. Those assets included data sets, financial resources, and the ability to assist in making introductions to key individuals in the civic, arts, funding, and community sectors.

The Baltimore Neighborhood Indicators Alliance (BNIA-JFI) is an alliance of groups and individuals in Baltimore dedicated to well-informed decision making for change. In consultation with neighborhood residents, leaders from across Baltimore, and data provider partners, BNIA-JFI designed its core functions based on Baltimore's need for a common way of understanding how its neighborhoods and overall quality of life are changing over time. Their work illuminates changing conditions and provides a mechanism to hold Baltimore and all others who work, live, play, and invest in its neighborhoods accountable for positive growth. Since 2002, BNIA-JFI has published the annual *Vital Signs* report.[8] It offers community-based data and analysis of every Baltimore neighborhood. BNIA-JFI annually updates and provides the most current data as a part of *Vial Signs* and expands on existing data and indicators. Until the creation of the mapping project, BNIA had very little arts and culture data within *Vital Signs*. The Steering Committee decided that BNIA-JFI's comprehensive collection and analysis of data made it the ideal Project Manager for what became the GEOLOOM co>map.

The Baltimore Office of Promotion and the Arts (BOPA) is Baltimore's local arts council. BOPA oversees a vast amount of arts-related activities including grantmaking, the commissioning of artists for neighborhood arts programs, the awarding of art prizes, Baltimore's public art program, and much, much more. BOPA collects data on all of their projects making them an ideal partner for understanding who are the artists in Baltimore and the location of the city's arts organizations.

The Robert W. Deutsch Foundation is a Baltimore-based private philanthropy supporting innovation in science and technology, arts and culture, media, education and social justice. The Deutsch Foundation created the Baltimore Arts Realty Corporation to create spaces for arts organizations and artist work spaces. They also provide grants for art projects and
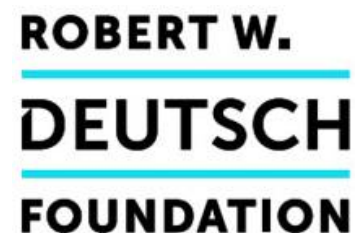
fellowships for individual artists. The Deutsch Foundation has been an ongoing contributor to the mapping project including funding the initial research to the conception of the project.

The largest arts and culture membership organization in the city is the Greater Baltimore Cultural Alliance (GBCA). They count among their members over 400 individual artists and arts and culture organizations, both large and small. Counted among their activities are capacity building assistance for arts organizations and professional development of individual artists and arts administrators. GBCA oversees two grantmaking portfolios, publishes a comprehensive city-wide cultural events calendar, and hosts SpaceFinder, a program that helps artists find the spaces they need to create work and for exhibition or performances and helps venues promote and rent their spaces.

We Asked a Series of Questions

Once we decided to create an interactive map of Baltimore and our Steering Committee was formed, we asked ourselves:

- How do we define "arts and culture"?
- How do Baltimore's many diverse communities define "arts and culture"?
- What are the arts and culture assets in Baltimore and how do we identify them?
- Are there arts and culture assets clustered in certain neighborhoods or are they distributed across the city?
- Does Baltimore have "art deserts" where there are no arts and culture activities?[9]
- How many artists are in Baltimore and do they live in clusters or are they spread across the city?
- Where do artists exhibit or perform?
- What do artists need in order to sustain their careers and remain in the city?
- What do arts organizations need in order to build new audiences?
- Where are there thriving or emerging arts entities that are missed or under-identified?

We also tried to look at the venture from the perspective of non-arts and culture sectors and asked:

- What would Community Development Corporations and Community Development Financial Institutions need in order to value arts and culture in close proximity to their development initiatives?
- What would large and small businesses need to know in order to value arts and culture at the neighborhood level?

- How can we elevate the idea of "artist as worker" who makes a living through their practice and, therefore, would make a solid partner for a business enterprise?

These were among the questions we asked to create a framework for our project. In order to begin to answer them we knew we needed to collect data about Baltimore's arts and culture community and merge it with *Vital Signs* data to present a complete picture of Baltimore. This underscored the value of a CultureBlocks-style mapping platform, the ability to map the data we had collected and create an open interactive map of the city with the idea of updating it on an annual basis.

To be clear, an interactive map of Baltimore using arts and culture as a driver will not, by itself, transform the city, but our goal was to provide decision-makers with a tool to better understand where there are opportunities for economic and social change. We wanted a tool to help artists and non-arts stakeholders to actively engage in creative placemaking.

And Answers

We identified resources to help us answer the questions or, in fact, be the answers. An extremely helpful coincidence came in the form of the Community Development Investment Review, a publication of the Federal Reserve of San Francisco.[10] This publication was a compilation of essays written by leading experts in the field of creative placemaking and thoroughly covers the value of arts and culture in relationship to community development.

We also took into account human and physical assets that make up the characteristics of Baltimore that we could utilize to develop our project:

- Long time residents who have fostered cultural activities in their neighborhoods.
- Local funders and nonprofit organizations who are committed to improving the city.
- Individuals in the arts and humanities with a commitment to social change.
- Derelict residential and commercial real estate that can be transformed for artists into living and/or working spaces whether long time resident artists, recent graduates, or artists looking to re-locate from other cities.

Our Budget and Fundraising Strategy

The initial research and development of GEOLOOM was funded by the Robert W. Deutsch Foundation and included support for a consultant and a Baltimore Corps Arts and Culture Research Fellow".[11] We, however, wanted a diverse funding base to convey shared ownership among local funders. We also wanted to see if we could tap one or more national funding sources.

BNIA-JFI gave us an estimate of what it would cost to collect and analyze arts and culture data and we determined what we would need for website development and other direct costs. We created a budget for a two-year timeline which included R & D, Fundraising and Data Collection and Analysis:

GEOLOOM Two Year Budget

Income

Baltimore Community Foundation	$20,000
Baltimore Development Corporation	20,000
France-Merrick Foundation	50,000
NEA Our Town Grant	75,000
Robert W. Deutsch Foundation	228,500
	$393,500

Expenses

	Projected	Actual
BNIA Project Oversight, Data Collection and Analysis	$159,000	$122,710
Website UX/UI Design	25,000	25,000
Handbook Design	15,000	0
Outreach and Promotion	34,500	14,990
R & D, Fundraising, and Consulting	100,000	169,000
Software and Website Development & Maintenance	60,000	61,800
	$393,500	**$393,500**

The Working Group

Once the Steering Committee formulated the series of questions and a conceptual framework was created, we wanted input from a cross-section of Baltimore community members. A Working Group was formed to meet every two months to get advice and feedback on our initiative. The members included the Steering Committee, experts in the arts and humanities including the Baltimore's Enoch Pratt Free Library system, and neighborhood organizations:

Art in Praxis	France-Merrick Foundation
Arts Education in Maryland Schools Alliance	Highlandtown Arts & Entertainment District
Arts Every Day	Innovation Village
Baltimore Collegetown Network	Maryland Citizens for the Arts
Baltimore Development Corporation	Maryland Humanities Council
Baltimore Heritage	Maryland State Arts Council
Baltimore Integration Partnership	Maryland Institute College of Art
Baltimore National Heritage Area	Mount Royal Community Development Corporation
Baltimore Community Foundation	MuseWeb
Belair-Edison Neighborhoods, Inc.	Poetry in Community
Bromo Tower Arts & Entertainment District	Southeast Community Development Corporation
CityLit	Station North Arts & Entertainment, Inc
Creative Alliance	University of Maryland Imaging Research Center
Enoch Pratt Free Library	

During our first Working Group meeting we described what we wanted to develop as an arts and culture mapping tool and their role in helping us conceive it.

We asked the group how *they* defined arts and culture and what specific examples they could provide that demonstrated how arts and culture fostered vitality in Baltimore neighborhoods? We also asked them to think about the kinds of data that would help their organization in decision making, what data would help identify neighborhood needs, and what kinds of data would show that a neighborhood is or isn't prospering.

We also announced that we were creating a survey to identify, by neighborhood, the types of arts and culture activities in which residents participated. It was produced in English and Spanish. (See Appendix A for the Summary of the Survey Results and the Questions)

Creating the Platform

We wanted our interactive map of Baltimore to illustrate data on arts and culture along with information collected for the *Vital Signs* community indicators such as census demographics, children and family health, and crime and safety. The interactive website we wanted to create is known as a geographic information system (GIS), a system designed to capture, store, manipulate, analyze, manage, and present spatial or geographic data.

Because our map was arts-related, we knew we needed to have an appealing graphic design. Also, we needed a name! Deciding on a name for our mapping project would help in anchoring the design elements. "CultureBlocks" is owned by the City of Philadelphia and rather than enter into a licensing agreement, we decided to come up with our own. With the help of the Baltimore-based creative studio, Younts Design, we came up with the "GEOLOOM co>map". The "co" in co>map stands for community mapping, collaboration, and cohesion in Baltimore.

We issued a Request for Proposals for a GIS developer and were able to contract with a Washington, DC-based company, Blue Raster. And we found our designer for our User Experience/User Interface (UX/UI) right here at BNIA-JFI's home at the University of Baltimore: Thomas J. O'Donnell, UB's Director of Master of Arts program in Publications Design and Assistant Professor at the Klein Family School of Communications Design.

Collectively, we had a Steering Committee, Working Group, and an oversight team based at BNIA-JFI including their in-house data and technology personnel – all of us had opinions and provided feedback. The key to creating any a website, however, is a clear line of communication to your developer and designer. One staff person at BNIA-JFI was assigned to collect feedback from all others and communicate the notes to the developer and designer.

We held weekly meetings with the developer and meetings with the designer on an as needed basis. O'Donnell designed excellent wireframes making the navigation of the site as intuitive as possible as well as creating a look that was inviting to a wide range of users. Blue Raster, an expert ESRI developer, followed them with ease building GEOLOOM on an ESRI GIS platform. The BNIA-JFI in-house technology staff had no difficulty interfacing with

our contractors. This required them to merge the new data we were collecting with data they traditionally collected for BNIA-JFI's *Vital Signs* and then migrate it to the GEOLOOM site Blue Raster was building based on O'Donnell's designs. The design and site development lasted eight months.

Data Sources

As stated above, BNIA-JFI has been collecting Baltimore data for many years. The sources of their data ranged from the city, state and federal governments, universities, real estate data entities, business data organizations, and more. Prior to the GEOLOOM project, however, BNIA-JFI's arts and culture data was limited to three indicators: arts-related businesses, employment in arts-related businesses, and public library membership.

GEOLOOM has been able to collect arts and culture datasets from organizations across Baltimore including organizations listed in the national DataArts database as well as GBCA and BOPA lists, certified art teachers at the city's public schools in the Baltimore City Public School System database, and foundation and other funder grantee databases. (See Appendix B for a full list of Data Sources.) The key to identifying viable data is identifying data sets that can be accessed year over year enabling GEOLOOM to make valid comparisons of a neighborhood's and, therefore the city's vitality, on an annual basis.

GEOLOOM will also have the capacity to crowd source data. The site has an embedded form that anyone can fill out to identify and locate an arts organization or, with permission, an individual artist's studio and their discipline without revealing the artist's personal address. Identifying artists will enable entities wanting to engage an artist to easily find them.

Focus Groups

Once we had a working alpha site, we held a series of four in-person focus groups and one virtual Focus Group held over a weekend to beta test the site. The 70+ participants were drawn, in part, from our Working Group, however, they also included artists, non arts-related residents and nonprofit organizations, funders, self-identified community activists, and businesses. They provided valuable feedback on the site's design and content. After the Focus Groups we had sufficient time to make as many of the changes as possible before the official launch.

Promotion and Marketing

The value of GEOLOOM is only as great as its use. Designed to be attractive to the arts and culture community, but also to businesses, neighborhood associations, educational institutions, and the general public, GEOLOOM requires a high profile in Baltimore that sustains over time to insure utilization. In addition to local promotion, GEOLOOM must also have ongoing national visibility in order to attract artists, business investments, and tourism from outside of the Baltimore region.

GEOLOOM had a limited marketing budget. This suggests a combination of paid media and earned media with an emphasis on earned media including a comprehensive and ongoing social media strategy. It is useful to create a "buzz" about the project among key user groups well in advance of its launch. Post-launch, ongoing promotion will remind users of the platform and attract new ones.

Our first step was to develop GEOLOOM talking points and a one-sheet for our Steering Committee to use. (See Appendix C for samples.) BNIA-JFI also made presentations at their

board meetings. We establish social media accounts for GEOLOOM on Twitter, Facebook, and Instagram.

We commissioned Wide Angle Youth Media, a local media organization known for producing high quality content to create three short videos, each under one-minute in length, to be posted on GEOLOOM and offered to other sites. Each is targeted to a different audience: the general public, the arts and culture community, and non-arts businesses. The videos can be seen on YouTube at this link: http://bit.ly/GEOLOOMco_map.

The GEOLOOM co>map is scheduled to launch on July 14, 2017, approximately three years after it was recommended as an idea and two years after funds were raised and work on the project began in earnest.

Once GEOLOOM is launched, we intend to have regularly scheduled social media postings including the highlighting of user stories. We will also capture and publish stories from users in a newsletter published quarterly. We will use data from GEOLOOM's web analytics to promote the platform in the press. Additionally, we hope individual and organization users will use the "Add Data" function and send along other types of information and data that could be expand and broaden what is available on the GEOLOOM co>map.

Going Forward

GEOLOOM is an experiment, but one that can be tweaked once it goes live. It will be closely monitored to understand its efficacy and we will continue to hold check-ins with the Working Group and Focus Group members. We will analyze and post our findings on the GEOLOOM site.

The GEOLOOM co>map is a tool designed to provide us with information illustrating the value of creative placemaking. It's a tool that will allow us to measure the impact of arts and culture in Baltimore and our neighborhoods change over time. Our hope is that our experiment will prove to be helpful for our city and for your municipality.

Endnotes

[1] National Endowment for the Arts, "OUR TOWN: Introduction"
https://www.arts.gov/grants-organizations/our-town/introduction
[2] ArtPlace America http://www.artplaceamerica.org/
[3] Ann Markusen and Anne Gadwa, *Creative Placemaking* (National Endowment for the Arts, 2010) https://www.arts.gov/publications/creative-placemaking
[4] Mark Stern and Susan Seifert *Cultural Ecology, Neighborhood Vitality, and Social Wellbeing— A Philadelphia Project* (University of Pennsylvania, Social Impact of the Arts Project, 2013)
http://impact.sp2.upenn.edu/siap/completed_projects/cultureblocks.html#cultureblocks
[5] *Research into Action: Pathways to New Opportunities* (Greater Philadelphia Cultural Alliance, 2009) https://www.philaculture.org/research/reports/research-into-action
[6] Roberto Bedoya, "Creative Placemaking and the Politics of Belonging and Dis-belonging" (Arts in a Changing America 2012) https://artsinachangingamerica.org/creative-placemaking-and-the-politics-of-belonging-and-dis-belonging/
[7] CultureBlocks (Philadelphia Office of Arts, Culture and the Creative Economy, 2013) https://www.cultureblocks.com/wordpress/
[8] Baltimore Neighborhood Indicators Alliance-Jacob France Institute, "Vital Signs" Full Report, http://bniajfi.org/vital_signs/fullreport/
[9] Katherine Klosek, "Baltimore's Art Deserts" (GovEx, Johns Hopkins University, Zanvyl Krieger School of Arts & Sciences, 2016) https://govex.jhu.edu/art-deserts-in-baltimore/
[10] http://www.frbsf.org/community-development/publications/community-development-investment-review/2014/december/creative-placemaking/
[11] Baltimore Corps, http://www.baltimorecorps.org/

Appendix A: Cultural Participation
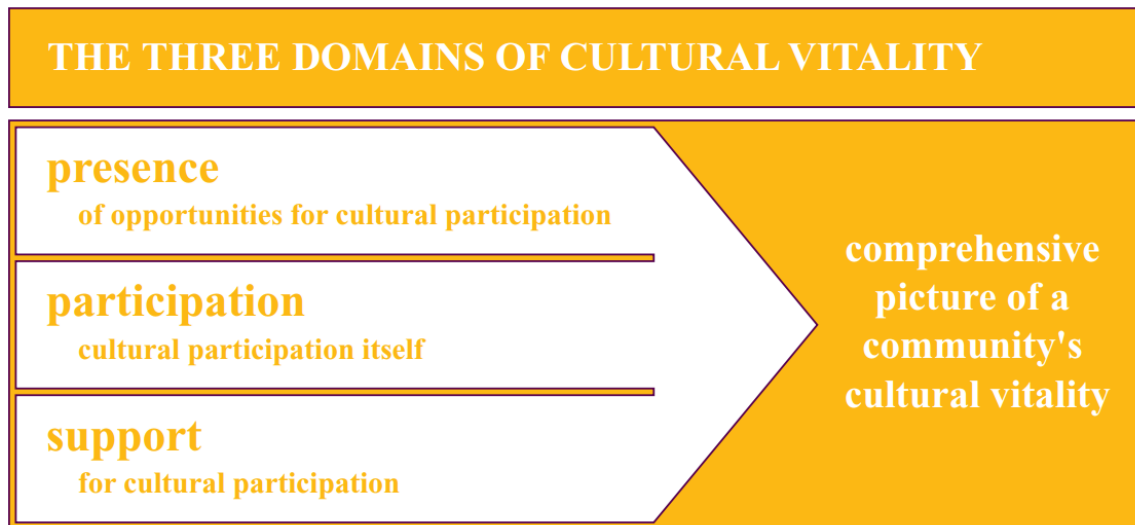
Survey Results

Cultural Participation in Baltimore: What People Do in Baltimore's Neighborhoods

Why Measure Cultural Participation?

In deciding what data would help communities understand as well as advocate for resources to support the cultural vitality of their neighborhoods, our work has been heavily influenced by the research framework of the Urban Institute's Arts and Culture Indicators Project (ACIP) that broadens the range of stakeholders in the arts to include people who are not arts "experts" or professionals and promotes a more community-oriented definition of cultural vitality. The ACIP framework defines "cultural vitality as evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities."[1]

The researchers of the ACIP project focus on three domains that are both possible for indicator measurement and key to tracking over time for community-based cultural vitality: presence of cultural opportunities, cultural participation, and support for arts and cultural activities.

Urban Institute's Arts and Culture Indicators Project (ACIP) Measurement Framework for Cultural Vitality

THE THREE DOMAINS OF CULTURAL VITALITY

presence
of opportunities for cultural participation

participation
cultural participation itself

support
for cultural participation

comprehensive picture of a community's cultural vitality

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[1] Maria Rosario Jackson, Ph.D. Florence Kabwasa-Green & Joaquín Herranz, Ph.D. (2006) "Cultural Vitality in Communities : Interpretation and Indicators"
http://www.urban.org/sites/default/files/publication/50676/311392-Cultural-Vitality-in-Communities-Interpretation-and-Indicators.PDF

The ACIP definition of cultural vitality challenged us to go beyond conceiving participation as "viewing or purchasing of professional arts." To truly be a resource to communities, the non-professional, everyday interactions with cultural opportunities needed to be specific enough to represent the variations in neighborhoods themselves. So, we used the insights gained from the two approaches described above in an attempt to answer a very basic question for all Baltimore's neighborhoods—What do people do in different neighborhoods--based on their own conceptualization of culture?

We hope the findings from this report lead to annual or bi-annual reporting to demonstrate change or stability over time and that future assessments of neighborhood participation can employ other methods for deeper inquiry into the results presented in this report.

Community-Based Outreach

In partnership with several community-based organizations, BNIA-JFI administered a purposefully-short, cultural participation survey that would solicit responses from a wide range of people to identify the types of activities Baltimore residents enjoy. We also sought to gauge levels of access to arts and culture in different neighborhoods. The survey captured arts and culture participation patterns in the city as well as enabled individuals to self-define culture. The promotion occurred in Baltimore for a 6-week period from mid-Feb to late-March 2017.
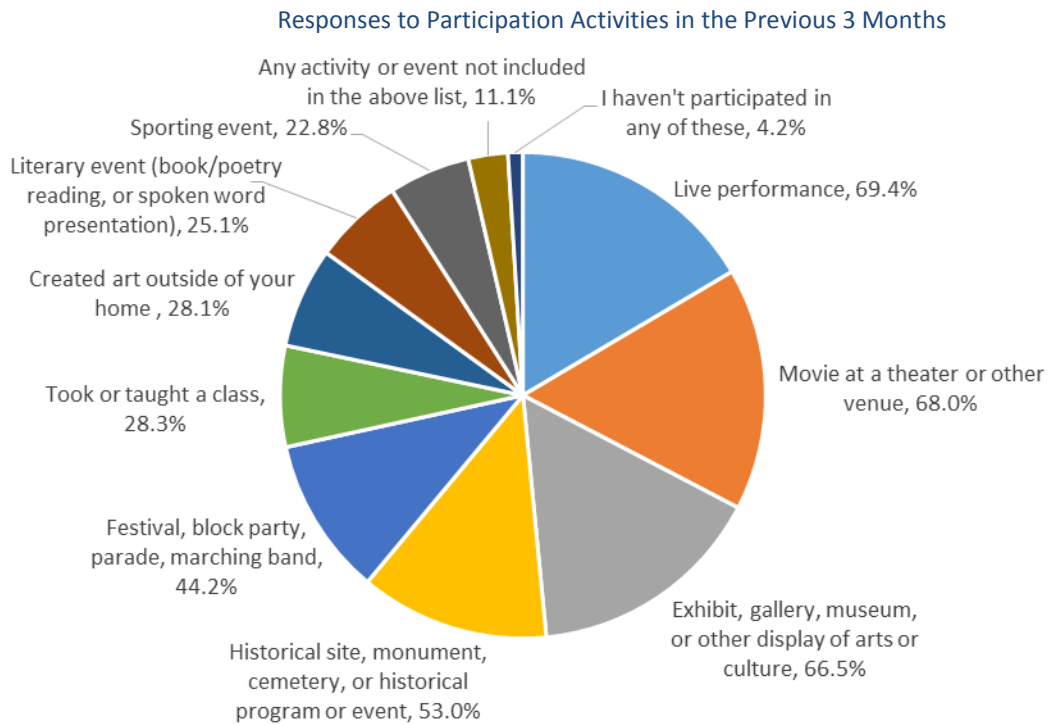
Choosing the Arts and Culture Categories

Respondents were provide the following pre-existing list of activities, with the option to write in any other activity they participated in that was not in the list.

1. **Created art outside of your home for your profession or as part of a community activity**
2. **Took a class or taught dance, literature, media, music, performance, or visual art**
3. **Exhibit, gallery, museum, or other display of arts or culture**
4. **Festival, block party, parade, marching band, or similar event**
5. **Historical site, monument, cemetery, or historical program or event**
6. **Live performance, such as concerts, dance, shows, or stand-up comedy in any location including a bar, club, place of worship, pop-up venue, restaurant, or symphony hall**
7. **Literary event, such as a book reading, poetry reading, or spoken word presentation**
8. **Sporting event, professional or organized amateur event, including children's leagues, but not regular exercise or fitness**.
9. **Movie at a theater or other venue**
10. **Other-Open ended responses**

Participation among All Respondents

Overall, more than 60% of respondents selected that they participated in a live performance, movie at a theater and/or an exhibit, gallery or other display of arts or culture.

Responses to Participation Activities in the Previous 3 Months

Any activity or event not included in the above list, 11.1%

I haven't participated in any of these, 4.2%

Sporting event, 22.8%

Literary event (book/poetry reading, or spoken word presentation), 25.1%

Created art outside of your home , 28.1%

Took or taught a class, 28.3%

Festival, block party, parade, marching band, 44.2%

Historical site, monument, cemetery, or historical program or event, 53.0%

Live performance, 69.4%

Movie at a theater or other venue, 68.0%

Exhibit, gallery, museum, or other display of arts or culture, 66.5%

Of the 11.1% of responses for activities not in the provided list, the open ended descriptions can be grouped into categories and topics such as attending a curated talk or participating in a civic meeting or protest (See Figure 6). These categories can be included for consideration into subsequent survey updates.

Figure 1 Types of Responses from Open-Ended Participation Option

Curated Event/Talk	Recreation/ Game Night	Civic Engagement/ Protest	Community Meeting/ Clean Up
Outdoor Exhibit/Event	Conference/ Convention/ Fair	Yoga	Dance/Chorus
Book Club	Cooking/ Food/ Farmer's Market	Faith Based Event	Baltimore Bike Party

The completed and detailed distribution of participation responses by the respondents' demographic and socioeconomic status are available in Appendix C. In general, very few within-group differences existed by category which implies that all kinds of Baltimoreans participate in various cultural opportunities. Table 7 below summarizes the within-group statistical differences by category.

Among the statistically significant differences that did exist, some of the following generalizations can be made:

- Respondents with higher education levels and higher income attended live performances and movies in a theater.
- Respondents with higher education levels visited an exhibit/gallery or an historical site, but these categories did not have statistical differences by income.
- More male and white respondents visited historical sites; more male respondents attended sporting events.
- More female respondents took or taught an arts related class.
- Younger respondents created arts outside their home or attended a festival or block party.
- More Hispanic respondents also reported attending a festival or block party.
- Finally, lower-incomed and Black/African-American respondents were more likely to participate in a literary/spoken word event.

The preliminary implications of these findings may help corroborate the kinds of attendees that currently participate in cultural opportunities throughout Baltimore and should help inform a broader definition of supporting arts and cultural resources in Baltimore.

Accessibility of Cultural Participation

The costs or fees associated with participating in cultural activities could be a barrier by household income or by the types of activity. However, overall 88.6% of respondents paid for at least one of the activities they selected in the survey (See Table 10). While respondents with less than $29,000 were more likely than other income categories to attend activities that did not require them to pay, still 73.3% did pay for at least one activity.

| Table 10: Payment for Activities by Income Category	At least one activity required me to pay	None of the activities required me to pay
Less than $29,000	73.3%	26.7%
$30,000 - $59,999	88.1%	11.9%
$60,000 - $79,999	88.5%	11.5%
$80,000 or more	93.8%	6.2%
Other/Unemployed/Student	83.3%	16.7%
Prefer not to say	85.8%	14.2%
Total	862 (88.6%)	111 (11.4%)

Responses by Neighborhood

The distribution of participation response for many communities match the overall distribution where the top three categories were attending a live performance, visiting an exhibit or gallery, or going to the movies; 39 out of the 47 reporting CSAs have more or more of those categories as the top responses. In many ways, the map of top responses shows similarities across communities that may seem disparate

along other measures such as income or race. For example, respondents from Fells Point, Patterson Park North/East and Northwood selected attending a live performance or visiting an exhibit or gallery as their top categories.

Of the communities with responses that differed from those overall top categories, they reflect particular assets located in their neighborhood. For example, in South Baltimore, where Fort McHenry National Monument and Historic Shrine is located, respondents chose visiting an historical site as the top category. As shown in Appendix E, 38.5% stated they participated in the activity in their own community which is much higher than the overall average of respondents visiting an historical site in their community (27.1%).

Cherry Hill respondents chose attending a literary event as their top category, and Oldtown/Middle East respondents chose taking or teaching a class as their top category. The total number of responses, though, were low (7) so further exploration of how these neighborhoods participate in cultural opportunities is suggested.

Figure 2 Most Frequently Selected Cultural Participation Category by Community Statistical Area
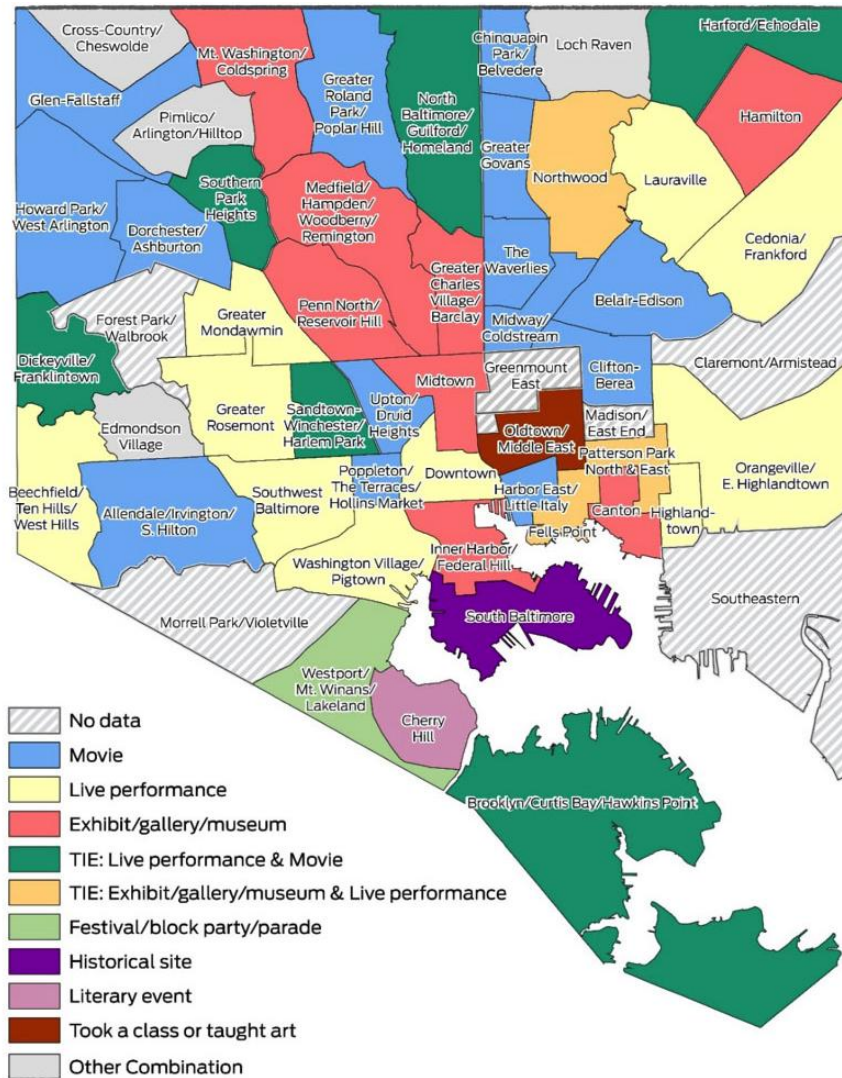
Conclusions

Arts and cultural participation occurs everywhere and by all walks of people in Baltimore. The specific findings based on how Baltimore residents of different demographic and socioeconomic status define and participate in cultural opportunities have some immediate applications towards more inclusive opportunities in all neighborhoods.

The main purpose of this research was to add the resulting data to the other datasets available on the Geoloom Co>Map website (www.geoloom.org). By interactively visualizing the survey results with existing assets and artists in neighborhoods, multi-sector community stakeholders can better understand how residents of a neighborhood do already or might participate in cultural opportunities in the future.

Survey Instrument (English)

Geoloom Arts and Culture Survey

Q1
Thank you for your interest in the Geoloom Arts and Culture Survey. The purpose of the survey is to understand how residents in all Baltimore City neighborhoods take part in cultural activities of all kinds. Your response is very important. The survey should take about 3 minutes to complete.

❍ I am 18 years of age or older and I want to participate
❍ I am under 18 years of age and want to participate
❍ I do not wish to participate - Exit Survey

Q2
Your participation in this survey is anonymous. Information you provide will be kept secure and confidential. You can stop at any time. You don't have to answer questions you don't want to. However, some questions will require a response if you want to finish the survey. Survey results will be available by July 2017 at www.geoloom.org. Data collected from this survey will be grouped together, and cannot be linked to you as an individual. The survey is being conducted by the Baltimore Neighborhood Indicators Alliance Jacob France Institute at the University of Baltimore. Feel free to contact this office with any questions at bnia-jfi@ubalt.edu. For questions about rights as a participant in this research study, you may contact the University of Baltimore Institutional Review Board Coordinator at 410-837-6199 or irb@ubalt.edu.

Q3
Which of the following best describes you:
❍ I live in Baltimore City
❍ I live outside of Baltimore City, but I work in the city
❍ I live and work outside of Baltimore City

Q4
Please enter your zip code

Q5
 Step 1: Click on the general area of the city where you live. On the next page, you will then be asked to choose the specific community where you live.
Q6
Step 1: Click on the general area of the city where you work. On the next page, you will then be asked to choose the specific community where you work.

Q7
You have selected the Western section of the city. Step 2: Click in your community. If this is not the correct section, please click "Back" and choose the correct section.

Q8
 You have selected the Central section of the city. Step 2: Click in your community. If this is not the correct section, please click "Back" and choose the correct section.

Q9
 You have selected the Northern section of the city. Step 2: Click in your community. If this is not the correct section, please click "Back" and choose the correct section.

Q10
You have selected the Southern section of the city. Step 2: Click in your community. If this is not the correct section, please click "Back" and choose the correct section.

Q11
You have selected the Northeast section of the city. Step 2: Click in your community. If this is not the correct section, please click "Back" and choose the correct section.

Q12
You have selected the Southeastern section of the city. Step 2: Click in your community. If this is not the correct section, please click "Back" and choose the correct section.

Q13
You have selected the Northwestern section of the city. Step 2: Click in your community. If this is not the correct section, please click "Back" and choose the correct section.

Q14
In the past 3 months, which of the following things have you been a part of or experienced?   This could be anywhere, not just in Baltimore. (Check all that apply.) If none of these apply to you, please select "I haven't done any of these."
❑ Created art outside of your home for your profession or as part of a community activity
❑ Took a class or taught dance, literature, media, music, performance, or visual art
❑ Exhibit, gallery, museum, or other display of arts or culture
❑ Festival, block party, parade, marching band, or similar event
❑ Historical site, monument, cemetery, or historical program or event
❑ Live performance, such as concerts, dance, shows, or stand-up comedy in any location including a bar, club, place of worship, pop-up venue, restaurant, or symphony hall
❑ Literary event, such as a book reading, poetry reading, or spoken word presentation
❑ Movie at a theater or other venue
❑ Sporting event, professional or organized amateur event, including children's leagues, but not regular exercise or fitness
❑ Any activity or event not included in the above list, please add it here:
　　_____
❑ I haven't done any of these

Q15

About how many times did you participate in these activities in the past 3 months?

	Only once	2 - 5 times	6 -12 times	More than 12 times
Created art outside of your home for your profession or as part of a community activity	○	○	○	○
Took a class or taught dance, literature, media, music, performance, or visual art	○	○	○	○
Exhibit, gallery, museum, or other display of arts or culture	○	○	○	○
Festival, block party, parade, marching band, or similar event	○	○	○	○
Historical site, monument, cemetery, or historical program or event	○	○	○	○
Live performance, such as concerts, dance, shows, or stand-up comedy in any location including a bar, club, place of worship, pop-up venue, restaurant, or symphony hall	○	○	○	○
Literary event, such as a book reading, poetry reading, or spoken word presentation	○	○	○	○
Movie at a theater or other venue	○	○	○	○
Sporting event, professional or organized amateur event, including children's leagues, but not regular exercise or fitness	○	○	○	○
Any activity or event not included in the above list, please add it here:	○	○	○	○
I haven't done any of these	○	○	○	○

Q16
Where did you participate in these activities in the last 3 months (check all that apply):

	In the community where I live/work in Baltimore City	Elsewhere in Baltimore City	Outside of Baltimore City
Created art outside of your home for your profession or as part of a community activity	❑	❑	❑
Took a class or taught dance, literature, media, music, performance, or visual art	❑	❑	❑
Exhibit, gallery, museum, or other display of arts or culture	❑	❑	❑
Festival, block party, parade, marching band, or similar event	❑	❑	❑
Historical site, monument, cemetery, or historical program or event	❑	❑	❑
Live performance, such as concerts, dance, shows, or stand-up comedy in any location including a bar, club, place of worship, pop-up venue, restaurant, or symphony hall	❑	❑	❑
Literary event, such as a book reading, poetry reading, or spoken word presentation	❑	❑	❑
Movie at a theater or other venue	❑	❑	❑
Sporting event, professional or organized amateur event, including children's leagues, but not regular exercise or fitness	❑	❑	❑
Any activity or event not included in the above list, please add it here:	❑	❑	❑
I haven't done any of these	❑	❑	❑

Q17
In the last 3 months, did you have to pay for any of the activities you participated in?
○ At least one activity required me to pay
○ None of the activities required me to pay

Q18

In the last 3 months, did you usually participate in these activities by yourself or with others?
- ○ Usually by myself
- ○ Usually with one other person
- ○ Usually with more than one person

Q19

In the last 3 months, did you participate in these activities with anyone under 18 years of age?
- ○ Yes
- ○ No

Q20

These last few questions will be used only to help analyze the survey data. What is your gender identity?
- ○ Male
- ○ Female
- ○ Non-binary
- ○ Prefer to self-describe _____
- ○ Prefer not to say

Q21

What is your age?
- ○ Under 18
- ○ 18 - 34
- ○ 35 - 54
- ○ 55 - 64
- ○ 65 or older
- ○ Prefer not to say

Q22

Do you consider yourself to be of Hispanic or Latino origin?
- ○ Yes
- ○ No
- ○ Prefer not to say

Q23

Which of the following best describes you race? Select as many as apply
- ❑ White
- ❑ Black or African American
- ❑ American Indian or Alaska Native
- ❑ Asian
- ❑ Native Hawaiian or Pacific Islander
- ❑ Other _____
- ❑ Prefer not to say

Q24

 What is the highest grade or year of school you completed?
- ○ Less than high school
- ○ High school / GED
- ○ Some college
- ○ Undergraduate degree (associate or bachelors)
- ○ Professional/graduate degree
- ○ Prefer not to say

Q25

 What was your total household income last year before taxes?
- ○ Less than $29,000
- ○ $30,000 - $59,999
- ○ $60,000 - $79,999
- ○ $80,000 or more
- ○ Other/Unemployed/Student
- ○ Prefer not to say

Q26

That's all the questions we have. Thank you for taking the time of help us with the survey.
For more information on the GEOLOOM project, visit www.geoloom.org

Q27

If you are under 18 years old, but would still like to participate, please email Geoloom
at info@geoloom.org. We will need a parent or guardian to sign a permission form.   Have
you already sent in a signed parental consent form?
- ○ Yes - Start Survey
- ○ No - Instructions for Consent

Appendix B: Data Sources

Category	Asset	Source
Artist Resources	Individual Artist	Crowdsourced/Greater Baltimore Cultural Alliance/Baltimore Office of Promotion and the Arts
Artist Resources	Artist Cooperatives	Various - PENDING
Artist Resources	Maker Spaces	Made in Baltimore
Artist Resources	Studio, Performance, & Exhibit Spaces	Greater Baltimore Cultural Alliance/Fractured Atlas
Arts & Culture Organizations	Arts & Culture Organizations	Baltimore Office of Promotion and the Arts/DataArts/Greater Baltimore Cultural Alliance
Arts & Culture Organizations	Museums	City of Baltimore/Open Baltimore
Arts & Culture Organizations	Organization Membership (Greater Baltimore Cultural Alliance)	Greater Baltimore Cultural Alliance
Arts & Culture Organizations	Places of Worship with Art Spaces	PENDING: Greater Baltimore Cultural Alliance/Baltimore Heritage
Arts & Entertainment Districts	Arts & Entertainment Districts	Open Baltimore
Arts and Culture	Number of Businesses that are Arts-Related per 1,000 residents	InfoUSA
Arts and Culture	Number of Employees in the Creative Economy	InfoUSA
Arts and Culture	Number of Persons with Library Cards per 1,000 Residents	Enoch Pratt Free Library
Arts and Culture	Total Employment in Arts-Related Businesses	InfoUSA
Arts Education	Art Education Teachers by School	Baltimore City Public School System
Arts Education	Arts Every Day Organizations Connected to Schools	Arts Every Day
Arts Education	Arts Every Day Schools Connected to Organizations	Arts Every Day
Crime and Safety	Number of Arrests per 1,000 residents	
Crime and Safety	Part 1 Crime Rate per 1,000 Residents	Baltimore City Police Department
Crime and Safety	Property Crime Rate per 1,000 Residents	Baltimore City Police Department
Crime and Safety	Violent Crime Rate per 1,000 Residents	Baltimore City Police Department
Crowdsourced Data	Various	Social Media
Economic and Workforce Development	Neighborhood Businesses per 1,000 residents (NAICS Sectors)	InfoUSA
Economic and Workforce Development	Number of Banks and Bank Branches per 1,000 Residents	Federal Deposit Insurance Corporation
Economic and Workforce Development	Number of Total Jobs Filled by Employees	U.S. Census Bureau, Longitudinal Employer-Household Dynamics
Economic and Workforce Development	Total Number of Businesses	InfoUSA
Economic and Workforce Development	Unemployment Rate	American Community Survey
Education	High School Completion Rate	Baltimore City Public Schools
Education	High School Dropout/Withdraw Rate	Baltimore City Public Schools
Education	Number of Students Ever Attended 1st - 5th Grade	Baltimore City Public Schools
Education	Number of Students Ever Attended 6th - 8th Grade	Baltimore City Public Schools
Education	Number of Students Ever Attended 9th - 12th Grade	Baltimore City Public Schools

Category	Asset	Source
Education	Percent of 1st-5th Grade Students that are Chronically Absent (Missing at least 20 days)	Baltimore City Public Schools
Education	Percent of 6th-8th Grade Students that are Chronically Absent (Missing at least 20 days)	Baltimore City Public Schools
Education	Percent of 9th-12th Grade Students that are Chronically Absent (Missing at least 20 days)	Baltimore City Public Schools
Education	Percentage of 3rd Grade Students Passing MSA Math	Baltimore City Public Schools
Education	Percentage of 3rd Grade Students Passing MSA Reading	Baltimore City Public Schools
Events	Additional Event Listings	Various - PENDING
Events	Public Events	Baltimore City Department of Transportation
Grants & Resources	Additional Foundation, Corporate, State, National, and Other Funding Sources	Various - PENDING
Grants & Resources	Federally-Funded Grant: National Endowment for the Arts	PENDING: National Endowment for the Arts
Grants & Resources	Heritage Investment Grants: Baltimore Heritage Investment Grants	Baltimore National Heritage Area
Grants & Resources	Heritage Investment Grants: Baltimore Small Capital Grants	Baltimore National Heritage Area
Grants & Resources	Heritage Investment Grants: Maryland Project Grant	Baltimore National Heritage Area
Grants & Resources	Privately-Funded Grant: Ruby Artist Grants	Greater Baltimore Cultural Alliance/Deutsch Foundation
Grants & Resources	Publicly-Funded Grant: 1% for Public Art	Baltimore Office of Promotion and the Arts
Grants & Resources	Publicly-Funded Grant: Bright Starts	Baltimore Office of Promotion and the Arts
Grants & Resources	Publicly-Funded Grant: Creative Baltimore Fund	Baltimore Office of Promotion and the Arts
Grants & Resources	Publicly-Funded Grant: Free Fall Baltimore	Baltimore Office of Promotion and the Arts
Grants & Resources	Publicly-Funded Grant: MECU Neighborhood Events Grant	Baltimore Office of Promotion and the Arts
Grants & Resources	Publicly-Funded Grant: Mural Program / Art@Work	Baltimore Office of Promotion and the Arts
Grants & Resources	Publicly-Funded Grant: Transformative Art Prize	Baltimore Office of Promotion and the Arts
Health and Human Welfare	Average Healthy Food Availability Index	Johns Hopkins University, Center for a Livable Future
Health and Human Welfare	Fast Food Outlet Density (per 1,000 Residents)	Johns Hopkins University, Center for a Livable Future
Health and Human Welfare	Infant Mortality	Baltimore City Health Department
Health and Human Welfare	Life Expectancy	Baltimore City Health Department
Health and Human Welfare	Liquor Outlet density (per 1,000 Residents)	Baltimore City Liquor Board
Health and Human Welfare	Percent of Children (aged 0-6) with Elevated Blood Lead Levels	Maryland Department of the Environment, Lead Poisoning Prevention Program
Health and Human Welfare	Percent of Families Receiving TANF	Maryland Department of Human Resources

Category	Asset	Source
Health and Human Welfare	Teen Pregnancy Rate per 1,000 Females (aged 15-19)	Maryland Department of Vital Statistics
Historic Districts	Historic Districts: Baltimore National Heritage Area	Baltimore National Heritage Area
Historic Districts	Historic Districts: CHAP Historic Districts	Commission for Historical and Architectural Preservation
Historic Landmarks	Historic Landmarks	Baltimore Heritage/Baltimore National Heritage Area/CHAP
Historic Landmarks	Historical Markers	PENDING: Maryland Historical Trust
Housing	Affordability Index - Mortgage	American Community Survey
Housing	Affordability Index - Rent	American Community Survey
Housing	Median Price of Homes Sold	First American Real Estate Solutions
Housing	Percent Residential Properties that do Not Receive Mail	U.S. Postal Service, U.S. Department of Housing and Urban Development
Housing	Percentage of Housing Units that are Owner-Occupied	Maryland Property View
Housing	Percentage of Properties with Rehabilitation Permits Exceeding $5,000	Baltimore City Department of Housing
Housing	Percentage of Residential Properties that are Vacant and Abandoned	Baltimore City Department of Housing
Housing	Rate of Housing Vouchers per 1,000 Rental Units	Picture of Subsidized Housing, HUD
Humanities	Humanities Programs	Maryland Humanities
Libraries	Libraries	Enoch Pratt Free Library
Libraries	Little Free Libraries	PENDING: Various
Literary Arts	Literary Events	PENDING: CityLit
Public Art	Additional Public Art	PENDING: Various Private and Individual Sources
Public Art	Public Art: All	Baltimore Office of Promotion and the Arts
Public Art	Public Art: Public Monuments	Baltimore Office of Promotion and the Arts
Public Art	Public Art: Public Murals	Baltimore Office of Promotion and the Arts
Reference Places	Baltimore City Public Schools	Baltimore City Public Schools System
Reference Places	Colleges Universities & Professional Schools	Baltimore Neighborhood Indicators Alliance
Reference Places	Community Development Corporations	Baltimore Neighborhood Indicators Alliance
Reference Places	Main Streets	Baltimore Development Corporation
Reference Places	Parks	Open Baltimore
Reference Places	Places of Worship	Open Baltimore
Socioeconomic/Demographics	Median Household Income	American Community Survey
Socioeconomic/Demographics	Percent of Children Living Below the Poverty Line	American Community Survey
Socioeconomic/Demographics	Percent of Female-Headed Households with Children Under 18	U.S. Bureau of the Census
Socioeconomic/Demographics	Percent of Households with Children Under 18	U.S. Bureau of the Census
Socioeconomic/Demographics	Percent of Population 65 years and over	U.S. Bureau of the Census

Category	Asset	Source
Socioeconomic/Demographics	Percent of Residents - Asian (Non-Hispanic)	U.S. Bureau of the Census
Socioeconomic/Demographics	Percent of Residents - Black/African-American (Non-Hispanic)	U.S. Bureau of the Census
Socioeconomic/Demographics	Percent of Residents - Hispanic	U.S. Bureau of the Census
Socioeconomic/Demographics	Percent of Residents - White/Caucasian (Non-Hispanic)	U.S. Bureau of the Census
Socioeconomic/Demographics	Racial Diversity Index	U.S. Bureau of the Census
Socioeconomic/Demographics	Total Number of Households	U.S. Bureau of the Census
Socioeconomic/Demographics	Total Population	U.S. Bureau of the Census
Sustainability	Number of Miles of Bike Lanes	Department of Transportation
Sustainability	Number of Trees of Planted	TreeBaltimore
Sustainability	Percent of Area Covered by Trees	University of Vermont Spatial Analysis Lab
Sustainability	Percent of Employed Population with Travel Time to Work of 45 Minutes and Over	American Community Survey
Sustainability	Percent of Households with No Vehicles Available	American Community Survey
Sustainability	Percent of Population that Drove Alone to Work	American Community Survey
Sustainability	Percent of Population that Uses Public Transportation to Get to Work	American Community Survey
Sustainability	Percent of Population that Walks to Work	American Community Survey
Sustainability	Rate of Clogged Storm Drain Reports per 1,000 Residents	Baltimore City CitiStat
Sustainability	Rate of Dirty Streets and Alleys Reports per 1,000 Residents	Baltimore City CitiStat
Sustainability	Walk Score	Walk Score

Appendix C: One-Sheet and Talking Points

The GEOLOOM co>map is an online map that highlights arts and culture organizations and activities in Baltimore. When it launches in July of this year, you'll be able to overlay demographics, residential and business real estate, greenspaces, schools, and much more to give you a tool that will help you with decision-making. Our aim is to make sure that every Baltimore neighborhood receives the attention and support it needs to establish and maintain livability across our entire city.

GEOLOOM is rooted in the idea that arts and culture play a significant role in fostering the vitality of a place. Neighborhood-based arts and cultural activity can have an impact on residents' attachment to their community, the overall economic conditions in their neighborhood, and the quality of life for the entire city.

GEOLOOM is designed to be used by everyone, whether you're a city planner, artist, civic leader, resident, large or small business, neighborhood association, citywide or neighborhood-based arts and culture organization, non-profit or for-profit real estate developer, private foundation, or government funder. It can be used for research, planning, exploration, and investment. Our hope is that this tool adds a cultural data dimension that is a vital but an oftentimes missing element in the conversations about Baltimore's neighborhoods.

The GEOLOOM co>map will help you find just what you need – in your neighborhood or across town. The "co" in co>map stands for community mapping, collaboration, and cohesion in Baltimore. www.geoloom.org

Support for GEOLOOM has been provided by:

Baltimore Development Corporation
Baltimore Office for Promotion and the Arts
Baltimore Community Foundation
Baltimore Neighborhood Indicators Alliance-Jacob France Institute
Robert W. Deutsch Foundation
France-Merrick Foundation
Greater Baltimore Cultural Alliance
National Endowment for the Arts

For more information, please contact info@geoloom.org.

GEOLOOM Talking Points

The GEOLOOM co>map will help you find just what you need – in your neighborhood or across town. The "co" in co>map stands for <u>co</u>mmunity mapping, <u>co</u>llaboration, and <u>co</u>hesion in Baltimore.

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It was created by a Steering Committee made up of the Baltimore Office for Promotion and the Arts, the Baltimore Neighborhood Indicators Alliance-Jacob France Institute, the Robert W. Deutsch Foundation, and the Greater Baltimore Cultural Alliance

The data used in GEOLOOM comes from the Baltimore City government, the Baltimore Office for Promotion and the Arts, DataArts, the Greater Baltimore Cultural Alliance, the Baltimore National Heritage Area, arts education organizations, arts and culture grant award lists, the Enoch Pratt Library, the United States Census, and many, many other sources. We hope to continuously expand our data through growing partnerships with a wide variety of entities and crowdsourced data.

The project has a Working Group of neighborhood associations, arts organizations, businesses, funders, and more who have helped to make sure that GEOLOOM includes all aspects of Baltimore.

We also work with Focus Groups to represent neighborhoods from all across the city to make sure all points of view are included.

The arts and culture organizations and activities featured in GEOLOOM represent formal institutions such as the Baltimore Museum of Art, but also small and more informal locations such as regularly scheduled poetry slams in cafes and taverns.

We welcome feedback on the data and continuously seek to expand both the definition of arts and culture and the types of data available on the website.

GEOLOOM's data will be analyzed every year so we can successfully measure community improvements over time, identify gaps and, confidently address arts and culture needs while strengthening all aspects of the City's social and economic fabric.

GEOLOOM is designed to be used by everyone, whether you're a city planner, artist, civic leader, resident, large or small business, neighborhood association, citywide or neighborhood-based arts and culture organization, non-profit or for-profit real estate developer, private foundation, or government funder. We hope this tool adds a cultural data dimension that is a vital but an oftentimes missing element in the conversations about Baltimore's neighborhoods.

Periodically we will circulate a Participation Survey to find out what kinds of arts and culture activities, traditional and non-traditional, large and small, have active engagement and are growing or declining over time. This is also an opportunity for neighborhoods to define what they perceive as arts and culture.

GEOLOOM will give us a better understanding of the arts and culture landscape along with the ability to view data within a broader context of demographic, real estate, and ecological information. It will help all of us in decision-making about the City's future. Through visualization, GEOLOOM will aid cultural institutions, businesses, and elected officials by heightening their awareness of potential audiences, customers, and constituents.

Baltimore Neighborhood Indicators Alliance-Jacob France Institute at the University of Baltimore is the GEOLOOM Project Manager.

Support for GEOLOOM has been provided by:

Baltimore Development Corporation
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Baltimore Community Foundation
Baltimore Neighborhood Indicators Alliance-Jacob France Institute
Robert W. Deutsch Foundation
France-Merrick Foundation
Greater Baltimore Cultural Alliance
National Endowment for the Arts

For more information, please contact info@geoloom.org.

Acknowledgements

GEOLOOM co>map Platform
Thomas J. O'Donnell, UX/UI Designer
Blue Raster, Developer
Cheryl Knott, GIS Analyst, BNIA-JFI
Carlos Karpati, Developer, BNIA-JFI

GEOLOOM co>map Videos
Produced and Directed by Wide Angle Youth Media
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Chris Kojzar	Arts Every Day	Wendy Dabney
Tiffany Lange	Carroll Museum	Alange' Jacobs
Ernest Shaw	Creative Alliance	Olivia Obineme
Mark Melonas	It's My Skate Night	Alisha Patterson
René Treviño	Luke Works	Judah Patterson
	Motor House	Ra Patterson
	Open Works	Scott Patterson
	Peabody Institute	Joshua White
	Red Canoe Cafe	Eva Wingren
	School 33	Jeff Withington
	Walters Art Museum	

We would like to thank the following individuals for their guidance and inspiration:
Denise Brown, Leeway Foundation
Ann Markusen, Humphrey School of Public Affairs, University of Minnesota
Fidelma McGinn, Seattle Foundation
Lindsay Tucker So, City of Philadelphia Office of Arts, Culture and the Creative Economy
Susan Seifert, University of Pennsylvania, Social Impact of the Arts Project
Mark Stern, University of Pennsylvania, Social Impact of the Arts Project
The Reinvestment Fund
San San Wong, Barr Foundation

For more information, visit www.geoloom.org
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