



A Study on Murals, Artist, and The Guilds Community Impact

Joshua Sanchez

University of Pennsylvania

Candidate, Master of Public Administration

Emily Cooper Moore

Mural Arts Philadelphia

Project Portfolio Manager

Claire Robertson-Kraft

University of Pennsylvania

Capstone Advisor



Program Overview

Background

The Restorative Justice Program facilitates the forging and growth of strong, positive bonds between incarcerated and formerly incarcerated individuals, young adults on probation, and their respective communities. Current inmates, probationers, and parolees are given the opportunity to learn new skills and make a positive contribution and repair harm to communities impacted by crime through neighborhood mural projects. Program participants often feel empowered by their accomplishments and emerge with a newfound sense of pride in their own abilities and enhanced employment readiness skills.¹ The Mural Arts Program (MAP) created a model job and skill training program for the City's most at-risk adults, young adults, and youths designated at greatest risk of killing or being killed. The program has been designed to provide jobs to adults and young adults while also teaching them valuable job and life skills that will lead them towards a brighter future.

Restorative Justices' Guild program targets underserved at-risk populations throughout Philadelphia and uses the process of making murals as a way to engage and teach transferable skills that they can use at a job or in life. Professional artists, some who are even graduates of the program, serve as mentors and teachers with the goal of empowering future community organizers and leaders. The Guild Program holds a special place in Jane Golden's heart. As Executive Director of Mural Arts, Jane Golden always believed that mural paintings offered a unique opportunity for kids to build the discipline, confidence, sense of identity, and the social and creative skills that are the basis of effective adulthood.² Engaging youth in the art-making process can provide key educational experiences in leadership development, collaboration, cooperation, sharing, community building and the Guild encompasses. Through art, one can envision something outside the realm of what already exists for oneself, one's community, and the world—a realm where anything is possible. Within these free spaces, creative expression by individuals who can explore new identities and possibilities for themselves and their communities, moving beyond perceptions of limiting boundaries and circumstances.

The Guild program is a 36 week (9 month) part-time job and training program that each year pays participants minimum wage for 20 hours a week while training them in industries that connect with the Mural Arts Program's activities – basic painting, sealing and stucco and brick wall repair and preparation; landscaping, cleaning and lot reclamation; and conservation, creation and restoration of murals; allowing them to participate in the community engagement, celebration, and stewardship of

¹ muralarts.org, *Restorative Justice*, 2020. <https://www.muralarts.org/program/restorative-justice/>

² Jane Golden, *More Philadelphia Murals and The Stories They Tell* (Temple University Press: 2006), 11.

mural projects. Guild participants work an average of 16 hours a week on site as part of a Mural Restoration Crew and 4 hours a week in skills and job training workshops.³ The Guild is a well-known and well-respected community resource for linking adjudicated adults and young adults on probation or otherwise engaged in risky or delinquent behaviors, and those who have been formerly incarcerated to resources that assist them in achieving employment and employability in Philadelphia. The table below highlights the program’s goals and objectives for each cohort.

Goals & Objectives

Program Goals
<ul style="list-style-type: none"> ➤ Significantly decrease the number of youth committing/re-committing or falling victim to crime or substance abuse. ➤ Develop networks and interventions that strengthen support for youth at risk to obtain and keep employment, or further education and facilitate access.
Program Objectives
<ul style="list-style-type: none"> ➤ Reduce recidivism rates among Mural Arts Guild participants while in the program and six (6) months after. ➤ Increase employment related skills and self-image amongst participants, while assisting in finding employment, job training or furthering educational opportunities. ➤ Reduce incidents of drug use and of violent acts perpetrated by or against participants while in the program.

Methodology

Objectives

To assess the capacity of mural making to foster opportunities for broader community and social change, I examined murals supported by Restorative Justice’s The Guild Program along with assessing the processes of the program and validating its program goals of reducing recidivism and increasing employment opportunities for Guild participants. The program utilizes mural production as a means of providing interested formerly incarcerated adults and young adults a sustained opportunity to engage in community and to develop professional and life skills in doing so. I selected this organization because I was always interested in community-based murals and was interested in why one organization would choose to work exclusively with formerly incarcerated

³ Marsha Zibalese-Crawford, *Mural Arts “The Guild” Evaluation Report* (Temple University: 2010), 3.

individuals. Having been a product of the inner city, I experienced firsthand how a mural can change the outlook and perspective of individuals living in those neighborhoods. I was therefore intrigued to learn more about how Mural Arts' principals viewed social and community concerns and whether and how they designed their production processes to address them.

This study examines how Restorative Justice utilizes mural making, a potentially democratic art form, to provide opportunities for individual and collective impact. I undertook key data collection and analyzed 4 years of data to explore the complex model that MAP employs to create a collaborative and community-based art process for adults and young adults on probation, while also developing a product that can both spark conversation and reflect participants, artists, and residents' experiences. This case study looks at murals that are supported by the Restorative Justice Program in Philadelphia and highlights significant trends with funding, strategic placement, artist selection, and lowering the rate of recidivism through murals. The study is conducted using mixed methods, with data gathered from a database containing years of data on each Restorative Justice project.

In evaluating Restorative Justices' work, I recognized that each mural created is unique in the issues it addresses, the funders, participants, partners involved, and the community within which it is located. I also suspected these factors would influence the overall process Restorative Justice employs when planning and creating murals. In short, I chose the case study method to understand the organization's mural process holistically and to assess the role of the Guild program, and stakeholders involved in its fabrication. While not statistically generalizable, my findings are analytically generalizable and therefore may prove useful to future researchers.

I collected and analyzed five types of data: location, funding source, time to complete a mural, artists, and the Guild's attendance data. More specifically, I wanted to find central themes and trends associated with the mural projects and Guild cohorts. A key purpose of research was to discover factors and trends that shape the social construction of murals, and thus evaluate the validity and social impacts of the murals in underserved communities. By organizing the information on the basis of the categories and themes identified, I could more effectively determine the sources of the impacts and outcomes of the different Restorative Justice projects. I also used these themes as a frame to determine if the Guild successfully lowered recidivism rates and increased employment for program participants.

Evaluation Process

Areas of Evaluation

Murals supported by Restorative Justice have been a prominent addition to Philadelphia. Each mural and artist painting a story about social injustices with living history by connecting heritage buildings and structures to everyday issues. A major thrust of this study is to examine common trends associated with each mural and essentially answer the overarching question: do murals accomplish the Guilds three program objectives of lowering recidivism; increasing employment opportunities; and reducing drug use and violent acts of participants? The table below highlights key areas of evaluation to help validate the rationales.

Evaluation Table

Murals
<ul style="list-style-type: none">➤ Funding: Examines three (public, private, combination) funding sources that support Restorative Justice projects.➤ Mural Timeline: Examines the length of time for three types of projects (public, private, combination).
Strategic Placement
<ul style="list-style-type: none">➤ Districts, Poverty & Crime: Examines high poverty and crime districts that have murals and the trends for each location.➤ Stakeholders: Examines who the key stakeholders are when investing in a mural project.
Artist
<ul style="list-style-type: none">➤ Artist Selection: Examines the process of selecting the “right” artist for the job.➤ Artist Spotlight: Carlos “CALO” Rosa
Defining Success
<ul style="list-style-type: none">➤ Success defined by Restorative Justice: Examines how Restorative Justice defines by reducing recidivism and increasing employment opportunities for Guild participants.

Murals

Funding & Timeline

This section will focus on the three (public, private, combination) methods of funding that support community mural projects and examine the average length of time it takes for each mural. Dating back to the mid-90's, MAP was reorganized under the City of Philadelphia Department of Recreation, and established Philadelphia Mural Arts Advocates, a nonprofit organization to work in tandem with the City and raise funds to support the program. Over the years, through innovative collaborations with community-based organizations, city agencies, nonprofit organizations, schools, the private sector, and philanthropies, the Restorative Justice program has created informative and enlightening works of public art throughout Philadelphia. Community murals throughout Philadelphia are very popular and achievable ways of beautifying a neighborhood, establishing landmarks, honoring individuals or ideals, and adding art into the visual landscape of neighborhoods. There are several factors that determine the cost, such as: painting size, project location, the artist's experience and extra budget considerations like consultations, sketches, wall preparation, scaffolding and the artist's minimum fee.

Over the last 4 years, Restorative Justice received funding (*Figure 1*) from the City of Philadelphia, private donors, and large grants such as Ford Foundation Grant to offset the cost of the murals or large-scale projects. Depending on the mural, the funding can either come from the City of Philadelphia, private donations/grants or a combination of both for larger projects. The 4 years of data, involving 28 Restorative Justice projects (2016 - 2020) were all funded through different stakeholders. Forty-two percent of Restorative Justices' projects were funded by a combination of public and private donors. Every fiscal year, the City of Philadelphia allocates funds to MAP to support their programs. Privately, Restorative Justice has received funding from the Robert Wood Foundation, Ford Foundation, Julia Fleishner Foundation, and Art for Justice Foundation have all made significant donations and grants to the program.

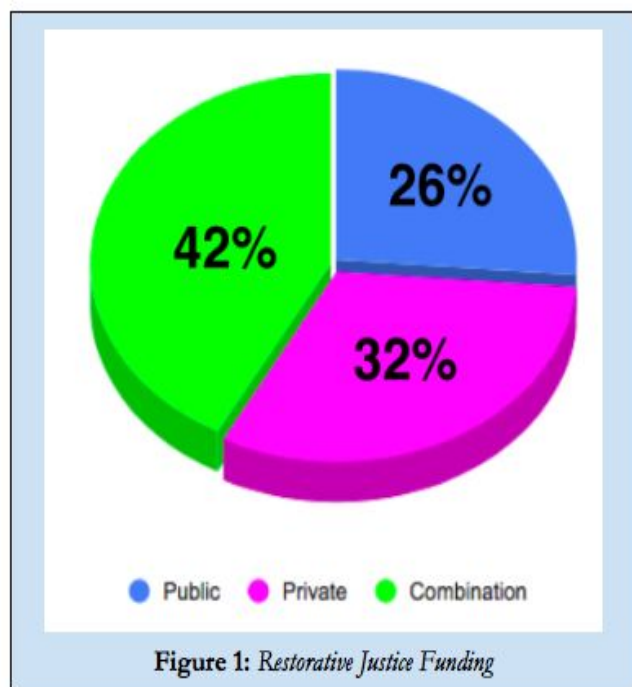


Figure 2 (below) shows the total dollar amount provided by public, private, and a combination of funds of which a combination of public and private funds make up the majority of the budget.

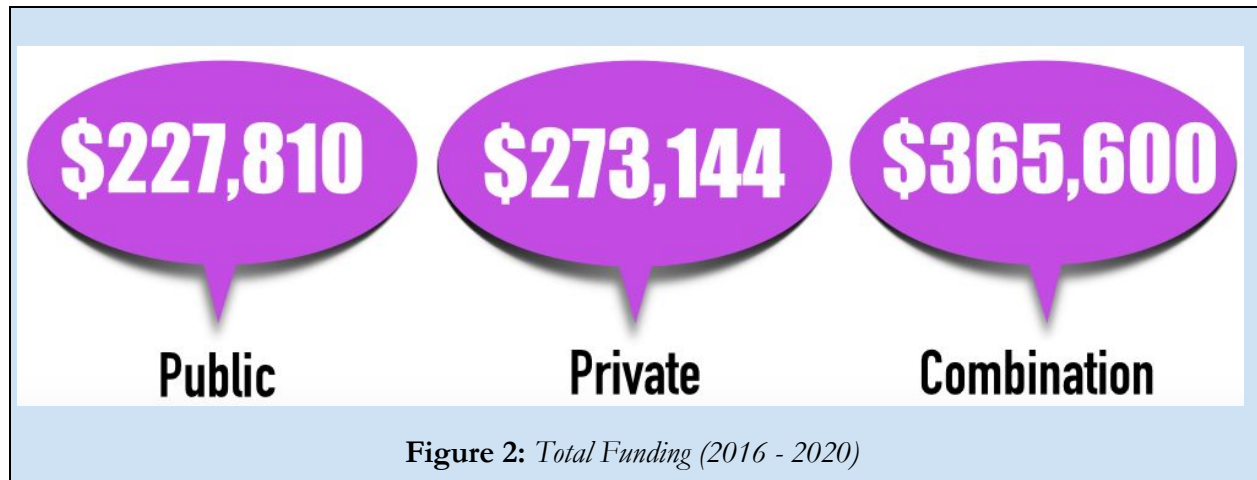
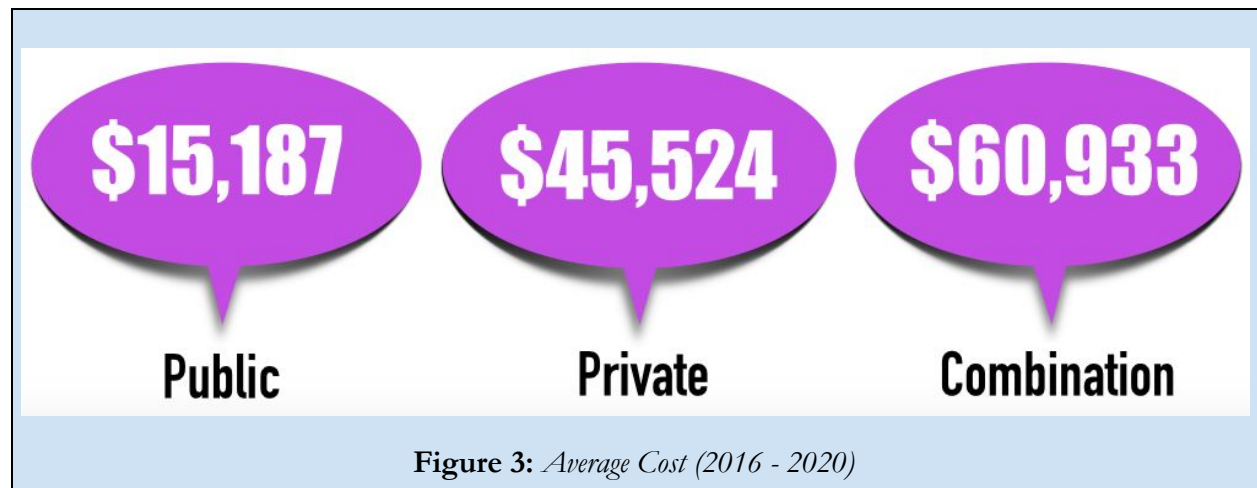


Figure 3 (below) highlights the average cost of a mural based on the 4 years of data.



Historically, private organizations, such as the Ford Foundation, have made significant donations to organizations such as Mural Arts and its Restorative Justice Program due in large part to their long track record of incorporating art and social justice. Resulting in programs, mural projects, and a highly successful work program: The Guild. The program works in communities negatively impacted by crime and incarceration, and engages diverse audiences in discussions and dialogue

about criminal justice reform⁴. For example, in FY18 the Ford Foundation donated \$203,000 to help fund a project called “*Portraits of Justice*” (**Figure 4**).



Figure 4: “*Portraits of Justice*” artists’ were Guild graduates

Source: Mural Arts

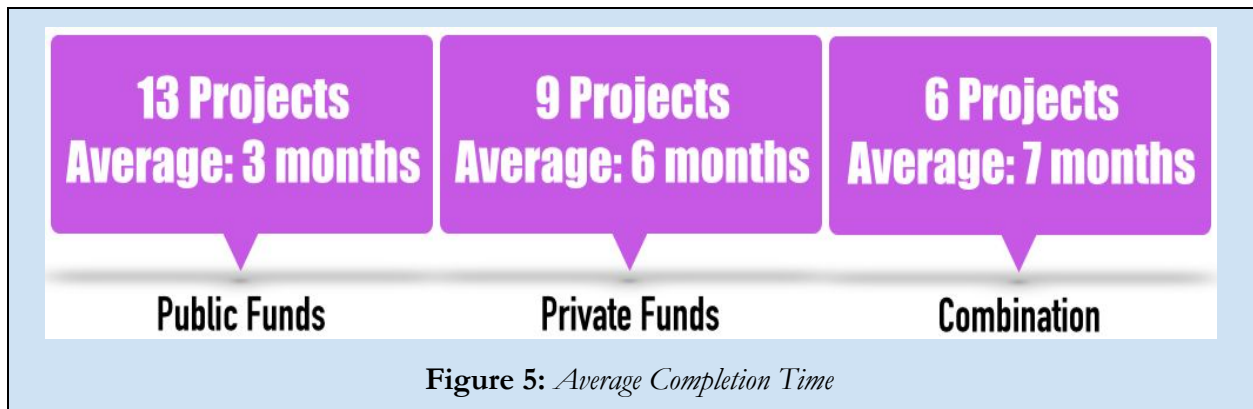
Portraits of Justice took 11 months to complete as it invites viewers to change the way they see those involved in Philadelphia’s criminal justice system. The interactive mural depicts 17 system-involved young people from the Restorative Justice Guild program, set against a brick background that symbolizes the systems that create barriers to reentry. These larger-than-life portraits remind all who see them that formerly incarcerated individuals are valuable human beings with rich, complex lives and the capacity for change, not problems to be solved.⁵ It is important to note that the Restorative Justice projects are complex and take time to complete to ensure each project, no matter how big or small, raises awareness of social injustices. Depending on the scope, complexity and granularity of a project, the work can be completed in a month or as long as 23 months. **Figure 5** provides data on the average time it takes to complete a mural depending on the funding source.

⁴ muralarts.org, *Restorative Justice*, 2009.

<https://www.muralarts.org/blog/restorative-justice-receives-ford-foundation-grant/>

⁵ muralarts.org, *Restorative Justice*, 2020. <https://www.muralarts.org/artworks/portraits-of-justice/>

Figure 5 (below) highlights the average completion time of a mural based on the 4 years of data.



Strategic Placement

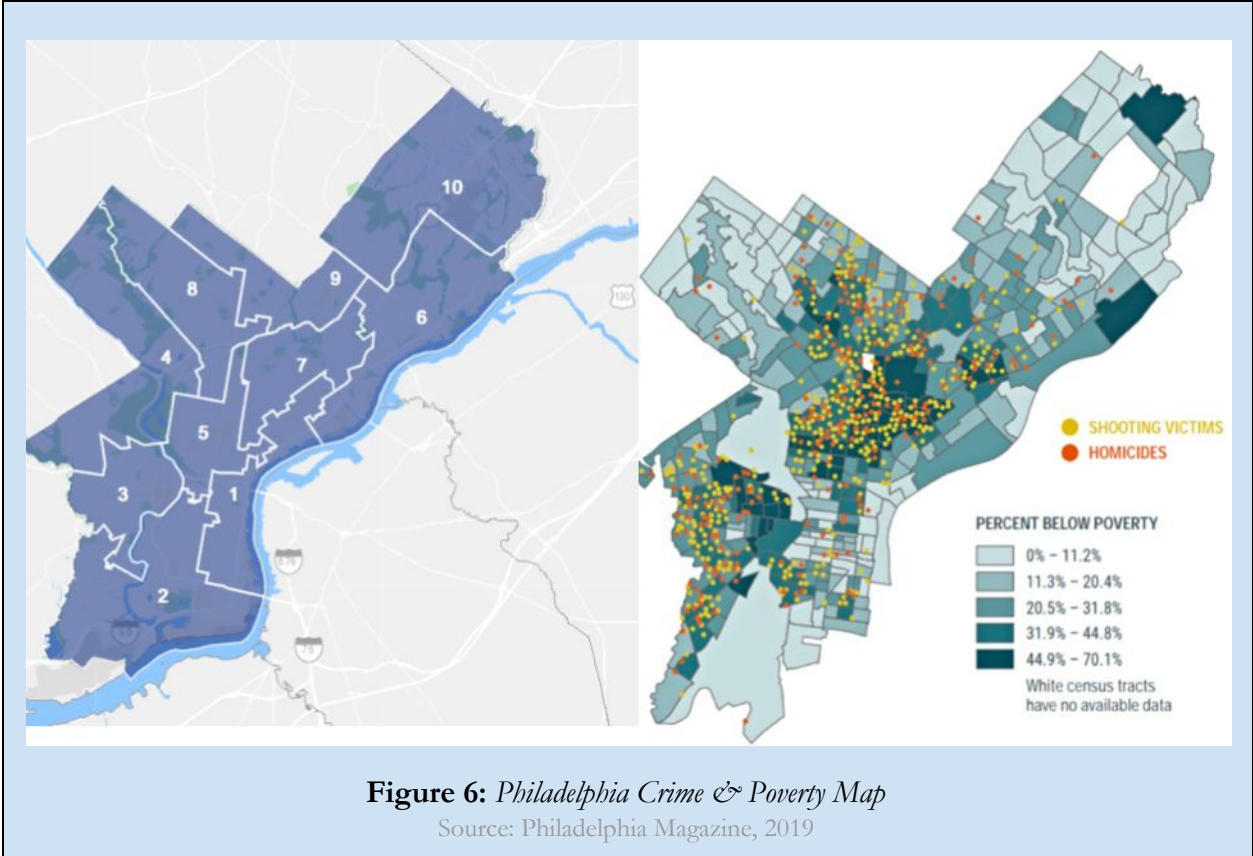
Districts, Poverty & Crime

Strategic placement of murals are important for communities and its residents. Murals have become community centerpieces that bring people together to celebrate both heritage and history. This section discusses the poverty and crime rates in the districts that supported Restorative Justice murals, the makeup of the Guild participants by zip codes, and how the role of community stakeholders impacts the success of a mural project. Unfortunately, many districts that showcased Restorative Justice murals are stricken with high poverty and crime. Luckily, the murals painted celebrate and identify the city’s past, present, and future and are a great example of how community murals can transform a space. In the past 4 years, Restorative Justice has collaborated with many Districts and communities throughout Philadelphia to help revitalize and create murals that incorporate a variety of different art forms and promote social awareness. These different methods are taught to each Guild cohort. To understand why strategic placement of murals are so important, one must understand how MAP and Restorative Justice became the leading nonprofit for impactful social change through the power of art. By 2000, after years of economic instability, Philadelphia began experiencing prosperity but as some neighborhoods became gentrified, many communities remained plagued by poverty, crime, violence, drugs, and blight.

To respond to these challenges, Jane Golden saw a perfect opportunity to return to Mural Arts’ roots by working in the juvenile justice system with kids who were truant, delinquent, and/or adjudicated. Within two years, Mural Arts extended its program and began engaging with the larger criminal justice system, developed solid and supportive relationships with Philadelphia’s Department of Human Services (DHS), the city prison system, and the State Correctional Institution at

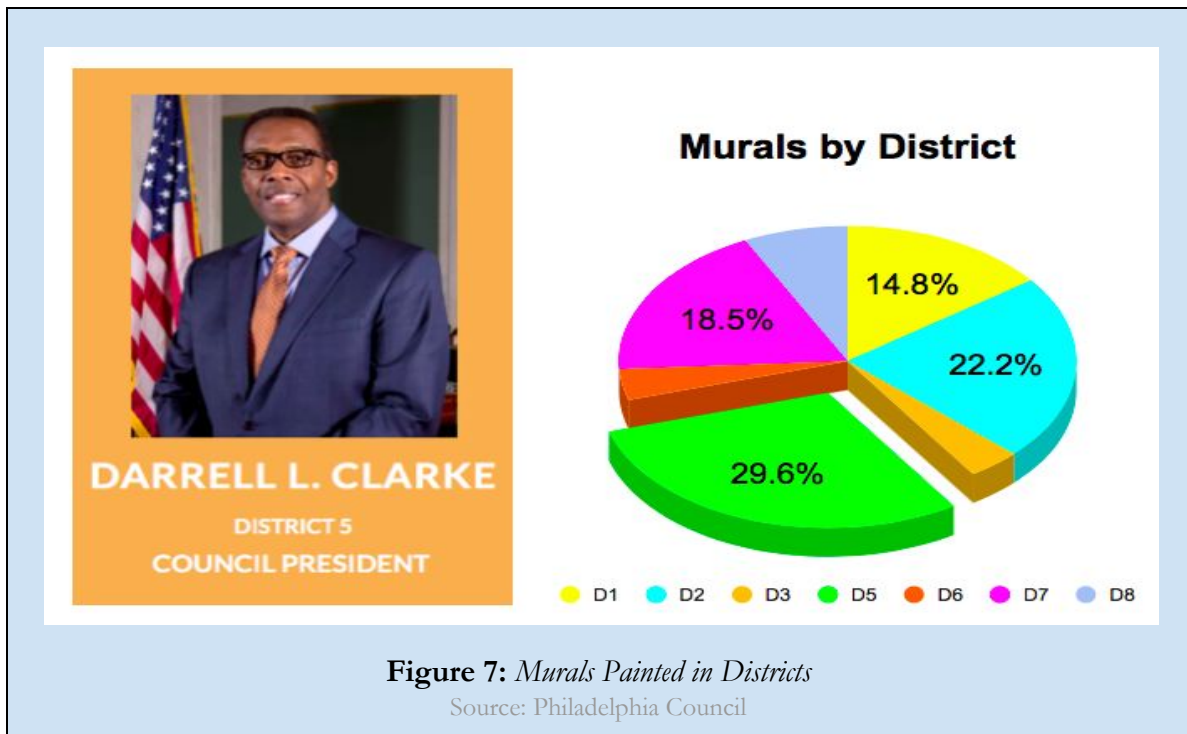
Graterford, one of Pennsylvania's two maximum-security facilities.⁶ Working with a high-risk population can be difficult as students can often bring their outside lives into the classroom. As community mural programs expand, programs similar to Restorative Justice can offer similar results: they combat blight, beautify areas and contribute to a city's cultural identity.

As murals act as collective thought spaces, they can create dialogue around a subject or community issue through what they depict. These spaces take time to develop and take months to complete a project. The creation time and costs for murals differ widely, with specific artists and mural size being determining factors. Creating a mural takes time, talent, and research. From the conceptual design stage to the selection process and creation, each mural has its own unique story and the time to complete depends on the size, budget, and support. District and community stakeholders such as council members, constituents, and community leaders all have a vote when determining if a mural will be beneficial. Philadelphia's District and Department of Health's crime and poverty map (*Figure 6*) disproportionately show that crime and poverty in Philadelphia are in districts that the Restorative Justice Program has historically collaborated with.



⁶ Jane Golden, *Mural Arts @ 30* (Temple University Press: 2014), 18.

Guild participants are from these communities with the highest concentrations found in North and West Philadelphia with poverty rates ranging from as low as 20 percent and as high as 70 percent. Based on the 4 year data provided by MAP, Councilmember Darrell L. Clarke in District 5 (*Figure 7*) had the majority of murals painted in his district and from 2015 - 2019 individuals living in his district with zip code of 19132 (*Figure 8*) accounted for 53 of the Guild participants and the 2015 map (*Figure 9*) show the relative frequency with which people were released to different zip codes in 2015. Zip codes 19132, 19140, and 19143 had the highest number of people released from incarceration. These three zip codes also had the highest number of Guild participants from 2015 to 2019. Unfortunately, these districts continue to be encumbered by their reputation of having the highest rate of poverty among the 10 most populous U.S. cities, as well as the highest rate of deep poverty, a measure of people living at 50 percent of the poverty line or less.⁷



These statistics are tragic and felt by residents in these communities. MAP and Restorative Justice, through art and social awareness in neighborhoods who have been affected by crime or violence through shared creative expression. We all know what walking past a beautiful mural does for our emotional wellbeing, for our senses, for our mood. It uplifts, gives us a break from our daily stress, and evokes feelings of beauty, peace, and gratitude. Murals in districts with high poverty communities can have profound effects on building safe communities where people want to live, work and play.

⁷ Alfred Lubrano, *Around the Country Incomes are Rising*, 2018.
<https://www.inquirer.com/philly/news/census-data-poverty-income-philadelphia-suburbs-20180913.html>

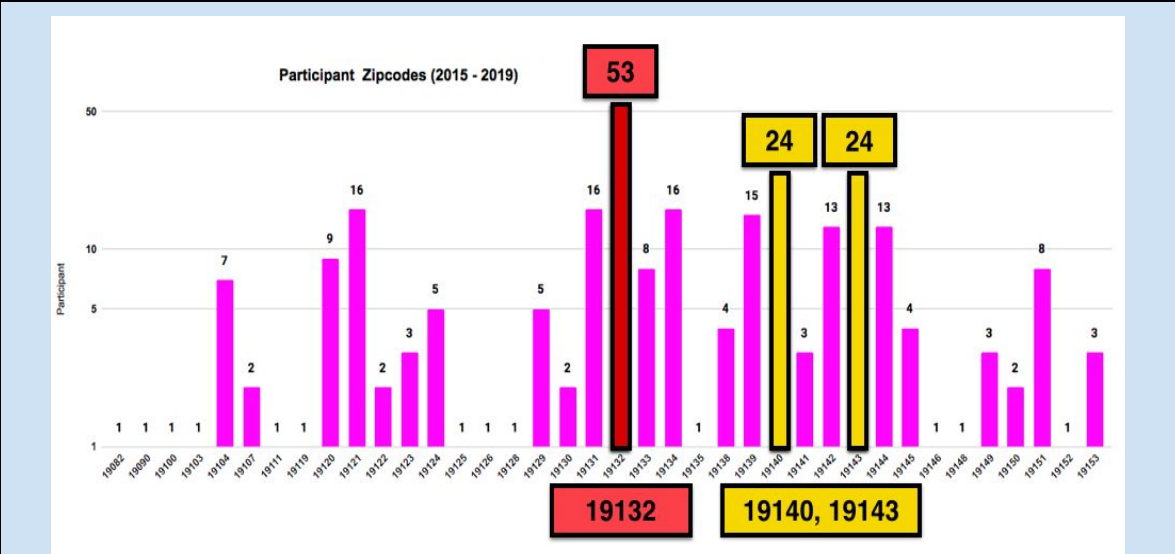


Figure 8: Zip Code 19132 had the highest rate of participants

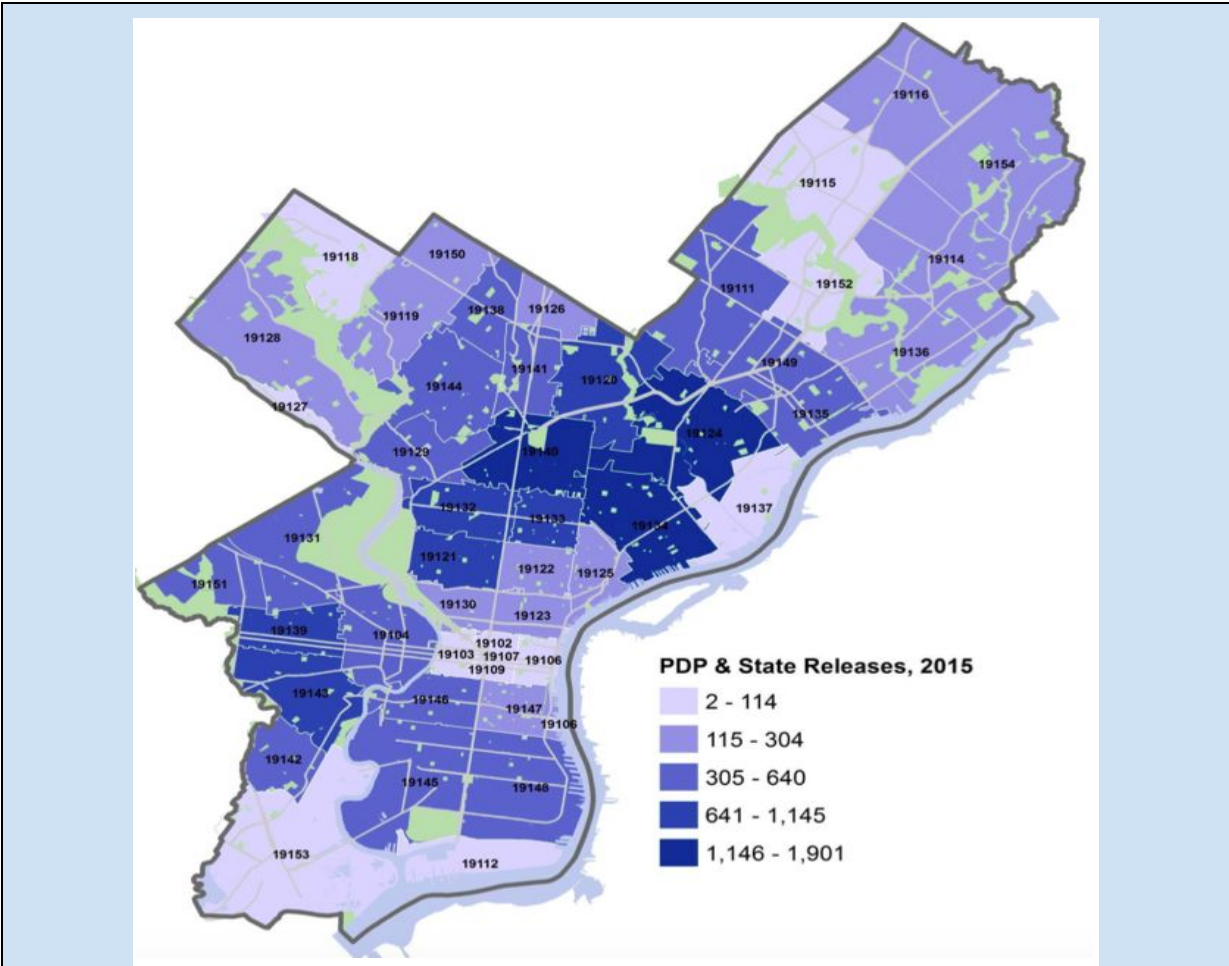


Figure 9: People Released to Philadelphia by Zip
 Source: Phila.gov, Calculating Recidivism, 2018

Community Stakeholders

The community stakeholder is key to the success of a mural project. Some examples of key community stakeholders are residents, community groups, developers, government workers (and the agencies they represent), business owners, neighborhood leaders, commission members and other groups from which the community draws its resources. It is important to note that stakeholders can affect or be affected by the community's actions, objectives and policies. As communities come together to define their shared future, individual stakeholders need a powerful new story that they are a part of the community and not separate from it. This story must properly situate people in their communities—neither isolated from each other by virtue of our proscribed history. It is important to build trust and show that working together can make an impact on the individuals living in high-risk



Figure 10: *“Transformation Bridge”* by Carlos “CALO” Rosa

Source: Carlos “Calo” Rosa Webpage

communities. As an example of working together, in *Figure 10*, Artist Carlos “CALO” Rosa collaborated with the help of Restorative Justice Guild participants painted a bridge located on the B Street Bridge between Gurney and Tusculum that provided a bright spot in the community. Communities are the main stakeholders as community-based projects are usually a response to a collectively significant issue or circumstance. Because each mural is strategically planned, these types of socially engaged projects create an environment that empowers a community's voice, mind, and spirit in many different ways. The murals that Restorative Justice has supported over the years are socially engaged work and align explicitly with social movements. Murals in community spaces are transformative for stakeholders and those engaged, which inspires new possibilities for these individuals and communities they call “home.”

Artists

Artist Selection

Selecting the “right” artist is as important as the mural. There are many ways to select an artist for the project and this section examines the importance of artists, not only their artwork, but also their mentorship and guidance to each Guild cohort. The “Artist Spotlight” showcases Carlos “CALO” Rosa and his contributions to the Restorative Justice Program and to the City of Philadelphia. When selecting an artist, the two major forms of artist selection are to directly select an artist or solicit applications. MAP and Restorative Justice have an artist registry that can be consulted or utilized for direct selection. Because the program prides itself on aligning its projects with social movements, many of the selected artists see it as an opportunity to address social and political issues. Restorative Justice artists aim to create social change by stimulating public interaction. Murals have three distinct characteristics: have political content, displayed in public spaces, and create interaction. They also balance experimentation with awareness of what the audience wants, likes, hopes for, can tolerate, and will be inspired by. The murals that they paint narrate and generate conversations with the communities touched by social injustices. They are translated by the artists into graphics and widely shared. The Guild is a powerful program because many of the artists that have graduated the program have gone on to become lead artists and even go back to the program and teach program participants.

Before an artist can lead a collaborative art project, the facilitator must first see himself or herself as an artist in charge of a project. Guild artists are inspirational because they are willing to accept everyone’s artistic contribution without prioritizing or passing judgment. Based on observation and participant testimonials, artists create a space in which participants are comfortable taking risks and creating a collaborative and exciting working environment. Specific concepts and skills are taught in a step-by-step deliberate manner utilizing organizing tools such as assignments, deadlines, tests, daily classroom rituals, and pedagogical tricks of the trade. This includes having key materials in place, as well as fostering ownership of the space used, by turning the studio over to students as theirs—to come and go as they please, to keep clean—while the artist makes sure everything functions. The best artist and the murals that they paint transcend and transform communities and don’t just repeat what is there already. All of these are crucial to a successful design and the artist understands that each mural must be thoughtful of its viewers and responsive in design.

Artist Spotlight

Philadelphia-based artist Carlos “CALO” Rosa (*Figure 11*) worked on 4 murals, all of which were funded by the City of Philadelphia, totaling a combined cost of \$60,800. There is a reason why MAP

continues to call on “CALO” to work on their Restorative Justice projects. Born in San Salvador, Rosa was raised in a family of artists with diverse media including graphic design, Brazilian percussion, oil painting, and cake-making. After becoming frustrated with the exclusivity of the San Salvador gallery scene, he began to define his own street art style. His colorful pieces portray the vibrant Latin American culture, and mirror the sounds, roots, and forms of the urban-tropical lifestyle.⁸ In **Figure 12**, labeled “Waterloo BKB Court,” with approval from Parks & Rec Commissioner Kathryn Ott Lovell and Connor and the team at MTWB on board, less than two years later, Waterloo Playground in West Kensington is now home to Philadelphia’s first official basketball court surface mural.⁹ Located in Councilwoman Maria Quiñones Sánchez’s district (District 7), the revitalization of Waterloo Playground was part of the community engagement process to identify key priorities for renovations. The “Waterloo BKB Court” is one of Calo’s most inspirational and groundbreaking pieces due in large part because of the size of the project and the stakeholders involved in the project. The completion of this project marked the end of Phase 1 of construction at Waterloo Playground. The sponsors who made Phase 1 at Waterloo possible were Jaws Youth Playbook, HealthBridge Chiropractic and Partners, William Penn Foundation, City Fitness, lululemon, LISC Home Court & the Mural Arts Program.¹⁰ Calo is a perfect example of local talent who, with the help of the Guild and communities, can turn empty city walls or spaces into huge public canvases, the results of which can have a lasting positive effect on neighborhoods.



⁸ Carlos Lopez Rosa, *About Me*, 2020. <http://www.calo1.com/about>

⁹ MTWB, *Philly’s First Basketball Court Surface Murals*, 2020, <https://www.mtwb.org/phillys-first-basketball-court-surface-murals/>

¹⁰ MTWB, *Philly’s First Basketball Court Surface Murals*, 2020, <https://www.mtwb.org/phillys-first-basketball-court-surface-murals/>

Figure 12 (below) “Waterloo BKB Court” by Carlos Rosa with the help of Guild participants.



Defining Success

How Restorative Justice Defines Success

Bottom line upfront, the goal of The Guild program is to **reduce recidivism and increase employment opportunities** for their participants. The Guild program objective is to reduce recidivism and increase employment opportunities for their participants. Restorative Justice uses murals as a powerful tool to help reduce recidivism and prevent crime. Working with men and women at local prisons, bringing together prisoners, victims, victim advocates, and community members to create a meaningful dialogue. This unique collaboration provides powerful crime deterrents for offenders, both adults and youths, and provides reentry opportunities for individuals recently released from detention centers and prisons.¹¹ Incarceration carries with it the responsibility of offender rehabilitation and Restorative Justice’s Guild Program strives to rehabilitate each participant that walks through its doors. Rehabilitation is essential to saving the lives of adults and young adults in the Guild program --especially with historically high rates of incarceration, longer sentences, and the revolving door of recidivism. In recent years, there has been growing pressure on policy makers and practitioners to identify and support evidence-based programs shown to be effective in helping incarcerated men and women develop positive attitudes and life-effectiveness skills to prepare them for reentry into their communities and the Guild does exactly that.

¹¹ Jane Golden, *More Philadelphia Murals and The Stories They Tell* (Temple University Press: 2006), 11.

Lowering Recidivism & Increasing Employment

As an apprenticeship program, formerly incarcerated individuals and young adults on probation are provided the opportunity to give back to their communities while developing both technical and life skills. Research has revealed that interdisciplinary studies published in neurobiology, education, and criminal justice journals shows cognitive, social and personal competencies are cultivated through arts instruction and practice.¹² The Guild cohorts are provided authentic learning experiences that engage their minds, creativity, and motivation to succeed. *Figures 13* and *14* provide 3 years of data (2015 - 2018) from the Youth Violence Reduction Partnership (YVRP) cohorts. The YVRP cohorts had an overall recidivism rate of **3%** and an employment rate of **78%** from program graduates. Highlighted in *Figure 14*, the arrest trendline (red) went down for the July 2018 cohort but participant arrest increased for the November 2018 class. Similar to the arrest trendline, the employment trendline saw declines with the October 2016 and January 2018 cohorts but continued to increase with following classes. The employment trendline (green) continued to increase for each year.

In *Figure 15*, it showed that PPS had an overall recidivism rate of **6%** and an employment rate of **83%** from program graduates. *Figure 16* highlights the trendline for both arrest (red) and employment (green). The PPS cohorts data was astounding as the recidivism rate decreased over the years and the employment rate increased clearly showing that the Guild's key goals of reducing recidivism and increasing employment was truly being achieved. Two reports on long-term recidivism among prisoners released from state and federal prisons showed very high arrest rates. The rate for state prisoners was 83% over a nine-year study period, while it was 39.8% for nonviolent and about 64% for violent federal prisoners over an eight-year period.¹³ An added benefit for Guild participants is to reconnect with their communities through their art. These community-based projects serve to help incarcerated men and women demonstrate to themselves and to the public that they are more than a number and should not be defined solely by the act that brought them to prison.

¹² Joanna Goldberg, *Neuroeducation: Learning, Arts, and the Brain*, (Dana Press: 2009), 19.

¹³ Matt Clarke, *Long-Term Recidivism*, (Prison Legal News: 2019),

<https://www.prisonlegalnews.org/news/2019/may/3/long-term-recidivism-studies-show-high-arrest-rates/>

Figure 13 (below) shows the YVRP participants' statistics based on 3 years (2015 - 2018) of data.

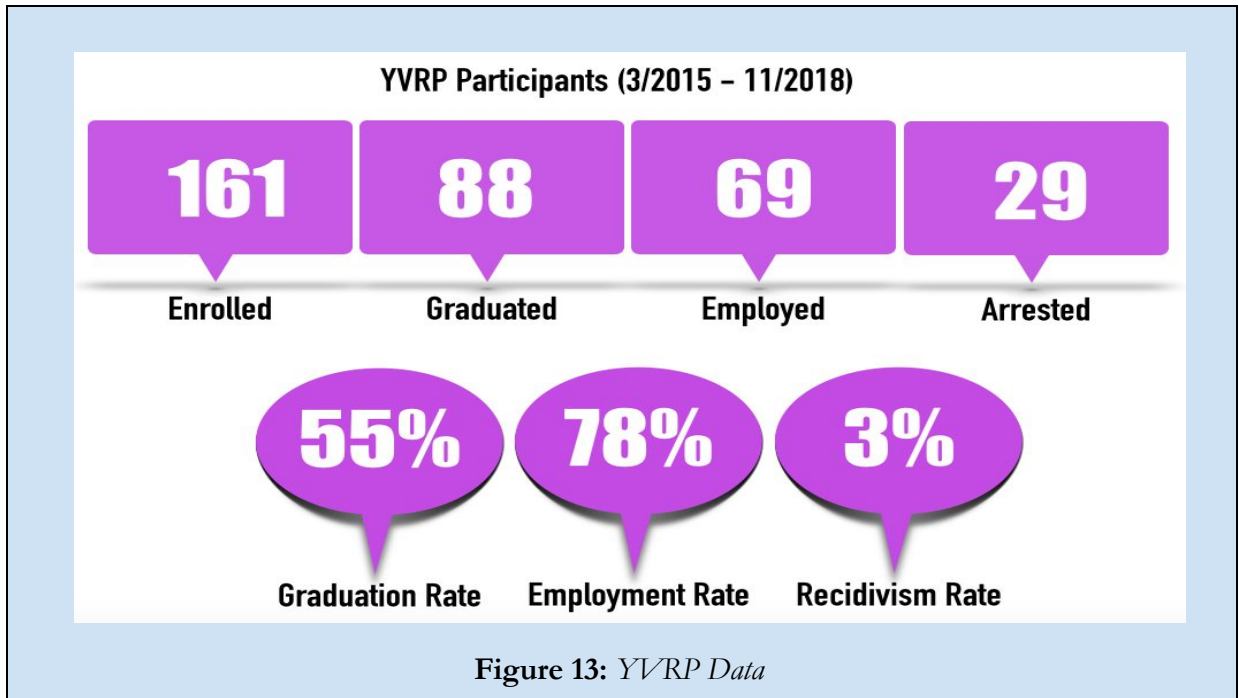


Figure 14 (below) shows the YVRP trendline for arrest (red) and employment (green). The recidivism rate continued to decline over the years but increased with the 2018 cohort.

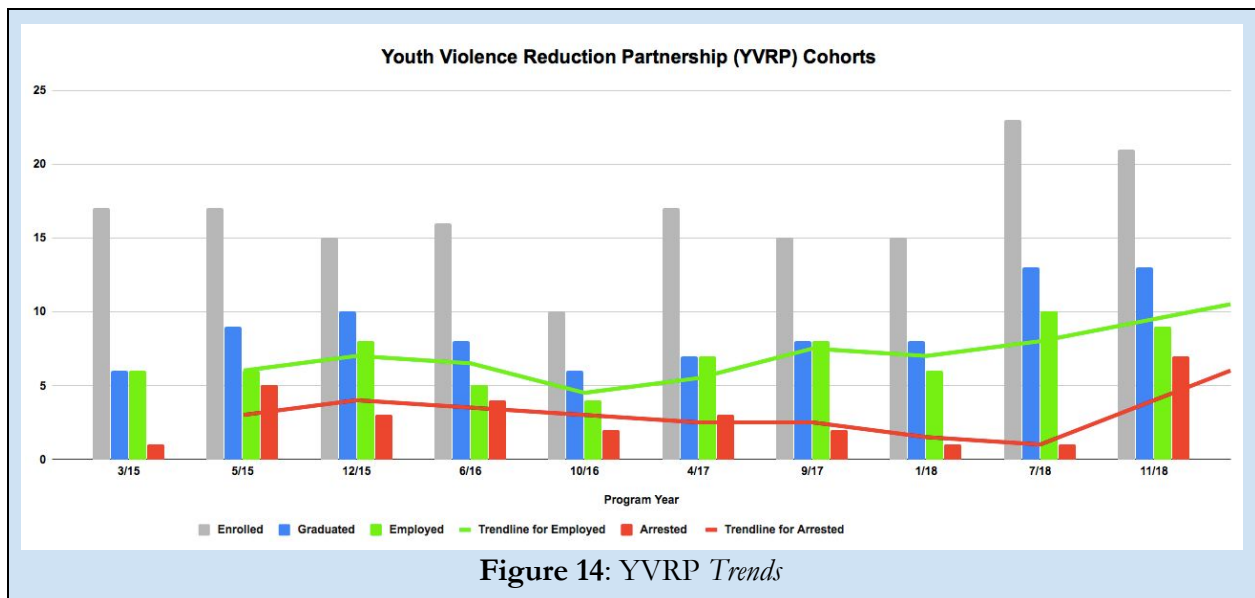


Figure 15 (below) shows the PPS participants' statistics based on 4 years (2015 - 2019) of data.

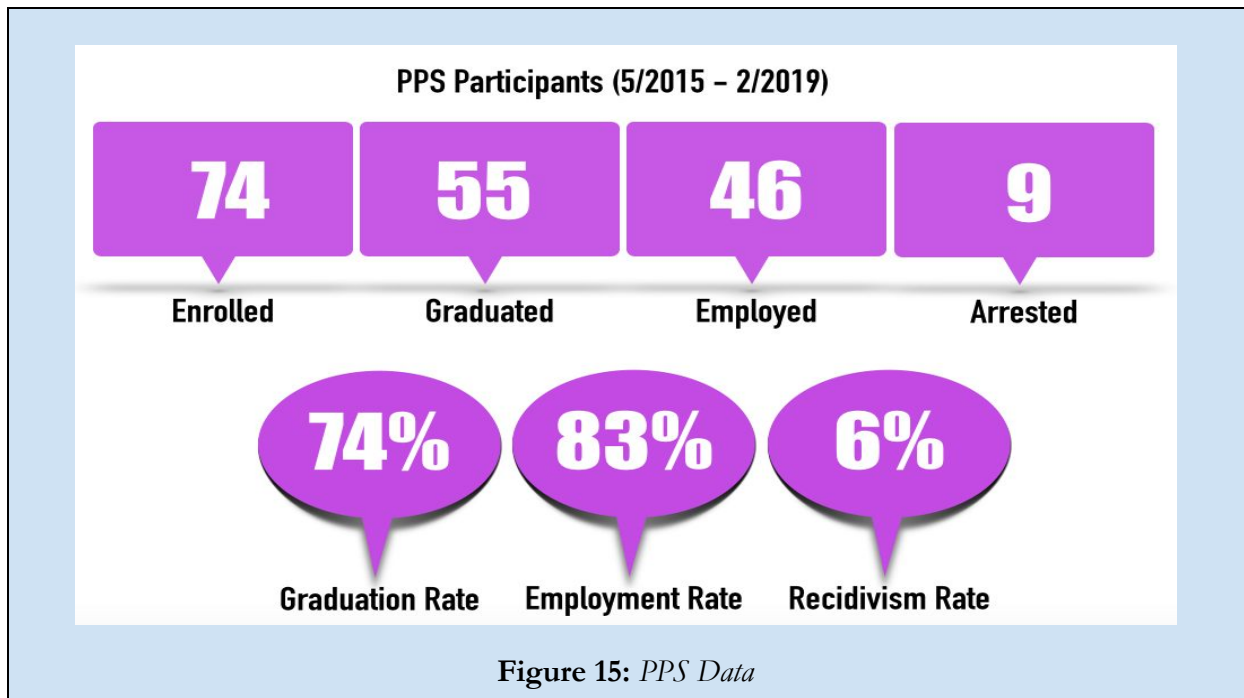
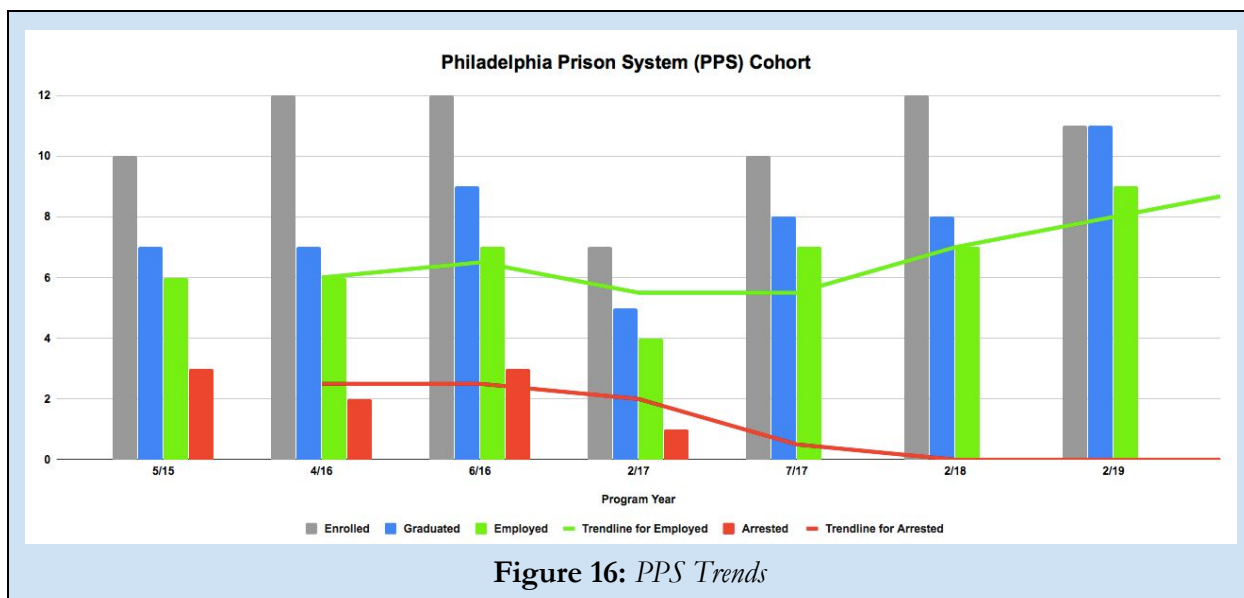


Figure 16 (below) shows the PPS trendline for arrest (red) and employment (green). The recidivism rate continued to decline over the years and employment increased for each cohort.



If Restorative Justice defines success through reducing recidivism and increasing employment, the YVRP and PPS participants have been successful. This study discovered that a mural is more complex than just a beautiful painting. Without funding from the City of Philadelphia and private donors, murals would cease to exist. Community stakeholders and artists' are essential to the success of a mural project as strategic placement and rehabilitation of Guild participants through art can make a lasting positive impact on the individual, their families, and communities. In the end, murals constitute a distinct public art form that provides opportunities for unique experiences for participants and the communities in which they are undertaken. Through art, Restorative Justice has provided an opportunity to gain art skills and experience working in a collaborative environment with each other, artists, project partners and community members. These projects and murals each cohort helped create have made communities stronger and serves as a vehicle for broader community and social change.

Reference List

- Clarke, M. 2019. *Long-Term Recidivism*. Retrieved from <https://www.prisonlegalnews.org/news/2019/may/3/long-term-recidivism-studies-show-high-arrest-rates/>
- Goldberg, J. 2009. *Neuroeducation: Learning, Arts, and the Brain*, Dana Press: 2009, 19.
- Golden, J. 2006. *More Philadelphia Murals and The Stories They Tell*, Temple University Press: 2006, 11.
- Golden, J. 2014. *Mural Arts @ 30*. Temple University Press: 2014, 18.
- Lubrano, A. 2018. *Around the Country Incomes are Rising*. Retrieved from <https://www.inquirer.com/philly/news/census-data-poverty-income-philadelphia-suburbs-20180913.html>
- MTWB. 2020. *Philly's First Basketball Court Surface Murals*. Retrieved from <https://www.mtwb.org/phillys-first-basketball-court-surface-murals/>
- muralarts.org. 2020. *Restorative Justice*. Retrieved from <https://www.muralarts.org/artworks/portraits-of-justice/>
- Rosa, C. 2020. *About Me, 2020*. Retrieved from <http://www.calo1.com/about>
- Zibalese-Crawford, M. 2010. *Mural Arts "The Guild" Evaluation Report* (Temple University: 2010), 3.