

BEYOND THE BUILDING: PERFORMING ARTS & TRANSFORMING PLACE



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Beyond the Building: Performing Arts and Transforming Place

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Photo courtesy of the city of Providence Department of Art, Culture, and Tourism.

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Beyond the Building convening. Photo by Michael G. Stewart.

Executive Summary

On November 3, 2014, the National Endowment for the Arts (NEA), with support from ArtPlace America, convened 26 representatives from performing arts organizations, industry associations, and funders around the country. The convening focused on developing a better understanding of how performance-based organizations, and the artists they engage, transform places through their artistic practices. The day included public presentations and large group discussions as well as smaller group breakout sessions. The public presentations and large group discussions were broadcast live and were supported by a twitter conversation, both of which were archived and can be found on the [convening webpage](#).

The intent of the convening was:

1. to create an opportunity for a diverse range of performing arts practitioners and supporters to connect, share experiences, build networks, and exchange key points of view that will benefit their individual and collective practices around creative placemaking;
2. to use the participant's ideas to help broaden public knowledge about the intersection of creative placemaking and the performing arts; and
3. to give the NEA, ArtPlace America, and other funders a better understanding of their potential role in supporting performing arts organizations that wish to do this work.

The day was shaped around six main questions that were based on the areas of Language and Framing, Place and Mission, Events and Effects, Issues and Impact, Relationships and Resources, and Equity. Each question was tackled individually by the group as a whole and in smaller breakout sessions. The conversation was wide ranging and varied under each question. Each section of this report attempts to capture the essence of the conversation. There were key lessons learned in each area, including:

1. Language and Framing

Questions: What does “creative placemaking” mean to your organization? Has your organization framed “creative placemaking” in other terms, or in other language?

Key Lessons Learned:

- The term “community engagement” is more widely used than “creative placemaking” in the performing arts. The terms are viewed as interchangeable by some and as complementary by others.
- Creative placemaking does not just refer to physical/built spaces, and often performing arts organizations are striving to ‘get beyond their physical space.’ When the term first arose, many considered it to be just about physical space, and not community engagement.
- For creative placemaking to be authentic, it must organically occur in alignment with organizational goals and artistic vision, and respond to community needs/public priorities with a specific creative idea.
- This work is not new but creative placemaking as a rubric and funding trend is, and many artists and arts organizations working in communities are responding to that trend to find resources, forcing partnerships that sometimes are inherently antithetical to the communities in which they live and work.
- Some felt that if creative placemaking efforts emphasize economic development, the built environment, and the products of art (performing or visual) in the marketplace then there is a risk of reducing creative practice to a commodity.
- Participants thought it important to focus on defining the term around the work that is being done on the ground, and the goals and outcomes those projects are achieving.

2. Place and Mission

Questions: How does the work of your organization relate to the place and community within which it is situated? In what ways have you engaged in creative placemaking strategies? How might you see creative placemaking as part of your organization’s operational or artistic missions or philosophy?

Key Lessons Learned:

- An organization must interact with and understand its community in order to know at which community development table it should sit. The authenticity of relationships between the organization and its community, and between the organization doing the work and the funders, are both very important. The conversation on authenticity frequently revolved around the work of Roberto Bedoya, emphasizing his push for the work to have an authentic relationship with the history and people of a place—what he calls ‘placekeeping.’¹
- It is difficult to establish a place for the arts at the community development table.
- It is not the norm for performing arts organizations to incorporate creative placemaking into their missions. An organization must decide for itself whether it is best to imbed creative placemaking in its mission or in other ways (i.e. outreach or educational programming). Embracing this work in mission building requires a huge organizational shift, acknowledging the organization’s reciprocal relationship with the community and altering power and resource sharing between programs within the organization.
- Using the word ‘outreach’ to refer to creative placemaking efforts is a misnomer as organizations should already be out in the community, working with them, not reaching out to them.

¹ Roberto Bedoya, “Placemaking and the Politics of Belonging and Disbelonging,” Grantmakers in the Arts, 22 January 2014, <http://www.giarts.org/article/placemaking-and-politics-belonging-and-dis-belonging>.

3. Events and Effects

Questions: How can temporary performance events transform and imbue lasting meaning and change within particular spaces and communities? How is it tied to broader social and environmental strategies?

Key Lessons Learned:

- It is a misnomer to use the word ‘temporary’ when speaking of performing arts events that engage the local community, as the work leading up to an event is extensive, and an event has a lasting impact after it is over. An invisible architecture to the audience surrounds an event and its effects. As an artist tells a story, as an audience tells a story, that architecture exists underneath it all and moves laterally through time.
- Relationships, organizations, and artists involved in creative placemaking are not temporary.
- Transformation is at the heart of creative placemaking; transformation of the audience; transformation of content; transformation of space; transformation of institution; transformation of the community’s access to artistic expression; transformation of the artist.
- The impact of performing arts doing community engagement work can be both cultural and physical, bringing visibility to previously neglected areas.
- Events transform not only places but also people. There is inherently deep power in story and narrative—in performance—that goes beyond participation to form and inspire opinions, ideas, and empathy and to move people. This value is distributed back to residents when these transformative events are successful (i.e. giving physical space new meaning and producing new ways to imagine space).
- A performance must be part of a larger strategy if it is going to impact placemaking. A performance in itself is not a strategy.
- There is a legitimacy to not knowing how a project will unfold that is critical in creative placemaking work.

4. Issues and Impact

Questions: What types of community issues or needs are best addressed by placemaking activities? What is the intent of the activity, and the impact?

Key Lessons Learned:

- Performing arts community engagement work should respect local cultural assets and leaders. It should be about bringing people from inside of the community into the activities of the community, celebrating the community and working through its issues, rather than bringing people from outside of the community to solve problems.
- The issues surrounding the performing arts and creative placemaking are interconnected, not individual problems. An ecology of these ‘issues’ becomes the skeleton upon which ‘place’ lays its flesh and blood. The art, the practice, the manifestation—that becomes the muscle that moves the body into the public arena for discourse and action.
- The strongest performing arts projects have a single issue as a portal into community dialogue, but their practice investigates the networks and webs of connectivity amidst multiple areas of need, players, ideas and systemic mechanisms, through story, through encounter, through relationship-building, through presentation, through interrogation.
- Understanding the issues surrounding creative placemaking is only a starting point. Solving the issue requires the efforts of many constituents.
- The main intent behind this work is to build community and create a safe place to tackle issues.
- Creative placemaking is about helping people learn about social and political issues, health and nutrition, environmental concerns and more; helping people take ownership of the special place in which they live, in order to make it more vital and ever more livable; and helping people understand their collective responsibility for fighting injustice in their place, as well as what it means to exercise their citizenship.

5. Relationships and Resources

Questions: What are the relationships and resources necessary for the performing arts to be effectively engaged in placemaking activities? What are the goals and desires of each stakeholder in this work? How and when are stakeholders engaged?

Key Lessons Learned:

- Relationships are an essential component of creative placemaking work, as they must be present both before activities begin and after they end. They should be authentic, reciprocal, lasting (beyond the length of a single project), based on mutual respect, allow for transformation, and always come first. The most important aspect is listening to one another.
- While developing creative placemaking relationships, organizations need to be interested in involving the community in a dialogue, inviting them to partake in their activities.
- Partnerships with communities must develop with intention around a creative idea (apart from any desire to receive funding), and relationships have to last beyond a single project.
- Funding resources for creative placemaking are limited. Resource restriction energizes projects and relationships, heightening awareness of what is going on within the organization and community.
- Buildings are great resources for organizations and communities. However, an organization does not need to work outside of a building in order to do creative placemaking work. The role of the building is to be a two way street, bringing people into the building and bringing the organization out of the building into the community.
- Organizations and their employees are resources in and of themselves.
- It is important for organizational leadership to support an organization's community engagement work for it to succeed and have longevity within the organization.

6. Equity

Questions: How can performing arts organizations address issues of social and cultural inequalities and equitable access within their communities using placemaking strategies?

Key Lessons Learned:

- Creative placemaking work must ensure that all members of the community have access to an event both in terms of getting to and being able to pay for the event.
- Participants showed concern over the potential of creative placemaking to cause gentrification in some situations and discussed its positives and negatives. It is essential that placemaking activities not gentrify a community out of its own neighborhood. Placemaking should build on existing community assets, not replace them, respecting and understanding the community context and being responsive to community desires. To ensure this, community residents, including artists, should have an equal voice in decision making.
- The current model of performing arts organizations has created a level of exclusivity, requiring payment for access (i.e. member benefits, back stage access, etc.). Some suggested that the model should be flipped upside down, giving access to new instead of veteran donors.
- Organizational capacity can affect organizational success. For example, the smaller the capacity of organization, the less likely it is to be able to successfully tap into funding sources. The need to remedy this was discussed, with some mentioning the importance of workshops on capacity and skill-building for small communities and organizations to help them prepare grant applications, etc.
- Equity in creative placemaking is not about avoiding displacement necessarily but rather about inclusivity in the process from beginning to end.



ROOTS Week 2014. Photo by Melisa Cardona Photography.

A performance must be part of a larger strategy if it is going to impact placemaking. A performance is not a strategy. Our artists' work is part of a process that engages community in multiple ways through various phases of the creation and presentation process. Our whole approach of supporting partnerships between artist and community, artist and presenter, and artist and artist are based on the idea of what is being left behind. We approach the work as being part of a community looking to solve community issues and view touring as part of a larger organizing strategy. We value commitment and consistency.

- Carlton Turner

On November 3, 2014, the National Endowment for the Arts (NEA), with support from ArtPlace America, hosted the “Beyond the Building: Performing Arts and Transforming Place” convening to develop a better understanding of how performance-based organizations, and the artists they engage, transform places through their artistic practices. The topic of performing arts and transforming place was chosen for two specific reasons. First, from incidental conversations in the field, it was observed that many people assumed the NEA was only interested in the visual arts and design aspects of community building or economic development projects, not the performing arts side of these activities. Second, many of the experienced, community-based arts practitioners and their support systems felt that the current dialogue around creative placemaking work didn’t respect the history and depth of their work in communities—that creative placemaking work had to only be ‘new’ practices. The NEA wanted to dispel these notions and offer up a forum for practitioners to voice their concerns and thoughts around the issue.

The convening brought together NEA staff and representatives of performing arts organizations from across the country for a day-long investigation of the topic. Invited attendees were chosen purposefully to bring together three different, geographically diverse groups—funders, service organizations, and performing arts organizations, all representing a diverse range of missions and practices. Because of its small size, some voices were left out of the conversation, but it was still an incredibly fruitful day. The participants immediately brought the key issues to the table, with Barbara Schaffer Bacon, co-director of Animating Democracy at Americans for the Arts, serving as facilitator.

The conversation was guided throughout the day by a series of questions cultivated by NEA staff and presented to participants ahead of the convening. The topics and questions were:

1. **Language and Framing:** What does “creative placemaking” mean to your organization? Has your organization framed “creative placemaking” in other terms, or in other language?
2. **Place and Mission:** How does the work of your organization relate to the place and community within which it is situated? In what ways have you engaged in creative placemaking strategies? How might you see creative placemaking as part of your organization’s operational or artistic missions or philosophy?
3. **Events and Effects:** How can temporary performance events transform and imbue lasting meaning and change within particular spaces and communities? How is it tied to broader social and environmental strategies?
4. **Issues and Impact:** What are the types of community issues or needs are best addressed by placemaking activities? What is the intent of the activity, and the impact?
5. **Relationships and resources:** What are the relationships and resources necessary for the performing arts to be effectively engaged in placemaking activities? What are the goals and desires of each stakeholder in this work? How and when are stakeholders engaged?

6. **Equity:** How can performing arts organizations address issues of social and cultural inequalities and equitable access within their communities using placemaking strategies?

Participants returned the pre-survey to NEA staff before the convening, their answers helping to shape the day's six defined conversation topics, build a shared perspective, and give a more nuanced view of the performing arts in the work of creative placemaking. The convening included public presentations and large group discussions as well as smaller group breakout sessions. The public presentations and large group discussions were broadcast live and were supported by a twitter conversation led by Vijay Mathew of HowlRound, both of which were archived and can be found on the [convening webpage](#).

The overarching goals of the convening were to:

1. Discuss the range of activity that performing arts organizations employ from community engagement and development to placemaking strategies;
2. Address whether performing arts groups feel excluded from the conversations surrounding creative placemaking, and if so, why; and
3. Discuss the challenges, both internally and externally, for performing artists or organizations seeking to engage in placemaking.

This report provides an in-depth overview of the day's conversation broadly organized around the six topic areas/question of the day.



TAART performers in front of one of the warehouses filled with artist studios. Photo by Patrick Cobb.



Performance by Southwest Virginia Ballet and Roanoke Symphony Orchestra. Photo courtesy of the Southwest Virginia Ballet.

Question 1: Language & Framing

What does “creative placemaking” mean to your organization? Has your organization framed “creative placemaking” in other terms, or in other language?

The conversation around language and framing revolved around four main areas: definition, authenticity, funding, and reciprocity. In the discussion of definition, all the participants viewed creative placemaking activity as an outcome of their work and most described it as an important part of their organization’s work. However, the term creative placemaking is not used by all of the participants. The term “community engagement” is more commonly used in the performing arts. The group debated whether or not it was important to define the term, or even to determine one singular term, and decided that was not as important as doing the actual work. With regard to authenticity and funding models, participants generally felt that in order to be authentic, creative placemaking work had to be aligned with organizational goals and artistic vision, partnerships with communities had to develop organically with intention around a creative idea (apart from any desire to receive funding), and relationships had to last beyond a single project. Relationships also had to be reciprocal, built on mutual respect, with arts organizations using their artistic assets to fulfill community needs. Some were concerned that the early focus on physical placemaking seemed to devalue the contributions of the performing arts.

DEFINITION

Barbara Schaffer Bacon of Animating Democracy at Americans for the Arts asked “would each of us have called what we do creative placemaking at the start?” Most participants viewed creative placemaking as an important part of their organization’s work. However, the term creative placemaking is not used by all of the participants. Among those who do use creative placemaking, no consensus on a definition has been agreed upon. Rather, a full spectrum of highly specific interpretations have been applied in relation to individual organizational missions.

Some organizations are just starting to incorporate creative placemaking into their missions while others have it deeply embedded into their work as a guiding principle, part of their organizational goals and strategies to removing barriers to participation. For Yerba Buena Center for the Arts (YBCA), “creative placemaking is centered on developing cross-sector partnerships, working with [the] city government, business and community-based organizations to activate places off of [their] campus and throughout [the] city, with the arts infused into and driving these collaborative efforts so [they] can together create opportunity in an inclusive way. When talking about creative placemaking, [their] conversations focus on growing [their] ‘in community’ and ‘away’ programming.”

Throughout the conversation, a few of the participants wondered why official language had to be constructed around the work at all. Jamie Bennett of ArtPlace America explained, “Creative placemaking is an exchange of value...The emphasis is on [the idea that] we both have something that each other wants/needs. If we don’t name it, how do we bring [in the people] who are doing it?” Claudia Alick of Oregon Shakespeare Festival agreed saying, “I need a word that means something so my conversation about complex [issues] has some precision.”

Jesse Rosen of the League of American Orchestras declared “language is a real issue.” As an example, Cookie Ruiz of Ballet Austin described how the word culture can have ambiguous/negative connotations in Austin, and recognized that “how language is treated within each community is important.” She said, “[you] have to listen,” as “every city is different.”

Ashley Sparks of the Network of Ensemble Theatres made the point that “while the field may need rigor to talk about their work we need to translate it [for the lay community], too.” It means nothing to create language around creative placemaking if the community does not understand what is being said. Michael Orlove of the NEA agreed, “jargon is off-putting...[using it] we could start to shut people out as opposed to pulling people in.”

Another reason the term “creative placemaking” does not seem to have gained currency in the performing arts field is because of the term’s association with physical space and the built environment. Doug Sonntag of the NEA said, the problem with the term creative placemaking is that when it first arose, “it seemed to have this kind of thing that it wasn’t so much about community engagement but that it was a physical thing” (i.e. an old steel mill became something else). Since many of the early examples were about buildings, it seemed as though the term excluded performing arts, leading to an incomplete picture of the field. In actuality, the work that the term creative placemaking refers to is both tangible and intangible.

Noah Spiegel of the Nashville Opera said, “We view ‘creative placemaking’ as one of many efforts to remove barriers to participation. ...Our Opera@ series attempts to break down those barriers (perceived or quantified) by removing the theatre and bringing music directly into social and community spaces.” Similarly, Sarah Wilke of On the Boards said, “‘Creative placemaking’ has always implied to us more to do with the physical space than programming, people or community building activities. Often we strive to figure out how to get beyond our walls and not stuck in our ‘place.’” As such, the term community engagement is a more commonly used in the performing arts.

In the end, most participants felt that the term, and the fact that it does not adequately encompasses all to which it refers, was not as important as the creation and execution of performing arts works. Mario Garcia Durham of the Association of Performing Arts Presenters put it succinctly, saying, “I don’t care what it’s called - what are the goals of the NEA and how well can they serve the people they want to serve? If the goal is to acknowledge work, how do you do that?” Jason Schupbach of the NEA said, “we’re interested in the practice, not the term. We want to end in the place where arts and arts organizations, where appropriate, are in the community planning process.”

Amy Fitterer of DanceUSA declared, “getting stuck in definitions is going to put us into a continuous cycle... I think we are limiting ourselves from having a genuine conversation about why we are doing this work... I see the definition going beyond structural in the idea that this is about art and social justice.”

MK Wegmann of the National Performance Network asked, “Where does the creative process come in? [We have been talking] a lot about the moment of public performance but not [the] process and response integration.” Following these ideas, participants thought it important to focus on defining the term around the work that is being done on the ground, and the goals and outcomes those projects are achieving. They did so through a discussion of authenticity, funding, and reciprocity.

AUTHENTICITY and FUNDING MODELS

The participants found the issue of authenticity in creative placemaking to be of particular importance. To make work authentic, Fitterer advised, “don’t bend over backwards to try to do work that is not within your artistic vision.” In many acts of genuine creative placemaking, Sonntag said, “Performing organizations are doing it but don’t even know that they are.”

Beyond these observations, the conversation for the most part focused around the authenticity of relationships in creative placemaking, between both the organization and its community, and between the organizations doing the work and the funder. The conversation on authenticity frequently revolved around the work of Roberto Bedoya, emphasizing his push for the work to have an authentic relationship with the history and people of a place—what he calls ‘placekeeping.’²

Colleen Jennings-Roggensack of Arizona State University Gammage raised the question of authenticity’s definition, saying, “How does everyone determine what is authentic? ...Can we have authentic partnerships?” Schupbach said that determining what is authentic is a subjective matter as everyone relies on the viewpoints of others to make decisions. Participants overwhelmingly agreed that authentic partnerships between artists/arts organizations and the community are possible.

Sparks asserted that relationships become authentic over time and should be cultivated way before programming begins. Jennings-Roggensack followed that authenticity in creative placemaking is found in the lasting impact of an experience created through public service and artistic expression that was accessible to both the community at large and artists engaging the community. The conversation then turned to the effect of current funding models on authentic relationships in creative placemaking.

Carlton Turner of Alternate ROOTS brought up the ‘call and response’ dynamic of the current funding system for arts-based community development. He asked, “who is making the call? And, who is responding?” He pointed out that organizations sometimes call Alternate ROOTS for partnerships for the sole purpose of meeting the requirements of funders, making the partnerships inauthentic. Turner believes that “authentic invitation [to the community] has to be call and response...outside the [arts] institution.” He also pointed out that many arts organizations have been doing community based work for a while, out of necessity.

Similarly, Wegmann said, “creative placemaking is simply a new rubric and ‘funding trend’ to which artists and organizations working in communities must respond in order to continue to find resources to support their [ongoing] work, sometimes feeling ‘forced’ to try to build partnerships that are inherently antithetical to the communities in which they live and work. Its emphasis on economic development, the built environment, and the products of art (performing or visual) in the marketplace reduce creative practice to a commodity.”

“A lot of arts producers are not great at listening, so are product focused. For me, authentic in this area requires reciprocity revealed through true listening.”
— Marc A. Scorca

2 Roberto Bedoya, “Placemaking and the Politics of Belonging and Disbelonging,” *Grantmakers in the Arts*, 22 January 2014, <http://www.giarts.org/article/placemaking-and-politics-belonging-and-dis-belonging>.

The big question for Mitch Menchaca of Chorus America was, “how to reach the people doing the work who are scrambling to fit the funding model?” He believes that the implementation of creative placemaking funding programs represent a “missed opportunity—people are scrambling to fit the funding models.” Additionally, he brought up the point that national funding frameworks and guidelines influence local and state frameworks and guidelines but, as the two have differing funding priorities, the frameworks do not always transition well from one to the other.

From the funders perspective, Susan Feder of The Andrew W. Mellon Foundation said, “we look for authenticity...[in] the marriage of the budget and the narrative. Funders have a responsibility to understand expectations realistically.” Adam Sklute of Ballet West said as an applicant you want to “satisfy criteria but still stay true to what you want to produce.” He says applying for a grant to produce art should be “organic.” While that is the ideal, Sonntag pointed out that “capitalism is a great driver.”

Marc A. Scorca of OPERA America mused, “the whole organization needs to be infused, including marketing, with these [creative placemaking] ideas, [which is] challenging [as] marketing does not want to be distracted from selling tickets.” He asserts that creative placemaking work should seek to respond to public priorities in an authentic way in order to engage audiences not in order to expand a product. Scorca asserted, “a lot of arts producers are not great at listening, so are product focused. For me, authentic in this area requires reciprocity revealed through true listening.”

Sarah Wilke of On the Boards said “‘Creative placemaking’ has always implied to us more to do with the physical space than programming, people or community building activities. Often we strive to figure out how to get beyond our walls and not stuck in our ‘place.’” As such, the term community engagement is a more commonly used in the performing arts.

RECIPROCITY

It is important that creative placemaking work is done through reciprocal relationships between arts organizations and communities in response to community priorities and needs. As Scorca set out, one of the main indicators of reciprocity is a work product that demonstrates listening. Turner agreed that creative placemaking work needs “to demonstrate a culture of creativity, to engage a community...to actively listen to each other...[and] design and implement sensible, sustainable solutions developed by those most affected.” He went on to elaborate that “there has to be a balance of power. The institution has to be willing to change, to dismantle what it thought it wanted to do. A give and take negotiation has to happen.” The organization or the funder must listen to what the community needs and step up to fill a specific, identified void. He then directly asked “where is equity in these conversations?”

Garcia Durham built on that point stating “relationships [must be] built on *mutual* respect.” That respect must be reflected in the language we use because, as Sixto Wagan of the University of Houston’s Center for Arts Leadership said, “language reinforces power dynamics in communities, and between funders and arts organizations...It drives policy discussion.” Wagan asserted that “the effect [of funders on the reciprocal nature of the creative placemaking process] is not recognized. He believes we need to look further into how audiences are accessing, are becoming involved in, and are affected by creative placemaking work.

All participants agreed that funders should make a more concerted effort to acknowledge the distinction between the creation of new creative placemaking projects and the recognition of completed, successful creative placemaking projects. They want funders to ask not only “what new things are you going to do?” but also “what successful things have you been doing?” Accordingly, they wish funders would reward not only excellent plans but also excellent outcomes.

Both Scorca and Teresa Eyring of Theatre Communications Group had similar views towards reciprocity and creative placemaking within their organizations. Scorca wrote, “[these] reciprocal relationships...draw on opera’s creative assets in authentic ways to address public priorities.” Eyring revealed that part of the way TCG engages in creative placemaking is by “[connecting] theatres and non-arts sector partners using artistic assets to build collaborative and mutually beneficial projects addressing community needs.”

Through their placemaking work, arts organizations use their artistic assets to fulfill community needs. This idea of using your assets to fulfill needs is the essence of the relationships central to creative placemaking work. Michael Rohd of the Center for Performance and Civic Practice (CPCP) summed it up best, describing the way CPCP articulates its work as “a practice of arts-based partnership work in community with a purpose of bringing artist assets into dialogue and action around issues of place, public good, equity, coalition building, problem solving and opportunity.”



Taratibu Youth Association Performing to a crowd in front of Mount Rainier City Hall. Photo courtesy of Art Lives Here.

Question 2: Place & Mission

How does the work of your organization relate to the place and community within which it is situated? In what ways have you engaged in creative placemaking strategies? How might you see creative placemaking as part of your organization’s operational or artistic missions or philosophy?

The conversation around place and mission focused on the relationship between the organization and the community during the community planning process, what strategies organizations use when working with the public, and how creative placemaking work relates to their missions. With regard to community and place, participants spoke about how they interact with and understand the communities in which they serve, and the difficulties involved in establishing a place for the arts in the community development process—serving on planning boards, etc. Beyond becoming involved at their community development tables, participants discussed further strategies that they employed, such as public programming and social media efforts. Considering creative placemaking as part of the organizational mission, some participants acknowledged that it was not the norm in the performing arts and discussed the struggle to incorporate creative placemaking work into the organization beyond individual grant funded events.

COMMUNITY and PLACE

Sandra Bernhard of Houston Grand Opera emphasized that before becoming involved you need to know your community and decide at which community development table you should sit. She recognized that, “it is not possible to reach everyone in Houston because [the city is] continually changing and growing.” To figure out at which table(s) Houston Grand Opera should sit, and what the organization could offer, the organization broke down the city and its population, first ethnically and then by work force. This analysis helped the organization to identify and frame the city’s population in different ways. Claudia Alick proposed that identifying your target community is like creating a Venn diagram or playing with nesting dolls.

Adam Sklute agreed it is important to understand what community means to your organization. He questioned, “when talking about serving [the] community, are we serving [the] community with events directed toward specific groups within the community or by developing the arts as a point of pride within the overall community?” Who is the community served? “Is it the overall populous? Is it the people who come to see Ballet West? How are we going to expand the people who come to ballet? Are we trying to build on that?” Participants agreed that these were all good questions that need to be answered by organizations on an individual basis against their personal organizational values and missions.

Colleen Jennings-Roggensack posed three additional questions, ones she always asks when starting a project with the community. “What do we want? What do *you* want? What do we want *together*?” She said the small intersection of the three, as in a Venn diagram, is where you want to focus your work. Following this train of thought, Alick declared, “the planning process has the most impact on the community.” Bernhard, Carlton Turner, and Cookie Ruiz agreed and stressed the difficulty and the amount of work it takes to establish a place for arts at the table. Turner said “the process of relationship building is essential.”

Ruiz described the process it took to establish a place for the arts and creativity within the City of Austin’s 30-year Strategic Plan, *ImagineAustin*. During the three-year planning effort, she had to remain resilient in the face of opposition from people who did not initially see arts, culture, and creativity as a relevant part of the conversation. It took time and diligence to ensure that the creative voice was heard and valued in conversations about the future of the community, particularly within discussions concerning access to affordable live/work space, effective public transportation, and access to affordable medical care.

A number of other participant organizations have made a place for the arts at their community tables. Noah Spiegel said “Our view is that the opera company is a community/social service organization, whose mission is to improve the community through the creation, education and performance of opera. We are intentionally involved with our city’s planning process.” Sandie Arnold of **Yerba Buena Center for the Arts** declared, “We are also at [the] table in San Francisco. One of the additional things that we also bring is that we can find ways to bring artists into the conversation and drive community conversation, get community input in really creative ways that matter to our city.”

Beyond the outcomes, Turner asserted, “artists have to be in the conversation.” Creative placemaking is about the arts organization, *the artists*, and the community. MK Wegmann said, “artists are individuals who contribute to the place(s) where they live and work, and presenters are organizations that are embedded in communities.”

Jamie Bennett questioned if administrators are defined as artists at the table. The consensus was that arts administrators are not artists at the table. However, they do represent the creative voice as they perpetuate the artistic vision of their organization’s creative leader. Whether administrators or artists, their goals at the table are the same, to ingrain arts in the community and its future plans. As Alick said, they both put in the effort and do the work for love of the community and/or the cause.

With the mention of ‘outreach,’ there was a debate over the term and whether it is appropriate. Claudia Alick said she is “allergic” to the word. Her argument was organizations should already be out in the community, holding hands with them, not reaching out to them.

Alick declared that, “[arts] programming helps the civic community be a healthy community.” Sklute and Bernhard made similar points. Sklute proposed that, depending on the organization, art is designed to serve a community and/or the greater good, while Bernhard maintained that, “art [is] a catalyst for community conversation.”

Some participants expressed dismay that while the arts community realizes the importance of having arts and culture at the table, especially while planning a city’s 30-year strategic plan, not everyone understands the importance of including creative voices. Bernhard revealed that the creative economy in Houston raises more money for the city than sports but the distribution of [that] money isn’t invested back into the artists. This is a huge concern that arts organizations need to bring to their community’s attention by, as Bernhard recommended, becoming a cultural resource to the city in which you reside. Bernhard defines resources as “of the company,” meaning infusing capital into the city by paying artists or loaning resources such as craftsmen or costumes to other organizations.

Bernhard said each organization must look at their “civic footprint” and decide what they can, and cannot, do. They essentially must ask, what is [our] organization’s public value to the city? It could be the new jobs the organization brings to the city, the inspiration the organization’s work brings to others’ work, or even, as previously mentioned, being a catalyst for conversation. In other words, an organization can play a number of roles in the community, cultural resource, human services provider, artistic innovator, or artist support provider, to name a few.

Wegmann “[believes] strongly that living, practicing artists that can be supported in a community are an essential component...as hospitals and clean water and a good education system are for a healthy community.” She questioned the ultimate intent of creative placemaking practices. “Is it to sustain our arts organizations or is it to sustain our communities and to make our communities healthier places?”

Barbara Schaffer Bacon reference a long tradition of performing arts community residencies and pointed out that an organization does not necessarily have to be a part of the community in which it produces creative placemaking work. She said, “coming in new and neutral, seeing community assets with fresh eyes, doing things in new ways—these can make a big contribution. Maybe place and authenticity is not always working with community from within.”

CREATIVE PLACEMAKING STRATEGIES

Many examples from participant organizations illuminated a myriad of ways that the performing arts provide ongoing rather than episodic contributions to creative placemaking in their communities, including projects and programs that investigate history and issues, tell local stories, introduce new ideas, create new social platforms, engage marginalized people, model democracy and inclusivity, and drive local economies. Some performing arts organizations have become centers for health and well-being while others are activating places and spaces beyond their own halls and walls. They have challenges in supporting development while being cautious about gentrification that may affect them or the communities they intend to serve.

All participants cited both general and specific programs and services that, in the past or present, encourage, inform, and in some cases incentivize responsible community engagement. Several initiatives such as APAP’s Wallace Foundation-funded Arts Partners program and Dance USA’s Engaging Dance Audiences supported by the Duke Foundation were cited as having “profound” impact on field practice. Other examples from the participants included:

- Inviting dialogue with the public to shape the art: On the Board’s Ambassador Project invites a diverse cross section of the area’s cultural and civic leaders to play an active role in shaping dialogue about the art presented at On the Boards and in the creative community. They look to craft a conversation around trends, concepts, ideas, and opportunities arising in the creative community. The aim is to highlight new voices and perspectives at each conversation.
- Public dialogue to shape public space: Oregon Shakespeare Theatre’s Green Show, which presents over 100 shows a year, is free and open to the public. Performers are local, national, and even international, and range from dance troupes to orchestras. OSF is working to redesign the Green Show courtyard theater space known as the ‘Bricks’ to make it more accessible, comfortable, and functional. They have involved the public in a dialogue as part of the design process through a series of public meetings.
- Theater to address youth issues: Arizona State University Gammage’s Art of Me program was designed to inspire self-discovery, confidence and self-esteem. Through the program, young people become composers of their own destinies and gain powerful tools of expression to deter violence, substance abuse and gang-related behavior. ASU Gammage has dedicated one of its theatres to present this, and other local work, to help local organizations actualize their particular aesthetic visions.

- Conference as placemaking: Dance/USA's annual conference is located in a different region of the country each year. A local host committee is organized to insure the conference is relevant and accessible to the local dance community. This helps the local dance community to knit itself together to produce a strong and vibrant representation of dance in the host city. Additionally, the conference is not held in a hotel but in multiple arts venues throughout a city, allowing conference attendees to experience each city's dance community by physically being in the community's studios and other spaces. Following the national convening, the host dance community is left better connected with colleagues in their home community, their city officials, a broader networking and resource pool from which to work.
- Singing to bridge divides: Chorus America spoke about the Gay Men's Chorus of Washington's GENout youth outreach program which empowers LGBTQ youth, using the mission of the Chorus, to create a positive and affirming experience for all audiences, regardless of sexual orientation. The chorus works with student leaders, faculty and parents at area high schools, youth groups and organizations that serve LGBTQ youth to bring chorus members in to talk, affirm, and perform for these young people. In addition, participants attend chorus shows, which allows for a safe space for this community.
- Opera inspired by community: Houston Grand Opera's HGOco program works to connect HGO to the community through meaningful collaboration. It works on engaging through storytelling with words and music along with the legends and legacies that make Houston strong in their diversity. The stories they tell address what's important to HGO and to the people of Houston, as they constantly engage with the city of Houston. As part of these efforts, they created Cruzar la Cara del la Luna, the world's first Mariachi opera which has traveled internationally to eight cities, including Paris.
- Dance for humanity: Ballet Austin's Light / The Holocaust & Humanity Project is a dance work that developed from Choreographer/Artistic Director Stephen Mills' response to the tragedies of 9/11. The production is preceded by a three-month long collaborative, city-wide dialogue on the protection of human rights against bigotry and hate that has since been licensed, presented, and toured 11 times since its premiere in 2005, with more performances scheduled. The original collaboration in Austin included a town hall meeting on the topic of perceived excessive force by the Austin Police Department against the African-American population. The 2012 Austin collaboration, joined by 50 community partners focused on LGBTQ issues of equity and inclusion. Since the project began, the City of Austin has developed a Hate Crimes Task Force and their city's Anti-Defamation League has grown to be one of the largest in the U.S.
- Enlivening public space: New World Symphony's WALLCAST™ Concerts address broadening access to classical music, introducing classical music to people who might not otherwise attend live performances, galvanizing the community around the informality of Wallcasting, adding a classical music dimension to the Lincoln Road district, and enhancing the Miami Beach brand. They are presented in a park adjacent to the organization's primary facade and involve a 4K projection and a calibrated system of 167 speakers to create an outdoor concert for an average of 2,000 people. The purpose is to engage the attending individuals in a shared musical experience and informal interchanges.

Many participants brought up social media as they were discussing strategies. Teresa Eyring discussed how it has impacted society, making people feel less “silo-ed” and increasing potential. Sklute mentioned how Ballet West allowed their dance company to be filmed for a reality television show. He questioned the impact it had. Ruiz thought it was positive, both for her organization and the world of ballet as a whole as it made ballet—the arts—more real to viewers.

Sklute further questioned how social media affects accessibility, and how social media serves art and vice versa. Bennett brought up [Audience 2.0](#),³ a research report released by the National Endowment for the Arts in 2010 on the electronic consumption of media. He stated, “what [the] research found is that people who consume art electronically...are more likely to also attend a live performance and are more likely to experiment with more than one genre. So that rather than being scared of [social media, thinking] that it will once again be the death of live performance...we need to embrace it more.”

MISSION

Bernhard started off the conversation around mission by asking, “when and how should an organization make [creative placemaking a part of their] artistic mission or philosophy? Should an organization embrace it as mission or embed it in other ways?” Continuing the idea of creative placemaking as a reciprocal relationship, she stated that including creative placemaking in mission building marks a big shift in an organization, officially recognizing the organization’s reciprocal arrangement with the community.

In the past five years, participants agreed that organizations are beginning to incorporate creative placemaking and its values into their missions. Overall, it is still not the norm in the performing arts. Rather than changing their missions, most performing arts organizations choose to alter their core values or incorporate creative placemaking activities into their education and/or outreach programs. Bernhard said “mission is about what we do and who we do it for.”

With the mention of ‘outreach,’ there was a debate over the term and whether it is appropriate. Alick said she is “allergic” to the word. Her argument was organizations should already be out in the community, holding hands with them, not reaching out to them. Eyring mentioned that Jawole Zollar of Urban Bush Women has said something similar but she “finds it interesting that some people have really picked up that...[outreach] really is about partnership and collaboration.”

An ongoing struggle over power and resource sharing related to creative placemaking projects exists internally within some organizations, especially in light of the fact that performing arts resources are already stretched thin. This struggle affects how creative placemaking fits into the organization’s mission. Arnold discussed how at Yerba Buena Center for the Arts a number of their creative placemaking programs began as offsite grant funded pilots. When the organization made the shift to integrate these programs into their mission and central programming, the staff not previously associated with the programs had no sense of ownership for them, as they still viewed them as offsite pilots with the potential to end quickly. She said it was an interesting exercise for the administration to figure out how to shift power and resources to accommodate this change in programming from offsite to onsite and make it palatable for staff.

Colleen Jennings-Roggensack posed three questions, ones she always asks when starting a project with the community. “What do we want? What do you want? What do we want together?”

3 Sunil Iyengar, Tom Bradshaw, and Bonnie Nichols, *Audience 2.0: How Technology Influences Arts Participation*, National Endowment for the Arts Publications, June 2010, <http://arts.gov/sites/default/files/New-Media-Report.pdf>.

Wegmann called this need to learn to share resources and power “equitable sharing.”

Michael Orlove pushed the discussion further, specifically questioning whether organizations engage in creative placemaking because it is a core part of their mission or because they want to fit into the funding opportunities. According to Eyring, theatre missions “truly do focus on art and the way the art connects audience and community.” She said, “I don’t know that the placemaking terminology would be used necessarily but something that has to do with connecting with communities or equitable sharing of resources within communities is something that a lot of theatres are doing. But, I don’t know that they’ve re-thought about their missions.”

National service organizations have begun to connect broadly their missions with creative placemaking objectives. Eyring’s observation could be generalized, “through all of our programs, whether convenings, research, publications, grantmaking, or advocacy, we are working to strengthen and promote the theatre field—with the hope that theatres and theatre artists will in turn be or become integral to the health and vitality of their communities.”



Silicon Valley Karaoke (2012) by Daniel Schwartz, Interactive projection on the San Jose Stage Company facade. Photo courtesy of Daniel Schwartz.

Question 3: Events & Effects

How can temporary performance events transform and imbue lasting meaning and change within particular spaces and communities? How is it tied to broader social and environmental strategies?

The conversation about events and effects revolved around the temporal nature of performing arts events and their transformative power. Participants objected to the word ‘temporary’ as they felt that, even though a performing arts event is temporary, the work leading up to it is extensive and the memory of it stays with an audience member long after the event is over. Events transform not only places but also people, not only physical space but also mental space. Participants also discussed ways to measure transformation, such as surveys and interviews.

TEMPORARY EVENTS

As the conversation developed, participants revealed that they found the way this question was framed to be challenging. Many perceived that the question implied that performance experiences do not have lasting value and objected to that idea. They expressed the belief that temporal events are just one part of a continuum of work that takes place before and after the event, and that events create the experience of participation on which further community engagement can be built. They further submitted that temporal performance events are even more effective when experienced as an element of other civic activity or dialogues, or when linked with programming.

The part of the question participants found most objectionable was the word temporary itself. Mario Garcia Durham accused, “the word temporary is a little pejorative.” Some brought up the point that in certain regards all performing arts can be considered ephemeral but argued that even so they have a lasting impact, a lasting effect, a lasting outcome. Teresa Eyring stated, “so much of what we do looks temporary, but there is an invisible architecture; artists tell stories; audience tells stories; under the radar—laterally through time.” MK Wegmann declared, “I would only apply the word temporary to performance in the sense that an audience sitting in a theater has a temporary relationship with the work in those moments of performance; even that, however, does not take into account how the ideas and experience of the performance resonate with audience members beyond that temporal moment.”

Furthering this point, participants discussed the idea that even temporary performances are connected to other events. Noah Spiegel said, “creative placemaking landed in a continuum of activity...the work started then and continues into the future.” Michael Rohd stated, “relationships are not temporary... organizations are not temporary; artists are not temporary.” There is a continuum of presence and visibility in all these aspects that lives on after an event has concluded, and all of the work and time leading up the performance is just as important as the event itself. Furthermore, Spiegel brought up organizations’ series of themed events, such as Nashville Opera’s Opera on the Mountain series. He questioned, “is this placemaking? Is this temporary?”

Overall, performances are less about the performance itself and more about the relationship with the audience. An event is a point of entry, or moment of public visibility or intent. Howard Herring of New World Symphony said, “Every long-term affiliation begins with a first experience. Our goal is to specifically welcome new patrons and make them an offer to come back that they can’t refuse...[which] can lead to a lasting relationship.”

TRANSFORMATION

Herring opened the conversation around transformation with the following statement. “I have been reading Jane Jacobs⁴ lately. Thinking at the scale of neighborhood, district, city, we are still building buildings. But...at the heart of it all is transformations: transformation of the audience; transformation of content (place can change the nature of the experience); transformation of space: re-imagined spaces that inspire; transformation of institution: new leadership, new funders, new ticket buyers; transformation of the community’s access to artistic expression: pride and ownership, economic activity.” He points out that artists have been left off of the list of transformed entities, and says they need to be taken into account as well.

Herring continued, “[New World Symphony wants] to do our part to capacity build in a community. Most of the projects we present, build relationships, trying to identify community... so some of the artists can have their stand-alone piece absent of the community.” Many participants added their voices to this idea that it is through relationships that transformation can be achieved.

They put forth the idea that for performance to have lasting value it must emerge from intentional work and relationship building. Rohd declared, “I think the trick about performance and space and place is that, if a project has as its goal an event, an ephemeral time based art event that seeks to build lasting place by building relationships and delight/meaning within a framework of rigorous, transient art, it had better have placed equal rigor and energy on the strategies for partnership and capacity building in and around that place/space...[If they have not,] I don’t believe sustainability is a likely outcome, and I don’t feel its legitimately working in the area of place.” Carlton Turner agreed, “a performance must be part of a larger strategy if it is going to impact placemaking. A performance is not a strategy.”

Barbara Schaffer Bacon asked, “when transformation is successful in a city, is the value distributed back [to the residents]?” Many participants offered examples of transformative benefits that come from ‘temporary’ events—including giving physical space new meaning and producing new ways to imagine space. Jesse Rosen lauded how the “presence of the [Cincinnati Symphony] orchestra in [Washington Park] has been instrumental in changing how people see [the] park,” making them more apt to visit than before the concert series began. Ashley Sparks concurred, discussing how ancillary events can be critical to the creation of work itself and how impact can be both cultural and physical, bringing visibility to previously neglected areas.

4 Jane Jacobs was an urban writer and activist. She championed the role of the community voice in urban planning, as she called it ‘bottom-up’ community planning. She also encouraged the use of mixed-use developments and high-density communities, arguing a high concentration of people is vital for city life, economic growth, and prosperity. She saw cities as ecosystems. Her most famous work *The Death and Life of Great American Cities* was published in 1961.

Performance was noted for its particular ability to create psychic space where new possibilities can form and empathy can emerge. Marc A. Scorca proclaimed, “New works can tell stories that have specific resonance within particular communities.” The power of an event is derived from both story and narrative. Sparks said, “some of the most powerful ways to create place is with performance because it mutually constructs space. Performance can animate civic, physical, and psychic space. Performance goes beyond participation to form and inspire opinions, ideas, and empathy. There is inherently deep power in story and narrative. [Think of] the performing arts as ‘transportation’—we move people physically, emotionally, conceptually.” In other words, space with regard to performance is not just physical but also mental.

On the same point, Herring said, “as part of the experience for new audiences, [New World Symphony contextualizes performances] with narration and video in order to bring them closer to the music as quickly as possible. I often use the phrase, ‘informed leads to transformed.’ It can strengthen someone’s sense of connection to a place.” As Herring described, it is not just presenting a play but building an experience, connected to place. Mitch Menchaca agreed, “performances will come and go, but what is left on an individual (both [artist] and [audience]) is the experience.”

Scorca questioned, “How does one know when engagement has been beneficial?” Herring responded, “We do it with numbers. ...We survey relentlessly...to begin to understand what is happening to the audience.” In contrast to this mode of measurement, Wegmann argued that it is hard to measure actual results in a short time frame. She used the example of Junebug Productions’ Environmental Justice Festival, a six-year project that started in 1996. The impact of the Festival has been lasting, with new outcomes coming to light even now—20 years later. Accordingly, it was observed that with people involved it is hard to predict what will happen beyond a performance’s activities.

Sandie Arnold said, at YBCA, “we are looking to try to measure connection between people and neighboring communities. It changes from project to project as we try to figure out what we want to measure to see how things are going. The way we measure connectivity is through video interviews with people after two-year projects, instead of just counting the number of attendees or how much money was made, as that is not as meaningful as their experience.”

Sixto Wagan pointed out that failure must not be ignored but rather it should be understood and accepted. Garcia Durham on a similar point stated there is a “legitimacy to *not* knowing [how a project will unfold] that is critical in our work.” He said if “I don’t know where it’s leading. I don’t know where it’s going. There needs to be a respect for [that].”

“Some of the most powerful ways to create place is with performance because it mutually constructs space. Performance can animate civic, physical, and psychic space. Performance goes beyond participation to form and inspire opinions, ideas, and empathy. There is inherently deep power in story and narrative.”
— Ashley Sparks



Islands of Milwaukee. Photo courtesy of the Sojourn Theatre.

Question 4: Issues & Impact

What are the types of community issues or needs are best addressed by placemaking activities? What is the intent of the activity, and the impact?

The conversation around issues and impact included a discussion of intent. Participants talked about different types of community issues and how to best address them. The expansive list of community issues or needs that could be addressed, as enumerated by the participants, included equity, racism, hunger, gentrification, immigration, community identity/ history, lack of access to (arts) education/ lack of creative outlets and artistic expression, political issues, environmental concerns, public education, public health and nutrition, housing, employment, transportation, immigration, the justice system/ incarceration, city/ community planning, urban/ rural divides, aging, gun violence, economic justice, brown fields, food deserts, abandoned neighborhoods, converted military bases, historic preservation, and human rights. Participants discussed the importance of having the proper intention when starting a creative placemaking project, and decided building community is a necessary intention when doing creative placemaking work. The varying level of impact on different community sizes was discussed as well, with participants noting it is easier to measure impact in smaller communities.

ISSUES

Susan Feder discussed how “ArtPlace is looking at 10 sectors,” as a diagnostic tool to help curate its portfolio of grants.⁵ She said, “when you look at it that way you can see where [the need for] creative placemaking is URGENT.” Several participants gave examples that highlighted the importance of understanding the nuance of the issues from the community itself, rather than assuming what the needs might be from the outside. Recognizing that issues are interconnected rather than individual problems was viewed by the participants as necessary to have impact. Cookie Ruiz stated, “complex issues are never going to be solved by only one part of society.” Others agreed that understanding the issues is only a starting point. As Michael Rohd said, “an ecology of ‘issues’ becomes the skeleton upon which ‘place’ lays its flesh and blood. And the art, the practice, the manifestation—that becomes the muscle that moves the body into the public arena for discourse and action.”

⁵ ArtPlace has identified ten sectors (agriculture and food; economic development; environment & open space; health & human services; housing; immigration and social justice; public safety; transportation; workforce development; and youth and education) and five players, individuals and organizations, who generally work across these ten sectors (government; business and commercial enterprises; nonprofit organizations; social, civic, and faith-based associations; and philanthropic organizations). A matrix combining the two was created to help curate ArtPlace grants.

There was consensus that any community development issue can be undertaken. But, “true and equal partnership between organizations” with an emphasis on listening and making space for uncomfortable ideas is critical. Rohd expounded, “my experience is that the strongest performing arts projects may have a single issue as a portal into community dialogue, but their practice investigates the networks and webs of connectivity amidst multiple areas of need, players, ideas and systemic mechanisms...through story, through encounter, through relationship-building, through presentation, through interrogation.”

Carlton Turner urged respect for local cultural assets and leaders. “We see supporting the local creative assets and leadership as part of a sustained process around self-determined change, as the critical places this work can address.” Creative placemaking work should be about bringing people from inside of the community into the activities of the community, celebrating the community and working through its issues, rather than necessarily about bringing in people from outside of the community to solve problems.

INTENT

Michael Orlove compared creative placemaking work to the work of the Peace Corps and AmeriCorps. He said, “[it] makes me think of people being sent with a specific problem to address. You are embedded for a while and deal with multiple sectors... [helping to] eradicate [a specific problem].” It is the intention to help that sparks such passion within community actors. MK Wegmann said “we have many, many, many community issues to address, and arts have a role to play.” Rohd thought it prudent to point out that one “can only surmise the intention of others.”

There was overwhelming consensus that creative placemaking work is done with the intention of building community. However, participants could not come to a consensus on which aspect of community. Some of the varying intentions discussed were building community connections, learning, dialogue, spirit, goals, and relationships.

Teresa Eyring said “bringing people together from a variety of economic and social backgrounds, to know each other, feel comfortable with each other, and be able to communicate effectively across differences. Helping people learn about social and political issues, health and nutrition, environmental concerns and more. Helping people take ownership of the special place in which they live, in order to make it more vital and ever more livable. Helping people understand their collective responsibility for fighting injustice in their place, as well as what it means to exercise their citizenship.”

Sandie Arnold said, “all of [YBCA’s] placemaking is designed to build community connections, honoring and respecting the diversity within our city while also crossing these boundaries, and gathering people together in a civic commons.” While Sarah Wilke declared “we want to create a community that is able to tackle and have dialogue around difficult issues...to help create a safe space for unsafe ideas...[to model] how to use art as a means for these conversations.” Finally, Amy Fitterer asserted, “the intent of this work is to remove barriers to entry, to awaken the collaborative spirit, unite those with common goals and interests, and unearth the true character and voice of a community.”

Sandra Bernhard said, “to create with a community demands trust. Trust is built on a strong foundation of relationships with community leaders and members...The intent of our activity is to create together. Relationship is first—Period!” On the point of working with community leaders and members, Eyring said, “if there is intentionality about the desire for a temporary event to leave behind some legacy, action, or imbued meaning (whether small or large), then it needs people who are passionate and accountable making sure that happens.”

A thread of this conversation around intent explored how organizations accomplish their intentions through programmatic activities. According to Marc A. Scorca, “opera companies [use] new works to inspire community conversation...[seeking] to examine and elevate the emotional and intellectual dimensions of various issues by expanding the power of words with music.” Looking at the specific example of Houston Grand Opera, their creative placemaking work was praised a number of times by multiple participants. Jesse Rosen said he “admires what [they have] done in the service of the artistry.” Colleen Jennings-Roggensack commended their mariachi operas. Bernhard, the Director of Houston Grand Opera’s HGOco, discussed their social justice work and the reason behind it. She said “[there] was lots of discussion [questioning] what is in our season? [We knew we could not] just do an opera in Texas about death penalty. It had to be simultaneously programming and engagement...[It had to add] public value.”

IMPACT

There were a number of ideas about the impact of creative placemaking work on communities. Scorca proposed that the function of convening alone strengthens the civic fabric of a community while Mario Garcia Durham said that impact, and intent, depends on the selected project(s) and partners. Garcia Durham said, “it’s how you identify [issues] and work together to address them that makes the most impact.” Ashley Sparks stated that, for her, the major impact of creative placemaking work is a “deeper sense of belonging...It is about creating moments of practicing the vision of a world we are striving to create, a world where every story and voice has a space to be heard and celebrated...[helping us to] contextualize our humanity and relationships to our community.” She went on to discuss Animating Democracy’s [The Artists Engaging in Change: A Continuum of Impact Chart](#),⁶ and how it is a useful tool when looking at intentions and measuring outcomes of arts based community development.

Claudia Alick argued that it is easier to see impact in smaller communities as the goals are more simple and easy to measure. She brought up the point that it is harder to measure impact for once-a-year activities than for regular programming. She also lauded the fact that creative placemaking programming can make towns more accessible for destination travelers. Wegmann thought it prudent to discuss the negative aspects of tourism on communities and local artists, mentioning its disparate effect on rural versus urban, both large and small, communities. She referred to a recent article that labeled tourism as an extractive industry, meaning the money from tourism does not necessarily stay within the community.

“We want to create a community that is able to tackle and have dialogue around difficult issues...to help create a safe space for unsafe ideas.”
— Sarah Wilke

⁶ Pam Korza and Barbara Schaffer Bacon, “Artists Engaging in Social Change: A Continuum of Impact,” *Animating Democracy*, April 2011, <http://animatingdemocracy.org/social-impact-indicators/typical-social-civic-outcomes>.



Cry You One. Photo by Melisa Cardona Photography.

Question 5: Relationships & Resources

What are the relationships and resources necessary for the performing arts to be effectively engaged in placemaking activities? What are the goals and desires of each stakeholder in this work? How and when are stakeholders engaged?

The conversation about relationships and resources delved into organizational goals for creative placemaking. In their discussion of relationships, all the participants agreed relationships were an essential component of creative placemaking work as they must be present both before creative placemaking activities begin and after they end. The hope is always that the number of relationships present after the conclusion of creative placemaking activities is greater than at the outset. Additionally, participants discussed with whom and how relationships should be formed. There was a major emphasis put on the importance of listening. Participants also debated what types of resources organizations should cultivate to place themselves in the best position to succeed, such as having employees experienced in creative placemaking and funding options. Participants mentioned how creative placemaking goals change project-by-project and how important it is for organizational leadership to support creative placemaking work for it to succeed and have longevity.

RELATIONSHIPS

The earlier sections of this report have established that relationships should be authentic, reciprocal, lasting, based on mutual respect, allow for transformation, and always come first. Relationships are built between a variety of stakeholders, including organizations, visionary leaders, local governments, artists, the community at large, audience members, funders, cross discipline collaborators, and individual consumers. Participants agreed that for relationships to yield meaningful outcomes they need time to mature and for trust to develop. They cannot be established in one meeting. Michael Rohd asked, “how do you build relationships?” Answering his own question, he said, “through being a resource within the community.” Marc A. Scorca said, “Opera company leaders need to learn how to introduce, develop and sustain reciprocal, mutually-beneficial relationships with other arts and non-arts organizations and the individuals they represent. Opera companies will benefit from strategies that encourage listening/learning about civic priorities directly and/or through intermediary organizations.”

The necessity of dealing with issues of equity and “with recognized power and unrecognized influence” was emphasized, as was the importance of shared values among participants—everyone having “skin in the game.”

When looking at power, influence, and resources, questions arose: Who has the ability to think creatively about what should happen to improve a community? Who can help make that idea happen? Who can pay for it? Will people come? How do you draw those individuals in? The balance of power that must be achieved is tricky. Noah Spiegel questioned what might happen if there was a switch in the current power dynamic, specifically asking what might happen if art groups were viewed as leaders and government entities as stakeholders in their efforts, rather than the other way around.

It was agreed that no matter who holds the power, the most important aspect of relationships in creative placemaking is listening. Partners must listen to each other and respond accordingly. Rohd said the key is not just to be at the table together but to be at the table together with the intention of solving problems. While developing creative placemaking relationships, organizations need to be interested in involving the community in a dialogue, inviting them to partake in the organization’s creative placemaking activities. Sandra Bernhard declared “stakeholders...often have the best ideas.”

THE RELATIONSHIP BUILDING PROCESS

Cookie Ruiz outlined Ballet Austin’s process of forming community partnerships. She said, “we start with... a background paper, clearly articulating a framework for a potential direction. Next we identify ‘lead partners.’ This group is key to the success as these folks need to be decision makers with the ability to direct actions and make decisions about resources (time and money). Once we have clear vision and understanding of the minimum we expect to accomplish... then we hold community meetings to invite the community at-large. We set the parameters for participation and ask interested parties to take some small action (filling out a brief form) to ensure we have contact information and that when we reach out the other party is responsive. After the Community Meetings and submitting the form we now have our ‘Community Partners.’” Bernhard said that at Houston Grand Opera, “Stakeholders are brought in as the engagement is being designed *after* a relationship with a community is formed.”

RESOURCES

The word ‘resources’ can refer to many things as it relates to creative placemaking, such as organizational commitment, leadership, capacity, connections, time, and money. Technology, evaluation tools, and technical assistance guides and people support were also cited as valuable to projects. Resources are both internal and external. As an example, internal resources can be the people inside an organization who know how to and can do creative placemaking work; and, external resources might be funders who finance creative placemaking work. Also, stakeholders in creative placemaking relationships are not only stakeholders but also resources.

Looking at funding options, Sandie Arnold pointed out that there are creative placemaking grant opportunities beyond the NEA’s Our Town program and ArtPlace grants. Teresa Eyring followed with a discussion of TCG’s creative placemaking grant program. While TCG does not include the word placemaking in their guidelines, the activities that the program supports and the language used to describe the program fall under the umbrella of the term. According to Mitch Menchaca, the biggest resources to the creative placemaking field are those who help educate organizations in the field about creative placemaking—what it involves, and how it can be funded.

Funding resources for creative placemaking are limited. Amy Fitterer said, “[the] serious need for trusted multi-year and general operating support makes implementing successful placemaking strategies an ongoing challenge for even larger, established...institutions.” Eyring asserted that “resource restriction makes you more aware of what is going on,” and being forced to work on a “small scale energizes projects.” Ruiz agreed, “lasting cross-disciplinary relationships [emerge] from...resource-restricted plans” that involve a network of stakeholders more so than projects that involve more monetary resources and less networking. Whether a small or large project, Spiegel pointed out that “if you build something in the community, it becomes a community resource that people identify with.”

“If you build something in the community, it becomes a community resource that people identify with.”
— Noah Spiegel

The building that an arts organization occupies is also a resource. While essential creative placemaking activities for the most part take place out in the community, the building can be an important feature of the work. Doug Sonntag pointed out that “it all started with the building, where the organization is centered.” Adam Sklute agreed saying, you can “bring things to the community but, [in most cases, it originates] *from the building*.” Mario Garcia Durham challenged, “that privileges an assumption that [an organization has] a building.” Buildings are great resources for organizations and communities. However, an organization does not need to work out of a building in order to do creative placemaking work.

Continuing the thread, Carlton Turner discussed how organizations are working more and more outside of the building, in order to reach broader audiences and work to make more equitable theatre. He suggested that organizations should push to create different experiences in different social contexts, such as having a museum exhibition in a barber shop. Against that, Colleen Jennings-Roggensack found that audiences, old and new, at ASU Gammage want to be in the building. She supposed it is the role of the building that validates audiences but acknowledged “it is a two way street involving the building.”

As mentioned previously, organizations and their employees are resources in and of themselves, cultural resources. Rohd asked, “how does the organization, and its networks, make choices about being seen as a place where people can come to get a certain service or product? Or, about being a place that is filled with assets that can be deployed to other communities and spheres?” In other words, being a cultural resource is about offering up your assets to the community to fill their needs.

Rohd argued that community needs fall under six areas: advocacy, dialogue, story sharing, civic application, cross-sector innovation, and capacity building. Eyring suggested that, “if every community had an ‘artistic community organizer’ or two—who are very knowledgeable about community issues, local businesses, about the overall ecology of a community, *and* had access to some funds (so that artists weren’t asked to do this work for free)—that would be a game changer for Creative Placemaking in certain places.”

Discussion then circled around what participant organizations felt the field was missing. Some called for producers, community organizers, and liaisons that could help them develop the skills and capacity for effective community and cross sector work. Fitterer said, “often times, the bureaucracy of local governments and red-tape that exists becomes a hindrance to the art and possibilities of creative placemaking.” With this in mind, many participants requested more help in making connections across sectors in the community and in government, and more access to and cooperation from municipal agencies (beyond local arts agencies), as they are viewed as valued relationships and needed resources. Also, investment from diversified sources for creative work, as well as staff time for relationship building and program management for complex, long term projects was mentioned as a need in the field. Some place-based participant organizations mentioned a hope for more attention from national funders.

GOALS

Looking at organizational goals and desires surrounding placemaking, participants came to a consensus that stakeholder goals are likely to be situational and making assumptions about stakeholders is risky. Discovery of “mutuality of purpose” is vital. Jason Schupbach said that “expectations around impact need to be realistic.” They will not be the same for each project and each organization. As Sklute and Spiegel respectively reasoned, “placemaking can be different for different organizations in different situations,” and “stakeholder...goals and desires...are as varied as any type of art making.”

Howard Herring laid out goals for each type of major stakeholder in the creative placemaking field. “Artists: Share artistic expression with as many people as possible; Arts institutions: Build a broader, more representative constituency within the larger community; Neighborhood commercial organizations: Brand the neighborhood and increase retail activity; Elected public officials: Increase their pride in their community; Public official staff: Become more effective leaders in binding the community together; Schools: Increase the intellectual stimulation and economic resonance in students as a result of their artistic experience; Audiences, both current and prospective: Inform their lives and give them pride in their community.”

It can be hard to achieve creative placemaking goals when new leadership comes onboard at an organization. Alick stated, “you need leadership that considers this work to be directly tied to mission.” This disconnect can cause tension within an organization. The root of this tension being the difference between leadership resources and people resources, as Spiegel put it. Anyone new coming into an organization must be attached to the mission in order to help relieve this tension and achieve creative organizational, creative placemaking programming. All in all, artists want to share work, be appreciated, and make income.



Photo courtesy of the Wormfarm Institute.

Question 6: Equity

How can performing arts organizations address issues of social and cultural inequalities and equitable access within their communities using placemaking strategies?

The conversation about equity focused on four types: equity for audiences, equity for artists, equity for organizations, and equity ‘at the table.’ Participants recognized that performing arts organizations need to be committed to creative placemaking work in a holistic way, addressing issues of privilege, exclusivity, gentrification, and accessibility in communities. The role of artists in bridging gaps across societies and demographics was discussed as well. Participants explored how organizational capacity (availability of resources, quality of board membership, etc.), or a lack of organizational capacity, can impact organizational success. Lastly, there was discussion around how equity is not about displacement necessarily but rather about inclusivity, and how it is impossible to have a fully inclusive ‘table.’

EQUITY FOR AUDIENCES

Participants discussed how the traditional model of an arts organization promotes exclusivity. Jamie Bennett mentioned how many arts organizations are located in places only the wealthy can afford to live, making it hard for poorer audience members both to get to the location and to feel comfortable in the space. He gave the example of how a person of color in casual clothes sitting on a bench outside of a building can evoke a different reaction than a white man in a suit. He asked if organizations are offering programming at varying hours of the day and week in order to serve a variety of audience members. He pointed out that creative placemaking practitioners need to understand the city systems in which we live in order to better serve our audiences and community as a whole.

Sarah Wilke said, “[At On the Boards,] we want to appeal to a broad swath of humanity that cuts across every demographic - age, gender, sexual identification, ethnicity, etc. Our goal is to bring together people who celebrate that mix. We believe that it is important to open our organization and remove barriers so that everyone is invited and represented. Once a person feels comfortable, they will begin to hang out and build relationships with people who are different from them and will continue to seek this out.”

MK Wegmann declared, “it is essential that placemaking activities not gentrify a community out of its own neighborhood; rather that placemaking serves to build on existing community assets, not replace them, respecting and understanding the community context and being responsive to community desires, and that community/neighborhood residents, including artists, have an equal voice in decision making.”

Other participants showed concern over the potential of creative placemaking to cause gentrification as well, discussing the positives and negatives of gentrification. Doug Sonntag said “even if artists move in, the audience that they serve moves out.” Organizations must work hard to avoid this outcome and distinguish between community organizing for temporary events and community transformation that might lead to gentrification. It was noted that gentrification looks different and has different impacts depending on where it happens.

Marc A. Scorca asserted that the current model of performing arts organizations “[has] created a level of exclusivity, requiring payment for access (i.e. member benefits, back stage access, etc.).” He asked what would happen if we “flip the model upside down...giving better access to newcomers instead of veteran donors?” He also suggested using different formats to speak to different audiences. He went back to the example of Houston Grand Opera’s mariachi opera, which was presented in three different communities and reformatted for each presentation. Additionally, he discussed how opera has begun to broadcast its performances, giving audiences miles away from the theatre’s location the opportunity to see the performance live for a nominal, or no, fee.

Participants then had a lively discussion about ‘free’ and the perception of value attached to it. They agreed that ‘free’ is a strategy, in certain situations with certain audiences, which organizations can use to break down barriers in a community. However, Schaffer Bacon noted, “free” programming can be a hollow gesture if not accompanied by active and authentic relationship building and inclusive, welcoming practices and policies to improve access long term.

It was questioned whether free programming devalues the work of the artist(s). Most everyone agreed that free does not lessen value, and unanimously consented that artists must be paid for their time and work even if the product is free to the consumer. Cookie Ruiz stressed that it is not about the money but the content of the work.

Noah Spiegel said the artistic director of Nashville Opera does not like to offer programming for free as he purports the word challenges the perception of value and creates a dichotomy. Sandie Arnold responded to that stating that at YBCA they do not have the reaction that free lessens value. Mario Garcia Durham agreed. He brought up the point that “the Smithsonian is free, and no one devalues it.” Colleen Jennings-Roggensack would rather use the word ‘ticketed’ than ‘free.’

Arnold said most of YBCA’s work outside of the building is offered for free to the community. She posed the question, how does an organization rethink its business model to compensate for lost revenue from free events so that it is not dependent on grants to do the work? Adam Sklute said that the only reason Ballet West is able to offer free programming is that it produces enough other works that are financially successful. Howard Herring said that he has found that partnering in and leading free community events can turn into a source of funding from endowments and major organizations.

EQUITY FOR ARTISTS

For Scorca, there are two types of equity: equity in terms of free admission, and equity in terms of artists. Jennings-Roggensack said ASU Gammage holds professional development programs across the country for and about artists. They give grants and help artists to build peer-to-peer relationships. Jason Schupbach agreed that artists need support and training. He said we “can’t just assume they can go out and do it.” We need to find a way to train artists “to be able to bridge across societies, demographics, etc.”

EQUITY FOR ORGANIZATIONS

Carlton Turner said, “we have to acknowledge the historic under-resourcing of grassroots organizations. Change is made from the bottom up, not the top down, and in order to create meaningful and lasting change there has to be an investment made in these organizations that have the knowledge to uplift authentic voice, but lack the financial resources and organizational capacity to take the work to scale.” He is concerned that these organizations are finding themselves pushed out of the field

because of the current funding model.

In an attempt to counteract this, Alternate ROOTS provides capacity and skill building for underserved communities to help them prepare grant applications and face challenges. Similarly, the Network of Ensemble Theaters hosts professional development workshops for artists. Also, NET's MicroFest USA series was designed to bring national visibility to place-based grassroots organizations. Through a series of national convenings, MicroFest provided a container for artists and communities to celebrate and rigorously explore the impact that art/artists have in community.

Another way to build organizational capacity is to make sure you have the right board. Wilke said their board members have been key to their organization, helping them by bringing in ambassadors from the community to offer different perspectives. These new, varied perspectives have helped guide the board to make bold decisions, bringing the community into the decision making process, providing them with a platform to teach the organization about where they should go, and giving them the power to make visible change. Scorca said Opera America requires their board members to map their connections in order to understand the community's connectedness.

EQUITY 'AT THE TABLE'

Participants agreed that equity is not about displacement necessarily but rather about inclusivity. No matter how many people contribute to a discussion, whether in the community, in the organization, or, here, at this convening, 'the table' will never be fully inclusive. Looking at the gaps in the table at the convening, Mitch Menchaca mentioned that there were no representatives from local, state, or regional arts councils. And, Turner pointed out that the local grassroots arts organizations who have been doing this community based work for a while were not present either.

“It is essential that... placemaking serves to build on existing community assets, not replace them, respecting and understanding the community context and being responsive to community desires, and that community/ neighborhood residents, including artists, have an equal voice in decision making.”
— MK Wegmann



Beyond the Building convening. Photo by Michael G. Stewart.

Final Thoughts

At the end of the day, Barbara Schaffer Bacon called for concluding thoughts from each participant. The majority of comments revolved around the power of listening to others' stories and sharing their own. Participants said they were coming away from the conversation with a sense of validation that their work fits into the creative placemaking frame, a greater sense of clarity, and an appreciation for the varied types of projects happening around the country and their evolving forms.

Participants valued how the conversation gave them a chance to come together and know one another. Sixto Wagan lauded that through listening to each other “the conversation is at a completely different place—already the needle has moved. That is very inspired in terms of what we can accomplish...[looking toward] long term change.” Conversely, a few participants acknowledged that there is so much more to be done, so much more conversation to be had, especially in light of the voices missing around the table. Mario Garcia Durham said it was important to “embrace the unknown;” in other words, it is okay to come out of the conversation with no definitive conclusions.

Participants highlighted that creative placemaking is about relationships and the continuum of the work not just a singular activity. The importance of being able to adapt programming to address local needs was stressed by Cookie Ruiz. Jason Schupbach said that part of the purpose of the day's conversation was to recognize the work that is already on the ground, to come to an understanding of what performing arts creative placemaking currently looks like, and to see what areas might need assistance. He asked “how do we take the knowledge base that has been built and spread the love?” He said that the NEA will be promoting creative placemaking strategies with elected officials, community and economic development professionals, planners and others through a [new grant category](#) for cross sector field education.



Photo courtesy of the PA'I Foundation.

List of Participants

Claudi Alick
Associate Producer, Community
Oregon Shakespeare Festival

Sandie Arnold
Director of Institutional Giving and Strategic Initiatives
Yerba Buena Center for the Arts

Jamie Bennett
Executive Director
ArtPlace America

Sandra Bernhard
Director of HGOco
Houston Grand Opera

Teresa Eyring
Executive Director
Theatre Communications Group

Susan Feder
Program Officer for Arts and Cultural Heritage
The Andrew W. Mellon Foundation

Amy Fitterer
Executive Director
Dance/USA

Mario Garcia Durham
President and CEO
Association of Performing Arts Presenters

Howard Herring
President and CEO
New World Symphony

Colleen Jennings-Roggensack
Assistant Vice President for Cultural Affairs
Arizona State University
Executive Director
Arizona State University Gammage

Dan Lurie
Senior Advisor to the Chairman and Director of Strategic Partnerships
National Endowment for the Arts

Mitch Menchaca
Vice President of Programs & COO
Chorus America

Michael Orlove
Director of Artist Communities and Presenting & Multidisciplinary Works
National Endowment for the Arts

Michael Rohd
Founder/Director
Center for Performance and Civic Practice

Jesse Rosen
President and CEO
League of American Orchestras

Cookie Gregory Ruiz
Executive Director
Ballet Austin

Jason Schupbach
Director of Design
National Endowment for the Arts

Marc A. Scorca
President/CEO
OPERA America

Adam Sklute
Artistic Director
Ballet West

Douglas C. Sonntag
Director of Dance
National Endowment for the Arts

Ashley Sparks
MicroFest USA Project Director
Network of Ensemble Theaters

Noah E. Spiegel
Chief Operating Officer
Nashville Opera as Chief Operating Officer

Carlton Turner
Executive Director
Alternate ROOTS

Sixto Wagan
Director of the Center for Arts Leadership
University of Houston

MK Wegmann
President & CEO
National Performance Network/Visual Arts Network

Sarah Wilke
Managing Director
On the Boards



ART WORKS.

arts.gov

Beyond the Building: Performing Arts and Transforming Place

Monday, November 3, 2014

Conference Rooms 3063 & 3064

AGENDA

9:00am	■ Welcome from Chairman Jane Chu
9:15am	■ Introductions
9:45am	■ Snapshot: Center for Performance and Civic Practice
9:55am	■ Survey Findings: Part I
10:35am	■ Break
10:45am	■ Morning Small Group Discussions
11:30am	■ Presentations from Morning Small Group Discussions
12:10pm	■ Snapshot: Ballet Austin
12:20pm	■ Lunch
1:20pm	■ Snapshot: Alternate Roots
1:30pm	■ Continuation of Morning Discussion
2:15pm	■ Snapshot: On the Boards
2:25pm	■ Survey Findings: Part II
3:05pm	■ Break
3:15pm	■ Afternoon Small Group Discussions
4:00pm	■ Presentations from Afternoon Small Group Discussions
4:40pm	■ Group Conclusions
4:55pm	■ Facilitator Wrap-Up
5:00pm	■ Adjourn

#PerformPlace



ArtPlaceAmerica
@ArtPlaceAmerica

ArtPlace defines CP as strengthening the social, physical, and economic fabric of communities through art and culture. [#PerformPlace](#)

🔄 @jonvanhala · 12 DAYS AGO



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@ArtPlaceAmerica

ArtPlace defines CP as strengthening the social, physical, and economic fabric of communities through art and culture. [#PerformPlace](#)

🔄 @jonvanhala · 12 DAYS AGO



Carlton Turner
@solsta999

Creative placemaking...who are we doing this work with? Why? And what is the balance of power in these relationships? [#PerformPlace](#)

🔄 @VDCseattle · 12 DAYS AGO



Arts & Democracy
@artanddemocracy

Problem w "outreach" is it implies the one doing it is in center, rather than reciprocal relationship & recog of com wisdom [#performplace](#)

🔄 @janerasolomon · 11 DAYS AGO



claudiaalick
@claudiaalick

When is someone working for the love and when are they getting enough social capital to make their investment worthwhile?
[#performplace](#)

🔄 @clydefitch · 11 DAYS AGO



claudiaalick
@claudiaalick

When is someone working for the love and when are they getting enough social capital to make their investment worthwhile?
[#performplace](#)

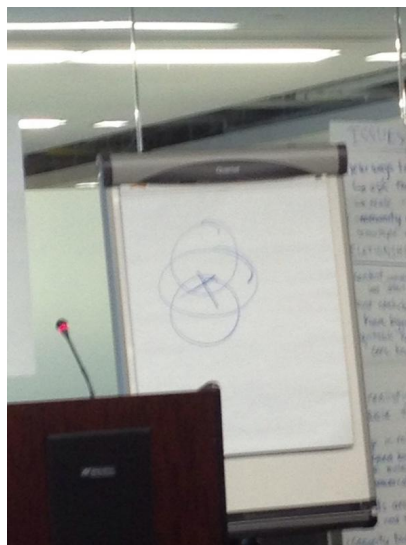
🔄 @clydefitch · 11 DAYS AGO



Sage Crump
@SageSense

If you don't have an analysis around inequities and oppressions, this is not work to engage in. [#performplace](#)

🔄 @mnwilkerson · 11 DAYS AGO





Nat'l Endow f/t Arts
@NEAarts

To summarize the responses so far: Creative Placemaking is best for economic development & changing the narrative of a place.

[#PerformPlace](#)

@futurecityblog · 11 DAYS AGO



Nat'l Endow f/t Arts
@NEAarts

Q3: How can performing arts organizations address issues of social/cultural inequalities & equitable access using placemaking?

[#PerformPlace](#)

@futurecityblog · 11 DAYS AGO



Erik Takeshita
@ETakeshita

[@NEAarts](#) [#creativeplacemaking](#) transform physical places: events, pop-ups, streetscapes, buildings, storefronts, etc. [#PerformPlace](#)

@PopUpResearch · 11 DAYS AGO



Erik Takeshita
@ETakeshita

So true [@ARTSGinnie](#)! Artists are entrepreneurs/developers; partner for tech. dev. expertise [@NEAarts](#) [@SageSense](#) [@avindc](#) [#PerformPlace](#)

@cspaceprojects · 11 DAYS AGO



Downtown Middlesboro
@DDMBoro

[#PerformPlace](#) Our wrap-up from the webinar today [@NEAarts](#) [@KYArtsCouncil](#) [@NatlMainStreet](#) [#TacticalUrbanism](#)
mboroky.blogspot.com/2014/11/knitti...

@tonyalockyer · 11 DAYS AGO



Nat'l Endow f/t Arts
@NEAarts

Revel in the unknowing. Also [#creativeplacemaking](#) happens within each of us as well as in public. Mario w/ [@APAP365](#) [#PerformPlace](#)

@coredances · 11 DAYS AGO



Anne L'Ecuyer
@AnneLEcuyer

Appreciate the focus on ambiguities: fuzzy outcomes, subjectivity, organic growth. We can lead on those methods. [@NEAarts](#)
[#PerformPlace](#)

11 DAYS AGO



Sandra Bernhard
@SSBernhard

[#PerformPlace](#) knowledge is key! Thank you, Mitch [@chorusamerica](#)

11 DAYS AGO



Nat'l Endow f/t Arts
@NEAarts

Sixto Thrilled that [#creativeplacemaking](#) convo has advanced since it began. Still, we are talking abt long term change. [#PerformPlace](#)

11 DAYS AGO



Tandem Theatre
@TandemTheatreCo

Thanks to everyone who participated in the [#PerformPlace](#) discussion hosted by [@NEAarts](#) today! Great talk, and eye-opening for us.

11 DAYS AGO



Jennifer Armstrong
@livewithart

[@JasonSchupbach](#) Good luck writing the report! [#PerformPlace](#)

11 DAYS AGO



Nat'l Endow f/t Arts
@NEAarts

Barbara. Emerging leaders in cultural production & social practice already doing work in new ways. [#PerformPlace](#)

[@livewithart](#) · 11 DAYS AGO



Nat'l Endow f/t Arts
@NEAarts

Barbara. Emerging leaders in cultural production & social practice already doing work in new ways. [#PerformPlace](#)

 @livewithart · 11 DAYS AGO



Nat'l Endow f/t Arts
@NEAarts

Barbara. Emerging leaders in cultural production & social practice already doing work in new ways. [#PerformPlace](#)

 @livewithart · 11 DAYS AGO



Jennifer Armstrong
@livewithart

What a great dialogue to follow on and off today. Thanks for opening it up to those not in the room. [#PerformPlace](#) [@NEAarts](#)

11 DAYS AGO



APAP
@APAP365

RT [@NEAarts](#): Revel in the unknowing. [#Creativeplacemaking](#) happens within each of us as well as in public. Mario w/ [@APAP365](#) [#PerformPlace](#)

11 DAYS AGO



Linda Essig
@LindaInPhoenix

Really sorry to be missing the [#PerformPlace](#) live stream. Will archive video be available???

11 DAYS AGO



Emily DeDakis
@accidentalemily

[@NEAarts](#) [@HowRound](#) Glad I could be a delegate to this congress. Lotsa energy to apply to [@AccidentalIT](#) projects. Thx, folks. [#PerformPlace](#)

11 DAYS AGO



HowlRound.com
@HowlRound

Thanks everyone who've been listening online to @NEAarts' #PerformPlace conversation today! Look out for their storify & reports!

11 DAYS AGO



HowlRound.com
@HowlRound

.@LindaInPhoenix Yes, the @NEAarts will publish the webinar recording on hashtag #PerformPlace & their website.

11 DAYS AGO



Nat'l Endow f/t Arts
@NEAarts

Thanks to everyone 4 a fantabulis conversation. We will be posting Storify of all your contributions in the next few days. #PerformPlace

11 DAYS AGO



Nat'l Endow f/t Arts
@NEAarts

The archive of this #PerformPlace webcast will be posted on arts.gov end of this week, we hope. Stay tuned.

🔄 @JasonSchupbach · 11 DAYS AGO



IUPUI Museum Studies
@MSTD_IUPUI

For an interesting read, check out #PerformPlace to hear opinions re How/do performing arts transform local communities
#creativeplacemaking

10 DAYS AGO



Ginnie Lupi
@ARTSGinnie

RT @DDMBoro: #PerformPlace Wrap-up from the webinar today @NEAarts @KYArtsCouncil @NatMainStreet #TacticalUrbanism mboroky.blogspot.com/2014/11/knitti...

10 DAYS AGO



Ginnie Lupi
@ARTSGinnie

Projects like this help create a sense of place. Well done,
[@kidmuseumnh](#) et.al! [#NHArts](#) [#NH](#) [#PerformPlace](#) bit.ly/1seh7JX

@kidmuseumnh · 10 DAYS AGO



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@ARTSGinnie

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@kidmuseumnh · 10 DAYS AGO



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10 DAYS AGO



VelocityDanceCenter
@VDCseattle

Velocity is an active hub & hive of the new Arts District. Read
[#PerformPlace](#) re: impact of [#arts](#) on local socioeconomics [@NEArts](#)

@tonyalockyer · 10 DAYS AGO



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@tonyalockyer · 10 DAYS AGO



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Check out [#PerformPlace](#) to hear opinions re How/do performing arts
transform local communities [#creativeplacemaking](#) [@4Culture](#)
[@NEArts](#)

@4Culture · 9 DAYS AGO



VelocityDanceCenter
@VDCseattle

Check out [#PerformPlace](#) to hear opinions re How/do performing arts transform local communities [#creativeplacemaking](#) [@4Culture](#) [@NEAarts](#)

@4Culture · 9 DAYS AGO



tonya lockyer
@tonyalockyer

“@VDCseattle: Checkout [#PerformPlace](#) to hear how performing arts transform local communities [#creativeplacemaking](#)”[@NEAarts](#) [@ArtPlaceAmerica](#)

9 DAYS AGO



Jason Schupbach
@JasonSchupbach

Hey if y'all missed [@NEAarts](#) [#PerformPlace](#) convening on performing arts & place - the webcast archive is online now!
arts.gov/partnerships/b...

@CreateExchange · 9 DAYS AGO



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@CreateExchange · 9 DAYS AGO



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arts.gov/partnerships/b...

@CreateExchange · 9 DAYS AGO



Dibbs
@DibbsOnThatArt

Great conversation from @NEAarts and @ArtPlaceAmerica Mon
[#creativeplacemaking](#) Check out archive [1.usa.gov/1E1KAhS](https://www.1.usa.gov/1E1KAhS)
[#PerformPlace](#)

9 DAYS AGO



jamie bennett
@sarmoti

ICYM the @NEAarts [#performplace](#) conversation from Monday that
@ArtPlaceAmerica attended: arts.gov/partnerships/b...

@ArtPlaceAmerica · 9 DAYS AGO



jamie bennett
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@sarmoti

ICYM the @NEAarts [#performplace](#) conversation from Monday that
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@ArtPlaceAmerica · 9 DAYS AGO



Jules Odendahl-James
@naturalreadhead

@HowlRound Thanks for having me. I got thinking about this topic@ a
mtg today and in the wake of [#PerformPlace](#) discussions this wk.
[#newplay](#)

@HowlRound · 8 DAYS AGO



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↻ @HowlRound · 8 DAYS AGO



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@HowlRound Any1 who participated in or watched #performplace webinars see/have new definitions of leadership in the arts emerging?
#newplay

↻ @pwfoundation · 8 DAYS AGO



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↻ @pwfoundation · 8 DAYS AGO



HowlRound.com

@HowlRound

.@naturalreadhead Is artists leadership best demonstrated in their "placemaking? Is placemaking a form of leadership? #newplay
#performplace

↻ @pwfoundation · 8 DAYS AGO



HowlRound.com
@HowlRound

.@naturalreadhead Is artists leadership best demonstrated in their "placemaking? Is placemaking a form of leadership? #newplay #performplace

@pwfoundation · 8 DAYS AGO



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IUPUI Museum Studies
@MSTD_IUPUI

For an interesting read, check out #PerformPlace to hear opinions re How/do performing arts transform local communities #creativeplacemaking

8 DAYS AGO



Nat'l Endow f/t Arts
@NEArts

Q: What are examples of economic development of a local place/community without "gentrification" in creative placemaking? #PerformPlace

@Villagephilly · 11 DAYS AGO



Jason Schupbach

@JasonSchupbach

@SageSense thanks for participating all day at #PerformPlace It was so awesome have your voice as part of the convo!

5 DAYS AGO



IUPUI Museum Studies

@MSTD_IUPUI

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[#creativeplacemaking](#)

8 DAYS AGO



Jamie Haft

@jmhaft

Learning from the amazing MicroFests in states KY, MI, LA, and HI documented by Animating Democracy:
[animatingdemocracy.org/working-guide/...](http://animatingdemocracy.org/working-guide/) #PerformPlace

@borderbend · 11 DAYS AGO



melissariker

@melissariker

spent the day articulating all the ways #KinesisProject #engages our audiences. #GeekingOut #PerformPlace #EDA @CallahanArts

7 DAYS AGO



jamie bennett

@sarmoti

ICYM the @NEArts #performplace conversation from Monday that @ArtPlaceAmerica attended: arts.gov/partnerships/b...

@ArtPlaceAmerica · 9 DAYS AGO



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