

Arts Business Research Symposium 2016: The Future of Creative Placemaking Initiatives in Higher Education

Notes transcribed from the table discussions on Thursday, April 28, 2016

Interactive discussions and 'report-outs' centered around 5 framed questions regarding the Future of Creative Placemaking

QUESTION 1 (Table discussion hosted by Sally Gaskill, Director, SNAAP, Indiana University)

What is the state of Creative Placemaking on your campus/in your community, 5+ years into the practice?

UW-Madison: UniverCity Initiative, community challenges/partnerships

Milwaukee: Creative Placemaking \$\$ ArtPlace + Kresge projects have struggled due to lack of transparency, lack of metrics, no overall vision, and a lack of communication, all of which has resulted in no community investment

University engagement with the community is hard!
Collective impact strategies need to be developed as part of Creative Placemaking.
Look at other models, e.g. "Milwaukee Succeeds"
Who is at the table? And who has not been invited?

Cincinnati tackling infant mortality through art – transformation of space for health treatment. (via ArtsWorks.org)

San Francisco: Amy Franceschini, FutureFarmers' Flatbread Project, urban farming, huge impact, food security is at the center of most urban challenges

Artists need to let go of 'power/control' (the beauty of collective impact)

Collective impact elements:

- Common agenda
- Shared measurement
- Backbone organization
- Reinforced learning loops
- Continuous communication
- Equity and inclusion

Five years from now:

- Stakeholders at the table as early as possible
- Collective (impact), shared, collaborative – we need all 3
- You need the vision
- More equity and inclusion
- A support structure needed for smaller efforts
- Many roles/ways to engage university
- Important to connect students with artists and CP opportunities

QUESTION 2 (Table discussion hosted by Greg Esser, Director, Desert Initiative, Herberger Institute for Design and the Arts, Arizona State University)

What are regional examples of early successes and failures generated by artists and communities that have benefited from investment in their initiatives? What's not happening that could/should happen?

Regional examples

FAILURES & CHALLENGES

State St connects UW and state government

- SUCCESS: Artists on team – subtle 'Philosophers Stones' clustered at the top of State St
- ISSUE: Retail pushed and the homeless population shifted to use the area
- SOLUTION: Retail angry, Stones removed and damaged, no public process

Owns? City space
Political process? None
Original success – shifted because it attracted the “wrong” audience once they were displaced
Who used? Mostly artists at first
LESSON: furniture + connectivity + location
Blank walls attracted this use. Space not activated.
Could have been: park, day shelter, pop-up market, drink cart

SUCCESS

O.M. Village – tiny homes for homeless population, well designed

Temporary vs. Permanent best? The temporary always affects permanent change – always fluxing, ID who makes those changes – low risk

Temporary placement shows what can be.

- 1) PARKing Day – green space, shows retailers what can happen without repercussions
- 2) Minneapolis – Metro transit, students designed garden/living room
- 3) Worked with Juxtaposition Arts – youth-focused, buttons, storytelling
- 4) Pop-up concerts – no long term goals, value creating? Use? Who is it for?
 - Organizations take it on independently without place
 - Low cost
 - Low staffed
 - Low risk
 - High interest
 - Trade agreement
 - Radio station gave air time to local musicians
- 5) Instrument Petting Zoo – youth, easier
- 6) Market Street Festival – public art, 50+ applications, up for two weeks, asked people what they thought, picked a few, ex: benches, writable wall, swing set

Is it authentic if it's thought out or recreated/copied (ex: piano outside)

Participatory Budgeting – community chooses what's to happen

Replicable? Easy? Redeploying same tools?

Is this adding value?

New ideas and projects come from student artists b/c far out (ex: walk thru w/ disco ball)

VALUE?

Is it solving a problem?

Efforts spent elsewhere (grocery store not public art)

Increased happiness? How to measure?

Role of researcher: to measure impact, context, measurement, then how to tie to future efforts? (ex: traffic/ped counts)

How artist feels about success –

No context, how do we address this? Relationship of artist to place, always the job of the artist to “walk the site”

Involvement & voice differs per neighborhood (ex: Allied neighborhood, went to churches, afterschool, teachers! some who participated not from neighborhood, originally homogeneous)

GOAL

- interactiveness of community
- participatory creates ownership and pride of community

- how to expand?

(ex: NY music festival – empty neighborhood, do more to reach interested people? Demand was greater than capacity)
What is successful? Participation, reduction in homelessness, conflict OK, shift perception – a win from 1 POV

Paddle Quest event

Gaming + environment

Cleanup + aquatic

Species education

Ballet in Denver

Artplace/open rehearsal space

EASY + SOCIAL + FUN COOL CHOICES

Go to where people are – libraries, bars

Ex: DC go neighborhoods w/ 10-person band, free concert

Ex: U of MI brass band played w/ local marching band

Partnerships?

MKE and Madison are administratively different but still supportive and collaborative (anything goes in MKE)

Marsupial Bridge – connected 2 neighborhoods, swings, now a used site, city started to remove

SUPPORT

Good – Mayor and Common Council but public process limited or what is more important? Feeding people/ ask forgiveness. Navigate all systems.

Poetry and Sidewalks – creating a public forum, 1st amendment issue, “peace-themed,” now “war” invited to participate

Dialogue important – artist brings point of view, community to city

Ex: City owns property – arts expand business, how to talk to city without arts knowledge? Articulate economic benefit.

Temporary is a good strategy. Bring different minds as community vision.

Show people success stories...it leads to more and comparisons are okay

Find an ally – an alder who's sympathetic

Sometimes change location, then can show that success, artist open to move

Things change

Culture changes over generations

Policies change over years

People change in an instant

IDEA Rap of placemaking clichés

Yarn bomb bus shelter

Pavement painting

Little Libraries

Night Markets (hard for farmers)

Swing sets

“Before I Die” chalkboards

Parklets

Outdoor ping-pong tables

How is replicating those things creating place? It's important who installs it. Can be more authentic

ID goal – space exists, gateway drug

Ideas need engagement to not feel scripted

Ex: community voice and community-generated

QUESTION 3 (Table discussion hosted by Laurie Baefsky, Executive Director, a2ru / ArtsEngine, University of Michigan)

How/Are universities participating in, studying, or teaching this practice, and what colleges or departments on-campus (and organizations off-campus) are partnering to deliver this learning?

How do we encourage students and young faculty to become involved in these efforts?

How is what is happening different from typical Town and Gown relationships?

University of Utah (Salt Lake City)

Mural program (class)

Partnership with Parks & Rec – matching grant

Issue: artists are expected to work for free

Grant writing is an important skill

Issue: course had to be about training artists to paint (not for social change) Painting “Special Topics”

Issue: course requires a lot of work...how can it be sustainable?

Art in the Community MFA – art teaching

Millennials are more adept at community work

More opportunities for adult learners

Ed Psych evaluation – pre & post when working with inmates

Dance and Social Change class at University of Iowa – doing movement with inmates (alternate funding)

Impact evaluations for philanthropy/future grant making – important?

Wisconsin Union

Grants → indirect NEA cost rates → this can be a barrier to partnering with non-university orgs

→ other structural barriers that don't allow profs to partner

New and different projects prioritized by ArtPlace

ASU – required course – theater prof

“Community Based Arts” graduate level

Lecture, reading, best practices, practicum, student-driven (5th grade class)

U of Michigan

Engaged learning, multidisciplinary teams

Center for Entrepreneurship, campus wide minor in entrepreneurship

Multidisciplinary Design program

Engaged Scholarship – School of Art & Design and Architecture & Urban Planning are embedded in Detroit

U of Utah

Lassonde Institute

Develop and design new inventions

Living/learning communities

U of Dayton

Makespace with curriculum

UW-Madison

The Studio – freshmen living/learning centers

Wisconsin Institute for Discovery

Placemaking is not the same as Interdisciplinary work

Makerspaces

Incubation spaces

Virginia Commonwealth University

Urban downtown campus

Placemaking = ominous colonial overtones (displacement/gentrification issues) → *Placekeeping?* No place is static

Community participation ebbs and flows

Must be in it for the long term (10-15 years)

Harmony Initiative in Milwaukee – two universities just pulled out

QUESTION 4 *(Table Discussion hosted by Jamie Bennett, Executive Director, ArtPlace America)*

**How do you see this work continuing and supported when these robust funding initiatives end?
What other sources of funding/financing do you see projects developing and utilizing?**

Project funding (for experiments) vs On-going support (for proven)

Other people's money → Outcomes vs Interventions

Don't just go after "arts" grants. We are not separate from community.

What if the source of funds changes the mission?

Ethics of fundraising

When do we lead?

When do we follow?

Different kinds of public dollars: bond, sales tax, etc.

Talent attraction and retention → how do we lift up the people already in our community?

Market invention

Individuals vs Orgs

- 1) Subsidy +
- 2) Learning community +
- 3) Leadership investment

Distributed leadership (ownership)

How do we drive adoption and at what scale?

Demonstrated value

Demand creation

QUESTION 5 *(Table discussion hosted by Linda Essig, Director, Enterprise and Entrepreneurship Programs, Herberger Institute for Design and the Arts, Arizona State University)*

What is the academy's role in ensuring a space and capacity for continued research, teaching, and promotion of this type of collaborative, interdisciplinary practice as a field of study, a training ground for future placemakers, and a recognized area of scholarship?

What is the role of "the academy" higher ed?

Teaching

Champion

Develop tools

Home

Critical perspective

Research

Outreach → one-directional

Community engagement → multi-directional

Service Learning

Steward of the arts

Trace the roots

Archiving, body of knowledge

Critical analysis

Bring in new thinkers

Theorizing

Transdisciplinary

Different perspectives

Scattered – how do we know who is doing what?

How you teach is what you're doing

How do you engage with those who aren't seeking this?

Centers and Institutes → place for funding, work across departments

Place = community conversation

Provide resources and support

Provide space

Instigator

Artist-in-Residence

Non-student community members

Resources for artists – living wage

Managing community relationships

Embed strategic plans → can't ignore it

Local work = less value

Publish → national

Scale

Social practice

Experiential

Hands-on learning

Limitation of student time

Digital storytelling and collection (SIFTR)