BEYOND THE BUILDING: PERFORMING ARTS AND TRANSFORMING PLACE

> **Question 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?

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The resource list that emerged described the internal commitments, leadership and capacities and external skills, supports and connections that could make a difference. While community engagement is a way of working for some performing artists and presenters, others called for producers, community organizers and liaisons that could help them develop the skills and capacity for effective community and cross sector work. Technology, evaluation tools, guides and "people" support were also cited. Help in making connections across sectors in the community and in government was requested. Access to and cooperation from municipal agencies (beyond local arts agencies) was cited numerous times as a valued relationship and needed resource. Also, investment from diversified sources for creative work, as well as staff time for relationship building and program management, for complex, long term projects is needed. Some place-based groups hoped for more attention from national funders.

COURTNEY ALICK: You need leadership that considers this work to be directly tied to mission. You need talented people to do the work.

TERESA EYRING: Independent performing artists and performing arts groups could benefit from the presence of experienced producers; arts administrators and community organizers who can help connect them and their artistic work with various needs and opportunities within a particular place. 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.

MARK SCORCA: 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. Experimentation is central to learning, but the fragility of many arts organizations is a barrier to research and development. Investment in an iterative cycle of testing, documentation and dissemination of findings is essential.

ADAM SKLUTE: Connectivity to levels of government advocacy.

NOAH SPIEGEL: Civic support from more than just the Arts Commission. Permits and processes assistance

ASHLEY SPARKS: Inter- and intra-sector relationships - This requires translations tools; …ongoing sustained financial support; language and tools for community organizing, evaluation tools, guides for effective and reciprocal partnerships, PEOPLE that can provide support in evaluation, facilitation, organizing, etc. time management / project management tools

SANDIE ARNOLD: placemaking needs to shift from something we do when we have the resources—that one grant that makes a placemaking pilot possible for a year—to something we do that's considered central to our mission and continues beyond the timeframe of any one single source of support. Staff positions and expertise, finances and business models, and governance all needs to be structured

There was agreement that relationships that can yield meaningful outcomes need time to mature and for trust to develop. The necessity of dealing with issues of equity and "with recognized power and unrecognized influence" was emphasized as was the importance of share values and everyone having "skin in the game."

MARIO GARCIA DURHAM: a pitfall of placemaking activities is when the community project embodies the vision, and committed resources, of just one or a couple of entities.

COOKIE RUIZ: We've led human right collaborations where we collectively raised over $500,000 to accomplish our plans, and others where we raised not a penny, simply networking the collective equity of our individual resources. Both projects worked… and worked well, but the lasting cross-disciplinary relationships emerged from the resource-restricted plan.

MK WEGMANN: Healthy, equitable partnerships that bring together entities from different sectors in which each brings resources and energy to their work in the community around common goals and build on existing assets are essential components. All financial beneficiaries of a project are equitably compensated for their participation, including overhead and capitalization. Leaders who have a "long view" and are not just focused on short term economic benefits but are instead building healthy communities that know that the marketplace is not the only determinate of community health…

SANDRA BERNHARD: We have ceased "outreach" (Ex: this is a 19th century opera and why you should like it) or "drive-by" experiences (Ex: we're offering tickets to Madame Butterfly because you're Japanese.) to offer true engagement, the stakeholders are brought in as the engagement is being designed AFTER a relationship with a community is formed. Do we always get it right? No. However, element of risk is worth the price of creation anytime.

There was consensus that stakeholder goals are likely to be situational and making assumptions about the stakeholders is risky. Discovery of "mutuality of purpose" is vital. Also, artists want to share work, be appreciated, and make income.

HOWARD HERRING: 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: increasing 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

COOKIE RUIZ: 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 invited 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."

MICHAEL ROHD: In Civic Practice, community partner needs (arrived at by listening to partners) often land in these areas: Advocacy—help increase visibility and propel mission/message; Dialogue—bring diverse groups into meaningful exchange with each other; Story-Sharing—gather and share narratives from a particular population or around a particular topic; Civic Application—engage the public and decision-makers together in acts of problem-solving and crafting vision; Cross-Sector Innovation—leverage skills and experience from different fields or disciplines to create and manifest new knowledge; Capacity Building- develop needed skills within the existing human resources to accomplish goals through current or new strategies.