



## **ENTREPRENEURSHIP, ART, AND EQUITY**

**DENVER, CO | APRIL 6&7, 2018**

– Summit Schedule and Session Information –



**ARTPLACE**



University of  
Denver



## SOUTHWEST / ROCKY MOUNTAINS

Entrepreneurship and Equity  
Creative Placemaking in Borderlands  
Creative Placemaking in Mountain Towns  
Creative Placemaking in Latinx Communities  
Asset Values / Monetizing Culture  
Creative Placemaking 101

April 6&7, 2018 | **Denver, CO**

Registration and More Info

[WWW.CPLSUMMIT.ORG/ATTENDSOUTHWEST](http://WWW.CPLSUMMIT.ORG/ATTENDSOUTHWEST)

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# — AGENDA —



The Creative Placemaking Leadership Summits take place over two days. Each day includes a number of session “Periods,” which offer a number of breakout sessions. Below is an outlined schedule of the two days. See attached information to view session names, speakers, and more.

## Friday April 6

- 11:00AM Summit Check-in / Boxed Lunch
- 12:00PM Welcome Plenary
- 12:30PM Period A**
- 1:45PM Break
- 2:00PM Period B**
- 3:15PM Break
- 3:45PM Period C**
- 5:00PM Summary / Close Out
- 5:15PM Travel to Social Event
- 6:00 PM Social Event**

## Saturday April 7

- 8:30 AM Day Two Check-in
- 9:00 AM Welcome Plenary / Community Breakfast
- 10:00 AM Period D**
- 11:15 AM Break
- 11:45 AM Period E**
- 1:00 PM Lunch with Presentation
- 2:30 PM Period F**
- 3:45 PM Break
- 4:00 PM Closing Session
- 5:00 PM Adjourn





## — TYPES OF SESSIONS —

Personalize your creative placemaking experience through four different idea sharing platforms

*Prefer hands-on learning? Gaining knowledge of different case studies? Venturing out to see real world examples?*

*How will you engage in a variety of topics with leaders in the field over the two-day summit?*

### **WORKSHOPS**

Gain knowledge to enhance your creative placemaking toolbox. These “how-to” oriented workshops will teach skills to address difficult challenges in your community.



### **KNOWLEDGE EXCHANGES**

Join a conversation with a small group of different organizations and individuals, who will share their experiences and ideas. Short presentations will precede a rich conversation.



### **ROUNDTABLES**

Experience the voices of different leaders in the field of creative placemaking with these diverse discussions on projects and initiatives in communities across the country.



### **MOBILE WORKSHOPS**

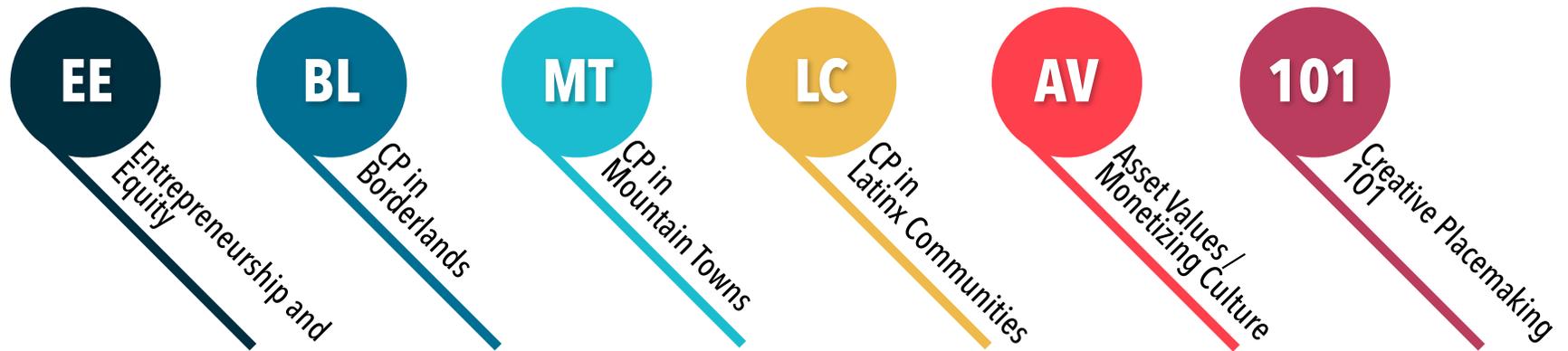
Put on your walking shoes and journey into the communities around the summit’s venue to engage in real projects in real spaces. These workshops are limited and preregistration is required.





## — SESSION TOPICS —

Join a dialogue on topics that speak to you  
*Choose your path using the color-coded session schedule below.*



# – PERIOD A –

Friday April 6, 10:00am–11:15am

## A2 Workshop Artists Working in Collaboration with Municipal Governments



### Lynn Osgood | GO collaborative

Traditionally the arts have been viewed within the planning profession as important elements for community identity and economic development. Focusing on the development of arts institutions, cultural districts, and tourism, the arts are recognized as an important dimension of civic life. However, with recent shifts in the world of arts practice and funding, a new emphasis has been placed on finding ways in which artistic practices can add to community development efforts. Today many municipalities are actively exploring ways in which the arts can assist with efforts for outreach and innovation. Within this context, artists find themselves on interdisciplinary teams searching for answers to municipal issues and engaging in difficult conversations around issues of housing, open space development, community health, and politics in general. In this session Lynn Osgood will present her recently completed research on the topic and examine more specifically questions such as: How can artists become part of traditional planning processes? How should project scopes be structured? What can planners learn from artists' about different approaches to social processes? What can artists learn from planners? How can artists and planners reshape public participation to improve resulting plans? What tensions can result from collaboration between artist and planners? What are the strengths of artists and planners visioning together?

## A3 Workshop Revitalizing Small Towns through Participatory Design, Planning, and Construction



### Eric Higbee | Pomegranate Center

At this workshop, attendees will explore foundational ideas for creating a more collaborative and engaged world. Participants will get an overview of how to structure and implement effective and decisive community-design processes that maximize community ownership at every step. They will also learn how to avoid common pitfalls for community meetings and methods that will teach how to handle difficult personalities that threaten the collaborative process. The workshop is based on lessons learned from Pomegranate Center's 30 years of community engagement and placemaking work. With a mission to combine art with community engagement, the organization has facilitated hundreds of community meetings, built sixty gathering places, and created dozens of plans for the future of regions, towns, cities, neighborhoods, streets, schools, and parks. They will use Pomegranate Center's work in Milton-Freewater, Oregon as a case study for the application of the Pomegranate Method on the community-based revitalization of small towns. Milton-Freewater, with a population of 7,000, is an exceptional story of how the awakening of a struggling town's civic roots resulted in residents empowered to discover their own ability to spur change through a series of participatory planning, design, and construction projects.

## – PERIOD A Continued –

### A4 Roundtable **ArtPlace Spotlight: Southwestern Strategies**



#### Panelists TBA

Learn about the region's most innovative creative placemaking work that caught the attention of ArtPlace America. How do people define creative placemaking? What are the barriers to this work locally? What does success look like?



### A5 Roundtable **The Age of The Creative Entrepreneur: The Corporate World vs Building your own**



#### Ian Davis | Age of the Creative

This roundtable conversation centers around creative entrepreneurship that's empowering communities, leading change and activating grassroots audiences. The inclusive and engaging conversation will dive into the Age of Creativity where the artist and creative community is ditching the corporate gigs for opportunities to create under their terms Getting Paid to be themselves. Participants that attend the session will get thought leadership, ideas and inspiration on how to impact the masses and really lead community change through activating grassroots audiences.



### A6.1 Mobile Workshop\* **Bored with Strangers: Using Site-specific Museum Theatre to Connect Cultural Institutions, Artists, and Diverse Audiences**

\*This session is 3 hours. preregistration is required. Space is limited. More information TBA.



#### Christine Gwillim & Samantha Provenzano | University of Texas, Austin, and Lauren Smith | Triad Stage

Participants in this hands-on workshop will learn about a site-specific museum performance piece created in collaboration with the University of Texas at Austin Cohen New Works Festival and the Blanton Museum of Art. Bored with Strangers was collaboratively devised in the spring of 2017 in response to the Blanton's Nina Katchadourian exhibition, Curiouser, and consists of a "campus tour," a walk across the university's campus from the Winship Drama Building to the Blanton Museum of Art, during which audience members encounter performative vignettes that utilize the architecture and ambient sounds of the campus space. The piece itself explores several guiding questions, including: How can experiencing performance in conjunction with visual art utilize the strengths and joys of each art form and an audience member's experience? How can site-specific performance invite us to reconsider elements of our daily environments that we take for granted? Participants will leave the Bored with Strangers workshop with the tools to use experimental performance methods as a means for connecting museums with theatre companies, universities, schools and other cultural institutions. The Bored with Strangers model invites institutions to use theatrical models in conversation with works of art as a mode of generating new audiences and lasting connections between institutions. The model also invites leaders to cast community members as performers, using the rehearsal process as both a rigorous site for artistic development and building meaningful relationships to the site of performance for the the performers and audience.



**– PERIOD B –**  
 Friday April 6, 2:00pm-3:15pm

**B1 Workshop Creative Placemaking in Small Cities and Rural Communities**



**Michelle Perez & Lindsay Kinkade | Winrock International**

This session will outline the community and economic development work that Winrock International has completed in small cities and rural areas to demonstrate proven strategies and best practices for creative placemaking in more challenging environments. Participants will learn about projects that can be replicated, potential funding sources and structures, and best practices for implementation and measuring impact.

**B2 Workshop In Your Hands: Anti-Gentrification**



**Vicki Capote, Farrah Lafontant, Catherine Green, Felice Gee**

ART's East New York will develop a process-based Toolkit with the group that uses art and urban planning as a catalyst to fight intentional destabilization of existing communities for the financial gains of "Urban Renewal." We will explore themes of power, unpack the preconceived gentrification process, and co-create a toolkit that will allow us to fight specific effects of gentrification and build empowered, healthy, and thriving communities. This work is inspired by our most creative-placemaking initiative [re]New Lots: Artists Incubator & Vendor Market, which utilizes recycled shipping containers to transform vacant property into burgeoning neighborhood hubs hosting below market rate storefronts and artist studios. In this workshop we will utilize our Toolkit and explore models that position community members as cultivators of the local economy and leaders in the creation of a resident-led vision for the future of the neighborhood. Upon the completion of this session each participant will walk away with the skills on how to assess stages of gentrification in their communities and a roadmap on how to utilize their art Toolkit to build models that encourage community engagement and action. Participants will also have created their own version of [re]New Lots, offering them a structure to address their community needs in an inclusive and sustainable way. Most importantly each person will walk away with the confidence to know that systems are workable and can shift with community investment and internationally.

**B3 Roundtable Strategic Partnership Support for Creative Placemaking in a Colorado Frontier Community**



**Margaret Hunt | Governor's Office of Economic Development, CO, Tara Marshall | City of Trinidad, Julie Lerudis | Boettcher Foundation, Steve Turner | History Colorado, & Chantal Unfug | Colorado Department of Local Affairs**

In this session we'll examine strategic partnerships among local, state and federal government along with private investment and philanthropy to advance creative place making in the Frontier town of Trinidad Colorado. This recipe for creative place making includes the selection of ingredients and resources to match the vision of the people of Trinidad to become a regional hub for creativity and creative industries. We'll discuss how the community mobilized and planned for its future including people, politics, vision, public will around its authentic and unique history and story. Participants will learn how to identify partners with a shared vision for successful planning and mobilization in a Frontier community with a 67% downtown vacancy rate which was suffering from out-migration, loss of extractive industry jobs is turning itself into a desirable location for artists, creatives, investors, and cultural tourism.

## – PERIOD B Continued –

B4 Roundtable TBD

B5 Knowledge Exchange Creative Placemaking Strategy and Collaboration



### **PreEnactment Theater – Creative Placemaking for Inclusive Neighborhood Revitalization: Joanna Taft | Harrison Center**

In Indianapolis, the Harrison Center has developed a concept of “pre-enactment” – a means of envisioning a different future for the neighborhood using theater as a model. The idea channels sentiments of “the good old days” while acknowledging that re-enactment isn’t sufficient to elicit the energy, passion, and commitment needed for neighborhood revitalization. The session will chronicle how the Harrison Center used a theatre model to seek community input to the process (engaging artists from the beginning), engaged artists in staging a neighborhood theater, scripted scenes of inclusive development in the neighborhood, and staged pre-enactments. The session will also present findings from the pre-enactments and lessons learned in the development and delivery of this creative placemaking approach.

### **Building a Creative Placemaking Coalition: Combining Long-Term Strategy with Short-Term Success: Rose Eason | gallupARTS**

This session will outline the long-term strategy and short-term successes that have led Gallup to put creative placemaking at the center of downtown revitalization efforts. We will discuss the: (1) Concerted effort to increase organizational capacity, focus and leadership by developing a downtown collaborative consisting of a Business Improvement District (BID), MainStreet Arts & Cultural District and local arts council; (2) Investment in the creation of Metropolitan Redevelopment and Cultural Plans to serve as guiding frameworks for collaborative work; (3) Fostering a shared vision and collaboration amongst different stakeholder groups and building broad community “buy-in” through catalytic projects such as a monthly ArtsCrawl and summer Downtown Trash Can Painting Project; and (4) The opportunity that five years’ worth of groundwork has created in the form of a \$150K NEA “Our Town” grant. The overarching theme of these efforts is the power in putting business, property owners, the City, the arts and the community at the same table, recognizing shared interests and cross-sector goals of a vibrant downtown, economic growth, a strengthened creative ecosystem and overall improved quality of life.



### **When Projects Change: Effectively Pivoting with Communities: Anne Koller | League of Creative Inventionists**

When Projects Change: Effectively pivoting with communities Often times current projects don’t always reflect the proposals that initially garnered funding for them. When this happens, civic and non-profit leaders aren’t always sure how to communicate the change in project to the community that is impacted by the project. Balancing the desire to be transparent with living up to expectations set. Through our year long work with the Summit Lake community, an underserved yet vibrant neighborhood in Akron, Ohio, and moving from taking over an abandoned building to make an arts and culture center to creatively working with the community board to pivot the project’s purpose and use the current funding to create fun and culturally rich projects that prove the value of and art and culture center for future funding and partnership. This session is meant to stripe away the idea that projects need to be fully formed and approved before working with and in community and how best to navigate when projects change and evolve with integrity, transparency and collaboration.

### **Success in the Unexpected: How Cross-sector Collaboration is Key to Building the Communities of Tomorrow: Kaziah Havilland & Star Means | Thunder Valley Community Development Corporation**

Art produced in Indigenous communities is not only about creative expression, it is also an expression of culture. It carries within it community knowledge, value systems, joy, trauma, persistence, wisdom, inspiration, and healing. Art helps us tell the stories of where we have been, where we are, and where we want to go. That is why art is at the core of every project at Thunder Valley CDC. Represented in planning, building design, engagement and creation of public space, art adds cultural significance to what would otherwise be mundane, and tailors every detail in order to make spaces that will not only reflect the community best, but serve the community to the fullest. While it might not be obvious how art is connected to growing food or building a local economy, we have learned that cross-discipline projects have a richness that cannot be achieved through a singular focus. It is this lesson of the importance of cross-sector work that has informed our approach to creative placemaking. As an organization, we have pulled away from siloed programs and projects, recognizing the connectedness of all our areas of work. Our belief is that long-term change is only achievable when systemic, allowing us to disrupt structures of oppression and disfunction by allowing our culture as Lakota people act as a compass.

# – PERIOD C –

Friday April 6, 3:45pm-5:00pm

## C1 Workshop Activate Public Places With Art Activities You Create



### Jim Walker & Shauta Marsh | Big Car Collective

In 2016, Curbed magazine highlighted Big Car Collaborative in its article 101 Small Ways You Can Improve Your City. Related to the theme, Equity, Health & Well-being, Big Car Collaborative artists will offer a hands-on workshop sharing ways for anyone to design and implement small-scale, site-and-community specific activities. In this workshop, we'll address ways that simple art activities with simple and inexpensive materials connect people with each other, encourage creativity, and address engagement-based planning and idea gathering in enjoyable ways. And how these activities can encourage staying as these help make public spaces become more comfortable, personal, and social spaces.

## C2 Workshop Mural Making



### Mark Fraire, Sharon Kilfoy, Alicia Rheal | Dane Arts Murals Arts, Inc.

The use of mural making to engage communities in creative outcomes, developing financial planning, and building the private to public partnership between city/county government and the arts. **Mission & Vision** The mission of DAMA - Dane Arts Mural Arts - is to utilize the transformative nature of art, particularly mural making, to create a sense of belonging, especially for youth, by beautifying communities and humanizing neighborhoods. The vision of DAMA is a county-wide network of communities whose members, especially youth, are happy, healthy and engaged, and who reap the rewards of living and working in neighborhoods and communities filled with art which they have helped to create. We believe that art has the power to transform both individuals and communities. Through DAMA, Dane Arts is committed to training artists to work as community artists who practice this most rewarding type of art - community art. Not all artists have the desire or the capacity to become community artists. It takes a highly organized person who is outgoing and able to adapt to often continually changing circumstances in order to see a successful mural project through from inception to dedication. We believe, though, that by training those artists who have the aptitude for community art, we can improve the lives of Dane County citizens.

## C3 Roundtable Creative Placemaking: a Local Funder Perspective



### Gary Steuer | Bonfils-Stanton Foundation, Margaret Hunt | Governor's Office of Economic Development, CO, Tariana Navas-Nieves | City and County of Denver, Julie Lerudis | Boettcher Foundation, Louis Martorano | RedLine Contemporary Art

This session will look at how local funders can help advance creative placemaking, in the context of their own, often different goals. Some funders may have a specific focus on the arts, some on social justice or healthcare. And many are place-based - not participants in national efforts like ArtPlace America. How do these funders come together to advance their missions and invest in the arts and creative enterprise as a strategy to build healthy, vibrant, equitable communities?

## – PERIOD C Continued –

### C4 Roundtable Creative Placemaking through Public Art

EE

MT



#### Robb Woulfe, Becca Spiro, Nicole Dial-Key | breckcreate

In this session, Robb Woulfe, President + CEO of Breckenridge Creative Arts (BCA), and Becca Spiro, Director of Learning + Engagement at BCA, will illustrate ways in which temporary public art installations can foster a sense of place (for locals and visitors alike), rooted in gratitude for the characteristics that define our mountain community. Through our annual festivals, BCA produces artwork that fosters a deep connection to Breckenridge in the following ways:

- Interactive public artworks provide an invitation to play and explore, breaking down cultural, language, and age barriers, and bridging diverse segments of the community. Artwork that is literally built by members of the community, fosters feelings of ownership and pride.
- Free and low-cost events encourage wide-spread participation, resulting in the composition of a larger and more inclusive audience. Without financial commitment, participants are engaged who may not have otherwise attended.
- Projects with meaningful underlying narratives serve as catalysts for conversation, inspiring community action and accountability.
- Supporting educational programs reinforce artistic concepts and underlying messages, ensuring that all ages, from children to adults, understand and connect with installations. Strategic pairing of partner organizations and installations, reinforces connections between artwork and relevant public issues, reminding audiences that artwork is multi-dimensional and cross-curricular.
- Creative and alternative settings for public art installations reactivate "ordinary" spaces and celebrate the natural resources that exist at our fingertips.

### C5 Roundtable ArtPlace Deep Dive: The Future of Our Communities

EE

AV

101



#### Panelists TBD

How can youth be seen as critical for reshaping their neighborhoods and contributing to sustainable, equitable and healthy communities? A panel discussion will highlight three organizations working with young people to execute creative placemaking projects that are grounded in creative youth development.

# – PERIOD D –

## Saturday April 7, 10:00am-11:45am

**D1 Workshop Civic Practice: Building Successful Collaborations Between Artists/Designers & Community Partners** EE    AV    101



**Michael Rohd & Shannon Scrofano | Center for Performance and Civic Practice**

Artists and designers have been working with communities on responsive, public good projects for years. Within the growing body of creative placemaking and cross-sector collaboration, relationship-building and outcome driven tactics demand thoughtful, shared process and collective agreement on values and intent. This workshop session shares Civic Practice as an approach that supports artists and designers engaging ethically with community residents and organizations. The workshop explores how to build healthy partnerships and how to devise a collaborative process based on communication, iteration and community-defined goals.

**D2 Roundtable ArtPlace Deep Dive: Equitable Economic Development** EE    AV    101



**Panelists TBD**

Economic development supported by arts and cultural entrepreneurs and small businesses is a growing trend. Learn how each of these innovators have used arts and cultural strategies on the local level to spur equitable economic growth.

**D3 Roundtable Building a Creative Economy in the Hidden Heart of the Southwest** EE    BL    MT    LC



**Colleen Morton & Lee Gruber | Silver City Arts & Culture District, Martha Egnal | Guadalupe Montessori School, Allyson Siwik | Gila Resources Information Project/Gila River Festival, James Marshall | Town of Silver City**

This session will feature presentations by the Town of Silver City (James Marshall), the Silver City Arts and Cultural District (Colleen Morton), the Gila Conservation Coalition/Gila Collective (Allyson Siwik) and the Guadalupe Montessori School (Martha Egnal). Mr. Marshall will focus on the activities that the Town has been involved with over the last few years to heighten awareness of Silver City as a destination for creatives. Ms. Morton will focus on the marketing and branding of Silver City and region as a destination for visitors interested in the creative arts. Ms. Siwik will focus on the Collective's efforts to preserve unique natural assets as an important component of creating and protecting special places. Ms. Egnal will focus on the building of a creative identity for the whole community through its children.

## – PERIOD D Continued–

### D4 Roundtable P.S. You Are Here



**Lisa Gedgaudas | Create Denver, Denver Arts & Venues, Brendan Picker-Mahoney | Denver Public Art, Denver Arts & Venues, Carla Padilla | Birdseed Collective, Louise Martorano | RedLine Contemporary Art**

How a citywide creative placemaking and neighborhood revitalization program grant can cultivate collaborative, community-led outdoor projects in public spaces. Through Denver Arts & Venues, we have best-practice examples in the field for leveraging small funds to help support creative, short-term physical improvement projects that aim to transform our underutilized spaces, increase collaboration, honor heritage, build civic engagement, beautify neighborhoods, enrich communities and inspire long-term change.

### D5 Workshops Research that Matters: Tips and Tools



**Accessing and Exploring Data on Arts and Culture: Alison Stroud & Dharma Akmon | National Archive of Data on Arts and Culture**

For this presentation, the National Archive of Data on Arts and Culture will provide a tour of its website and the data tools available for data exploration and secondary analysis. NADAC will demonstrate how to use these tools and discover the kinds of national and local data that are useful to data users, including urban planners and arts practitioners. This presentation also includes a brief background of NADAC's relationship to the Inter-university Consortium for Political and Social Research (ICPSR) and to the National Endowment for the Arts.

**Telling Your Story: Data Collection to Demonstrate Local Impact: Kelly Tompkins | Main Street Enid, OK & Cayla Lewis | Preservation Oklahoma**

Place based work is multifaceted, and the field is still learning how to communicate its value. During this session, Oklahoma Cultural District leaders will discuss practical methods for illustrating the impact of their community building work. Acknowledging the diverse interests of their varied stakeholders, presenters will address the qualitative and quantitative data they collect, both within their organization as well as from outside sources, and what relationships may be necessary to do each effectively. Finally, presenters will share do-it-yourself tools and ideas for how to visually communicate your message.

### D6.1 Mobile Workshop\* Place-Based Digital Youth Storytelling: A Mobile Workshop

\*This session is 3 hours. preregistration is required. Space is limited. More information TBA.



**Marty Otañez & Bryan Wee | University of Colorado, Denver, & Katherine Aguilar, Jericha Thomas, & Anayas Tora | Project VOYCE**

The workshop at Project VOYCE is designed to share skills for assessing digital storytelling trainings to create first-person videos about creative placemaking, and for using digital youth stories as vehicles for project evaluation. In 2016-17, through a partnership with Project VOYCE, a youth leadership organization, and CU Denver, we administered a digital storytelling project focused on youth of color and their critique of structural conditions that perpetuate community disenfranchisement. Themes in the videos are cultural identity, displacement and gentrification.

# - PERIOD E -

Saturday April 7, 11:45am-1:00pm

## E1 Roundtable Creative Placemaking in Mountain and Rural Cemeteries



**Annette Scott | University of Denver, Patricia Carmody | Patricia Carmody Consulting, Estella Cole | Cole Associates Architects, Ruth E. Lambert | San Juan Mountains Association, Mary Reilly-McNellan | Columbia Cemetery Preservation Project**

In November 1879, the Leadville Daily Chronicle boasted that when visitors came to their town, its citizens would take them with pride "to look upon Evergreen Cemetery, the city of the dead." Such cemeteries attracted visitors because they functioned as open air sculpture gardens and botanical parks. Their marble and granite monuments proved that civilization had replaced the wild west. Every borderland and mountain town still has a cemetery, now often overgrown and little thought of. This session explores some ways to creatively use these existing repositories of art and local history to highlight a town's unique qualities for its citizens, visitors, and tourists. At the same time, using research and art events to bring attention back to the cemetery can help preserve these historic spots and create a new venue for contemporary art. For this session, four CHCA historians, scholars, preservationists, and cemetery caretakers will each present for five to seven minutes in a lightning round to spark the conversation about creative placemaking in mountain and rural cemeteries.

## E2 Workshop Seeking the Shalom of the City Through Design



**Douglas R Parker & Levi Johnson | Design Business Advisors**

This session will present the case for "shalom" as a design standard. Shalom is a Hebrew word that is usually translated as "peace," but it means so much more than that. It incorporates peace, well-being, wholeness, belonging, completeness, tranquility, and fullness into one word. Shalom is what placemakers (planners, designers, developers, architects, politicians and community leaders) should be thinking about when they design cities. Creative placemaking can be comprehensively achieved if the soul of a city is taken into context; the design process should engage both spiritual and spatial realms.

## E3 Roundtable An Anthropological Spin on Placemaking: From the Street to the Museum



**Bonnie Clark, Esteban Gomez, Christina Kreps | University of Denver**

Anthropologists have long studied how people make, inhabit, and contest places through time and across the globe. The field provides a robust body of theory, method, and intervention derived from centuries of research into the physical and social worlds of everyday life. After a brief grounding in key concepts, this interactive panel presentation will provide exemplars of how anthropologists engage with creative placemaking. Attendees will also try their hand at some analytical and participatory frameworks employed by anthropologists but suitable to a range of settings. Presenters in the panel draw from their wide range of experiences as ethnographers, archaeologists, and museum practitioners.

## – PERIOD E Continued –

### E4 Roundtable **Our Place at the Table: A Conversation About Equity and Development**



#### **Lydia Hooper | Foundation of Visual Communications (Panelists TBA)**

Creatives often play a pivotal role in neighborhood transformation, and the changes that result may ultimately displace diverse residents and creatives themselves. This interactive panel will feature the perspectives of creatives from various disciplines who are working together and with communities to adapt to rapid growth in Denver. Discussion and activities will focus on how creatives can sustain themselves, collaborate to create community, and keep equity center stage.

### E5 Knowledge Exchange **Traditions and Transitions**



#### **Shyamali – Sprouting Words, Campus Sustainability & Creative Placemaking: Liz Ivkovich | University of Utah**

In October 2017, scientist and activist Dr. Vandana Shiva offered a public lecture at the University of Utah. Immediately following her lecture, contemporary Indian dance company Ananya Dance Theatre led a week of interdisciplinary workshops and performed their piece Shyamali: Sprouting Words, exploring the work that Dr. Shiva and other women of color do to build community through dissent. This uniquely interdisciplinary series of events was the first partnership between the University of Utah's Sustainability Office, Global Change + Sustainability Center, and UtahPresents. In this presentation, I use these two weeks as a case study to consider creative placemaking praxis in campus sustainability, and the role of entrepreneurship, equity, and embodiment. Across the US, the campus sustainability movement has historically been driven by facilities and focused on efforts such as recycling, energy efficiency, and green tech. At the U of U, efforts to incorporate social justice more directly into campus sustainability have proved formidable. Additionally, while creative placemaking and 'STEAM' are conversation topics around campus, and interdisciplinary research is highly valued, intersecting the divergent spheres of sustainability, social justice, and the arts remains a challenge. As a working dance artist and communications and development manager for the Sustainability Office, I felt that my existing relationship with Minneapolis-based contemporary Indian dance company Ananya Dance Theatre was a unique opportunity to bridge these spheres. The company worked with an interdisciplinary group of 13 students, faculty, and community members for much of the week leading up to their performance. In this presentation, I not only discuss these two weeks of events, but use follow-up interviews with participants to explore the impact of this workshop for participants.

#### **Las Monarcas - Land Art Generator Solar Murals in San Antonio: Penelope Boyer, PhD | LISC-San Antonio**

This session will describe the beginning of Las Monarcas, a campaign of land art generator solar murals--the first in the world--under development in San Antonio, TX in recognition of its standing as the first National Wildlife Federation Monarch Champion City. The solar energy producing murals depicting Monarch Butterflies, each by a different local artist, are being designed to power locations across the city while educating residents and visitors about renewable energy, the importance of pollinators and new art forms. Sponsorship of the Monarchs is being engineered entrepreneurially, attempting to maximize private investment into the project in new ways.

#### **Go Back To Where You Came From – A Plea for City Immigrants to Move Home: Jenny Kessler Klump | Meraki Creative Solutions & Kristin Jeffers | Black Urbanist**

With the cost of living in cities increasing every year, small towns are the new big cities. This talk is a plea and discussion around how Midwestern small towns (particularly county seats) have the infrastructure and resources for elite Millennials to return to their hometowns - jumpstarting the economy, raising families, building equity, and bringing fresh ideas and perspectives to areas that need them.

# – PERIOD F –

Saturday April 7, 2:30pm-3:45pm

## F1 Workshop Creative Leaders for Community Action and Equity



### Erika Harano | Creative Reaction Lab

What is the role of Equity-Centered Community Design (ECCD) in creative placemaking? How might we use ECCD to shape the way we think about and practice design? How do we ensure that equity -- especially racial equity -- is central to creative placemaking processes? Equity-Centered Community Design is a unique creative problem solving process based on equity, humility-building, integrating history and healing practices, addressing power dynamics, and co-creating with the community. This process focuses on a community's culture and needs so that they can gain tools to dismantle systemic oppression and create a future with equity for all. In this workshop, we will define key terms, including diversity, inclusion, equality, and equity, and discuss their relationships and relevance to design and creative placemaking. We will introduce the ECCD framework and discuss how ECCD is distinct from dominant design frameworks. We will then use ECCD to examine our own relationships to power, deconstruct dominant historical narratives, and begin to co-create approaches to current-day challenges stemming from systemic oppression and trauma. We will also examine power structures within design and decision making -- especially power access and power sharing -- in order to identify existing barriers and to develop strategies to overcome them.

## F2 Roundtable Indigenous PlaceMaking



### Ted Jojola & Michaela Shirley | University of New Mexico, Jeff Shetima | Shetima Studio, Evalena Boone | Zuni Main Street

This session will showcase the lessons learned through community engagement and the role that culture and identity plays in arts resiliency. The presenters will draw on four+ years of working in the Pueblo of Zuni through various iterations of planning and development. The process began in 2013 with a Zuni MainStreet program (the first and only national project of this type awarded to a tribe) which was followed in 2015 with an America Artplace grant. Its third iteration will begin in 2018 with a NEA Our Town grant. The common denominator throughout all these grant cycles is to engage Zuni artists in how they can inform the design and planning of a MainStreet that builds upon and protects the cultural assets of the community.

## F3 Workshop Arte en Español: A Museum-Radio Collaboration



### Michelle Dezember | Aspen Art Museum & Samuel Bernal-Urbina | Entra Vision

This session will present a case study of a successful collaboration between the Aspen Art Museum (AAM) and La Tricolor Radio 107.1, a Spanish-language station. As the only accredited art museum in the Western Slope of Colorado—a 47,000-square-mile area covering almost half of the entire state—the AAM has become the art stronghold of this region, providing free world-class exhibitions and community-driven programs that provide crucial access to the many benefits of art. The region's large Latino population, which has doubled in the last ten years to 30 percent, is particularly eager for meaningful forums to create community and provide skill-building. The availability of art education varies greatly between towns and schools; almost a quarter of the schools within a 100-mile radius of the museum either do not have an art teacher or only have art instruction for select weeks out of the year. As a result, the AAM and La Tricolor have adopted a collective-impact model of programming to collaboratively channel efforts that facilitate cross-cultural understandings and deep engagement with art. Free quarterly "Arte en Español" events are hosted at the AAM in Spanish, and include family art gallery activities and public celebration of local figures such as construction workers or mothers and caregivers. Outreach is conducted through regular radio segments in which a museum educator shares, in Spanish, tools for engaging with art and solicits input on how to make the most of Arte en Español events. The content of the programs is determined collaboratively and in response to emergent needs of the Latino population. In the two years that Arte en Español has been running, hundreds of families gather to each event. The presenters, Samuel Bernal from La Tricolor and Michelle Dezember from the AAM, will share the factors that led to the success of this program, will provide insight into building trust and relationships with the Latino community, and will present on the theoretical framework of a collective impact model that has led to the development and evaluation of this program. Programmatic elements such as a publication, an exhibition, and public program formats will be used as examples, and the presentation will also recognize the constellation of community partners that continue to foster the development of this program and its impact on placemaking in the Latino community.

# - PERIOD F Continued -

**F4 Roundtable Creative Placemakers as Social Entrepreneurs**



**Sunny Widmann | National Art Strategies**

In this sessions we will explore the importance of the language we use around creative placemaking. Essentially, those who do creative placemaking are social entrepreneur. However, creatives are often reluctant to think of themselves in this way. What funding, connections and development opportunities might come available if they think of classify themselves under this definition? This presentation will feature the results of a study that National Arts Strategies has been conducting with our partners at the Center for Social Impact Strategy at University of Pennsylvania on the topic of integrating creative placemakers into the sphere of social entrepreneurship. The session will feature alumni of the NAS Creative Community Fellows program (located across the nation and selected according to the location of the conference).

**F5 Roundtable How Arts Vibrant is Your Community?**



**Zannie Voss, PhD | National Center for Arts Research**

Healthy communities have healthy arts communities. Learn about NCAR's Arts Vibrancy Index which ranks more than 900 communities across the country, examining the level of supply, demand, and government support for the arts in each city. Find out where your community falls on the related Heat Map, with rank scores on all measures for every U.S. county. Hear from the TBD what makes TBD such an arts vibrant community. Discuss how communities can boost arts vibrancy and why it matters to their overall health.