

irrigate

A TOOLKIT FOR MOBILIZING LOCAL ARTISTS TO SOLVE CHALLENGES IN YOUR COMMUNITY



Springboard for the Arts is an economic and community development organization for artists and by artists. Springboard for the Arts' mission is to cultivate vibrant communities by connecting artists with the skills, information, and services they need to make a living and a life.

Irrigate is an artist-led creative placemaking initiative pioneered in Saint Paul, MN through a partnership of Springboard for the Arts, the City of Saint Paul, and Twin Cities Local Initiatives Support Corporation. In Saint Paul, Irrigate is supported by ArtPlace, Central Corridor Funders Collaborative, F. R. Bigelow Foundation, John S. and James L. Knight Foundation, Rosemary H. and David F. Good Family Foundations, The Kresge Foundation, The McKnight Foundation, and The Saint Paul Foundation.

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The Most Livable
City in America



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Dear Reader,

ArtPlace America is proud to support Irrigate as a unique example of the scope and scale of impact that creative placemaking can have within a community. We commend Springboard for the Arts, Twin Cities Local Initiative Support Corporation, and the City of Saint Paul for combining forces to support local artists' contributions to their built environment.

Beyond its outcomes, Irrigate poses an elegant solution to a problem that nearly all communities face at some point in their life cycles. Disruption is ubiquitous, whether in the form of transit improvement, building construction, or acts of nature; and it can significantly hamper activity in and perceptions of an affected area. The arts can dramatically offset such impacts and, as in the case of Irrigate, turn disrupted locales into destinations.

We are excited by Springboard's willingness to share the process behind Irrigate with a broader audience, and hope that this toolkit will serve as a reference for anyone seeking to help artists serve their community. Our dream is not to promote carbon copies of Irrigate nationwide, but to instead provide inspiration for you the reader to develop your own innovative solutions to the challenges faced by your community.

Sincerely,

ArtPlace America

A Letter from the City of Saint Paul



The Most Livable
City in America

Fellow Community Leaders:

Mayors, city councils and other policy makers throughout America are constantly leading and guiding change in their communities. This effort is always demanding but when large infrastructure projects, economic development initiatives, or natural disasters are layered on top of that change, it can be all the more challenging to bring about the sort of positive results we are looking for. Such was the case for Saint Paul with the construction of the \$1 billion Green Line light rail project, the largest infrastructure project in the history of Minnesota and one that linked the downtowns of Saint Paul and Minneapolis along a historic stretch of commercial and residential property in Saint Paul. While widely supported, the construction of the line was to bring tremendous change to an area of Saint Paul that had experienced failures of planning and community involvement when the I-94 freeway was built decades ago, damaging long established and prominent neighborhoods in the process.

In response my office initiated a collaboration with Twin Cities Local Initiative Support Corporation and Springboard for the Arts during the planning stages of the Green Line to create Irrigate, a creative placemaking initiative. The idea behind this pioneering effort was to engage artists, residents, businesses and policy makers in shaping the change that was coming to the area and thereby demonstrate that creative people could drive economic development and community engagement rather than simply augment it. The result has been impressive, with businesses adding art and creative thinking to their business plans, residents realizing greater ownership in their neighborhoods, and artists reaching new audiences.

This is why several other municipalities around the country and the U.S. Department of Housing and Urban Development have all begun using versions of Irrigate in their own efforts to manage change and build a stronger future, more rooted in the needs of their neighborhoods, and reflecting the importance of the creative community to our sense of place. It's hard for me to imagine what the Green Line corridor would have looked like without the efforts of our Irrigate partners, and I encourage you to take from this pioneering work the tools you need to lead change in your community.

If you have any questions, please contact the city's Director of Marketing, Jake Spano at 651-266-8527 or via email at jake.spano@stpaul.gov.

Sincerely,

Christopher B. Coleman
Mayor, Saint Paul, Minnesota



Dear Community Leaders,

The best community development is community-driven. It is led by residents and neighborhood businesses. It reflects their hopes, dreams and desires; who they are and what they want to be, both as individuals and as a community.

Community development results in development – individual development, social connections, physical transformation and economic gains. It helps residents feel better about themselves and their neighborhood. It forges connections between neighbors and with visitors from outside the community. It results in visible, physical change. There are real economic benefits for residents and businesses.

Irrigate is an outstanding example of community development at its best. It is driven by community members who are artists. It has changed how people think and feel about themselves and each other. It has affected how residents and visitors alike perceive the neighborhood. It has led to visible enhancements to the physical landscape and real economic benefits for artist-residents and businesses.

Irrigate is “proof of concept” that artists, the arts, culture and creativity - assets that exist in every community - can lead community development efforts to help both people and places prosper.

The Local Initiatives Support Corporation (LISC), the nation’s largest community development support organization, is proud to have partnered with the City of St. Paul and Springboard for the Arts on Irrigate.

LISC has helped neighbors build stronger communities for over 30 years. The impact Irrigate has had in St. Paul is inspirational. We are excited to share this tool kit with you in hopes it will help you in your community. We look forward to hearing how your arts-based efforts help neighbors build communities.

A handwritten signature in blue ink, appearing to read 'Erik Takeshita', with a long, sweeping horizontal line extending to the right.

Erik Takeshita
etakeshita@lisc.org
651.265.2295

Chapter 1: Introduction

COMMUNITY CHALLENGE + LOCAL ARTISTS X MULTIPLE SMALL PROJECTS = NEW NARRATIVE & NEW SOCIAL CAPITAL



see page 73 for photo credits and descriptions

a. What is Irrigate? What's the impact?

Cities and neighborhoods need creative thinking. Particularly when communities are facing big challenges, artists see opportunity in challenge, beauty in chaos and have practical skills and creative thinking that can draw people and attention to an issue or a place.

When you mobilize local artists to connect and invest their energies in their own communities and neighborhood, you can impact:

- Neighborhood vibrancy and livability
- Neighborhood identity and community narrative
- Engagement among diverse members of the community
- Local economy and business visibility
- Transit-oriented development
- New, lasting approaches for creative problem solving

Irrigate is a community development strategy that mobilizes the skills and creativity of local artists to create innovative, meaningful, authentic solutions to local challenges. Artists are a resource that all places have, but are typically left unrecognized and undervalued. Irrigate is a mechanism for cities, neighborhoods and small businesses to engage with artists to benefit the whole community through multiple artist-led collaborative projects.

Impact:

The goal of artist projects that come from Irrigate is that by creating multiple small moments of surprise and joy and relationships, we can signal to neighborhoods that change is possible, that the people who live there can engage in and direct this change, and that their place is valuable and worth tending. Together dozens or hundreds of small projects build ownership and agency for the people who share a place. Irrigate is about revealing what's possible and providing an outlet for positive and productive action.

There are three primary impacts when you engage local artists in addressing community challenges:

I. CHANGE THE NARRATIVE: By supporting multiple small projects you create opportunities for people to have positive experiences of a place and for increased positive media coverage and visibility. Projects led by local artists show a community that they themselves have agency and impact. Multiple media stories about fun, exciting and curious activities change the narrative from how difficult or



Bunting Boosters: Celebrate Where You Are
Flags designed by artist Angela Sprunger with community participants and installed on a vacant car dealership meant to spark imagination and welcome light rail. Photo by Peter Haakon Thompson

Why work with local artists?

- Taps into an existing asset in your community
- Builds lasting relationships based on action and engagement
- Brings creativity, innovation and unusual solutions to challenges
- Interactions and results reflect the culture and people of a place

challenged an area is to how much it has to offer – to its own residents and to people and businesses you want to attract.

2. BUILD SOCIAL CAPITAL: By connecting neighbors in new ways and engaging residents with local businesses through collaborative processes, Irrigate builds a stronger network of social capital amongst a wide diversity of people.

3. INCREASE SMALL BUSINESS VISIBILITY AND PROSPERITY: By creating projects that draw people and attention to small businesses and commercial nodes, Irrigate helps these important independent businesses remain viable and helps attract new businesses.

b. Core principles

Though this tool is designed to be customized to your specific context, critical to its success are these core values and principles:

- **Focus on local artists.** Artists are in every neighborhood, on every block. These are people who know the place, love the place, and will use their creativity to tap into a place's potential and opportunities. An invitation and a charge to artists to use their creative skills to help their own neighborhood produces

History of Irrigate

Springboard for the Arts, the City of Saint Paul and Twin Cities Local Initiatives Support Corporation (LISC) developed Irrigate as an artist-led creative placemaking initiative. This unique cross-sector partnership came from the City's desire to better leverage the creative skills of their residents and to work on disruption mitigation during major infrastructure development (the building of a Light Rail Transit line) in a new way. We knew that the traditional ways of addressing this kind of community challenge (community meetings, town halls, marketing consultants) have not been very successful. How could we think differently about this challenge, and what assets already existed in the community? Our goal in developing Irrigate was to use the period of disruption to build a parallel infrastructure of relationships and social capital that would outlast the construction chaos. The project was developed using Springboard's history and expertise in artist training and community problem solving, LISC's expertise in bricks and mortar community development, and the City of Saint Paul's expertise in policy and planning.

Irrigate is both an invitation and a charge to the creative community to engage with their neighborhoods and provides a common cause that has proved incredibly motivating to artists. We conducted Irrigate over a 3-year period, engaging over 600 artists in the training and supporting over 150 collaborative placemaking projects between artists and neighborhood organizations and businesses. These projects generated over 30 million positive media impressions of an area that otherwise would have had a predominantly negative public narrative. Businesses and other groups that participated say they saw increased visibility, interest and energy because of the projects and 90% say they are "more likely" to work with an artist again. The Irrigate model has already been piloted and adapted at different funding levels to support artists to address historic preservation, new development and revitalization in both urban and rural communities.

 Irrigate press release, p. 35

powerful and authentic results.

- **Define artist broadly.** The simple act of naming people as artists and supporting them to design creative projects is an important means of building agency and equity.
- **Work from existing assets.** Work with and from what exists in a place – people, cultures, organizations and businesses. Each is a resource and has strengths to bring to the issue. By boosting and connecting what exists, you increase social capital and relationships that can continue long past a project timeframe.
- **Collaborate cross-sector.** Work with diverse and even unlikely partners and stakeholders – more perspectives, skills and networks create deeper change.
- **Give people a common cause.** Help people see how their small action can combine with others and together add up to something bigger in support of where they live. Make t-shirts to make the cause visible and to give people a sense of shared identity and investment.
- **Provide simple mechanisms.** Make it easy for people to work together, with simple and low-risk on-ramps. Have as few rules and restrictions as possible.
- **The whole is more than the parts.** Seeding a place with many small projects involving multiple artists provides more opportunities to engage community, attract media coverage, and develop more relationships than one single large project.
- **Build lasting relationships.** Collaborating together in new ways creates relationships, capacity and work habits that last beyond a project and lead to other actions.
- **Pay artists!** Part of the goal of this project is to demonstrate the value of artists' contributions to their community. Even if your resources are modest, make sure artists are paid for their work.

c. Budget and funding

The Irrigate model can accommodate a variety of types and sizes of community challenges. It is important to have enough resources to create a critical mass of projects to create momentum and variety and to ensure that no single artist project bears the entire responsibility of addressing the challenge.



St Paul Mayor Chris Coleman spray paints the Irrigate T-shirt graphic (Broken Crow designed) on a wall during the launch of Irrigate in September 2011. Photo by Zoe Prinds-Flash

Our definition of placemaking

Whether you frame your work in terms of creative placemaking or not, if you are strengthening community in a place – that's what you're doing.

There are many definitions of creative placemaking (google it!). This is what we use:

Creative placemaking is the act of people coming together to change overlooked and undervalued public and shared spaces into welcoming places where community gathers, supports one another, and thrives. Places can be animated and enhanced by elements that encourage human interaction – from temporary activities such as performances and chalked poetry to permanent installations such as landscaping and unique art. - Irrigate

Introduction

If you have a smaller amount of resources, we recommend concentrating artist projects in a smaller geography over a shorter time and even considering it a pilot or trial run – leaving room to build on momentum and success. A pilot can be an effective strategy to show “proof of concept” and demonstrate demand from the community, which can lead to additional investment from supporters. With more resources you can sustain the project longer, run multiple workshops, and be more expansive with the target geography and time line.

Consider a variety of sources when you are fundraising. Depending on your goals and target area, the project may fit into multiple funding priorities including arts, community engagement, community development, and economic development. Depending on the challenge you are addressing, there may also be support available from government or business programs. Independent business associations and chambers of commerce, main street initiatives, housing or transit authorities, redevelopment programs, marketing and tourism, and social entrepreneurship investment groups may all be possible partners or supporters. Your key partners may also have access to or be eligible for other sources.



Before the build out of the Daily Diner, Irrigate organized artists to come together and paint paper murals for the windows until opening day. Photo by Zoe Prinds-Flash

Sample Budgets

These sample budgets provide some guidelines for a small and large project and include all of the costs of implementation. We start with \$1000 as the basic amount to support an artist project; depending on your location, a different amount might make sense. It is important that this support be modest, so that you can 1) pay many artists to try collaborative work, 2) create a low-risk environment for artists and collaborators to try new ways of working, and 3) create a project that a collaborator could fund on their own.

Expense range	Single site/ Shorter time frame	Larger site/ Longer time frame
<i>Number of artist projects</i>	10	75-100
Staffing		
Project management, design, workshop facilitation	\$10,000	\$90,000
Key partner support	\$2,000	\$20,000
Social media/marketing		\$5,000
Evaluation	\$3,000	\$10,000
Artist training		
Outreach and artist recruitment	\$1,000	\$5,000
Collaborating organization support	\$2,000	\$30,000
Artist workshops (space rental, supplies, hospitality)	\$2,000	\$10,000
Artist projects		
Project stipends (includes materials)	\$10,000	\$100,000
Overall marketing and events for artist projects	\$5,000	\$15,000
Total	\$35,000	\$285,000

Chapter 2: Define goals and assemble team

a. Define goals

In the beginning, you'll need to have a general sense of what your goals are so you can have targeted conversations, however, you'll want to remain flexible and expect to continue to develop and clarify goals with partners as they come on board. Goals developed together will be more relevant and ultimately, more likely to be achieved.

1. What is the community challenge or opportunity?

It will likely be a combination of place and the people who live, work and are invested in that place.

- Place – What is it? A construction project, a commercial node, a road improvement, a set of lots or buildings, a lakeshore? What are the boundaries and the physical features? A historic preservation effort? Is it a contentious community issue or a negative narrative about a place?
- People – Are there relationships between groups of people or interests that you'd like to build? Are there attitudes or habits that you'd like to change? Do you want to build artist leadership? Are there types of people you want to engage through the artist projects? You might be interested in intergenerational or intercultural exchange, or connecting business owners to the neighborhood they are in.

2. What are you hoping artist projects will achieve?

Referring to the challenges/opportunities above – what are you hoping these artist projects will achieve? This could be very specific to more general, such as revitalizing storefronts on a main street to bringing activity and sense of identity to a neighborhood node. It might also include engaging community in new ways, and empowering residents to affect change where they live.

b. Find partners and collaborators

At this point, you may or may not have a set of partners or interested parties working on this project together. Even with key partners in place, there are many opportunities to work with additional collaborators on outreach, facilitation, and resource connecting that will make it more successful.

 Partnership agreement template, p. 37

Irrigate Goals

- Train local artists in creative placemaking
- Support local artists to create projects with cross-sector collaborators
- Engage local residents and businesses through creative placemaking during time of light rail construction
- Support artists to help create a positive narrative about the Central Corridor



Aristophanes' 'The Frogs' - Inspired by their Frogtown neighborhood surroundings, artists Luke Weber, Jennifer Harrington, and Cassia Rose Harder (The Gonzo Group Theatre) put on a production of a Greek comedy in a parking lot. Photo by Peter Haakon Thompson

Picking a project name

Wait to select your project name until you have key partners. Together, pick a name that is separate from any one single partner's programs so that you all can equally claim it. You are welcome to use Irrigate <your place> if it suits your objectives.

1. Who are the stakeholders?

Think broadly, and think about all aspects of the community challenge that you identified above, from the physical site to people and groups who could be involved. These could be organizations, companies, groups, types/communities of people, and individuals.

Questions to ask:

- Who's already involved or related to this?
- Who's affected by it?
- Who should be involved?
- Who could be involved?

2. Who represents stakeholders?

You may have already identified some in question 1, but think of more using the prompts below.

For instance:

- City and county government (including departments and initiatives)
- Educational institutions (including extension services)
- Community development corporations (housing, economic)
- Neighborhood/geographically-focused organizations (neighborhood association, watershed or park organizations)
- Business and commercial associations
- Cultural organizations
- Social service/support organizations (homeless services, food shelf, etc.)
- Issue-based organizations (health, environment, art, equity, etc.)
- Affinity groups (activity club, history society, etc.)

3. Who's interested?

Start meeting with the people and organizations you identified in question 2 to see if they are interested in the idea. You might want to split the list into a few groups – with the roles below in mind. There are different levels of working together, so you'll want to find overall partners sooner, and then you can all look for collaborators together.

Important qualities to look for in partners and collaborators:

- Complementary or overlapping mission and programs
- Expertise and connections in other areas besides yours



Soul @ the Village - Artists Tsimbina Andrianaivo, Bob Yang, and Kaocheeia Vang (SoulLections) serenaded the audience with neo-soul, jazz, r&b, bossanova at the Vietnamese restaurant, Mai Village. Photo by Peter Haakon Thompson



Saint Anthony Park Wayfinding Project - Artist Carrie Christensen developed an eco-friendly wayfinding system that encourages drivers to get out of their cars and walk and bike through their community. Photo by Irrigate

Define goals and assemble team

- Capacity to participate (with or without direct compensation)
- Chemistry – can you work together?

c. Define roles

Key partners/leadership team: Staff with decision-making capacity from each key partner and lead program implementation staff.

- Make major strategic and program structure decisions
- Fundraising and financial management

Program staff:

- Design and implement overall project
- Collaborator development and management
- Outreach to artists
- Design and facilitate workshop and study hall
- Design and manage project application, selection and implementation
- Management of artist contracts
- Publicity plan
- Coordinate artist project documentation
- Program evaluation*
- Social media*
- Media tracking*
- Photo and video documentation*
- Major event coordination*

* Not all of this work needs to be filled by your staff. Depending on resources and capacity, these are roles that could easily be filled by a freelancer.

Other collaborators:

- Outreach: connect artists to workshop/project opportunity, connect artists to potential project collaborators.
- Workshop co-facilitation: share facilitation of workshop, provide local issue/area context, and connect to local resources.
- Project support and advising: advise on project criteria, provide feedback and/or participate in selection process, assist in troubleshooting.

Irrigate Partners and Collaborators

Key partners

- Springboard for the Arts
- Twin Cities Local Initiatives Support Corporation (economic development corporation)
- City of Saint Paul, Mayor's office

Collaborators

Artist outreach

- 6 district councils (our neighborhood organizations)
- Cultural organizations

Workshop co-facilitation

- 6 district councils
- Center for Hmong Arts and Talent

Business outreach

- University Avenue Business Association
- Asian Economic Development Association
- U7/Neighborhood Development Center (business collaborative)

Artist project connecting and advising

- 6 district councils
- City Department of Public Works

Chapter 3: Connect with local artists

a. Define who is an artist

To engage as many creative people as possible in your community challenge, we advise using a broad and inclusive definition of who's an artist. You'll also need to be clear about this so that people recognize themselves in your definition and don't self-select out of the opportunity.

We use: *Artists are people who consider themselves artists.*

These can be people who sing in church choir and knit for family, to poets, printmakers, and musicians who make part of their living as artists, to full-time artists who win awards and have work in museums.

Existing artist groups

There may be artists who are members of a group or organization defined by medium, career stage, or even location. Depending on your goals and resources, you might choose to focus on engaging their members initially. The one caution here is to engage artists in a diversity of media, or encourage them to work across disciplines – you probably don't want to limit artist projects to one type.

Other categories to consider:

- Career stage: emerging, mid-career, established.
- Medium: performing, visual, literary, music, social practice, muralist, public artist, spoken word, dance, theater, participatory, etc.

b. Define local, or your artist-shed

Why local?

Local is important. Focusing on local artists means you will discover people who reflect the history, culture and flavor of the place. They come with connections to the community, the geography and built environment, the businesses and organizations. By strengthening these connections between artists, residents, organizations and businesses, through interacting and working together, you create relationships that remain long after the artist projects are over.

What is local?

Depending on how your city is organized, and how people understand it (often two different things), "local" might be defined by:

- Official boundaries from neighborhood to regional scale



Light Rail Shuffle - Artist Dianne E'Laine led participants in performing her original song and choreographed dance about public transit; its history, and its future. Photo by Peter Haakon Thompson

What is art?

We borrow a broad definition of art from writer/artist Allan Kaprow:

"...art is a weaving of meaning-making activity with any or all parts of our lives."

See *Essays on the Blurring of Art and Life*, Allan Kaprow

Connect with local artists

- Historic, cultural or commercial boundaries
- Live and/or work
- History in a place (particularly growing up and having family in a place)
- Personal investment (this one can be tricky – we used it to be inclusive, but we did judge – shopping somewhere did not count, but growing up there did)

We use: ...*artists who live, work, or have a personal investment in the six neighborhoods that share the Green Line in Saint Paul.*

c. Create the invitation

Keep the invitation simple. Your message to artists should be a call to action that sounds doable and realistic, and maybe even fun: Come take a free workshop and access support to do a collaborative project.

Registration should also be friendly, simple, and non-judgmental. We don't ask for artists to prove their qualifications – no resume, no work samples.

- ! Artist workshop announcement, p. 38
- ! Irrigate workshop announcement, p. 39
- ! Workshop registration (what information to collect), p. 40

d. Cast a wide net

Work with your key partners and collaborators to reach artists. If you're using a broad definition of artist, make sure you post information beyond the typical sources artists use to find information. Partners and collaborators can also personalize outreach to speak to their constituents.

Here are some ways to spread the word:

- Artist resource/information sources
- Local online forums and groups
- Community and artist bulletin boards
- Info sessions
- Word of mouth

a. Project criteria

Define the project criteria based on your community challenge(s) and target area. Think more about what you want the projects to do, and less about what they will be – leave that to the artists to imagine and deliver.

You'll need to identify the following:

1. Eligibility

Is this only for artists who have taken the training workshop, or who are members of an artists group, or some other qualification?

2. Target area

Where can projects can happen? Indoors, outdoors, public or private spaces? A block, a building, vacant storefronts?

3. Goals of projects

What do you hope to have happen? Keep these broad, giving the artist and potential collaborators room to be creative.

4. Other requirements

- Collaboration - Is collaboration required? Of what type? Is it cross-sector, independent business, non-profit, etc? Will you be helping artists make these connections, or are they on their own?
- Community engagement - Do you expect them to involve the public? In any particular phase of the process (inception, design, implementation, as audience, etc.)? Will you be helping with this?
- Is there an event/public activity requirement? Do they need to include an occasion for gathering or not? Or perhaps you are centering activity around a weekend, so some part of the work needs to happen during it.
- What else?



Flamenco Christmas on the Green Line: A Processional of Song and Dance - Artist Deborah Elias brought color, music, and festivity to a one-mile stretch of University Avenue through a traveling flash mob of singers and dancers to sing villancicos, or flamenco Christmas carols. Photo by Rudy Arnold

What about quality?

There are a lot of ways to think about quality in this initiative. Having early, in-depth conversations about your goals, who you are trying to reach and support, and the lasting impact you hope to have on your community will help you decide how to think about what quality and success looks like for you and your project.

For Irrigate, quality was defined by community relevance. That was demonstrated through the artist finding a community collaborator – if the collaborator was willing to do the project, that meant it had community relevance.

Other factors of quality for us were:

- What is quality of collaboration?
- How will the project change people's experience and perception of the place?
- What is the quality of interactions that will be sparked?

5. Time frame

Are projects to happen during a certain time period? Or cluster around a specific date (projects might span different periods, and but you might want a cluster of activities on a specific date)? Or maybe everything is happening on one day?

6. Support

How much money will artists get? We start with \$1000 as the basic amount to support an artist project; depending on your location, a different amount might make sense. For your sanity, we recommend that this is the full amount for the project – including any materials, supplies, etc. Do emphasize to artists that they should do a project commensurate with the amount of support. And that some of the budget is to pay for their time and work.

It is critical that this support be modest, so that you can 1) support many artists to implement projects, 2) create a low-risk environment for artists and collaborators to try new ways of working, and 3) create a project that a collaborator could fund on their own.

b. Project application

Once you have defined your project criteria, create the project application form to give to artists at the workshop. Use our template to guide your application design.

 Artist project application template, p. 41

c. Selection process

Whether you are doing a first come/first served or a juried process, you'll want to decide in advance who is selecting or advising, and what they're judging.

- First come/first served - applications are reviewed as they are submitted for meeting basic criteria, feasibility and technical issues, and with an eye to suggest additional resources and connections. In this process, it is very reasonable to go back to the artist with concerns and help them resolve them so that they can successfully implement their project.

What about rules and regulations?

Obviously, you need to do your best to make sure that the artist projects that happen with your support don't break any laws and don't put anyone in any danger. That being said, you also want to create an atmosphere where people feel permission to take action to support their community in creative ways.

A few tips:

Make sure you (and the artists you work with) understand the different rules for public and private property. The more the projects can take place on private property (parking lots, lawns, windows and exterior walls of privately owned buildings, etc.) and in collaboration with those private property owners, the less you will need to worry about insurance, permits and bureaucracy.

If projects are on public right of way/ public property, it's important to have a relationship with your city government and specific staff who can advise you. You might find, especially for temporary projects, city staff might say "Do it, but don't tell anyone I said that." Good city partners will help your artists navigate sign ordinances, event permits, street closures, etc.

Depending on your target area, city regulations, and goals, you may need to develop a one-page sheet to address common questions about permanent and semi-permanent art, signage, murals, historic properties.

- Juried – a panel, with members who reflect stakeholder groups (neighborhood organizations, business owner, etc.) and program staff. You may decide that staff is advisory, or they may also participate in the ranking and voting.

What's being judged?

It's important to make sure the panelists understand what criteria and qualities they should judge. Based on your goals, you'll need to decide what factors are more important, and where artistic quality falls into that spectrum.

d. Artist project management

Once you've approved or selected the artist projects, there are multiple steps to ensure successful implementation. Create a "packet" to give to the artists that includes:

- Congratulations cover letter with expectations and payment instructions
- Contract to sign and return
- Press release tip sheet
- Final report form

Artist contract

Always have a contract that explicitly states roles and responsibilities. Include:

- Title/Description/Dates of project
- Roles and responsibilities of the artist
- Roles and responsibilities of commissioning organization
- Artist copyright of project and work produced
- Documentation agreement
- Credit acknowledgement
- Payment and schedule

 [Artist contract template, p. 47](#)

Press release and media

Get the word out

Getting the word out about the artist projects is critical - not only so people can attend and participate, but also so that you build awareness and a media buzz around your efforts. Even if people aren't able to attend, or rarely drive by the site to notice new activity, hearing about it in the media and by word of mouth changes people's perceptions of an area.

"Support" vs. "Grants"

What are you going to call the project support you provide to artists? In our case, it was important to call it support instead of a grant, mini-grant, or funding. This helped us attract a broad diversity of artists, many of whom might have been intimidated or uninterested in a traditional grant program. Calling it project support also helped us create a non-competitive culture for the program. That being said, we recognize that for some artists being awarded a "grant" carries a certain cachet and credibility. Although it seems small, it is important to be intentional about the language you use and how you name the components of your program.

Online/social media

Make it easy for people to learn and share information about the artist projects - create an online presence, particularly for events and activities, but also progress reports. Facebook events are an easy way to reach a broad audience.

Press releases

If there are only a handful of artist projects, you may want to manage press releases yourself to ensure good coverage. If there are many projects, you may want to encourage and assist artists to issue the press releases themselves. This not only benefits the artists who learn how to do it for themselves, but then the press releases come from multiple artists instead of your organization alone – potentially attracting different notice from the media.



Wacky Wheelers - Artists Mitchell Dose and Alicia Dvorak facilitated Wacky Wheelers, an open invitation to the community to create, decorate and illuminate a bicycle or other 'rolling contraption' for a large group ride. Photo by Peter Haakon Thompson

! Press Release tip sheet, p. 49

Artist project final report

A final report captures valuable information about artist projects for telling the overall story and encourages artists to reflect on the experience. We recommend that you make it a requirement in order to receive final payment.

As you write final report questions, think about what information you want to collect for your overall program. These might include:

- What happened?
- How many people participated, and in what ways?
- Were there unexpected results?

! Artist final report template, p. 52



Little Mekong Plaza Mural - Artist Kao Lee Thao worked with local youth to paint a mural intended to help inspire a temporary plaza space. Photo by Soozin Hirschmugl

e. Documentation

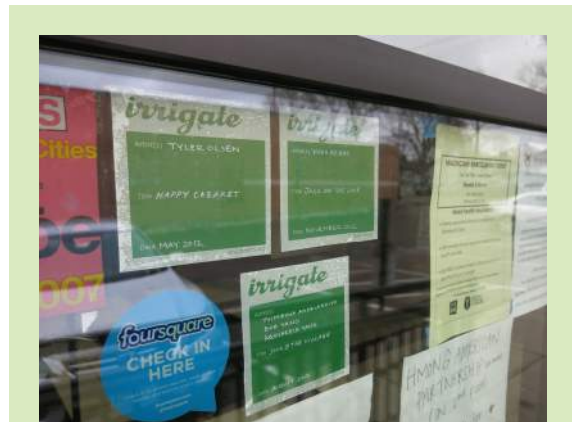
Title cards

Whether projects are permanent, semi-permanent (short-term installation) or temporary (performance, activity), create title cards with the artist name, project title, and date to display at the site of the project. Even if the project is completed and no longer visible, the title card is still an indicator and reminder of the project. You may provide these to the artist to install, or you may install them.

Photo/video

Do require your artists to document their projects as part of their final report, making it easier for you to share the story of their work. Even if someone has not participated in the project, they can understand and value the story better if there are images to accompany a description.

We also recommend that you do your own separate documentation of the projects, particularly of the final product or activity (in-progress is great too, but sometimes harder to schedule). See Ch. 6 for ideas about overall program documentation.



Irrigate project title cards

f. Celebration

Take advantage of the multiple artist projects and new relationships to highlight the work you are doing to support community and economic development. After all the projects are completed, host a final celebration that acknowledges and celebrates all the participants – artists, their collaborators, and the public. This is another opportunity to build positive attention for your community, and also attract additional support for your work.

Chapter 5: Training workshop and study hall

Providing a free training workshop for artists on creative placemaking and collaboration techniques is essential to getting good projects. While artists have a variety of skills and talents, many of them have not been invited or encouraged to use those skills in a community context. The training workshop provides background on the value of creative placemaking, context for the community challenge, tools for the artist to engage with businesses and community groups, and also connects artists to one another. By connecting artists to one another, you also build new networks of social capital that support artists to take action together.

Depending on your budget and goals, you may want to hold multiple workshops. In our experience, 30-50% of the workshop attendees will propose a project. That's perfectly fine – artists who attend the workshop but never propose a project still gain new connections, ideas and inspiration and will contribute to community in other ways.

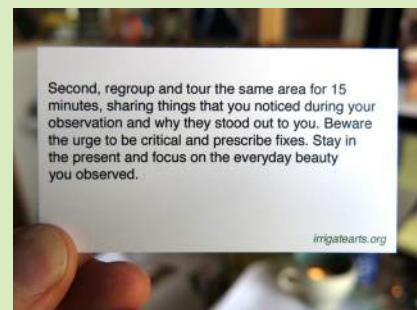
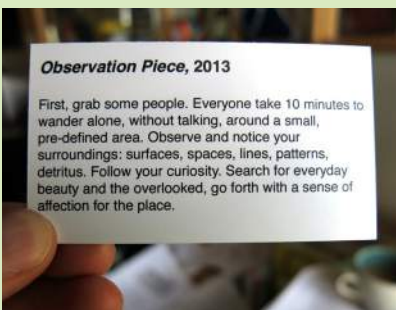
Workshop summary

- Introductions
- Placemaking presentation
- Neighborhoods primer
- Observation Piece
- Lunch
- “From me to we” (leadership, teams and collaborations)
- Project criteria and application process
- Creating next steps
- Wrap-up and evaluation

a. Curriculum overview and components

This is an 8-hour workshop, with components that offer something new for everyone, from understanding creative placemaking to collaboration techniques. The design is highly interactive and gives everyone a chance to connect with other participants on an individual or small-group basis.

We usually open doors at 8:30 am, start at 9 am or thereabouts, and ALWAYS finish by 5 pm (though people will linger after the official finish). The minute indicators in the chart do not add up exactly to 8 hours – there's half an hour of wiggle room to start a little late, adjust to the group if they're on a roll, and end on time.



Observation Tour - Springboard staff Jun-Li Wang leads Placemaking Workshop participants on Observation Tour. Cards used to facilitate activity. Photo by Zoe Prinds-Flash

Curriculum overview

This design is for 15-25 participants led by 2-4 co-facilitators:

Min	Activity	Instructions	Goals/notes
	Arrive	Sign-in/register, nametags, settle in.	Welcome, provide refreshments, confirm contact info.
5	Short welcome, housekeeping, agenda	Short welcome. Review agenda, noting project application information is at end, and that project ideas artists may have should be set aside until end of workshop. Refer to folder, any misc housekeeping (bathroom location, etc).	Frame day so trajectory is understood.
30	Introductions	Small group intros at each table: name, artform, why here. Full group intros: name, artform, connection to challenge.	Build connections. Many artists will be amongst strangers - make it easy to connect to one another at an individual level.
15	Program information	Share your program overview, partners, funders, etc.	Share context, how you all got here.
30	Placemaking presentation	See creative placemaking presentation guide on p. 53 to create your own.	Introduce creative placemaking, create common language/ understanding, inspire.
35	Neighborhood/ target area	Give overview of challenge and broad description of target area/site. See #9 of creative placemaking presentation guide on p. 57.	This is to introduce the area but NOT the details of the community challenge itself.
10	BREAK	Tell people to be almost ready to go outside at the end of break.	
40	Observation Piece	See Observation tour activity, p. 59	Practice active observation.
20	Reflection	Free form reflection on morning information and activities - what stands out for you, what are you thinking about? Have everyone write a thought anonymously on a sheet of paper, crumple & throw the paper around the room, having a little fun. Regather and take turns reading aloud. Together find a few common themes or topics, assign to tables for lunch conversations. Debrief tool: How did you feel? What was this good for? (Affirming, anonymous so lower-risk, etc.) Technique can be used to ask hard questions of strangers and familiar people. Also, it is fun.	Reflection, affirmation by sharing ideas, organizing tables for lunch to encourage moving around.

Training workshop and study hall

Min	Activity	Instructions	Goals/notes
45	LUNCH	Sit at a new table, introduce yourself, and eat and chat! No need to report back.	Encourage changing seats to meet other people.
5	Frame afternoon	Introduce afternoon agenda - about artist role, strengths, working in teams, working in collaboration. And yes, finally, the details of getting project support!	Shift from artist perspective into thinking about self as a leader working in collaboration with others.
50	Leadership styles	See Leadership dimensions activity, p. 61	Understand self and strengths, other styles, and how to support other styles.
50	Team building	See Team building activity, p. 64	Understand that teams have stages and how to help them move along smoothly.
20	Collaboration tips	Ask: who does their artistic work solo? In collaboration? Do you collaborate in other types of work? In pairs, with someone you haven't talked to much today, discuss for 10 min a collaboration that went well, and for what concrete reasons? Regroup, capture "collaboration tips" on chart paper. Save, type and email to participants following workshop.	Collectively define elements of good collaboration.
10	BREAK	Cookies!	
30	Active listening	See Active listening activity, p. 66	Practice active listening and understanding other peoples' passions.
30	Project criteria & application process	Project criteria & application process. Use your own handout from Chapter 5.	Understand project criteria and process.
15	Next steps	Review worksheet questions and give 10-15 minutes to do worksheet individually. Worksheet is for artist to keep. Optional: when complete, find someone else who looks done and share what you wrote, ideas, gaps, etc. See Next steps worksheet on p. 68	Create a plan of action and capture today's ideas.
5	Postcard	Distribute blank postcards to each table. Instruct artists to write their own address and write a note to themselves that will be mailed in x months (usually 1-3 months). Write to yourself - what do you want to congratulate yourself on having accomplished?	This will serve as a little reminder of what they thought they might do.
5	Wrap-up	Thank you, reminders (staff=resource, we're here for you.) Fill out an evaluation before you leave. Have a <swag like a t-shirt> as a thank you from us. See workshop evaluation, p. 69.	Appreciation and becoming part of a group of artists who take action in their community.

b. Workshop logistics

Scheduling and registration

- A full day is generally better than two half days (you lose people and it's hard to maintain energy in the evening).
- Schedule the workshop for a full 8 hours. Open doors half an hour earlier for coffee & registration. If you finish a bit early, everyone feels extra happy.
- 20-25 people is an ideal number. Less than 12 can be tough for some of the activities. You usually need to register 30+ people to have 20-25 show up the day of the workshop.
- Ask for RSVPs so you know how many people to prepare for.
- Send out a reminder a few days before the workshop.

Room

- Use a comfortable meeting room with ample space to move around.
- Arrange the meeting room café-style, with 4-8 chairs around each table. This allows for better small group discussion.
- Arrange extra tables (registration, food, etc.) in different parts of the room, avoiding creation of a “front” and “back.”
- Room should have blank wall or screen for projection and walls or windows to tape chart paper.

Design and facilitation

- Ideally have 2-4 co-facilitators who take turns leading. It's a hard day for one facilitator to manage solo, plus you need extra people for some activities. This could be your core staff plus collaborating organizations.
- Having co-facilitators increases the perspectives and styles artists can experience, plus introduces artists to multiple organizations.
- Facilitate from different parts of the room so no-one is always at the front or back.
- Don't assume all artists know each other; mix pair, small and whole group activities so they have a chance to meet different people.

Hospitality

- Have directional, welcome and registration information signage.
- Post a large-print summary agenda (in addition to what you put in folder).
- Have breakfast treats, a nice lunch, and cookies for a mid-afternoon break.
- Be generous – these are people who care deeply about where they live/are – so give a bonus gift if you can. T-shirts with your program name are an excellent way to end the day.

Workshop materials

- Food, food, food (and drink)
- Room signage
- Nametags
- Registration/sign-in sheet
- Folder with agenda, supporting documents, evaluation form
- Map of project target area (post on wall)
- Agenda summary on chart paper (post on wall)
- Projector & screen
- Markers and pens
- Chart paper
- Masking tape
- Index cards & straws
- Postcards
- Swag – t-shirts, magnets, etc.

Training workshop and study hall

Folder

- Give everyone a pocket folder. They'll use it for this work, and it'll help keep all the information in one place.

We include: *summary agenda, organizational info, project target area info (maps, etc.), evaluation form.*

c. Study hall

Study hall is a follow-up session to provide support and feedback to artists who are going to apply for project support. Schedule one or more study halls, 2-4 weeks following the workshops.

At Study Hall:

- Staff makes sure project meets basic criteria.
- Artist presents their draft proposal to another artist for peer feedback.
- Staff and other artists may suggest additional connections, resources and ideas to strengthen project.



Peer feedback tip sheet, p. 70

Should it be mandatory?

For Irrigate, we required artists to attend one study hall to receive peer feedback before they submitted an application. In our case, we committed to funding all proposals in the order they were submitted, until our project funds ran out, so we wanted to have extra eyes on proposals before they were submitted to ensure basic fit AND to connect them to additional resources before they started their project. Regardless of how many projects you are supporting and whether it is first come, first served or not, it's also a way to help artists create a stronger project proposal,

From an artists' perspective, giving and getting feedback may be something they do not have a lot of practice doing, but will strengthen any proposal they write in the future.



Workshop artists work together during tower building exercise.

Photo by Peter Haakon Thompson

Chapter 6: Evaluation and documentation

Evaluation of your program is important. Whether it is designed as a pilot program or large scale and longer term, evaluation will inform you of which elements of your program are working, what can be adjusted and improved, and whether you are achieving the results you want. Keep in mind the goals you defined in Chapter 2, and use these additional questions to guide your evaluation design.

a. Success criteria

Why are you evaluating?

- **Who is it for?** Yourself, existing funders, potential funders, the community?
- **What is it for?** To learn and improve your programs, to prove a pilot is worth expanding, to find more collaborators, to attract support? To document what happened?

What are the results you seek? What will happen?

Describe these in concrete terms and numbers, such as:

- # projects
- # people attending events
- # people engaged
- # of media mentions
- new types of people engaged
- % of satisfied collaborators
- % of businesses who had new customers
- % of businesses who had increase in sales on project days
- % of artists and businesses who would collaborate together again

What are the long term goals?

What will change? Economic stability/vibrancy, sense of place, revitalized main street, attitudes, perceptions, community identity? Be specific. What are the indicators (measurable signals that change has occurred)? For example:

- Increased small business stability. Indicator: businesses have new customers who return.
- New social capital. Indicator: artists and collaborators chose to work together without your participation.
- Improved community identity. Indicator: positive media mentions of community.



Map the Ave - Artist Sam Carlsen painted a city map on a parking lot that participants used to determine the biking time to their favorite spot. Photo by Jon Reynolds

b. Data collection and analysis

What data will you collect?

Based on what you identified as success criteria, you will need to decide what data is reasonable to collect, and what methods you will use to collect it. Prioritize what you want to measure, and also leave room for your curiosity to guide the questions. Data may be collected by a combination of individuals, including program staff, the artists, partner staff, student researchers and outside consultants, depending on your resources and the methods you use. Be realistic about your capacity and budget.

What methods will you use?

Balance your methods with what you're trying to achieve in your programming and your capacity. Inviting people come to a joyful event to only have them fill out a demographics survey before they can participate is not welcoming and can make people feel like a number. Staff/artist observation is a perfectly good method – leaving people to have their experience without disruption. At the same time, asking people what they think and what they like or would change can be valuable – especially if you want to develop relationships directly with them and are open to where the conversation might go.

Some common measurement tools:

- Observation (head count, some demographics)
- Pre and post surveys/questionnaires (self-administered or given by surveyor)
- Key stakeholder interviews
- Conversations
- Focus groups
- Artist final reports
- Post-project survey of collaborator
- Media coverage (set up Google alerts to help you track these)

📌 Artist final report template, p. 52

📌 Project collaborator survey, p. 72

Who will analyze the data?

Analysis is not magic. It can help if another person can take all the information collected (surveys, focus group transcripts, media articles) and do a first organizing of the data to summarize findings and look for trends. Someone closer to the programming can then look more deeply to draw conclusions about the impact of the work.

The results also need not be wholly numeric. This work is best illustrated by descriptions, images *and* numbers.



Keeping Warm in the City

Artists Thelma Buckner, Jesse Buckner, and Patricia Lacy-Aiken hosted a mini-concert with Black History Month Trivia Questions between the songs at Elsa's House of Sleep.

Photo by Julie Caruso

c. Documentation

Document everything!! Images and video can tell the story more quickly than numbers and text alone. These projects will produce stories that you will want to share. Even if you require artists to document their work, you'll be best served if you also document projects and have the images/footage handy for your own use.

We suggest that you:

- Use artists' final reports to help capture the story for you.
- Hire photographers to document each project, especially event-based temporary ones.
- Send a photographer around every so often to capture permanent/semi-permanent projects.
- Hire a videographer to track a few projects and create short videos.

d. Sharing the story

We'd be remiss if we did not remind you that all of this work above is not just so you can show that you did what you set out to accomplish – it's really so that you can support your community and share their stories for everyone to hear. So use the data, images, videos, and stories to broadcast the work. And share the images with the artists so they can use them to support their future work.

Take advantage of the media – they are always looking for content. With multiple artist projects of different types, you'll find that more than only the art or community reporter will be interested in the story. Their angle might be the artist, the project itself, the participants, the business or non-profit collaborator or the community challenge. When artists work cross-sector, it is easier to make connections outside the art world and connect the work more widely.

Depending on who you're trying to engage, also cater the story to different listeners – a retail business association may be more interested in attracting new customers and creating a unique identity for a commercial node, while a neighborhood might be more interested in new ways to celebrate and engage with one another.

Image tips for photographers

Photographers have different styles. To get the documentation you want, be explicit. This is what we ask for:

20-30 images max, an assortment of the following:

- Before and after
- Wide shots - so we understand context, overall setting
- The art piece(s)/performance/activity.
- Artist(s) doing their thing, wide and close-up - these might be something they could use in their portfolio to show what they do.
- Audience/viewer participation.



Really Big Table Project - Artists Amanda Lovelee & Colin Harris built a collapsible 25-foot table that functions as a gathering space and activates streetscapes anywhere accessible by bike. Photo by Rachel Summers

Chapter 7: Additional help

a. Other resources

For more ideas, resources and toolkits for artists and communities to catalyze change together, visit Creative Exchange (www.springboardexchange.org). In addition to toolkits, Creative Exchange hosts conversations where you can engage other practitioners around how to use the resources and adapting them to your community, as well as share inspirational stories of artists and their work.

We recommend looking at some other projects that use creative placemaking:

[Artplace](#)

[Collinwood Rising](#)

[Gap Filler](#)

[CoSign](#)

[Artists in Storefronts](#)

[Arts on Chicago](#)

[Revolve Detroit](#)

[Michael Strand Sandbag Project](#)

[Art in Odd Places](#)

b. Attribution note

We'd be appreciative if you featured this language somewhere on any of your organization's press releases, websites, promotional materials, etc. :

This local project is modeled on the Irrigate program in St. Paul, Minnesota, created by Springboard for the Arts, Twin Cities LISC and the City of St. Paul.

A link back to our websites would also be appreciated for any online presence:

Springboardexchange.org

Springboardforthearts.org

c. Consulting services

While this toolkit is free and intended to spark your idea, Springboard for the Arts is available for consulting services, depending on your interests and needs. Prices are determined based on the scope of work. Please contact us for additional information. Services we provide include:



Your Map - Your Map was an installation at Cycles For Change, facilitated by Paul Stucker and Kalen Rainbow Keir that asked local residents to make a map of their path through the surrounding neighborhoods.

Photo by Rachel Huss



Making Place at the Bus Stop - Artist Kristen Murray's project was essentially a bus stop "residency." Kristen "staffed" the bus stops during regular periods to ask passers-by about their experience of the bus stops, public spaces and buildings there. Photo by Kristen Murray

- Developing permanent, local artist resources & services in your community
- Creating non-traditional community partnerships
- Workshops, trainings and presentations
- Project management and advising

Springboard for the Arts
308 Prince Street, Suite 270
Saint Paul, MN 55101
651-292-4381
community@springboardforthearts.org

d. Press links

Publicity Resources

Several local and national media outlets have featured Irrigate. Here are some of our favorites. You may reference these resources to build support for your project.

[Knight Arts — Community Offering](#)
[St Paul Pioneer Press — All Aboard the Art Train](#)
[TC Daily Planet — Wayfinding Art Bikes](#)
[Knight Arts — Cornucopia of Photos](#)
[St Paul Pioneer Press — All Kinds of Art](#)
[TC Daily Planet — Irrigate Launch](#)
[Star Tribune — Urban Troubleshooters](#)
[Dance Informa — Creative Placemaking](#)
[Knight Arts — Connect Artists](#)

Irrigate links

[Irrigate YouTube channel](#)
[Irrigate Flickr page](#)
[Tunheim Irrigate Media Audit](#)



Black Dog LRT Corridor Cultural Ambassador - Artists Chris Lutter-Gardella and Rene Meyer-Grimberg created a large scale two person puppet for The Black Dog Café as an ambassador of hope and renewal, drawing attention to areas affected by construction to encourage patronage of local businesses. Photo by Peter Haakon Thompson

Appendix

Ch. 1: Irrigate press release



FOR IMMEDIATE RELEASE

September 15, 2011

Contact:

Laura Zabel

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651-292-3213 (o)

New project linking Saint Paul arts-based community development to Green Line Light Rail Transit receives \$750,000 grant

A new national consortium of arts funders called ArtPlace selects project for potential to be replicated across the U.S.

Soon, hundreds of projects led by local artists will bring new life and vibrancy to the Green Line Light Rail Transit route in Saint Paul, thanks to a new partnership announced today between the City of Saint Paul, Twin Cities Local Initiatives Support Corporation and Springboard for the Arts.

The partnership's project, called Irrigate, has received \$750,000 in support from ArtPlace, a new private-public collaboration. Each project supported by ArtPlace has been selected for developing a new model of helping towns and cities thrive by strategically integrating artists and arts organizations into key local efforts in transportation, housing, community development, job creation and more.

Over the next three years, Irrigate will mobilize and train artists in community development and creative placemaking, and activate hundreds of artist-led projects along the corridor to benefit businesses and neighborhoods. These projects will change the landscape of the route with art, creativity and a population of artists who are engaged in their community.

"In Saint Paul, we've known for a long time that our artists aren't just the soul of our city, but the arts industry is a huge economic engine. It only makes sense that we turn to these same strategies to achieve our goals for the Central Corridor," said Mayor Chris Coleman, whose office is a key driver in the effort.

The effort plans to bring together a period of significant infrastructure development, a high concentration of artists on both ends of the Corridor, a wide ethnic and cultural mix across the Corridor and a city with a strong track record of artist community engagement.

The approach ArtPlace is taking, known as "creative placemaking," has emerged as a promising way to increase the vitality of communities and help them grow. In 2011, the National Endowment for the Arts built on its two decades of work in creative placemaking by announcing the first grants in its new Our Town program, designed to support public-private partnerships to strengthen the arts while energizing the overall community. ArtPlace takes this movement a step further, as the first major public-private partnership to encourage creative placemaking across America.

"ArtPlace is accelerating creative placemaking, where cities and towns are using the arts and other creative assets to shape their social, physical and economic futures," said Rocco Landesman, Chairman, National Endowment for the Arts. "This approach brings new partners to the table to support the arts and recognizes the arts as vital drivers of community revitalization and development."

For more information about Irrigate, visit www.springboardforthearts.org/community-development

Ch. 2: Partnership agreement template

Particularly if you are able to fund partners or collaborators, create an agreement with them. This template is for guidance only and may not cover your local laws.

<Lead Organization>
Partnership Agreement

<Lead organization> and <Collaborating organization> ("Partner") make this Partnership Agreement for purposes of <basic description of program>.

Specific activities between <date> to <date> by the Partner shall be to:

- Support and co-lead placemaking workshops and study hall sessions (minimum of <#> workshops, <#> study halls).
- Participate in training team meetings.
- Provide outreach and publicity to artists and neighborhood.
- Collect input from community and enter online.
- Be resource, advisor and supporter to artist project collaborations.
- Participate in artist proposal review and approval process.
- Provide workshop curriculum and program feedback.

<Lead organization> will provide:

- Overall coordination and scheduling for workshops, study halls, and other sessions.
- Workshop and study hall content, curriculum, materials, and facilitation training.
- Program outreach, publicity and feedback materials.
- Financial support for artist projects.

<Lead organization> agrees to pay Partner a fee of \$<amount> for the work specified above. <Lead organization> agrees that it will pay Partner \$<half> at the time of execution of this agreement. Upon completion of Partner's work described herein, by <date>, <Lead organization> agrees to pay Partner the remaining fee.

Either party may terminate this agreement with 2 weeks' written notice. If the agreement is terminated, <Lead organization> will prorate the Partner fee for the amount of work already provided.

The Partner is not an employee of <Lead organization> and will not represent themselves as such.

The Partner agrees to indemnify, save, and hold <lead organization> their employees and representatives harmless from any and all claims or causes of action, including attorneys' fees, arising from the performance of this Agreement.

This Agreement contains the entire agreement between the parties. No modification of this Agreement shall be valid unless in writing and signed by both parties. Any waiver or modification of one part shall not effect the other portions of this agreement.

The laws of the State of <yours> shall govern this contract; any litigation shall be brought in the courts of that state.

Signed:

<Organization name>:

<Name>, Executive Director

Date

<Collaborating organization>:

<Name, Title>

Date

Ch. 3: Artist workshop announcement template

Use this to announce your workshop(s).

<Program name> <descriptors, ie placemaking> Workshops for Artists

<First paragraph: A call to participation. Who is the intended audience for the workshop? Consider using questions to hook artists in, such as “Are you ____? Have you ever wondered about ____?”>

<Second paragraph: Details. Who is this workshop for, and what are the goals?>

Eligibility

- <Your definition of artist>
- <Geographic criteria>
- <Other criteria>

Benefits

- Free training on <descriptors>.
- New connections to other artists and <other resources>
- Eligibility to apply for <Program name or project name> project support of up to \$____.
- <Other benefits>

Workshop(s)

Artists only need to take one workshop.

<Day, Date> from < __ to __ > at <location>

<Other location details>

Register/RSVP

<Instructions>

irrigate

Creative Placemaking Workshops for Artists in Minneapolis along the Green Line

Do you dance in the dark, exhibit in galleries, sell at shows, get called for commissions, or create visions in your living room? Maybe you're known in the collectors' world, or by your neighbors, or only by a select few in your family...but you are an artist!

Artists of any level, experience or discipline – who live or work in the new Green Line LRT neighborhoods in Minneapolis – are invited to a free training on placemaking and cross-sector collaboration. Use your creative talents to have an impact on your neighborhood, your local businesses, and the light rail corridor. After completing the training, artists will be eligible to apply for collaborative placemaking project support through a simple and speedy application process.

Eligibility

- You consider yourself an artist.
- You live or work in at least one of the new Green Line neighborhoods in Minneapolis (Cedar-Riverside, University, Prospect Park).
- You want to learn about placemaking and working cross-sector.

Benefits

- Free training on placemaking and collaboration tools.
- New connections to neighborhood resources and other artists.
- Eligibility to apply for collaborative placemaking project support (up to \$1000 per eligible artist/per project up to a maximum of \$3,000)

Both workshops are on Saturdays, 9:30am-5pm. March 8th and 22nd
Artists need only take one workshop.

Please register online at: www.tinyurl.com/PMwkshp
After you register, you will receive location information.

Ch. 3: Workshop registration

Use these to register artists for the workshop(s). Online forms are useful when collecting this much information - consider www.eventbrite.com, www.surveymonkey.com or other online tools.

<Program name> <descriptors> Workshops for Artists

Registration

- Name, first and last: _____
- Email address: _____
- Best daytime phone: _____
- What kind of art do you do?: _____
- <Optional – other information you want to collect>

Eligibility

To be eligible for <program>, you must <live/work/etc.> in <target area >.

- Residential Address (mandatory): _____
- Work Address (if relevant to eligibility): _____

Workshop date selection (if there are multiple options)

Workshops – you only need to attend one.

- <day, time, location>
- <day, time, location>

Ch. 4: Artist project application template

Create this to distribute during the workshop, and later, email it to participants. Be thorough, even though you will be reviewing everything during the workshop.

<Program/Project name/logo>

<Project subtitle>

General Information

<Optional: Submission deadline: day, date, time>

What do you need to do?

1. Take this workshop (congratulations, you're almost done with this step!)
2. Find a collaborator
3. Develop idea with collaborator
4. <If study hall is mandatory> Prepare draft proposal
5. < If study hall is mandatory> Attend study hall for peer feedback (each artist must do this)
6. Submit application to _____
7. Wait for notification by _____

If your proposal is approved

1. Sign contract and receive <percentage of support>
2. Initiate and complete project <by or within what time>
3. Help <program> communicate your project while you do it
4. Submit final report
5. Receive balance of support

Criteria checklist for you to use:

- Artist applicants <up to ??> have attended a <program> workshop.
- <Project collaboration requirements>
- <Target site/geography restrictions>
- <Peer feedback/study hall requirements>
- <Project parameters – temporary, permanent, participatory, etc.>
- <Timeframe parameters>
- <Event parameters (are you requiring an event, if there is an event should it be minimally 4 weeks prior to application submission so you can publicize it, etc.)>
- Maximum support request of \$___ per project <and any variables>
- <Other criteria>

Ch. 4: Artist project application template (continued)

<Project Name> Application

I. Cover Page

Checklist:

	1. Cover page
	2. Images (jpg) and image list
	3. Project proposal
	4. Budget
	Submit all materials to <contact name> at <email>

1. **Project name** (something catchy!)

2. **Project Summary** (how would you describe it to someone, keep it short)

3. Peer Feedback confirmation

Artist name:

Date of feedback:

4. Artist Info

<Optional, if project allows multiple artists: Your project may involve multiple artists. Answer the following for all artists involved, starting with the primary contact for this application.>

a. Name:

b. Address:

c. Phone:

d. Email:

e. Website:

f. Did you take a <Program name> Workshop? Yes ___ No ___ [if applicable]

g. Describe yourself as an artist. This is not about credentials – what is it that you do as an artist? (3 sentences max.)

5. <Optional, if you are requiring:> Collaborator Info

Your project may involve more than one collaborator (aside from other artists). Answer the following for all collaborators, starting with the primary collaborator. <Any criteria for collaborator, ie cross-sector, geographic, etc.>

a. Name of entity (business, group, organization):

b. Name of primary contact/collaborator(s):

c. Address:

d. Phone:

e. Email:

f. Website:

g. Describe the collaborator: the business, activity or mission. (3 sentences max.)

6. <Optional if relevant: Address/location of proposed project>

Ch. 4: Artist project application template (continued)

2. Images and Image list

We would like up to 5 images of “before” photos of the site(s) where the project will happen. Cell phone photos are acceptable. If taking photos is an issue for you, please contact [project contact](#) at [email, phone](#).

Submit images as jpgs, in this format: 01_ArtistFirstName_LastName.jpg

Below, provide description of each image:

01

02

03

04

05

Ch. 4: Artist project application template (continued)

3. Project Proposal <__> pages maximum.

1. The Story

How did this collaboration arise, how does it meet <other criteria of your program>?

2. The Project

What are you going to do? If it is related to your existing work, how is it new or different?

3. The Plan and Timeline

Describe the activities and timeline required to complete your project within 3 months.

Activity/task	Date	Additional Info (who's in charge?, etc.)
Peer Feedback		
Application deadline (after peer feedback)		
Project start date		
<activity>		
<activity>		
<activity> add more rows if needed!		
If event -- date(s) for event(s)		
Project completion		

4. Outreach

How will you let people know about your activity or event? Some options: social media (<Program's>, your own, etc.), neighborhood organizations, flyering and press releases.

Activity/task	Date	Additional Info (who, where?)
Press release?		
Social media?		
Inform other orgs?		
Flyering?		
Posters?		
Other?		

Ch. 4: Artist project application template (continued)

5. Documentation

How will you share what you do with others? Aside from the final report and photos required by <program name>, do you have other plans to document your work so that you can share it? This could be through photos, writing, drawings, video, sound, blog, self-published newspaper and 'zines. You might consider asking others to help with this.

Please note: The final report and photos you submit may be shared to inspire and activate other artists and communities. You will always be credited for the work.

Activity/task	Date	Additional Info (who's in charge, etc?)
Photos?		
Video?		
Written?		
Other?		

6. Additional Info

Is there anything else you would like to tell us about your proposal?

7. Optional Supporting Images/Work Samples

If you wish to submit draft designs, mock-ups, or other relevant materials that reflect the final product of what you are planning for your Corridor Collaboration, you may do so. This is not required and will not have any bearing on your proposal being accepted. Note: these samples are not a part of your <__> page limit.

Ch. 4: Artist project application template (continued)

4. Budget

Make sure that expenses and income match. Categories below are suggestions.

Expense Item	Cost
Time (artist/collaborator compensation)	
Materials (describe)	
Other	
Total	

Income Source	Amount
<Program name> support (<amount available for each artist project>)	
Other (we encourage projects that are doable with <Program name> support alone. If you have other secured funds or in-kind support, list them here.)	

Ch. 4: Artist contract template

Create a contract with the artist to implement their project. This template is for guidance only, and may not cover your local laws.

<Program name> Participation Agreement

<Contracting organization> and <Artist's Name> ("Artist") make this Participation Agreement for purposes of implementing a project in <target area>.

1. Roles and Responsibilities of Artist

- a. Artist is responsible for implementing project as detailed in attached proposal, <in conjunction with project team and collaborators>.
- b. Artist completes project within <number> months of signing this Agreement.
- c. Artist provides project updates especially regarding events and activities to which public is invited in order to promote them.
- d. Artist is responsible for arranging any desired insurance coverage. Artist assumes all risk of loss and damage to the Project from any cause, and agrees to hold <Contracting organization> harmless for loss or damage from any cause.
- e. Artist is responsible for upkeep and maintenance of any physical portions of the project for the duration of the project.
- f. <Contracting organization> will make no alterations, repairs or maintenance to the project.
- g. Any significant changes or alterations to project and/or timeline must be approved by <lead staff>.

2. Roles and Responsibilities of <Contracting organization staff>

- a. Assistance, when requested, in supporting implementation of project on a best-effort basis.
- b. Promotion of project through online resources, social media, and other networks.
- c. Provision of <Program name> promotional materials for distribution by Artist in conjunction with project, if appropriate.

3. Copyright

Artist retains copyright over any art produced as part of the project.

4. Documentation

Artist agrees to permit <Contracting organization> and its designated personnel to photograph, video and document the project, and use resulting materials without restrictions or royalties paid to the Artist or <Contracting organization> for archival, promotional, marketing, website, educational and such other purposes as <Contracting organization> shall determine. Such photographic and documentary materials shall be the property of <Contracting organization>.

5. Credit Acknowledgement

Any written documentation of project preferably acknowledges role of <Project name> as: "[Title of Project] by [artist/s and collaborators] is a supported by <Contracting organization or partners>"

_____ Please initial here to indicate your willingness to be contacted by interested media outlets (TV, newspaper etc).

Ch. 4: Artist contract template (continued)

6. Fees

<Contracting organization> agrees to pay Artist a fee of \$<total support> for the work specified above.

<Contracting organization> agrees that it will pay Artist one half of the total fee, \$<half of amount> upon execution of this agreement.

Upon completion of Artist's Project and submission of final report, <contracting organization> agrees to pay Artist the remaining fee of \$<half of request>.

7. Employment

The Artist is not an employee of <Contracting organization> and will not represent themselves as such.

8. Hold Harmless

The Artist agrees to indemnify, save, and hold, their employees and representatives harmless from any and all claims or causes of action, including attorneys' fees, arising from the performance of this Agreement.

9. Entire Agreement

This Agreement contains the entire agreement between the parties. No modification of this Agreement shall be valid unless in writing and signed by both parties. Any waiver or modification of one part shall not effect the other portions of this agreement.

10. Governing Law

The laws of the State of <yours> shall govern this contract; any litigation shall be brought in the courts of that state.

Signed:

<Artist Name>

Date

<Contracting organization>:

<Executive Director>

Date

Ch.4: Press release tip sheet

Here's what we give to artists when their project is approved to support them to do their own outreach and marketing.

CREATING A PRESS RELEASE

If your project involves an event of some sort, a press release is the best way to start spreading the word about it. A press release can be helpful even if your project does not involve an event - it provides a good elevator speech for being able to quickly describe your project to interested people and lets them know how to see it.

Send it to us at <coordinator email> when you have written it so we can also help circulate it.

HANDY TIPS (and a TEMPLATE BELOW) – to make the best and most effective press release

- Keep it **simple**. Press releases don't have to be fancy, they just have to get the information across.
- **Double check** that you have the “**what, who, when, where, how much**” clearly listed. It is the critical information to get on arts and events calendars.
- **Spell check and proofread!** If you can catch as many errors as possible, the less likely those errors are to be repeated by others elsewhere. If you can have someone else read over your press release, do it.
- Make sure the full press release is in the **body of the e-mail**. If someone has to take the extra time to open another attached document, there is less chance that they will do it. Also, if the press release is in the body of an e-mail, it's easier for someone to cut and paste it.
- When e-mailing press releases, **don't attach large files** - they clog up inboxes and some people have filters that automatically reject e-mails with attachments.
- If you have **photographs** to share, make sure they are at the correct resolutions. If something is going on the web, it only needs to be 72dpi. This makes a smaller file that is more easily uploaded. If something is going to be in print, it should be 300dpi, for better print resolution and quality. Photos should be JPEG format. Include a line in your press release about **photos being available on request**, and reporters will ask for them specifically. If you think it will be helpful to attach a small picture to quickly show rather than tell, go for it, just make it small (72dpi)
- If you can, or if there is a **reporter** you think would be especially suited to covering your project, don't be afraid to follow up on your press release. You can do this with a phone call or in an e-mail, but just be respectful of the journalist's time. They have many releases and requests sent to them and they just may not be able to cover your event this time around. You want to build a **relationship** with these people so that they will cover you in the future, and more than one follow up won't endear you to them.

Ch.4: Press release tip sheet (continued)

PRESS RELEASE TEMPLATE

Your contact information – name, phone number, e-mail address.

Date of press release

Title –Make it catchy! Make it short! This is how people will refer to your project, so think about that when creating a title.

List – what, who, when, where, how much.

Intro paragraph – [Title of Project] by [artist/s and collaborators] is supported by <Program name, description of partners>. What is it, who is presenting it, a brief description of the project. Finish with the dates, times, locations and that events are free.

Second paragraph – Expand on the concept, describe the history or inspiration for the piece, why it is important, include a quote from a key person involved in the project.

Third paragraph (optional) – Final key items, inspirations, quotes.

Final paragraph – <insert Program information and supporters that you want artists to include in their press releases>

DISTRIBUTION

Share this with your local news outlets – print, radio, tv, online. Also share it with your collaborators, local organizations and neighborhood groups so they can forward it to their networks.

Here's a list to get you started:

<List media outlets and organizations with contact information>

Ch.4: Sample press release

FOR IMMEDIATE RELEASE

Contact: Nick Clausen, Artist
651-247-7038
nickclausen@gmail.com

LIGHT THE VICTORIA

*September 29th & 30th at dusk the Victoria Theater located at 825 University Ave.W. in St. Paul, MN
lights up with a video projection and live-action theater dancing.*

Saint Paul, MN - September 12, 2012 - As part of the Irrigate Initiative along the Central Corridor, the Victoria Theater at 825 University Avenue West in St. Paul will “light up” one more time to bring attention to the vacant theater. The night will start at dusk (approximately 7:00pm) with a video projection of the Iny Asian Dance Theater performing traditional Hmong, Chinese, and Vietnamese dances. The projection will utilize the theater’s front windows, which make a perfect screen for viewing. On either side of the projection, boys and girls from Iny’s Asian Dance Theater will perform traditional dances.

Nick Clausen, the artist, contacted the owners of the theater, Bee and Lamena Vue, about working together to create an art project. “They wanted to do something that reflected the diverse culture along University Avenue,” Clausen says. “So I contacted Ange Hwang at the Iny Asian Dance Theater and they agreed to be part of the project.”

This is a free performance and viewers are encouraged to view the projection from the sidewalk, or across the street, depending on the progression of the light-rail construction along University Avenue.

The Victoria Theater opened in 1915 as a family theater. It later turned into the Victoria Cafe where gangsters gathered during Prohibition. In 1937, the theater was renovated and turned into the Edison Lighting shop. It has sat vacant since the late 1990’s. In 2009 community groups successfully organized to get a historic designation for the theater. There is hope that the theater can be rehabilitated to show performances.

Irrigate is an artist-led creative placemaking initiative spanning the six miles of the Central Corridor Light Rail line in Saint Paul during the years of its construction. Artists collaborate with businesses, organizations and community groups to change the landscape of the corridor with color, art, surprise, creativity and fun. Irrigate is a partnership between the City of Saint Paul, Twin Cities Local Initiatives Support Corporation and Springboard for the Arts.

Nick Clausen is a documentary filmmaker and is currently producing a documentary on light-rail construction along the Central Corridor.

###

Ch.4: Artist final report template

<Project Name/logo> Project Final Report

Checklist:

	Final report
	3-10 images (jpg)
	Submit all materials to <email of program coordinator>

After submission of final report and images, your final payment will be processed and mailed to you. This may take up to <timeframe>.

Images: Submit 3-10 images with your final report, in the highest resolution that you have, on CD or emailed.

1. Artists name(s)
2. Project title
3. Recap the story and the project for us, what did you do?
4. Did you discover that your existing skills contributed to this process and to collaborating? How so?
5. What new skills or capacity did you develop through this process that will help you with similar collaborations in the future?
6. Has this process contributed to your artistic or professional development? In what ways?
7. If you did work with other artists on this project, would you work with them again and why?
8. Were there unexpected results? In the artwork, in the relationship(s), etc? Describe.
9. Are you more or less inclined to undertake another cross-sector collaboration (unrelated to this program) after this experience?
10. Please estimate the number of people involved in your project – those working on it directly with you (planning, implementation, coordination) and those who participated/attended (if you had an event).
Directly involved: _____
Participants/Attendees: _____

Ch. 5: Creative placemaking presentation guide

Create your own presentation

Whether you frame your program and goals as creative placemaking, that's what you're doing. Any community challenge ultimately is about how you strengthen a community and thrive in a place. You'll want to kick this workshop off with a presentation that shares what placemaking is, why it matters, and get everyone inspired.

Make your own presentation, with LOTS OF IMAGES.

Suggested outline

Note: Before you start your presentation, to help you gauge participant knowledge, ask:

Who heard of creative placemaking before this?
What does it mean to you/what is it? (Gauge crowd, tie presentation back into their definitions.)

1: Define art and artists

Referring back to Chapter 3, let participants know you have a broad definition of art and artists – to welcome them, and, if you're holding more than workshop, then they know whom else to recruit.

2: Some other definitions

Find a few definitions of placemaking that speak to you. There is no ONE definition, and different fields have different angles on it.

These are the examples that we use:

“Placemaking is the way in which all human beings transform the places they find themselves into the places where they live.”

- landscape architect Lynda H. Schneekloth and architect Robert G. Shibley

“Placemaking’ is both an overarching idea and a hands-on tool for improving a neighborhood, city or region. It has the potential to be one of the most transformative ideas of this century.”

- Metropolitan Planning Council of Chicago

Tips on picking images

- Use some examples from your general area, but not necessarily from your target area. You don't want to limit imagination by appearing to prefer a particular type or format.
- Use a wide range of examples, particularly in scope/expense (chalked sidewalk versus painted street mural) and temporality (performance versus climbing structure).
- Use multiple images to demonstrate one concept (3-4 images on one slide).

Irrigate definition of artist

In workshops we say: We define “artist” as someone who considers themselves an artist, no matter your level, experience, discipline, study. Sometimes we have to convince artists because they're modest and say things like “oh, I just write poetry, but I'm not an artist.” The term is in the eye of the beholder – it could be that they sing in church choir, have work in museums and galleries, knit for friends, illustrate graphic novels, paint, sculpt, perform spoken word, write plays, photography, dance – it all counts.

Ch. 5: Creative placemaking presentation guide (continued)

“Placemaking capitalizes on a local community’s assets, inspiration, and potential, ultimately creating good public spaces that promote people’s health, happiness, and well being.”

- Project for Public Spaces

3: YOUR definition

What’s your definition of creative placemaking?

This is what we use:

Creative placemaking is the act of people coming together to change overlooked and undervalued public and shared spaces into welcoming places where community gathers, supports one another, and thrives. Places can be animated and enhanced by elements that encourage human interaction – from temporary activities such as performances and chalked poetry to permanent installations such as landscaping and unique art. - Irrigate

Why we like our definition:

- It’s about people! People make a place. Even the “best” designed and built place is nothing without people animating it and creating memories.
- We call out public and shared spaces – many spaces are technically privately owned, however, many private spaces are open to the public, and contribute to our visual environment, even if we’re unable to physically access that space. All of these spaces, and what happens in them, contribute to our experience of a place.
- Community gathers, supports one another and thrives – right? That’s what it’s about – people! This doesn’t mean every place has to have community in it 24-7 – it means a good place demonstrates that it is welcoming, by physical and visual cues, by memories of events past, and anticipation of events future.
- We use examples of temporary and permanent, inexpensive and expensive so people can relate this to their own block as well as a cool destination.

4: Another example of placemaking, an analogy: a house is a house until people make it a home

Images: houses with unique exteriors and landscaping that stand out and say “here I am!”

This analogy helps people understand what placemaking is. A house is a built structure, much like every other house on the block – and it’s the inhabitants that make it unique, from their personalities to their gardening to what they hang on the walls. Most of us remember, hopefully with fondness, the house we grew up in, and the blocks we roamed as children.



Ch. 5: Creative placemaking presentation guide (continued)

5: Why are we talking about creative placemaking?

Images: Examples of people using public streets, lots, side yards for community gatherings (pick-up football in the street, block parties, puppet theater in a side yard, plant swap in a parking lot, etc.)

It's not new

There's nothing NEW about placemaking though the term is relatively new. As long as there have been people, they have gathered, shared stories, built unique houses and buildings, marked paths from one place to another - made their unique cultural marks and shared together.

But it's relevant because...

The world has changed:

The condition	What this causes
People move around more, from city to city.	Loss of deep connections and sense of belonging.
There are fewer civic groups like booster clubs, bowling leagues, fraternal orders.	Smaller support network – in good and bad times, you can count on these relationships.
Neighborhood schools and houses of worship are less common.	Less interaction with people next door because you have different school and religious sites and schedules.
We tend to find and associate with people just like ourselves.	Exposure to fewer perspectives and experiences that add to the richness of life and ability to be open-minded and welcoming of other people.
We have retreated from streets into our yards and homes. No longer part of our living space. Who plays in the street anymore?	Fewer public spaces and opportunity for interaction.
More and more uniform and generic spaces and businesses – strip malls, big box retailers.	Limited sense of identity and pride (you could be anywhere).
People know their neighbors less.	Reduced sense of safety – you don't know your neighbors so you won't ask them for help.
What else do you see? (This is not an exhaustive list!)	?

People want to be where they feel welcomed and supported, feel like they can have a role, have sense of pride and community identity, have interesting and enjoyable things to do, where they can run into friends. Without this, not only do people have less incentive to stay and invest where they are, they literally have fewer relationships upon which to draw during times of stress.

For the health of a town or region, placemaking is critical to creating this sense of welcome, identity, amenities – which leads to attracting and retaining jobs. Companies look at where employees want to live when they consider where to grow.

Ch. 5: Creative placemaking presentation guide (continued)

6: A case study or story about creative placemaking

Image ideas: grassroots (community-led) art or revitalization project, such as a community garden, street mural or alley-clean up.

Share some stories to illustrate placemaking. We use Paint the Pavement (also called City Repair), a street mural project where neighbors organize to paint a mural on residential streets. Neighbors gather, organize, collect signatures, create a design, raise money to buy paint, and paint a mural on the street. This calms traffic, creates a gathering space, starts conversations, and creates a sense of pride and stewardship. More than the physical change, the process builds social networks - neighbors learn to work together despite differences, learn they can create something (which most people don't do much of these days), and really get to know one another.



7. Examples of placemaking – use 5-15 slides (we use 3-4 images on each slide)

Some categories to consider

Participatory, interactive – games, leaf pile for jumping, snowball fight

Performative – theater in parking lots, flash mobs, street musicians

Wayfinding – signs identifying where you are and can go

Tours and parades – self-guided walks, tours of everyday areas

Reference to history, culture, geography, habitat, etc.

Night-time – performances, movies, projections

Storefront windows as gallery display

Scale/size - oversize and miniature

Easy/inexpensive – chalk, everyday and reused materials

Guerilla – yarn-bombing, chain-link fence

Novel street furniture

Tranquil, contemplative – labyrinths

Seasons (particularly if you have a chilly winter!)

Gardens/landscapes

Indoors



Ch. 5: Creative placemaking presentation guide (continued)

8. Conclusion – create your own

Create your own conclusion that could cover:

- Why creative placemaking matters in the context of your project and goals
- Why artists are essential to placemaking in their own stomping ground
- Encouragement to think broadly about their artistic practice

Note: This is also a good time to remind artists to suspend any project ideas they have or may have brought in – until the end of the day when you get to talking about the project focus, criteria and application process. If they're too focused all day on thinking about what they should propose, they will miss out on connecting new ideas, connecting to the other artists in the room, connecting to collaborators later on, and ultimately, have less collaborative and creative projects.

This is what we say, approximately:

Your relationship to a place and the people who share it with you changes when you have an affection and sense of ownership and responsibility to it.

We hope you will use your creativity and your art to work with others to create a greater sense of place, of affection – which leads to a more vibrant, vital, successful place.

In the same way that we may be asking some of you to work outside of your regular artistic process, we also encourage you to be open to creating work that may fall outside of your “regular” art form. This is a place to experiment and to try new things if you're comfortable with it. How do you take your imagery from one medium to another? How do you use your passion for food with your artistic medium? We'll talk more about this when we get to the artist project criteria section later today.

9. If you are going to talk about the history of your target area, this is a good time to do it.

Images: relevant maps, plans, etc.

If you have collaborators who are more knowledgeable about this, you may want to invite them to present.

Note: Be careful NOT to dive deep into the problems and challenges of the target area. If you do, everyone will jump into problem-solving mode and focus in on “fixing” things right away. Hold this off until the end of the day.

It helps to think about how your target area stands out and differs from adjacent areas – now, in the past, and going forward.

Ch. 5: Creative placemaking presentation guide (continued)

You could include:

- Physical features
- Demographics
- Change over time, lived history
- Active stakeholders (organizations, businesses, community groups)
- Notable business/commercial presence, largest employers and institutions
- Overall issues important to residents (particularly those that are not about community challenge)
- Interests and trends, such as momentum around green space, youth activities, etc.

Ch. 5: Observation tour activity

Observation tour instructions

This activity helps artists (and anyone!) look with new eyes at a seemingly familiar or mundane place, which reminds us to slow down before we leap and gives us an appreciation for what's around us. We advise artists to use this tool when they're starting a project. In terms of the workshop experience, it's also a way for the artists to meet in small groups of 5-8.

Advance preparation

1. Materials

- Create Observation Tour instructions on half sheets with this text:

Observation Piece

First, grab some people. Everyone take 10 minutes to wander alone, without talking, around a small, pre-defined area. Observe and notice your surroundings: surfaces, spaces, lines, patterns, detritus. Follow your curiosity. Search for everyday beauty and the overlooked, go forth with a sense of affection for the place.

Second, regroup and tour the same area for 15 minutes, sharing things that you noticed during your observation and why they stood out to you. Beware the urge to be critical and prescribe fixes. Stay in the present and focus on the everyday beauty you observed.

2. Tour route advance selection

- You're looking for a short space to traverse, about a block's length, with obvious end points ("from here to the end of the block"). You want people to focus on observing, not worrying about where the end is.
- Ideally this span starts close to the doors of your workshop building or room.
- The more boring and even grimy, the better. Back alleys, forgotten side streets, back parking lots, even boring convention center hallways. This activity is less successful in well-manicured, pretty places.
- If it's a street with sidewalks, stay on one side (and another group can go to the opposite sidewalk).
- Tell co-facilitators what route they'll use before the activity.

Facilitation instructions (40 min)

1. Have everyone count off so they have a group number.

Counting off mixes up the group and helps everyone meet new people. The ideal group size is 5-8 artists with one facilitator. Before they move into their groups, hand out the written instructions and explain them:

Intro to activity

- This tour is inspired by Allan Kaprow, the artist who invented happenings.
- Think about a tour as an artistic practice.
- Exploration of everyday beauty out in the world.
- Artists are good at noticing and bringing to light overlooked things.

Ch. 5: Observation tour activity (continued)

- Go forth with sense of affection and openness to everything. Imagine you're an alien who beams down to planet earth, and you're an alien who is only positive – everything is fascinating, beautiful and valuable.
- Read title card aloud.
- Think about what you could put a title card on - found/accidental art, etc.
- When you go out with your group leader, they will tell you where to start and stop.

2. Send groups off with their facilitators, who will explain the route.

Timing: 10 minutes to tour area alone, 15 to share observations.

- Group facilitator brings everyone to start of tour route. Give instructions about end location, and tell artists you will meet them there in 10 minutes.
- Review instructions and send them off with “go forth as positive aliens!”
- Linger at front part of route to make sure no-one talks.
- Make sure you get to end point a few minutes before everyone else so they know where to stop. Don't start talking until full 10 minutes and everyone has rejoined group. (Smiling is ok!)
- Have everyone share their name.
- Start by saying: we will all walk together slowly over the ground we have just toured, if there is something that you noticed and want to share, just shout out and everyone can stop. It is okay to mention things that you did not notice on the initial tour.
- If necessary, remind people to stay away from criticism, analysis and solutions, and keep steering them to observations.
- Walk SLOWLY back, leaving plenty of time for everyone to make observations.
- Return to workshop room and wait for other groups to come back.

3. Full group discussion

Tell the group: Think less about specific things you observed, and more about the overall experience (ie, take a step back from the details of what you saw on your tour).

Then, ask the following, keeping each question separate:

- What surprised you about this activity?
- How long did it take you to “see” the first thing?
- How did you find your perception changing as you observed?
- What things did you notice that were not visual?
- How might you use this tool again?

4. Conclusion

- Think of this as both a tool for yourself or a group that you can use. This can be a great way to start and guide your brainstorming process.
- Placemaking can often start from observation of a place, using curiosity of what we find around us.
- Think of this also as inspiration for something that can potentially be creative placemaking into itself. What other types of tours and information to share can you fit into this type of process?
- We are performing placemaking together, creating an artwork with our attention and actions.
- You've now performed this piece, along with hundreds of other artists; you many now add it to your resume!

Ch. 5: *Leadership dimensions activity*

Leadership dimensions activity instructions

It's always helpful to know your own tendencies and default perspectives when collaborating with other people. There are many different approaches to understanding leadership styles, personality types, strengths, etc. – we find this one particularly helpful in the context of working with community and groups. It is broadly based on “Dimensions of Leadership,” available at www.chambersconsult.com/inscape.html

Advance preparation

Materials: Handout (next page), prepared chart paper, markers. 4 sheets of chart paper should be pre-labeled with each one of the 4 leadership styles at the top, and then three sections below: Advantages, Disadvantages, and In what situations is this useful?

Room prep: At lunch break, post each sheet in 4 corners of the room on writable surfaces (wall, window). Place 2-3 markers alongside the sheet. You may want to tape each sheet up onto itself so it cannot be read in advance.

Facilitation instructions (45 min)

1. Introduction

This activity is about one way to think about our own leadership styles – ways that we tend to lead and approaches that come natural to us. This is not about leadership with a “big L,” but rather a “small l” – there are times when we are leaders and times that we are followers, and even both at the same time.

2. 4 main styles review (15 min)

So what kind of leader are you? What drives you, what do you pay most attention to, what do you do? Here's one useful way to think about it (distribute handout):

Start with Focus on Character, and going clockwise. Rather than read list, describe and add some personal thoughts, particularly identifying roles and individuals we whom we might associate with the 4 styles (such as Character – religious leaders, or Analysis - filmmakers).

Ask:

- Who are some examples of leaders? Where and why might they fit in one category? Leaders might be local/neighborhood-level to political.
- Is there one style that resonates strongly for you? If so, please stand up and move to chart paper with that dimension. Unfold chart paper if you had folded it. Give people a minute to sort themselves out.
- If more than one resonates (not unusual), pick the one where there are fewer people – part of the goal is to have at least a few of you in each group.

Ch. 5: Leadership dimensions activity (continued)

- If you went to one area immediately, without hesitation – tell us why you selected that way. Ask this of a few people in different categories.

3. Small group discussion (15 min)

Instruct the small groups to FIRST introducing themselves to one another, then discuss and take notes on:

- Advantages
- Disadvantages
- In what situations is this (style of leadership) most useful?

4. Report back/full group discussion (10 min)

Have someone from each group report back to the whole. Ask them to summarize (not read their list) advantages and disadvantages and review all the ideas in the final question.

Ask of whole group:

- What happens if the people in the Interaction group plan and run a meeting?
- What about if the people in Accomplishment do it?
- What are some things you can do to address all these styles in one meeting?

Share ideas (hopefully generated by participants) such as: sending out an agenda in advance, reviewing agenda at beginning of meeting, have a decision or problem to be solved, having nametags and doing introductions, having food, starting meeting with a “why we are here” statement, keeping time, breaking into small groups so everyone has a chance to meet someone and talk, etc.

- Who can help you with this?

Acknowledge that we’re not all good at all of these, nor need to be – but by knowing yourself, you can ask others for assistance and/or deliberately work on areas with which you’re less comfortable.

- Also cover the following at some point:

- There is no right/wrong style, and most of us have elements of all 4 styles.
- Effective community leaders are able to shift focus as situations and needs change.
- It is good to understand the different styles b/c in any group of people – team, community meeting, etc – you will encounter every style. How can you help make everyone feel like they are supported and something is happening?
- You might have a tendency to work in one style in one role, such as at home, or at work, and a different one when you’re wearing a different hat. A common difference is in your home life, if you’re a parent, versus what your job demands of you.

Ch. 5: Leadership dimensions activity (handout)

Leadership Styles:

Focus on Character or “The Extraordinary Individual”

Someone who:

- Has strong personal values and beliefs.
- Is trustworthy.
- Has integrity.
- Is conscience-driven.
- Leads through honesty and personal responsibility.
- Is committed to actions based on shared values.
- Persues objectives with passion and optimism.

Focus on Analysis or “The Big Picture”

Someone who:

- Has reliable intuition.
- Has creative ideas.
- Has better judgement than most people.
- Has a well-defined vision.
- Perceives the big picture and alternative possibilities.
- Sees risks and opportunities.
- Anticipates consequences.
- Acts with courage & confidence in the face of challenges.

Focus on Accomplishment or “Task Oriented”

Someone who:

- Responds to external concerns.
- Solves problems.
- Is results-driven.
- Gets results by overcoming barriers.
- Takes an uncompromising approach.
- Follows through to completion.
- Achieves result by getting others to work together.

Focus on Interaction or “How are we doing?”

Someone who:

- Is concerned with the needs and wants of others.
- Closely monitors how others feel.
- Is motivated by relationships.
- Inspires other to act or acts on their behalf.
- Encourages others to excel.
- Collaborates - shares responsibilities and rewards.

Ch. 5: Team building activity

Team building activity instructions

Since you're asking artists to work in collaboration, it's helpful to give them tools to facilitate and understand how groups and teams work. Teams don't automatically work well – they take time and intentionality.

Advance preparation

Materials: Index cards (stack of 50+ per group of 4-6 people), straws (30-50/group) and rolls of masking tape. Assemble into sets and place on tables immediately prior to activity, or as you give instructions.

Handout: Find your own list by googling “Tuckman Team Building Stages” and find a resource that you like that shares the five stages AND includes guidance for steps that move a team through the stages to the next one. Familiarize yourself with the stages so that you will be able to present a summary and lead a discussion. Make copies to hand out after the competition portion of this activity.

Facilitation instructions (45 min)

1. Introduction

As you progress on your project – many of you have or will form some version of a team or a group that works together – as distinct from activity/event participants, volunteers, supporters, etc. Some team members might be people you chose, others might be people who are interested. Good teams don't happen overnight – they are built. So, to start the discussion on this, we're first going to have a competition.

2. Tower building competition (30 min)

- Have everyone count off, so that you will have groups of 4-5 people and not more than 6. Have them remain in place while you explain their task.
- Your group's mission is to build the tallest freestanding structure possible from the materials provided. (Show the index cards, straws and tape.) It will be judged on two criteria – height and freestanding (ie not attached to anything like table/floor). You will have 10 minutes to plan, and 10 minutes to build. During planning, you may NOT touch the materials – or you will be instantly disqualified!!
- Tell each group number where to go, ask them to introduce themselves to one another, and start the timer for 10 minutes. Make sure they do not touch the materials.
- As they plan, hover around a few groups and observe them - how they make decisions, if someone's taking the lead, how that was decided, and other dynamics.
- After 10 minutes, tell them they may begin building. Again, observe dynamics, roles, how they deal with missteps.

Ch. 5: Team building activity (continued)

- Give them a 2 minute warning, 30 second warning, and then count down from 10 seconds. Make sure everyone stops touching their tower when you get to zero. There likely will be a bit of mayhem.
- Let everyone settle down, remaining in their teams. Make a bit of a show about judging – often a tower falls down within the first 30 seconds – and then select the winner and give them a round of applause.
- Refocus the group. Ask the winning team, and then other teams:
 - How did you feel?
 - What was working?
 - What didn't work as well?
 - How did you decide what the design would be (not the design itself – the process of decision-making)?
 - Did someone take a lead role?
 - What were the roles?
 - What behaviors were helpful in moving everything along?
- This is where you may insert some of your “outsider” observations, particularly where you observed tensions or dynamics that the group members may be reluctant to bring up. Do not name names but rather say you observed some behavior, and how that's not unlike “real life.”

3. Tuckman's Stages of Team Building summary and discussion (10-15m)

Acknowledge that the competition was an artificial situation – but that it also demonstrates how people work together, plus, it was fun.

Introduce the Stages of Team Building. Share the handout, but tell everyone it is a resource for later, and you're not walking through it point by point. As you introduce the stages, make sure to cover:

- Teams take time to build.
- The personalities, positions (ie titles), roles, perspectives of the individuals in a team all impact how quickly they can move to performing. Teams of organizational staff may, for instance move through these faster because it is their job – whereas community members might take longer because they come with different interests and buy-in.
- It's normal to go through these stages – in particular, the storming stage can be scary for conflict-averse people who may think “nothing is working” and may want to walk away.
- There are distinct steps to take in each stage to make a smooth transition to the next stage.
- Entrance & exit of people may disrupt stages as well.
- Don't forget to celebrate the accomplishments of your team!

Discussion

- Are you or have you worked in a team or group?
- Do you recognize any of these stages?
- How is this information useful to you?

Ch. 5: Active listening activity

Active listening activity instructions

This exercise reminds us the importance of slowing down and how to listen carefully.

Advance preparation

Materials: Handout (see next page). Note that the prompts to consider asking are catered to a neighborhood/local business context – you may want to modify these to suit your circumstances.

Facilitation instructions (30 minutes)

1. Introduction

In our day to day lives, we often don't take the time to slow down and listen – in the same way that we don't slow down to look at what's around us. For this exercise, we'll practice listening carefully for another person's passions. It's common for us to jump in and interrupt people when they talk – we want to show that we have common experiences (“oh, yeah, I went there once too and I had the best time because...”) – but in this exercise, hold off on your comments and just keep listening.

2. Active listening review (5 min)

Distribute handout and review (don't read it line for line!).

3. Activity instructions (15 min)

Ask people to find a person with whom they haven't spoken with much. They should select one person as the “listener” and the other as the “talker.” The pair should take 7 minutes for one person to be the listener (who does also have to ask questions to keep the conversation going) and the other the talker. After 7 minutes, you will give them a warning to switch roles. Emphasize the importance of staying in their role and not hogging time.

Depending on your space scenario, you may want to suggest pairs go to different corners of the room, outside, etc. to find a quieter nook.

4. Discuss (5-10 min)

After everyone has experienced both roles, bring the group back together for a debrief, asking:

- How did that feel when you were the listener?
- How did that feel when you were the talker?
- Did it feel easy or hard? Why or why not?

Inevitably someone will say it felt unnatural. That's correct – the exercise is deliberately controlled – of course in a regular setting with a stranger (who might be a potential project collaborator), as the listener, you would want to share a little more of yourself, and you would expect that they might have questions for you to answer as well. The point is to be intentional and conscientious that you leave space for listening.

Ch. 5: *Active listening activity (handout)*

One-to-one conversations

Are... "one organized spirit going after another person's spirit for connection, confrontation, and exchange of talent and energy." – Edward Chambers

The purpose

1) Build Relationships

When people are in a relationship they can share, plan dream, create and get things done, even if they do not agree about everything or share all of the same priorities.

2) Uncover Self Interests

Self interests are the things that a person feels most strongly about. People are driven by their passions – not yours. People are most likely to stay with an activity, action, or project if it taps into and satisfies their interests.

3) Develop Clarity

One-to-one visits allow people to express their feelings about things. When they talk about something, it helps to make that thing clearer to them.

4) Gather Information

Finally, a conversation is an opportunity to gather information and learn about something new – whether an individual, a business, an organization, a group.

Conducting a one-to-one conversation

Be curious, look to draw the person out, and enjoy the experience. You may want to start with easier questions about their work or perspective on the area, and then move into deeper questions.

Some questions to consider asking:

- What do you do, for how long, how did you get into it?
- What is your history and experience in this neighborhood?
- What do you like about this area? How has it changed?
- What are your ideas for a stronger neighborhood/business/organization?
- What are you passionate about? What are your dreams?
- What are you good at? What do you enjoy doing?
- What is important to you?
- What groups, activities, associations are you involved in?
- What are you curious about? What do you hope to experience or learn someday?
- What would you love to share with or teach others?

Ch. 5: Next steps worksheet

This is for participants to work on during the workshop and KEEP for themselves. Format as 2 pages to provide ample space for handwritten responses. If you have a reason to want a copy, ask to take a photograph if there isn't a copier on site.

(Format to two pages with space for response)

<Program/project name/logo>

Next Steps Worksheet

Name: _____

1. What ideas and interests are you thinking about? This could be from what you explored and discussed today, and/or what you bring and continue to think about. This is a brainstorm of what is resonating with you – write it all down!
2. If you have many ideas in #1, select one or two that are your “first” interests for the moment and put a star by them, and then focus on those for the following questions.
3. **Optional - If you are requiring the artist to find a collaborator:**
Are there <businesses/orgs/collaborator categories> that you are interested in approaching? It might be <examples such as grocery store, community group>. List them here.

If you aren't sure who you might approach, what will you do to learn more?

4. Are there any other specific individuals with whom you might want to talk?
5. **Optional - If relevant:**
How will you introduce yourself to potential collaborators? What's your “elevator speech”?
6. After today, what are your next steps?

WHAT (be specific)

BY WHEN?

Ch.5: *Workshop evaluation form*

Even if you're only running one workshop, having participants fill out an evaluation form will give you a sense of what people learned, appreciated, and could be improved. If you're doing multiple workshops, the evaluation helps you gauge the value of the different components. Read the comments immediately after the workshop before you forget details.

(Format to one page with space for response.)

<Program name> Workshop Evaluation – Date _____

1. When you came in this morning, what were your expectations?
2. What were elements or activities in the workshop that worked well for you?
3. What could have been improved or done differently?
4. Any other thoughts or ideas to share?

Thank you for your comments! We use them!

Ch. 5: Study hall and peer feedback activity

Study Hall and peer feedback instructions

Use these guidelines to help artists discuss project proposals effectively.

Advance preparation

Materials: Handout (see next page).

Room set up: You will start in a group to give instructions, and then send artists off in pairs. We start around a large table and have extra chairs scattered about the room.

Facilitation Instructions

- Begin by asking people to introduce themselves and give a brief description of their project.
- After confirming each proposed project meets your basic criteria, explain to study hall attendees that you will pair them to share feedback with one another.
- Following the handout, review the steps and the feedback tips.
- Pair artists with artists who are not working on the same project. Each artist should have a copy of their draft proposal to share.
- It usually takes 15-30 minutes for each proposal. Let the timing be loose, and you may want to circulate amongst pairs to see how they are doing or if they had any questions.
- Pairs will finish at different times – check in with them for any last questions or thoughts, and then send them on their way.

Ch. 5: Study hall and peer feedback activity (handout)

(Format to two pages)

Peer Feedback Guidelines

Peer feedback is a process of sharing information, asking clarifying questions, gaining insight, and offering ideas and suggestions. For the feedback giver – you are helping clarify and strengthen the work of another artist (your peer). As the receiver of feedback, you are better able to explain your work and gain new ideas that you may not have thought of on your own.

Peer Feedback Steps

When you and your artist peer are ready:

1. Introduce yourselves to one another.
2. Decide who is receiving feedback (the “Artist”) and who is giving it (the “Peer”).
3. For each artist:
 - a. Artist explains proposal – summary of each section is fine, with written proposal to refer to (or you may decide Peer should read it).
 - b. If Artist would like feedback on specific areas, they may say that.
 - c. Peer asks clarifying questions and listens to answers.
 - d. Peer shares positive feedback.
 - e. Peer shares constructive feedback in the form of ideas, suggestions and questions.
 - f. Artist asks for clarification if necessary.
 - g. Artist thanks Peer!
4. Reverse roles.
5. When you’re done, let program staff know.

Constructive Feedback

Giving constructive feedback:

- Reinforce the positive - where possible give positive feedback first and last.
- Give constructive feedback only about things that can be changed.
- Be descriptive, not evaluative.
- Use an “I” statement (“I did not understand...” versus “This makes no sense...”)
- Talk about specifics and give examples where possible.
- Where feedback is negative suggest alternatives where appropriate. Ask yourself - “Why am I giving this feedback? For me? Or to help the person concerned?”
- Remember feedback says at least as much about the giver as the receiver.

Receiving feedback:

- Listen to feedback.
- Assume that feedback is constructive.
- Accept negative and positive feedback positively for consideration, rather than dismissively for your protection.
- Ask for suggestions of ways to make modifications or changes.
- Use and consider only those elements that are constructive, and consider them carefully.
- Pause and think before responding.
- Ask to repeat if you haven’t heard clearly.
- Ask for clarification or examples if statements are unclear or unsupported.
- Respect the person giving feedback, and thank them.

Ch. 6: Project collaborator survey

Interview the project collaborators about their experiences with the artist projects. Use the survey in person or over the phone - it is not intended for the collaborator to take themselves. This gives you an opportunity to ask more nuanced questions and build rapport. Set up an excel file for entering responses so that you can tabulate and compare them more easily.

<Program name> Collaborator Survey

Instructions for interviewer:

- Surveys to be conducted verbally in-person or by phone.
- Write notes into the survey spreadsheet.
- Prepare by reviewing project summary before contacting collaborator
- Depending on collaborator type and the project itself, slightly different versions of the same questions below will be asked.

Goals for this survey are to learn:

- Are collaborators satisfied with their experience?
- <Other information related to program goals>
- Has community collaborator perception of art and artists changed?

Introduction after finding right person to speak with:

Hello, I'm _____, working for <Organization> and the <Program name>. Recently, artist(s) <names> worked with you on a project <title>. Do you have 5 minutes to take a survey that will help us improve the program

If this is not a good time, when could I call you back? (If for some reason they sound like they'd be more likely to answer if someone showed up in person, find out when they're most likely to be available and say we will try to send someone over but you will confirm it with them – giving you time to see if you <or other project coordinator> can stop by.)

Great. I'll start the survey questions now.

Survey questions:

1. Collaborator (whomever you are talking to): name, position, business/org/group
2. How was this project valuable to your <business/org/group>?

Check all that apply.

If a business:

- o Exposure to new customers/clients? Y/N
 - o If yes - Approximately how many? _____
- o Sales revenue increased?
 - o If yes - By how much? (compare equivalent night/timeframe/season, percent, actual amount, etc.) _____
- o Community buzz/attention (news articles, online, word-of-mouth, etc.)
- o Other? (specify) _____

Ch. 6: Project collaborator survey (continued)

If a non-profit or community group:

- o Exposure to new participants/clients? Y/N
 - o If yes - Approximately how many? _____
- o If org/group sells anything
 - o Sales revenue increased? Y/N
 - o If yes - By how much? (compare equivalent timeframe/season, percent or actual amount)? _____
- o Community buzz/attention (news articles, online, word-of-mouth, etc.)? Y/N
- o Further the goals of your organization/group's mission? Y/N
- o Existing/regular participants/clients enjoyed it? Y/N
- o Project makes place/org/group stand out? Y/N
- o Other? (specify) _____

3. How do you feel about this project? (If they have offered many thoughts in the "other" section above, acknowledge that, and ask if they have any addition feelings about project.)

4. Previous to this experience/project with a <Program name> Artist, had your <business/org/group> worked with an artist? Y/N

5. Are you more or less likely to work with artists after this experience? More/less.

If more –

- Please describe what you might seek an artist for?
- Would you pay for this type of service for your <business/org/group>? Y/N
- If you wanted to work with an artist again, do you know how to find one? Y/N

If less -

- Why?

6. After this, has your understanding or view of what art and artists do changed? How?

7. Thank you for taking the time to share your answers. If we have additional questions in the future, may we contact you again? Y/N

Survey taker observations:

- Is person & story interesting, potentially worth capturing more of the story?
- Would person be inclined share more details?
- Anything else of note to think about or pursue?

Front cover images (clockwise from top left):

Paddlewheel-Peoplewheel

Artists Steve Bougie and Richard Fuller created a stained glass piece installation in a chain link fence.

Photo by Peter Haakon Thompson

Map the Ave

Sam Carlsen painted a neighborhood map on a parking lot that participants used to locate themselves in relation to Hamline Station.

Photo by Sam Carlsen

Bangkok Thai Mural

Troy King, Emily Stover and Mike Fitzsimmons stenciled a mural of King Rama V and other decorative elements for Bangkok Thai Restaurant.

Photo by Peter Haakon Thompson

Aristophanes' 'The Frogs'

Inspired by their Frogtown Neighborhood surroundings, artists Luke Weber, Jennifer Harrington, and Cassia Rose Harder (The Gonzo Group Theatre) put on a production of a Greek comedy in a parking lot.

Photo by Peter Haakon Thompson

Table during Irrigate Placemaking Workshop

Photo by Irrigate

Relight the Victoria

Artist Nick Clausen filmed the InyAsian Dance Theater performing traditional dances and then projected the video on the windows of the vacant Victoria Theater along University Avenue.

Photo by Irrigate

Page 8 images (clockwise from top left):

Midway on My Mind

A Poetic Walking tour by punk poet Paul Dickinson and historian Aleah Vinick about gentrification and car culture on University, with a few historical details along the way to support and enhance Paul's stories.

Photo by Alex Roob

Color Constellation

Artist Tara Fahey worked with Cycles for Change to engage youth in painting and collaging on trapezoidal plywood pieces, using something that was inspiring to them as a starting point for the images they created.

Photo by the Tara Fahey

Gordon Parks Neighborhood Postal Service

The GPNPS worked with faculty and students at Gordon Parks High School to create a neighborhood postal service with the goal of bringing people in the neighborhood together through handwritten postcards.

Photo by Alex Roob

Art Heals the Soul

Artist Kao Lee Thao painted live and allowed the community to be a part of her artwork. There were supply of acrylic paints, paint brushes and a large blank canvas. Artist Elisabeth Thao provided individual sit down, 7-minute conversations with food, exploring life, love, spirituality and joy.

Photo by Anita Sadler

Happy Cabaret

Happy Cabaret artists used their variety show to attract new audiences to the grand re-opening of Lao Family Thai Restaurant.

Photo by Alex Roob

Social Mobility

In collaboration with nonprofit organizations Catholic Charities and College Possible, artists Jade Hoyer and Ali Parsons facilitated workshops on placemaking and art and activism for youth participants in the College Possible program.

Photo by the artists

Seton Center Mural

Kathy Mellin Grubbs, a mosaic muralist, led participants through the creative process of bringing a mural into being at the intersection of University Avenue and Syndicate Avenue.

Photo by Kathy Mellin Grubbs

Cornbread and Friends

Artist Arminta Wilson interviewed local music luminary, Cornbread Harris, about the father of Minnesota rock and roll, Augie Garcia. The interview was an event at Homi Mexican Restaurant and was taped for later broadcast on cable access.

Photo by Alan Skamser-O'Neil

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