

## **Summary Observations**

### **Initial Purpose**

1. Provide cultural, commercial and civic benefits to Kansans and beyond in a cost-effective manner by stimulating a statewide dialogue and statewide networking among leaders who represent cultural, commercial and civic resources in Kansas.
2. Inform that dialogue and networking with the most useful experience, information and knowledge available in the nation.
3. Identify the public benefits that can be produced from a fully integrated relationship between cultural, commercial and civic resources.
  - Identify the basic information and understanding of trends critical to producing and maximizing these benefits.
  - Identify the competencies – what people need to know and be able to do – in order to produce and maximize these benefits.
4. Outline a program of leadership and learning activities that can be delivered around Kansas and potentially beyond Kansas to share what is learned from the Summit about how to produce the greatest public benefits from a fully integrated relationship between cultural, commercial and civic resources.

### **Keynote and Roundtable Topics**

1. The Arts and Creative Placemaking: the roles they play in enhancing quality of life to develop and grow communities, attract and retain talent, and strengthen local culture and identity.
2. Revitalizing/Strengthening Your Community through the Arts: an internal look at communities and regions examining topics such as main street revitalization, neighborhood revitalization, creative districts, arts integration as a resource to achieve economic and community goals in arenas from public safety to education, health and life-long learning.
3. Using the Arts to Attract Businesses, Talent and Tourists: marketing communities via the arts and their quality of life, practical ways to communicate how creative placemaking is working to make a community a better place to live, work, invest, make friends and build a family.
4. Cultivating Artists and the Creative Industries: the skills and knowledge that help artists make a living and do excellent work; the professional development and support strategies that will help arts organizations and creative industries succeed with great products, engaging experiences, effective marketing and a healthy balance sheet; strategies for public and private sector investors to get the greatest return on investment.

### **Potential follow up**

1. Complete design of leadership and learning program activities.
2. Review CAIC programs and grants offerings in the context of what has been learned from the Summit and the completion of the design of the leadership and learning activities.
3. The leadership and learning program following the Summit might take the form of a series of workshops providing a variety of skills and knowledge delivered around the state over a year or two. Every 6 months or so, a basic orientation to the whole program might be scheduled, so there would be a path to participating for people who did not attend the Roundtable.

### **Themes, Observations, and Recommendations**

1. What united people was the “Placemaking” concept: that artistic skills, knowledge, learning and experience are valuable components of all aspects of community improvement. (See Jamie Bennett’s matrix for list of these aspects plus military plus creative aging.)
2. Resources are needed, especially in rural environments, for building skills and sharing models, project how-to’s and case studies.
3. Rural communities have unique needs related to their limited diversity of local resources and distance from others. Rural environments call for regional approaches. Participants greatly appreciated rural examples, expertise and perspectives.
4. Statewide models of programs to develop networking of artists and community development professionals around creative placemaking skills and knowledge include Utah and Colorado Change Leaders programs. (Other models may be available from NASAA.) These networks include regular communication, resource sharing from beyond the group, resource sharing from within the group, factual information and research (what would it help us to know?), convenings at which there is a knowledge/experience sharing agenda and a learning, skill building and leadership agenda.
5. Arts funding is not the same as arts employment. Look beyond arts funders to programs that result in the payment of people who use artistic skills and knowledge.
6. What is needed is a two-way street of training artists to work in various placemaking and community development contexts as well as reaching out to business leaders, civic leaders, entrepreneurs, bankers and others who need to understand how they can benefit and profit from employing the skills of artistic workers and arts organizations.

7. KCAIC is challenged in terms of the human resources to continue this leadership development work. Follow up leadership and management may need to be delegated to participants from around the state, to contracts with consultants, or to engagement of service organizations. Possibly follow up with Mid-America Arts Alliance for single-state or regional approach, or with Local Investment Support Corporation (LISC).
8. Would be useful to identify examples of communities in which the local government funds (a) arts activities and (b) activities that employ people to use artistic and other creative skills.
9. Story telling is a common theme in placemaking and opens opportunities for arts and humanities collaborations, support from both arts and humanities funders.
10. Possible multi-track professional development system: one track for communities that have a staffed local arts agency, whether government or not-for-profit. Another track for communities where artists and arts organizations work with each other on projects or as an interest group, but do not have paid staff. Another for communities in which artists and arts groups do not yet operate together as an arts coalition. Learning might be more effective if leaders in these different situations are grouped separately; they are ready and resourced for different things.
11. In most states, this is a critical time that will impact arts education for years because states are crafting with public input their Every Student Succeeds Act (ESSA) state plans for the use of federal funds and submitting them to the U.S. Department of Education for approval. There are several funding categories in the Act that allow for grant funds to support education in the arts. Full information of the opportunities and how states are taking advantage of them is available from the Arts Education Partnership website and staff.
12. Would be useful to develop a site to share examples and case studies of creative placemaking, examples such as: <https://www.citylab.com/design/2013/01/3-examples-powerful-placemaking/4329/>

--- Jonathan Katz, Consultant and Facilitator 12/14/2017