The Center for Community Innovation
and
The Department of Theater, Dance, & Performance Studies

Arts, Neighborhoods, and Social Practice:
The arts as integral to processes of urban community revitalization and civic engagement

Friday, January 25th, 2008
9am-5:30pm
Tan Oak Room, Martin Luther King Student Union
University of California, Berkeley

Art and artists have come to be seen as catalysts for neighborhood change, both positive and negative. This symposium is part of a larger endeavor at UC-Berkeley that seeks to construct a multi-disciplinary understanding of the arts as integral to processes of community revitalization and civic engagement, in the Bay Area, nationally and internationally. Over the day, we will examine what creative venues mean for neighborhood identity from the perspective of community-based arts organizations, neighborhood advocates, funders and the artists themselves. The symposium will explore the roles that arts and cultural activities can play in neighborhood improvement and community-building. Do arts organizations inevitably lead to the destabilization of neighborhoods, or can certain types of organizations foster community stability? How can the arts reshape community perceptions? How might the arts as social practices be better integrated into neighborhood fabric?

This symposium brings together a variety of professionals, foundation administrators, philanthropists, policymakers, scholars, graduate students, artists, and others who are interested in thinking together about our key questions.

CONFERENCE NOTES

8-8:30am Registration and coffee

9-9:10 Welcome

Janet Broughton, Dean of Arts and Humanities (http://ls.berkeley.edu/)
- Today’s discussion re: cohesion, conflict, and economic impact
- Issues of great importance to every neighborhood
- Interested in how humanities intersect with the public world, conference explores this vivid connection which needs to be better understood

Harrison Fraker, Dean of the College of Environmental Design (http://www.ced.berkeley.edu/)
- Arts have been important in his personal life
- Witnessed migration of arts communities in New York City
- Art as community process can remake community, give it an identity
- How can we honor artistic creativity and enable them to stay?
- Here it becomes a planning question. Artists are agents of change, why should they have to lose (by being pushed out)?
- How does art in community create community and identity?
- How can we enable artists to recapture their role?
What should public process be to give artists access to patron-like support (as in Renaissance Florence)?

9:10-10:10  
**The arts and neighborhood revitalization: a framing conversation**  
*Shannon Jackson*, Chair, Department of Theater, Dance and Performance and Professor of Rhetoric with  
*Karen Chapple*, Professor of City and Regional Planning and Theodore Bo and Doris Lee Chair

**Key Topics**

1. Framing the discussion  
   a. History/roots  
   b. Concerns and questions  
2. Audience Development  
3. Idea of Vulnerability of Artists and Neighborhoods  
4. Human Capital

1. a. History/Roots

*Shannon Jackson*, DTDPS  
Notion of Neighborhood, Arts and Social Reform  
- Did research on Hull House in Chicago (settlement house); social reform movement that had a particular spatial neighborhood commitment  
- ethic of moving into a neighborhood and committing one’s life spatially, materially, ethically to that place  
- Interested in role of arts and performance in social reform  
- What does it mean to sustain social causes while sustaining the arts?  
- What would happen if Hull House emerged now? Who would be able to study it – when we are all so specialized in our disciplines?  
- We need to learn to speak each other’s languages and communicate across department lines, overcome some of the blind-spots that our disciplines have created, tap into range of multiple intelligences

*Karen Chapple*, DCRP  
History of Arts and Social Reform in Planning Profession  
- Early 20th-century efforts to address the problems created by the Industrial City; movements to “uplift”  
- Art making and social reform were integrated in the Hull House model  
- City Planning didn’t have that integration  
- Planning profession started in a fragmented way: Social reformers, Progressives, City Beautiful Movement  
- Tension between different groups: civic enterprise vs. social reform  
- Civic group was concerned with uplifting city residents – not social reform; social reformers were intervening differently  
- Technocratic planning paradigm was adopted, social agenda abandoned  
- Planning became about curing, “fixing” what’s wrong (Enlightenment ideas, rational language of surgery)  
- Idea of replicating best practices, search for measurable outcomes  
- Two dimensional representations instead of 3d lived experience  
- Planners have difficulty seeing the arts as integral to the planning process
Why shouldn’t workforce development include the arts?

1. b. Concerns and questions

Shannon Jackson, DTDPS
Concerns about conjunction of arts and community
- How do different fields understand the conjunction of arts and community?
- There are places that resist the conjunction between arts and community; we need to understand these places better
- Common concerns about conjunction of arts and community include:
  - Are arts projects concerned with the social of a lesser quality? Does the social compromise the aesthetic?
  - Community projects that seek to address a particular community, do they reinforce only that particular community’s worldview?
  - Does arts and community collaboration risk neutralizing arts’ capacity to provoke questions?
  - Where do we see the conjunction between arts and community happening?

Karen Chapple, DCRP
Concern about instrumentalization of neighborhoods, commodification via “arts districts”
- Role of artists and developers?
- Part of planners’ toolkit: the multiplier, idea that you can measure economic impact
- Neighborhood concept as “abject space”, with no people around, can be problematic
- Idea of radical individualism as sellable
- Tradition and anti-tradition as arm of power structure, arts district begins to establish both the formal and the informal, begins to be commercialized
- Planners and policy makers are implicit in fostering commodification; drawing regions’ “gaze” onto the arts district
- “Gentrification” vs. “Revitalization”?
- How could art be more rooted in place?

2. Audience Development

Shannon Jackson, DTDPS
- What does term mean, what are its associations?
- Does it mean attracting more people? Changing attitudes and behaviors of those who receive art? Or is it more than changing audience members, but changing the institutions that want audiences?
- Where does audience come from (next door, down the road, need for parking)?
- At what scale do we imagine community connections?
  - What might it mean to support arts institutions across different neighborhoods?
  - Important to think geographically about arts audiences and arts spaces
  - “Audience” can have passive connotation but there are a variety of ways of participating in arts organizations
  - Important to think about audience development as participant development
  - What kinds of facilities are necessary to sustain different types of arts participation, multiple types of social interaction?
  - What are the social constraints that keep people from gathering at all?

Karen Chapple, DCRP
- Neighborhood lens forces us to rethink idea of audience development
- Start with neighborhood as unit of analysis, not audience:
  - Who’s producing art in a neighborhood?
  - How do people construct their neighborhood, make their space work for them?
Local residents are creating their own meanings, reinforcing their own contexts, often it is the most diverse places that defy homogenization.

There’s also an artist side, e.g. Village Bottoms: artists creating a room FOR the community – different paradigm for audience development.

3. Vulnerability of Artists and Neighborhoods

**Shannon Jackson, DTDPS**
- What are the vulnerabilities of artists?
- What does it mean to tell the artists (who often don’t have health insurance) that they have a responsibility towards the community at times of public cutbacks?
- Example: Shannon Flattery as civic activist, running rehearsals, running after school program, attending civic meetings
- Initiatives to sustain artists that are tagged with responsibility of sustaining communities?
- What does it mean to be glue of different social sectors (and sustain that glue)?
- What can we do to make sure that staying in one’s neighborhood is a viable option for artists?

**Karen Chapple, DCRP**
- Question for planners: what can we do?
- Create the conditions for information to flow across groups
- Social networks, importance of “bridging ties:” connections with people from different social groups, serendipitous weak ties
- 23rd and Telegraph: closed network of artists that reaches out to regional/national artist community. If local networks of artists and community developers intersected better, would there be more stability for the neighborhood?
- Instead, they are paving the way for commodification of the neighborhood
- Village Bottoms: powerful networks within the community
- Literature about arts and neighborhoods missing theory of capital

4. Human Capital

**Shannon Jackson, DTDPS**
- What does it means to cultivate the conjunction between artists and neighborhoods institutionally and professionally?
- What kinds of programs around the country need to be sustained?
- How are artists/students trained?

**Karen Chapple, DCRP**
- What kinds of collaborations can UC Berkeley foster?
- Need to train students, city leaders, and funders in dynamics of arts and neighborhoods
- There are programs to intervene, e.g. zoning ordinances, rent matching programs, first-time home buying for artists, but they haven’t been truly linked to vulnerable neighborhoods in relation to the arts
- Need to re-think planning practices in relation to the arts
- Need to re-think human capital development
- Creation of art as part of work readiness? Why isn’t it part of workforce development?

10:10-10:30 Break

10:30-12:15 Community arts: what are the tensions for artists expected to build community and revitalize?

*Moderator: Professor Shannon Jackson*
Key Questions:
- How does your organization differentiate between community practice and arts practice?
- Has your organization changed in response to new social demands?
- Is it appropriate to ask artists to carry the burden of bettering the social?
- Have you or others in your sphere needed to re-skill to respond artistically at the community level? What kind of training in the arts could benefit aspiring social workers, planners?

Presenters:

1. Deborah Cullinan, Executive Director, Intersection for the Arts, San Francisco (www.theintersection.org)

Short clip: Prison Play

Key Points:
- Do we differentiate between community and art practice? And is it appropriate to ask artists to take on the burden of “helping” the community
- CLIP: The world premiere of new play by Philip Kongatonga (sp?)
  - Play as example of program that integrates community practice, arts practice, and civic practice – cultural democracy in action
  - Intersection believes in concept of cultural institutions as civic institutions, with deep connections to communities around them; idea that arts and community are integrated
  - Intersection thinks of “civic” practice rather than “arts” vs. “community” practice
  - Artists have power to bring together broad communities to discuss difficult issues
  - Artists must be valued for their critical contributions to society; art for art’s sake better the social, is not a burden
  - Artists are not mandated to be teachers or activists, rather, cultural institutions that receive public or private support have responsibility to better the social
  - Dual role of arts institutions: need to make art but can also create cultural space where people come together to look at issues in different ways
  - PROCESS of art making is hugely underutilized, need to emphasize the creative process
  - Art has to come first – concentrate on what is most important for artist and artistic process, other (social) benefits will follow
  - Importance of building community partnerships
  - Importance of open-door policy as a community space
  - Organization is part of the neighborhood – cares about the churches, neighbors, community groups, businesses, etc.

2. Bill Cleveland, Founder and Director, Center for the Study of Art and Community, Bainbridge (http://www.artandcommunity.com/)

See Power Point and link:
http://www.communityarts.net/readingroom/archivefiles/2002/05/mapping_the_fie.php

Key Question:
- How do the arts contribute to the development of caring and capable communities?
- Note bias: cultural practice is intrinsic to community practice
a. Definitions:

- **Community** – Groups of people with common interests defined by place, tradition, intention, or spirit
- **The Arts** – Activities or outcomes related to the visual, performing, literary, or media arts
- **Art** – A revelation of the human soul (Allende)
- **Arts-based community development** – Arts-centered activity contributing to the sustained advancement of human dignity, health, and productivity in a community

b. Ecology of arts-based community development

- See Power Point Presentation Diagram
- → Intersecting realms of social services, education, advocacy/politics

c. Center for the Study of Art and Communities

- [www.communityarts.net](http://www.communityarts.net) -- Linda Frye Burnam
- How do U.S.-based arts organizations/programs have a sizeable impact on their communities?
- Key issues/goals: Respect, accountability, sustainability, excellence, learning

Program Examples:

- Village of Arts and Humanities (respect)
- CityKids, youth advocacy program in NYC (accountability: training should be about clarifying why you – the artist – are at work)
- Sometimes communities you’re working in will question why you are there
- Training needed: to be able to clarify and communicate why you are in the community
- Funders are accountable to communities, boards, etc – food chain of accountability
- Elders Share the Arts (sustainability)
- Need for sustained engagement
- Arts in Corrections (excellence)
  - Community artists who understand what you have to do when someone gets up in your class: "you are an artist, get up and prove it."

3. **CK Ladzekpo**, Faculty Councilperson, East Bay Center for the Performing Arts, Richmond and Instructor, Music Department, UC-Berkeley ([http://www.eastbaycenter.org/](http://www.eastbaycenter.org/))

a. Origins/History of East Bay Music Center

- Started with idea: Why don’t we get together and get kids off the street to learn music?
- Maybe we will be able to reduce some of the violence in the street in Richmond (after assassination of MLK Jr.)
- Center as refuge – protection from the outside world
- Art as vehicle for social reconciliation and social change
- Art is integrated into the community; you don’t call yourself an artist - it is part of your life. When you make art, you are not an artist but a citizen. Community uses art to survive.

b. Importance of creating program that the community can take ownership of

- Challenge: How to get community involved
- Idea to combine skills inherent in community in programs
- Civic engagement component: kids perform in community setting


a. Organization Overview/Goals
- Creation of community and participation, engage people to have initial contact with organization but also with each other
- Space and building key to giving people sense of home, to welcoming community
- How can we work to make a place where people feel home? Proximity and exposure
- Space and building is key to sense of home, congregating place
- School/classes big element of engaging community
- Challenge: not in great neighborhood, fear of place, how to bring in people?
- Gorilla marketing key in neighborhood development, 10-block radius
- Noise issues and neighbor complaints, cultural differences
- Seek to be inclusive
- Arts institution has obligation to respect ‘sanctity of the artist’ and support artists in every possible way and connect them with the community, without sacrificing the integrity of the art

OPEN DISCUSSION NOTES

Comment:
Tension: Arts and neighborhoods notion of creating communities of interest, but in neighborhoods, it is essential to create communities of place; interest in sustaining sense of place. How do we embrace our space, but also become more than our space?

Comment:
Recommendation for arts organizations: to articulate the relationship between your organization and space and the community more clearly, e.g. on websites and in print materials, rather than foregrounding programs
DC: challenge of navigating different messages that organization wants to send to public, what vocabulary (in marketing etc) must we use to communicate what we do?
BC: tension between place and interest leads to meaning

Question:
Role of historic preservations: Examples of older buildings that organizations have used for their programming? Where have older buildings been re-imagined?

Question:
What are long-term prospects for arts organizations to work in public schools? Do arts organizations/artists have responsibility to be present in schools? Whose responsibility is it to teach arts in the schools as funding is pulled back? Lack of funding and inadequate facilities in the schools provide many challenges to being effective.
DC: Intersection for the Arts has plan to begin to adopt schools; continue to invest in long-term relationship with the block they're on
KO: Challenge: Lack of funding and access to facilities/space
CKL: Importance of space for programming; budget cuts, challenge to get the arts into school curriculum, staff shortages

Question (Hewlett Foundation):
What are the 1-3 critical and important elements that have made you successful so far, and what have been your key obstacles (besides lack of funding)?
DC: Elements important to success:
- Bringing back institution that was near closing down 13 years ago by embracing neighborhood, decided that arts and surrounding community went together
- Vision driven by as many people as possible, not one person/leader alone
- Idea of relationships, e.g. interns who run the place on day-to-day basis, neighborhood restaurants, community partners, etc – these relationships are key to organization’s success
- Fundraising to make improvements to place

KO: Key to success:
- Strong and visionary leadership
- Purchase of building and business acumen
- Creation of community

Obstacles:
- Recognition and public awareness
- Earned income

CK: Key to success: leadership; teachers from different cultures and representing different art forms;
Feeding hungry children that come to school
BC: Successful programs have visionary leadership but also value the resource of creative reflection. When vulnerable, you become conservative in your instinct to protect what is fragile. Management – visionary leadership – is essential.

Comment (Hewlitt): Foundation is pleased to invest in cultural facilities (e.g. $1 million+ to East Bay Center), committed to sustaining and creating new arts spaces. Hewlitt support is enabling creation of more than 750,000 sf of arts space.

Question (LISK): Experience of arts organization reaching out to other community groups?
DC: Need to fulfill mission as arts organization first

12:15-1:15pm Lunch served by Café Valparaíso, La Peña

1:15-2:15 Keynotes: What can the arts do for neighborhoods and what can neighborhoods do for arts?

Presenters:
1. Arlene Goldbard, Organizational and Cultural Development Consultant, and Author
   (http://arlenegoldbard.com)

See web for full text

Arts, Neighborhoods and Social Practice
- Reference to Michael Pollan – In Defense of Food
- “Need to understand culture as we revitalize neighborhoods”
- There cannot be meaningful community development without culture
- Economic development – to stimulate flow of capital
- Community cultural development – to stimulate flow of cultural capital and resources, artists and organizers help people use their skills to develop their culture; to build collective capacity
- Community cultural development can be compared to economic development
- Just as communities lack economic infrastructure, they may lack cultural infrastructure
- Cultural work to be integral to community development
- How do we transform proximity into community?
- Valid interventions? Nature of meaningful, effective cultural development work?
  - Engage the whole person, community, etc.
  - Use inherited cultural values to encourage citizenship
  - Promote active participation in community life
  - Help people create a commons with permeable, open space for lived equality
  - Support social imagination to help create new opportunity for everyone
  - We're on the cusp of this change, but there are obstacles
Obstacles:
- Too many funders interested in short-term results, but social results won’t be resolved quickly, not without major public and private investment
- Artists as class have no power to revitalize communities, there are market-obsessed artists, too
- Presence of artists neither creates nor prevents displacement
- Identity of artists almost irrelevant to process
- No universal validity for “arts stabilize neighborhoods” - some do and some don’t
- Influx of artists as correlation but not necessarily cause/effect
- Need for community artists/organizations, need innovators who share community values
- Our cultural inheritance teaches us what we need to know about how we create community
- “Share stories fearlessly, the art of social transformation is unstoppable”

2. Jan Cohen-Cruz, Professor and Director of Imagining America: Artists and Scholars in Public Life, Syracuse University (www.imaginingamerica.org)

Relationship between arts and middle-class development
How can artists contribute to neighborhood revitalization without side effects of gentrification? Who do artists partner with? Who benefits?

First case study: Powerpoint Presentation
Porch Cultural Organization, New Orleans
- Created after Hurricane Katrina
- Saw arts as way of strengthening ties to neighbors
- Neighborhood upkeep and rebuilding
- Porch model is neither gentrification nor incumbent upgrading
- Residents had lived there for varying lengths of time
- Invites participation from anyone
- Contemporary Social Aid and Pleasure Clubs follow tradition of traditional benevolent societies in providing range of social services to community
- “Theatre, that’s better than football.” – Ed Buckner
- Coming from outside is not necessarily bad or wrong – it’s about how you do it

Second case study: Powerpoint Presentation
Action Lab, Hunt’s Point neighborhood, South Bronx
- Artists facilitators
- Included creation of storefront gallery on main street
- Participatory art van set up at local park
- About exchange, dialogue, partnership
- Context for people to tell their stories about local issues, and bring together people with different perspective on Hunt’s Point
- Programs for seniors
- Move of the Fulton Fish Market – conversation in place of protest parade
- Affordability of Hunt’s Point?

Third Case study: Partnership with Colleges and Universities, Imagining America,
- About artists and scholars in public life
- Syracuse rust belt city, downtown is empty and desolate
- Connective corridor between Syracuse campus and downtown Syracuse
- Cultural sector as part of multi-sector plan to build upon and enhance existing sectors
- Important recognition: that art spills off the stage into community
- Art for art’s sake was not a retreat from community but from commercialism (R. Williams)
- Parades also about integrating art with everyday life
AUDIENCE QUESTIONS

Question: How to navigate tension between notion of artists’ altruism (contribute as much as you can) and notion of mutual benefit?
JCC: Doesn’t think of it as altruism, there always seems reason that compels artist to do work.

Question: Cultural infrastructure of a community? What do you mean by that and how do you inventory what that infrastructure is? How do we map what is there? What is the fullness of cultural citizenship?
AG: Refers to cultural planning chapter in her book. Notion of cultural citizenship (as opposed to political or economic citizenship). There are cultural indicators and ways of inventorying that have been written about, but also important is the notion of subjectivity; Fullness of cultural citizenship is denied.

Question: What about Nancy Cantor at Syracuse and her work on “The Creative Campus”?
JCC: Admirer of NC, a person who loves the arts; committed to joint efforts between university, residents, community to make a difference.

Comment:
It is important to bring critique of cultural development to the planning process.

Question/Comment:
Universities and their role as cultural centers/connection to cultural communities, e.g. university increasingly well-endowed and less diverse, but town very diverse. In the university system we have specialization, can obscure fact that when you get into a community, they may have an answer that is not based on what we learn in schools. Most people, in communities, don’t have problems with interdisciplinary work – it is natural – only when you get into University or funding agency does this type of thinking attract criticism.

Is the role of the intellectual and the university to teach about how to appreciate culture, or is there a different, more holistic possible approach? What is the responsibility of the university to the community it serves? Policy important, to insert culture back into community development, e.g. free library in each neighborhood. Every neighborhood should have this type of arts space. Sign of healthy community. Contribution of studies and intellectuals is important, but there has to be more listening to people in the community.

AG: Need to validate different ways of knowledge, not all knowledge is formal knowledge. Find ways to share resources from within university and outside community. University can be more of a learning partner, more than a teaching partner. People without a Ph.D. have as much to teach and can do that in a university setting.

2:15-2:30 Break

2:30-4:00 Investing in the arts, facilities and neighborhoods
Moderator: Professor Karen Chapple

Presenters:
1. Kelley Lindquist, President, Artspace, Minneapolis (http://www.artspaceusa.org/)
See Powerpoint
“Nonprofit real estate developer for the arts”
Mission: Create foster preserve affordable space for artists and arts organizations
Examples of Sample Projects: art spaces, old spaces that have been renovated, e.g. old gymnasium transformed into live/work spaces
  o Impact of artists’ activity in community around our buildings?
  o Interaction of non-artist community and artist community?
  o All spaces created are rentals
  o Artist housing as well as artist performing arts center
  o Art spaces are affordable – mission not to sell buildings, so as community around it changes, the Artspace community board won’t sell it
  o What are the criteria to get into one of these buildings? Everything is done to accommodate creative activity. Create space for artists. Market to artists. Need to show us that they have a body of work and are passionate about it, present portfolio.
  o Most projects funded by low-income housing tax credits, come with many requirements
  o Usually come with 40-50-year regulatory agreement mandating that they keep space affordable for artists, mission is that as land values around them go up, they don’t raise the rent

2. Susan Medak, Managing Director, Berkeley Repertory Theater, Berkeley (http://www.berkeleyrep.org/)
How should we define neighborhood arts facilities?
  o Neighborhood is often a euphemism for “underserved.” Rarely refers to a place where people live
  o Therefore ‘neighborhood’ is not a useful term
  o ANY arts organization that exists in any neighborhood is a neighborhood arts organization
  o Example of resident who used Lincoln Center as her neighborhood arts organization – it represented the best of what was available for her in New York City

What is the role of a neighborhood arts organization? What is the role of an informal or formal venue in the community?
  o Role of an arts organization in the community: to provide a place where people come together
  o We are a source of economic energy
  o Our venue is a point of destination because we have a clear identity. At “our absolute best, we are an emblem of our community aspirations,” help our community define who they are, be a source of community pride
  o About engagement, civic participation, critical thinking, aesthetic value
  o History of theater and community are intrinsically linked
    o Peace sign in front doors: “please don’t remain silent”
    o Intimacy and sense of sharing what is emblematic of its community
  o Issue of Gentrification
    o When we talk about civic engagement, we also talk about class, changes in class in different communities
    o Artists are sign of greater change that is already under way
    o Ambivalence about intervention in communities where artists are living. Should we preserve community in which individual artists are living? What does that mean? What are artists replacing? If we’re creating space for artists, who are we not creating spaces for?
    o As an arts administrator, SM thinks of neighborhood all the time –its boundaries and borders; but community is borderless
    o What is arts institution’s role in neighborhood? Isn’t that just about economics?
    o Or ask: what is an arts organization’s role in community?

3. Elena Serrano, Co-Founder, EastSide Arts Alliance and EastSide Cultural Center, Oakland (http://www.eastsidesartsalliance.com/)
Who East Side Arts Alliance is, History
Eclectic collection of arts groups, what bound them together was neighborhood Jazz Fest in San Antonio neighborhood
Wanted to create permanent space for neighborhood artists
Challenge: to buy a building that would be an arts space in perpetuity
After 7-year search, found building that served as ground floor cultural center, with two storefront rental spaces
Opened new building New Year’s Eve 2006
Idea of space where people come together, share stories, make art together
Diversity of neighborhood is its greatest strength
Wanted to help community create sense of unified voice and demand change in their neighborhood
Interested in building a base of power in this neighborhood and empowering people
Come together as a village and address global issues of where funding goes, economic injustice
Idea of formal/informal space, important to give community ownership of the space
Neighborhood stability: building base of power in neighborhood

Challenges:
Funding
East Side Cultural Center as Model of Sustainable Arts Space: Facility includes income and rental housing: half loan and half grant financing
Issue of speaking to different communities (Community/Funders)

4. Josh Simon, Director of Consulting & Grant Programs, Northern California Community Loan Fund, San Francisco (www.ncclf.org)
See Powerpoint Presentation

NCCLF Mission
Intersection of arts, health care, communication – how to assemble resources needed in neighborhood to effect long-lasting change
Cultural vitality as a way to look at neighborhood arts
What to do about facilities that have been abandoned?
Looking at portfolio of arts loans, how to fund mid-size theater facilities and what is impact? Public policy possibilities? Site possibilities that can have an impact?
What do we mean by “neighborhood impact”? See Urban Institute Study
As we allocate resources and funds for neighborhood building, how do we make sure that organizations have the programmatic capacity to operate? (“A building wraps the programs.”)

Arts Facility Mission?
Duality
Pursuit of artistic excellence, extraordinary piece of art
Community building – building healthy, sustainable relationships

How do arts facilities affect neighborhood stability?
Involvement in everyday life
Generate healthy social networks
Responsive to place/neighborhood through flexible programming etc.
Sustainable
It takes different organizational capacities to do each of the things above
What should focus of organization be?
Depending on facility, you can do different things
Organizational capacity building needed to accomplish different goals above, or focus on one (e.g. Artspace just on facilities, don’t create art)
When building facility/arts organization, it’s critical to have organizational structure to be able to carry each of above
How to make sure when looking at allocation of resources, funds for neighborhood building, that organizations have programmatic and organizational capacities?

Cultural Vitality Indicators
Pillar organizations (organizational and programmatic capacities)
Building wraps the programs – build building first to fill it with programs later is difficult, need to pay rent and utilities will compete with money needed to invest in programs

Conclusion
Incremental growth of facilities is important
Need to help organizations grow into “pillar” organizations
Strategic planning for facilities
Asset management facilities
Need to break out of traditional silos of funding
How to fold arts development into community development, and to bring together various funding sources to transform neighborhoods and connect dots among arts, education, etc.

4:15 – 4:30 PANEL/OPEN DISCUSSION

JS: Danger of “bing bang” approach
Asset management approach, start with smaller venue, build relationships, grow incrementally
Ford Foundation: Reduce poverty and injustice, not just about money and facilities but about personal resources and organizational capacity, need for leadership, know-how; important for arts organizations to explore ways to link with other organizations, e.g. LINK to connect arts organizations with non-profit housing developers

Comment:
Next symposium: think more about place-making?

Comment (artist):
Issue of gentrification, dilemma for artists who are looking for cheap housing, eventually gentrified out of neighborhood themselves. Public funding has been diverted from artist-run cultural spaces to central arts facilities; idea that artists can simply move into neighborhoods and NOT contribute to gentrification, could this be more addressed? Are projects merely paving the way for private real estate development? How could this be avoided?

Private development is more powerful economically and politically than groups of artists; public funding has been cut, former artist lofts were taken over by private real estate development. Happening in cities across the country.

ES: Striving to achieve ground-up economic development
Challenge is to engage neighborhood to figure out economic strategies, e.g. grocery stores, libraries, etc to support neighborhood the way it is now, help make neighborhood healthy. Arts center as hub, task is to take up economic structures.

SP:
Important: capacity to access low-interest loans
Reason that artists can’t control their destinies in communities is that they don’t have financial resources to stay in changing neighborhoods
Problem because there is no public policy on the arts in this country, arts continuously privatized; e.g. first-time homebuyer programs might help.

Audience comments
Where are resources of our society going? (“Build levies, not war”)
Place matters, architecture matters
Validity of Berkeley rep program, sense of permanence was transformed through architecture

4:00-4:30pm Wrap up
\textit{Shannon Jackson and Karen Chapple}

4:30-5:30 Reception