



**ARTPLACE**

**2019**

**ANNUAL**

**SUMMIT**

**ARTPLACE**

# WELCOME

Welcome to the ArtPlace 2019 Annual Summit in Jackson!

We're so glad you're here.

Since the first ArtPlace Summit in 2013, ArtPlace America has gathered a community of colleagues from the field of creative placemaking once a year to help foster connections among peers. This is our seventh and our second to last summit before our work culminates at the end of 2020. We are thrilled to be in Jackson this year, which gives us a culturally rich backdrop to hear from national and local leaders on some of the most pressing issues facing our communities and our field.

This year, sessions will run in five formats: **PLENARIES**, **SEMINARS**, **WORKSHOPS**, **PEER EXCHANGES**, and **BREAK ROOM**. Each format provides a different opportunity for learning and connecting—check out the following pages for more information on all the sessions.

What we've learned from past summits, is that our community takes seriously the radical act of gathering. We see this time together as a laboratory for new ideas and inspiration; a classroom for learning tools and techniques; and a space for reflecting, connecting, and caring for ourselves and others.

Please be sure to download the Guidebook App so you can see which rooms your sessions are in, and to find out more about each presenter. Use the hashtag **#ArtPlaceSummit** to share updates online.

At the end of our time together in Jackson, we hope you'll head home with fresh reflections on your work, a stronger network, and new ideas and tools to further your impact in your community.

We hope you enjoy the Summit!

— ArtPlace Team  
**#ArtPlaceSummit**

# AGENDA

## MON, May 20

12pm–4pm	<b>Registration</b> Westin
2pm–3:30pm	<b>Pre-Summit WORKSHOP</b> Defining Our Terms—the What and Why of Creative Placemaking Westin
3:30pm–4:30pm	<b>Happy Hour Gathering with Your SEMINAR Group</b> Westin
4:30pm–6pm	<b>Welcome PLENARY</b> Kickoff and Dinner Westin
6:15pm	<b>Depart for Jackson Medical Mall (JMM)</b> Shuttles provided—depart from lobby
7pm–8:30pm	<b>Public Event</b> Optimistic: Jackson Yesterday, Today, and Tomorrow JMM
8:30pm–9:30pm	<b>Reception and Art Fair</b> JMM
10pm	<b>Final shuttle leaves JMM</b>

### JACKSON FACT

The region that is now the city of Jackson was historically part of the large territory occupied by the Choctaw Nation, who inhabited the area for thousands of years before European colonization.

# AGENDA

## TUE, May 21

8am–9:30am	<b>Breakfast PLENARY</b> Our Stories, Our Places Westin
9:30am–10am	<b>Break</b> Transition to Jackson Convention Center (JCC)
10am–11:30am	<b>SEMINARS — SESSION I</b> Cooperation and Communion, Groups 1–6 <b>WORKSHOPS</b> Select your session onsite, Groups 7–12 JCC
11:40am–12:30pm	<b>BREAK ROOM / PEER EXCHANGES</b> All Groups; select your session onsite First come, first served, JCC
12:30pm–1:30pm	<b>Lunch / BREAK ROOM</b> JCC
1:30pm–2:20pm	<b>BREAK ROOM / PEER EXCHANGES</b> All Groups; select your session onsite First come, first served, JCC
2:30pm–4pm	<b>SEMINARS — SESSION I</b> Cooperation and Communion, Groups 7–12 <b>WORKSHOPS (Repeated)</b> Select your session onsite, Groups 1–6 JCC
4pm–4:30pm	<b>Break</b> Transition to Westin
4:30pm–5:30pm	<b>PLENARY</b> Land, Race, and Community Futures Westin
5:30pm–7pm	<b>Break</b>
7pm–9:30pm	<b>BBQ and Blues at the Museum</b> Mississippi Museum of Art

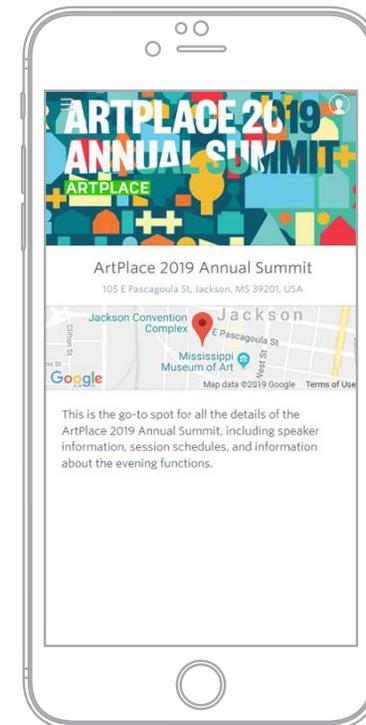
<b>8am–9am</b>	<b>Breakfast PLENARY</b> Food Systems Transformation through Arts and Culture Westin
<b>9am–9:30am</b>	<b>Break</b> Transition to JCC
<b>9:30am–10:30am</b>	<b>SEMINARS — SESSION II</b> Nourishment and the Gift, Groups 1–6  <b>WORKSHOPS</b> Select your session onsite, Groups 7–12 JCC
<b>10:30am–10:45am</b>	<b>Break</b>
<b>10:45am–11:45am</b>	<b>SEMINARS — SESSION II</b> Nourishment and the Gift, Groups 7–12  <b>WORKSHOPS (Repeated)</b> Select your session onsite, Groups 1–6 JCC
<b>11:45am–12pm</b>	<b>Break</b> Transition to Westin
<b>12pm–1pm</b>	<b>Closing PLENARY</b> History, Truth, and the Search for Common Ground Westin
<b>1pm</b>	<b>Summit Concludes</b>

**JACKSON FACT**  
Jackson, officially the City of Jackson, is the capital and most populous city of the U.S. state of Mississippi.

For the most up-to-date information on the summit, follow these simple steps to download our app!

- 1 Navigate to your smartphone’s app store.
- 2 Download “Guidebook.”
- 3 Log in or create an account.
- 4 Search for “ArtPlace.” You’ll find our event app under “ArtPlace 2019 Annual Summit.”

We’ll be using the app throughout the summit to navigate the hotel, clarify your track’s next session, share updates, and network among participants.



# PLENARIES

## Ideas and Inspiration

Leading voices address some of our most pressing topics. Hear from leaders who are working across the country to confront key community issues and move the field of creative placemaking forward.

### MON, May 20

#### Welcome Kickoff and Dinner

Join us in opening the ArtPlace 2019 Annual Summit! Members of the Mississippi Band of Choctaw Indians will kick things off honoring and acquainting us with the land we're on. ArtPlace Executive Director Jamie Bennett and Primus Wheeler, Executive Director of the Jackson Medical Mall Foundation, will introduce the Summit over a dinner plenary session that will ground us in all that's to come in the context of Jackson's culture, its land, and its community.

#### Optimistic: Jackson Yesterday, Today, and Tomorrow

Performances, conversations, and storytelling dive into the past, present, and future of Jackson, Mississippi. Dr. Robert Blaine, Chief Administrative Officer of Jackson, and Rip Rapson, President and CEO of The Kresge Foundation, explore the roles of philanthropy and municipal leadership in centering arts and culture as part of a sustainable dignity economy. Storyteller Diane Williams explores the local life and legacies. Representatives from the

Jackson Medical Mall demonstrate how they are integrating arts and culture into community health. Jackson artists DJ Java, Deep Seedz hip-hop collective, and acclaimed choir SING! Jackson energize and uplift the gathering. Mahalia Wright emcees. Stay for the reception catered by Chef Nick Wallace and a local artist fair!

### TUE, May 21

#### Our Stories, Our Places

Our stories are tools—they help us process the world around us, shape decision-making, share information, hand down values, and enshrine legacies. Our stories define us, and they also change us and our communities. Experience how we as individuals and communities shape our own stories, and how these stories can help make meaning as we make critical decisions about the future of our communities.

#### Land, Race, and Community Futures

The means by which land is acquired, apportioned, controlled, owned, and preserved in this country have embedded within them our national

legacies of racism. Land and race are historically intertwined in this country. Meet artists whose practices seek to reconfigure these disparities that have existed historically and hear the ways in which they are radically reimagining land control in their communities. Learn how to challenge the historical relationship between land and race through cooperatives, land trusts, banks, vacant lot possession, and other tactics.

### WED, May 22

#### Food Systems Transformation through Arts and Culture

Join us to consider how we can envision, design, and actualize more equitable food systems and greater food sovereignty within rural, urban, and tribal communities. What are the possibilities for agricultural, food, and culinary enterprises to drive economic opportunity and support creative communities of belonging? Activists and artists whose work is inspiring place-based and equitable transformations will share the secrets of their work.

#### History, Truth, and the Search for Common Ground

How can the complicated history of a place be preserved in all its aspects, positive and negative? Mississippi's complex history is adorned with stories both tragic and beautiful, horrifying and inspiring. What are the tools and tactics we can employ to honor the whole truth, without letting one side distort the other? As we search in the United States

for common ground, how will rural America and Indian country lead the way? Introduction by Lori Pourier and keynote address by Carlton Turner.

#### JACKSON FACT

The settlement on the Pearl River that gave birth to Jackson was first called LeFleur's Bluff, named for a French-Canadian trader who had founded a trading post on the site. In 1821, four years after Mississippi achieved statehood, the state legislature decided to erect its capital city at this strategic locale. Lawmakers also chose to name the city after General Andrew Jackson, who had become a national hero by defeating British forces at the Battle of New Orleans, the final skirmish of the War of 1812.

# SEMINARS

## Connecting and Reflecting

Designed by The Aspen Institute

Join a small group of peers each day during the Summit — your community within the community — for a chance to step back from day-to-day concerns and reflect collectively on the core values of our work. What do we believe, and why do we believe it? Why do we do what we do? Share your experiences and questions and learn by listening to the insights of colleagues from around the country.

## What to Expect in a Seminar Discussion

Welcome to Seminars at the ArtPlace Summit. What does a good society look like, and what is our role in helping create it? The Aspen Institute has crafted a special program for the ArtPlace Summit with the aim of deepening our reflection, synthesizing what we learn in other sessions, and forging unbreakable connections among us.

The short readings on the following pages will provide the starting point for our discussions. Seminars are reflective explorations in which we engage both head and heart. The aim is not to teach or persuade, but explore the contours of our inner personal and professional lives through a collaborative journey. There are no right or wrong answers — the seminar is not a class but a laboratory of ideas, experiences, and values in which conversation and mutual engagement lead the way.

**Be sure to bring this book of readings with you to each seminar session — we will refer to them frequently in our discussions.**

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**MON, May 20**

**Pre-Summit Happy Hour Gathering**

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**TUE, May 21**

**Session I: Cooperation and Communion**

Mary Oliver, *Gratitude*

Louise Erdrich, *Revival Road* (excerpt)

Margaret Walker, *For My People*

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**WED, May 22**

**Session II: Nourishment and the Gift**

Jesmyn Ward, *Sing, Unburied, Sing* (excerpt)

Lewis Hyde, *The Gift* (excerpt)

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This anthology has been prepared in draft form for use in a special seminar, subject to periodic revision. The materials are for the exclusive use of participants enrolled in the seminar and may not be reproduced. Each reader is cautioned to respect the full copyright protection of all material in this volume. Additional information about the seminar and this volume is available from The Aspen Institute, 2300 N St NW #700, Washington, DC 20037; 202-341-7803.

## Gratitude

By Mary Oliver

*What did you notice?*

5 The dew-snail;  
the low-flying sparrow;  
the bat, on the wind, in the dark;  
big-chested geese, in the V of sleekest performance;  
the soft toad, patient in the hot sand;  
the sweet-hungry ants;  
10 the uproar of mice in the empty house;  
the tin music of the cricket's body;  
the blouse of the goldenrod.

*What did you hear?*

15 The thrush greeting the morning;  
the little bluebirds in their hot box;  
the salty talk of the wren,  
then the deep cup of the hour of silence.

20 *When did you admire?*

The oaks, letting down their dark and hairy fruit;  
the carrot, rising in its elongated waist;  
the onion, sheet after sheet, curved inward to the pale green  
25 wand;  
at the end of summer the brassy dust, the almost  
liquid beauty of the flowers;  
then the ferns, scrawned black by the frost.

30 *What astonished you?*

The swallows making their dip and turn over the water.  
What would you like to see again?  
My dog: her energy and exuberance, her willingness,  
35 her language beyond all nimbleness of tongue,

her recklessness, her loyalty, her sweetness,  
her strong legs, her curled black lip, her snap.

*What was most tender?*

5 Queen Anne's lace, with its parsnip root;  
the everlasting in its bonnets of wool;  
the kinks and turns of the tupelo's body;  
the tall, blank banks of sand;  
10 the clam, clamped down.

*What was most wonderful?*

15 The sea, and its wide shoulders;  
the sea and its triangles;  
the sea lying back on its long athlete's spine.

*What did you think was happening?*

20 The green beast of the hummingbird;  
the eye of the pond;  
the wet face of the lily;  
the bright, puckered knee of the broken oak;  
the red tulip of the fox's mouth;  
25 the up-swing, the down-pour, the frayed sleeve of the first snow —  
so the gods shake us from our sleep.

# SEMINARS — TUE, May 21, SESSION I

## Revival Road (excerpt)

By Louise Erdrich

Whenever you leave cleared land, when you step from some place carved out, plowed, or traced by a human and pass into the woods, you must leave something of yourself behind. It is that sudden loss, I think, even more than the difficulty of walking through under-  
5 growth, that keeps people firmly fixed to paths. In the woods, there is no right way to go, of course, no trail to follow but the law of growth. You must leave behind the notion that things are right. Just look around you. Here is the way things are. Twisted, fallen, split at the root. What grows best does so at the expense of what's beneath.  
10 A white birch feeds on the pulp of an old hemlock and supports the grapevine that will slowly throttle it. In the dead wood of another tree grow fungi black as devil's hooves. Overhead the canopy, tall pines that whistle and shudder and choke off light from their own lower branches.

# COOPERATION and COMMUNION

## For My People

By Margaret Walker

For my people everywhere singing their slave songs repeatedly: their dirges and their ditties and their blues and jubilees, praying their prayers nightly to an unknown god, bending their knees humbly to an  
5 unseen power;

For my people lending their strength to the years, to the gone years and the now years and the maybe years, washing ironing cooking scrubbing sewing mending hoeing plowing digging planting pruning patching dragging along never gaining never reaping never knowing and never understanding;  
10

For my playmates in the clay and dust and sand of Alabama backyards playing baptizing and preaching and doctor and jail and soldier and school and mama and cooking and playhouse and concert and store and hair and Miss Choomby and company;  
15

For the cramped bewildered years we went to school to learn to know the reasons why and the answers to and the people who and the places where and the days when, in memory of the bitter hours when we discovered we were black and poor and small and different and nobody cared and nobody wondered and nobody understood;  
20 25

For the boys and girls who grew in spite of these things to be man and woman, to laugh and dance and sing and play and drink their wine and religion and success, to marry their playmates and bear children and then die of consumption and anemia and lynching;  
30

## For My People (cont.)

5 For my people thronging 47th Street in Chicago and Lenox Avenue in New York and Rampart Street in New Orleans, lost disinherited dispossessed and happy people filling the cabarets and taverns and other people's pockets needing bread and shoes and milk and land and money and something—something all our own;

10 For my people walking blindly spreading joy, losing time being lazy, sleeping when hungry, shouting when burdened, drinking when hopeless, tied, and shackled and tangled among ourselves by the unseen creatures who tower over us omnisciently and laugh;

15 For my people blundering and groping and floundering in the dark of churches and schools and clubs and societies, associations and councils and committees and conventions, distressed and disturbed and deceived and devoured by money-hungry glory-craving leeches, preyed on by facile force of state and fad and novelty, by  
20 false prophet and holy believer;

25 For my people standing staring trying to fashion a better way from confusion, from hypocrisy and misunderstanding, trying to fashion a world that will hold all the people, all the faces, all the adams and eves and their countless generations;

30 Let a new earth rise. Let another world be born. Let a bloody peace be written in the sky. Let a second generation full of courage issue forth; let a people loving freedom come to growth. Let a beauty full of healing and a strength of final clenching be the pulsing in our spirits and our blood. Let the martial songs  
35 be written, let the dirges disappear. Let a race of men now rise and take control.

## SEMINARS — WED, May 22, SESSION II

### Sing, Unburied, Sing (excerpt)

By Jesmyn Ward

This is what I see: Across the face of the water, there is land. It is green and hilly, dense with trees, riven by rivers. The rivers flow backward: they begin in the sea and end inland. The air is gold: the gold of sunrise and sunset, perpetually peach. There are homes set atop mountain ranges, in valleys, on beaches. They are vivid blue and dark red, cloudy pink and deepest purple. They are yurts and adobe dwellings and teepees and longhouses and villas. Some of the homes are clustered together in small villages: graceful gatherings of round, steady huts with domed roofs. And there are cities, cities that harbor plazas and canals and buildings bearing minarets and hip and gable roofs and crouching beasts and massive skyscrapers that look as if they should collapse, so weirdly they flower into the sky. Yet they do not. There are people: tiny and distinct. They fly and walk and float and run. They are alone. They are together. They wander the summits. They swim in the rivers and sea. They walk hand in hand in the parks, in the squares, disappear into the buildings. They are never silent. Ever present is their singing: they don't move their mouths and yet it comes from them. Crooning in the yellow light. It comes from the black earth and the trees and the ever-lit sky. It comes from the water. It is the most beautiful song I have ever heard, but I can't understand a word.

## NOURISHMENT and THE GIFT

### The Gift (excerpt)

By Lewis Hyde

Threshold gifts mark the time of, or act as the actual agents of, individual transformation. In a recent book on the Trobriand Islands, Annette Weiner presents an interesting idea about these gifts that mark the various stages of the life cycle. Weiner tells us that in the Trobriands at least, “at each important phase in the cycle (i.e., conception, birth, marriage, death, and rebirth), a transformation of a person occurs as artifacts are detached from others and invested in ego.” She means that there are two sides to each exchange and to each transformation: on the one hand, the person approaching a new station in life is invested with gifts that carry the new identity; on the other hand, some older person—the donor who is leaving that stage of life—disinvests himself of an old identity by bestowing these same gifts upon the young. Weiner’s main contribution to the ethnography of the Trobriand Islands has been to describe a sexual division of labor within this series of transformations. Men’s gifts organize the social and political identities of middle life, while women’s gifts are more concerned with birth, death, and rebirth. Women especially are in charge of collecting and disbursing the gifts given away at a mortuary ceremony during the course of which it is understood that the deceased is released not from any particular station in life but from his or her entire social being. “Symbolically,” Weiner writes, “women untie the dead person from all reciprocal claims, thus securing a [soul] that is pure ancestral essence.”

I have taken death gifts as my example of threshold gifts not as an exceptional case but as the type, for I would like to speak of all transformations as involving death. Spiritually, at least, the old life must leave before the new may enter. Initiation ceremonies make a good illustration because they commonly include a symbolic death. A man who was to be initiated into the priesthood among the Sabians (a Gnostic sect) would confine himself to a reed hut for a full week. During this time he was not allowed to sleep. Each day he would change his clothes and give alms to the poor. After seven days a funeral would be held for him, as he would then be considered dead. After the funeral he would be taken to a

## The Gift (excerpt, cont.)

river and baptized. For the next two months he would bathe three times a day, eat only certain foods and give alms.

5 The novice's gifts are intended to encourage the death of the secular self and the birth of the spiritual. The alms are the evidence that the would-be priest is giving up the old life. All old gifts are handed over the con. It might be said that the gifts we give at times of transformation are meant to make visible the giving up we do invisibly. And of course we hope that there will be an exchange, that something will come toward us if we abandon our old lives. So we might also say that the tokens we receive at times of change are meant to make visible life's reciprocation. They are not mere compensation for what is lost, but the promise of what lies ahead. They guide us toward new life, assuring our passage away from what is dying.

10 The guidance is of use because there are those who do not survive change. It is as if human beings were like that subclass of insect, the *Metabola*, which must undergo complete metamorphosis from egg, through larva and pupa, to imago. In some way the fluidity of gift exchange assures the successful metamorphosis. Woody Allen used to tell a joke at the end of his stand-up routine: he would take a watch from his pocket, check the time, and then say, "It's an old family heirloom. [Pause] My grandfather sold it to me on his deathbed." The joke works because market exchange will always seem inappropriate on the threshold. There is a discrete range of conditions that will assure the emergence of the imago. A man who would buy and sell at a moment of change is one who cannot or will not give up, and if the passage is inevitable, he will be torn apart. He will become one of the done-for dead who truly die. Threshold gifts protect us from such death.

15 There is a story in the Babylonian Talmud of a man whose astrologers told him that his daughter would not survive her marriage. She would, they prophesied, be bitten by a snake and die on her wedding day. As the story goes, on the night before her wedding the girl happened to hang her brooch up by sticking its pin into a hole in the wall where it pierced the eye of a serpent. When she took the brooch down in the morning, the snake came trailing

5 after it. Her father asked if any act of hers could account for her having so luckily avoided her fate. "A poor man came to our door yesterday evening," she replied. "Everybody was busy at the banquet, and there was none to attend to him. So I took the portion that was given to me and gave it to him." "You have done a good deed," her father said, and he went about thereafter lecturing that "charity delivereth from death." And, the Talmud adds, "not merely from an unnatural death, but from death itself."

10 The astrologers had predicted that the daughter would not survive the passage from maiden to wife, but she does survive through an act of spontaneous generosity; she has the right spirit on the day of her wedding. The tale offers the same image as the Welsh funeral rite or the Sabian initiation: a moment of change is guarded by the giving of gifts. It's not that there is no death, nor that there is no change—the novice and the bride suffer a "death," but they are able to pass through it into new life under the aegis of the gift. We should really differentiate two sorts of death here: one that opens forward into a greater life and another—a dead-end death—that leaves a restless soul, unable to reach its home. This is the death we rightly fear. And just as gifts are linked to the death that moves toward new life, so, for those who believe in transformation (either in this life or in another), ideologies of market exchange have become associated with the death that goes nowhere. George Romero, the man who made the movie *The Dawn of the Dead*, set his film in a shopping mall near Pittsburgh; the parking lots and aisles of discount stores may be where the restless dead of a commodity civilization will tread out their numberless days.

15 These stories present gift exchange as a companion to transformation, a sort of guardian or marker or catalyst. It is also the case that a gift may be the actual agent of change, the bearer of new life. In the simplest examples, gifts carry an identity with them, and to accept the gift amounts to incorporating the new identity. It is as if such a gift passes through the body and leaves us altered. The gift is not merely the witness or guardian to new life, but the creator.

# WORKSHOPS

## Tools and Techniques

Looking to develop new skills? Choose your own adventure from workshops designed to supply practical tools on specific issues: gain information on sustainable partnerships and creative ecologies; pick up tips on how to better measure the impact of your work; improve your ability to tell compelling narratives about your work. Dig in on field-wide discussions about the values and definitions of creative placemaking.

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**MON, May 20**

### **Defining Our Terms — the What and Why of Creative Placemaking**

What are the values and goals of creative placemaking? How do we talk about them to others? Join this interactive session where we'll collaborate on creating stronger definitions and principles of our work. Together we'll review a draft statement articulating these ideas and test new tools designed to improve the work of all creative placemaking practitioners.

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**TUE, May 21**

### **Arts and Anti-Displacement**

What role can creative placemaking play in reducing gentrification and displacement? Community leaders from many backgrounds share strategies

and techniques for engaging artists and organizations in the processes of community design and planning. Their stories and experiences will shed light on creative methods for promoting inclusion, reclaiming spaces, and correcting power imbalances.

### **Artists and Equitable Evaluation**

Creative placemaking practitioners and funders are prioritizing equity in their processes and outcomes; are their evaluations doing the same? Get a breakdown on what equitable evaluation is, why it matters, what challenges it presents, and how artists can help. You will gain skills to strengthen your evaluation practice and infuse it with creativity.

### **Community Storytelling**

How can communities shape their own narratives effectively, consistently, and affordably? Hear

from artists addressing these issues by recording and sharing their stories through video and social media. Learn how to advance your own storytelling initiatives and feature your work in the upcoming Creativity Lives Here campaign through a free storytelling app developed by ArtPlace.

### **Community Trauma and Cultural Resilience**

How can arts and culture serve a community contending with disaster or chronic stress? Listen to firsthand accounts about the roles that cultural investment and social connection play in supporting community resilience. Learn how protecting against climate change isn't just about investing in infrastructure but is also about investing in human networks.

### **Creative Placemaking from the Community Up**

How do we ensure that the members of the communities we serve are always at the heart of our strategies? Hear from leaders working in different locales about their strategies to incorporate diverse interests and to overcome built-in structures of inequity. Gain tools to ensure that your projects engage the people most affected by the outcomes.

### **Facing Resistance, Bridging Differences**

Want to learn more about cultural strategies for working with rural communities? We'll be talking about the bridges arts and culture provide to support regional economies and strengthen civil society within rural, working class, and Native American populations. Learn how the individual

priorities of artists, arts advocates, farmers, and environmentalists can be harnessed together to galvanize progress.

### **People-Powered Creative Ecologies**

How do creative ecologies support creative placemaking efforts? Learn from practitioners about two approaches centering indigenous and local artists at the heart of community growth, vibrancy, and economic development. Explore how you can catalyze creative ecologies in your own community, from theory of change to practical strategies and first steps.

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**WED, May 22**

### **Beyond Grants: Building Local Creative Placemaking Capacity**

How can partnerships help in tackling issues around equity, representation, and sustainability? Learn how to support local communities looking to build their capacity for partnering with arts organizations on community development goals. Benefit from hands-on coaching, technical assistance, and peer exchange to develop tools that will improve your work and partnerships in your community.

### **Building Participatory Evaluations**

Are your systems for evaluating your projects created in collaboration with your community? Come discuss the methods and techniques behind developing culturally appropriate tools, teams, and data collection. Group scenario discussions in this interactive session will provide a framework

# WORKSHOPS

for better approaches to inclusive and participatory evaluation.

## **Creative Placemaking is an Ancient Art**

Arts-centered community development has been the norm across myriad indigenous cultures for centuries. Rely on that history and experience for lessons in applying creative placemaking across all communities. Learn how connecting place to indigenous culture through art and community development can begin transforming your work.

## **The Environment, Narrative, and Creative Placemaking**

At the intersection of arts, community, and the environment, what approaches to storytelling are making waves? Learn about what makes a good story, how to connect to the media, and how to best reach audiences. Discuss your own stories and gain pointers in facilitated breakout groups.

## **Healing through Self-Determination and Cultural Revitalization**

How can creative placemaking combat racism and injustice and help bring healing to indigenous populations? Hear stories about Native communities in the American West who are empowering themselves through cultural revitalization and gaining political powers, restoring protections, and strengthening their cultures. Learn how culture

is empowered by reasserting our relationship to the natural world.

## **Influencing Local Policy**

How can creative placemaking impact local policy? Hear from leaders in Providence, RI and Indianapolis, IN about actively incorporating arts and culture into community safety, well-being, cultural vitality, anti-displacement, and more. Learn from their examples how you might move conversations forward where you live and turn ideas into action.

## **Prototyping Equity in Creative Placemaking**

What are the best practices for using art to address equity and justice? Join in on group discussions and activities that will help us prototype strategies for equitable community engagement and collaboration. Gain fresh tools for practicing new methods and approaches toward equity and justice, and for thinking through the implications of your work in your own community.

# BREAK ROOM

## **Intersecting and Connecting**

Designed by CPCP

Sometimes at a conference, the conversations we have in the hallway or the break room turn out to be the most meaningful. We're making a unique space for those conversations in a lounge on Tuesday, May 21, between the other sessions. Network and knowledge builders will be hosting spaces of casual connection, some with resources to share, others with a question to discuss. Grab coffee and stop by areas that might be of interest. Stay for a chat or float around to see what else you discover. You can even bring a topic and start an area of your own. However you choose to spend time in the Break Room, you'll learn about others and connect with old friends and new.

**TUE, May 21 ONLY**

### **JACKSON FACT**

Legendary authors like Eudora Welty, Richard Wright, and Margaret Walker called Jackson home. Modern writers like Jesmyn Ward and Kiese Laymon are also from here.

# PEER EXCHANGES

## Sharing and Caring

Join a conversation with practitioners who are at the leading edge of innovation in creative placemaking. Facilitated peer-to-peer discussions provide space to share common experiences, challenges, and insights. Extend your network and apply your learning to conversations that will help others advance their work. Sessions are organized by topics of interest and are led by practitioners from around the country.

**TUE, May 21 ONLY**

### **Bridging Divides through Grassroots Cultural Development**

How have historically exploited communities worked together to create a common vision across regional, racial, and geographic lines? Discover the power of organizing at the grassroots level to assemble and lift up community-owned centers of power. Share your own stories of community cultural work and organizing to examine the possibilities and the complications.

### **Epic Creative Placemaking Fails**

If failure is, as Oprah said, “just life trying to move us in another direction,” how have survivors of epic placemaking fails redirected their defeats into moments of innovation? Share your experiences with failure and hear about five specific examples in which mistakes

were overcome and failures were reframed as new opportunities for success.

### **The Healing Power of Creative Placemaking**

How do arts programs and creative placemaking initiatives improve community health? Hear from the leaders of two very different projects about their work at the intersection of arts, narrative, and science to improve community health and well-being. Share ways you’ve navigated obstacles and challenges in your own efforts.

### **Integrating Arts, Culture, and Creativity into Non-Arts Organizations**

Looking to integrate creative placemaking into a non-arts organization? Join this peer dialogue with reps from six community development organizations for perspectives on how to bring your

board, staff, partners, and community along. Gain the resources you need to get your colleagues onboard and turn skeptics into ambassadors.

### **Land, Food, and Culture: Connecting and Inspiring the Next Generation**

How can creative placemaking create lasting and meaningful connections between youth and their land and culture? Listen as leaders in the field share their work inspiring young people to bond with the places and people that shaped them. Share your own stories of strengthening the next generation's appreciation for their land, food, culture, and community.

### **Navigating Change**

How do you maximize opportunity during times of change while engaging new leadership from among the community itself? Share how change has impacted your work and hear how others are developing strategies for navigating times of uncertainty. Discuss the roles transparency and communication have in bringing the community into your work throughout a transition.

### **JACKSON FACT**

Following the Supreme Court ruling in *Brown v. Board of Education*, Medgar Evers, a civil rights activist from Mississippi, worked hard to gain admission for black students to the University of Mississippi. The first NAACP field secretary for Mississippi, he said it was “too racist and violent” for lunch counter sit-ins, “The Tougaloo Nine” chose the Jackson Public Library for their famous sit-in.

## JACKSON FACT

Jackson, MS is known as the “City with Soul” because of its perseverance and triumphant spirit. It boasts many historical marks that have shaped this country and beyond, from Civil Rights, to Civil War, to music, to world-class museums and exhibits, to thriving festivals and events, to award winning attractions, to James Beard Foundation chefs and restaurants.

## JACKSON FACT

Four cities in the world have been sanctioned by the International Theatre/Dance Committee to host the International Ballet Competition: Moscow, Russia; Varna, Bulgaria; Helsinki, Finland; and Jackson, Mississippi.

## JACKSON FACT

The Mississippi Blues Trail was created by the Mississippi Blues Commission in 2006 to place interpretive markers at the most notable historical sites related to the birth, growth, and influence of the blues throughout (and in some cases beyond) the state of Mississippi. Jackson is home to more historical markers celebrating blues heritage than anywhere else in the state.

## JACKSON FACT

Seventy-five million years ago, present-day Jackson sat on a volcanic island. Roughly 2,900 feet below the intersection of East Pascagoula Street and I-55, a long-extinct volcano has its origins. Today the Mississippi Coliseum, a 6,500-seat multipurpose arena, sits on top of its caldera.

## **JACKSON FACT**

The Choctaw Indian Reservation consists of 35,000 acres of trust land scattered over 10 counties in east central Mississippi. The nearly 10,000 members of the Mississippi Band of Choctaw Indians live in the eight reservation communities of Bogue Chitto, Bogue Homa, Conehatta, Crystal Ridge, Pearl River (the site of tribal headquarters, the industrial park, Pearl River Resort, the Choctaw Health Department/Center, and other main tribal services), Red Water, Standing Pine, and Tucker.

## **JACKSON FACT**

Chemist and native Jacksonian Harry A. Cole invented Pine-Sol floor cleaner in 1929.

# ABOUT ARTPLACE AMERICA

**ARTPLACE AMERICA (ARTPLACE)** is a ten-year collaboration among a number of foundations, federal agencies, and financial institutions. We began our work as an organization in 2011, and will finish in 2020. Our mission is to position arts and culture as a core sector of community planning and development.

We envision a future of equitable, healthy, and sustainable communities in which everyone has a voice and agency in creating contextual, adaptive, and responsive solutions. To this end, we've invested over \$100 million to grow the field of creative placemaking through demonstration projects, in-depth investments in organizational change, and research.

We believe that traditional community planning and development has not always led to communities being as equitable, healthy and sustainable as they could be. We believe that the arts and culture sector has necessary tools, knowledge, and skills that can be deployed in partnership with the community planning and development sectors to improve community outcomes. We refer to this intersection as creative placemaking.

## ArtPlace Staff

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# GRATITUDE

It takes a lot of people with dedication and creativity to pull off the ArtPlace Summit. First and foremost, thanks to you—our community of colleagues—for joining us in Jackson this year!

We're especially grateful to the artists, performers, presenters, and speakers for sharing their deep knowledge and wisdom. We're also grateful to our foundation, government, and research partners for shaping and supporting our work. Thanks to Manuel Miranda Practice for the visionary graphic design. The Summit wouldn't be possible without the logistical expertise of our amazing event planners at Looking Glass Creative.

## Local Planning Committee

Fallon Brewster  
Noel Didla  
Tim Lampkin  
Janet Scott  
Carlton Turner  
Nia Umoja

## Workshop Committee

Irvans Augustin  
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Jenn Erickson  
Meg Shoemaker Little  
Anne Gadwa  
Nicodemus  
Danya Sherman  
Michaela Shirley  
David Stocks  
Margy Waller  
Jun-Li Wang  
Leslie Kimiko Ward  
Thomas Young

## Convening Partners

The Aspen Institute—  
Executive Leadership  
Seminars  
Center for Performance  
and Civic Practice  
Looking Glass Creative  
The National  
Consortium for  
Creative Placemaking

## Media Partners

Forecast  
Grist  
Shelterforce

**For my people standing staring trying to fashion a better way  
from confusion, from hypocrisy and misunderstanding,  
trying to fashion a world that will hold all the people,  
all the faces, all the adams and eves and their  
countless generations**

—Margaret Walker, *For My People*

**ARTPLACE 2019 ANNUAL SUMMIT**  
**ARTPLACE**