

CREATIVE CITYMAKING

MINNEAPOLIS

CREATIVE CITYMAKING MINNEAPOLIS PAIRS STAFF IN CITY OF MINNEAPOLIS DEPARTMENTS WITH EXPERIENCED COMMUNITY ARTISTS TO ADVANCE THE CITY'S GOAL OF ELIMINATING ECONOMIC AND RACIAL DISPARITIES.

AN ADAPTIVE ACTION EVALUATION

PREPARED BY RAINBOW RESEARCH FOR INTERMEDIA ARTS

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INTRODUCTION AND CONTEXT

This is a report of the Developmental Evaluation of Creative CityMaking, a program which was designed, administered and directed through a collaboration of Intermedia Arts (IA) and the Arts, Culture and the Creative Economy (ACCE) program of the City of Minneapolis. From 2013-2016 the program was supported by a grant of \$1million awarded to Intermedia Arts from the Kresge Foundation's Arts & Culture Program. "Kresge's Arts and Culture Program is pioneering new models of embedded creative placemaking - integrating arts and culture as an essential component of comprehensive community development in low-income communities."¹ Additional support for Creative CityMaking Minneapolis has been provided through a grant of \$50,000 awarded to ACCE from the National Endowment for the Arts, and with significant investment from the City of Minneapolis.

In Minneapolis, Creative CityMaking develops new arts-based, field-tested approaches that engage traditionally underrepresented communities and stimulate innovative thinking and practices for more responsive government. This work is increasing the capacity of municipal government to address inequities in political representation, housing, transportation, income, and community engagement.

Creative CityMaking is part of multiple initiatives and strategies in a City-wide effort to work toward the "One Minneapolis" Goal: "Disparities are eliminated so all Minneapolis residents can participate and prosper."² The One Minneapolis Goal consists of the following strategies:

- Racial inequities (including in housing, education, income and health) are addressed and eliminated.
- Residents are informed, see themselves represented in City government and have the opportunity to influence decision making.
- All people have access to quality essentials, such as housing, education, food, child care and transportation.
- Equitable systems and policies lead to a high quality of life for all.
- All people, regardless of circumstance, have opportunities for success at every stage of life.

Creative CityMaking intentionally cultivates intersections where City staff and artists work together to address issues of disparity among people who live, work, or study in Minneapolis. These intersections give birth to new thinking, allowing diverse voices to be heard, residents to influence decision making, and government to create a city that works for all.

This evaluation report captures a snapshot in time in a very complex process of change. It provides a description of how Creative CityMaking worked toward its goals and preliminary results from fall 2015 through summer 2016. It is our intention that this report will contribute to the growing knowledge for working with artist community change-makers to increase citizen participation among those who typically do not engage in city policy-making and other efforts to promote equity. The following sections describe the program goals, processes and context of CCM, patterns in implementation, initial outputs and outcomes, and some closing reflections and observations.

Creative CityMaking develops new arts-based, field-tested approaches that engage traditionally underrepresented communities and stimulate innovative thinking and practices for more responsive government.

¹ Smith, R. (2015). Unleashing Creativity to Improve Quality of Life. Retrieved from <http://annualreport2015.kresge.org/>

² City of Minneapolis (2015). City Vision, Values, Goals and Strategic Directions. Retrieved from <http://www.minneapolismn.gov/>, <http://www.minneapolismn.gov/Citygoals/>

BACKGROUND AND CONTEXT

Minneapolis is a midsize Midwestern city of about 412,000 people, over 60% of whom are white.³ Although it is generally described as a relatively liberal and livable city, it is also a very segregated community with pockets characterized by lower-income families of color and high disparities in health, education, and employment outcomes between white residents and residents of color.⁴ Between the fall of 2015 and the summer of 2016, concurrent with the program cycle, Minneapolis was a city of intense unrest, characterized by multiple local police-involved shootings of black men. These events intensified emotions and a lived experience of anger, sadness and fear, contributing to a real sense of urgency among everyone involved in CCM to ensure community voices are heard within City Hall.

This is not the City of Minneapolis' or Intermedia Arts' first foray into this type of work. During the CCM project demonstration year in 2013, Creative CityMaking embedded four artist teams in the Long Range Planning Division of the City's Community Planning and Economic Development Department. Artists collaborated with City planners on five planning projects. These activities resulted in engagement with more than 1,800 residents at 58 different arts-based community events on key community and City planning issues. This was the first time that most of these residents (90% of those reporting) had ever participated in a City planning process. Over that first year, 22 new field-tested tools and strategies for engaging traditionally underrepresented communities were developed.⁵ The Creative CityMaking project came into fertile ground, having previously been cultivated by years of work from ACCE and Intermedia Arts, cross pollinating with additional initiatives to advance innovation and equity in the City of Minneapolis.

Intermedia Arts: Intermedia Arts is a multidisciplinary, multicultural arts center that builds understanding and connections among people through art. The organization is nationally recognized as a leader that invests in change-making artists, cross-sector partnerships, and unique arts-based approaches to more healthy, capable and equitable communities. Intermedia Arts has a forty year commitment to voices and communities who are historically underrepresented including (but not limited to): communities of color, lesbian, gay, bisexual and transgender (LGBT) communities, new Americans, and youth. In addition to this long history of existing relationships with activist artists from these communities, Intermedia Arts also set the stage for Creative CityMaking through Creative Community Leadership Institute (CCLI), a leadership development program that since 2002 has provided comprehensive training and support to over 230 leaders working at the intersection of art and

community change. Many Creative CityMaking artists, administrators and City staff are alumni of CCLI.

City Initiatives: The Arts, Culture and the Creative Economy (ACCE) program mission is to leverage the creative sector towards growing social and economic capital in the City of Minneapolis. A City initiative since 2011, the program operates through strategic partnerships and has made significant inroads towards promoting creative placemaking, and developing innovative roles for artists within City government. Prior and concurrent with the CCM initiative, ACCE partnered with the Minneapolis Convention Center and a local arts festival to develop a temporary commission program exploring participatory public art and the many identities of the city. ACCE led a planning process to think more strategically about how its arts and creative assets can best contribute to the local and regional economy and improve Minneapolis' quality of life and has created a tool to measure annual changes in the economic health of highly-creative industries using information about organizational revenue, jobs, and other measures from creative businesses and nonprofits.

Working towards meeting the One Minneapolis goal, the City enterprise hired on additional staff in 2015 to support Citywide efforts to increase equity and inclusion resulting in new trainings for staff, opportunities to engage in issues of racial equity, and policies to promote diversity in hiring and contracting processes. Lastly, a Bloomberg Innovation Team was established in 2015 to help agency leaders and staff go through a data-driven process to assess problems, generate responsive new interventions, develop partnerships, and deliver measurable results. The synergy between the work of ACCE, the Office of Equity & Inclusion, and the Innovation Team, provides the fertile ground in the City enterprise for innovation and the promotion of racial equity.

³ Metropolitan Council. (2016). 2015 Population and Household Estimates. Retrieved from [https://metrocouncil.org/Data-and-Maps/Data/Census-Forecasts-Estimates/2015-Population-Estimates-\(FINAL,-June-2016\).aspx](https://metrocouncil.org/Data-and-Maps/Data/Census-Forecasts-Estimates/2015-Population-Estimates-(FINAL,-June-2016).aspx).

⁴ For additional information documenting racial disparities in employment, education, health and other indicators and what's being done about it in Minneapolis & Minnesota, please see the following documents:

Minnesota Department of Health (2014). Advancing Health Equity in Minnesota: Report to the Legislature. Retrieved from http://www.health.state.mn.us/divs/chs/healthequity/ahe_leg_report_020414.pdf

Metropolitan Council (2016). Diving Deeper: Understanding Disparities between Black and White Residents in the Twin Cities Region. Retrieved from <http://metrocouncil.org/getdoc/03bd679d-21a4-455b-af7a-15309b0c71ae/Diving-Deeper-Understanding-Disparities-Between-B.aspx>

Godinez, J., Hamilton, J. L., Mariani, C., & Spies, P. (Eds.). (2016). State of Students of Color and American Indian Students Report. Retrieved from <http://mneep.org/wp-content/uploads/2016/04/SOSOCAI-Report-2016.pdf>

⁵ Johnstad and Associates CCM Evaluation Report, 2014

WHAT IS CCM?

CCM GOALS AND OBJECTIVES

The Creative CityMaking Minneapolis (CCM) initiative was designed to increase the participation and engagement of underrepresented communities in discussions and decisions determining the City's future. It is an arts-based innovation initiative that paired staff in five City of Minneapolis departments with nine experienced community artists to generate new approaches to supporting the development of healthy, capable and equitable communities.

CCM focused on developing artist and City staff teams to support the following objectives:

- To use arts resources and practices to help City departments address their priority issues;
- To design and test new interfaces between City systems and the community, and new approaches for community engaged policy-making, planning, and practice;
- To enhance City staff and artists' abilities to facilitate community engagement, and equip them with new tools for working effectively with traditionally underrepresented communities;
- To create a collaborative, sustainable support system that advances the work of City departments through partnership with experienced community artists;
- To document and communicate lessons learned.

DESCRIPTION OF 5 PROJECTS

The work of the teams began with five key community questions:

- What if neighborhood organizations, City boards and commissions truly reflected the communities they serve?
- What if the City had culturally specific ways to enable new immigrant communities and other under-represented populations to participate more fully in the electoral process?
- What if residents had equal access to computers, the Internet and technology skills regardless of their age, race or income?
- What if tenants—50% of the Minneapolis population—had a voice to inform policy decisions that directly impact their lives?
- What if neighborhoods with the highest concentrations of poverty and people of color were able to influence City planning by identifying what the community considers its intangible assets and strengths?



THE BLUEPRINT FOR EQUITABLE ENGAGEMENT

Neighborhood and Community Relations Department

Artists **D.A. Bullock** and **Ariah Fine** worked with **David Rubedor** and **Ayianna Kennerly** of the Neighborhood and Community Relations department to support their community engagement strategy related to the Blueprint for Equitable Engagement. The Blueprint for Equitable Engagement is a five-year strategic plan to ensure that Minneapolis seeks and values all community voices. To highlight the range of voices and ideas that residents have regarding equity, the artists worked with youth to create an "Equity Pulpit." This colorful podium invites community members to step up and share their views, which are recorded on video. The team used the pulpit to collect public commentary on the Blueprint for Equitable Engagement. The guiding question for this project was: "What do residents believe an equitable future Minneapolis looks like?" The pulpit appeared at block parties, street corners and neighborhood festivals, where the artists collected video comments on this strategic plan from community voices who are not likely to be heard through traditional engagement practices.



CREATIVE ASSET MAPPING

Community Planning and Economic Development - Long Range Planning Division

Artists **E.G. Bailey** and **Shá Cage** worked with **Haila Maze** and **Kjersti Monson** of the Community Planning and Economic Development – Long Range Planning Division on Creative Asset Mapping of the Cedar-Riverside neighborhood. The Creative Asset Mapping team identified and mapped important strengths in a Minneapolis neighborhood that has been a first home for immigrants since the late 19th century. With their #cedarside campaign, the artists/city staff team creatively collected information about what community members consider assets in the area known as Cedar- Riverside, or the West Bank. Using hand-printed t-shirts, buttons, paper street murals, whimsical survey forms, and a website with visually compelling images and video, the artists drew community members into a meaningful conversation designed to inform neighborhood planning. These activities have forged new relationships between City government and the people who live, work, study, and play in the area the team has named Cedarside. According to the team, in an area that has been riddled with negative images, “people are embracing naming that generates community pride and ownership.” After hearing feedback at successful community events like the Big Block Party, the team reported that “community members want to have the resources to do their own work in the community, which . . . honestly is a good thing. Our project is provoking people to have ownership and access to tools that allow them to have voice and agency in the community.” An advisory team is being created to continue the #cedarside initiative after the Creative CityMaking project has finished.

HEARING TENANT VOICES

Regulatory Services Department

Artists **Mankwe Ndosi** and **Reggie Prim** collaborated with **Kellie Jones** of the Regulatory Services department to focus on interaction with the rental community. The Hearing Tenant Voices project engaged in activating culture change inside the Regulatory Services department in order for staff to more equitably listen to and interact with



the City’s most vulnerable tenants. One of the questions that challenged the artists was: “How do we engage tenants genuinely and find a safe channel for tenant stories/ concerns to impact a department – and in fact a City structure – that has little to no infrastructure that serves tenants?” After rigorously analyzing the meaning of “tenant engagement” and clarifying the vision of the project, the team decided on a three-pronged approach: a series of highly interactive theater workshops for Regulatory Services staff that promotes deep personal reflection and builds intercultural competency; a series of external community engagement activities working directly with tenants; and a series of collaborative learning activities that bring Regulatory Services staff together with tenant community members to act together to create positive change toward equity for the most vulnerable renters.



DIGITAL EQUITY

Information Technology (IT) Department

Artists **Peter MacDonald** and **Kirk Washington, Jr.**⁶ partnered with **Otto Doll** and **Elise Ehardt** from the Information Technology Department with a focus on engagement with the Harrison Neighborhood. The Digital Equity team connected digital literacy skills to technology assets in Minneapolis. The team wanted to develop Scenius Commons, a physical community space in the Harrison Neighborhood supported by community partners, as a home for dynamic cultural programs and technology activities and resources. The Commons would serve as a natural gathering space for diverse people to co-create. The team encountered many barriers to implementing a permanent space, but adapted through the creation of an Art/Technology festival, bringing together a unique mix of community residents, technology programs, local performers and neighborhood artists. The gathering created a transformational space centered on building new relationships and community connections, while increasing access to technology.

⁶ Kirk Washington Jr. tragically and unexpectedly passed on April 4th, 2016, during the Creative CityMaking year. His life, art, leadership, and extensive community contributions were celebrated by family members, friends, community and many organizations including The Breakfast Club, Harrison Community Center, Pillsbury Community Center, Black Lives Matter, Givens Foundation, the City of Minneapolis & Intermedia Arts.



ELECTORAL ENGAGEMENT

Minneapolis City Clerk's Office

Artist **Jeremiah Bey** worked with **Anissa Hollingshead** of the Minneapolis City Clerk's Office on the electoral engagement project, with the goal of nurturing a culture of electoral engagement. The Electoral Engagement team created a comic book to depict and simplify the workings of the City Clerk's office, and the process for electoral engagement. This comic reflects the electoral process as defined by the City, and as experienced by the community. To inform the design of his visual representations, the artist spent time developing relationships within the City Clerk's office and with several community partners. As part of the project, the team conducted bus stop outreach to connect City residents with related community organizing initiatives, and to provoke conversation about political engagement beyond voting. A deeper description of the 5 CCM projects is included in the appendix.

EXPERIENCE AND FRAMEWORKS

CCM has evolved and is evolving through the long-standing, grounded experience of the leadership from Intermedia Arts and ACCE, and the artists involved in the program. These sophisticated players came to the CCM table with deep learning and a rich practice of arts driven community development. This is not just about artists doing artsy or “cute” (as one artist described it) things. This is about sophisticated professionals with real and deep experience and skill sets facilitating personal, organizational, systems and community level change.

Further, CCM was supported by resources and people from IA and ACCE who were well-grounded in understanding the incredibly rich and complex nature of organization development and system change. Their nuanced knowledge of adaptive systems change and human systems dynamics provided the “meta-architecture” which holds and guides the work in an intentional direction. This frame supports a set of values as expressed by the “simple rules” and shapes a set of interchanges between artists, City staff and program leadership.

SIMPLE RULES

The work of CCM is about systems change through collaboration. As CCM expanded from one to five departments, it created a unified whole across a broad and complex set of relationships between City staff, departments and CCM artists. With the perspective of the demonstration year in 2013, CCM defined a few simple rules to guide decisions and actions for everyone working on CCM. These six rules provided a shared understanding of how to work together to best serve CCM’s larger common purpose. Individuals across CCM were free to interpret and apply the simple rules based on their particular circumstances to help create a coherent and purposeful culture.

1. Artfully engage underrepresented communities.
2. Test big ideas.
3. Act with tact.
4. Leverage conflict as a resource.
5. Run with what works.
6. Demonstrate value.

EXAMPLES OF SIMPLE RULES IN ACTION

Test big ideas/Run with what works:

Two simple rules that guided this work were ‘Test Big Ideas’ and ‘Run with What Works’. In action, this looked like many brilliant ideas were created but left unused because they were outside of the scope of project or didn’t ultimately seem feasible.

The clearest example of this comes from the Digital Equity team. They initially dreamed of a permanent space, Scenius, that would be artfully designed and provide a place for natural gathering, facilitating connection, co-creation and conversation, fitted with technology that would foster and evoke curiosity and sharing. In addition to space for informal connection, the original vision also included hosting intentional programming combining formal tech resources with art creation and performance and community organizing.

The team was able to identify a permanent location from an existing structure, but ran into their first set of issues when there was not a clear plan for sustainability. The City department was unable to provide support for the space in an ongoing capacity and the team needed to identify a community partner to take on the space. When the existing structure proved to be untenable, a scaled down version was drafted that would be a modified pavilion space. This posed additional logistical challenges as the City had requirements around accessibility, electricity and water use. Additionally, throughout the various iterations, the department was able to identify but not ultimately secure a pot of money outside the funds that were allotted for the project from the CCM program budget. While the full permanent “big idea” of Scenius was never realized, what resulted was a series of community festivals that fostered informal/relational neighborhood and City connections, bringing together a unique mix of community residents, technology programs, and local artists and performers who otherwise have not been in partnership with each other, in a comfortable, relaxed, relational environment to exchange ideas, resources, and conversation. Additionally, a mobile Scenius Unit was created outfitted with technology to ease the sharing of digital media and ideas, a stage to facilitate performance, and comfortable seating. In retrospect, a permanent Scenius and the funds required to bring it to fruition, was outside the scope of this initiative. The team however, experienced success when they tested out the ideas inherent in the Scenius concept and ran with what worked. Test Big Ideas; Run with What Works.



CCM's structure included elements and functions that support its teams and contributed in important ways to its successes.

Other teams also ran into issues in the limits of what was feasible, either due to time, financial constraints or political will. Multiple teams explored the idea of using and creating new phone apps to support connection with the community and found it to be cost limiting. One team attempted to create a permanent mural within the City enterprise. Another team proposed implementing a City hall confessional in the style of reality television that would allow City staff to share candid statements about observations, policies and practices that propagate racial disparities. While none of these ideas were ultimately implemented, they illustrate a range of creative problem solving to explore and activate community-City dialogue and a willingness to let go of that which isn't feasible. While there were many cases where ideas were shown not to be feasible, this is expected in a highly creative and experimental initiative like CCM. There also were many feasible ideas that, after various visions and many refinements, were implemented based on the rule of running with what works and testing big ideas.

PROGRAM OVERVIEW

Creative CityMaking program structure was led by Intermedia Arts and the City of Minneapolis' Arts, Culture and the Creative Economy program. Each organization had their unique functions and roles as described above.

CCM's structure included the following elements and functions that support its teams and contributed in important ways to its successes.

TEAM FORMATION

ACCE worked with City staff to identify departments and projects that would be a good fit for CCM based on criteria established by ACCE and Intermedia Arts. Community artists applied to be placed in specific City departments to collaborate on specific projects. There were two rounds of artist selection processes; two teams began first and three additional teams began several months later. IA and ACCE worked with City departments and artists to orient participants to the nature and scope of the initiative.

CCM INSTITUTE CONVENINGS

CCM Convenings were day-long quarterly learning events held at Intermedia Arts attended by CCM City staff and artists. Led by the CCM Institute Hosting Team and employing a mix of theater-based exercises and Art of Hosting dialogue methods, participants were led through activities to more deeply explore the transformational work of moving the City from the way it is currently to “The Fourth City”.

The group moved through a process of imagining a Fourth City that is open, ecological, inclusive, and equitable in which everyone who lives and works within its boundaries, without exception, is an equal and necessary part of the City’s processes. This collective imagination allowed participants to envision the future to which they aspire. The Convenings were originally designed to sequentially explore the self, the team, the City now and the City future. In practice, they were routinely adapted to be responsive to the needs of participants and ultimately made space for difficult and honest conversations around identifying and navigating power dynamics in the City, surfacing previously unspoken tensions or areas of distrust, as well as time for project work and updates.

CCM CITY FORUMS

Short lunch hour meetings were held quarterly in City office buildings as a way to keep multiple stake-holders informed of project advancements and program updates across all the projects.

ARTIST LUNCHES

Artists met informally for monthly lunches to build connections, share challenges and successes, and identify opportunities for collaboration and project overlap.

CITY STAFF LUNCHES

City staff lunches were implemented in the second half of the initiative cycle in response to staff requests. City staff met with ACCE and the Office of Equity staff to process challenges encountered, solve problems, and identify opportunities for overlap and synergy across efforts.

PROJECT MANAGEMENT

The core team (comprised of leadership from IA and ACCE, and the program and project managers) met with each project team at the onset of the project and for a mid-project check in. The project manager met with project teams on a monthly

basis to support project progress and offer assistance in defining and redefining work plans, tracking budgets, and additional project support as needed. In addition to in-person meetings, artists submitted monthly reporting documents describing their activities.

PROGRAM MANAGEMENT

The Core Leadership Team consisting of IA staff Director of Creative Leadership, CCM Program Manager, and CCM Project Manager and ACCE staff Director of ACCE met weekly for ongoing program review.

EVENT SUPPORT

Additionally, IA provided significant event production support including graphic design, printing, purchasing supplies, documentation through photography and videography, event preparation, setup and take down, managing additional needed volunteers, and actively interacting with community residents to facilitate engagement strategies.

SPACE AND SUPPLIES

Project teams had access to both IA auditorium space as well as dedicated meeting spaces and office space in the City enterprise. Additional supplies were made available as needed.

ADDITIONAL ROLES

Leadership of ACCE and IA also provided extensive support in conflict mitigation, professional coaching and development, assistance in crafting and distributing communication, and advocacy within the community and City systems on behalf of teams where needed. ACCE hired and trained two Artist Apprentices with skills in project documentation and data gathering to support the work of artist teams.

PROJECT SUSTAINABILITY IN THE CITY

ACCE raised additional funds to match project budgets committed by City departments interested in continuing their projects beyond the grant funded year. This effort was aimed at tapering off from Kresge grant funds to allow departments to invest in promising new approaches.

EVALUATIVE INQUIRY

Creative CityMaking (CCM) was created to promote and implement change within the complex rules, processes, and patterns of behavior of a government bureaucracy (City of Minneapolis) to produce better community engagement and service for City residents. Developmental Evaluation (DE)⁷ (Patton, 2010) and Human Systems Dynamics (HSD)⁸ (Eoyang, 2013) provide useful frameworks for understanding and working in complex systems. The Rainbow Research (RR) evaluation team identified patterns and points of tension throughout the duration of the initiative using HSD's framework and a Developmental Evaluation model. RR shared observations and critical questions with the CCM leadership in real-time on an ongoing and continual basis so adaptive actions could be taken by CCM to strengthen or disrupt the patterns that were observed. For additional details on the approach and methods of the RR CCM evaluation, see Appendix C. Note: RR and 'we' are used interchangeably in this evaluation report.

RR's first evaluative question was, "What is CCM?" To answer that question, RR created a series of illustrations describing CCM's theory of action, which captured the complexity of the levels of change, the differences in cultural contexts for artists and City employees, and the anticipated pathways of change.

This evolving theory of action provided the framework for the evaluation with the following four focus areas.

1. Understanding the Team Levels and Perspectives.

Teams are the crux of CCM. Our inquiry began with a focus on learning more about team members and the perspectives they bring to the table, teams as a whole, and how those teams are situated in the larger whole;

- ## 2. Laying the Foundation.
- Building and supporting relationships was the next stage. We observed how the groups interact, noticed the tension points, needs, strengths and opportunities, and identified what is necessary to build a shared foundation for challenging systems-change work;

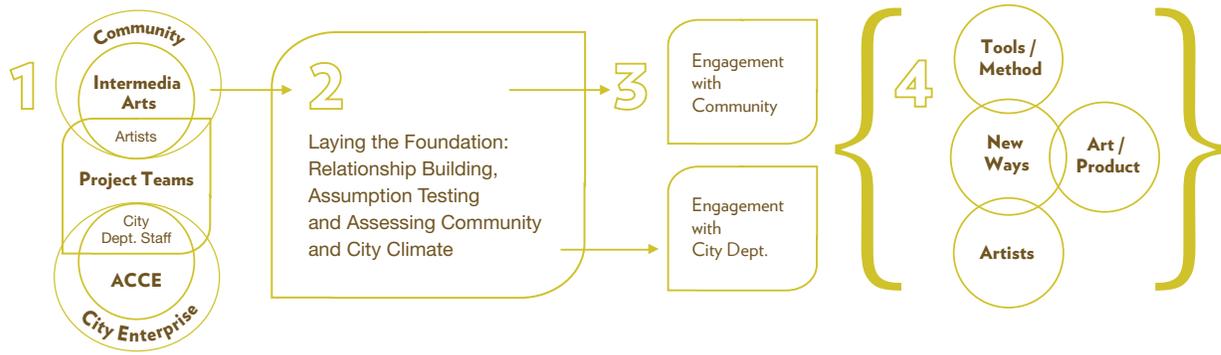
- ## 3. Dual-facing Strategies.
- In order for lasting change to occur, shifts both within the City enterprise itself, as well as the community will have to be made. Our inquiry explored necessary activities and strategies for both City department and community interfaces;
- ## 4. Creative Engagement.
- The last area focuses on what was accomplished and created. We learned about the strategies adopted for promoting change and community/City department engagement: the art produced, the artists themselves, and their artistic methods and tools.

RR's Developmental Evaluation role was to collect data, information and stories to reflect back to the project teams and CCM program staff to support cycles of adaptive action in this complex systems-change initiative. In this section, we describe the core of what was occurring at each stage, the key challenges that surfaced and the adaptive action taken to move the system more in the direction of the intended vision.

Rainbow Research's Developmental Evaluation role was to collect data, information and stories to reflect back to the project teams and CCM program staff to support cycles of adaptive action in this complex systems-change initiative.

⁷ Quinn Patton, M. (2010). *Developmental Evaluation: Applying Complexity Concepts to Enhance Innovation and Use*. Guilford Press.

⁸ Eoyang, G. & Holladay, R. (2013). *Adaptive Action: Leveraging Uncertainty in Your Organization*. Stanford Business Books.



Articulation of the Model Creative City Making: Theory of Action

UNDERSTANDING THE TEAM LEVELS AND PERSPECTIVES

1 Creative CityMaking requires collaboration at multiple levels. The core component is the project team, consisting of artists and City staff working together for CCM’s common purpose. Collaboration, as defined by Arthur Himmelman, is “exchanging information, altering activities, sharing resources, and enhancing each other’s capacity for mutual benefit and a common purpose by sharing risks, responsibilities, resources, and rewards.”⁹

THE ARTISTS

The artists contributed their personal creative skill sets, their long history of doing collaborative art and community organizing, and their strong existing community relationships. Artists also shared their perspective as external change-makers: individuals working to promote equity and shift inequitable power structures through activism, art, community organizing, empowerment and education. Artists entered CCM through the structure provided by Intermedia Arts. The artist’s primary accountability was to the communities with which they worked.

THE CITY STAFF

The City staff contributed their understanding of the existing City structures and how to effectively navigate its systems, their particular skillsets and community relationships, and a willingness to try something new. All City staff were internal change-makers: individuals often working independently and in separate departments to advance equity and create change in its bureaucratic procedures to help meet One Minneapolis equity goals. CCM City staff all believed in the value of arts and were committed to advancing equity. City staff were structurally supported through the Arts, Culture, and

Creative Economy program and were accountable to the City leadership structures including the City Council, the Mayor, and ultimately their constituents.

CROSS-SECTOR PARTNERSHIPS

A cross-sector partnership was created between Intermedia Arts and the City through the office of Arts, Culture and the Creative Economy. At the onset, decision making and expectations for the partnership were determined and articulated in design templates that outlined the approach to critical aspects of the program including the processes for matching department project opportunities to artists, feedback loops and evaluation process, communications strategies, mechanisms to provide support for teams, and trainings.

KEY CHALLENGES/TENSIONS OF THIS STAGE EXPERIENCED BY PROJECT TEAMS:

- *Challenges in collaborating across work cultures.* City staff and artists have different understandings and expectations for their relationships to authority, hierarchy, workplace rules, timelines to expect change, capacity to be nimble, relationship with risk, and relationship with the media and public figures. For example, City staff and artists differed about how and when work gets done. In cross-sector partnerships, it’s common for these kinds of differences to cause tensions about how decisions are made and how individuals resolve differences in their preferences for various processes for working together.

⁹ Himmelman, A. T. (1994). *Communities Working Collaboratively for a Change. Resolving Conflict: Strategies for Local Government*, edited by Margaret S. Herman. Washington, D.C.: International City/County Management Association: 27-47.

LESSONS LEARNED:

- Intermedia Arts' long history of supporting community artists was crucial for bringing artists into CCM. Many artists reported they would not have applied directly to the City to be involved in an initiative such as this without the call for artists having come from Intermedia Arts, an organization that has many years of relationships with community-engaged artists.
- Navigating differences in work culture takes a lot of time and effort, yet is a crucial part of a cross-sector collaboration.

LAYING THE FOUNDATION: ASSUMPTION EXPLORATION

2 The first season of coming together as a team required time to lay the foundation to do this work. Significant time was needed to build the relationships between project team members and build trust. In very real ways, this early phase of CCM was about merging two work cultures: in general and broadly speaking, the City of Minneapolis enterprise system can be characterized by bureaucracy, risk-aversion, public scrutiny and hierarchy, and a community artist culture characterized by relative independence, risk-positive, and informal relationship building.

CCM teams practiced deep listening with one another to understand the specific contexts of the City department and the targeted community that they intended to engage. During this stage, artists began playing the role of “truth-tellers”, asking the City hard questions to explore the problem the department initially identified, and testing assumptions. Artists identified disconnections between the departments' stated community engagement and equity intentions or goals and the bureaucratic realities and practices within the department. At the same time, teams conducted a critical analysis of the City departments to identify flow of power and decision-making in order to identify the best opportunities for change. This analysis provided a way for the teams' projects to creatively explore what would have the greatest likelihood of providing the most support and resources for shifting historical patterns of how the department engages community and advances equity. These hard questions promoted deep, personal, emotional team conversations and individual reflection.

Multiple teams identified “shudder moments” at this stage, a term coined by artist Reggie Prim to describe the feeling of getting to a point where tension was so high that individuals experienced a “guttural sense of shudder”. Teams used this physical trigger as a way to know something critical had been raised that needed further exploration. In retrospect, in choosing to stay engaged at these critical moments, individuals created a space for both team and project growth. “Shudder moments” first surfaced during this stage of assumption testing and critical exploration of the City department and continued throughout the length of the collaborations.

This also highlighted the emotional toll of engaging in challenging conversations around race, racism, and change-making for both City staff and artists.

“Every artist I have talked to...they are suffering. (There is a) need for a buffer of recovery time. We are surfacing racist garbage and mind control and supremacy and we are trying to be tender ... we don't engage it and we internalize it. [Artists are] having health problems. [Many artists are] suffering too but holding up... How much we have been triggered by these conversations.” – ARTIST

“The biggest surprise, I'm not sure that it should have been, but the tension that existed in working with the City. [...] This is the set up, we want [artists to] come in and work along the City, yet there has been the tension in our project and others of the artists of working for the City. [...] the reluctance to feeling like a surrender to the institution. There is a time and place to work within and outside of systems, this project in my mind is an intentional choice to work inside of systems, and that still seemed to be really hard. And it's surprising but it's also not. It's natural given the individuals involved and that's a part of what we wanted in the project, but it still was a difficult thing to confront and work through. I think maybe that tension just has to exist and be worked through, and maybe that's prework on the side of City staff that this is one of things to deal with, but it is hard. There were times where at different forums and convening as a City staff I had the feeling like the artists view us as sell outs or people who are working in this broken system and part of the problem. There's so much complexity to that that is not recognized, in order to change the system you need to put pressure on the outside and work inside and to be effective you have to know how to work inside it. And that takes strategic work and that needs to be recognized.” – CITY STAFF

KEY CHALLENGES/TENSIONS OF THIS STAGE EXPERIENCED BY PROJECT TEAMS:

- *Pressure to produce early in the project cycle was unrealistic.* Teams needed more time allocated to laying the foundation before they started creating engagement strategies: building relationships, exploring assumptions, community contexts and identifying leverage points to make lasting department change.
- *Getting to a mutual understanding of what it means to promote equity.* Artists expressed concerns that City departments were not as ready to engage in this work as initially expected as evidenced by unclear definitions of what it means to operationalize equity promotion, a lack of a specific racial justice framework for addressing the causes and sustaining practices promoting racial inequity and racism, and an ahistorical worldview.

LESSONS LEARNED:

- *Emphasis on relationship building.* We observed the importance of prioritizing the relationships built between team members to promote trust that would allow for honest and authentic exploration of the issues the department was seeking to address.
- *Sitting with tension and leveraging conflict as a resource.* Both City staff and artists described the need to sit in vulnerable spaces and conversations. Being willing to stay engaged in hard conversations allowed for the team and projects to advance.
- *The early stage of the work is full of internal and team-based reflection, wrestling, and growth.* It is not about flashy community events or artistic products.
- A single year is not sufficient time for something as complex as these projects, if individuals haven't worked together before and need to start by building trust and relationships.

KEY CHALLENGES OF THIS STAGE EXPERIENCED BY PROGRAMMATIC TEAM:

- *Lack of clarity in formal communication processes including how messaging would be produced and disseminated with various stakeholders (community, general public, City).* City staff also expressed feeling disconnected from communication lines between project teams and CCM program staff mainly focused on the artists.

ACTION TAKEN:

- Alterations were made to reporting requirements, products, work plans, etc. to be more responsive to artists concerns and to enable additional time for relationship building before set work plans or tangible products were produced.
- Additional explicit focus by core team on racial equity frameworks and stories built into training events and other team gatherings.



DUAL FACING STRATEGIES TO ENGAGE THE COMMUNITY AND THE CITY DEPARTMENT

3 Prior to launching CCM, the leadership team anticipated that much of this work would be focused on externally-facing community engagement strategies resulting in creative exchanges with community members. Project teams early on identified a need to articulate plans for sustainability and integration of this work in City departments to support long-lasting change. It became clear that the teams also needed to develop strategies to focus on internal City department organizational change in addition to developing community engagement strategies.

The most notable instance of this need came after a team was asked to bring to the City department stories of community members that would ‘humanize’ residents. While reflecting on this request, the team came to the conclusion that it is not the stories that humanize someone, for they are already human, but rather it is about the listener. With this in mind, the team shifted the design of the project to first focus on preparing the City staff as listeners and receivers ready to interact with residents who were already human. Other teams practiced city-facing strategies such as inviting the artists to do their work at the City department to encourage more meaningful discussions between additional City staff and the artists. This also resulted in creating opportunities for CCM teams to share their work directly with the City Council.

KEY CHALLENGES/TENSIONS OF THIS STAGE EXPERIENCED BY PROJECT TEAMS:

- *Desire for explicit channels for accountability to community* and more opportunities for residents to have more ownership in the CCM project design.
- *Limitations on time.* Overall, both City staff and artists felt limited in terms of time allotted to work on this project as well as the original one year duration. Additionally, prioritizing intensive work at the City department organizational level was a tradeoff to doing community-facing work.
- *Emotional toll of the work experienced by both City staff and artists* due to a continued need to negotiate

between different worldviews, working styles, political beliefs, professional culture and norms as well as stress associated specifically with addressing issues of race and racism.

- *Need for additional City-side emphasis.* Highlighting a need for City departments to be equipped to engage in racial equity, more opportunities to connect City staff across projects, and opportunities for projects to be better integrated into full department teams for long-standing change.

KEY CHALLENGES OF THIS STAGE EXPERIENCED BY PROGRAMMATIC TEAM:

- *Need for clarity in explicit sustainability plans.* IA, ACCE, and the individuals involved in CCM expressed desire for clear articulation of how and in what forms CCM as an initiative would continue after the initial program year.
- *Imbalance in allocation of funds and support structures* resulting in an inability to build City-side infrastructure. The need for additional City-side emphasis and sustainability highlighted tensions resulting from IA holding the majority of the grant funding. City staff did not feel as fully integrated in the project, its updates, and decision making in part because the original budget and design emphasized the artists and IA infrastructure more heavily.

ACTION TAKEN:

- Monthly opportunities were built for City staff across projects to convene and share challenges and insights.
- Additional opportunities for collaboration and integration were fostered between CCM City staff and artists and the City enterprises’ Office of Equity and Inclusion.
- The core team prioritized additional focus on articulating sustainability plans.

TEAMS WERE ASKED THE FOLLOWING REFLECTIVE QUESTIONS:

Can you name and describe the efforts being made to see the desired changes in the community?

Can you name and describe the efforts being made to see the desired changes in the City department?

CREATIVE ENGAGEMENT STRATEGIES: ENGAGING MORE CITY RESIDENTS IN NEW AND MORE MEANINGFUL WAYS

4

In designing engagement methods to test, teams sought to meaningfully involve previously excluded residents in City discussions and decisions made within City departments and in community settings in new ways. These included a combination of new artistic methods and tools, art, and the artists themselves. For example, creative engagements were used to build community power and knowledge of how to access City resources; more meaningfully participate in City decision making processes; gather community input and feedback; and build City staff's awareness of the deficiencies of previous practices and structural or institutional barriers for authentic community participation. The exact purpose and specific strategies of the engagement varied based on the specific goals of each team and on the skills and community connections of the artists and City staff involved.

ARTISTIC METHODS/TOOLS

Generally, artists designed engagement processes to intentionally focus in equitable ways on communities least likely to participate. Methods and tools were designed to be accessible and interactive in their format, promote meaningful dialogue, cultivate a spirit of play, and in some cases, be easy for City staff to use independently of the artists in the future.

ACCESSIBLE

Many of the community engagement activities corresponded with previously existing community organized events. Most simply, engagement events took the City department to the community instead of expecting the community to come to the City (such as attending specific City-led community meetings or participating in traditional open comment periods). In the instance of the team that focused more heavily on the audience of City staff, care was taken to ensure that challenging content that moved individuals out of their comfort zones was still accessible for an audience that often may not have had positive experiences in honestly discussing the behaviors and practices of institutional racism and implicit and explicit bias.

PROMOTE MEANINGFUL DIALOGUE

The purpose of many CCM projects was to get people talking with each other in the community as well as to provide more opportunities for the City department staff to have conversations directly with community members. Engagement methods were designed to build on the inherently relational nature of this important communication.

Critical questions: Many of the projects encouraged community members and City staff to ask and answer thought-provoking questions about race, equity, power or community strengths and address and value the responses of their fellow residents or coworkers.

Face to face: Groups of people who would otherwise be unlikely to have relationships with each other were intentionally invited to engage in mutually respectful dialogue. For example, artists, technology organizations and community residents were invited into a space that was comfortable and approximated a living room with food, couches, and live music in an effort to promote dialogue and new relationships.

PLAY

Even within serious issues, engagement activities focused on play. Engagement methods utilized bubbles, hula hoops and djs; movement/theater practices that invite adults into physical play and body awareness; and board games to get people thinking about power and decision-making within City government and their experiences with it.

APPROACHABLE FOR CITY STAFF TO IMPLEMENT

A few teams created tools intended to be easily adopted and used by City department staff. Examples of this include the following.

Equity Pulpit: a camera and a colorfully designed pulpit to record comments and observations by residents at community events such as block parties and community festivals, highlighting the range of voices and ideas that residents have regarding equity. In this effort, the pulpit itself metaphorically and physically gives power to the voices of the community and the video transmits their opinions, “unedited” and honest, directly to decision-makers, sidestepping the traditional forms of community information gathering. The placement and use of the pulpit was key in terms of where it was implemented, for example, at events with artists in plain clothes with minimal program signage.



Interactive Maps and Question Bubbles: Another team created a simple yet colorful map and invited residents to draw and write comments on the map. They also created giant posters with simple questions written on them placed at strategic community locations. Passersby were invited to answer the questions and interact with the comments written previously by other residents.

ART / ARTISTIC PRODUCTS

In addition to engagement tools and activities, teams also produced standalone, artfully crafted products including photographs, videos, graphic materials, and three dimensional sculptures. The photographs and videos served to convey stories, strengths, and community feedback to City decision makers. Graphic materials were intended to break down traditional power structures by visually depicting City decision-making in a way that is digestible to average citizens.

ARTISTS AS ENGAGERS AND RELATIONSHIP BUILDERS

Based on the experiences of the demonstration year, CCM anticipated some of the longer term sustainability of change to be based upon the creation of new artistic methods of engagement and artistic products. This year's work led to a pivotal conclusion that the artists themselves are essential to improved City engagement processes and cannot be divorced from the tools and products they create. Artists initiated and fostered personal relationships in the community and took extensive time in homes, coffee shops, and other gathering places of people to carefully and respectfully listen to community residents. The projects artists implemented also built upon years of their own personal relationships and history in particular neighborhoods. During street events they practiced active engagement such as initiating conversation, giving hugs and handshakes, and singing and dancing with people. For the team leading workshops with City staff about power, artists employed extensive emotional skill and restraint in responding to stories of implicit and explicit racism by

cultivating and facilitating safe spaces for others to process their thoughts and experiences.

While the artistic engagement strategies were designed to be adopted by the City staff from the start, and the products produced can speak for themselves, successful sustainability of these engagement strategies requires continued leadership and practice by the artists themselves.

"I think it has affirmed my own belief that artists should be involved in community engagement and that CCM is extremely important. We can't do it without artists. You can't take what they do, package it, and try it again elsewhere with other people." – CITY STAFF

KEY CHALLENGES/TENSIONS OF THIS STAGE EXPERIENCED BY PROJECT TEAMS:

- *Tensions arose when ambitious aspirations met the real constraints of time, budgets, or changes in leadership.* Some felt pressure or disappointment when the big dream couldn't be made into a reality. This frustration raises two fundamental questions: What does it look like to support the big dream, yet feel success in the incremental manifestation of it? How best to focus on the testing and trial of big ideas while simultaneously celebrating the successes of running with what works?
- In retrospect, some artist and project teams reported they would have benefited by understanding the limitations of the scope earlier so that project designs could have been more realistic for the one year project timeline. For example, as soon as an element of a project, such as creating a mural, is determined not to be feasible, no more time should be spent trying to implement it. Or, if additional City money cannot be used for a project this should be made clear initially so teams could redesign their projects within the set parameters and limitations. Articulating the limitations could have freed the teams to focus their energy on what was feasible. City contracts tend to be very straightforward and focused on predetermined deliverables which can at times be oppositional to a more creative, transformational process; yet, clearly articulating the limitations of the scope and the necessary deliverables helps set realistic boundaries within which the team can more freely experiment.

"I was impressed by how the dynamics...shifted from deep challenge and divide between the artists understanding of what the work should be, in comparison to the City's desire for what they felt the project work should be. After great internal struggle and breakthroughs, I watched the team emerge united and strong in their vision."

– CCM PROGRAM STAFF

LESSONS LEARNED/STRENGTHS:

- *Supportive role provided by IA staff.* Project teams relied heavily on space and staff to organize and help co-facilitate events.
- *Ability to subcontract with other artists and community partners.* After identifying the project and department needs, project teams were able to subcontract with additional community artists and organizations to compile the skillsets needed to implement the design.
- *Creativity to dream up new realities; the flexibility to let go of what isn't feasible and adapt.*



PROGRAMMATIC IMPLEMENTATION CHALLENGES AND LESSONS LEARNED

In the first section of findings we answered the question, “What is CCM?” by summarizing the stages of CCM as it was implemented. In this next section we outline lessons learned from the implementation of CCM from the perspectives of the various groups and levels of partnership involved. Through multiple methods we gathered participants’ perspectives about tensions and ways the program could be improved. These are described in the following categories: (1) The Program Model; (2) Project Expectations; (3) Observations Related to Artists; (4) Observations Related to City staff; and (5) Building Strong Teams.

THE PROGRAM MODEL

Explicit focus and tools on racial equity. Teams largely worked independently to define for themselves how they would promote racial equity within their projects. Some teams requested additional supports including explicit training for City staff newer to working on issues of equity and frameworks for addressing racism.

“I think also having more frameworks around racial equity and language tools and training around racial equity improvement. I think actually developing a really robust training framework, whether it would be optional or required, some kind of developmental phase for folks so that before they start producing things and doing projects there’s a whole learning phase that happens.” – CCM PROGRAM STAFF

Artist only spaces / City staff only spaces. Particularly in dealing with heavy and emotionally exhausting situations, City staff and artists needed time as separate groups to process, recuperate, and to be ready to come back together in partnership. These places need to be easily accessible.

Put anticipated support structures in place from the beginning. Artist apprentices and additional IA support staff were added to the team when it became apparent additional supports were needed. By starting mid-way, those staff felt less integrated into the overall work and teams were

less aware of how to best use their skills and services. Additionally artist apprentices were hired through a different process than the original artist team, although some potential apprentices were identified through the original artist selection process. Participants recommended putting in place all additional support structures from the onset and giving artist applicants the opportunity to have an addendum application for apprentices they would like to work with. However, all program and project needs cannot be anticipated and it is important to remain adaptive and responsive.

Project management supports. Teams appreciated and were frustrated by different aspects of project management. Assistance with project budgeting, creating a scope of work, and conflict mitigation were all aspects of the project management that were appreciated by some teams, and other teams asked for even more assistance. However, some teams were frustrated and felt it was unnecessary and over-managed. Participants advocated for an a la carte style of project management support where project teams knew what supports and services were available and could access them as needed.

Perhaps a menu is created in the beginning together and some things are optional and some are mandatory. That might create an environment where artists feel more empowered to opt in and out according to their needs and expertise.

– SURVEY RESPONDENT

Supporting differences between City staff and artist work cultures. One of the intentions of the project was to create structures that felt inclusive to individuals operating within very different work cultures. It was a programmatic challenge to build structures that supported multiple work styles.

For example, IA initially instituted artist project and hourly reporting mechanisms that felt overly structured and stifling. Artists reported it didn’t accurately capture their work or their time, nor did it support moving the work forward. Conversely, the convenings, which employed many team building, reflective and theater based activities, generally adopted a more artist-based culture. The convenings made many City staff feel uncomfortable. The convenings also aired distrust from the artists towards the City enterprise and often left the City staff feeling vulnerable and attacked. While discomfort can be useful at times, a challenge in this work is finding a balance in work culture and interpersonal norms that feels safe and respectful to both City staff and artists. It is

important to clearly recognize that there will be discomfort at times which will necessitate forms of mutual accommodation.

Burden of time spent in meetings. Many City staff and artists reported that too much of their time was spent in meetings with CCM programmatic staff when it would have been better spent on project work.

Additional support for City staff and balance of infrastructure support. As previously mentioned, City staff reported needing additional support for this work indicated through support from leadership and time allocated. Often the power to effect change in the City enterprise doesn't lie with any individual staff person alone, so staff need leadership support to advocate up the chain of command and across divisions/ departments. As also mentioned previously, a greater portion of funds towards IA meant little to no additional infrastructure was built within the City enterprise to support and sustain this work.

Over reliance on IA support structure. In the spirit of sustainability and equipping City staff to do engagement differently in the long run, some participants expressed concern that project teams and City staff in particular were over reliant on IA support structures, including asking IA staff to prepare and facilitate community engagement events without necessarily learning how to prepare and facilitate those same events on their own. While this support helped with efficiency, saving the time of individual team members, it created an obstacle to City staff building the skills to lead engagement strategies independently.

Explicit role for community leadership and accountability to community. While community members played various roles of leadership within individual project designs and implementation at the discretion of artist-City teams, participants expressed a need for more formal avenues of CCM initiative accountability to community audiences.

PROJECT EXPECTATIONS

Realistic goals and limitations. Acknowledgement of the limitations on the scope of the project was requested by multiple artist teams. Additionally, all participants involved expressed time as the most significant limitation on their work. A single year to develop relationship, lay the foundation, and implement project designs felt unrealistic.

Flexibility in project design. Teams demonstrated the need to be flexible in their project design, being responsive to

community and City contexts and needs, as opposed to being overly committed to a single agenda.

"You have to go in as a partnership. Not 'me as an artist contributing my work' --- that was [the artists'] gift. They had no preconceived notions about their work. They see themselves as a curator -- 'what are the pieces that can support this?' [...] We were also not hard assed about what we said we were going to do. We were open to change."

– CITY STAFF

OBSERVATIONS RELATED TO ARTISTS

Balanced artist teams. All but one of the project teams had a pair of artists working together. This turned out to be crucial for success. Many of the artist pairs described how their skills and temperament balanced out the skills of their partner. Where one might be better skilled at organizing and ensuring follow through on tasks, the other might be particularly skilled at divergent thinking.

"I do think [artist] and I have a unique way of working together. Disparate and complimentary approaches in terms of thinking and planning." – ARTIST

Most of the pairs had extensive previous experience working together in partnership, which meant they understood the other's work style, had established trust and knew how to move successfully through conflict together. The artist pair with the least history in collaboration together had the most difficult time establishing mutual trust and moving through conflict. An artist pair made project progress most successful, allowed space for a creative sounding board, and provided peer emotional support when charged or painful situations occurred. Without an artist partner, it was significantly more challenging for the solo artist to make progress on the project during tense and stressful situations.

Additionally, in most artist teams there was one individual more tasked with the responsibility of internal project management: managing logistics, schedules, and deliverables.

Existing community connections. Artists brought into the initiative their pre-existing relationships with community members and organizations as well as their perspectives as being neighborhood residents themselves which adds tremendous value.

“The artists used to live there for years...they tapped into extensive networks that they already had. That’s why CCM cannot be successful without the artists. There’s a trust issue...” - CITY STAFF

Balance with other artistic endeavors. While on one hand, many artists reported that they spent much more time on CCM than the expected 20 hours per week, they also maintained their other performance and creative work outside of CCM. Artists reported that the unique constraints of being an artist working with the City sometimes led them to need even more time in regenerative space.

“To sustain themselves some of these artists need to be operating as outsiders simultaneously while they’re doing this; this is people doing deep work on the front lines of community at the same time while they’re doing this work [of CCM].”
– CCM PROGRAM STAFF

Ethical considerations. Artists, and in some cases City staff, advocated for establishing clear ethical considerations including (1) ownership and future profitability of work created, (2) payment structures commensurate with their value, including realistic expectations as to the number of hours worked and hourly rates for artist consultant labor commensurate with the monetary value placed on other data-related City consultant roles, (3) reimbursement practices that do not require artists to pay upfront expenses, and (4) artist inclusion in sustained program leadership and decision making.

OBSERVATIONS RELATED TO CITY STAFF

Support of consistent leadership. City staff reported strong departmental and City elected leadership support for this work as critical to project success and movement towards One Minneapolis Goals. During the course of CCM, one project experienced significant leadership change associated with a decision to cease doing community engagement entirely. This decision forced the team to have to back out of commitments made to community members and reinforced the negative narrative of the City entering into community without making long-lasting commitments.

“Having the vocal support of leadership around the work is hugely important and leadership on some journey of their own, demonstrating that they are working on their own understanding and actively removing barriers that are hindering the artist success.” – CITY STAFF

Ability to internally advocate. At times, City and department leadership found themselves needing to advocate with City elected officials in defense of the actions of their project teams and the artists working as community activists. These moments had the potential to reinforce distrust towards the City but instead, due to strong advocacy, demonstrated the department and City’s commitment to change.

“Finding a champion in the department who is willing to lead. [...] Having that departmental champion who is willing to dive in and own it.” – CITY STAFF

Readiness and openness for change. Multiple City staff and artists reported being surprised by how open and engaged City staff were in participating in the CCM initiative.

“I was surprised by the level of enthusiasm from the inspectors. I thought it would be really hard to get the inspectors to participate. I was pleasantly surprised at how enthusiastic people were about it.” – CITY STAFF

Demonstrated commitment to equity. City staff advocated for a demonstration of commitment to enacting equity such as integrating equity standards and accountability frameworks into City staff hiring and performance monitoring processes. City staff also called for a deeper understanding about the City’s equity framework and what this means for all of the units and departments within the system, feeling that equity initiatives within the Enterprise were still largely not aligned, coordinated, or mutually reinforcing.

BUILDING STRONG TEAMS

Ability to stay in tension. A key element of team success was the demonstrated ability to stay engaged and productively work through tension that arose through this work. This exemplifies the simple rule: leveraging conflict as a resource for necessary change.

Clear roles and expectations. Both artists and City staff described a need for team members to develop clear expectations of roles, such as distribution of the work in designing and facilitating engagement strategies.

Prioritizing relationships. Ultimately this work is about building relationships between City staff and artists as well as the City staff and the community. In some cases, City staff wanted more opportunities to build relationship directly with community members alongside their artist collaborators.

[The artist] was our liaison with the community members. [...] I don't feel like there was enough connection between me personally and [City staff] personally and our partners and the community residents directly, [because the artist] did most of that. – CITY STAFF

INITIAL IMPACTS

“How do we measure success?- maybe it's the number of tears shed, the number of laughs, the number of emotions experienced. “ – CITY STAFF

Ultimately, the long-term goal of CCM is to help advance the City's One Minneapolis Goal that *Disparities are eliminated so all Minneapolis residents can participate and prosper*. While CCM participants never anticipated seeing that goal come to fruition in the one year duration of the program, participants did anticipate contributing to incremental movement towards that vision through the testing of new strategies, individual growth, and City department adoption of new policies and practices.

This section describes the outputs and initial near-term impacts that were self-reported; we did not measure the long-term goal of reducing disparities throughout Minneapolis.

Through the ongoing interviews, meeting and event participation, focus groups, document review, and survey responses, RR evaluators solicited feedback and perceptions about the near-term outcomes of this project. Many of the responses corroborated the efficacy of the program model, especially as a pattern-influencing initiative that reverberated through many levels. Four main levels or arenas of change stood out:

- *New models of engagement tested; new people engaged*
- *Individual growth*
- *Departmental change*
- *Community cohesion and activation*

NEW MODELS TESTED, NEW PEOPLE ENGAGED

As previously described, new engagement strategies were successfully piloted. Across projects, 670 community residents and 49 City staff (not including team members) were engaged at community/staff touchpoints including trainings and community events. While teams did not collect information to know if community residents had previously been involved in City decision making processes, anecdotally RR believes these engagement strategies largely reached individuals not previously engaged. This assumption and related evaluation decision is based on evidence that the 2013 demonstration year successfully demonstrated that artists' engagement techniques engaged newly participating residents as well as a greater percentage of people of color.¹⁰

¹⁰ Johnstad and Associates CCM Evaluation Report, 2014

Anticipated Outcomes and Indications

Art is made
Relationships are formed
New ideas are tested



“To me the biggest outcome that I can observe is that there’s been some authentic engagement in community on a variety of different social and economic issues.” – CITY STAFF

“For the disability community, they aren’t thought about at all. They were one of the communities that were most engaged in this. They were so excited that someone was finally paying attention to them. Which is sad, but I’m happy that it’s finally happening.” – CITY STAFF

GOALS REACHED

At the end of the program all participants (21 City staff and artists; 10 CCM program staff and hosting team members) were asked to complete a survey in which they were asked the extent to which the program reached the six stated program goals. While only 16 participants (approximately 50%) completed and returned the survey, at least one person from each of the five project teams responded, and there was a good distribution of artist, City staff, and administration. These results are included here because they provide directional, albeit limited information about the degree to which these participants felt CCM met its goals.

Overall, survey respondents agreed or strongly agreed that CCM met its six stated goals with average, or mean scores ranging from 2.8 to 3.6 on a 4.0 scale. Given the short time frame for this one year snapshot, perhaps not surprisingly the lowest rated goal was “our team created a collaborative and sustainable system to advance the work of City departments.”

Across projects, 670 community residents and 49 City staff (not including team members) were engaged at community/ staff touchpoints including trainings and community events.

To what extent do you agree or disagree with the following statements about whether the stated CCM goals were met:	MEAN (1-4)	Number of Responses
Our team successfully identified one or more pressing issues facing the City department pertaining to equity and community engagement.	3.6	11
The project team designed and tested new approaches for community engaged policy-making, planning and practice.	3.5	12
The project as implemented helped the City department address an identified priority issue.	3.2	12
Participation in CCM enhanced CITY STAFF’s ability to facilitate community engagement with underrepresented communities.	3.3	11
Participation in CCM enhanced ARTISTS’ abilities to facilitate community engagement with underrepresented communities.	3.1	10
Our team created a collaborative and sustainable system to advance the work of City departments.	2.8	10

(4) STRONGLY AGREE; (3) AGREE; (2) DISAGREE; (1) STRONGLY DISAGREE.

PROGRAM SATISFACTION AND CONTINUATION

Overall, survey respondents agreed or strongly agreed that they would recommend this program to other cities and departments and that they would participate again if asked, with mean scores ranging from 3.1 to 3.8 on a 4.0 scale. They felt most strongly that the City of Minneapolis should continue to utilize the strengths of artists to engage with community residents and make progress toward the One Minneapolis Goal.

To what degree do you agree with the following statements:	MEAN (1-4)	Number of Responses
I would recommend this program to other cities/ departments.	3.3	12
I would participate in this program again.	3.1	13
The City should continue to utilize artists to create new ways of engaging community residents and building relationships.	3.8	12
The City should continue to utilize artists to promote progress towards the One Minneapolis Goals.	3.8	12

(4) STRONGLY AGREE; (3) AGREE; (2) DISAGREE; (1) STRONGLY DISAGREE.

OUTCOMES: INDIVIDUAL GROWTH

At the *individual level*, many spoke of personal transformations, of a deepening shift in understanding the reach and depth of the work needed to shift to more equitable policies and practices and the entrenched nature of structural racism. Additionally, City staff engaged in the Tenant Voices project reported feeling more connected as a staff team and more able to engage in continued difficult conversations around race.

“The outcomes were [City staff] felt more connected to equity, were more aware of it, this sense of practicing. They talked about using the Forum to facilitate difficult conversations about race and equity. They found that it was a good team building piece.”

– CITY STAFF

“My perspective of artist involvement has definitely changed. I was skeptical at first, but they add tremendous value. [...] Seeing all the collaborative energy with the projects has been really good. I’ll definitely try to connect with artists from different projects.” – CITY STAFF

There was important learning about how to deal with the tension and discomfort that is likely when honestly addressing the causes and effects of institution/ structural racism and related personal prejudices and fears.

“When I attend [CCM Convening’s], it’s an extremely uncomfortable space for me, it’s not my natural elements, sphere or strengths, and it’s a very uncomfortable space. And so, I hate being in the middle of something I don’t feel like I’m good at and I don’t feel like I’m good at artists things, the exercises we do are profoundly uncomfortable for me. And some of the conversations as well- [...] feel like I’ve done a lot of work in the area of racial equity specifically and have been in lots of conversations but there are not a lot of times and places in Minnesota when white people find themselves in rooms with predominately people of color having that conversation. One thing I realized early on is I don’t have to respond. Me responding to other people’s voices is not always helpful for what’s going on in the room, I can just sit with that discomfort and wrestle in my head, and people don’t need to wrestle with me.”

– CITY STAFF

“This work made you feel connected to the community. A new found sense of purpose emerged in the community. We have people from other departments that have heard about the huge impact of how inspectors reimaged their roles.”

– CITY STAFF

Creative CityMaking Institute Poster
Creative CityMaking as a Complex Adaptive System



OUTCOMES: DEPARTMENTAL CHANGES

At the department level, both artists and City staff spoke of three critical avenues of change within City of Minneapolis departments: (1) positive changes in the culture of the department; (2) specific changes in policy and procedures; and (3) the establishment of new sustainable partnerships between the community and City departments.

1. City staff described positive changes in departmental culture such as becoming better at holding space for difficult and open conversations around race.

“This is what I brought back and shared with my team here: It’s okay to be uncomfortable and to be pushed into different spaces and experiences.” – CITY STAFF

“I think it made it okay to talk more about equity at work. I knew the people that were going through the workshops. They feel safer talking about these issues at work. We were talking about houses where there are dog feces everywhere. We were talking about the resident, and how did they get there. Before we felt bad, and now we’re talking about what is going on in their life to get them to that point.” – CITY STAFF

2. Specific changes in policy and procedures include hiring artists in temporary or permanent capacities to continue their involvement with the City, adopting continued use of creative engagement tools or processes, and integrating actionable community feedback into official community development plans.

“I do think that it is part of new training for new employees. They’ve been developing off a landlord/tenant education program and they’ve incorporated the tenant voices component. Making sure that we’re not just hearing from tenant vs landlord discussion, we’re hearing from tenants from the Somali community, tenants from communities of color, voices from tenants that would not normally call the government. It has really changed the mindset of how staff approach their work.” – CITY STAFF

“Our job was to work with the department around the Blueprint for Equitable Engagement. And so we said ... ‘you’re looking for feedback on it. We’ll create this Pulpit. We’ll go out. We’ll ask people about what’s important to them in the City, equity, you know, what that means to them, all that kind of stuff.’ ... We gathered comments. [...] They considered the feedback they

got from the video. [...] ‘I heard a lot of people talk about youth there. And I notice in our Blueprint here, we don’t specifically call out the youth population.’ [So the language of inclusion of youth was added in the next draft].” – ARTIST

3. Two projects in particular, established new partnerships between the City department and a group of residents and between community organizations that had not previously existed. While it is too early to see if the partnerships will continue, the hope is that the new relationships will be sustained and grow.

“Across multiple departments, while long term out-comes are still to be seen, the departments involved now have a strong desire to continue. Additionally, new departments and the City Council have expressed interest in continuing this type of engagement. ... have heard staff members saying “we should do this with cops or more people”. So there is hunger for it. They saw the value so many are eager to expand it to other colleagues, in particular to colleagues who may not be keen on the idea because it is out of people’s comfort zones.” – ARTIST

OUTCOMES: COMMUNITY LEVEL

At the *community level*, participants observed specific neighborhoods coalescing in different ways. One team in particular received requests from residents asking for more opportunities and skills to be able to continue using the arts as a way to mobilize fellow residents and connect with City decision making.

“We got thoughtful and nuanced feedback. It’s not just the strengths and needs, but a full comprehensive picture. How do we do authentic engagement with the community? The idea is that we are building capacity and community for them as well as us. We want them to coalesce so that it is easier for the City to hear.” – CITY STAFF

While some teams were interested in building community knowledge and capacity for engagement with the City as a goal in and of itself, the bulk of this initiative was designed to change practices inside the City through and around community engagement. It is a limitation of this evaluation that it did not include community residents directly. To not include community residents directly in the evaluation was a decision made at the outset with CCM for two main reasons: (1) Community burden in data collection; in the evaluation of the pilot year teams reported additional questions to

“We’ve had two City Council members say - How should we continue this? We need to help other departments do this. The entire City should be doing this.” - CITY STAFF



community members hindered the focus on actual meaningful and creative engagement. (2) In this one-year project the focus was on laying the foundation for change: creating effective teams, co-creating project scope and goals, and initial forays into the community. Therefore the focus of this developmental evaluation was on these initial phases of the model, with the recognition that substantive community-level impacts of reducing disparities was beyond the scope of a year-long program.

The average ratings by survey respondents indicate agreement by CCM participants that CCM engaged with traditionally under-represented community members (3.2 on a 4-point scale) and that new communities or organizations have been engaged (2.9 on a 4-point scale).

To what extent do you agree or disagree with the following statements about your perception of the impact of participation on affected communities? (in rank order)	MEAN (1-4)	Number of Responses
Traditionally under-represented community members have been respectfully engaged.	3.2	11
New community members/ organizations have been engaged.	2.9	10
The City department is more approachable for community residents.	2.4	10
CCM initiative has built trust between community members and the City department..	2.3	10
The City department systems are easier to navigate for community residents.	2.1	9

(4) STRONGLY AGREE; (3) AGREE; (2) DISAGREE; (1) STRONGLY DISAGREE.

SUMMARY OF OUTCOMES

Individual personal transformations and relationships strongly contributed to the changes and outcomes in the departments

and in how communities were engaged. Likely to be the lasting results of that work are the new tools developed, the relationships and connections that were created or strengthened, and the critical dialogue around racial equity that was fostered and promoted.

In practice, project teams were operating in a space that required results at different levels. As City staff indicate, to make this work viable, each City department needed a specific deliverable at the end of the project, whether it be a solution to a problem, a new model of engagement or useful community information to improve future planning. The tangible results of the projects convey immediate value to the City department through a traditional contractual model.

Politically, CCM's value for City elected officials and staff is the easiest to understand if the question is what tangible, useful results did CCM produce for participating City departments? However, while acknowledging this, it also is important to understand the criteria for what constitutes success need to be considered in other ways as well. For example, a CCM team may successfully deliver the tangible result needed for the department without instituting lasting departmental change in its policies or practices. Conversely, a team may struggle with delivering the tangible results required by the department, but the experience may result in new City staff relationships and learning the department can use to adopt important changes in policies, practices or its work culture. In this case, even though a CCM team was unsuccessful at providing the department with a specific, tangible product requested, it can be successful in bringing about change that better supports One Minneapolis goals for equity.

The larger vision of CCM is to make progress towards the One Minneapolis goal to advance equity. To advance equity, departmental staff will need to change some of their assumptions, opinions, and perspectives as well as deepen their knowledge about how institutional racism and personal prejudices influence their decision-making. City departments also will need to change the policies, practices, and work cultures that propagate and exacerbate disparities. This requires CCM to focus on both specific deliverables in artistic engagement processes, tools or products as well as lasting change in how the City of Minneapolis engages community residents as partners to achieve much greater racial and economic equity. This is the central and worthy challenge CCM must address and take action on with courage, shared risk-taking, and mutual respect, learning and accountability for results.

RECOMMENDATIONS

In 2015, community artists and City staff representing very different perspectives and work cultures came together in the CCM partnership to create new, mutually respectful bridges of communication and change to support the equity goals of One Minneapolis. In doing so, CCM engaged underrepresented communities as full partners to overcome barriers and take effective, collaborative action to move toward One Minneapolis with equity for all residents.

Even in this short timeframe of a year, deep, transformative experiences occurred at all levels of CCM stakeholders resulting in some important initial individual, departmental, and community progress toward CCM's longer-term goals. CCM participants from involved City departments, artists, program staff, and community residents all contributed to positive change moving toward the City's goal of One Minneapolis.

The positive results of CCM's first year resulted in five artists being awarded renewed contracts with the City, and one artist being hired as a city employee. Interest and commitment has grown from City Council and additional departments in incorporating artists to spur innovation around equity and community engagement, and initial outcomes in departmental shifts in culture, practices and policies are being observed.

Specific recommendations for improving CCM program implementation are shared in previous sections of this report, and were shared as well as in conversations with many CCM participants throughout Rainbow Research's relationship with the program. The following suggestions for next steps for CCM and the field of arts-based community development and systems change are offered to supplement RR's overall recommendations.

BE CLEAR ABOUT THE SCOPE OF AND VEHICLE FOR THE CHANGE

- What does success look like? What is the goal deliverable: an art product, internal departmental changes, tools, tactics, and/or new relationships?
- Are the project teams able to create a basis for long-term City racial equity transformational work while also offering short-term, contractual consulting relationships?

- Anticipate artist and city work culture differences.
- Be clear about project parameters and expectations in relationship to City department equity goals and practices.
- Remember this work is highly relational--ensure all reporting processes, meetings, and expectation serve the team relationships and do not circumvent members.

UTILIZE ARTIST SKILLS AT MULTIPLE LEVELS; PROMOTE SUSTAINABLE PAYMENT STRUCTURES FOR ARTISTS

- Invite past CCM artist and City staff participants help to clarify the city needs, recruit artists and match them with City staff. Continue to coach the new project teams.
- Continually ask how specific CCM project work can continue and be supported, and develop new artist/ City staff collaborations as city department needs and opportunities are identified and prepared.
- In all CCM work, utilize and compensate professional consulting artists commensurate with their skills and unique contributions.

FOCUS ON SUSTAINABILITY FROM THE ONSET BY CLARIFYING DEPARTMENTAL SUSTAINABILITY AND ENSURING DISTRIBUTION OF RESOURCES TO BUILD CITY INFRASTRUCTURE

- Make explicit what long-term commitment looks like and needs to include from the City enterprise including a connections across multiple departments and commitments to changes in practices and policies.
- In turn, make explicit what resources, support, and commitment from widespread City leadership is needed to support this level of change and build an internal City structure for sustainability.
- Encourage interested City departments to demonstrate readiness or willingness for change including a demonstration of 'pre-work' on recognition of race/ racial biases, commitment of time/resources, and demonstrated commitment from department leadership.

EXPLICIT FOCUS ON RACIAL EQUITY (IN THIS CASE)

- How can work be done in a way that does not harm or exploit already vulnerable and excluded community members? As described by two artists, we need to constantly examine ourselves so that we are not repeating or upholding organizations and patterns that sustain inequity.¹¹
- Provide additional training and resources for participants on racial equity; provide a framework for the projects to address racial equity and the mechanisms of accountability.
- Identify and implement processes for engaging artists and community members that eliminate policies and practices that contribute to institutional racism and economic exploitation of people and their communities.

FUND MULTIPLE YEAR INITIATIVES

- Funding support for CCM needs to be long-term for it to make effective, significant progress in the City's efforts to achieve One Minneapolis.

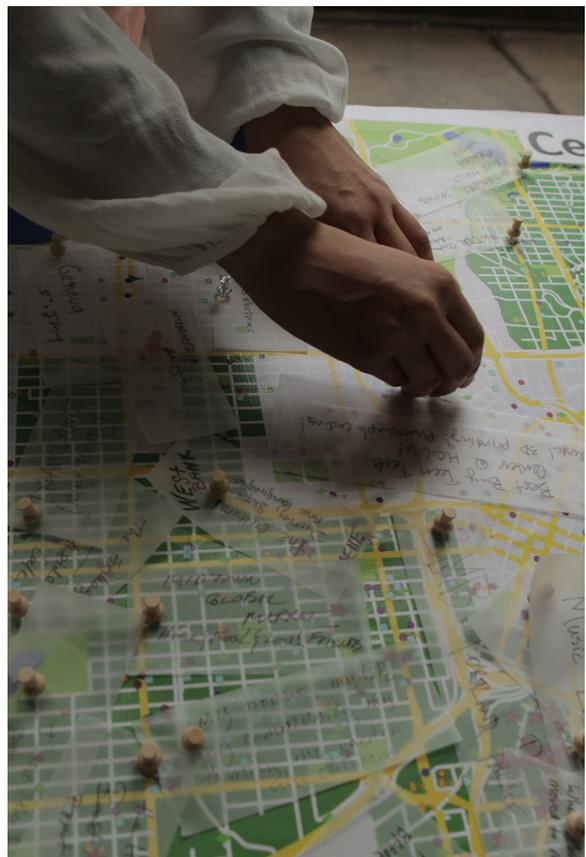
CLOSING REFLECTIONS

The Creative CityMaking Minneapolis charge was enormous: within a year, build impactful, sustainable strategies for two-way communication, engagement, and voice between 5 City departments and under-represented communities.

Over and above the hard struggles and challenges, through the intense emotions, the people of CCM made a remarkable impact on individuals and in perspectives and work cultures of participating City departments. We anticipate the strategies and relationships CCM has begun will continue to be agitators and sparks of change within Minneapolis.

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¹¹ Paraphrased from reflections by artists Mankwe Ndosi and Reggie Prim.

APPENDIX A: SOCIAL, POLITICAL AND HISTORICAL CONTEXT INFLUENCES THE NATURE OF THIS WORK

Mid-program, as some teams were just about to move into a high level of community engagement activities, a 24 year old black man was shot in the head and killed during a conflict with police in North Minneapolis. According to police, who were responding to an assault call, Jamar Clark interfered with emergency medical services being administered to his girlfriend. Community members report that he was shot while handcuffed; law enforcement refuted that claim. This resulted in over two weeks of continued protests and occupation outside the local police precinct (4th in North Minneapolis) where 5 protestors were later shot by white individuals. After two weeks of occupation, the Mayor of Minneapolis and police required everyone to leave, citing concerns about community safety. While this specific incident intimately affected local residents, it is part of a larger pattern of police violence and racial criminalization disproportionately affecting black and brown communities.¹²

This incident directly impacted Creative CityMaking on a number of levels. On the most basic level, it violently depicted the harsh reality of disparities as they exist in the City of Minneapolis. It is one thing to talk about equity abstractly; it is another to see the disparate response by police to people of color and particularly black men, as opposed to the police response to white individuals, being enacted through a violent death witnessed by community members. At the same time, it was a live-action depiction of the perceived disconnect between community voices and power with decision-making and actions taken by local government. Throughout the Jamar Clark case, the testimony of community members was not included. When faced with the reality of death, flowery language about inequities feels insufficient at best but mostly insulting; when the community is not given a voice in one instance of government action, it feels naive to trust that other efforts to build community engagement are anything more than tokenism.

¹² For more information documenting disparate use of lethal and non-lethal police force against individuals of color, see: Goff, P.A., Lloyd, T., Geller, A., Raphael, S. & Glaser, J. (2016). The Science of Justice: Race, Arrests, and Police Use of Force. Center for Policing Equity. Retrieved from http://policingequity.org/wp-content/uploads/2016/07/CPE_SoJ_Race-Arrests-UoF_2016-07-08-1130.pdf

As one artist wrote:

“Our interactions with community members around the 4th precinct [and Jamar Clark] have all been revolving around questions and ideas of equity. It is what is primarily at stake when understanding the protest and going beyond the particular details of Jamar Clark’s case. In fact many of the community calls for justice have been rooted in feeling they have an equitable stake in this City’s ownership and stewardship...The contrast between equity language and the actual treatment cannot be more clear than it is right now and in this instance.” - ARTIST

In addition to shaking the foundation of this work, the killing of Jamar Clark and the proceeding actions taken by local government also impacted members of Creative CityMaking on a personal level, as Northside residents, friends of Jamar Clark, and community organizers. For some teams, this caused significant tensions in how white team members and team members of color interacted and negatively affected the level of trust that had been built over many months between artists and the City government.

As one artist described:

“My year was interrupted by the fourth precinct. I had enough people in my life affected that that experience really shaped how I view the City- I think that I was disappointed in the response from elected-[...] that exacerbated a lot of trust issues politically. I think that carried into the project, so that was the point in the project where I disengaged. But there was good 3 months when I could not see the value in this project.” - ARTIST

Tensions rose in some teams between artists and City staff as well as between white and black team members. City staff, artists, and leadership wrestled over how to best respond to and engage the incident, the corresponding fall-out, and the range of emotional responses- rage, hurt, sorrow, numbness, disconnection- being experienced by participants. The CCM artists of color organized themselves and created the following written response. As a community organization Intermedia Arts was in a position to push the letter out publically. Program staff from Intermedia Arts arranged an opportunity for the CCM artists to perform the letter as the opening of the United Way Forum for Race Equity. As CCM artists, they had a platform to help frame a state-wide conversation on race equity for over 1,000 cross-sector leaders. Additionally, CCM hosted a lunch time forum for teams to come together and hear from a panel of City leaders about their response to what was happening in the 4th precinct. Some City staff reported that this was the only opportunity they had within the City enterprise to discuss the trauma that had occurred.

CCM ARTISTS OPEN LETTER

As Creative CityMaking artists in cycle year 2015 and 2016, we strongly stand in accord and support with the civil disobedience happening across the City and especially the occupation at the 4th Precinct in North Minneapolis. After witnessing the occupation, our work during this year is at once visceral and personal.

As artists, our lens, song, painting or dance and activism is shaped by our interaction with the City in which we live. We've observed, first hand, the brutality, the denial of racial hatred, and the police officers clashing with protesters, the grief, the confusion and the anger. This chain of events deeply affects us and reminds us why art is such an inseparable part of a democratic society. What happens in the City of Minneapolis by default impacts us all. When the community is injured, we too are in pain. We hope to illustrate how City enterprise affects everyone. With this letter, we stand against any ideology of racial supremacy that divides our City.

There is urgent work to be done beginning with acknowledging and naming systems in need of repair. The historic and systemic disenfranchisement, neglect and erasure are indicative that changes are needed. We hope to move past a cultural history of exclusion and towards a new City that identifies, protects and honors the lives of its African American residents. This means we will work toward a deep and urgent commitment to finding new and equitable paths forward together. If this injustice continues to be upheld by apathy, fear, normalization and enforcement of poverty; violence and suffering will inevitably continue to rise. We must activate our individual and collective intelligence and creativity to shape a new City and new ways to value and build with each other. The City, its families, and people's lives depend on it.

Our yearlong processes have been spent working on the ground level. It has been inextricably linked to the unfair stories and killings of children - black, brown and unarmed. Because we work in, live in and represent these same communities; our journeys this year reflect some of those stories as we make art and history in the City of Minneapolis.

Creative CityMaking is premised on the One Minneapolis goals of reducing and eliminating racial disparities so all residents can prosper. If the City is to move forward, it must readjust its moral compass and tell a holistic story.

We will continue to walk with our communities on that path as stewards, as advocates for the communities we dwell and work in. We show our support for the changes to move past the silence and crippling patterns of racial injustice, to nurture life instead of taking life. We are pushing for these goals within our work, our lives, and our place in the story and state of the arts in Minnesota.

We stand with our City community coming together, to demand transformative justice and racial equity, throughout the City. The City is our community. We are all connected.

In solidarity!

Kirk Washington Jr., Mankwe Ndosi, E.G. Bailey, D.A. Bullock, Sha Cage, Reggie Prim, Jeremiah Bey, Ariah Fine

Creative CityMakers



LESSONS LEARNED:

In the current American contexts around police and community relations and the rising awareness of the rates of the murder of unarmed black men, women, transgender individuals and boys at the hands of law enforcement, while it is tragic that an incident like this occurred in our City, it is not completely surprising. Since the completion of the current CCM year, an additional black man has been killed at the hands of police in our neighboring City of St. Paul. For this reason, thought needs to be invested in how to appropriately respond to tragic events such as these. In retrospect, additional spaces should have been created for City staff and artists to process their feelings and responses to the incident both separately and jointly. The artists of their own volition came together to process and craft the response shared above, however City staff reported that there were almost no spaces for them to safely talk about the experience and its effect on their work as City champions for equity and community engagement. There were also internal City conversations about how the City and its staff should respond. City staff felt somewhat conflicted and constrained in how to respond based on ambiguity regarding the “official” City position on what transpired, and concern about expressing/acting in a way that might be counter to that. In addition to processing the experience as City staff and artists separately, a few teams greatly struggled in coming back together after this incident. Additional support may have been needed to reach out to individuals of color who experienced trauma due to the incident; additional support may have been needed to reach out to City staff to help them best understand and reconnect with their artist counterparts. Most importantly, all parties involved need to anticipate the huge personal effects incidents like this have on community activist artists and be willing to give the space and support needed for personal and communal healing, recuperation, and shifting priorities.

KIRK WASHINGTON JR.

Additionally, another level of trauma impacted “the CCM family” in the loss of one of the participating artists, Kirk Washington Jr. who was tragically killed in a car accident on April 4th, 2016.

Kirk Washington Jr. was from the North Side of Minneapolis. He has lived as an artist in and worked from 3 different continents: Africa, Europe, and North America. Prior to his death he was actively working to create spaces that combine

art, civic engagement, proximity and scale. Over the last 25 years he worked in many different mediums and capacities: literature, theater, video, music, design, cultural theory, critique, photography, digital, sculpture, paint, bookmaking, community development, and was always looking for more ways to create.

He believed the collective imagination is the path that art has and can offer the world. He also believed this genius happens when life societies and their citizens realize and lean into their brokenness. It is there where the wounds are that we have the highest chance to heal. Kirk brought this mindset to his work in CCM; as he shared with his team at the outset of the journey:

Us being able to make this vision into a realized thing isn't coincidence.

We are more than capable and can really deliver if we are fully present during this year.

We are creating more than a physical space.

We are creating the 4th City; a space which is also a space in the heart.

I know we all have our own moral compass.

I know we all have our own lens, perspective and perception.

I know we all have our own thought process.

This is what defines us. However, being an artist my whole life, I am always made aware that I may not know what this all means while I'm immersed, doing the work.

This is where I have grown to let my intuition take over. I strongly encourage our team to consider this.

I know we representing our respective fields but I know that we are true ambassadors.

This work can be cumbersome and stretch us in ways that will make us uncomfortable.

Some of the stories we will hear from residents will make us cry, sad and possibly melancholic.

This isn't to say we will not rise to the occasion. In fact, quite the opposite will happen only if we are prepared.

To continue to do this great work as the stewards we've proclaimed ourselves to be, we must begin to embody the proximity element fully.

I know this discomfort is the part we may overlook with all our deadlines and meetings.



I have taken the liberty of this portion of the work by paving inroads for us prior to accepting the commission.

I have built relationships with many in the area (and City) and those connections by placing myself in a space that requires me to experience tremendous frustration but, has given me much more joy and fulfillment.

What I am saying is that when done from a space that allows the social ills and reality(s) of racism, sexism, classism, we will begin to understand why our project is so important.

It is also during this next phase that the reshaping process will take hold. This next step will align us with the community we are working with(in).

The State of Minnesota and the City of Minneapolis both officially marked his passing. His death deeply affected the final stage of the CCM initiative and the multitudes of people involved in the artistic and neighborhood communities in which he was a key part. His passing made it abundantly clear the influence and importance of community leaders, like Kirk, to the life of a community.



APPENDIX B: EXPANDED TEAM SUMMARIES

BLUEPRINT FOR EQUITABLE ENGAGEMENT

“Individual citizens deserve the same elevation of your voice [as City officials]. [...] This is important because people are seeing themselves in a way that is grand, and that is how we should see ourselves: as grand and important.” – TEAM MEMBER



Public comment into City decision-making traditionally requires a written response to a mailed notice letter requesting public comment or attendance at a community meeting. This means that often community feedback expresses strong opinions but from a very small handful of individuals. D.A. Bullock and Ariah Fine partnered with Ayianna Kennerly and David Rubedor of the Neighborhood and Community Relations (NCR) Department to try something different. They sought to incorporate community feedback into the Blueprint for Equitable Engagement—a five year strategic plan to lift resident voices around the issue of Equity and the City’s practice of engagement with the community. The team used an “Equity Pulpit” – a camera and a colorfully designed pulpit to record input from residents at existing community events such as block parties and community festivals, highlighting the range of voices and ideas that residents have regarding equity. Who stands behind pulpits and lecterns? Whose voices, images, and directives are captured on film? Typically, leaders, preachers, and decision makers. In this effort, the pulpit itself metaphorically and physically gives power to the voices of the community and the video transmits their opinions, raw and honest, directly to decision makers, sidestepping the traditional

forms of community input gathering. This work was guided by the question “What do residents believe an equitable future Minneapolis look like?”

PROJECT SPECIFIC OUTPUTS AND OUTCOMES:

Number of people who gave City input using the Equity Pulpit and Individual Interviews: 52

Number of events where the pulpit was onsite: 9

TOOLS CREATED AND ENGAGEMENT TESTED:

Equity Pulpit

CRITICAL QUESTIONS RAISED:

How do residents define equity?

FEEDBACK INTEGRATED INTO STRATEGIC PLAN:

The artist team presented an edited video of footage from the Equity Pulpit project to the Neighborhood and Community Engagement Commission, specifically highlighting the importance of including youth engagement in the Blueprint. Due to the input gathered from the Equity Pulpit, explicit language addressing youth engagement was added into the City of Minneapolis Blueprint for Equitable Engagement.

SUCCESSFUL DEMONSTRATION OF NEW METHODS OF ENGAGEMENT:

This team demonstrated that video is an effective and powerful means of gathering public comment from traditionally underrepresented communities. Video conveys a deepness of emotion and intensity that can be lost in traditional engagement practices.

“[The system for community input is] designed to function with a certain level of efficiency, and it tends to drum out the humanity. Because humans are messy. We get mad and storm out of rooms.” – TEAM MEMBER

“This team also demonstrated the value of shifting expectations around the City’s community engagement strategies from asking the community to come to the City and instead having the City go to the community. “Ask the question, is this engagement requiring people to come to us or us to go out to the people?” – TEAM MEMBER

This project successfully engaged new community residents who had not been previously included in City decision making.

"[This project] gave us a way to connect with community members in a different way. We are trendsetters now in community engagement. We were using traditional engagement methods – write in, call in, all the typical engagement. Once we started doing video, we got a significant increase in communities of color feedback."

– TEAM MEMBER

ONGOING INTEREST BY CITY LEADERSHIP AND ONGOING ENGAGEMENT WITH ARTISTS:

Both of the two artists involved in this project have ongoing roles connected to the NCR department. Additionally, City leadership and other departments have expressed interest in adopting this strategy.

"Now there is a demand for the tools from the entire enterprise. If we weren't able to try new things, we wouldn't be seeing this demand. The entire City enterprise is asking for these tools." – TEAM MEMBER

"For the City council to actually see the video, you could see the sense of awe on their faces. We've had two City council members say – how should we continue this? We need to help other departments do this. The entire City should be doing this. I was really surprised. I didn't expect that to happen, but I'm really happy that it did." – TEAM MEMBER

UNIQUE STRENGTHS:

The artist team emphasized the importance of making sure the tools created could be implemented broadly within the City enterprise. They prioritized demonstrating a method that was simple to use, approachable for non-artists, and easily replicable while still accountable to authentic community input.

UNIQUE CHALLENGES:

"Throughout this project, the medium of video seemed to be more disconcerting to certain stakeholders and more heavily scrutinized than other forms. "[Issues were raised such as] where do we store the video and who owns it, and how to edit it, and we demonstrated that those [issues] don't really exist."

– TEAM MEMBER

LOOKING TOWARDS THE FUTURE:

What would it look like if the City standardized video commentary into their community input gathering practices? What if the City had a practice of collecting and responding to

resident concerns shared through cell phone captured video and social media? What would happen if the City enterprise committed to going to places in the community where people naturally gather? Hopefully we will see as NCR and other departments continue to adopt and standardize use of these engagement methods.

CREATIVE ASSET MAPPING

"The identification and raising of the folks in the community... coalescing around the combined interests. That's been the most interesting and exciting..." – TEAM MEMBER

E.G. Bailey and Shá Cage collaborated with Haila Maze and Kjersti Monson of the Community Planning and Economic Development (CPED) – Long Range Planning Division to identify and map important strengths and assets around the neighborhood known as Cedar-Riverside. The work of the team built deep relationships, uncovered complexity within the community, and surfaced community strengths and recommendations. Using myriad highly relational interactive techniques including conversations with community residents, involvement in community events, map making, intentional rebranding and community power building efforts to mobilize community ownership, the artists forged new relationships between the City and community residents to map assets in the newly claimed and re-named Cedarside neighborhood. The team sought to collect actionable information that would directly impact future City planning efforts while being intentional to create a new pattern in how government interacts with communities. "If this is authentically about the community itself, it's not about the list of things that we need to do." Authentically being about the community meant spending significant time getting to know the nuances of the neighborhood and the people, building personal relationships with community members and resident led initiatives, and building trust. In addition to supporting the work of the City, actions were taken to build community power including rebranding #Cedarside efforts, creating a community advisory group, building connections and training community members to continue the work and the relationship with the City enterprise when the artists stepped out. In addition to demonstrating playful engagement techniques such as map making, bubbles and buttons, the team tested out ideas using technology as a way to establish two way communication between City government staff and residents including

COMMUNITY COALITION BUILDING AND RELATIONAL BRIDGES BETWEEN COMMUNITY AND CITY ENTERPRISE:

Throughout this project, community members who were engaged in the process reached out to artist organizers and City staff to learn how they could be more involved as leaders on an ongoing basis. The groundwork is now in place for continued relationships between the City department and community members.

“We received feedback about community members wanting to have the resources to do their own work in the community which...honestly is a good thing. Our project is provoking people to have ownership and access to tools that allow them to have voice and agency in the community.”

– TEAM MEMBER

“By having artists on the ground, and so inside the community as representatives and ears for the City, offers a unique connector cord that can be cultivated for years to come. Access and bridge building can happen in ways that are not so grand and complicated but can be as simple as saying ‘we’re here...let’s talk...let’s build together.’” – TEAM MEMBER

UNIQUE STRENGTHS:

The artist team came in with a long history of personal relationships in the specific neighborhood and as previous residents. They used a sense of play in all of their engagement work, and made time to establish one to one relationships. The team was also able to develop extensive partnerships with: the West Bank Cultural Coalition, Minneapolis City Council Members, the Brian Coyle Community Center, and the Mixed Blood Theater.

“The power of enlisting community ambassadors on your project is huge! They can be advocates, helpers, liaisons, and more. Plus they live there and have a perspective that you don’t. Bring others on board and early as it will forward the reach of the work.” – TEAM MEMBER

UNIQUE CHALLENGES:

By focusing on a particular community, this team needed to address tensions created by long-standing negative patterns of how government and this particular community have interacted. “There is the tendency to drop into the community, do our project and leave. The community is like, ‘here they come again...and nothing will change.’ Additionally, this community feels they have been viewed as a singular cultural

group instead of being recognized for the distinctions present within the neighborhood, and also experiences patterns of surveillance and fear of government in response to being targeted as a site for anti-terrorism efforts. This team needed to work extensively to implement a new pattern of interaction based on trust and relationship.

DIGITAL EQUITY

“[These festivals] have served to counter much of the alienation, mistrust for the City policy makers and hopelessness felt and expressed by residents in the area. The corner where we did the event previously housed a police camera on wheels for the better part of the summer. This police presence didn’t alleviate crime, it intensified it. [...] So we decided to place art (museum quality walls) work on a pop up gallery and have the artist featured mingle with neighbors. [...] It interrupted the narrative of crime, fear and that area residents can’t understand art.” – TEAM MEMBER

Kirk Washington Jr. and Peter MacDonald partnered with Otto Doll and Elise Ehardt from the Information Technology (IT) department with the goal of increasing the connections between current technology resources and community residents, resulting in greater utilization of programs by residents as well as opportunities for residents to help direct and inform technology programs. The IT Department sought to address the racial disparities seen in technology access, skills, engagement in government, and the IT workforce. The artist team had a vision to implement Scenius Commons, a physical community space that would provide a place for natural gathering, facilitating connection, co-creation and conversation, fitted with technology that would foster and evoke curiosity and sharing. In addition to space for informal connection, the original vision also included hosting intentional programming combining formal tech resources with art creation and performance and community organizing. While the full vision of Scenius Commons was not able to be implemented, the team explored the concept of creating spaces that fostered informal/relational neighborhood and City connection while promoting technology through a series of art and technology festivals and a mobile Scenius Unit. The Art and Technology festivals brought together a unique mix of community residents, technology programs, and local artists and performers who otherwise have not been in partnership with each other in a comfortable, relaxed, relational environment to exchange ideas, resources, and

conversation. Visual and performance artists and their overlap with technology was uniquely highlighted. During events, the IT department also gleaned community feedback on available technology resources, promoted opportunities to enter the IT workforce, and fixed resident computer issues onsite. The mobile Scenius, designed for similar intent, provides a space for conversation and connection and the sharing of digital media- as it is a vehicle outfitted with computer monitors, a retractable stage, and seating. As the events and installations were intended to cultivate, this work was permeated and guided by an emphasis on authentic conversation and personal relationships with a focus on technology.

PROJECT SPECIFIC OUTPUTS AND OUTCOMES:

Number of people who participated in community events and community meetings: 456

Number of new community partners engaged: 10

Number of community events organized or attended: 10

TOOLS CREATED:

Mobile Scenius

CRITICAL QUESTIONS RAISED:

How can the ideas of proximity, relationship, and cultivation of space be used to increase access to technology?

TESTING NEW MODELS OF COMMUNITY ENGAGEMENT:

The team demonstrated intentionally linking performance and visual arts with technology as a model for sharing technology resources. The team also demonstrated the importance of creating comfortable, relational spaces when engaging with the community. City staff who participated in the festivals reported they appreciated seeing the ties between technology and art. They also reported that the festivals were much more relational, more relaxed and comfortable, promoting informal conversations between City IT staff and residents about the IT field and how to get involved in the workforce. City staff involved in the project compared their usual events to a “waiting room”; these events felt more like a living room.

NEW MESSAGES ESTABLISHED:

One of the artists could speak so eloquently about the digital divide in the context of engagement and equity that the community and the City’s digital inclusion partners would hear him differently than a message coming from the City. Like a translator working to bridge a broader or larger communications gap, he had that ability to connect with the Harrison Neighborhood’s residents on an important aspect of 21st century life.

NEW PARTNERSHIPS DEVELOPED:

Connections between organizations providing technology resources and the Harrison Neighborhood have been initiated. Two community organizations who have not previously partnered have pursued joint funding to continue hosting neighborhood technology fairs.

INDIVIDUAL GROWTH:

The individuals involved in this project experienced extensive personal growth due to their willingness to stay engaged in hard, critical conversations that arose through the frustration of trying something big and being unable to implement it as they envisioned.

“For the City these kinds of things are very transformative in what happens, it may be a small group of people but it changes our mind frame... the humanity of what it’s like to live in Minneapolis- I think it’s easy to forget that. The different assets and creativity we have in our City and how we have to adapt to where people are at instead of plopping in and plopping out” – TEAM MEMBER

“I can only speak to how I’ve been changed, [...] It’s been an amazing year.” –TEAM MEMBER

UNIQUE STRENGTHS:

Due to one of the artists’ long standing leadership role in Harrison neighborhood, direct input from additional neighborhood residents and community leadership was sought at multiple points throughout this project to ensure the work was being designed and implemented in a way that featured explicit resident direction. All events were co-organized, led and facilitated by the Harrison Neighborhood Association. City Staff’s relationships with community technology organizations and leadership and support in dedicating IT staff and equipment served the project well in light of the spontaneous nature of planning for the community festivals. The artist’s ability to quickly iterate and adapt his architectural designs were a tremendous asset to the project and in demonstrating the “Scenius” concept for the Community Forum, one of the neighborhood festivals, and summer long exhibit at Intermedia Arts.

UNIQUE CHALLENGES:

This team faced the unique challenge of requiring funds outside the scope of the Creative CityMaking program to fully realize the design initially presented. With City staff support, the team attempted to implement the full design and ran into numerous logistical roadblocks including City

zoning restrictions and requirements for a structure to be up to code. With City staff support, funds were tentatively secured, however due to a change in senior leadership, funds needed were ultimately not made available and the focus of the entire department shifted to no longer include community engagement. While these factors were outside the control of City or artist team members, they put significant strain on the relationships built. The potential promise of additional funds shifted the team dynamic to a more traditional contractual one as opposed to the collaborative team that was desired. Relationships with the community were strained when the team was not able to deliver on tentative plans to implement a permanent structure and when the department decided to cease doing community engagement.

Kirk Washington Jr. tragically and unexpectedly passed away in a car accident on April 4th, 2016. His passing deeply affected the final stage of the CCM initiative and the multitudes of people involved in the artistic and neighborhood communities in which he was a key part.



ELECTORAL ENGAGEMENT

"It's a visual tool that I hope will allow people to think about politics in a non-linear way. This is what I found through the research and the writing and the comic book process. People have a linear sense of power: starts with money, ends with someone in office, (but) money and elected officials are not the totality. (...) Choose the goals... clean air, political power, clean water, and then map out a way to achieve that."

–TEAM MEMBER

Jeremiah Bey partnered with Anissa Hollingshead from the Minneapolis City Clerk's Office to foster a culture of electoral engagement in Minneapolis. Electoral engagement is about more than just increasing voter turnout; this team sought to articulate and depict the complicated structure of how residents can exert power into the City enterprise and encourage more residents to participate. "We both wanted to have this attitude within the context of electoral engagement that you 're welcome whenever you arrive—at a City meeting, giving testimony, filling out a data practices request... getting people involved at all stages are the very thing that they need to vote." The team hosted "bus stop" community engagement events that featured various opportunities to give input and increase accountability into City decision making and brought those opportunities to places were people naturally congregate: the bus stop. Additionally, the artist

created comic graphics to build local political education and an interactive mobile game to creatively engage people in thinking about how power is traditionally exerted in the City enterprise and begin imagining new ways power could flow. The team also considered creating a permanent mural with a similar depiction that would serve to both hold the City enterprise accountable to the way resident power and influence should inform City operations as well as encourage active resident engagement. The idea and intention for the mural gave way to the realized interactive board game, which is a magnetized painting that allows for resident interaction and subversion of the flow of power.

PROJECT SPECIFIC OUTPUTS AND OUTCOMES:

Number of people who participated in community events: 70
Number of new community partners engaged: 3
Number of community events: 1

TOOLS CREATED:

Comic Graphics, Power Game

CRITICAL QUESTIONS RAISED:

What if the City had culturally specific ways to enable new immigrant communities and other under-represented populations to participate more fully in the electoral process and other pathways of City decision-making?

CONTINUED USE OF TOOLS:

City staff hope to continue using the created tools, visuals, and the model of bus stop engagement in future voter engagement efforts.

GETTING COMFORTABLE BEING UNCOMFORTABLE:

City staff report that this project helped the department to get more used to ambiguity, creative conflict, and other tensions that arise from intentionally trying to do work differently and issues of racial equity.

COMMITMENT TO EQUITY AND COMMUNITY ENGAGEMENT:

Since participating in this project, the department has demonstrated their commitment to promoting equity and community engagement in the electoral process by hiring additional outreach staff, the majority of whom are people of color with experience working in communities. The experience of participating in CCM has made the department more equipped to respond productively when new staff bring up ideas or questions that challenge and confront the status quo.

UNIQUE STRENGTHS:

Both artist and City staff came into this partnership ready to think about electoral engagement in a new, expansive way.

"I had hoped it would help give our work at the City in the area of outreach around election a different broader focus, help give us different lens to do the work that we're doing."

The artist, in turn, sought to explore and make clear to the public the variety of different ways residents can influence City-decision making as part of a broader view of civic engagement.

UNIQUE CHALLENGES:

A key challenge for this team was the struggle of having only a single artist and a single City staff as opposed to an artist pair or multiple City staff.

"Being a solo artist was more difficult than I thought it would be. Even something as simple as bouncing an idea off of someone, is really valuable who has a point of view of what you're talking about." - ARTIST

While the artist countered this difficulty by leaning on his City staff team member and IA support staff for artistic feedback, it remained challenging for a single individual to carry the bulk of responsibility for all creative production, particularly during times of transitions such as idea generation to design to implementation. Likewise, the City staff experienced similar challenges in being the only staff.

"Just having another voice, another sounding board, not just an echo chamber in my own head, that we each could do that away from each other and then collaboratively."

- TEAM MEMBER

HEARING TENANT VOICES

"Information isn't going to uproot or disrupt peoples' assumptions about race unless they are ready for it."

-TEAM MEMBER

"To seed inside the people that participated that the way things are isn't the way things have to be. We were able to do that and activate a shift in the people who participated minds and ways of thinking. (...) We were able to make a space for conversations that weren't happening in the department (...) and soften peoples strongly held assumptions about why, what might be, (...) working in effecting the issue of disparity, and the mechanisms making it harder for who it is already hard for." - TEAM MEMBER

“The psychological and cognitive aspects of racism cannot be dislodged by straight information and pedagogical activities. Those things are likely to cause intellectual defense mechanisms and often times people biases are operating at an unconscious level. They haven’t really ever had opportunity to consciously engage their own beliefs about race. The reason we chose an interactive model is because we don’t believe traditional models are going to actually dislodge or even move the needle when it comes to these kinds of psychological work.” – TEAM MEMBER

Mankwe Ndosi and Reggie Prim partnered with Kellie Jones of the Regulatory Services Department to increase awareness on how tenant voices can be heard and engaged to inform decisions involving residential inspections. This team struggled with the question, “How do we engage tenants genuinely and find a safe channel for their stories/ concerns to impact a department, and in fact a City structure that has little to no infrastructure that serves tenants?” After rigorously analyzing the meaning of “tenant engagement” and clarifying the vision of the project, the team created an intervention model with three key strategies: 1. a highly interactive theater workshop series for Regulatory Services staff that promoted deep personal reflection and dialogue around power structures and interpersonal communication based off of techniques from Theater of the Oppressed; 2. A parallel process to engage tenants; and, 3. a collaborative learning environment bringing together Regulatory Services staff and community members on issues that most impact tenants. Through the use of theatre and other creative engagement activities, the artists reported, “our approach recognizes the need to address the power imbalance and dynamics that exist between those charged with enforcement of a code and those individuals, families and communities who putatively are supposed to be protected by the code, but who, in reality often suffer because of enforcement practices.” To achieve this, the artists aimed to: “amplify the stories and experiences of people who lack resources and access to safe, healthy and cost reasonable rental homes in Minneapolis; use theater inside the department to shift awareness and practice of housing inspectors; activate a dialogue between tenants, artists and inspectors to highlight ways in which current practices, policies and structures may be driving inequality and to discover what changes in code, practice and structure within the City can help to protect those renters most vulnerable in the City.” At the completion of the current Creative CityMaking year, the team completed stage one including a pilot group of inspectors to refine the

specific engagements employed and two additional cycles with teams of inspectors. At the writing of this report, the team is beginning to launch stage two.

PROJECT SPECIFIC OUTPUTS AND OUTCOMES:

Number of City staff who participated in trainings: 49

Number of workshop series facilitated: 3

TOOLS CREATED:

Inspector Workshop Series

CRITICAL QUESTIONS RAISED:

Are City staff ready to hear and appropriately act on community feedback?

CHANGES EXPERIENCED BY PARTICIPATING INSPECTORS:

Inspectors reported the following benefits of participating in the workshops series:

- Learning and practicing creativity
- Shifting awareness around power, equity, race, and how it relates to their interaction with residents
- Strengthened sense of team and closeness to coworkers
- The capacity to conduct and stay in difficult conversations

“People feel more connected, people that participated in the workshops are more connected.” – TEAM MEMBER

POSITIVE DEPARTMENTAL CULTURE SHIFTS:

After the completion of the workshops, staff reported observing increased comfort within the department to continue difficult conversations around race, increased empathy in how residents are discussed, and an increased willingness among inspectors to advocate for residents

“I think it made it okay to talk more about equity at work. I knew the people that were going through the workshops. They feel safer talking about these issues at work. We were talking about houses where there are dog feces everywhere. We were talking about the resident, and how did they get there. Before we felt bad, and now we’re talking about what is going on in their life to get them to that point.” – TEAM MEMBER

“Within the department, people feel more comfortable about speaking up for people who are low income or disenfranchised.” – TEAM MEMBER

OPPORTUNITIES TO INTEGRATE LEARNING INTO ONGOING PRACTICE:

Staff also report a desire and hope to see the integration of learnings into ongoing practice.

“I think it will inform policy changes going forward. We are more focused on equity overall. We are looking at bed bug response. In the past, if there was a bed bug infestation, the inspectors could just send a letter and not follow up. Now, the inspector has to follow up with the tenant. We’re talking more about coordinating with the health department. We’re going to be thinking about how can we incentive inspectors to follow up?” - TEAM MEMBER

TESTING NEW MODEL OF STAFF TRAINING AND ENGAGEMENT:

This initiative successfully tested a new model of staff engagement and training based on creative play, mind-body connections, and Theater of the Oppressed techniques as a way to promote team building, awareness and inspire individual and collective action to shift a departmental culture promoting racial equity.

UNIQUE SUCCESSES:

The team put substantial effort into unpacking underlying assumptions and theories about the concept of “tenant engagement.” This intense pre-work proved extremely valuable when the team arrived at designing the theatre workshops. The artists reported, “an intense period of designing and writing, clarifying our vision and the scope of the project. (...) We did the right amount and sort of trust building, (...) It took a lot of meetings, with a good amount of undirected conversation, for the themes and issues to emerge.” The artist team worked truly collaboratively with City staff partners to identify issues and solutions uniquely fitted to the department context. The project team then contracted with additional community experts in Theater of the Oppressed as well as an Artist Apprentice to bring in needed additional skill sets in response, demonstrating project flexibility and responsiveness to the departments’ needs. The resulting team built in practices to promote authentic team building and collaboration.

This collaboration was exemplified during a public presentation:

“You couldn’t point to a person and say this is the artist, this is the City staff, there was no power dynamic- each took turns asking each other a question as opposed to the City presenting, it was so successful, so cohesive, it was clear to me this is what the work looks like, when those division break down. They had ritual together.”

- TEAM MEMBER

Additionally, this team built in practices for ongoing reflection, evaluation, and the inclusion of a pilot project to hone their content.

UNIQUE CHALLENGES:

Because this team focused on exploring implicit and explicit inspector biases around race, immigration status, class, and other tenant experiences, they were put in situations of hearing bigoted comments made by white staff while fostering a space for honest communication and processing. This created an enormous unanticipated emotional burden and experience of re-traumatization for the artists of color, as well as the participating City staff of color.

“We didn’t have enough time for closure---it felt like opening up wounds.” - TEAM MEMBER

“It’s been horrible. Every artist I have talked to to...they are suffering. (There is a) need for a buffer of recovery time. We are surfacing racist garbage and mind control and supremacy and we are trying to be tender... we don’t engage it and we internalize it. [Artists are] having health problems. [Many artists are] suffering too but holding up... How much we have been triggered by these conversations. [...This is] the more challenging approach- applaud [the team] for wanting to go the harder and effective route.” - TEAM MEMBER



APPENDIX C: GLOSSARY OF TERMS

Adaptive Action: A reflective process that guides you to take action in response to observations in times of uncertainty, based on three questions: What? So what? Now what?¹³

Arts-Based Community Development: Arts-centered activity that contributes to the sustained advancement of human dignity, health, and/or productivity within a community.¹⁴

Art of Hosting: An approach to leadership that scales up from the personal to the systemic using personal practice, dialogue, facilitation and the co-creation of innovation to address complex challenges.¹⁵

Creative Placemaking: Partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, tribe, City, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local businesses viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.¹⁶

Equity: 1. Equity is a journey. It is an active and dynamic process. Intermedia Arts is engaged in sharing power, access and resources with the artists and communities we serve.¹⁷ 2. Equity is fair and just opportunities and outcomes for all people. The City's "One Minneapolis" goal is focused on ensuring that all residents can participate and prosper.¹⁸

Racial Equity: The development of policies, practices and strategic investments to reverse racial disparity trends, eliminate institutional racism, and ensure that outcomes and opportunities for all people are no longer predictable by race.¹⁹

FOURTH CITY MODEL

A framework adopted by the Creative CityMaking Institute to understand where the city is and how to move toward a preferred future.

The First City: A government Institution committed primarily to its own growth and sustainability, the First City privileges its own self-interest as an enterprise. Interactions are transactional.

The Second City: Organized around the city as a partner, the Second City recognizes it cannot grow without leveraging all of its diverse assets. The city prioritizes partnerships, while maintaining top-down control. This pattern limits community influence and agency, while allowing access to some city resources.

The Third City: A relational city that seeks to partner more effectively, the city enterprise becomes an increasingly inclusive and permeable system. Relationships matter, as well as transactions. The city becomes more responsive to the authentic needs and well-being of communities. Reciprocity and mutual benefit start to emerge.

The Fourth City: One whole organism that is open, ecological, inclusive, and equitable, the Fourth City holds that everyone who lives and works within its boundaries, without exception, is an equal and necessary part of the City's processes and future. The Fourth City is our ideal, where the city government and the people are one.

Human Systems Dynamics: The application of complexity theory to individual and organizational behavior; a way of understanding how to promote change in complex systems.²⁰

Tactical Urbanism: An approach to neighborhood building and activation that uses short-term, low-cost, and scalable interventions and policies.²¹

Theater of the Oppressed: Established in the early 1970s by Brazilian director and political activist Augusto Boal and associated with the work of Paulo Friere, Theater of the Oppressed is participatory theater designed to build conscious-raising, create dialogue around issues of oppression and power, and move to collective solutions.²²

13 Adaptive Action Guide. (2013). Retrieved from <http://www.adaptiveaction.org/>; 2013
14 Cleveland, W. (2002). Arts-based Community Development: Mapping the Terrain. Animating Democracy. Retrieved from <http://www.lacountyarts.org/UserFiles/File/CivicArt/Civic%20Engagement%20Arts%20Based%20Community%20Develop%20BCleveland%20Paper1%20Key.pdf>

15 Art of Hosting. (n.d.). Retrieved from <http://conservancy.umn.edu/handle/199/153503>

16 Markusen, A., & Nicodemus, A. G. Creative Placemaking: How to Do It Well. (n.d.). Retrieved from <http://www.frbsf.org/community-development/files/creative-placemaking-how-to-do-it-well.pdf>

17 Definition of Equity adopted by Intermedia Arts

18 Definition of Equity adopted by City of Minneapolis

19 Definition of Racial Equity adopted by City of Minneapolis

20 Eoyang, G. & Holladay, R. (2013). Adaptive Action: Leveraging Uncertainty in Your Organization. Stanford Business Books.

21 Existing Resources. (2016). Retrieved from <http://www.tacticalurbanismguide.com/existing-resources-2/>

22 For more information, see Boal, A. (1989). Theatre of the Oppressed. London: Pluto.

APPENDIX D: EVALUATION APPROACH AND METHODS

EVALUATION APPROACH AND OBJECTIVES

CCM undertook a very complex process of systems change that utilized partnerships and collaboration at multiple levels: within CCM teams, between community residents and stakeholders and City departments and staff, and between a nonprofit arts organization, Intermedia Arts (IA), and the City of Minneapolis Arts, Culture, and the Creative Economy (ACCE) program. The RFP for evaluation developed by Intermedia Arts with ACCE specifically sought a Developmental Evaluation²³ approach using a Human Systems Dynamics²⁴ framework.

Developmental Evaluation (DE) aims to meet the needs of social innovators by applying complexity concepts to enhance innovation and program implementation. The DE purpose principle instructs us to “identify the nature and patterns of development”.²⁵ HSD draws from complexity science to help people see, understand, and influence the patterns of their lives and organizations. It begins with an understanding that human systems at all scales (from individual to nation state) are self-organizing, complex adaptive systems. Three conditions affect how these systems self-organize: boundaries, perspectives, and interactions among individual within the system. Identifying patterns in the system allows for us to identify how we might change conditions to improve the outcome.

RR’s evaluation of CCM used both DE and HSD in its information gathering and assessment of CCM’s effort to change a complex government system, including building and enhancing relationships among diverse stakeholders within and outside this system, to achieve a common purpose. RR identified patterns and points of tension throughout the duration of the CCM initiative and shared observations and critical questions with its leadership on an ongoing basis so that adaptive actions could be taken to strengthen or disrupt the patterns that were observed.

ADAPTIVE ACTION

Adaptive action or rapid feedback cycles are a hallmark of both DE and HSD evaluation approaches. RR sought to identify emergent patterns that were developing within teams, projects, and the CCM program structure by conducting focus groups with artists and city staff, interviews with the leadership team, and observing city-artist team meetings, community events, and CCM forums.

The table below outlines our key evaluation questions divided by initiative stage.

Phase One: Articulating the Model: Discovery

1. What is the rich description of the project opportunity?
2. What is the context of the department and the priority issue?
3. What patterns in this issue has the team identified or targeted?
4. What is the pattern of collaboration between the artist(s) and the City staff?
5. What is the pattern of community engagement around the priority issue?
6. What patterns of community engagement would the team like to see?

Phase Two: What are we learning?: Sense Making

1. What does the project mean to the Artist Engagement Team? The City Staff? The Community?
2. What changes in the patterns identified in the Discovery Phase are you seeing?
3. What opportunities are there for deepening or strengthening those changes?
4. What has surprised the teams (regarding assumptions or expectations)?

Phase Three: What can we do?: Action Cycles

What can the Team act on next? Has this changed from the original plan? Why?

What additional information should be collected?

What don’t we know?

How will the Team know if the action selected was useful or successful?

How will we know if it “worked?”

23 Quinn Patton, 2010. *Developmental Evaluation: Applying Complexity Concepts to Enhance Innovation and Use*. Guilford Press.

24 Eoyang, G. & Holladay, R. (2013). *Adaptive Action: Leveraging Uncertainty in Your Organization*. Stanford Business Books.

25 Patton, M.Q., McKegg, K., & Wehipehiana, N. (2016). *Developmental Evaluation Exemplars*. New York, NY: Guilford Press.

METHODS

RR used multiple methods including focus groups, interviews, surveys, participant observation, authentic engagement in community activism, and document and tool review (artist monthly reports, videos and other prototypes). We also engaged with people at multiple levels including the artists, city staff and leadership from IA and ACCE.

This style of evaluation requires the evaluator to take a highly participatory role. In addition to traditional discrete data collection activities at multiple time points, the evaluators also were participant observers at team meetings, community events, and participant convenings.

RAINBOW RESEARCH, INC.

Based in the heart of Minneapolis, Rainbow Research is a nonprofit 501(c)(3) organization founded in 1974 (<http://rainbowresearch.org>). Our mission is to improve the effectiveness of socially concerned organizations through capacity building, research and evaluation. We are known for our participatory focus and have earned a reputation for working with diverse communities and organizations using culturally appropriate research methodologies. Our staff has a long history of working effectively with multiple stakeholders, conducting needs assessments, supporting capacity building, and leading systems-oriented and participatory research and evaluation projects. We have collective expertise in:

- Evaluation as a tool for equity
- Youth and community participatory action research and evaluation capacity building
- Systems approaches including Developmental Evaluation, Human Systems Dynamics, Social Network Analysis and Critical Systems Heuristic

We have content expertise in youth development, education, arts, disability services, community development, violence and gender issues.



APPENDIX E: ARTISTS, CITY, AND PROGRAM STAFF

PARTICIPATING ARTISTS

E.G. Bailey, Jeremiah Bey, D.A. Bullock, Sha Cage, Arian Fine, Peter MacDonald, Mankwe Ndos, Reggie Prim, and Kirk Washington, Jr.

CITY STAFF

Casey Carl

City Clerk, Office of the City Clerk

Otto Doll

Chief Information Officer, Information Technology Department

Elise Ehardt

Interagency Coordinator, Information Technology Department

Anissa Hollingshead

Management Analyst, Office of City Clerk

Kellie Jones

Director, Administration and Community Engagement, Department of Regulatory Services

Ayianna Kennerly

African American Community Specialist, Neighborhood and Community Relations Department

Haila Maze

Principal Planner, Long Range Planning Division, Department of Community Planning and Economic Development

Kjersti Monson

Director, Long Range Planning Division, Department of Community Planning and Economic Development

Nuria Rivera-Vandermyde

Deputy City Coordinator, City Coordinator's Office

David Rubedor

Director, Neighborhood and Community Relations Department

ACCE ARTIST APPRENTICES

Rebekah Crisanta de Ybarra and Grace Lowe

ACCE AND IA CORE TEAM

Creative CityMaking Lead Program Collaborators / Core Team

Gulgun Kayim

Director, Arts, Culture and the Creative Economy program, City Coordinator's Office

Wendy Morris

Director, Creative Leadership Strategy, Intermedia Arts

Arts, Culture and the Creative Economy Core Team

Jenny Chayabutr

Senior Resource Coordinator, City Coordinator's Office

Amelia Brown

Program Coordinator, Creative CityMaking, City Coordinator's Office (as of summer 2016)

Intermedia Arts Core Team

Carrie Christensen

Program Manager, Creative CityMaking

Alyssa Banks

Project Manager, Creative CityMaking

Kia Lee

Intern

Alizarin Menninga

Intern

ADDITIONAL INTERMEDIA ARTS STAFF

Lisa Brimmer

Program Manager, Creative Leadership Department

Maggie McKenna

Event Site Management

CREATIVE CITYMAKING INSTITUTE TEAM

Glenda Eoyang

Founding Executive, Human Systems Dynamics Institute

Samuel Babatunde Ero-Phillips

Designer at 4RM+ULA

Sam Grant

Ujima Consulting and Movement Center for Deep Democracy

Tisidra Jones

Manager, Business Inclusion & Business Compliance / Human Rights & Equal Economic Opportunity Department, City of St. Paul

Wendy Morris

Director of Creative Leadership Strategy, Intermedia Arts





OBSERVATIONS AND PATTERNS: NOTES FROM A DEVELOPMENTAL EVALUATION OF CREATIVE CITYMAKING

Creative CityMaking (CCM), developed and supported through a collaboration of Intermedia Arts (IA) and the Arts, Culture, and the Creative Economy (ACCE) program of the City of Minneapolis, brings together community based artists and city staff to develop new arts-based, field-tested approaches that engage traditionally underrepresented communities and stimulate innovative thinking and practices for more responsive government. CCM intentionally cultivates intersections where city staff and artists work together to address issues of disparity among people who live and work in the city. These intersections give birth to new thinking, allowing diverse voices to be heard, residents to influence decision-making, and government to create a city that works for all. CCM is part of a city-wide effort to work toward the One Minneapolis Goal: *Disparities are eliminated so all Minneapolis residents can participate and prosper.*

Developmental Evaluation²⁶ and Human Systems Dynamics²⁷ are two approaches to understanding and working in complex systems that were adopted in the evaluation process of this initiative. Here we share the high level observations of patterns across the multiple methods, voices and levels, that we (the evaluators) believe might be helpful to other initiatives working on systems change through the arts.

- Established a Shared Equity Frame
- Articulating the Vehicle for Change
- Focusing on Sustainability

SHARED EQUITY FRAME

From RR's perspective there appeared to be an important difference between what artists saw as the task at hand, which had to do with addressing structural racism, and what some city staff saw as the task--creating an art product or tool or relationships that would provide a vehicle for input from under-represented communities.

The former begins with a racial equity framework; the latter doesn't. This difference in starting points resulted in differing expectations about the scope of the work, the amount of time that was allocated, and their roles within City departments and operating systems. This also has implications on the structures of the CCM program, as well as equitable resources and power sharing between partners.

CITY ENTERPRISE AND RACIAL EQUITY

City staff called for a deeper understanding about the city's equity framework and what this means for all of the units and departments within the system, feeling that equity initiatives within the City were still largely not coordinated and not well aligned. Many City staff were unaware of how their own equity work overlapped, complimented, or duplicated the work of those in other City departments.

"I feel like I am working under the radar. [in reference to the work of city staff to promote equity]" – CITY STAFF

"You are doing the work [around equity] but not receiving support for the work that you thought you would get and I am frustrated because I can't seem to find people who are willing to understand and people are siloed and burnt out". – CITY STAFF

"I think also having more frameworks around racial equity and language tools and training around racial equity improvement. I think actually developing a really robust training framework, whether it would be optional or required, some kind of developmental phase for folks so that before they start producing things and doing projects there's a whole learning phase that happens."

– CCM PROGRAM STAFF

City staff also wanted to see stronger city leadership and greater commitments to enacting equity and advocated for an equity focus to be integrated into city staff hiring and performance monitoring processes.

"The city departments are just doing the bare bones with equity work. It's really frustrating for me to hear that. If it isn't something that leadership wants to take on (the equity work), it's never going to happen. It has to be a leadership shift. Leadership has to be bought in. Equity is a new phrase. It's a new thing. It's not something that everyone understands. It's not something that everyone understands the value of." – CITY STAFF

26 Quinn Patton, 2010. Developmental Evaluation: Applying Complexity Concepts to Enhance Innovation and Use. Guilford Press.

27 Eoyang, G. & Holladay, R. (2013). Adaptive Action: Leveraging Uncertainty in Your Organization. Stanford Business Books.

City staff and artists together raised critical questions about the city's commitment and readiness to make real changes to address racial disparities through partnerships with artists. They asked, "Does the city really want what it says that it wants and is it willing to do the hard work to get there?"

Big questions from participants about the City's capacity and organizational readiness to engage in racial equity institutional transformation:

The Process of Change-making

- Does the city want radical change-makers in their midst or artists who are simultaneously involved in other anti-oppression work that may feel against the city?
- Are involved staff willing to go through the discomfort and changes in how things are done to actually achieve what they want?

Being 'Ready' for Change

- Do departments know where they have designed and enacted policies that continue to promote disenfranchisement and inequity?
- Do department staff and leadership have a shared understanding of race and racism that includes implicit and explicit bias, and institutional and structural racism?
- Do department staff have a clear understanding of 'how we got here' in terms of both macro and local historical choices that enacted present inequities? Can they point to lessons from the past and learn from them?

Commitment for the Future

- Has the department adopted new processes to address inequity?
- Are there 'teeth' in the structures being adopted to enact equity? (Are there consequences or meaningful incentives attached?)
- Can the department adopt hiring and contracting processes that show a commitment to cultural competency and inclusion of leadership by people of color?

BRIDGING CULTURES IS ABOUT RELATIONSHIP-BUILDING

Bringing together city staff and artists, and city staff and under-represented community members is ultimately about bridging two different cultures. In working together, these differences not only cause tension in how the team makes decisions and how individuals understand each other, but also provides meaningful opportunities for understanding how to appropriately work with community members.

The differences in the life experiences and working cultures of CCM artists and its City staff members is best viewed as important and valuable "creative tension." This tension can and should be expected.

Ultimately this work is about building relationships between city staff and artists as well as the city staff and the community.

"Maybe the whole thing should not be about make, do, and fix the problem. But it should be "hey, let's hang out. We are going to take so many hours of your time and make you hang with these humans and go deep with them" and that is the ground work that needs to happen." - ARTIST

"You can rationalize it, but walking the space of the neighborhood with the artist, meeting people early on, [...] to see people trying to make a difference and how they were doing it, really meant a lot to me. I had a better appreciation for the challenges, it also made me more cynical about is the city really doing what it could or should do to help in those parts of the city." - CITY STAFF

EQUITABLE STRUCTURES AND POLICIES

CCM also illuminated tensions around compensation and how artists and community members are valued. The artists, a majority of whom were people of color living in the neighborhoods in which they were working, expressed serious concerns about being exploited and unfairly treated, including having their works appropriated. Artists raised questions about who would ultimately own the work, who would profit off of successful project completion, and who had ultimate decision-making power. As a result, CCM established a co-ownership agreement of all products produced and sought to continually highlight individual artists involved to local and national audiences.

“There is a conversation that this is the trend- Minneapolis is the leader. This [Creative City/PlaceMaking] is the new pot of gold for people to go after and this really feels like the City and Intermedia Arts are taking credit and there is not enough highlighting platform directly for the artists. My fear- the city wants a book of solutions and [will then] hire someone else to implement those solutions for a much higher pay.” - ARTIST

Artists advocated to establish clear ethical guidelines for all CCM relationships between them and City staff and with community residents. Artists also raised the following questions:

- In the future, how do we maintain the integrity of the artist and ensure that not just any person of color from the community is ‘an artist’?
- How is each stakeholder benefiting financially and otherwise off of the initiative?

City staff recommended ensuring artists’ contracts to provide the same compensation paid to other professional consultants and that follow the MN State Arts Boards guidance.²⁸ Artist contracts were written as a 20 hour per week commitment, but the realities of the work on the ground meant that some artists put in more hours than that, which resulted in a lower hourly rate than intended.

“I’ve been thinking about how we do contracts at the city. You hire people to do something...when hiring an artist that path can be kind of messy. I’ve been looking for parallels in other types of work that we do. How do we combine the city’s risk averse hiring process with the creative process? For example, a civil engineer might start with 20 different alternatives... and end up with one. It’s a completely vanilla process that is expected. So if we hired an artist to do something similar for a different project. How do we create a safe space that our electeds feel comfortable with so we can hire artists? We want to normalize hiring artists.” - CITY STAFF

“The hours and pay are not equitable and are well below the MN state arts boards standard \$60/hour artist fee. We recommend increasing the compensation to better honor that the artists are going well above their 20 hour per week minimum.” - SURVEY RESPONDENT

The majority of CCM funds allocated to capacity building were held and administered by IA. This was reported to have created an unbalance in ultimate decision-making power

between the city enterprise and the community agency. While City staff desired to take leadership in particular CCM decisions, the lack of resources and capacity greatly limited their ability to do so.

WHAT IS THE VEHICLE FOR CHANGE?

An ongoing question emerged: what is the vehicle for change: is it art, the artist, or a method of engagement? Largely, throughout this process, RR observed that the importance and value of the work was less about the art, in and of itself, and more about the varied skill sets, ways of thinking and working of CCM artists that may or may not include the creation of art. For some artists, this felt unsatisfying and they continually struggled with trying to find the time and space to make quality art. In contrast, some city staff and leadership were expecting CCM to result in creative art products and were surprised by the “activist” mindset of the artists.

“[My supervisors] were thinking along very tangible lines. We want art, we want physical pieces of art, we want physical representations of art. This is what artist do. They paint a picture; they make a sculpture. What are we seeing? Expectations of people who had very tangential roles in this project and limited understanding but who think, ‘oh we have an artist’ and asking, ‘what’s being made?’ That was a tension for this project.” - CITY STAFF

“One of the challenges we ran into, not all activists are artists and not all artists are activists but we had activist artists.” - CITY STAFF

Artists expressed concern that any art produced would become “cute” or trivialized without resulting in lasting change in how the city engages with the community around issues of equity.

“The more I learn about the city, and the more I talk to community members and organizers about my project the more I feel like I’m skimming the surface. Their insights are great and informative but also unending, which they should be because these issues (disparities and lack of transparency) are huge for them. But it can be pretty frustrating to think that I might come out the other end of this having done something... cute or neat.” - ARTIST

²⁸ For this iteration of CCM, compensation for artists was determined by the leadership team and IA; compensation for artist apprentices was determined by ACCE and the City of Minneapolis.



SUSTAINABILITY

A commonly used CCM phrase was ‘we’re building the plane as we fly it.’ In many ways, this phrase was a positive, used to describe the highly adaptable and responsive style of program design and management. The CCM model is unique and breaks away from Creative Placemaking and the arts economy field into a new territory of using artists to change institutional dynamics directly within government.

This requires an open mindedness and eagerness to discover. However, to some participants, that sentiment felt more like ‘we’re driving the plane without knowing how to land it’. All stakeholders, including city staff and city leadership and artists, expressed a desire for better and more clearly articulated sustainability plans from the outset, including sustainability of the participants’ involvement, project sustainability, and CCM as a whole. On the city side, team members advocated for clear commitment from departments that project innovation and learning would be permanently integrated.

“I’d like to see outcomes- that some policy change comes out of it, at the staff level (internal policy) or at higher level in terms of ordinance changes. (...) If there is nothing coming out of this that changes what the [city] is required to do by contract, it is a waste of time.” – CITY STAFF

Artists asked for additional clarity about how they would be incorporated into future work; the project teams wanted more foresight and commitment from the city department about how what was learned from engagement strategies tested that advanced equity would be integrated. ACCE and IA also struggled with shifting senses of how future iterations of this work would land.

RR observed that the partnership between ACCE and IA went through a long converging stage as they attempted to align their vision and implement the CCM collaboratively. As this evaluation report was being prepared, IA and ACCE collaborators were in dialogue about the best ways of insuring CCM’s continued success and sustainability.

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