Effective Collaboration:
Lessons from ArtPlace America & our partners

TACA (The Arts Community Alliance)
March 14, 2017
When George Furth was asked how he and Stephen Sondheim created “Merrily We Roll Along,” he said:

He collabored me, and I collabored him.
AGENDA

1. The Marshmallow Challenge

2. Lessons from ArtPlace America and our partners

3. So what?
Marshmallow Challenge
Build the Tallest Freestanding Structure

- Teams of Four People
- Eighteen Minutes
- Using the Following Ingredients

20 sticks of spaghetti + one yard tape + one yard string + one marshmallow

http://www.marshmallowchallenge.com
• **Build the Tallest Freestanding Structure:** The winning team is the one that has the tallest structure measured from the table top surface to the top of the marshmallow. That means the structure cannot be suspended from a higher structure, like a chair, ceiling or chandelier.

• **The Entire Marshmallow must be on top:** The entire marshmallow needs to be on the top of the structure. Cutting or eating part of the marshmallow disqualifies the team.

• **Use as Much or as Little of the Kit:** The team can use as many or as few of the 20 spaghetti sticks, as much or as little of the string or tape. The team cannot use the paper bag as part of their structure.

• **Break up the Spaghetti, String or Tape:** Teams are free to break the spaghetti, cut up the tape and string to create new structures.

• **The Challenge Lasts 18 minutes:** Teams cannot hold on to the structure when the time runs out. Those touching or supporting the structure at the end of the exercise will be disqualified.

• **Ensure Everyone Understands the Rules:** Don’t worry about repeating the rules too many times. Repeat them at least three times. Ask if anyone has any questions before starting.
1. Are we doing the same thing?

2. Do we have the same definition of success?

3. Is there only one right plan? Or will we prototype together? collaboration vs. outreach

4. Do we have both specialized knowledge and facilitation skills?

5. Are the stakes too high for our first try?
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March 14, 2017
About ArtPlace

10-year collaboration
16 foundations + 8 federal agencies + 6 financial institutions
Single Member Limited Liability Companies

An LLC is an entity created by state statute. Depending on elections made by the LLC and the number of members, the IRS will treat an LLC either as a corporation, partnership, or as part of the owner’s tax return (a "disregarded entity"). Specifically, a domestic LLC with at least two members is classified as a partnership for federal income tax purposes unless it files Form 8832 and affirmatively elects to be treated as a corporation. And an LLC with only one member is treated as an entity disregarded as separate from its owner for income tax purposes (but as a separate entity for purposes of employment tax and certain excise taxes), unless it files Form 8832 and affirmatively elects to be treated as a corporation.

Owner of Single-Member LLC

If a single-member LLC does not elect to be treated as a corporation, the LLC is a "disregarded entity," and the LLC’s activities should be reflected on its owner’s federal tax return. If the owner is an individual, the activities of the LLC will generally be reflected on:

- Form 1040 Schedule C, Profit or Loss from Business (Sole Proprietorship) (PDF)
- Form 1040 Schedule E, Supplemental Income or Loss (PDF)
- Form 1040 Schedule F, Profit or Loss from Farming (PDF)

An individual owner of a single-member LLC that operates a trade or business is subject to the tax on net earnings from self-employment in the same manner as a sole proprietorship.

If the single-member LLC is owned by a corporation or partnership, the LLC should be reflected on its owner’s federal tax return as a division of the corporation or partnership.
MISSION

Position arts and culture as a core sector of community planning and development to help strengthen the social, physical, and economic fabric of communities.
Arts & Culture

1. Craft & Culinary Arts
2. Dance
3. Design & Architecture
4. Film & Media
5. Folk & Traditional
6. Literature
7. Music
8. Theater
9. Visual Arts
10. Other
Center for Performance and Civic Practice

studio practice / social practice / civic practice
studio practice / social practice / civic practice

1. Who decides?
2. Who executes?
1. Who decides?
2. Who executes?
3. What are the stakes?
## Community Development Matrix

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<th>Government</th>
<th>Nonprofit</th>
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**ARTPLACE**
Creative Placemaking

Articles
Opportunity at the Intersection of Community Development and Creative Placemaking
Creative Placemaking: An Interview With the Ford Foundation
Five Roles for Arts, Culture, and Design in Economic Development
Arts for the City: Community Arts and Affordability Innovations in San Francisco
The Meaning of the Creative Economy in Los Angeles
Creative Placemaking: How to Do It Well
Measuring the Economic and Social Impacts of Cultural Organizations
Assessing a Set of Indicators for Creative Placemaking: Reflections From the Field
Financing Creative Places
Our Town: Supporting the Arts in Communities Throughout the United States
Arts and Culture in Detroit: Central to Our Past and Our Future

Profiles in Placemaking: ArtPlace America Grantees
Creative Placemaking in Community Planning and Development: An Introduction to ArtPlace America
Strengthening Economic Development
Seeding Civic Engagement
Building Resiliency
Contributing to Quality of Life
Creative PLACEMAKING

Ann Markusen Markusen Economic Research Services
Anne Gadwa Metris Arts Consulting

EXECUTIVE SUMMARY

A White Paper for The Mayors’ Institute on City Design, a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors and American Architectural Foundation.

ARTPLACE
THE DEATH AND LIFE OF GREAT AMERICAN CITIES

The Rise of the Creative Class

Jane Jacobs

Richard Florida

10th Anniversary Edition
Four Questions

1. What is the geographic community?
2. What is the desired community change?
3. How will the arts help achieve that change?
4. How will you know that change is happening?
Irrigate
Springboard for the Arts (St. Paul, MN)
Desert View Intertribal Cultural Heritage Center
American Indian Alaska Native Tourism Association
(Grand Canyon, AZ)
Eden Lives: The Alameda County Sheriff's Office Hayward, CA.
Farm/Art D Tour
Wormfarm Institute (Sauk County, WI)
Sugar Hill Children's Museum of Art & Storytelling
Broadway Housing Communities (New York, NY)
Spotlight Southwest Virginia
The Barter Foundation (Abingdon, VA)
Dance Exchange
New Hampshire Ave (Takoma Park, MD)
Little Rock’s Creative Corridor
City of Little Rock (Little Rock, AR)
The “Five S” Methodology for Designing Effective Social Interventions

1. Structure
2. System
3. Scale
4. Symbol
5. Sensation
The “Five S” Methodology for Designing Effective Social Interventions

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People’s Paper Co-op
Village of Arts and Humanities (Philadelphia, PA)
Re-Locate Kivalina
Three Degrees (Kivalina, AK)
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