

## **Here are the Challenges**

*(Listed first is the person's professional role (in italic) followed by the Obstacle/Challenge).*

### *Public TV Manager*

So many issues and so many communities make it hard to focus on a project/subject for broad impact.

### *Artist*

Financing. Appreciation and understanding of town officials.

### *Arts Administrator*

#### *Producer*

The resources to realize all the fantastic projects—more specifically the need is greater than the support available.

### *Program Coordinator*

Participation and understanding of the value and importance of art to our community. Art needs to be supported at government level as well as at artist level.

### *Director, Cultural Affairs for a Municipality*

Many potential partners for community engagement activities are suffering financially. Sever budget cuts—limiting time/energy for any new projects.

### *Program Director, Grants/Research*

Difficulties (money and time) in supporting extended periods for artists to work in a/multiple community(ies) to develop deeper relationships through work/exchange.

### *Youth worker/Youth Program Coordinator*

Explaining to parents the importance of the arts in their children's education and development, it should not be a reward nor should they be punished by not allowing them to attend if they misbehave at home or at school. Also, when children are responsible for taking care of their smaller siblings.

### *Content Developer*

A zillion ideas but not enough capacity (i.e. money) to do anything but start (and often not finish).

### *Events Manager*

Hitting a resistance—laziness or lack of direction, lack of overlapping communication, not being sure of resources—to take that next step out of words/talk into action...therefore, just not being able to implement innovation and change.

### *Arts Producer*

18<sup>th</sup> century mentality in a 21<sup>st</sup> century circumstance.

*Arts Consultant*

Getting people to value the arts as a tool for community building.

*Arts Administrator*

Getting people comfortable with taking risks with art understanding.

*Installation Artist*

Trying to financially support a program while making the art and doing the other work of the program—too much to do!

*Executive Director*

Having the community understand that funding for the arts is important—even in an economic downturn.

*Consultant/Teacher*

Making the creative thinking process explicit in organizations.

*FNPR*

How do I talk about outcomes of civically engaged work in a specific measurable way.

*Unknown*

- People do not believe they are creative.
- Art & culture are dismissed as unnecessary.
- Funding, money, funding, money.
- Keeping your eyes open to new ways of doing and thinking all of the time!
- Not accepting mediocrity.

*Program Coordinator*

- Consistent engagement
- Art offerings that resonate with teen audience/sector.

*Artist*

Finding information on how to help; knowing who to talk to.

*Municipal Economic Developmental Official*

Tradition

*Develop Violence Prevention Programs*

Belief:

Art is luxury not necessity.

Art is less important than math, science, technology, etc.

Art is frivolous and too emotional.

*Human Service Administrator*

Our challenge right now is isolation.

*Municipal Rec and Parks*

Policy makers are too busy to consider the positive impact of the arts on community sustainability. We have had a healthy, vibrant economy already—why develop the arts as a government responsibility?

*Artist*

The biggest challenge is hearing, over and over again, “I am not an artist” or “I can’t...”

*Facilitator/connector*

Getting people to show up.

Getting people to open up to new ways of connecting and communicating.

*Artist and Catalyst*

Value and respect for the transformative power of the arts (i.e. state funding and other support)

*Artist*

Finding an organization that I can work with as a consultant to engage the public in examining history of place from an ecological point of view.

*Founding director*

Building advances with some of the other arts service agencies who feel competitive and protective.

*State arts agency staff*

Sustainability models.

*Performing artist*

Too short meeting time.

*Community arts*

Equipping and empowering new immigrant artists to apply for grants.

*Systems designer*

Government departments operate as silos—own missions, budgets, etc.—whereas much could be accomplished by collaboration (think Environment\*Economy=Green jobs, Agriculture, Health, etc.).

*Communication and training consultant*

Each constituency has trouble understanding the other’s approach/point of view/priorities.

**Solutions: Here each group chose one challenge and looked for solutions.**

*Arts Administrator, Civic Activist*

**Challenge:**

Building bridges and common cause between individuals motivated by widely differing worldviews.

**Solutions:**

1. Outreach—"show up and listen"
2. Convening—around a specific issue.
3. Develop collaborations.

*Program Manager*

**Challenge:**

Too many organizations that work in isolation. They don't know (or make an effort to know) other organizations doing similar work either within their own community or in other parts of New England.

**Solutions:**

1. Be outsider of community and to help build connections through mediation.
2. Neutral party—not getting into fights.
3. Internet
4. Partnering across sectors.
5. If local—could be got together in person.
6. Same kind of activity but far apart—do through internet.
7. Lots of organizations—identify a larger organization in community—foundation, college—to be a convener and connector. Some organization that has a local and national reach. Can pull in resources. If influential enough already, have conversation.
8. Aggregate data geographically as well as by topic. See a map of who else. Different ways of communicating among organizations.
9. Advisors-outsiders-consulters-may actually listen to them.

**Challenge:**

Increasing the value of art as part of modern cross-cultural community building.

**Solutions:**

1. Public art
2. Incorporate free art/performance opportunities into community life.
3. Incorporate community into artmaking process.
4. Provide art opportunities that draw together people of various backgrounds.

*Consultant/Teacher*

**Challenge:**

Not leveraging collaboration.

**Solutions:**

1. Let go of ownership
2. Regular community meeting.
3. One on one meeting first.
4. Create fresh environment
5. Transparency
6. Set aside time for communication
7. Do something tangible.

*Education Director of Youth Arts non-profit*

**Challenge:**

Finding an entry point for the kids—they often feel overwhelmed when given the chance to help tackle social problems, and can't always see the relevance to their own lives.

**Solutions:**

1. Figuring out how to make them part of the process.
2. Articulating their ideas about creativity.
3. Kids label themselves—deal with it.
4. Kids design programs.
5. Their feedback counts!
6. Connect topics to their ideas?
7. Ask: What do you see?
8. Make it playful
9. Project in community (social issues they care about).
10. Beginning and end to make project.
11. Make it visible!
12. Design the program so kids can rop in and out (meeting them where *they* are)

*Executive Director*

**Challenge:**

It's so complicated and time-consuming!

**Solutions:**

1. Work incrementally to develop relationships and partnerships.
2. Find connections with other disciplines—use the internet.
3. Hold an event to market the arts.
4. You tube and google the question.

*Professional Artist, Art Center Board*

**Challenge:**

Non-collaborative nature of many existing arts groups—insulation rather than collaboration.

**Solutions:**

1. Dedication
2. Perseverance
3. Generosity
4. Sharing
5. Government as the insulator of collaboration.
6. Recognize the value of exchange.
7. Get involved with other cultural organizations.

*Designer and Artist/organizer*

**Challenge:**

The broader community's understanding of the value art and design plays in the health and richness of our lives—the invisible spirit that is all around us.

Lack of a larger cultural landscape within the town as a whole that values creativity and creative production. Lack of outlets of space, exhibition opportunities, connection and empowerment for people younger than 40 years old.

**Solutions:**

1. Get people engaged in the process.
2. Marketing campaign?
3. Identifying needs (what will speak to people) and common goals.
4. Work on a small project and succeed.
5. Have an artist at the table.
6. Willingness of an artist to commit to the place, people, and project.
7. Art as conflict resolution/resolution like the clothesline project.
8. Accessibility—education. Making the avenues to engage the project easy to travel.
9. Children's field trips.

*Actor, Producing Director*

**Challenge:**

Finding a way to attract interest with inner city or low income groups while being local and operating in a rural setting.

**Solutions:**

1. Look for ways for a two-way exchange between urban-rural.
2. Look for organization that has complimentary mission/interest.
3. Look for after school educational match.

4. Look for leadership at organization that would be interested and may have access to resources.
5. Could be a 3<sup>rd</sup> party.
6. Partnering to access funding.