

ARTIST VOICES— SUMMIT —2019

Abstract

:

The Kansas City Artists' Voices Summit was a public gathering of artists and arts administrators who voiced their concerns for themselves and their communities. Just within the past year, rising urban development and constantly-changing venues/spaces in the Kansas City metro area have many artists worried for the sustainability of artist practices and livelihood in Kansas City.

H&R Block Artspace
16 43rd St, Kansas City, MO 64111
Saturday, July 6, 2019
9:00 AM to 1:00 PM

Future public discussions are expected to take place through 2020. Future meetings will be recorded on video and audio and posted online. Written summaries will be provided for those who are hard-of-hearing and audio recordings will be provided for those who are hard-of-seeing. All of these updates can be found at www.kcartistsummit.wordpress.com.

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FEEDBACK TEAM

The following report was distilled by the *Summit Feedback Team*, which at the time consists of Ruben Castillo, Juan-Carlos Franco, and Mason Kilpatrick, and utilizes data gathered by Jennifer Baker

**DID YOU ATTEND THE
ARTIST SUMMIT ? ARE
YOU INTERESTED IN
ATTENDING MORE?**

Please help us out by
taking this survey:

www.bit.ly/VoiceYourFeedback

Notice:

This document references several
methods of data collection — All of which
can be found by following this link:

www.bit.ly/ArtistSummitLaunch



Photo: Mason Kilpatrick

K E E P A R T I N K C

THE VOICE IS YOURS

Artists are encouraged to attend a presentation of 9 pecha-kucha style slide show presentations from other artists who cover the topics of:



1. Artist Venues
2. Affordable housing/studio space
3. Artist Ownership and investment

Voice is Yours: Artist Spaces is the second in a series of gatherings offered by a collaborative team made up of representatives from artist organizations across the KC metro. The Artist Spaces topic was identified as a top priority by artists at our first summit held in July of this year. The goal for the series is to connect, inform and empower artists, so they will be better equipped to confront the challenges and opportunities of a rapidly changing built and cultural landscape.

5:30 PM Appetizers & Drinks @ KC Health Department
6:00 PM Presentations Begin @ 2400 Troost Avenue

Transcript of Opening Statement by Amy J. Kligman

Our goal in gathering folks here today is to begin the development of a platform that will exist and can change and evolve. The purpose of it is for artists to be able to have conversations in a public space that will impact decisions being made on their behalf. [...] the folks in this room today are a starting point and this should grow. Everyone of you here knows somebody else who should be here and as this evolves, let's keep reaching out very purposely to make that possible for people.

This essential framework was developed by a small group of administrators who gathered together to talk about a very specific issue that was affecting artists in downtown Kansas City related to studio space. That group of people primarily serves visual artists... Very quickly, we realized that both the conversations and the group of people involved needed to be broader. Our community in Kansas City isn't only visual artists, it's all artists. The arts community in Kansas City isn't only downtown, it's broader than that. This was a step in the direction of that movement. Today is a way to get started. We invited Clara to help tease out a map of what is here and what needs to be here for us to move to the next level as a community.

At the end of today, we will ask you to prioritize where we should all be focusing our energy. And when I say, "we all," I do mean arts administrators who are here and who are listening very purposely to this conversation to integrate this into our work. But I also mean artists and I mean the community at large. After today we will be taking that list of priorities and forming subsequent meetings and platforms similar to this one where we will

be inviting community members who are not artists to be a part of that conversation and problem-solving. As we move forward, more and more people will be involved and invited into this process, as seems relevant to the issues we endeavor to work on.

Also, most immediately: a tangible, visual takeaway of this conversation will be designed and published by JC Franco. JC is going to be developing a tool that we can all use in our conversations with those who are not in this room. We will make sure that all of you will have access to it and will also be published publicly so that anyone who was not here can use it.

How this is going to evolve: we will have this meeting, we will identify some things we want to work on, and we will have subsequent meetings to work on those things. eventually there will be a time where we will be like, You know what this list we made is irrelevant and we need to back up again. And that's the fluidity of this process; and that's what we want it to be is that we want it to be this cycle of us working on things as we see it useful and periodically backing up to then identify new things we need to be working on. Again, you in the room are the nexus of that, but as we go we need to be building that group and building that group again.

So one last reminder: our intent today is to center this conversation on the assets and needs as identified by artists in the room. There are people in the room that might not self-identify as artists. They might identify as organizers or administrators. In that capacity we ask that you join us in listening to this conversation, taking it in and let the artists shape what happens next."

...our intent today is to center this conversation on the assets and needs as identified by artists in the room...In that capacity we ask that you join us in listening to this conversation and really taking it in and let the artists help us shape what happens next.

Summary of Events

Amy passes off to Julia Cole to introduce Clara E. Irazábal-Zurita, PhD who will be facilitating today's meeting. In Cole's introduction, she notes, "Clara is the director of the Latinx and Latin American studies program and is professor of planning with tenure within the Department of Architecture, Urban-planning, and Design at UMKC. "Clara's research and teaching explores the interactions of culture, politics, and placemaking and their impact on community development and socio-spatial justice in Latin American cities and U.S.-Latinx and immigrant communities." Cole notes how she was taken by how Clara addressed the typicality of gentrification within KC and how the way in which particulars such as class and race influence how different communities experience the impacts of displacement among other outcomes."

Cole encourages us to appreciate her insights into "the patterns of precarious conditions that many artists are experiencing today as well as the strategies we might explore for coping, learning, organizing and acting towards a more resilient, just, and sustainable future for the arts in Kansas City."

Dr. Irazábal-Zurita welcomes all of us and emphasizes our care for the community by being here today and facilitating the day's worship of our own community. Clara is from Venezuela and has lived in the U.S. for 25 years. She has lived and worked on both coasts and has settled in the midwest. Today is the first time she is interacting with artists in the community. She thinks the richness per capita is stronger in Kansas City by comparison to the coasts and highlights the ease and strength of collective action that can happen here.

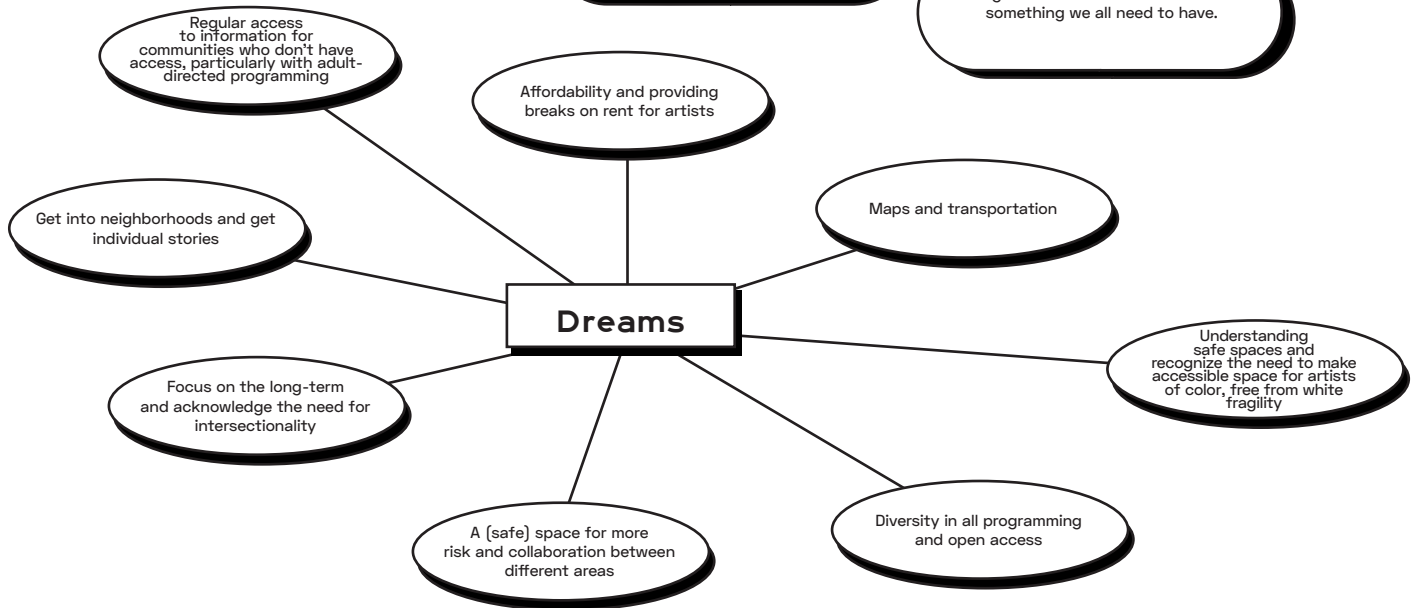
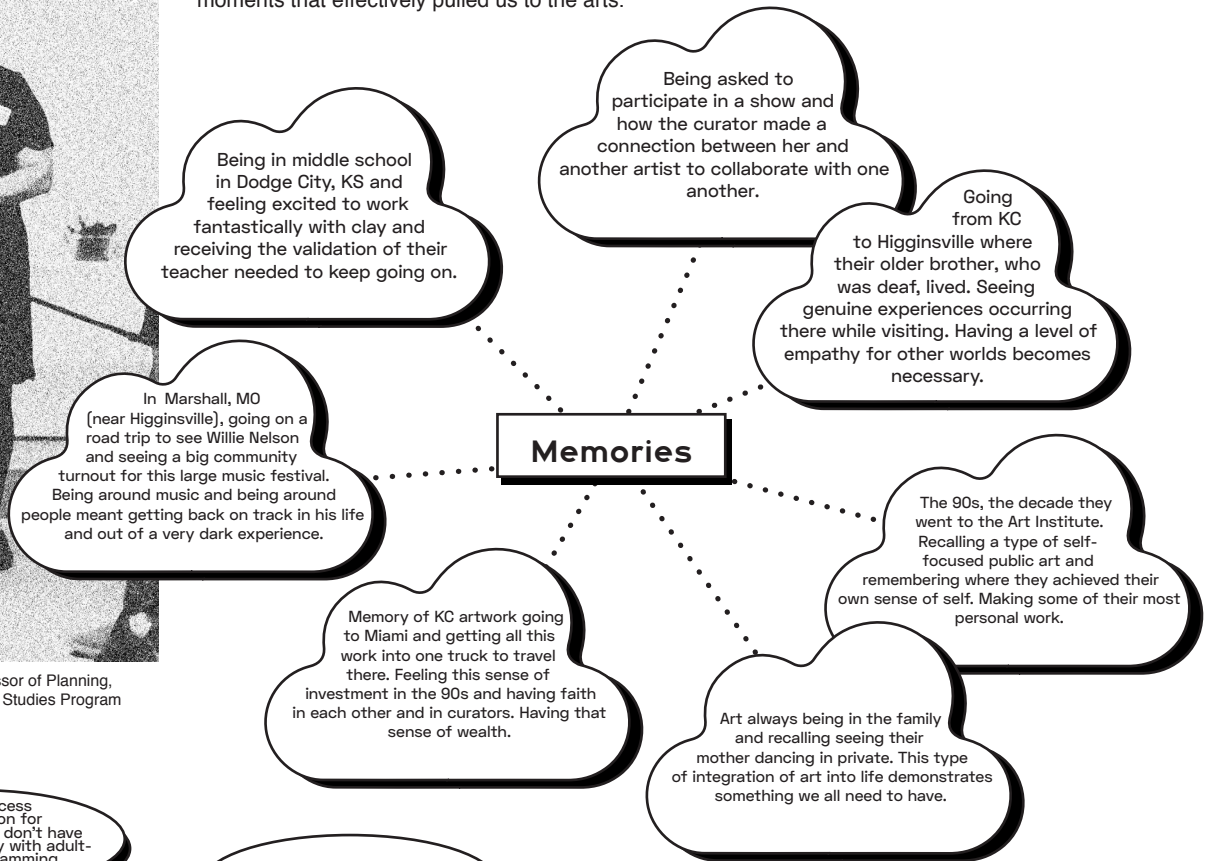
Dr. Irazábal-Zurita notes her activities to help us identify insights and feedback that can shape our ideas moving forward. In order to understand the present and situate ourselves in the here and now, she asks us to remember the past and anchor ourselves within our hopes for the future in our imagination. She notes our society's lack of introspection, but feels artists are the perfect individuals to lead this. She encourages the audience to recall our early and/or impactful memories of the arts. After a minute, members of the audience were encouraged to share these memories in order to locate the sensations, places, and tangible moments that affectively pulled us to the arts.

Memory Exercises and Outcomes



Dr. Clara E. Irazábal-Zurita, PHD Professor of Planning, Director of the Latinx and Latin American Studies Program

In order to understand the present and situate ourselves in the now and here, she asks us to situate ourselves in the past and anchor ourselves within our hopes for the future within our imagination. She notes our society's lack of introspection, but feels artists are the perfect individuals to lead this. She introduces two activities, The first: encouraging us to take a moment to be introspective and recall our first or more impactful memories of the arts in our lives or artists (for arts administrators), The second: to extrapolate from dreams. After one minute, members of the audience were encouraged to share these memories in order to locate for them the sensations, place, and tangible moments that effectively pulled us to the arts.



Asset Identification Exercise

Dr. Irazábal-Zurita cites the Artist-Led KC Needs & Wants Survey, noting the need for space was the main priority amongst the 66 participants. Dr. Irazábal-Zurita asks us to turn to the 'now' and use various maps of the city posted on the surrounding walls to identify our community assets. This is encouraged to be taken broadly. The maps provided cover Wyandotte County, the Metro area (which includes Lawrence), and downtown Kansas City.

Addressing the need to preserve what we have, this exercise is a collective inventory of the arts in Kansas City. Dr. Irazábal-Zurita asks us to share out loud what has been identified and to make it more complete and accurate through more contributions. After the exercise, the audience brought up the following points on the scale of the assets in the city.:

One-Percent for the Arts' future funding is a strong potential and in particular, the potential for affordable housing near the downtown airport (not quite happening, yet). Dr. Irazábal-Zurita emphasizes the need to not focus too much on potential, but to identify the present physical or spatial assets.

Wyandotte County is an untapped and under-utilized area. There is space for sale there and our concentration seems to be in midtown or downtown (editor's note: Platte County was listed on the map, but curiously has no contribution as to what is available for the arts there).

The public libraries are very under-utilized and should be included.

Dr. Irazábal-Zurita notes our inventory will not be complete and this can become very apparent once the maps are publicized.

With so much public art in Kansas City, it all tends to be forgotten about, particularly when we just had the Open Spaces event. While a lot of new art work was introduced to the city in a public fashion, a lot of our older public art was ignored. For example, a Dale Eldred sculpture in Cypress Park been completely overgrown and is not maintained by the city. Dr. Irazábal-Zurita addresses how we can include these tours

to locals and visitors. Additionally, she encourages public schools to include tours of these public artworks to engage curiosity within our city in our educational pursuits (as opposed to just happening at the colleges and Art Institute). We don't need to wait for landmark exhibitions to take our students to see them.

Having more Graffiti Tours across the city, not just in Graffiti Alley. Dr. Irazábal-Zurita notes that professors can make these spaces alive by including them as part of our public consciousness. We need to grow our community in the same way that 30 Americans at the Nelson had a community advisory group to help grow what exists and create a stronger archive for the future.

In general, Dr. Irazábal-Zurita seems to ask us to think of our roles as citizens and what we do for our cities. How can we record what is here to make our present more aligned with what we want.

-At this point, we break for fifteen minutes-

After our break, Dr. Irazábal-Zurita introduces the audience to the seven different capitals. She summarizes them, along with providing infographics posted around the room.

The audience posted a variety of assets for each of these capitals and shared these. The hope for addressing each form of capital individually was to help us see how these things can be interrelated.

Lastly, our final exercise included this prioritization. To do this, all participants were given 6 stickers to put onto assets and 6 stickers for needs. Participants were encouraged to go around the room to review all of the different capitals and prioritize between the two areas. With only 6 choices, we would not be able to individually prioritize one asset and need per capital. Furthermore, we were allowed to prioritize multiple assets and needs for each of the 7 capitals, thus meaning one or more capitals could be left out of each person's individual prioritizations.

NOTICE: The information displayed on the following pages are incomplete!

BUT YOU CAN HELP COMPLETE THEM

As you're reading through, if you see connections that are missing or need to be made, add them and send them to us!

KC Arts Summit Prioritized Assets and Needs

NOTICE: The information displayed on this page is the documentation of a small data set and in no way stands to represent the arts community at large.

However, it should be noted that we are actively making attempts to collect more and more data in hopes of adding perspectives. Please help us by taking our exit survey, a link can be found on PAGE ##

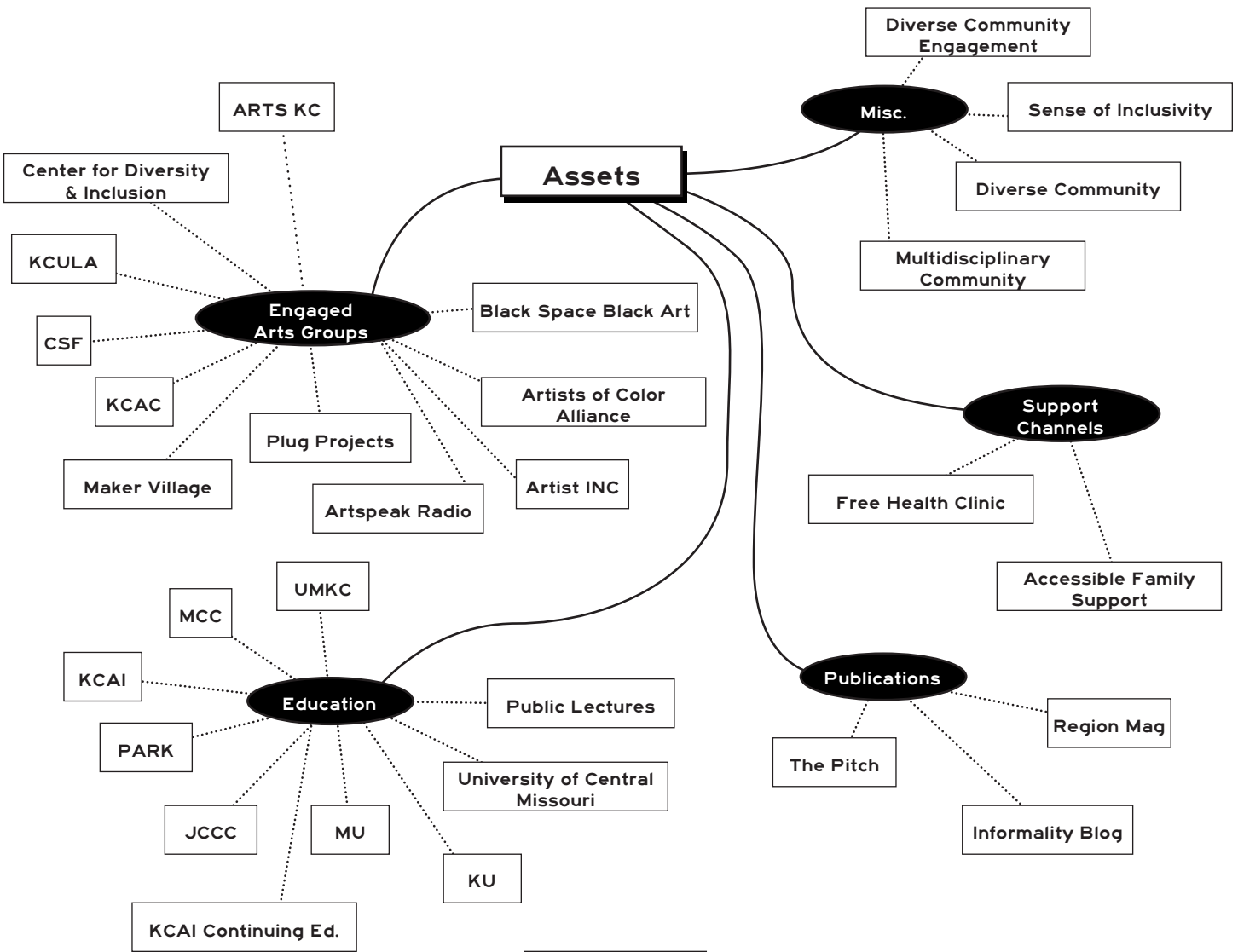
Assets Needs

<p>BUILT CAPITAL Refers to the infrastructure that supports the community. Includes transportation, buildings & Infrastructure, housing, and can include IT services, utilities, streets, and industrial parks</p>	<p>Public Libraries, Non-conventional Artspaces</p>	<p>Artist Ownership Investment Ops, Affordable housing & studio space</p>
<p>POLITICAL CAPITAL Refers to access to power, organizations, connection to resources and power brokers. Includes concepts such as civic engagement, voting patterns, and elected officials.</p>	<p>KC Tenants, Artists in the political dialogue</p>	<p>Arts Representation without political agenda, Leadership development for creatives, Less police, prison abolition</p>
<p>NATURAL CAPITAL Refers to assets that abide in a location, including resources, amenities, and natural beauty. Concepts include: green areas, air quality, and water quality.</p>	<p>Community gardens, public performance spaces</p>	<p>Texture, weirdness, plant trees/pocket parks, reel in big developers,</p>
<p>FINANCIAL CAPITAL Financial resources available to invest in community capacity building, to development businesses to accumulate wealth for future community development. Concepts include financial services, banks, and community funds.</p>	<p>Artist & Project Grants/ Scholarships</p>	<p>Pay artists & writers, make an effort to understand their effort</p>
<p>CULTURAL CAPITAL Are the collective values, beliefs, traditions, and rituals that create, support, maintain and develop shared meanings systems across generations. Concepts include: ethnic festivals, religion, multilingual populations, strong work ethics, sense of unity, sense of community, and language.</p>	<p>We value our past, present, and future cultures</p>	<p>Land Acknowledgement (Osage, Kansa, Souix); support + space for subculture & subversion</p>
<p>SOCIAL CAPITAL The web of relations that creates networks of resources, values, supportive systems for the benefit of the collective good. Concepts include community, organizations, networks, barrio social dynamics, tightknit communities, family, and sense of belonging</p>	<p>Small pockets of artists meeting to push each other's work</p>	<p>More advocates + representation; sober gatherings + non-alcoholic drink offerings at events</p>
<p>HUMAN CAPITAL Includes individuals and collective assets of knowledge, skills, and wisdom to create economic and valued resources for themselves and communities. Concepts include: Health conditions, educational attainment, entrepreneurial skills, market experience, customs, rule of thumb, technical skills, and healthy lifestyles</p>	<p>Publications (Informality Blog, The Pitch, Artspeak Radio); Elders are still present to share their wisdom</p>	<p>Healthcare; More representation of marginalized voice in all spaces.</p>

HUMAN CAPITAL

Includes individuals and collective assets of knowledge, skills, and wisdom to create economic and valued resources for themselves and communities. Concepts include: Health conditions, educational attainment, entrepreneurial skills, market experience, customs, rule of thumb, technical skills, and healthy lifestyles.

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Needs

Organized Artist Health Care
 Diversity across gender, race, identity
 Funding for internships/scholarships
 Support for artists as small business owners
 Free college
 More art writing and outlets for it
 Health Care / insurance for artist and contingent faculty
 Support for students (1)
 Connection to communities
 Support and opportunities for young and emerging curators and organizers
 Mentorship
 Time to read (2)
 More affordable adult arts education and more

opportunities for adults with special needs / abilities
 Agging popas
 Speak up / Meet your neighbors / go to events and mingle
 Health Care (19)
 We need more representation of marginalized voices in ALL spaces (5)
 More accommodations for people with disabilities (1)
 Artist board and committee members (5)
 Remove power from boards / individuals wrongfully speaking for the majority
 Selfless
 Art as therapy / everyday dosage to keep one mentally / physically health

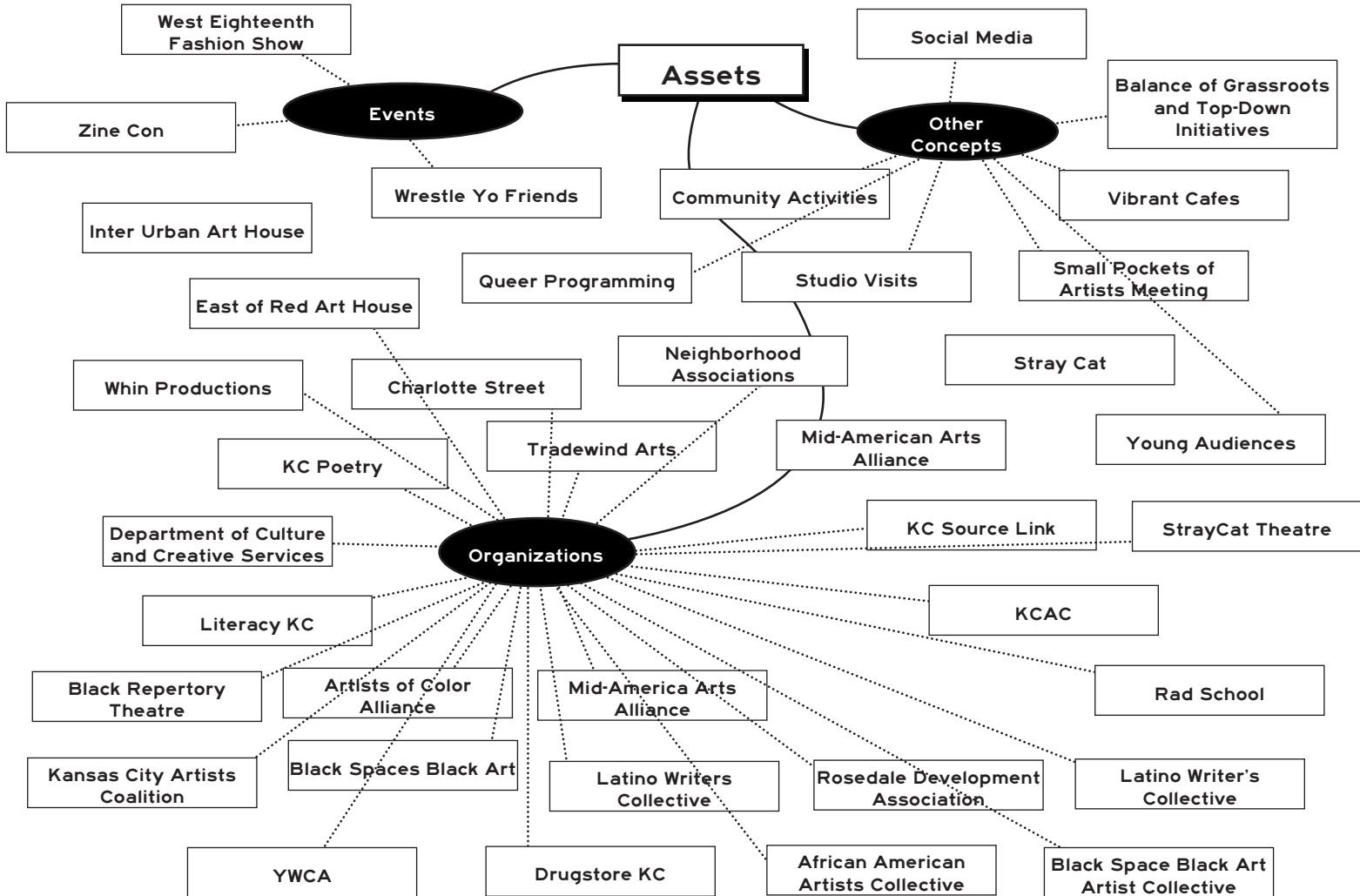
More community gardens / independent or local food vendors
 Generous mentorship programs (1)
 Assistance for Health Care (1)
 Skill Share network
 Affordable living needs for artists (in reference to "Assistance for Health Care")
 Art in health (2)
 Shared narratives
 Opportunities for inter-generational connections
 Access to self care mechanisms and program collaborations
 Need to help support families and Artist Parents
 Skillsharing between artists / artists non artists

More scholarships for people to get an education
 Finding educational resources outside of school—navigating info (1)
 Connecting people with specific knowledge to a specific educational need
 Acknowledgement of education that takes place outside of school and employment
 Opportunities for workshopping / sharing skills for free (in reference to "More art writing and outlets for it")
 Better compensation for artists
 More funding for high school arts programs (2)

SOCIAL CAPITAL

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The web of relations that creates networks of resources, values, supportive systems for the benefit of the collective good. Concepts include community, organizations, networks, barrio social dynamics, tightknit communities, family, and sense of belonging



Needs

Ways to connect the vast area and spread of organizations (2)
 Grant advisors (1)
 Editors
 Transparency in government departments
 Only the "cool kids" gain recognition repeatedly
 More connection to others outside arts community who experience similar issues (5)
 Family oriented programming
 Child care
 More local fabricators for artists
 Collaborating with makers
 Connections instead of silos

Organization on behalf of artists that gets invited to development / city meetings
 Not everyone is on social media, how to reach those people
 Centralized thought and execution
 More spaces to connect artists (1)
 Opportunities for low-pressure interaction and networking
 Art programs for elderly
 Multi-generational (in reference to "Art programs for elderly")
 Inclusivity (1)

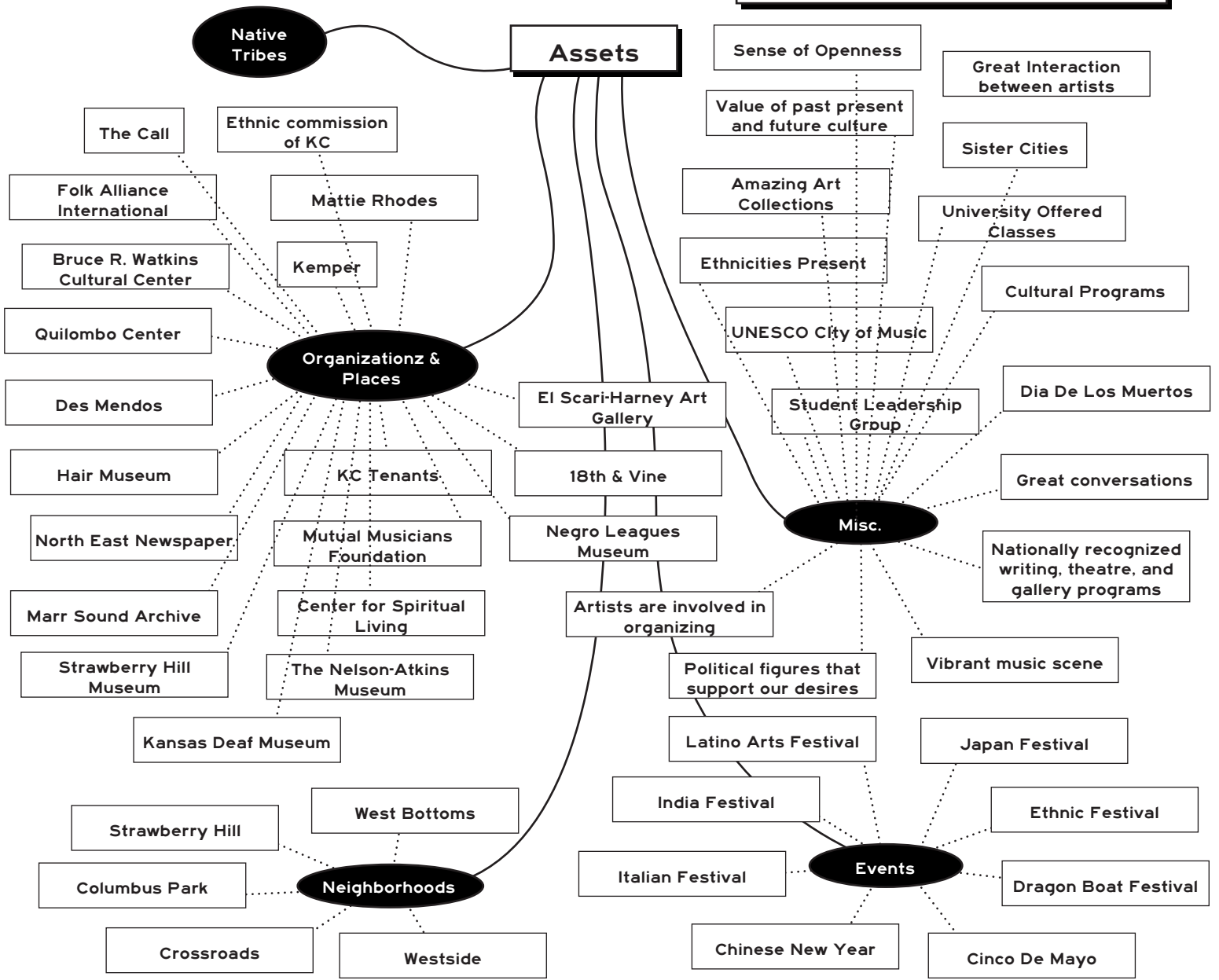
Sober gatherings and non-alcoholic drink offerings at events (7)
 More connected network between institutes and B/W institutes and individuals (2)
 Promote camaraderie (2)
 Invite people to art events
 Support your fellow artists' events
 More advocates and representation (7)
 More artist-run studio / maker spaces
 Emotional support (1)
 Fiscal support for small organizations (3)
 Central and easy access to a

lot of groups network that can grow (1)
 Reaching communities outside of town more (4)
 Getting word out about events
 Family-friendly arts spaces for artist parents
 "Collaboration wanted" boards
 Voices for representation
 Access for those marginalized by class, sexuality, race, ability, etc.
 Inclusion intersection
 Spreading information about events to broader areas

CULTURAL CAPITAL

Are the collective values, beliefs, traditions, and rituals that create, support, maintain and develop shared meanings systems across generations. Concepts include: ethnic festivals, religion, multilingual populations, strong work ethics, sense of unity, sense of community, and language.

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Needs

- Writing workshops (4)
- Reorganize needs of ageing as an artist
- Support space for subculture and subversion (9)
- Cultural organizations connecting artists and community projects (3)
- Lip service!! We support our cultural communities—not!
- Representation from younger / upcoming artists (1)
- MO was a slave state,

- reperations (1)
- Racism open
- Ability to shape our own and retain our own narratives
- Trust artists (4)
- Teach businesses how to work with artists (3)
- Conversations about what our shared values are
- Decentralized delivery of artistic messages (2)
- Dialogue
- Listening

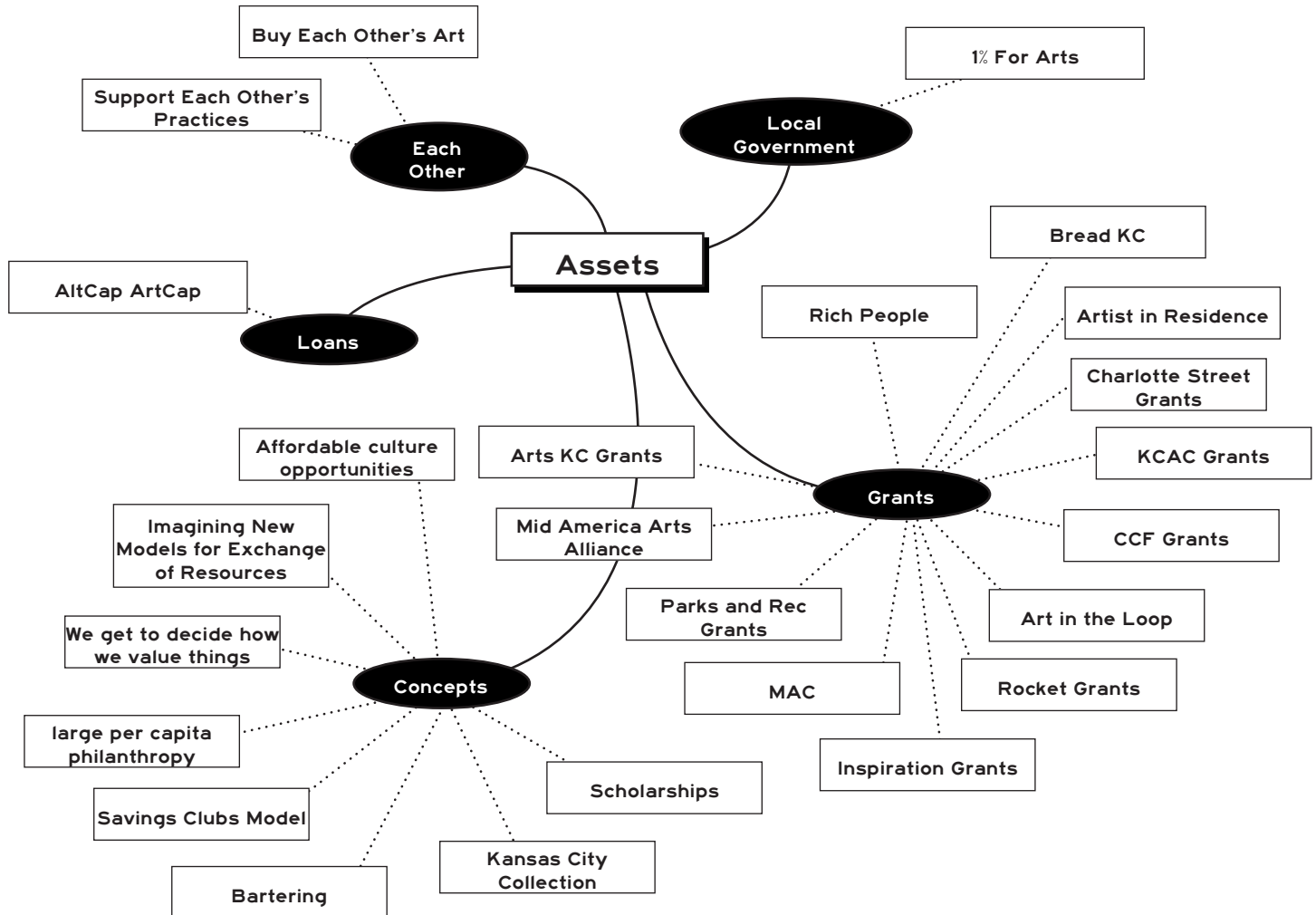
- Fiscal support
- Awareness and unity (partnerships)
- Event promotion assistance
- Native peoples' focus
- More connectedness between cultural groups
- Cross pollination of cultures and communities
- Visibility for all (6)
- Translations
- Spaces on East side of KC outside of 18th and Vine (1)

- Discuss the Civil War as it relates to KC today
- Support for PoC led organizations
- Creating an anti racist / oppression philosophy to help guide PoC led organizations (1)
- Inclusion of artists who are outside mainstream space (6)
- Safe spaces for minority groups
- Land acknowledgements: Osage, Kansas, Souix (14)

FINANCIAL

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Financial resources available to invest in community capacity building, to development businesses to accumulate wealth for future community development. Concepts include financial services, banks, and community funds.



Needs

Equitable distribution of arts funding (4)
 More education for emperialists to undersand creative work (1)
 Wider understanding and policy of needs of POC artists and parents and families
 Access to larger sponsorships and philanthropic funds to small organizations
 Sustainable wages not past projects (3)
 Keep wealth fuswing (funding) for the arts, i.e. GRCCF
 Pay artists (9)
 And writers (in reference to "Pay artists")
 Art funding in Wyandotte County
 Collaboration with artists and

companies to meet requirements (so new / upcoming artists can have the same oppurtunities as professional ones) (1)
 \$
 Easy to get and understand grants and the like (being poor sucks)
 Support to sustain not just start
 Funding creative systems vs. individuals
 Expansive and growing list (1)
 Socialism (1)
 Workshops many
 Working with corporate collections
 More grants for artist run spaces
 Don't ask artists to work for free (6)

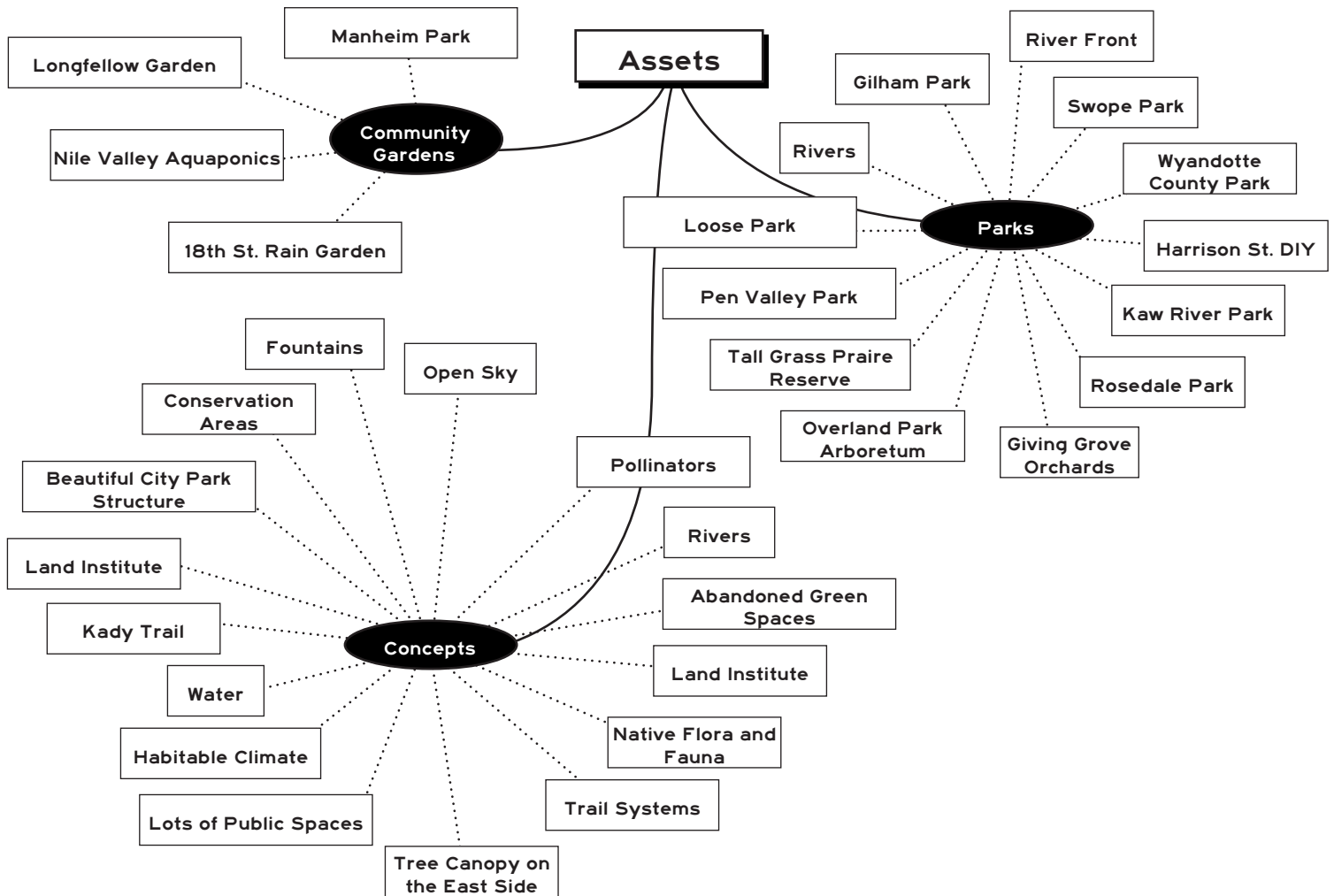
Or writers either (in reference to "Don't ask artists to work for free")
 Bridge funding for transitions
 Fair compensation
 Connect artists and collectors more incentives for businesses to contribute (space, money, barter money) (1)
 For capitalism to die so we can live (1)
 More access to info about financial resources
 Artists and full diverse representation on grant committees
 Living wages (4)
 Oppurunities for donations
 Health care (5)

Economic revolution (2)
 Young collectors programs / community
 Development of young philanthropy (1)
 Micro grants and smaller scale financial resources
 Lower credit card transaction fees for artists (1)
 Teaching seminars on how to apply for money oppurtunities
 Support for managing student debt
 Minimum wage
 Financial planning advisors
 Allow donated art to be tax deductible

NATURAL

Refers to assets that abide in a location, including resources, amenities, and natural beauty. Concepts include: green areas, air quality, and water quality.

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Needs

- Reel in big developers—make them honor smallness, texture, weirdness, and plant trees / pocket parks (16)
- Less conservation (1)
- Be Her Urban Planning (KCDC), a resource (2)
- More renewable energy (4)
- Maintenance of public spaces from standpoint of local populations
- Regulations on industrial farming (1)
- Better infrastructure for water ways (2)
- Acknowledge climate change (3)

- Permaculture incorporating built and natural systems
- Identification of space in other communities (2)
- Collaboration (2)
- Educational focus on indigenous land (2)
- Address and acknowledgement the native lands we occupy: Osage (2)
- Education about soil preservation (takes about 100 years to reestablish health)
- Batmiton court in abandoned lot with public art opportunities baked in (1)
- Capitalize on using built

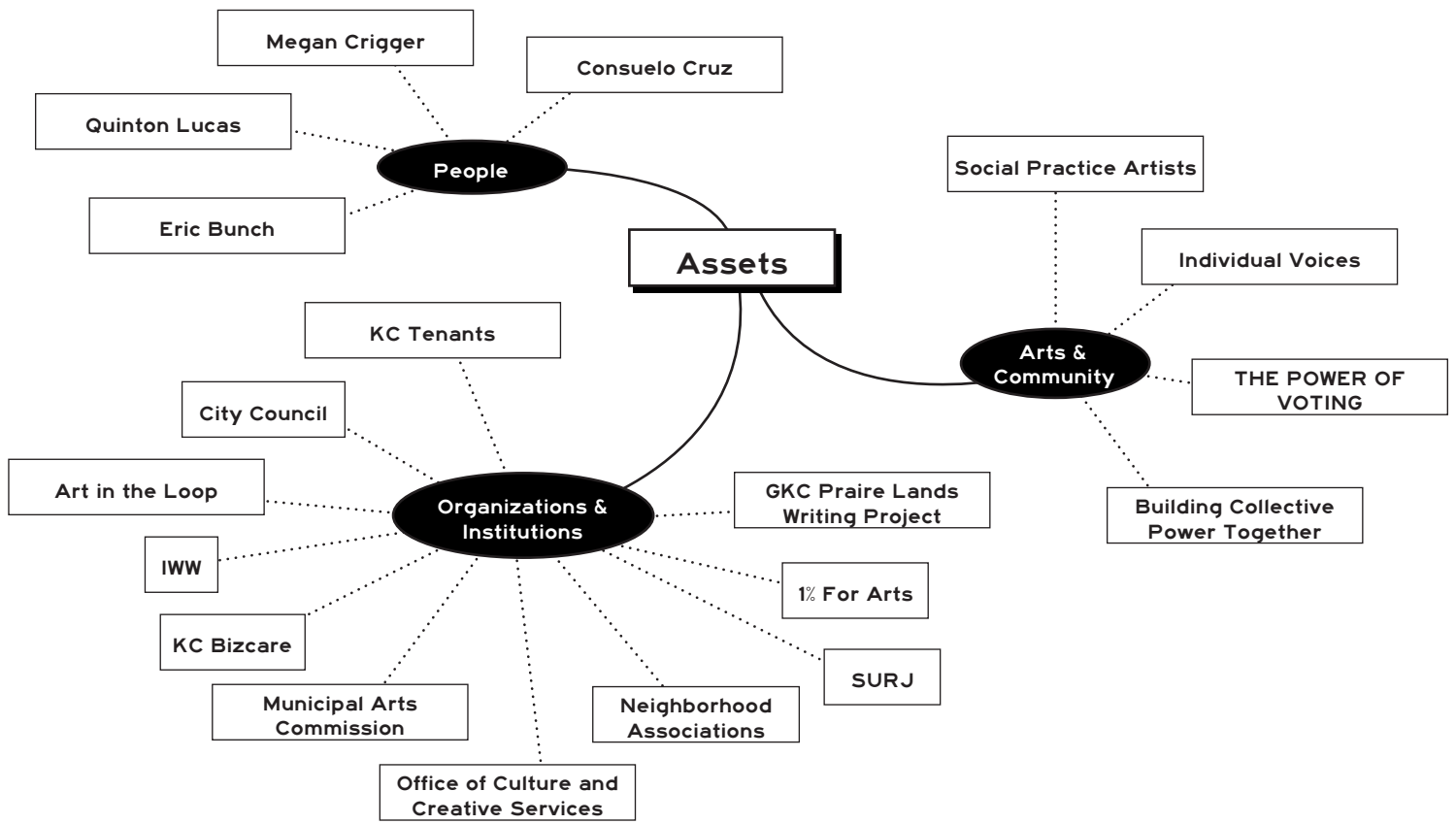
- spaces to reclaim natural resources
- Artists collab with parks and environmental resources in KC
- More and better playgrounds, need to keep the greenspace, large effort to address global warming and KC (1)
- Conservation, preservation, proposition (1)
- Access to regular nature programming that collaborates with artists for self care
- Acknowledge the preciousness of natural areas

- Funding for more temporal public art spaces
- Long term protection and care as city grows for landscape
- Green initiative
- Public art expansion
- Development nonresponse to anerge citizen
- Pollinators (1)
- Fewer lawns (2)
- Transportation (equitable) (indifference to what is there) (2)

POLITICAL

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Refers to access to power, organizations, connection to resources and power brokers. Includes concepts such as civic engagement, voting patterns, and elected officials.



Needs

Artists on boards and commissions (4)
 Arts representation without political agenda (7)
 How to reconcile city needs with conflicting state values
 Increase creative's representative voice in local / state / national politics
 Less police (4)
 Prison abolition (4)
 More access to information about running for local office
 I don't think the city understands artists (1)
 Lack of creative community representation
 The revolution needs a graphic designer (2)
 Cowcer a for culture over growth

Less hubris and personal gain (2)
 Recognize artists are essential
 Leadership pipeline and growth of skills to lead in the community
 Leadership development for creatives (8)
 Artist in office
 Lobby for artists
 Continued education of non-artists on values of art in society
 Knowledge on who to for in upcoming elections
 More accessible hard date of local arts activity (Location, money, demographics) (2)
 Aggressive interfacing with city representatives (1)

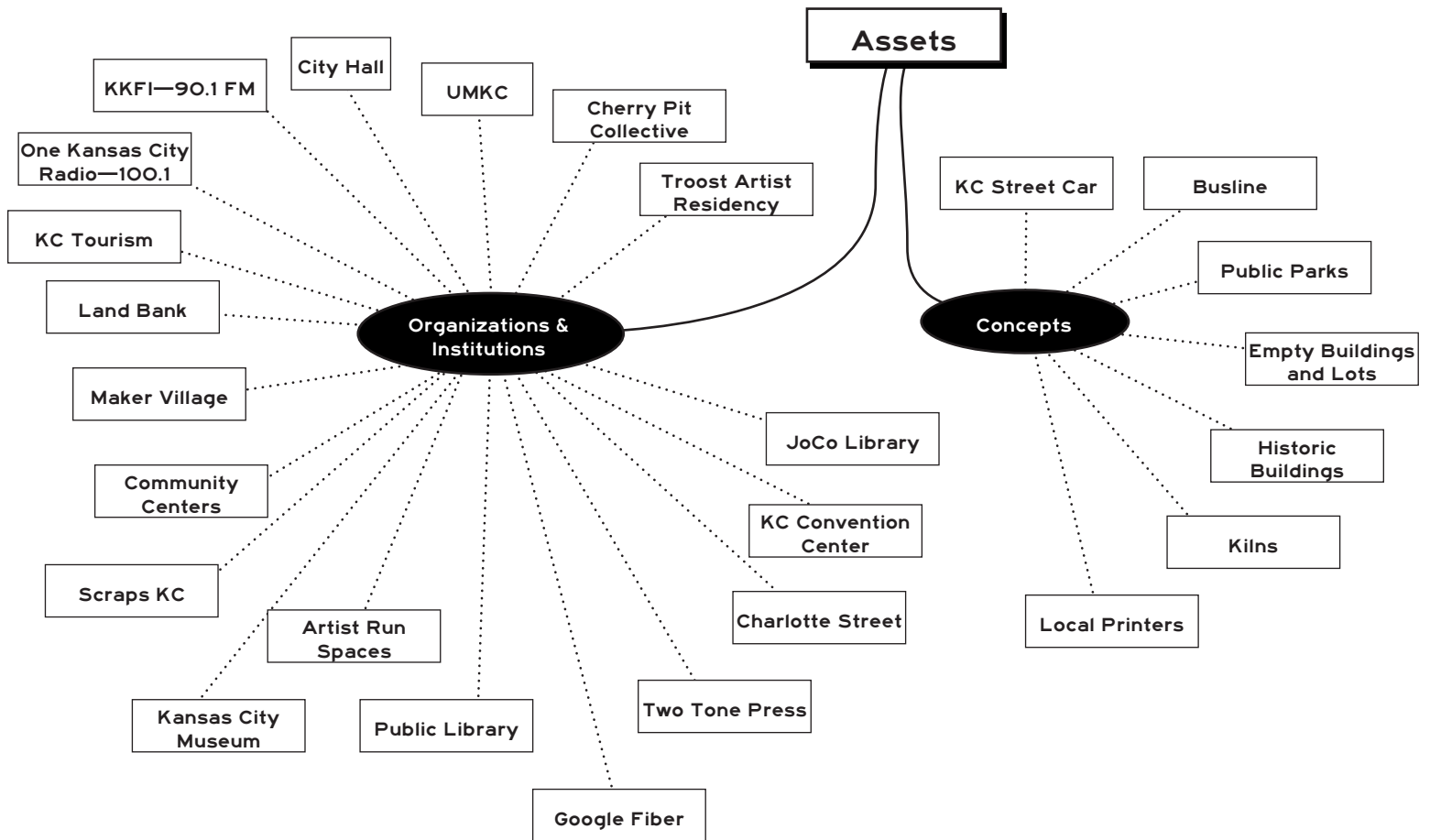
Lobbyists
 Preachers, pimps, politicians, pushers
 Union and union leaders (1)
 Land acknowledgement and return
 Increase in collaborations with arts / creative / design community
 Artists in the political dialogue (13)
 Full community understanding of how much money art generates
 Initiatives to artists to serve on boards and participate
 Increases in follow through what you say accountability also documentation of creative worth on a larger scale in terms of property / territory

Advocates
 More agitation in the street
 Artists getting out of studio and into participatory process
 Identify people, organizations, departments, that can connect artists with building owners
 District artist representatives elected / paid
 Real estate owner's rule: break it up
 Increase in follow through what you say, accountability; also, documentation of creative worth on a larger scale in terms of property / territory

BUILT

Refers to the infrastructure that supports the community. Includes transportation, buildings & infrastructure, housing, and can include IT services, utilities, streets, and industrial parks

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Needs

Artists to engage with built capital (1)
 Alternative models of ownership—community land trusts etc. (2)
 Better infrastructure
 Community land trusts (1)
 Affordable housing (1)
 Longer time limits on library computers
 Public transit vouchers / discounts
 More involvement
 Ask small and big businesses to paint their walls
 Access! Access! Access! (3)
 Organized info, re: what is available

Create real artist / business spaces to institutionalize art Space which will not be sold in x years (post gentrification)
 Help with downpayment
 Help with rehab
 Maintaining what we have (in reference to "Help with rehab") (6)
 Art Space in KCK
 Info on community land trusts / collective ownership
 Better broadband in public spaces
 Alternative transport options
 Artist ownership investment ops (10)
 Affordable spaces

Legacy (upkeep) programs for arts in public spaces
 Examining the impact wealthy arts communities have on gentrification and the displacement of black and brown tenants
 Affordable housing and studio space (7)
 Copping developer taax incentives
 Give / gift dilapidated property to artists / arts organization for residential / mixed use (1)
 Spaces for black youth (6)
 Acknowledging the legacy of redlining in KC

Performance spaces outside of Benchmark organizations
 Spaces / studios / galleries run by artists (2)
 More networks for artists—small groups meeting together (1)
 Real estate advisors
 Paid artistic advisors
 Accessible places for programming events
 More solar and rooftop gardens, alternative energy structure
 Inaccessible sidewalks midtown and neighborhoods
 Long-term public transit (1)
 Downtown greenspace

DIY Asset Mapping

Asset mapping is a very useful tool for figuring out how things can be connected. We invite you to print this page out do an asset map exercise with your organization or group of collaborators, you might be surprised at what you find!

