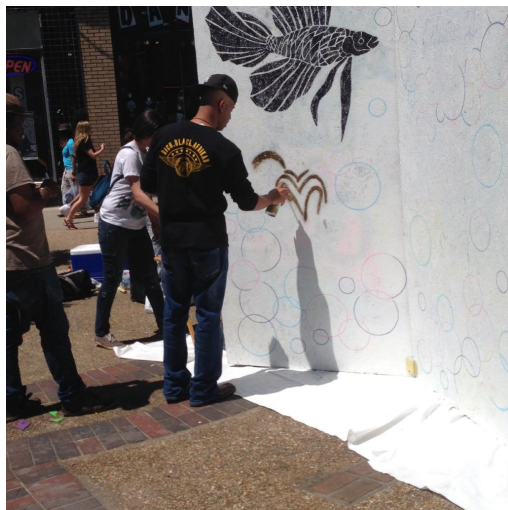


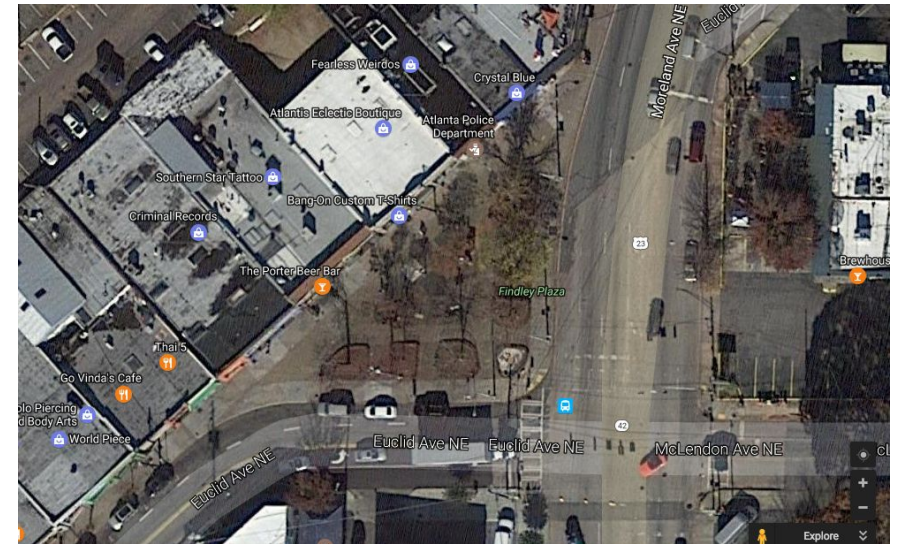
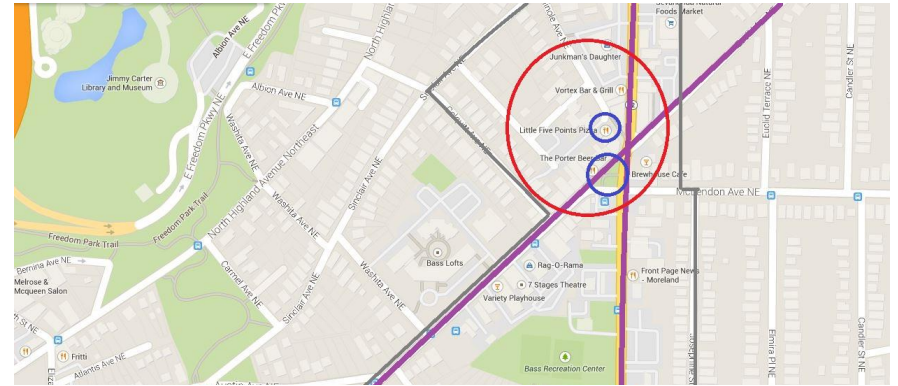
LITTLE
FIVE
ARTS
ALIVE











Assets and Obstacles

Arts district (defacto / arguably Atlanta's closest approximation)

Multiple Stakeholders--in conflict and unclear boundaries, diverse investments

Safety and Public perception--vibrant and dangerous

Physical infrastructure--high passing trade, unpleasant environment

Independent spirit--Anything goes.

Post-gentrification? Established and new communities overlapping but Beltline related development pressure adjacent.



Community, stakeholders and history



Two neighborhoods, two counties, one business district, a state road, local arts organizations, independent artists and the wider arts community, a long term homeless and transient population, the chamber of commerce, independent business district property owners, business owners, the city of atlanta mayor's office, department of parks and recreation, department of public works, love little five friends of the parks organisation, NPU N, department of transportation, APD, L5PCID, city council district 2 office, property developers, the beltline, out of town tourists, metro atlanta residents, intown residents, a punk legacy, an activist legacy

~~Methods of Inclusion?~~

Learning to listen



EQUITY > EQUITY







First steps

Engagement--daily on site presence for over a year, attending meetings, and informal conversations

Build steering committee and outreach to artists

Support structures for artists collaborating, networking and skills building

Formal listening to communities -- listening sessions, workshops and dinners

Begin programming--being present, needing help, modelling connectivity and vulnerability

Ongoing dialogue with stakeholders

Continual adjustment, problem solving







What kinds of art happened?

Live, interactive and performing arts

Music, puppetry building sessions, community dance classes, murals, knit-bombing, site specific audio plays, social sculptures, poetry karaokes, button making, skateboarding takeovers, day of the dead celebrations, VR experiences, circus, writing workshops

Commissioned new works, fostered/brokered new collaborations, supported presenting work in new spaces and for new audiences



Developing year on year

Year 1: establish presence, gain trust, grow equity/diverse investment through continuity of programme and ongoing dialogue

Year 2: present stable and flourishing programme with increased benefits for stakeholders; facilitate collaboration across stakeholder groups; deepen collaborations different city departments and quasi govt groups; develop marketing, management and public safety measures; develop revenue streams

Year 3: transition to sustainable infrastructure--self organizing groups of artists to produce regular programs, L5PCID up and running; forming a 501c3 with membership and governing documents incorporating input from all stakeholders; transition programming to 501c3

