



AGENDA OF THE GREEN BAY PUBLIC ARTS COMMISSION

**WEDNESDAY, JANUARY 22, 2020, 8:00 AM
CITY HALL, ROOM 604 - THE HARRY MAIER ROOM**

A. Roll Call.

1. Members: Kelli Strickland - Chair, Alex Zacarias - Vice-Chair, Ald. Randy Scannell, Matt Buchanan and Kent Hutchison
2. Liaison Representatives: Beth Lemke from Neville Museum, Paul Grall from Civic Symphony and Matt Vanden Boomen from Imperial Supplies.

B. Approval of the Agenda.

1. Approval of the agenda for the January 22, 2020, meeting of the Green Bay Public Arts Commission.

C. Approval of Minutes.

1. Approval of the minutes from the December 4, 2019, meeting of the Green Bay Public Arts Commission.

D. Regular Business.

1. Consideration with possible action on approval of GBPAC budget, for Fiscal Year Beginning January 1, 2020.
2. Consideration with possible action to approve the Alleyway Transformation RFP for a permanent art installation, utilizing CDBG beautification funds. The art installation option was selected by the GBPAC at their September 25, 2019, meeting and approved by the Redevelopment Authority at their October 8, 2019, meeting.

E. Informational.

1. Financial Report.
2. Review of Arts & Culture Strategic Plans from other cities to determine which elements should be included in the Green Bay Arts & Culture Strategic Plan.

3. Chairperson's Report and Project Updates.
4. Coordinator's Report and Project Updates.
5. Next meeting: Wednesday, February 26, 2020.

F. Adjournment.

- 1) THIS MEETING IS RECORDED: THE VIDEO OF THIS MEETING AND MINUTES ARE AVAILABLE ONLINE AT www.greenbaywi.gov
- 2) ACCESSIBILITY: Any person wishing to attend who requires special accommodation because of a disability, should contact the City Safety Manager at 920-448-3125 at least 48 hours before the scheduled meeting time so that arrangements can be made.
- 3) QUORUM: Please take notice that a majority or quorum of the Common Council will attend this Green Bay Public Arts Commission meeting and will constitute a meeting of the Common Council for purposes of discussion and information gathering relative to this agenda.
- 4) REPRESENTATION: The party requesting the communication, or their representative, should be present at this meeting.



MINUTES OF THE GREEN BAY PUBLIC ARTS COMMISSION

**WEDNESDAY, DECEMBER 4, 2019, 8:00 AM
CITY HALL, ROOM 604 - THE HARRY MAIER ROOM**

A. ROLL CALL.

1. Members: Kelli Strickland - Chair, Alex Zacarias - Vice-Chair, Ald. Randy Scannell, Matt Buchanan and Kent Hutchison

Present: Randy Scannell, Alex Zacarias, Matt Buchanan (arrived at 8:04 a.m.), Kent Hutchison,
Excused: Kelli Strickland

2. Liaison Representatives: Beth Lemke from Neville Museum, Paul Grall from Civic Symphony and Matt Vanden Boomen from Imperial Supplies.

Present: Beth Lemke, Neville Museum and Matt Vanden Boomen

B. APPROVAL OF THE AGENDA.

1. Approval of the agenda for the December 4, 2019, meeting of the Green Bay Public Arts Commission.

Moved by Ald. Randy Scannell, seconded by Kent Hutchison to approve the agenda. Motion carried.

Yes- Alex Zacarias, Kent Hutchison, Randy Scannell, No- None, Abstain- None

C. APPROVAL OF MINUTES.

I. Approval of the minutes from the October 23, 2019, meeting of the Green Bay Public Arts Commission.

Moved by Ald. Randy Scannell, seconded by Kent Hutchison to approved the minutes. Motion carried.

Yes- Alex Zacarias, Kent Hutchison, Randy Scannell, No- None, Abstain- None

D. REGULAR BUSINESS.

No regular business to be discussed.

E. INFORMATIONAL.

I. Public Art Tour Map presented by Green Bay Public Arts Commission Intern, Amanda Shepard. Laura Schley and Amanda Shepard presented the Public Art Tour Map.

Kent Hutchison left the meeting at 8:19 a.m.

2. Budget Report.

Laura Schley presented the Budget Report.

3. Update on the permanent art installation utilizing CDBG beautification funds. The art installation was selected by the GBPAC at their September 25, 2019 meeting and approved by the Redevelopment Authority at their October 8, 2019 meeting.

Laura Schley updated the Committee on the status of the permanent art installation utilizing CDBG beautification funds.

4. Chairperson's Report and Project Updates.

No Chairperson's Report presented.

6. Next meeting: Wednesday, January 22, 2020.

5. Coordinator's Report and Project Updates.

Laura Schley presented the Coordinator's Report and Project Updates.

F. ADJOURNMENT.

Moved by Ald. Randy Scannell, seconded by Matt Buchanan to adjourn. Motion carried.
Yes- Alex Zacarias, Matt Buchanan, Randy Scannell, No- None, Abstain- None



Report to the
Housing Authority
of the City of Green Bay

MEETING DATE

January 22, 2020

PREPARED BY

Stephanie Schmutzer, Staff

AGENDA ITEM # D.I.

Consideration with possible action on approval of GBPAC budget, for Fiscal Year Beginning January 1, 2020.

BACKGROUND

The attached proposed budget covers staff recommendations for the various funding sources for the GBPAC. At this time no new projects are being proposed but continued funding of pro year projects are included. If new projects are proposed in 2020, they will be brought to the commission for review and approval.

RECOMMENDATION

Recommended by staff to Approve the GBPAC budget for Fiscal Year Beginning January 1, 2020.

FISCAL IMPACT

ATTACHMENTS

- I. Budget

Green Bay Public Arts Commision
Proposed Budget
1/1/2020

Balances

CDBG	92,366.67
Rotating Art Grants	4,100.00
Donations	20,000.00
Friends Account	9,941.68
	<u>126,408.35</u>

CDBG Funding Budget	\$ 92,366.67
Coordinator Position	37,972.67
Side walks	7,000.00
Alley Art	27,000.00
	<u>\$ 20,394.00</u>

Rotating Art Funding Budget	\$ 4,100.00
Artist payments	-
Insurance	1,000.00
	<u>3,100.00</u>

Donations Budget - Restricted	\$ 20,000.00
Embark maint	20,000.00
	<u>\$ -</u>

Friends Account Budget	9,941.68
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Green Bay Public Arts Commision
 Finacial Report
 12/31/2019

	Begging Bal	Revenue	Expenses	Balance
CDBG	70,408.97	71,500.00	49,542.30	92,366.67
Rotating Art Grants	5,000.00	-	900.00	4,100.00
Donations	100,000.00	-	80,000.00	20,000.00
Friends Account	10,000.00	150.00	208.32	9,941.68
Stadium tax	75,000.00	-	75,000.00	-
	260408.97	71650	205650.62	126,408.35

CDBG Funding Budget	\$ 92,366.67
Coordinator Position	37,972.67
Bus shelters	-
Side walks	2,000.00
Alley Art	27,000.00
	\$ 25,394.00

Rotating Art Funding Budget	\$ 4,100.00
Artist payments	-
Insurance	1,000.00
	3,100.00

Donations Budget - Restricted	\$ 20,000.00
Embark maint	20,000.00
	\$ -

Stadium tax budget	\$ -
Coordinator Position	-
	\$ -

Friends Account Budget	9,941.68
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Report to the
Public Arts Commission
of the City of Green Bay

MEETING DATE

January 22, 2020

PREPARED BY

Laura Schley, Staff

AGENDA ITEM # D.2.

Consideration with possible action to approve the Alleyway Transformation RFP for a permanent art installation, utilizing CDBG beautification funds. The art installation option was selected by the GBPAC at their September 25, 2019, meeting and approved by the Redevelopment Authority at their October 8, 2019, meeting.

BACKGROUND

Consideration with possible action to approve the RFP for a permanent art installation, utilizing Community Development Block Grant (CDBG) beautification funds. The CDBG art installation option was selected by the GBPAC at their September 25, 2019, meeting and approved by the Redevelopment Authority at their October 8, 2019.

There is roughly \$27,000 remaining in Community Development Block Grant (CDBG) beautification funds for this installation. Staff developed an RFP to develop a permanent art installation to take place within the CDBG eligible area. The proposed alleyway(s) are located within Bodart Street. Alternate locations may need to be pursued based on building owners approval.

Specific site criteria and restrictions have yet to be developed, but staff is working with the Department of Public Works to establish project parameters. After reviewing the RFP, the Commission may suggest any edits or changes they see fit to be added prior to release.

The RFP is planned to be released starting February 3, 2020.

RECOMMENDATION

Staff is recommending to approve the Alleyway Transformation Project RFP for a permanent art installation utilizing CDBG beautification funds, subject to revisions.

FISCAL IMPACT

ATTACHMENTS

1. RFP Alleyway Transformation DRAFT
2. Potential Bodart Installation Locations



GBPA

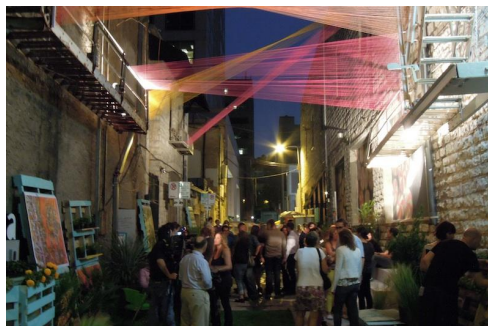
GREEN BAY
PUBLIC ARTS
COMMISSION

CITY OF GREEN BAY

ALLEYWAY TRANSFORMATION PROJECT

CALL FOR ARTISTS 2020

INSPIRATION



The City of Green Bay's Alleyway Transformation Project was inspired by other cities and projects such as Chattanooga, Tennessee, Sheboygan, Wisconsin, Dairy Block Art Alley.

CALL FOR ARTISTS

The City of Green Bay Public Arts Commission (GBPAC) invites artists and artist teams to submit a proposal for the design and fabrication of an immersive installation for the community to be located within an alleyway(s) on Bodart Street in downtown Green Bay, Wisconsin. The selected artist/artist team will work in collaboration with City staff to bring an engaging, immersive, creative space to life.

This is the first Alleyway Transformation Project for the city of Green Bay, but is inspired from numerous communities. The goal of this project is to build unexpected creativity into the everyday life of residents and visitors of Green Bay. We also hope to foster deeper relationships between the community and local artists/artist teams through new and unexpected experiences, while actively supporting the creative economy.

SUBMISSION DETAILS

March 29, 2020 Preliminary Proposal - Requirements for submitting a preliminary proposal are detailed in this RFP.

April 10, 2020 Refined Proposal - Select applicants may be asked to submit additional details regarding their proposal by this date.

May 2020 Final Artist Selection - All applicants will be notified of the results of the selection process.

Artist Stipend: \$14,500, Materials Budget: \$11,500

Installation Period: June 2020 - September 2020

Installation Duration: Minimum of 6 months to Permanent

ELIGIBILITY

The GBPAC invites all artists/artist teams, designers, and makers of all kinds to submit a proposal to create an immersive installation within Bodart Street.

The GBPAC encourages proposals from everyone. Individuals or groups, regardless of level of experience or background can apply.

WHAT IS AN IMMERSIVE INSTALLATION?

In the context of this project, **Immersive Installations** are built environments that can create multi-sensory, all-encompassing experiences for visitors and residents. Immersive installations are designed to create engagement between the visitor and the creator.

SITE DESCRIPTION

Proposed immersive installations will be installed in **one or both of the alleyways** located on Bodart Street, in downtown Green Bay, Wisconsin. If an alternate site(s) located within Bodart Street is proposed, this may be considered.

The select alleyways are fully functioning alleys that require access for vehicles, snow plowing and maintenance. A clearance of **(measurements)** must be maintained for vehicle and pedestrian traffic. The alleyway(s) will be prepared for the installation in a manner that best supports the specific requirements of the work to be installed. These requirements will be discussed and agreed upon by City staff and the Artist. Artists may add lighting and built environments that attach only to the walls and roof. Floor transformations may be considered but nothing can extend or be built into the **restricted areas**.

Dimensions of Alley A

Dimensions of Alley B

Drawings and plans for general reference are located within this RFP. For a full site view, you may either visit the site in person or explore online.

ALLEY PHOTOS

BUDGET

The selected Artist/Artist Team will be awarded a stipend of \$14,500 and a materials budget of \$11,500 for their work. Fabrication, installation, and other costs will be covered in the materials budget.

LOGISTICS

WHAT WILL YOU DO + WHAT WILL WE DO

Selected Artist(s) will:

- Bring their unique vision, perspective and expertise in fabrication to create an immersive installation for Green Bay residents and visitors to experience.
- Work with the GBPAC and City staff on finale design specs and agree to meet safety and environmental standards as well as standards for accessibility and universal design.
- Provide personal work-space and equipment to realize the project.
- Conduct in-process meetings with City staff throughout the project for staff to observe and consult on work in progress.
- Follow timeline!
- Transport work from personal work space to installation site.
- **If applicable:** transportation and deaccession of temporary installation from site.

City Staff will:

- Provide design support to ensure installations meet city standards for safety, physical accessibility and universal design.
- Provide logistics and support for installation (and if applicable, deaccession).
- Host a public opening in coordination with the Artist.

CRITERIA

Designs must adhere to the following criteria:

- Installation(s) must meet City standards for vehicular and pedestrian accessibility.
- **(Site measurements)**
- The installation site is outdoors in Central Wisconsin. All installation components must be designed and built to withstand the weather. City staff will consult with Artists to ensure safety and durability.
- If lighting is to be used, it must be approved by City staff and building owners.
- Sound levels (including bass, low end frequencies) must be below 80 dB (decibels). Review Municipal Code Chapter 27 for further details.
- The installation cannot include any breach of intellectual property, brands, trademarks, depictions of illegal activities, or adult content, such as sexually explicit or suggestive material.
- The installation must be appropriate for audiences of all-ages and abilities. The City of Green Bay reserves the right to remove any artworks for any reason, at anytime.
- You must disclose the contents of your installation known at the time of submission of application, including but not limited to: hardware, technology, construction materials and decorative elements. If selected, applicants will need to disclose any additional or new content to City staff.

Contact: Public Arts Coordinator, Laura Schley for more information.
Email laurasc@greenbaywi.gov Phone: 920-448-3142

SUBMITTING IDEAS

Proposals can be submitted by creating a cover page with your name, contact information including mailing address, phone number, and email, **and all materials listed in the Submission Materials section below.**

Mail/drop-off a copy to:

Laura Schley
Department of Community & Economic Development
100 North Jefferson Street - Room 608
Green Bay, Wisconsin 54301

or email all materials to:

laurasc@greenbaywi.gov

Proposals can be written or audio/video. Applicants can choose to submit a video application if a written application is not feasible.

Videos should be saved to YouTube. Artists submitting a video application should create a cover sheet as detailed above. provide a link to the videos in place of written responses, and **all materials listed in the Submission Materials section below** then mail/drop-off this to the address listed above.

SUBMISSION MATERIALS

- **Proposal**

A narrative statement describing the proposed installation, with descriptions of materials (material images optional). Applicants must choose either written or video format. **Writing submissions should be 750 words or less, video submissions must be under 5 minutes.** Submissions exceeding the maximum lengths cannot be reviewed.

- **Concept Images**

Minimum of **3**, not to exceed, **10** concept images or models (video alternative accepted). All images must be PDF or JPEG format. Video clips can be no longer than **3** minutes.

- **Proposed Budget**

All proposals must include a proposed budget for the project. In the FAQ section we have provided an example of a budget format for applicants to follow. Applicants should copy this format to submit your budget.

- **Previous Work**

Up to **5** images of previous work or projects completed by the Artist/Artist team (PDF/JPEG format).

- **Artist/Team Materials**

Brief bio(s) along with a description of prior experiences that you feel will contribute to your success with designing, fabricating and installing this work. Applicants must choose either written or video format. **Written submissions should be 300 words or less, video submissions must be under 3 minutes.**

Select applicants may be asked for references.

SELECTION PROCESS

The GBPAC will facilitate the review process, and create a selection committee. The selection committee will be composed of a diverse group of creators, arts administrators, City staff, and other professionals. The selection committee will read all applications and rank each according to how well they meet the criteria for selection.

The top-ranking application will be chosen to install their work.

Criteria for Selection Include

- **Artistic Merit:** High quality, meaningful, innovative, engaging, thoughtful, unusual use of space/materials, aesthetically rich.
- **Clarity of Proposal and Project:** The proposal states clearly what will be built, what kinds of materials will be utilized, general construction techniques, as well as how residents and visitors are intended to interact with the installation.
- **Achievability:** The proposal demonstrates that the Artist/Artist Team has a plan, knowledge of materials and methods, and that they have resources for learning and finding appropriate support to complete the project as needed.

Please note that the proposed work must be original and solely the work of the Artist(s).

FAQ'S

Can I get support or help in preparing my application?

Yes, City staff can provide support with preparing application materials such as budget, narrative, or concept representation. This support does not guarantee the applicant will be awarded funds. Please email laurasc@greenbaywi.gov or call 920-448-3142

Is there a format for me to follow when writing my budget?

Yes, we have a template for budgets that applicants should use to submit their budget. Please copy and fill out the budget template located at the end of the document.

Can I make a site visit and take photographs?

If you wish to make a site visit and meet with a City staff member, you must make an appointment. If you do not wish to meet with staff, you may visit the site anytime. Please email laurasc@greenbaywi.gov or call 920-448-3142 to schedule a site visit.

Photography is permitted of the architecture and environmental features.

I want to propose an idea but I've never built an installation before...is there someone I can work with to help bring my idea to life?

While we want to support all applicants and their development, we will be limited in the scope of mentoring we can provide in developing skill-sets needed to design and complete an installation. Please contact City staff to discuss your situation and we will determine if we can accommodate your request with available resources. Please email laurasc@greenbaywi.gov or call 920-448-3142.

FAQ'S CONTINUED

If a group of artists propose an installation does each artist receive a \$14,500 stipend and \$11,500 in materials?

No. A total stipend of \$14,500 and a materials budget of \$11,500 will be awarded to the group for their work. Fabrication, installation, and other costs will be covered in the materials budget.

How will the installation(s) be promoted, and who has the rights to share the work publicly?

The GBPAC will market the process and installation through our social media and public announcements.

The City of Green Bay, property owner(s), and the Artist(s) share and retain the rights to use images of the work and names, dates and details associated with the project.

The _____ owns the work upon completion. The Artist(s) hold copyright to the work.

Whenever work is represented publicly, including social media, all work must be mutually attributed to the Artist(s), GBPAC, City of Green Bay, and the Green Bay Redevelopment Authority.

What will happen to the work if it is a temporary installation (6 month minimum)?

Should the _____ choose to sell/remove the installation, the GBPAC retains the right of first refusal to purchase the copyright and the work.

Installations must be removed at the end of the designated period. Artist(s) will be responsible for the removal and transport of the installation.

I'm not an installation artist. What other opportunities are available to me in this project?

Artists who do not wish to propose an immersive installation may become involved with the GBPAC by working in any of the capacities listed below:

The GBPAC is continually seeking artists and makers for various public art opportunities.

City staff is exploring offering new arts programming. These programs may include activities run by artists and makers. If you have a teaching aspect to your practice, prior experience working with children or adults, or have an interactive creative demonstration, program, performance or lecture you would like to propose, contact the address below.

The GBPAC also works with local artists and arts organizations to fill City Hall 6th floor and the Mayor's office with artwork on a rotating basis to provide a creative environment while also offering local artists and makers a new venue with access to unique audiences. We are interested in sharing local artists work with our visitors. If you have artwork you would like to submit for consideration, please email the contact below.

Please email laurasc@greenbaywi.gov or call 920-448-3142 for further information.

BUDGET TEMPLATE

APPLICANT NAME/PROJECT TITLE: _____

PROPOSED BUDGET FOR ALLEYWAY TRANSFORMATION PROJECT

PROJECT INCOME Applicants may attach budget details IN ADDITION to this template.

Source	Amount	Confirmed/Projected

Total Project Income

TOTAL INCOME	
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(Please indicate via checkbox below if grant funds will be used for the expense listed.)

PROJECT EXPENSES

Supplies/Materials	Amount	Check Off
TOTAL		

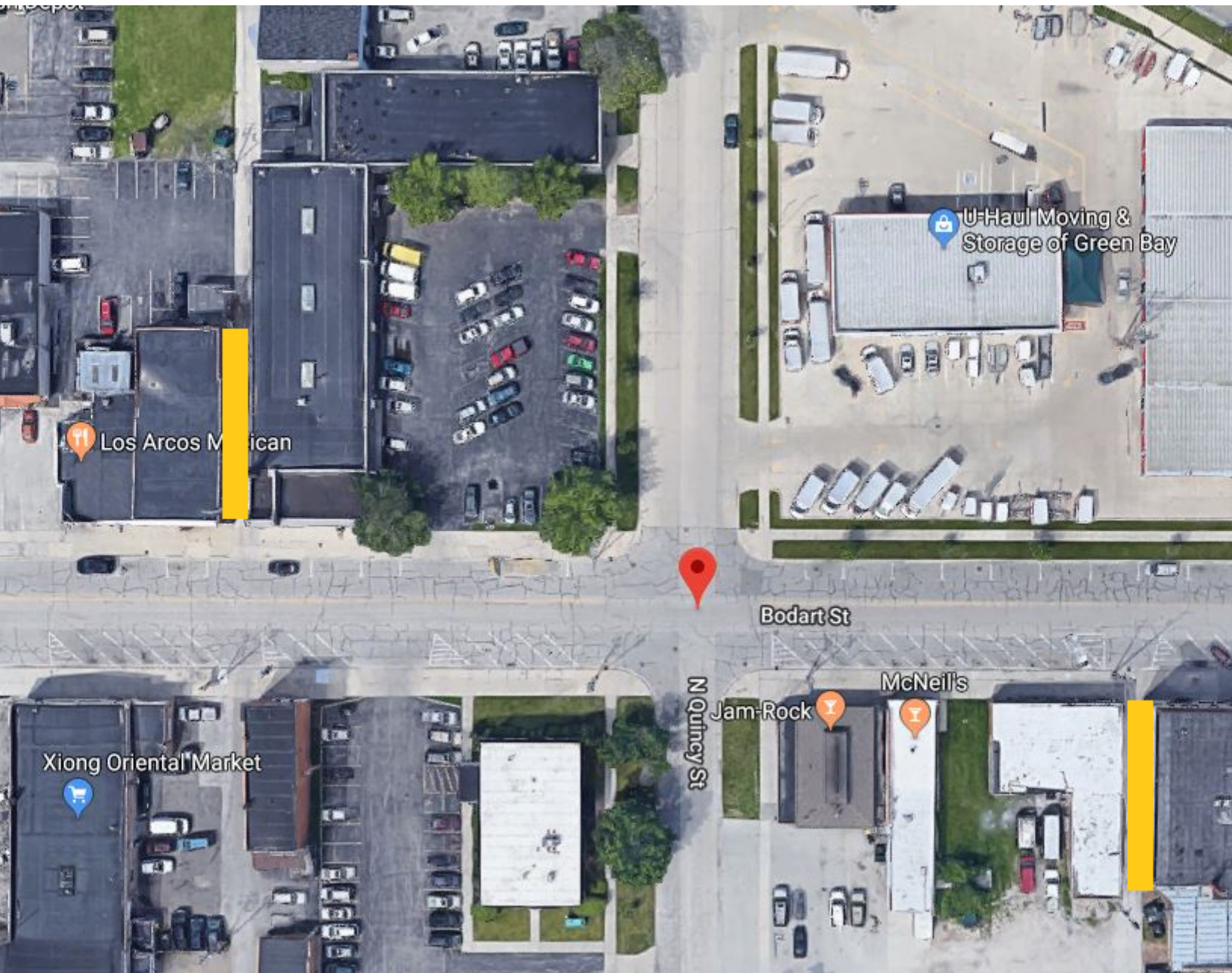
Services/Fees/Rentals	Amount	Check Off
TOTAL		

Honorary/Personnel	Amount	Check Off
TOTAL		

Other Expenses	Amount	Check Off
TOTAL		

Total Expenses must equal Total Income

TOTAL EXPENSES	
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Report to the
Public Arts Commission
of the City of Green Bay

MEETING DATE

January 22, 2020

PREPARED BY

AGENDA ITEM # E.I.

Financial Report.

BACKGROUND

Financial Report is attached.

RECOMMENDATION

FISCAL IMPACT

ATTACHMENTS

- I. I.I.2020 GBPAC Financial Report

Green Bay Public Arts Commission
Financial Report
1/1/2020

	Begging Bal	Revenue	Expenses	Balance
CDBG	92,366.67			92,366.67
Rotating Art Grants	4,100.00			4,100.00
Donations	20,000.00			20,000.00
Friends Account	9,941.68			9,941.68
Stadium tax	-			-
	126,408.35	0	0	126,408.35

CDBG Funding Budget	\$ 92,366.67
Coordinator Position	37,972.67
Bus shelters	-
Side walks	2,000.00
Alley Art	27,000.00
	<u>\$ 25,394.00</u>

Rotating Art Funding Budget	\$ 4,100.00
Artist payments	-
Insurance	1,000.00
	<u>3,100.00</u>

Donations Budget - Restricted	\$ 20,000.00
Embark maint	20,000.00
	<u>\$ -</u>

Stadium tax budget	\$ -
Coordinator Position	-
	<u>\$ -</u>

Friends Account Budget	9,941.68
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Report to the
Public Arts Commission
of the City of Green Bay

MEETING DATE

January 22, 2020

PREPARED BY

Laura Schley, Staff

AGENDA ITEM # E.2.

Review of Arts & Culture Strategic Plans from other cities to determine which elements should be included in the Green Bay Arts & Culture Strategic Plan.

BACKGROUND

The Green Bay Public Arts Commission developed a short term Strategic Plan early on that is now out of date and irrelevant to the many changes that have occurred in relation to the Commission.

City planners are beginning work on development of the City's Comprehensive Plan, slated to be released in 2022. Staff has been directed to create an updated Arts & Culture Strategic Plan that better aligns with the goals of the GBPAC and the overall vision for arts and culture in Green Bay. This Strategic Plan can then be included with the Comprehensive Plan documents.

To begin the process, attached are several examples staff has collected of strategic plans from other communities. Based on the plans provided staff is looking for suggestions from the Commission on what should and should not be included in the City of Green Bay's plan.

RECOMMENDATION

Submit to staff recommendations regarding what to include in the City of Green Bay's Arts and Culture Strategic Plan.

FISCAL IMPACT

ATTACHMENTS

1. GBPAC Strategic Plan 18-21 FINAL
2. Duluth_Defined_4715
3. Lancaster+Public+Art+Plan_Full_FINAL
4. Oregon Arts Plan 2015 v12 FINAL
5. Albuquerque Public Art Strategic Plan 2013 - Final
6. Cultural Plan_SugarLand



GREEN BAY
PUBLIC ARTS
COMMISSION

STRATEGIC PLAN 2018 - 2021

Completed by Green Bay Public Arts
Commission, Staff, and City Departments

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EXECUTIVE SUMMARY

Since its inception in 2016, the Green Bay Public Arts Commission (GBPAC) has strived to promote the arts, culture, and creative identity of Green Bay. By providing programming and grants to established and emerging artists, the GBPAC encourages the creation of public art projects, fosters meaningful relationships with the creative community, and makes Green Bay an arts and culture destination.

Over this brief period of time, the GBPAC has assisted in the creation of seven new public art projects involving sculpture, murals, and performance. Meanwhile, through a generous donation from the Wisconsin Public Service Foundation, we have coordinated the selection and creation of an \$80,000 kinetic illuminated sculpture that is set to be installed in the fall of 2018.

Now that we have established our core mission, vision and programs, we are preparing to expand programming into workshops, lectures, and preservation of the City of Green Bay's public art collection.

A successful organization is one that responds to the needs of those it serves and adapts to change, and we are proud of the level of quality and creativity that our programming has achieved so far. Looking ahead however, we intend to expand our visibility, grow our programming and develop our staff in order to sustain and deepen our community engagement. We will also increase our revenues by diversifying our income to sustain our programming in the future. This strategic plan provides the blueprint to propel us forward.

MISSION + VALUES

MISSION:

The Green Bay Public Arts Commission focuses on the creation and preservation of public art, and ensuring equal access for all to enjoy and engage with public artworks in Green Bay.

VALUES:

In funding artistic activities and supporting cultural programs in the community, GBPAC observes several key values in the creation of excellent public art:

- **QUALITY** – While presenting and supporting a multitude of diverse communities, all our projects meet the highest standards of quality and safety.
- **COLLABORATION** – We look to collaborate with other organizations within Green Bay to help us shape projects that are reflective of the community.
- **ACCESSIBILITY** – All our projects are free and accessible to the public.
- **INSPIRING** – Our projects are grown from creative inspiration, and are designed to encourage creativity and inspiration in the public.

CURRENT PROJECTS + PROGRAM AREAS

PUBLIC ART:

Since its creation in 2016, GBPAC has produced and supported several projects that not only beautify Green Bay but enhance it by encouraging thought and engagement from the community.

Rotating Art Program

GBPAC has installed several cement display pads throughout the City of Green Bay that will house temporary sculptures on an annual rotating basis. We help artists display and sell their artwork, and provide beautification to the surrounding community.

Annual Grant Program

Match grants are available for artists to produce public visual and performing art projects as well as projects in the humanities, permanent or temporary, throughout the City of Green Bay. We help develop a deeper connection between artists and the local government, and provide them with in-depth support to create their works of art.

CORE PRINCIPLES

Green Bay public art projects are inspired by these beliefs:

Public art can inform the mind and nourish the soul and should be accessible to all. We envision a city where one can freely encounter outstanding and inspiring artworks throughout public space.

-

Public art can help give voice to underrepresented communities and showcase the beauty of our diversity.

-

Public art can bring people together from a wide range of backgrounds and present ideas and issues in a way that is enriching rather than confrontational.

-

- Artists should be supported in their creative work and given a public platform for expression.

VISION

PROGRAM EXPANSION:

1. Public Engagement:

- **ArtWalk** - Several ArtWalks will be scheduled to highlight specific art pieces and artists throughout Green Bay. During each ArtWalk, a local artist will be selected to speak about their work.
- **ArtTalk** - Talks and panel discussions will be organized to foster lively and rigorous conversation on the role and need for public art within Green Bay.

2. Public Art:

- Expand current Annual Grant and Rotating Art Programs to provide greater assistance to artists.

PRESERVATION:

Green Bay has over 200 pieces of public art. While this number continuously increases, there is no maintenance plan established for any of the work. We will partner with other arts organizations within the City to determine the origin and ownership of these established works of public art to engage best practices for their maintenance and care.

VISION CONTINUED

FUNDRAISING AND FINANCE:

The Commission and staff will work to increase and diversify sources of revenue while continuing to carefully monitor expenses. To develop diverse streams of income, the organization will enhance its efforts to raise income through grants, individual donations, and sponsorships. The Commission will play a key role in fundraising, and staff will further build the organization's fundraising capacity.

MARKETING AND AWARENESS:

The Commission will strengthen its brand by unifying all of its documents and promotional materials. The Commission will also develop and implement an integrated "Marketing and Communications Plan", resulting in greater awareness of the organization and participation in programs.

ARTISTIC + PROGRAM GOALS

PUBLIC ART PROJECTS / PROGRAM EXPANSION

Project Goals

- Ensure that our projects are widely accessible by commissioning and producing thought-provoking public art
 - Produce works of art that reflect the diversity of Green Bay and its residents through:
 - Collaboration with artists both emerging and established, who work in a variety of media, and represent the multi-cultural landscape of the City.
- Establishment of partnerships with local cultural, educational and social organizations.
- Provide the community with a collaborative and engaging art experience that they would not have at a traditional art museum.

Goals for 2018 - 2021

1. Increase opportunities for public artists and communities.

Strategies:

- Produce six or more public art projects each year, with one large-scale project worth between \$10,000 - \$20,000+ every year, plus more focused participation such as presentations and smaller projects by emerging artists.
- Seek partnerships with local organizations to encourage greater participation in programs.
- Seek artists for program participation, and establish opportunities for their work with local businesses.
- Develop guidelines and tools that will be used to expand the Annual Grant and Rotating Art Programs.

ARTISTIC + PROGRAM GOALS CONTINUED

2. Expand interaction between our projects and the general public.

Strategies:

- Expand our forms of public programming and engagement by hosting workshops, lectures, and panel discussions involving a wide array of arts professionals, city officials and academics.
- Continue to identify and secure public spaces for work.
- Expand the effectiveness of our communications, by taking advantage of social media.

3. Expand programming to include Public Engagement opportunities.

Strategies:

- Gather examples of similar engagement opportunities present in other organizations/communities.
- Identify what the general public within Green Bay would be interested participating in.
- Based on public opinion/engagement begin hosting Public Engagement events.

PRESERVATION

Project Goals

- Ensure that our works of public art are well maintained based on need
- Increase community awareness of current public art pieces and need for repair

Goals for 2018 - 2021

1. Produce a maintenance plan for the City of Green Bay's public artworks.

Strategies:

- Gather examples of similar maintenance plans from other cities.
- Develop roster of artworks needing repair. Prioritize based on factors that include; cost, greatest need, value to community, and public interest.

2. Establish a maintenance budget to assist with preservation of artworks.

Strategies:

- Include maintenance line within budget
- Focus fundraising efforts to build funds for this maintenance

3. Communicate need of public artwork scope and maintenance to public.

Strategies:

- Highlight pieces in need through social media outlets.
- Develop online database of all works to be viewed by the public and enhance visibility of works in need.

ARTISTIC + PROGRAM GOALS CONTINUED

FUNDRAISING + FINANCE

Project Goals

- Determine a variety of reliable streams of income and recognize donors
- Develop new funding sources
- Develop plan for donor recognition

Goals for 2018 - 2021

1. Prepare and develop an outline of income strategies.

Strategies:

- Engage Commission members and Fundraising Cabinet in the identification and cultivation of potential donors
- Recruit additional Fundraising Cabinet members with fundraising experience.
- Consider establishing an application fee for artists applying to the Annual Grant Program and Rotating Art Program
- Develop a thorough donor prospect list
- Establish individualized cultivation and stewardship plans for top donor prospects
- Monitor grant opportunities and write grant proposals as needed
- Pursue corporate sponsorship for public art pieces

2. Cultivate relationships with donors.

Strategies:

- Increase events/opportunities for existing and potential donors to develop awareness of the Commission
- Plan a donor appreciation event
- Establish online communication to continuously update donors

ARTISTIC + PROGRAM GOALS CONTINUED

MARKETING + PROMOTION

Project Goals

- Create marketing programs that build organizational awareness and drive program participation

Goals for 2018 - 2021

1. Increase the visual representation of the GBPAC.

Strategies:

- Unify the visuals of all guidelines and promotional materials to establish brand consistency
- Enhance the website to be more user-friendly

2. Develop a Marketing and Communications Plan to reach target audiences.

Strategies:

- Evaluate effectiveness of current communication strategies such as: press releases of events/pieces, E-newsletter, social media
- Regularly survey current followers how they heard about the Public Art Commission, and monitor data
- Utilize Public Engagement events as a time to inquire about the effectiveness of communications

3. Implement Marketing and Communications Plan with strategies including but not limited to:

Strategies:

- Utilize Commission members and volunteers to increase distribution of e-newsletter and social media posts
- Develop cross-promotional partnerships with local entities such as: arts and artist organizations, libraries, educational institutions, community groups, local online resources
- Enhance the use of Facebook and other social media to reach target audiences
- Increase e-newsletter subscriptions
- Utilize Commission members and volunteers to increase participation/visibility at community events (e.g. Public Engagement events – workshops, public discussions, etc.)

BUDGET PROJECTIONS

Green Bay Public Arts Commission Operating Revenue and Expense Projections 2018 - 2021

REVENUE	FY18 - 19	FY19 - 20	FY20 - 21
Grants	\$52,548	\$15,000	\$15,000
Donations / Sponsorships	\$100,000	\$6,000	\$20,000
Fundraising	\$50,000	\$85,000	\$85,000
Earned		\$70	\$190
Other		\$100	\$150
Total Revenue:	\$202,548	\$106,170	\$120,340

EXPENSES	FY18 - 19	FY19 - 20	FY 20 - 21
Operations	\$38,391	\$40,710.53	\$53,792.17
Printing	\$100	\$200	\$250
Advertising		\$50	\$75
Permanent Piece	\$80,000	\$20,000	\$20,000
Rotating Art Program	\$10,092	\$10,100	\$11,100
Annual Grant Program	\$4,500	\$10,500	\$14,000
Other Costs / Maintenance		\$20,000	\$20,000
Total Expenses:	\$133,083	\$101,560.53	\$119,217.17

NET INCOME:	\$69,465	\$4,609.47	\$1,122.83
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The revenue and expense projections above are based on the organizational vision detailed in this Strategic Plan. The following budget narrative highlights only those changes in revenues and expenses that significantly impact the budget.

An aerial photograph of a large crowd gathered in front of a historic building with a clock tower, surrounded by trees. The crowd is dense and colorful, suggesting a festival or public event. The building is a multi-story structure with a prominent clock tower and is flanked by large, mature trees. The scene is captured from a high angle, looking down on the crowd and the building.

DULUTH DEFINED: ART IS DULUTH. DULUTH IS ART.

**A STRATEGIC PUBLIC ART MASTER PLAN
FOR ENHANCING ECONOMIC GROWTH
AND COMMUNITY CHARACTER.
DULUTH, GEORGIA, USA**

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**A STRATEGIC PUBLIC ART MASTER PLAN
FOR ENHANCING ECONOMIC GROWTH
AND COMMUNITY CHARACTER.**

DULUTH, GEORGIA, USA
APRIL 2015



ACKNOWLEDGEMENTS

**THE MAYOR OF THE CITY
OF DULUTH, GEORGIA**

NANCY HARRIS

DULUTH CITY COUNCIL

MARSHA ANDERSON BOMAR

JIM DUGAN

BILLY JONES

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GREG WHITLOCK

DULUTH CITY STAFF

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ALISA WILLIAMS

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JANICE YARBROUGH

EVA KENNEDY

CHRIS MCGAHEE

AMANDA LEIBA

MAGGIE WADDELL

THE PEOPLE OF DULUTH, GEORGIA

DULUTH PUBLIC ARTS COMMISSION

G.G. GETZ, CHAIR

RANDY WILBUR, VICE-CHAIR

MARSHA ANDERSON BOMAR

CYNTHIA BROWN

ASHLEY LYNCH

MICHAEL ROBBINS

KATRINA STONE

DULUTH FINE ARTS LEAGUE

THE PLANNING AND DESIGN TEAM

AMANDA GOLDEN

PRINCIPAL, DESIGNING LOCAL

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PURVEYORS
OF THE FINEST
IRISH
FARE

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A photograph of a crowd of people at an outdoor event, possibly a festival or race. Two large blue mascots with green hair and red vests are visible. The mascot in the foreground is smiling and has its hand near its chest. The mascot in the background is also smiling. People are walking around, some carrying bags. The background is filled with green trees. The entire image has a green tint.

WHY A PUBLIC ART MASTER PLAN?

INTRODUCTION

MAYOR NANCY HARRIS

“Duluth is a city with big dreams, the Public Art Plan will help us realize some of those dreams”

PARTICIPANT IN THE PUBLIC ART MASTER PLANNING PROCESS

Public art is accessible to everyone. It encourages dialogue. Not only do the arts provide a much needed social escape for many communities—they also help drive local economies. Having an abundance of unique arts and events means more revenue for local business and it makes our community more attractive to young, talented professionals—whose decisions on where to start a career, business, or a family are increasingly driven by quality of life and the availability of cultural amenities.

Since it is impossible to have everyone agree on every piece or performance of art, this master plan is necessary to provide a framework for future art projects that will be appropriate for our community. The



ABOVE
Duluth celebrates America,
July 3, 2014 Photo credit:
Wheeltracks Photography

Duluth Public Art Master Plan will be implemented by the Duluth Public Art Commission, under the auspices of the City Council and City staff, to ensure that a high quality of art, as well as a variety of artistic experiences, are available to Duluth citizens and visitors.

I would like to dedicate this first Duluth Public Art Master Plan to the 2015 Duluth City Council Members: Marsha Bomar, Jim Dugan, Billy Jones, Kelly Kelkenberg, and Greg Whitlock. This council embraces the vision: placing the arts as a high priority in creating a sustainable place to live, work, learn, and play.

Nancy Harris

NANCY HARRIS
MAYOR, CITY OF
DULUTH, GEORGIA

RIGHT
Fall Festival Parade,
Photo credit:
City of Duluth, Georgia



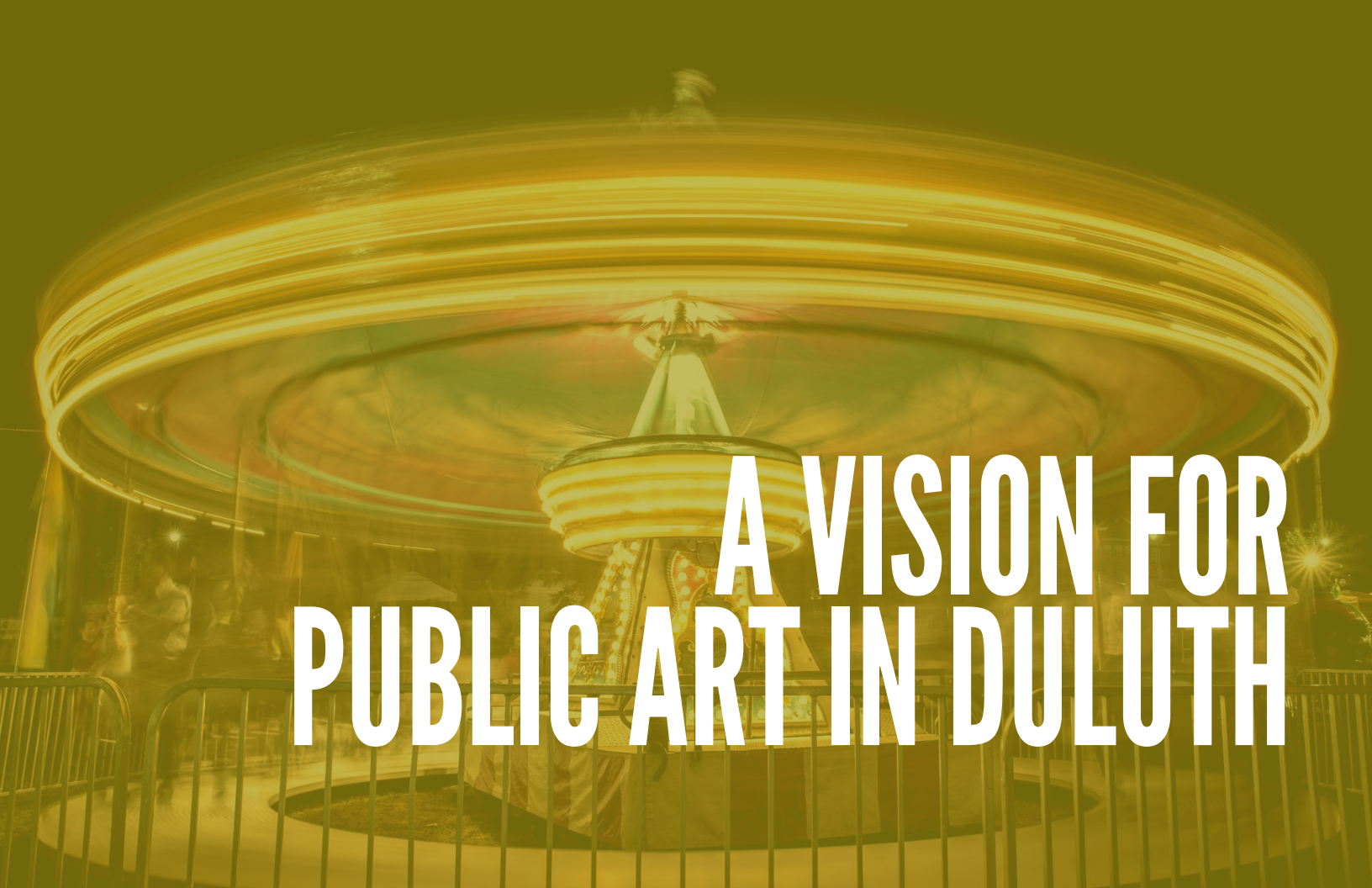
WHY PUBLIC ART?

Cities all over the world gain value by weaving arts and culture into their physical, social and economic fabric. One way to express our unique arts and culture is through public art. We can share distinctive parts of our history and our ever-changing culture. We can also reflect and reveal our society, add meaning to Duluth, and create attachment to our community for citizens and visitors alike.

Public art is valuable to Duluth because it enhances our culture and our economy. It also celebrates our rich history, points to our aspirations, and reflects who we are and how we want the world to see us. This public art master plan will cause our unique built environment to become even more distinctive. It also invites new ideas and conversations into our public realm. Public art in Duluth should also be easily accessible to all of our citizens.

WHO CREATES PUBLIC ART?

Professional artists who respond to commissioned public art projects create inspirational works, but we are all artists. Each of us has a creative vision for expressing ourselves through art. For instance, Duluth's elected officials are artists because they determine which capital improvement projects are designed and implemented. Duluth's city employees (such as planners, economic development officials, and engineers) are also artists; they serve the community and enhance our built environment. Business owners are artists, too, because the design of their buildings, signs, color choices, murals, and choices for expressing their identities express the overall identity of Duluth. Citizens—young and forever young—are artists. We all have a responsibility to create art that enhances the way we see Duluth and how we want others to see us.



A VISION FOR PUBLIC ART IN DULUTH

“My culture can be expressed through art in a way that it never has been before. I can help create that.”

DULUTH HIGH SCHOOL STUDENT

Duluth’s vision for public art stems from a long tradition of valuing the connection between the citizens of Duluth and the city itself. Public Art is one of many tools the City of Duluth has used to promote community excellence, it will be a tool that is used to define Duluth for years to come.

This Public Art Master Plan resulted from a vision for creating a deeper sense of civic identity and stronger connections between people and places that are important to community and civic life. To kick off the process, a diverse group of stakeholders were asked a series of questions about public art as it relates to city engineering, economic growth, business development, downtown development, and community groups. Those answers became the foundation of the Duluth public art master planning process.

A major point that was brought up time and time again was the “Duluth Standard.” Although many of the stakeholders said they were aware of the “Duluth Standard,” it didn’t exist. Duluthians could articulate the “standard,” but it wasn’t known or understood by people who don’t know or under-



ABOVE TOP
Ascension,
January 20, 2015
Photo credit:
Amanda Golden

ABOVE BOTTOM
Girls with bubbles,
July 3, 2014
Photo credit:
Wheeltracks Photography



stand Duluth, including newcomers to the city. There was no definitive cultural definition of Duluth.

In an effort to define Duluth for its citizens and the rest of the region and the world, Duluthians were asked to define who they were, who they are, and who they hope to be. They were also asked, “Who is Duluth?” Our community began to answer these questions with words, phrases, essays, pictures, short stories, songs, sketches, and with artwork. In other words, Duluthians began to define Duluth, together.

In addition to defining Duluth, our citizens were asked to consider six different types of public art: functional art, art programming and temporary art, performance art, mural art, sculpture art, and interactive art. In considering these public art types, Duluthians were asked to select which type they favored, as well as specific locations where each type of public art should be installed around Duluth.

Through a Wine and Chat Evening, two family friendly meetings, and an online workshop, over 540 words and phrases were submitted to contribute to defining Duluth. Over 200 ideas of public art project types and locations were generated (see Appendix, p. 72).

During this process, it became clear that Duluth is too beloved—too special—to settle for a public art plan that virtually every community could implement. As a result, this plan contains inspirations that are purely “Duluth,” it will be

very difficult for other cities to copy. These are our ideas that were born in the context of the place we love. These are our stories; they wouldn't fit if told in any other place.

Over time and over years of implementation, our brand of public art will create a one-of-a-kind built environment in Duluth. This plan will ensure that we will be forever set apart from the rest of the cities in Georgia, the Atlanta region, and the world. With the embrace of the content in this document, we expect to forge an even more extraordinary, special city because we believe that special cities are successful cities.

Our vision for public art in Duluth is defined through three goal statements:

GOAL 1: To inspire: a) the City of Duluth when it designs and builds our public spaces and infrastructure; b) members of the real estate development community who provide places for us to live and thrive; c) members

of the business community who provide employment and services; d) artists who are creating public art for us; and e) individual members of the greater Duluth citizenry who want to contribute to the spirit of Duluth.

GOAL 2: To establish a new culture of high expectation for Duluth inspired public art and design.

By clearly defining what the spirit of Duluth looks and feels like, this plan defines local assets that have been hiding in plain sight. We hope that the creative implementation of these assets is found in the design of the things that artists create and build for us.

GOAL 3: To encourage widespread and increased celebration of Duluth.

This plan sets a new expectation for imagination and possibilities (instead of stifling creativity with overly-prescriptive design guidelines) for the City, artists, developers, businesses, and individuals. It also doubles as a

dream book for non-local individuals and entrepreneurs so they can see what living life and doing business in Duluth could feel like.

Duluth Defined seeks to make sure that as many things as possible—even the often overlooked, mundane things—say 'DULUTH!' As the sum of its parts, the story of remarkable Duluth, Georgia becomes a local economic driver because it grabs peoples' attention when people talk about us and are drawn to us. This plan features locally-inspired design inspirations that can be used to build everyday things such as sidewalks, light poles, and benches. We also expect this plan to influence new and exciting things beyond public art (such as homes, businesses, and everything else we put on the ground). Over time, this plan's implementation will leave a lasting impression on visitors and encourage deep ownership by locals because Duluth's special design palettes, and special touches fit the community's one-of-a-kind story.



PALETTES FOR INSPIRATION

A big goal of this public art master plan is for artists of every stripe to become inspired by how Duluth sees itself. Understanding our community is important in helping us create meaningful, locally-based art that is most likely to resonate with our citizens. As a result of the previously described public engagement process, clear elements for what makes Duluth stand out as unique emerged. Whether a capital project implemented by the City of Duluth, a new art installation commissioned by the city or a private company, a private developer who wants to develop in Duluth, or a resident who wants to do something creative with their yard, the following templates provide an opportunity to create infinite designs and forms that express the definition of Duluth while maintaining unity.

If you are considering making art for our community, you can use this document to become inspired by elements of “Duluth” and add “us” into your ideas. Any art ideas—from the most historic and traditional to the avant-garde—can implement defining characteristics of Duluth. We want public art in the city we love to resonate; we expect our public art to mean something to us and stand out as #SoDuluth.

The six ‘palettes for inspiration’ are cornerstones for what makes us Duluth. Get creative! Mix and match the elements of each template into your designs or choose to play up the one that is most important to you. Whatever you choose to do, these palettes will serve as a reflection of Duluth, and an inspiration for your creativity.

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**WE ARE
THE SOUL OF DULUTH**

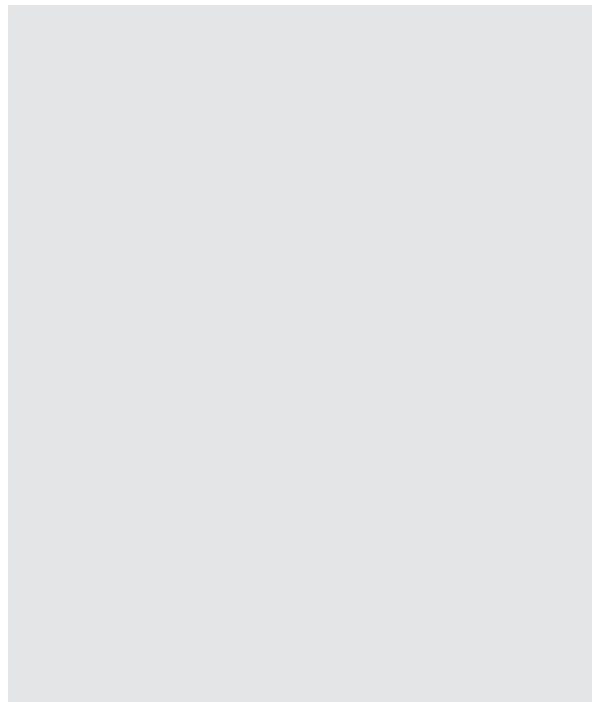


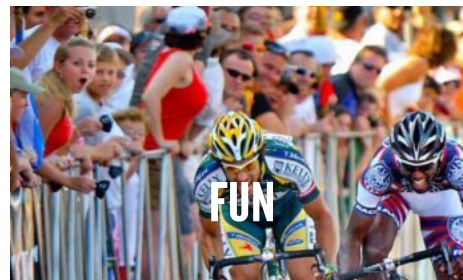
DULUTH DEFINED: OUR ART IS DEEPLY MEANINGFUL TO US.

As people of Duluth, we are a combination of souls that form the collective soul of the city we love. The soul of Duluth is as complex as the opinions of its people while always being honest, caring, patriotic, and deeply devoted to the good of the community. The soul of Duluth is truthful and genuine; it draws people because it is engaging, welcoming, and alive. The soul of Duluth must show in our art.

WHAT ARE YOUR IDEAS?

OUR SOUL IS ONE OF A KIND. YOUR ART SHOULD MAKE US SAY, "THAT'S SO DULUTH!"





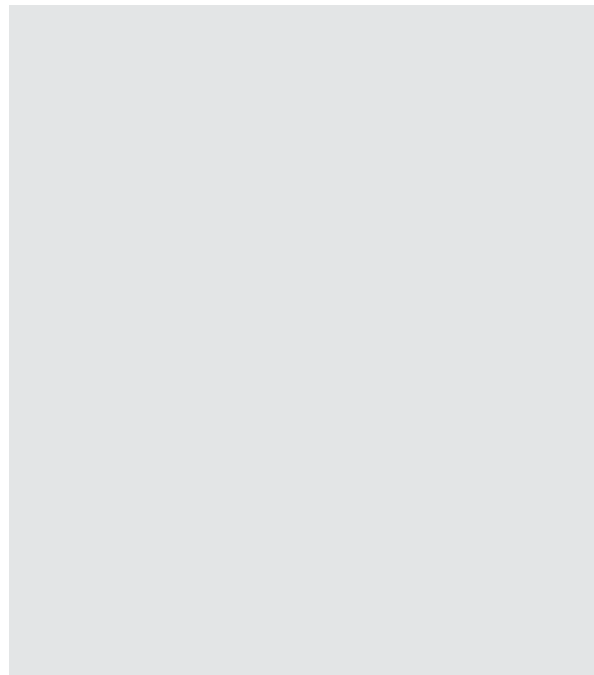
**WE ARE
NORMAN ROCKWELL MEETS MODERN FAMILY**

DULUTH DEFINED: OUR ART REPRESENTS OUR VALUES AND TRADITIONS.

Duluth is quintessential America. We love and enjoy our families and friends. We look after and are there for each other. We value hard work and its benefits. As technology continues to advance, time is becoming more difficult to harness and life is therefore becoming more demanding; yet our core values remain. Our public art reflects a deliberate mix of Duluth's traditional history and our willingness to accept and embrace our bright future.

WHAT ARE YOUR IDEAS?

IS IT POSSIBLE FOR ART TO BE A THROW-BACK BUT ALSO FORWARD LOOKING? BRING US YOUR CREATIVITY.





CREPE MYRTLE



CHATTAHOOCHEE RIVER



RED CLAY



GREEN



HARVEST



HAVEN

**WE ARE
SOUTHERN GROWN**

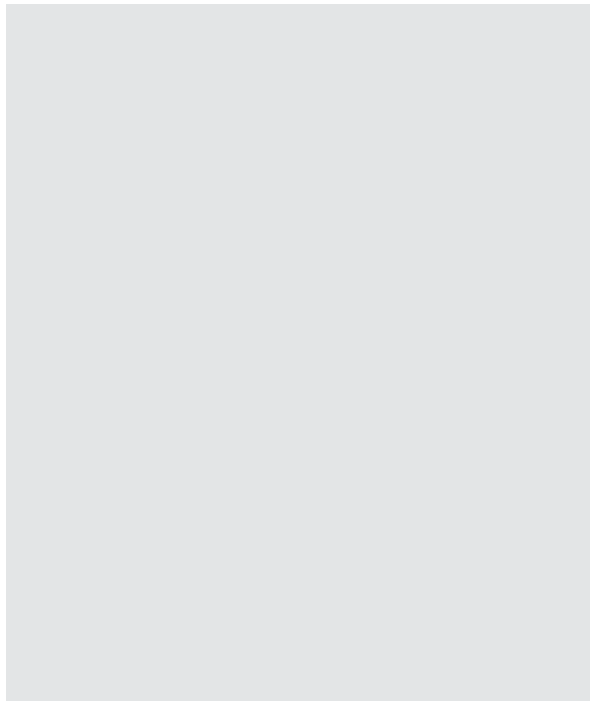


DULUTH DEFINED: OUR ART MAKES IT CLEAR WHERE WE ARE IN THE WORLD.

“Southern” means our region’s particular life-style and mindset. It’s a bit more relaxed here, and we believe relaxed is beneficial—we take the time to get to know and be a part of our neighbors’ lives. We gather together and take time for small talk. We enjoy southern food, better weather, and genuine hospitality. While we are attracting new citizens from around the world, our new southerners embrace the idea that we are family. Our art reflects this cherished heritage.

WHAT ARE YOUR IDEAS?

WHAT DOES SOUTHERN ART LOOK AND FEEL LIKE TO YOU? WE LOOK FORWARD TO YOUR INTERPRETATION!





CLASSIC CHARM



CIVIC DEVOTION



**WORLD CLASS
HEALTHCARE**



OUR TOWN GREEN



STARTUP SUCCESS



FESTIVAL CITY

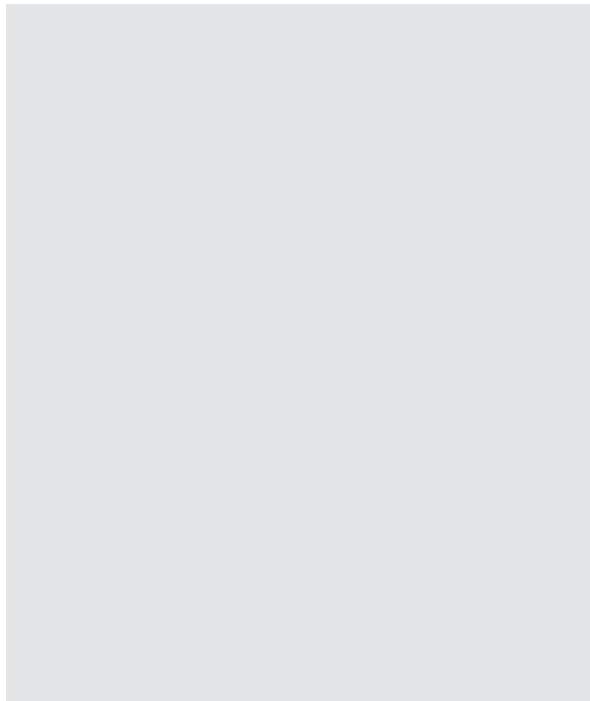
**WE ARE
SMALL AND SOPHISTICATED**

DULUTH DEFINED: OUR ART IS THE PRODUCT OF HIGH EXPECTATIONS.

Duluth combines the best of all worlds: our community blends close access to world-class visual and performing arts, state-of-the-art medical facilities, first-class parks, and a high-quality town green—our “Main Street” experience. Our citizens’ quality of life has been cultivated by deliberate public infrastructure and community assets that we never take for granted. Our art enhances our high expectations in order to enhance our high quality of life.

WHAT ARE YOUR IDEAS?

WE SEEK GRAND IDEAS AND AWARD-WINNING INSTALLATIONS. WE KNOW YOU HAVE ONE IN YOU!





**WE ARE
OUR COLORS**

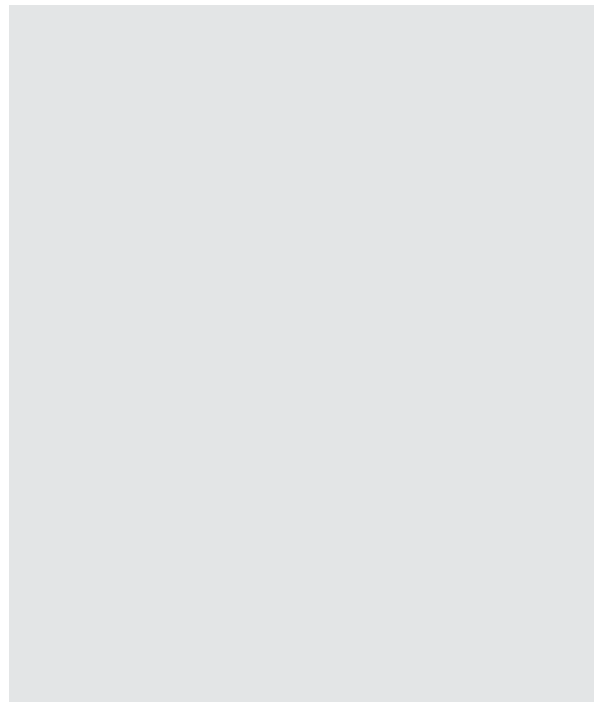


DULUTH DEFINED: OUR ART PAINTS OUR SPIRIT AND MAKES US SHINE.

Our colors are as gorgeous as our gold and pink sunsets, our red clay-colored river, and the bright pink, white, and red blooms that don our crepe myrtles. Our changing seasons spotlight green tomatoes and yellow buttercups in Spring, red and gold leaves in Autumn, and crisp blue skies in Winter. Before you come with ideas for enhancing our community with art for us, we invite you to get to know our colors. We want you to inspire us with the colors that define our community.

WHAT ARE YOUR IDEAS?

THE IDEA IS NOT TO “BLEND IN” TO OUR COLOR PALETTE BUT TO ENHANCE IT.





**WE ARE
OUR LEGACY**

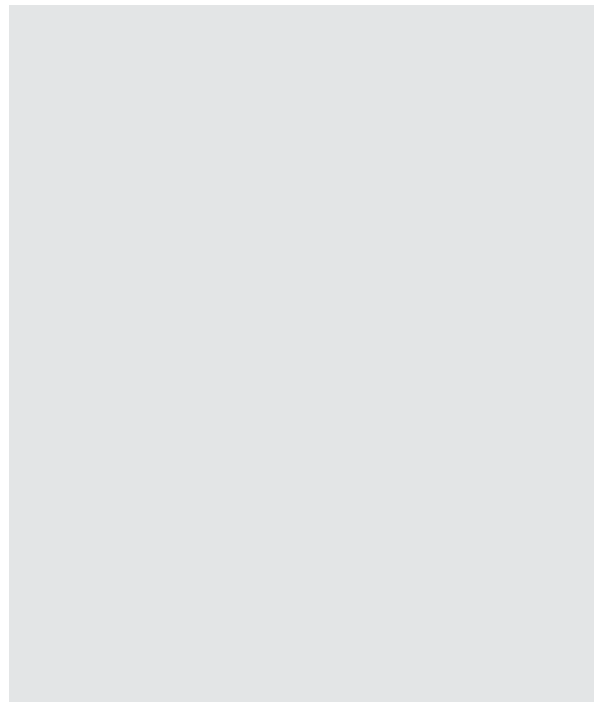


DULUTH DEFINED: OUR ART CONTRIBUTES TO OUR PROUD PAST AND PROMISING FUTURE

The story of Duluth is rich with pride and prosperity. We still enjoy telling the true tales of how our railroad helped fuel our commerce and development. We're thankful that our forefathers and mothers chose our Chattahoochee River for us to float on, reflect over, and gather as a community at Roger's Bridge Park. Duluth's legacy has been passed down over generations—through the families that helped build our city—to today's citizens who continue telling the Duluth story for future generations. Our art celebrates our stories.

WHAT ARE YOUR IDEAS?

IT IS EXCITING TO US THAT YOUR ART WILL
BECOME A PART OF OUR HERITAGE FOR FUTURE
GENERATIONS.





PUBLIC ART PROJECT TYPES, OUR ROLES, AND RESOURCES

“While our art should reflect our rich, southern history, it should also shake it up some and be unexpected for our City.”

PARTICIPANT IN THE PUBLIC ART MASTER PLAN PROCESS

“Placemaking” is a term to describe treating everyday things like special things to make sure that our built environment represents “Duluth.” We want everything to be special including: streets, signs, medians, sidewalks, bio swales, retaining walls, street lights, crosswalks, and otherwise mundane elements that most communities take for granted.

Instead of looking the same as every other community, our built environment will become our signature through this public art master plan. We have a chance to highlight the spirit of Duluth through creative placemaking. Public art will highlight who we are and how we see ourselves.

In the pages that follow, consider how your projects will help us execute this plan. Does one of the art types draw you more than another?



ABOVE TOP
Eastern Continental
Divide, October 23, 2014
Photo credit:
Amanda Golden

ABOVE BOTTOM
Duluth High School Art
Students, January 23, 2015
Photo credit:
Amanda Golden

PUBLIC ART PROJECT TYPES:

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We define public art as anything in our community that expresses our values in a physical form. Today in Duluth, this includes everything from the architecture of City Hall to a performance on the Town Green to Ascension rising majestically above its roundabout. Based on our citizen and stakeholder engagement, we have determined six distinctive and impactful types of public art that will be important to our community.

FUNCTIONAL ART

CROSSWALKS, STREET FURNITURE, LIGHT
POLES, TRASH CANS, TRANSIT STOPS, ETC.

**BOTTOM RIGHT ALT art
Columbus** Photo credit:
City of Columbus, Ohio

**BOTTOM MIDDLE
New York City High Line**

**BOTTOM LEFT
Athens, Ohio , Barnes
Dance, April 2, 2014**
Photo credit: MKSK

Integrating artistic values into the infrastructure of Duluth can be affordable and efficient. Infrastructure art can be as simple as a “Duluth crosswalk,” or as complex as our Duluth City Hall. We should ensure that we design artistic investments and that they communicate our values in our built environment.



PROJECT TYPES, OUR
ROLES, AND RESOURCES



ART PROGRAMMING AND TEMPORARY ART

ART PROGRAMMING CAN BE A FILM SERIES, A SPEAKER SERIES- OR OTHER TEMPORARY EVENTS THAT ALLOW ARTISTS TO ENGAGE THE PUBLIC. TEMPORARY ART IS OFTEN EXPERIENCED IN UNEXPECTED LOCATIONS.

Some of the most impactful and enjoyable forms of public art exist for a limited period of time. Programming and temporary art allows our spaces to come alive and to change frequently, offering a memorable visual impact for visitors. The Fall Festival is proof that programming can be a centerpiece of civic life and culture in our city.

TOP LEFT Big Rubber Duck, Sydney, Australia
Photo credit: Eva Rinaldi

TOP MIDDLE Mid Atlantic TED,
Photo credit: Eric Couse

TOP RIGHT Fall Festival Scarecrow, Duluth, Georgia
Photo credit: Dustin Grau

PERFORMANCE ART

THEATRE, DANCE, LIVE MUSIC, PUPPETRY, STORYTELLING, ACROBATIC DISPLAYS, FIRE BREATHERS, STAND-UP COMEDY, OPERA, ART INTENDED TO BE PERFORMED IN FRONT OF A LARGE AUDIENCE

BOTTOM LEFT

Performance statue

Photo credit:
George Chernilevsky

BOTTOM MIDDLE

Aerialist on the Town Green

Photo credit:
City of Duluth, Georgia

BOTTOM RIGHT

Concert on the Town Green

Photo credit:
City of Duluth, Georgia

Performance art is the living and breathing form of public art. It captures our imagination using speech, song, and dance. Performance art can be spontaneous or planned well in advance; its only requirements are passionate performers and an engaged audience. With multiple venues, both indoor and outdoor, Duluth presents ample opportunity for the growth of performance art as one of the key features of its public art program.





MURAL ART

ANY ARTWORK PLACED DIRECTLY ON A LARGE PERMANENT SURFACE, MURALS CAN BE MADE WITH A WIDE VARIETY OF MANY DIFFERENT MATERIALS

Murals have the ability to take an empty space and transform it into artwork that tells the story of our community. These spaces can be found throughout the landscape of Duluth. They are waiting for our imaginations. Potential masterpieces could be created at prominent gateways and intersections of Duluth such as Buford Highway and Pleasant Hill Road.

**TOP LEFT American Gothic,
Columbus, Ohio**

Photo credit:
Amanda Golden

**TOP MIDDLE Never Give Up
Underpass, Atlanta, Georgia**

Photo credit:
Amanda Golden

**TOP RIGHT You are Alive
Wall, Dublin, Ireland**

Photo credit:
Joshua Lapp

SCULPTURE ART

ANY ART IN THREE DIMENSIONS.

BOTTOM LEFT Ascension Duluth, Georgia

Photo credit:
Amanda Golden

BOTTOM MIDDLE Red Memory Smile, Perth, Australia

Photo credit:
Chen Win Ling

BOTTOM RIGHT Vancouver Public Art,

Photo credit: Andrew Raun

From traditional to cutting edge, sculptures are often the highlight and focal point of civic art. The installation of sculptures celebrate historic places, events or other important symbolic features such as the Eastern Continental Divide Obelisk on the Duluth Town Green. In other instances, sculptures can stand as beacons of civic pride—especially at important locations such as community gateways (for example, Duluth Gateway sign). Sculptures are showpieces for Duluth that help share our story with the world.





INTERACTIVE ART

FOUNTAINS, CLIMBABLE PIECES, DIGITAL ART, ANY ART THAT INVOLVES A SPECTATOR TO ACHIEVE ITS PURPOSE.

Interactive art is conceived, designed, and implemented around spectators. While interesting to look at, this art asks us to think, have fun, and gather in celebration. Interactive art can make children laugh while also bringing back the inner child in adults. It can sometimes ask spectators to help determine an outcome or participate in a story. And because it requires action from people, this type of art is memorable and beloved.

TOP LEFT Crown Fountain at Night, Chicago, Illinois

Photo credit:
Joshua Lapp

TOP MIDDLE Scioto Mile Fountain,

Photo credit:
Amanda Golden

TOP RIGHT Yonkers Playground, Yonkers, New York



TOP Duluth Celebrates America

Photo credit:
Wheeltracks Photography

OUR ROLES

TO ENSURE THE SUCCESS OF THE DULUTH PUBLIC ART PROGRAM, WE MUST DEFINE THE ROLES AND LEVEL OF PARTICIPATION REQUIRED OF EVERYONE TO ACHIEVE SHORT AND LONG TERM SUCCESS. A STRONG PUBLIC ART PROGRAM REQUIRES MORE THAN JUST THE PLACEMENT OF STATUES; IT REQUIRES THE INTEGRATION OF ART INTO EVERY ASPECT OF LIFE IN DULUTH. STRONG PARTICIPATION WILL BRING A PROUD FUTURE FOR ART IN DULUTH. AS A RESULT, THE FUTURE OF THE ECONOMIC HEALTH, CULTURE, AND PUBLIC LIFE OF OUR FELLOW CITIZENS WILL DIRECTLY BENEFIT.

CITIZENS

Citizen participation is essential for a successful public art program. Duluthians are willing to integrate art into their daily life in order to make art a cornerstone of the culture in Duluth. Injecting art into our lives may be as simple as seeing a piece of local art on their living room wall each day, attending a musical performance on the weekend, or catching a glimpse of the newest Duluth sculpture on the way to work .

DULUTH PUBLIC ART COMMISSION (DPAC) CITY COUNCIL

As the drivers of the Duluth Defined public art planning process, the DPAC has committed to be the curator of public art in Duluth. DPAC must continue to be the liaison between the Duluth city government and the citizens who care about public art in Duluth. As the voice for public art, DPAC must advocate for pro-public art policy changes within city government, apply for and facilitate grants for public art in Duluth and lobby for the inclusion of art or artistic infrastructure in public works projects and real estate developments. Most importantly, the DPAC must encourage Duluth-centric art and design throughout our community.

MAYOR

As the current office holder, Mayor Nancy Harris has been a champion of public art in Duluth. As the leader of the city who sets policy goals, it will be imperative that future mayors not only vocally support public arts but tell the story of public art in Duluth.

In order to continue on the current trajectory of supporting local public art in Duluth, the Duluth City Council must continue to identify funding for the public art program. City Council's foresight and leadership will encourage the development of public art in Duluth.

PARKS AND RECREATION

In Duluth, parks are some of most important recreation sources and meeting points for citizens and visitors. The leadership and staff of Parks and Recreation must continue to incorporate art into parks. They must also include interactive art pieces in playgrounds so that art becomes an expected element of the built environment for future generations.

PUBLIC WORKS

As Duluth continues to develop and expand, public works projects must include infrastructure designed to reflect the culture of Duluth. This will be a cost-effective way to include art in the public realm.

DULUTH FINE ARTS LEAGUE (DFAL)

Being a non-profit, citizen-driven arts organization, DFAL holds a special place in the public realm. DFAL has the opportunity to do what other government affiliated groups may be unable to accomplish. Grant opportunities may be available that necessitate DFAL as the driver. Programming and partnership options may also be a key driver of future DFAL activities.

OTHER CITY DEPARTMENTS

Beyond the direct participants in the public arts program, other city departments and staff must work to include artistic or Duluthcentric elements into their typical work, this may be as varied economic development programs or marketing materials.

DULUTH SCHOOLS

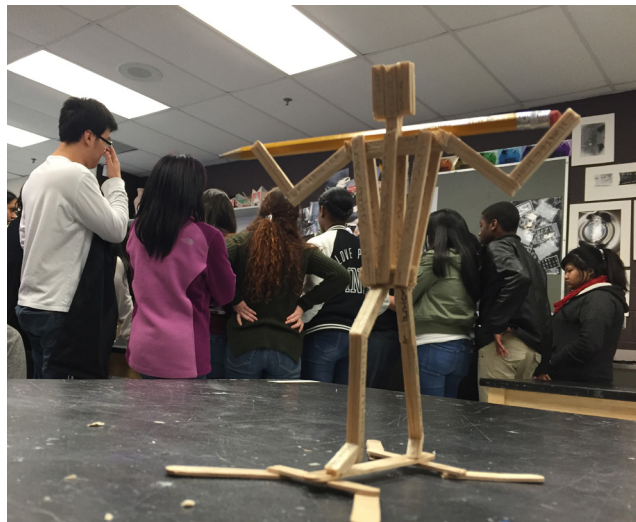
The various public schools in Duluth have an opportunity to inject young energy into Duluth's public art program. The prospect of this higher level of engagement includes performances or practice performances. It also includes music and band lessons, practices on the town green, and other public spaces in Duluth. Art curriculum must also be encouraged as part of education in Duluth Public Schools. Art that is created by Duluth's young people must be displayed throughout the community.

CORPORATE COMMUNITY

Corporations have helped advance Duluth in the world economy and through employment. Partnerships with these local businesses must be as simple as them donating to help fund the next public art piece or as advanced as them constructing and integrating public art into their own campus and throughout the community.

SMALL BUSINESS COMMUNITY

As the backbone of the economy in Duluth, small businesses integrate into our daily lives and power our economy. By partnering with Duluth's small businesses, we can fund important programming or public art pieces and engage our citizens who frequently interact with our small businesses.



**TOP Duluth High School
students peer review**

Photo credit:
Amanda Golden

POTENTIAL RESOURCES AND FUNDING MECHANISMS

DURING PERIODS OF SCARCE FUNDING FOR LOCAL GOVERNMENTS, WE MUST BE CREATIVE IN OUR ATTEMPTS TO PRODUCE AND MAINTAIN PUBLIC ART. DULUTH'S SEVERAL LARGE CORPORATIONS, NUMEROUS SMALL BUSINESSES, DEVOTED CIVIC ARTS ORGANIZATIONS, AND ENGAGED CITIZENS HAVE EXPRESSED THEIR WILLINGNESS TO ASSIST IN IMPLEMENTING THIS PLAN. BY FORMING PARTNERSHIPS, WE CAN ADVANCE THE ARTS FAR MORE THAN BY ACTING ALONE.

THROUGH THE PUBLIC ENGAGEMENT PROCESS, CITIZENS AND STAKEHOLDERS PROVIDED MANY GOOD IDEAS TO HELP FUND FUTURE PUBLIC ARTS INITIATIVES IN DULUTH. THESE ARE PRESENTED BROADLY BELOW AND MORE THOROUGHLY IN THE ACTION PLAN.

GRANT FUNDING

Local, State, and Federal resources are available via grant funding that has the potential to be utilized by both public and private partners in Duluth.

CORPORATE PARTNERSHIPS

Companies that wish to be good corporate citizens and want to attract a talented workforce know that investing in their communities is a smart and effective way to do this.

MUNICIPAL ORDINANCES AND POLICIES

The City of Duluth has the opportunity to adopt ordinances and set policies that can produce long-term funding streams for public art in the city.

INTEGRATION INTO PUBLIC WORKS AND NEW DEVELOPMENT

Adding artistic or Duluthcentric elements to public works projects and new developments is one of the most inexpensive ways of introducing public art into Duluth's built environment.

FUNDRAISING

Various fundraising campaigns and events will be conducted by one or more of the partners in order to install public art pieces or launch programming. This includes traditional fundraising techniques as well as more modern techniques, such as crowdfunding.

A vibrant outdoor scene where a large group of children are playing in a massive pile of white foam on a green lawn. The children, dressed in colorful summer clothes, are splashing and running through the foam. In the background, there is a large, ornate clock tower with a dark dome and a white face, and a circular gazebo with a grey roof and a small white cupola. To the right, a two-story building with arched windows and a balcony is visible. The sky is blue with scattered white clouds. The overall atmosphere is festive and playful.

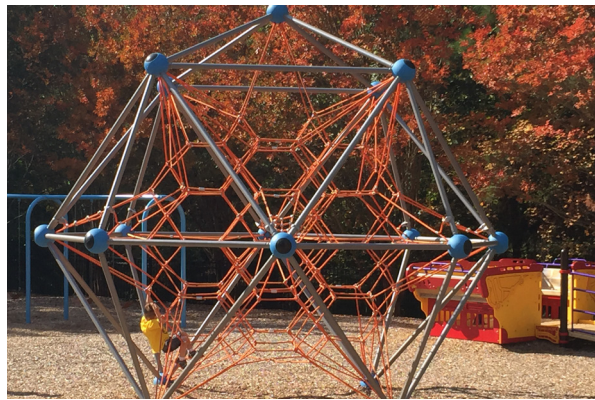
PRIORITY AREAS AND PROJECTS

**“This isn’t just about downtown
Duluth, it’s about all of us.
We want our entire city to be
known for outstanding public art. ”**

PARTICIPANT IN THE PUBLIC ART MASTER PLANNING PROCESS

In the workshops, participants were asked to consider locations for all six different types of art. Duluthians made it clear that public art does not only belong downtown or on the town green, but should be implemented throughout the entire city. Public art should live on underpasses, crosswalks, in parking lots, on playgrounds and on walking trails. Locations for art installations vary with each public art type. Some location themes have emerged and even overlap between the art categories. As projects are implemented, consider these ideas and locations that were carefully selected by the Duluth community.

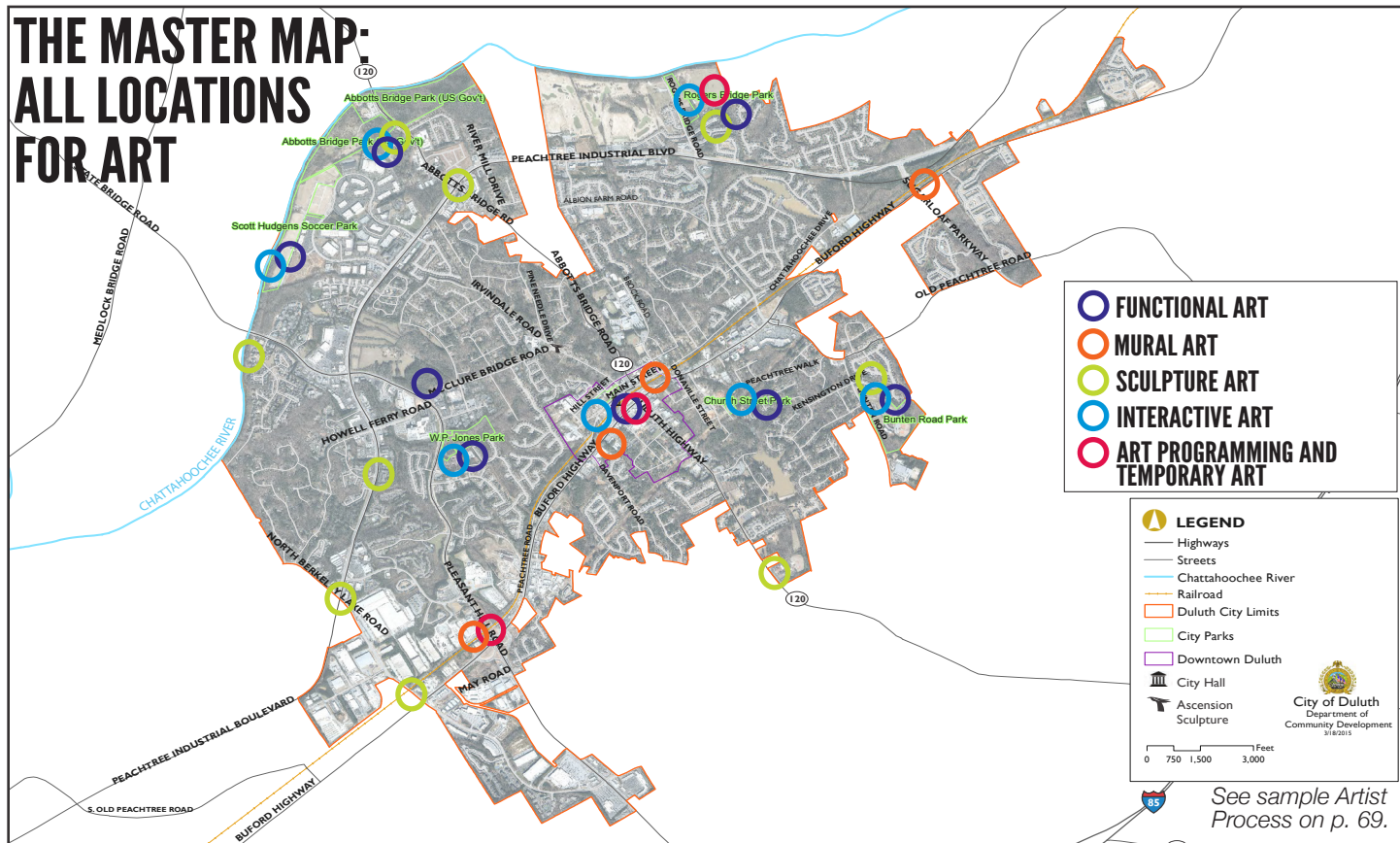
To view the full community generated project list, see p. 72.



ABOVE TOP
Giovanni's Italian Ice,
Photo credit:
City of Duluth, Georgia

ABOVE BOTTOM
Duluth playground
Photo credit:
Amanda Golden

THE MASTER MAP: ALL LOCATIONS FOR ART



See sample Artist
Process on p. 69.

IN OUR PARKS

We love our parks. They provide us with ways to connect to the outdoors and to nature. We cherish our sports fields and walking trails at Bunten Road Park. We are proud of our Chattapoochee Dog Park at Roger's Bridge and the Lodge at W.P. Jones Park. Parks offer something for everyone of any age. Our parks were naturally identified as prime locations for public art.

Our parks feature native plants and wildlife, community history, sustainability, and natural geological features. These park features become exciting opportunities for public art. As is clearly shown in The Master Map above, our citizens want to see functional art in all of the parks. Park art could be seating, meditation areas, or infrastructure (such as signs, paths, and sidewalks). Park art could also feature things to climb on, among many other ideas.

This placement of art in our parks invites a sense of discovery and excitement and enhances the experience for every park user.

ON OUR COMMUNITY FRONT PORCHES

Our community's "front porches" include shopping centers, office spaces, coffee shops, town green, restaurants and other places where we gather. Here, we meet old friends, make new friends and let visitors see and understand us as we are. These places are ideal for public art because they are among the most used and most visible spaces in Duluth.

Any variety of art types can become front porch art as long as they draw from our history and culture in a meaningful way. The Master Map pinpoints several community-selected locations where art could make big impacts.

BELOW TOP Entrance to Nature Trail at Bunten Road Park

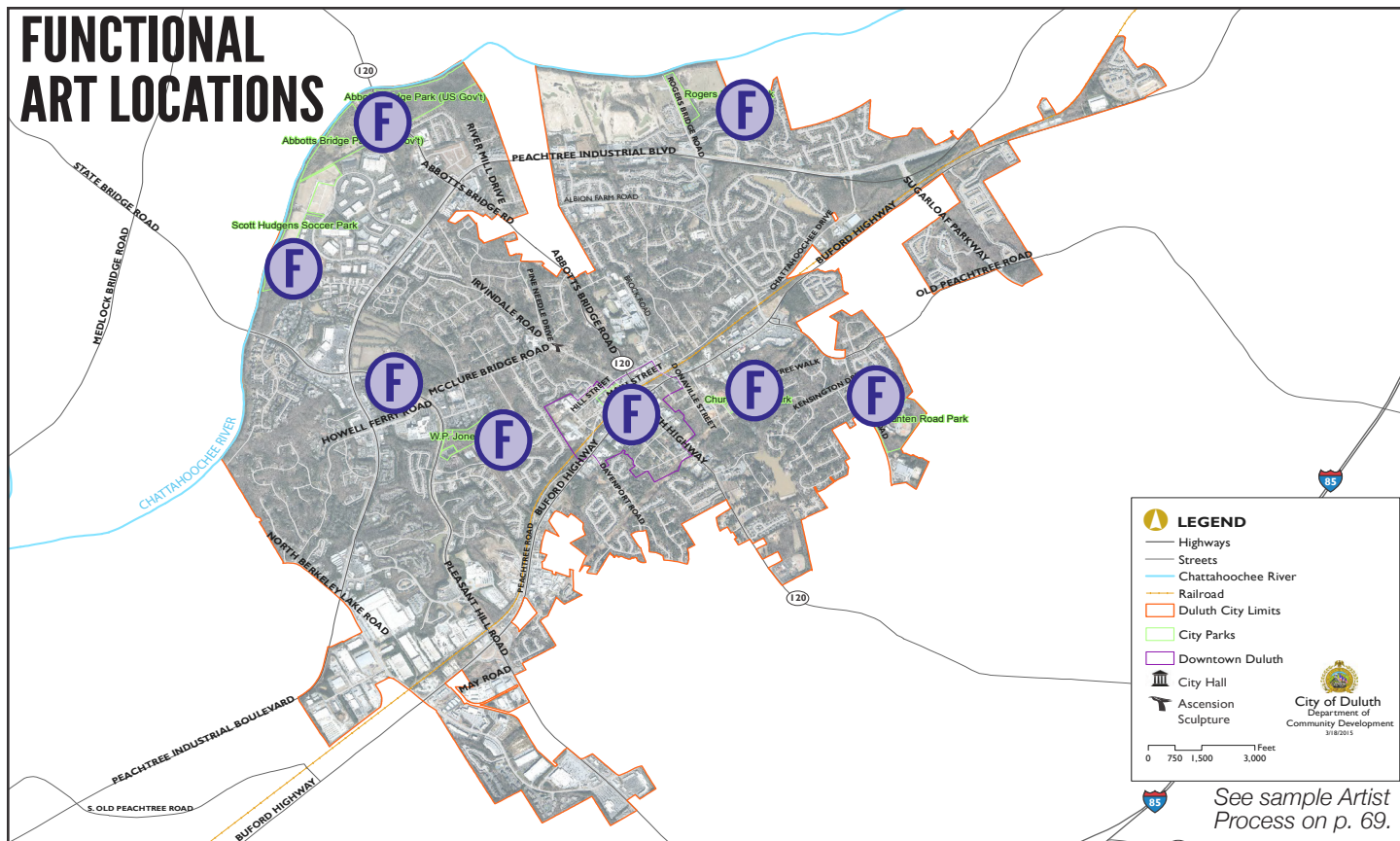
Photo credit:
Amanda Golden

BELOW BOTTOM Festival in Duluth

Photo credit:
City of Duluth, Georgia



FUNCTIONAL ART LOCATIONS



FUNCTIONAL ART

CROSSWALKS, STREET FURNITURE, LIGHT POLES, TRASH CANS, TRANSIT STOPS, ETC.

BOTTOM LEFT Roger's Bridge Park Entrance

Photo credit:
Amanda Golden

BOTTOM RIGHT Summer on Main Street

Photo credit:
City of Duluth, Georgia

COMMUNITY SELECTED LOCATIONS

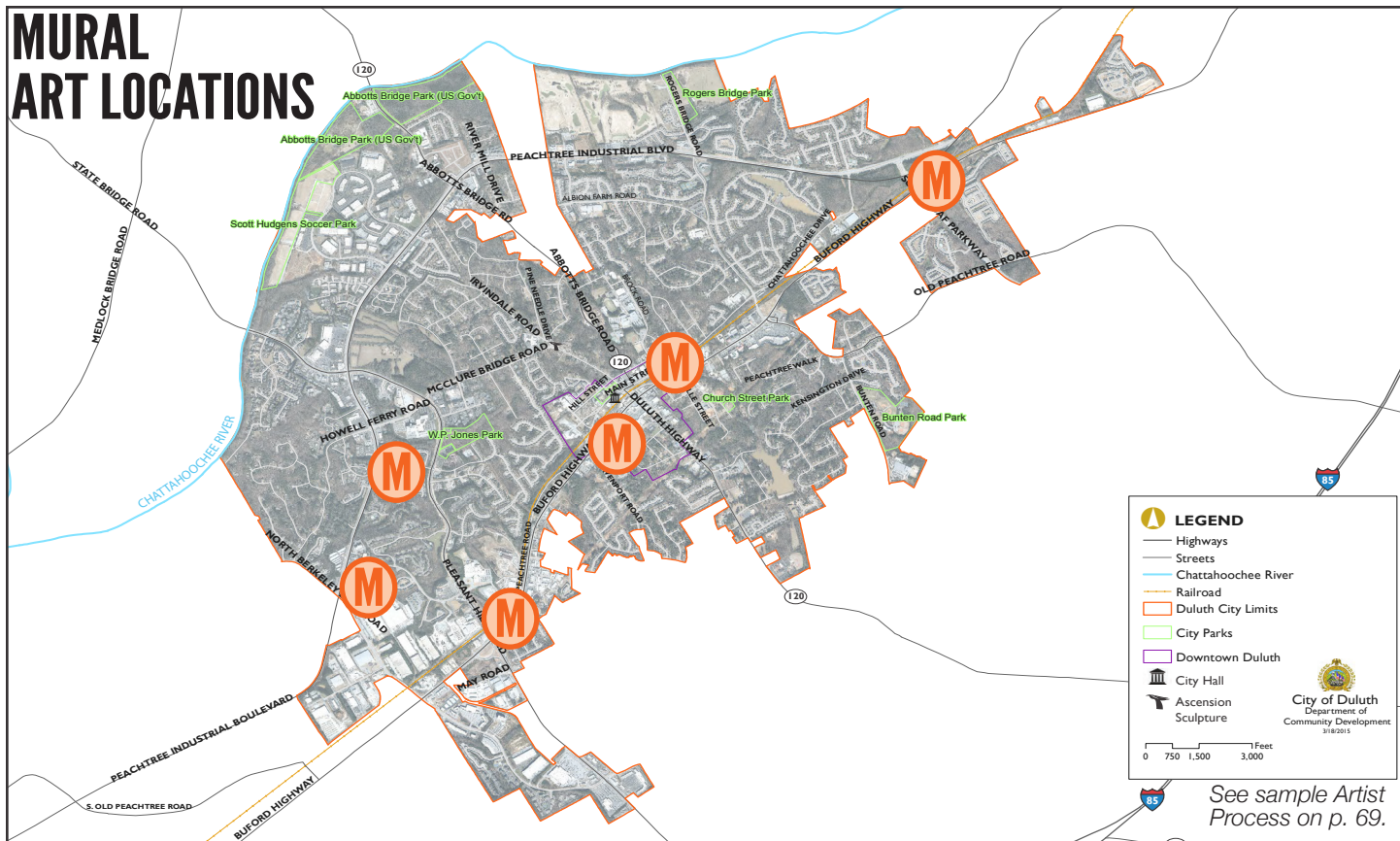
1. Crosswalks and street furniture downtown
2. All city parks
3. Gwinnett Medical Center campus

COMMUNITY CREATED IDEAS

- Roger's Bridge bike racks throughout Duluth
- Downtown crosswalks that highlight the Red Clay Music Foundry
- Crosswalks that mimic train tracks
- Food truck parking areas that move to vacant parking lots throughout Duluth
- Highly-landscaped medians
- Locally-designed benches
- Light poles highlighting an eco-friendly Duluth
- Outdoor cooking facilities (brick ovens, fire pits)



MURAL ART LOCATIONS



MURAL ART

ANY ARTWORK PLACED DIRECTLY ON A LARGE PERMANENT SURFACE, MURALS CAN BE MADE WITH A WIDE VARIETY OF MANY DIFFERENT MATERIALS

COMMUNITY SELECTED LOCATIONS

1. Parson's Alley
2. Buford Highway retaining wall
3. Pleasant Hill / Buford Highway underpass
4. Sugarloaf / Buford Highway underpass
5. Retaining Wall at Peachtree Industrial Boulevard at North Berkley Lake
6. Retaining Wall on Peachtree Industrial Boulevard between North Berkley Lake and Pleasant Hill

COMMUNITY CREATED IDEAS

- Murals highlighting key points of Duluth's History
- Temporary mural installations throughout the city on vinyl
- Large murals painted on major underpasses
- Mosaic murals on sidewalk ramps



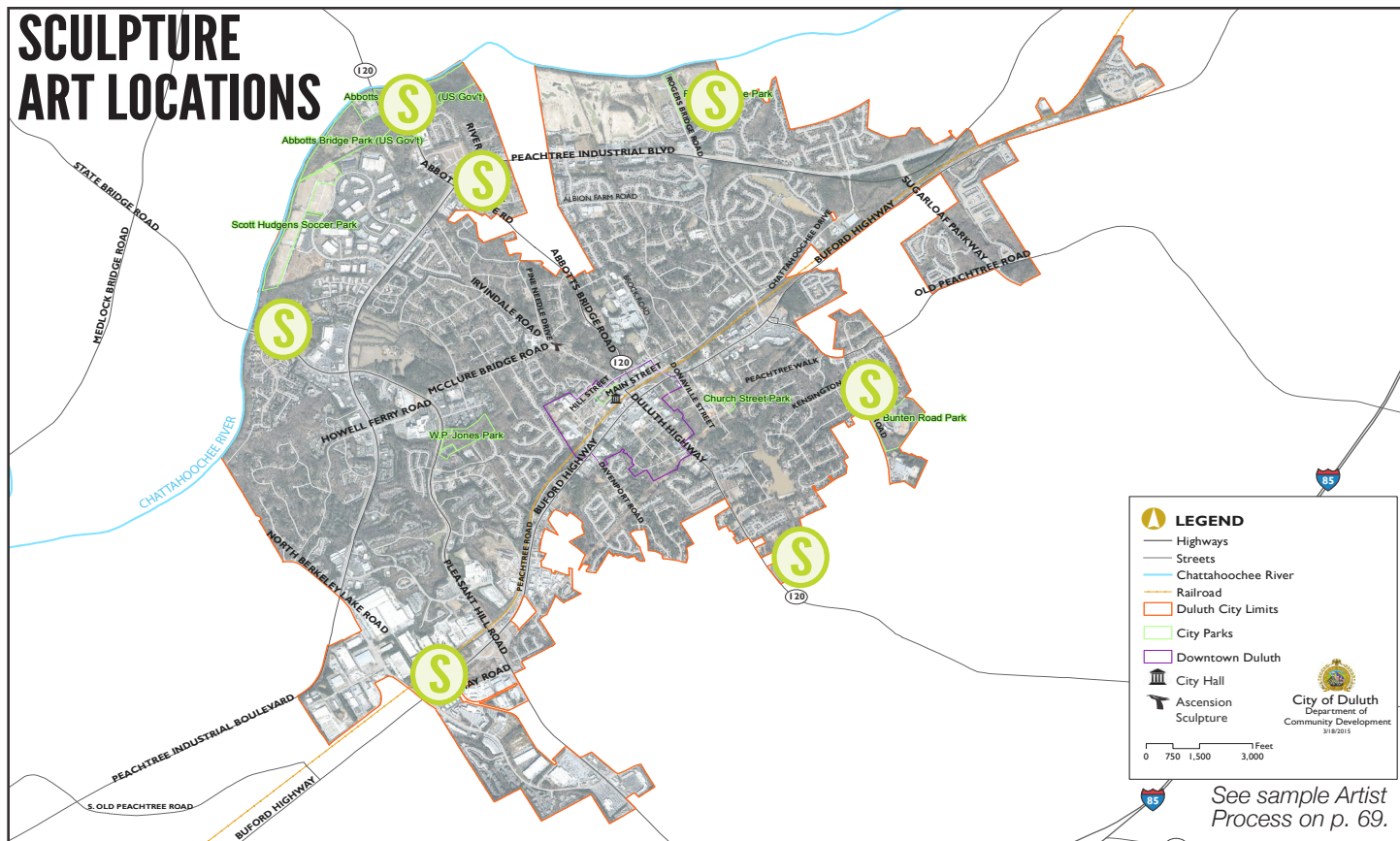
BOTTOM LEFT mural opportunity on Town Green

Photo credit:
Amanda Golden

BOTTOM RIGHT mural opportunity on fans bleachers at Bunten Road soccer fields

Photo credit:
Amanda Golden

SCULPTURE ART LOCATIONS



SCULPTURE ART

ANY ART IN THREE DIMENSIONS

COMMUNITY SELECTED LOCATIONS

1. Roger's Bridge Park
2. Bunten Road Park Walking Trail
3. Peachtree Industrial / Abbott's Bridge Intersection
4. All major gateways

BOTTOM LEFT Bunten Road Park Entrance, Sculpture opportunity

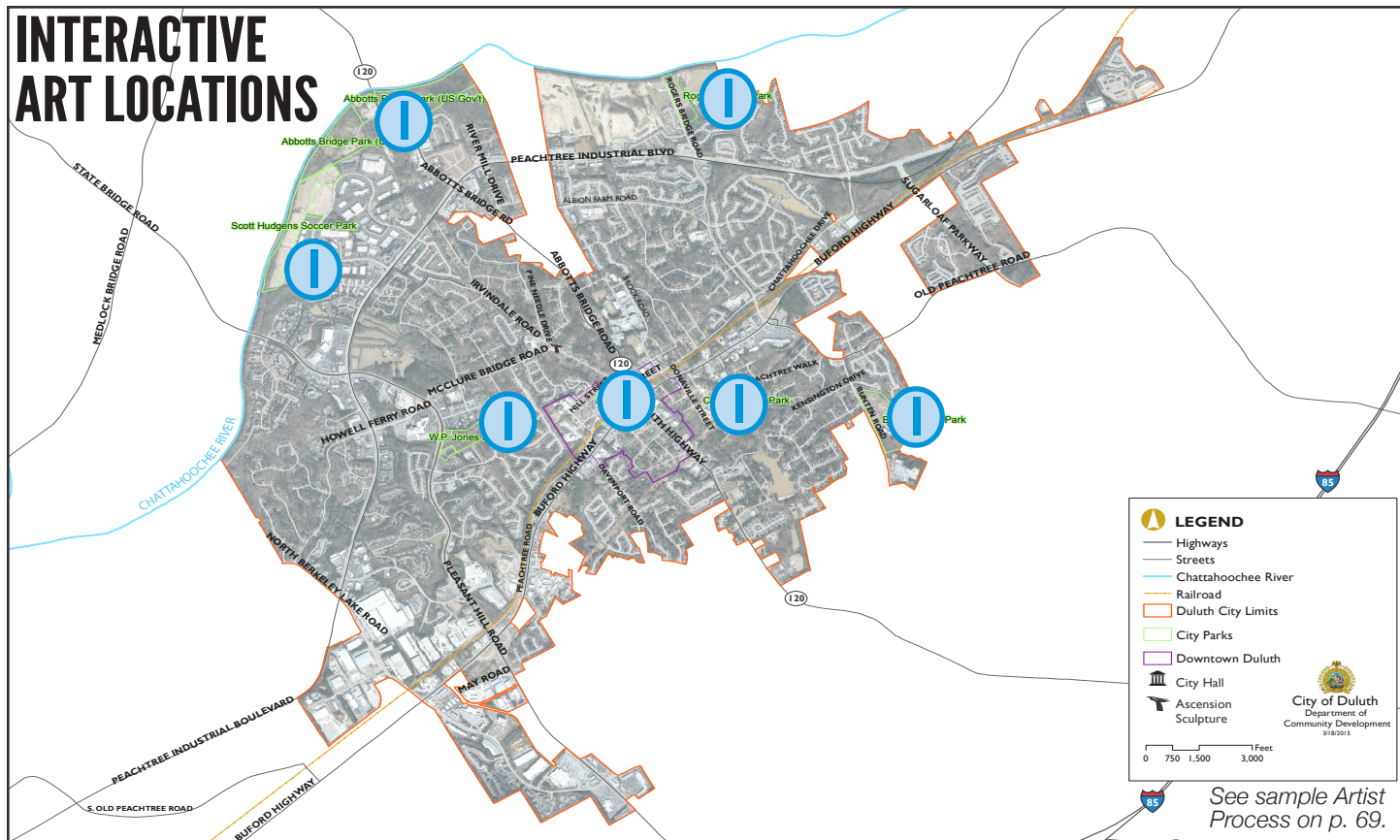
Photo credit:
Amanda Golden



COMMUNITY CREATED IDEAS

- Sculpture walking trail at Bunten Road Park, only accessible by walking
- Dog-themed sculptures at Chattahoochee Dog Park (hydrants, larger than life dogs that owners can walk through with dogs)
- Bronze children statues throughout neighborhoods and parks doing various activities (sports, leapfrog, hula-hoops, ring around the rosie, jump roping, flower picking)
- Bright colored train pieces placed throughout the city to highlight Duluth's history
- Modern sculptures depicting Duluth's history

INTERACTIVE ART LOCATIONS



INTERACTIVE ART

FOUNTAINS, CLIMBABLE PIECES, DIGITAL ART, ANY ART THAT INVOLVES A SPECTATOR TO ACHIEVE ITS PURPOSE

COMMUNITY SELECTED LOCATIONS

1. Throughout Downtown Duluth
2. All city parks

BOTTOM Pedestrian tunnel at Bunten Road Park, Interactive installation opportunity

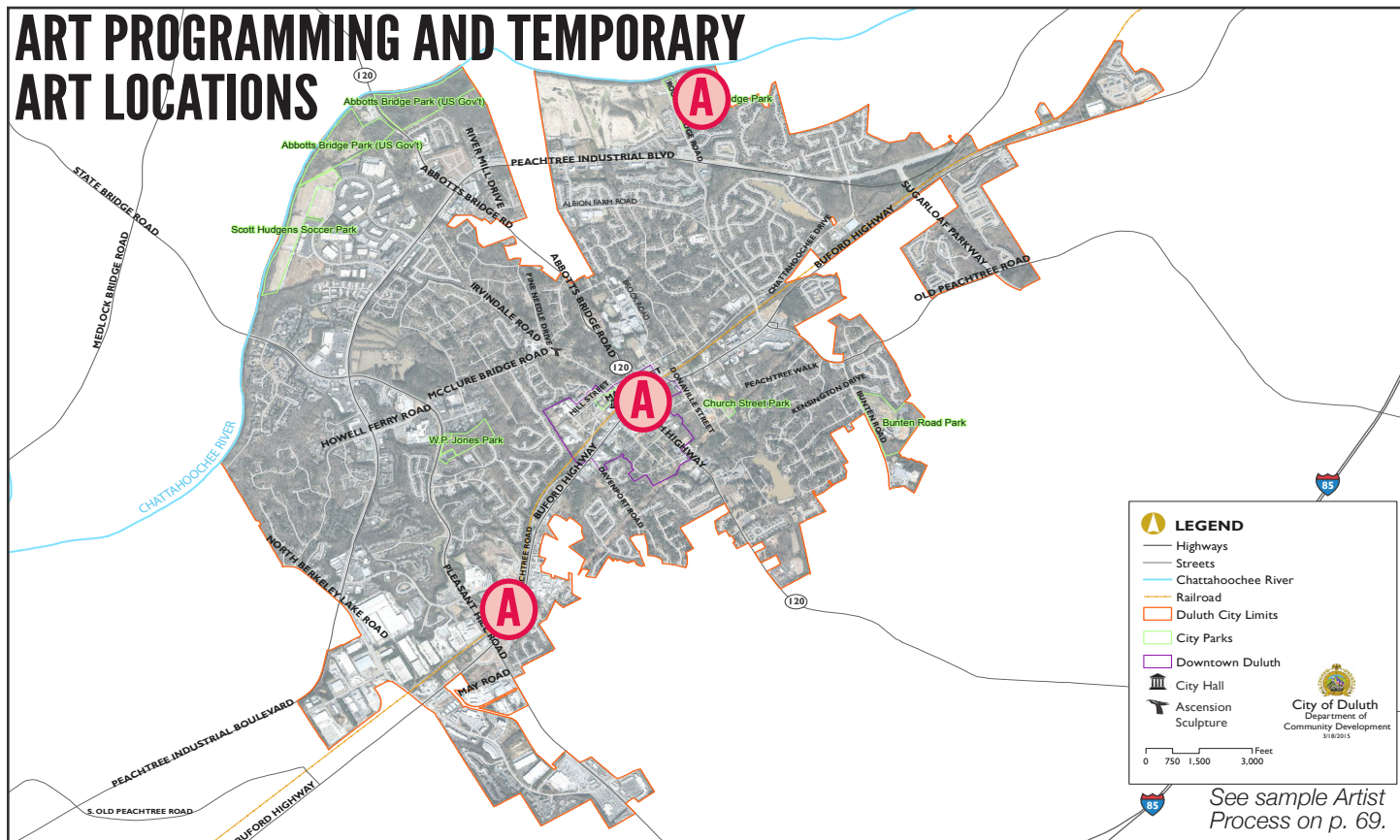
Photo credit:
Amanda Golden



COMMUNITY CREATED IDEAS

- Heavily landscaped gardens used as walking mazes
- Playgrounds based on popular children's books (Where the Wild Things Are, Mother Goose, Shel Silverstein books)
- Light art at the schools only activated when students walk into school
- Swings that play a song when fully occupied
- Boulderling wall on the side of unactivated buildings throughout the city
- Interactive 3D artwork on sidewalks, sides of buildings, overlooked parking lots
- Adult playgrounds

ART PROGRAMMING AND TEMPORARY ART LOCATIONS



ART PROGRAMMING AND TEMPORARY ART

ART PROGRAMMING CAN BE A FILM SERIES, A SPEAKER SERIES, AND OTHER TEMPORARY EVENTS THAT ALLOW ARTISTS TO ENGAGE THE PUBLIC. TEMPORARY ART IS OFTEN EXPERIENCED IN UNEXPECTED LOCATIONS

COMMUNITY SELECTED LOCATIONS

1. Roger's Bridge Park
2. The Town Green
3. Pleasant Hill / Peachtree Road Intersection

BOTTOM LEFT Barefoot in the Park

Photo credit:
City of Duluth, Georgia

BOTTOM RIGHT Flicks on the bricks

Photo credit:
City of Duluth, Georgia



COMMUNITY CREATED IDEAS

- Walls around construction sites where the community has the opportunity to give input ("Before I Die" wall, "I Have a Dream" wall)
- Finger paint boards
- Pop-up art galleries and retail shops
- Fallen soldier factoids with actors portraying soldiers during cross and flag display

PERFORMANCE ART

THEATRE, DANCE, LIVE MUSIC, PUPPETRY, STORYTELLING, ACROBATIC DISPLAYS, FIRE BREATHERS, STAND-UP COMEDY, OPERA, ART INTENDED TO BE PERFORMED FOR AN AUDIENCE

As we consider public art in Duluth, we must include performance art. Our city is rich with performers, performance patrons, and people who are hungry for more performances. We make a great audience.

We have fabulous venues that many would say are a major piece of our identity within Gwinnett County and the Atlanta region. We have the Red Clay Music Foundry and the Festival Center Stage. Both are downtown and present a range of opportunities. In the public art planning workshops, Duluthians revealed a few key factoids about our vision for performance art in Duluth.

100% of participants attend plays, concerts and other performing arts events. Those participants cited events at the Fox Theater, Operas,

Symphony Concerts, Broadway shows, Ballets, Cirque du Soleil, shows at the Aurora and comedy shows.

Of the participants at the workshops, 65% of them attend performance art events in Duluth including community theater, Duluth High School Orchestra concerts, Red Clay concerts, and shows at New Dawn.

WHAT CAN WE DO BETTER?

We love our performance art events that take place here in Duluth, but sometimes we wish there were more. We know the types and subject matter of shows could vary, attracting diverse groups to spend time in Duluth.

We asked how much people are

willing to spend per show or performance in Duluth, and participants averaged less than \$20, but many said they would be willing to pay more depending on what type of show.

Workshop participants were generally willing to spend \$20 or less for a show or performance in Duluth. Participants were willing to pay more depending on show type. They also acknowledged that performance arts directly contribute to local economies, citing pre-show dinners and nightcaps after attending Atlanta's Fox Theater. Making Duluth a similar performance arts destination is essential.

Duluth is fortunate to have existing infrastructure and resources to establish a comprehensive

performance art experience, particularly, our downtown restaurants. Many locally-owned restaurants offer a range of fare and price points. Keeping restaurants open longer would provide an attractive, lively hub for performance arts in Duluth. While existing consumer patterns require many restaurants to close before the start or during performances, restaurateurs could be notified weeks in advance of shows at the Red Clay or at the Festival Center Stage. Keeping restaurants open during the evenings of shows would encourage other business owners to stay open too, offering patrons a full performance destination and richer experience. Showgoers / patrons will then be able to plan their concert and theater experience around eating and shopping. Duluth's business owners will enjoy higher sales and a steady flow of patrons that are a direct result of a performance art destination.

The Red Clay Music Foundry is a tremendous asset for Duluth that is underutilized by the public. Extending Red Clay's reach to varying types of performance groups would increase its use. It would also attract new groups to the space who aren't inclined to go to a concert at the Red Clay.

RIGHT Highbeams in Duluth

Photo credit:
Dustin Grau Photography



BOTTOM Irish Dancing at the Festival Center

Photo credit:
City of Duluth, Georgia



The Red Clay Music Foundry is key to making a performance art hub work in Duluth. It is on it's way to becoming a regional destination. However, in order to attract a larger audience to Duluth, as locals, we must be willing to frequent more shows; we must also recognize that local success is required to attract widespread interest. A big part of creating widespread interest is sharing the advantages and benefits of a strong Red Clay to everyone we know.

Duluth has a distinct advantage that other communities do not, and that is cultural diversity. Our citizenry includes nationalities from all over the world within our city's ten square miles. Even though our cultural resources are outstanding, many of our cultures have not been properly represented in our performance art activities.

Encouraging more groups to showcase their culture through performance art is a great way to showcase their cultural traditions into the

everyday life experience for all Duluthians. Consider how Japanese Kabuki, traditional Japanese dance-drama, or Jinju geommu, a Korean native dance could be integrated into a season of performance arts, amplifying our "Norman Rockwell meets Modern Family" community.

The Festival Center Stage is also a great asset to the community. Many would agree that it is also underutilized by the public and should be used more often. Opening the stage up for public practices free of charge would create an experience for Duluthians that is unmatched in the Atlanta area.

Local dance companies, community choirs and community theater groups could host practices or free events at the Festival Center Stage. People could bring a picnic lunch or dinner and enjoy the performance during the rehearsal. This use of the space would encourage Duluthians and visitors alike to be downtown on a week night and would bring

greater exposure for the group that is rehearsing.

There is an exciting opportunity to strategically grow our performance arts presence. Doing so will continue to set us apart from the other communities in Gwinnett County and the Atlanta Region.

BOTTOM Howl on the Green

Photo credit:
HOOPIX





A vibrant outdoor scene at dusk. A large, multi-colored umbrella (rainbow stripes) is open over a food stand. A man in a black t-shirt with 'KING OF POPS ATLANTA' is serving a group of children. One child wears a yellow shirt with 'SPORTS ACADEMY' and a phone number. A woman in a white shirt stands nearby. A chalkboard menu is visible on the right. The background shows a park with trees and other people.

PUBLIC ART PRIORITY ACTION PLAN

OF FM So Cool
So Fresh
So Good
\$2.50
Mango
(Sweet Tea)
Lemonade
Basil
Peach
Sea Salt
Dreams

“Public art humanizes the built environment and invigorates public spaces. It provides an intersection between the past, present and future, between disciplines, between ideas ”

AMERICANS FOR THE ARTS

As a direct result of this Duluth Defined planning process, many successes have been realized. We must build upon those in order to turn our vision into implementation.

As the Duluth Public Art Program grows out of the planning phase, we must take the necessary steps in order to ensure the program fulfills the needs of our community. The program will grow based on the short-term, medium-term, and long-term visions identified in this chapter.



ABOVE TOP Parrot at the Town Green

Photo credit:
City of Duluth, Georgia

ABOVE BOTTOM Concert on the Town Green

Photo credit:
Dustin Grau Photography

SHORT TERM (1-2 YEARS)

IN THE SHORT TERM, ATTENTION SHOULD BE FOCUSED ON POLICY INITIATION, GRANTS, FORMING PARTNERSHIPS, AND SETTING PRIORITIES FOR PROGRAMING AND PUBLIC ART INSTALLATION.

SHORT TERM TASKS	POTENTIAL PARTNERS	POTENTIAL LEAD
Explore 1% for the Arts Ordinance	DPAC, City Council, City Staff, Mayor, Citizens	DPAC
Grant Examination & Application	DPAC, DFAL, City Council, City Staff, Duluth Schools	DPAC, DFAL
Business Partnership Request for Interest	DPAC, DFAL, Corporate and Small Businesses	DPAC, DFAL
Set Priorities for Public Art Locations	DPAC, City Council, Parks and Rec, Public Works, Duluth Schools	DPAC
Host Creative Fundraisers	DFAL, Mayor, Corporate & Small Businesses, Fall Festival	DFAL
Explore & Apply for Artplace / NEA Grants	DPAC, DFAL, City Council, City Staff	DPAC, DFAL
Art Sales	DPAC, DFAL, Barefoot, Fall Festival	DFAL

1% FOR THE ARTS ORDINANCE

Through a municipal ordinance, Duluth could require that all municipal infrastructure projects paid for with city money set aside 1% of the budget for public art. Many cities in the United States have adopted such an ordinance. Several variations on this ordinance may be applicable and should be explored.

GRANT EXAMINATION & APPLICATION

Various local, state, and national grants are available for implementing public art in Duluth. These include grants from philanthropic foundations, arts organizations, and governmental entities.

BUSINESS PARTNERSHIP REQUEST FOR INTEREST

Corporate and small businesses should be approached for potential partnerships. This may include sponsorships of programming, donations for public art, and the inclusion of public art in their buildings or campuses. The level of interest should be collected using surveys and various outreach efforts.

SET PRIORITIES FOR LOCATIONS

Duluth Defined has identified locations for public art as desired by citizens and stakeholders. Priority locations should be selected from the areas identified in this plan in order to begin the construction of various public artworks.

HOST CREATIVE FUNDRAISING

Creative art-centric fundraisers should be held in order to raise money for art installation and programming. These fund raisers should be a way to inject art public events.

EXPLORE & APPLY FOR ARTPLACE / NEA GRANTS

Both ArtPlace and the National Endowment for the Arts have grant programs specifically engineered to help communities build and grow their public art programs. These programs should be explored and applied for if deemed appropriate.

ART SALES

In order to both encourage the purchase of local art and to raise money, art sales should be held.

MEDIUM TERM (2-5 YEARS)

PRIORITIES FOR THE MEDIUM TERM INCLUDE ENACTING POLICY RECOMMENDATIONS, ENGAGING BUSINESS PARTNERS FOR SPONSORSHIP, STAFFING THE PUBLIC ART PROGRAM, SOLIDIFYING PARTNERSHIPS AS WELL AS INSTALLATION OF PUBLIC ART AND LAUNCHING PROGRAMING.

MEDIUM TERM TASKS	POTENTIAL PARTNERS	POTENTIAL LEAD
Propose and Enact Ordinance Recommendations	DPAC, City Council, City Staff, Mayor, Citizens	City Council
Staff Public Art Program	DPAC, City Council, City Staff, Mayor, Citizens	City Council
Solidify Initial Business Partnerships	DPAC, DFAL, Corporate & Small Businesses	DPAC, DFAL
Implement Public Art	DPAC, DFAL, City Council, Parks and Rec, Public Works, Duluth Schools	DPAC
Partner with Developers	DPAC, City Council, City Staff, Mayor, Citizens	City Staff
Implement Innovative Programming	DFAL, DPAC, City Council, Theater Groups, Corporate & Small Businesses	DFAL, Theater Groups

PROPOSE AND ENACT ORDINANCE RECOMMENDATIONS

Upon completion of an initial exploration, a municipal ordinance should be enacted that requires that all municipal infrastructure projects paid for with city money set aside a percentage of the budget for public art.

STAFF PUBLIC ART PROGRAM

In order to establish the type of public arts program that is desired by the citizens and stakeholders in Duluth, a public art coordinator should be hired or the responsibility given to an appropriate existing staff member. This position's focus would be on administering the public art program, building business and non-profit partnerships, and finding and applying for grants or other financial resources.

SOLIDIFY INITIAL BUSINESS PARTNERSHIPS

Established partnerships with businesses both large and small should be solidified into long term partnerships by ensuring that the priorities and desires of both the public art programs and businesses are fulfilled.

IMPLEMENT PUBLIC ART

Projects which have been identified, prioritized, and funded should be implemented.

PARTNER WITH DEVELOPERS

Developers who are interested in building projects in Duluth should be encouraged to include public art and (or) Duluth-centric elements into their design.

IMPLEMENT INNOVATIVE PROGRAMMING

Innovative and experiential programming should be implemented in Duluth. This may include bringing practices and performances which are currently inside to open air spaces in the community.

HIGH SCHOOL ENGAGEMENT / DONATION

Duluth High School and Peachtree Ridge High School should be engaged in the public art program. This could include the donation of an art piece envisioned and created by the talented students and other programming.

LONG TERM (5+ YEARS)

THE LONG TERM PRIORITIES FOR PUBLIC ART IN DULUTH INCLUDE SUSTAINING PARTNERSHIPS AND STAFF, SOLIDIFYING LONG TERM FUNDING SOURCES, INSTALLING IMPACTFUL PUBLIC ART PIECES AND STAGING PERFORMING ART SHOWS.

LONG TERM TASKS	POTENTIAL PARTNERS	POTENTIAL LEAD
Construct Public Art	DPAC, DFAL, City Council, Parks and Rec, Public Works, Duluth Schools	DPAC
Sustain Long Term Funding & Partnerships	DPAC, DFAL, City Council, Corporate & Small Businesses	DPAC, DFAL
Review Impact of Enacted Ordinances, Update	DPAC, City Council, City Staff, Mayor, Citizens	DPAC, City Council
Continue Programming	DFAL, DPAC, City Council, Theater Groups, Corporate & Small Businesses	DFAL, Theater Groups
Update Plan Every 5 Years	DPAC, City Council, City Staff	DPAC, City Council

CONSTRUCT PUBLIC ART

Projects which have been identified, prioritized, and funded should be constructed.

SUSTAIN LONG TERM FUNDING & PARTNERSHIPS

Established partnerships with businesses both large and small should be sustained over the long term by ensuring that the priorities and desires of both the public art programs and businesses are fulfilled.

REVIEW IMPACT OF ENACTED ORDINANCES, UPDATE

Enacted public art policies and funding mechanisms should be reviewed annually to ensure applicability and productivity.

CONTINUE PROGRAMMING

Innovative and experiential programming should be a long term focus in Duluth.

UPDATE PLAN EVERY FIVE YEARS

The Public Art Master Plan should be updated every five years to ensure relevant, up-to-date public art policy and programming.



**ART IS NOT A THING;
IT IS A WAY.**
-ELBERT HUBBARD



APPENDIX

PROCESSES FOR CREATING CITY INITIATIVES	66
SAMPLE ARTIST SELECTION PROCESS AND DESIGN COMPETITIONS	68
COMMUNITY GENERATED PROJECTS	72

PROCESSES FOR CREATING CITY INITIATIVES

PUBLIC ART CAN BE CREATED THROUGH MANY DIFFERENT CITY-LED PROCESSES. THESE PROCESSES GIVE THE PUBLIC ART PROGRAM A WIDE RANGE OF INITIATIVE OPTIONS AND RESULT IN A MORE DIVERSE SET OF PUBLIC ART PROJECTS. EACH PROCESS VARIES IN TERMS OF THE ARTIST INTEGRATION ON A CREATIVE TEAM, AND THE DEGREE TO WHICH THE ART PROJECT IS INTEGRATED WITH THE OVERALL DESIGN. HERE ARE THE KEY POINTS OF THESE INITIATIVES.

ARTIST DESIGNED ELEMENT OF A LARGER PROJECT

An artist is selected as the lead for a specific element creation—such as lighting, gateways, crosswalk design, benches, light poles—anything considered public infrastructure. Teams of professionals, such as architects, civil engineers, landscape architects, are assembled by the artist or the City to work with the artist. Such a project should be part of a larger capital project.

CREATIVE TEAM PROJECT

An artist is selected at the beginning of a project to work with the Creative team (architect, engineer, landscape architect, and staff) to create the design of a larger capital project. The creative process of the artist shapes overall ideas about the project design, and results in a specific piece of the larger project that the artist has a specific responsibility for designing. This artist created element will be integrated into the architectural or landscape design project itself. Artists for City-initiated creative team projects must be selected by City staff with guidance from the DPAC. Artists for private projects will be on a preferred client list available to developers as requested.

ARTIST-IN-RESIDENCE

An artist-in-residence is hired to work as special advisor to the City on a specific project. The residency is a fixed amount of time, and has a specific purpose.

INTEGRATED PROJECT

A public art project is planned and executed with the overall design of a larger project, but the artist works independently of the creative team. These types of projects are integrated into architecture, landscape design, streetscape, or infrastructure projects. The artist is selected at the beginning of the project and works with the creative team, the city, the local community, and general contractors of the project to identify opportunities for the project design. The final installation is usually designed and fabricated independently of the main project, and installed at the appropriate time during the construction schedule.

TEMPORARY PROJECT

These are projects that are not permanent and have a predetermined period of display, lasting from one day to many years. In this case the City may commission the work, but the artist generally retains ownership. It is likely that temporary projects will offer an opportunity to work with the community on the fabrication and design. The use of Temporary Projects encourages the testing of art types and locations.

SITE SPECIFIC PROJECT / DESIGN COMPETITIONS

In site specific projects or design competitions, an artist is selected through a commission process to design, create, and install a piece or multiple pieces of public art. A budget is set as well as a specific location, and the commissioned artist must stay within the boundaries of the project. Many times, the budget and location is defined before the artist selection process, and other times, the artist is selected before the location and budget is finalized. See Artist Selection Process on p. 67.

ARTIST SELECTION PROCESS AND DESIGN COMPETITIONS

WHEN COMMISSIONING AN ARTIST TO CREATE AND INSTALL A PUBLIC ART PIECE, CERTAIN PROTOCOLS SHOULD BE IN PLACE. THIS ENSURES THE CITY IS CONDUCTING AN OPEN AND DEMOCRATIC PROCESS AND IS REACHING A DECISION IN A FAIR AND JUST WAY.

OVERVIEW OF PROCESS

1. Form Review Committee
2. Release Artist Call
3. Review Proposals through established rating system
4. Determine Semi-finalists and request any additional needed information
5. Determine Finalists
6. Conduct Interviews
7. Select Artist

MUST HAVES ON A CALL FOR ARTIST

- Description of Project
- Who is Duluth?
- Site Specifications
- Stipulations and Parameters
- Budget
- Application Process
- Proposed Timeline

ARTIST NAME (Columns B-I are YES / NO Questions based on Submission. Columns J-N: Please rate on a scale from 1-5 with 5 being the highest)	Primary medium	Letter of Interest	Current Resume w/ References	Images of Completed work w/ Descriptions & Labels	Photo Identification Sheet	Up to 3 pieces of supportive materials	Previous Completed Work (includes consideration of number of public pieces & pricing)	Materials (quality, maintenance requirements, locally sourced/ sustainable)	Artist's Approach (adherence to factors listed in Call, plans to be familiar with location, our City, preferences, etc)	Creativity - Diversity of Styles	Total Score (Max score is 100)	BONUS General Appeal to Community/ Artist's Relation- ship to Duluth	Notes
Artist 1													

SAMPLE OF REVIEW SHEET ROUND 1

*note: This spreadsheet was used in
the Gateway Art Project that led to the
Ascension Commission.*

ASSOCIATED WEIGHTS

PREVIOUS WORK	0.1
MATERIALS	0.4
APPROACH	0.4
CREATIVITY	0.1

	REQUIREMENTS		SUBJECT	DESIGN	MATERIALS	IMPORTANT CONSIDERATIONS					BONUS	NOTES							
ARTIST NAME (Columns C-F are YES / NO Questions based on Submission. Columns H-S: Please rate on a scale from 1-5 with 5 being the highest)	Primary medium	Perspective or Elevation Graphic	Plan View with required information(dimension, etc.)	Narrative	Additional Materials	Responds to your interpretation of the call to artists	Will be well received locally	Responds to your interpretation of the call to artists	Will be well received locally	Responds to your interpretation of the call to artists (quality, maintenance requirements, locally sourced / sustainable)	Will be well received locally	Positive Visual Impact (Wow factor, 10 years from now?) 20%	Uniqueness (20%)	Appropriateness for site (scale, fit, proportions, relevance, 360 view) 10%	Art communicates Message (10%)	Artist's Narrative/Philosophy (5%)	Package Presentation (5%)	TOTAL SCORE (MAX SCORE IS 100) Describe reasons in Notes section NOTES	
	Artist 1																		

SAMPLE OF REVIEW SHEET SEMI FINALISTS

note: This spreadsheet was used in Gateway Art Project that led to the the Ascension Commission.

ASSOCIATED WEIGHTS

DESIGN OF ART	0.1	APPROPRIATENESS	0.1
MATERIALS	0.1	ART COMMUNICATES	0.1
VISUAL IMPACT	0.2	NARRATIVE	0.05
UNIQUENESS	0.2	PACKAGE	0.05

PROJECT TYPES

Duluthians were asked to think creatively about what kinds of Public Art they wanted to see throughout Duluth. The ideas presented on the following pages represent their visions for their city.

MURAL ART

MURAL IMAGES RELATED DIRECTLY TO THE HISTORY OF DULUTH. THESE MURALS SHOULD INCLUDE: ROGER'S BRIDGE, TRAINS, TRADE AND COMMERCE

DO SERIES OF MURALS THROUGHOUT DULUTH ON VINYL SO THAT THE MURALS CAN ROTATE AND BE TEMPORARY. THIS WILL ALLOW MANY ARTISTS TO BE FEATURED IN A CONTROLLED AMOUNT OF TIME. THE VINYL MATERIAL REMOVES PERMANENCE AND MAKES IT EASIER ON PROPERTY OWNERS TO PARTICIPATE IN THE PUBLIC ART PROGRAM.

3D MURALS ON SIDEWALKS AND SIDES OF BUILDINGS. THE 3D MURALS COULD BE PART OF A LARGER FESTIVAL TO CELEBRATE PUBLIC ART.

INTEGRATE DIFFERENT MATERIALS INTO THE MURALS, NOT JUST PAINT. MAKE THEM MOSAIC MURALS.

PAINT MURALS THROUGHOUT THE CITY ON UNDERPASSES OR RETAINING WALLS. THIS WILL MAKE FOR A MORE ENJOYABLE DRIVE!

MAKE SOME OF THE MURALS PARTICIPATORY. ASK THE COMMUNITY THOUGHT PROVOKING QUESTIONS. EXAMPLES INCLUDE: BEFORE I DIE WALL, I HAVE A DREAM WALL, COLOR INSIDE THE LINES

INTEGRATE MODERN ART INTO MURALS THROUGHOUT THE CITY

MURALS SHOULD BE PAINTED BY DIFFERENT CULTURAL GROUPS EXPLORING THEIR HISTORY.

PERFORMANCE ART

UTILIZE POP UP TREND: DANCE MOBS, PERFORMANCES BY COMMUNITY GROUPS

FREE PERFORMANCES AT THE FESTIVAL CENTER, ON THE TOWN GREEN, AND IN THE PARKS

SING-ALONGS IN ALL OF THE PARKS- CREATE A SUMMER SING-ALONG SERIES FOR FAMILIES

STREET MUSICIANS AND PERFORMANCES THROUGHOUT DULUTH

INTERACTIVE PLAYS FOR CHILDREN ON THE TOWN GREEN WITH BOXES OF PROPS SO CHILDREN CAN INTERACT WITH THE PERFORMERS

MUST HAVE A COMMUNITY THEATER IN DULUTH THAT PRODUCES QUALITY SHOWS THAT PEOPLE WOULD WANT TO FREQUENT.

UTILIZE THE RED CLAY MUSIC FOUNDRY FOR PERFORMANCES OTHER THAN CONCERTS. THIS IS A VENUE THAT SHOULD BE ON DISPLAY AND USED FREQUENTLY.

CONCENTRATE ON BRINGING HIGH PROFILE SHOWS TO DULUTH. THIS WILL GET PEOPLE FROM ATLANTA OUT TO DULUTH.

SCULPTURE ART

UTILIZE THE DULUTH HIGH SCHOOL TALENT IN COMMUNITY PERFORMANCES AND FOR FREE ENTERTAINMENT ON THE TOWN GREEN

CREATE A SCULPTURE GARDEN THAT IS WALKABLE OR DRIVABLE

MAKE SURE SOME OF THE SCULPTURES ARE MODERN AND UNEXPECTED, NOT JUST BASED ON HISTORY

ENSURE SCULPTURES ART IS CREATED USING A MIX OF MATERIALS: BRONZE, BRIGHT COLORS, RECYCLED MATERIALS

A SERIES OF FOREST ANIMALS ALONG THE WALKING PATHS AT CITY PARKS: MANY OF THESE ANIMALS CAN BE RANDOM, WILD ANIMALS OR ANIMALS FOUND IN CENTRAL GEORGIA

LARGER THAN LIFE FAMILY THAT PEOPLE CAN WALK THROUGH AND PLAY ON

PLACE SCULPTURES AT CHATTAPOOCHEE DOG PARK THAT DOGS AND OWNERS CAN INTERACT WITH: LARGE FIRE HYDRANT, OBSTACLE COURSES FOR DOGS

RELIGIOUS SCULPTURES ON CHURCH ROW ENCOMPASSING ALL RELIGIONS FOUND IN DULUTH

INTERACTIVE ART

FERRY PLAY STATION ALLOWING CHILDREN TO INTERACT WITH HISTORY OF DULUTH

LIVE STATUES ON SPECIAL EVENT DAYS

SIDEWALK GAMES PAINTED ON THE SIDEWALK NEAR ALL THE SCHOOLS SO KIDS CAN PLAY ON THEM WHILE WALKING TO SCHOOL

CREATE THEMED PLAYGROUND EQUIPMENT THAT IS COMMISSIONED BY FAMOUS ARTISTS: THIS WILL DRAW PEOPLE FROM ALL OVER TO SEE THE PLAYGROUND EQUIPMENT AS WELL AS CREATE A FUN AND EXCITING ENVIRONMENT FOR FAMILIES

CREATE INTERACTIVE LIGHT ART ON EACH SIDE OF THE TOWN GREEN. EACH SIDE CONTROLS THE OTHER. CAN CONTROL USING BRICKS IN THE GROUND, OR SECRET BUTTONS HIDDEN THROUGHOUT THE TOWN GREEN.

CREATE MORE INTERACTIVE WATER FEATURES THROUGHOUT THE CITY, NOT JUST IN THE TOWN GREEN. UTILIZE WATER PLAY IN NEW DEVELOPMENTS AND NEAR THE CHATTAHOOCHIE RIVER.

ADULT PLAYGROUNDS INCLUDING BOULDERING PARKS

ART PROGRAMING AND TEMPORARY ART

WALKING MAZE MADE WITH HEAVILY LANDSCAPED GARDENS

MUSIC STATIONS THROUGHOUT THE CITY SO DULUTHIANS
AND VISITORS CAN STOP, LINGER AND CREATE MUSIC

GIANT FINGER PAINTING BOARDS ON EXTERIOR OF CON-
STRUCTION SITE FENCES

CREATE PLAYGROUNDS THAT DEAL WITH SCIENCE, TECH-
NOLOGY, ENGINEERING AND MATH TOPICS

CLIMBABLE PIECES ON MULTIUSE PATHS THAT ENCOURAGE
CHILDREN AND FAMILIES TO GET OUT OF THEIR VEHICLES
AND ENJOY WALKING TOGETHER

PROGRAMMING ABOUT FALLEN SOLDIERS THAT ARE REMEM-
BERED ON VETERANS DAY

POP UP ART STUDIOS IN UNUSED SPACES THROUGHOUT
DULUTH

STUDENT ART GALLERIES FOR STUDENTS TO SELL THEIR
WORK AND GAIN EXPOSURE

ART INSTALLATIONS COMPOSED OF DULUTHIANS SIX
WORD MEMOIRS

ART INSTALLATIONS COMPOSED OF DULUTHIANS HOPES
AND DREAMS FOR THEMSELVES AND THE CITY

INVITE ASPIRING CHEFS FROM AROUND THE ATLANTA AREA
TO HAVE A TEMPORARY RESTAURANT IN DULUTH: ALLOW
THESE CHEFS TO GET THEIR START IN DULUTH.

OPEN MIC NIGHTS ON THE TOWN GREEN

RANDOM LARGER THAN LIFE OBJECTS THAT APPEAR ONCE
A YEAR FOR A MONTH AND THE LOCATIONS ARE CHANGED
WEEKLY, UNANNOUNCED. EXAMPLES INCLUDE: BIG PURPLE
BALL, WILDCAT PAW

BECOME PART OF A CITY LENDING GROUP WHERE ART
TRAVELS FROM CITY TO CITY. THIS WOULD ALLOW DULUTH
TO GET LARGER PIECES FROM FAMOUS ARTISTS

QUARTERLY FILM SERIES THAT HAS A RANGE OF THEMES

YARN BOMBING DURING THE FALL

FLOCKS OF BIRDS INSTALLED IN TREES THROUGHOUT THE
CITY WHERE RESIDENTS HAVE TO FIND THEM

FUNCTIONAL ART

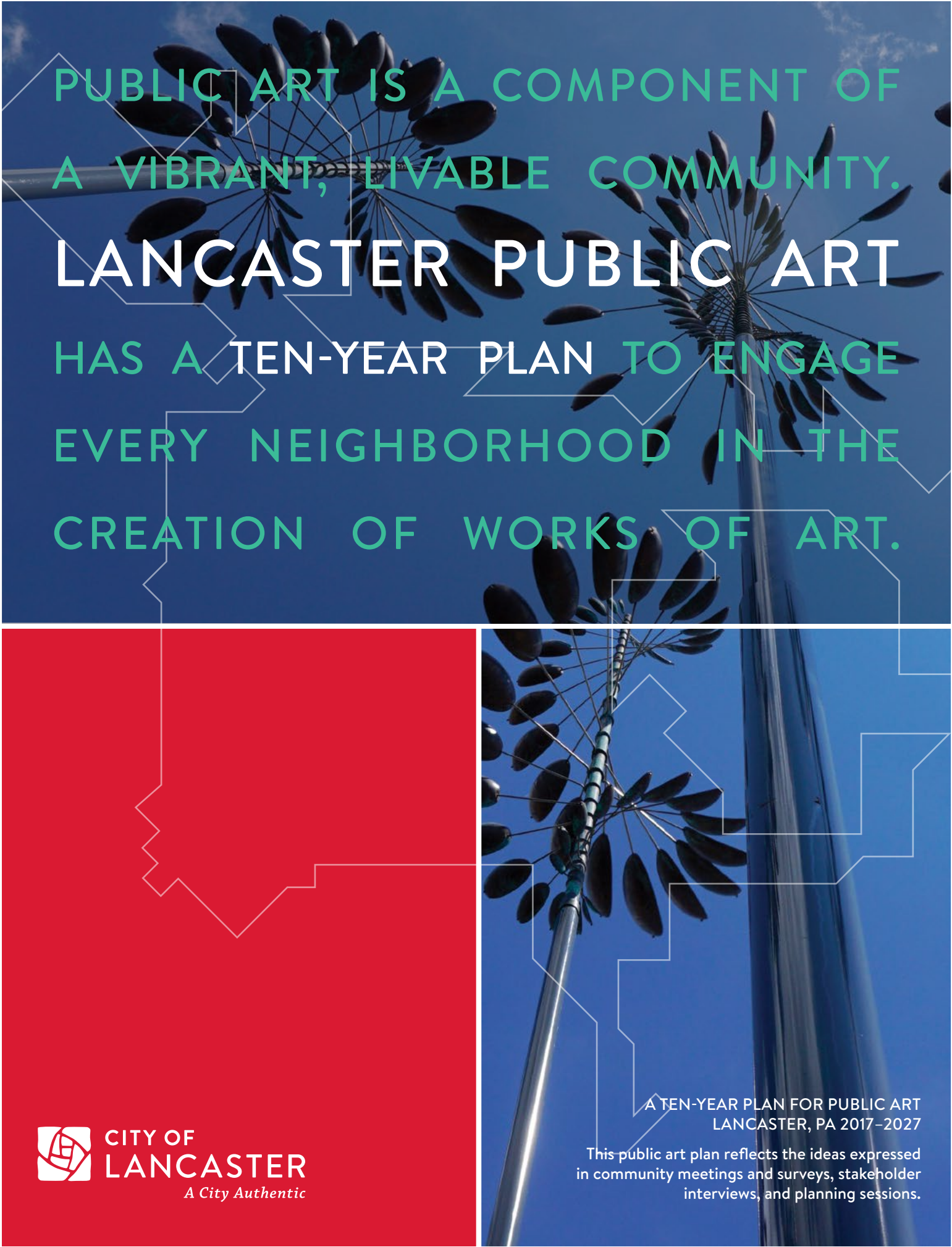
MOSAIC BENCHES MADE BY LOCAL ARTISTS OR COMMUNITY MEMBERS

BIKE RACK MADE IN THE SHAPE OF ROGER'S BRIDGE. PLACE THESE THROUGHOUT TOWN

START AN UTILITY BOX MURAL PROGRAM THAT TRANSFORMS COMMON UTILITY BOXES INTO WORKS OF ART

MOSAIC ADA RAMPS ON THE SIDEWALK MADE BY LOCAL ARTISTS OR COMMUNITY MEMBERS

MUSICAL CROSSWALKS THROUGHOUT DOWNTOWN TO HIGHLIGHT PERFORMERS AT EDDIE OWENS PRESENTS



PUBLIC ART IS A COMPONENT OF
A VIBRANT, LIVABLE COMMUNITY.
LANCASTER PUBLIC ART
HAS A TEN-YEAR PLAN TO ENGAGE
EVERY NEIGHBORHOOD IN THE
CREATION OF WORKS OF ART.

A TEN-YEAR PLAN FOR PUBLIC ART
LANCASTER, PA 2017-2027

This public art plan reflects the ideas expressed
in community meetings and surveys, stakeholder
interviews, and planning sessions.



**CITY OF
LANCASTER**
A City Authentic

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Introduction

Public art is a component of a vibrant, livable community. This is demonstrated in Lancaster, where appreciation and experience of public art has increased since the launch of the 2009 strategic plan for public art. After achieving almost all of the goals of the 2009 plan, Lancaster is now poised to go deeper. This ten-year plan will engage every neighborhood in the creation of public art.

The plan was created through community conversations, stakeholder interviews, meetings with the City of Lancaster staff and Public Art Advisory Board members. Over 350 people participated in a public art survey. We learned people like the direction that public art has taken and they want more. Here are some of the things they would like to see:

- variety in the types of public art projects
- opportunities for local and regional artists to participate
- connectivity between artists and communities
- learning opportunities and events with a public art component
- positive transformation of neglected places through public art

Lancaster Public Art can build on the anticipation and excitement that the plan process has created to guide the next ten years as a public art decade defined by equity, livability, and excellence.

The focus areas outlined in the plan will result in a wider variety of public art projects, ensuring that every neighborhood is included in the changing cityscape of Lancaster. Through the leadership of Lancaster Public Art, community voices will be part of defining those changes by ensuring participation in the public art process for city projects, and giving communities and artists agency to initiate and implement projects through new policies and programs.

A legacy of excellent public art projects is often the result of a strong and robust public art program. Opportunities for Lancaster Public Art to strengthen its administrative structure and

develop new partnerships and collaborations are outlined below. The program is poised to be a regional leader that will foster new ways for artists and communities to collaborate.

The implementation of a public art plan is only successful when its contents align with the vision and aspirations already bubbling under the surface in a community. Developing a plan is a way to connect ideas and people to a framework that will empower them to achieve goals. Lancaster wants to be a place that is distinguished by diverse, connected communities. This plan aims to foster sincere collaborations and provide opportunities for multiple voices and perspectives to be present for Lancaster to be the best place it can be.

This plan is ambitious, but it should not be intimidating. It's a road map for the next decade of developing opportunities for artists

to work in the public realm. As the consultants for the project, we were inspired by Lancaster to develop an innovative plan that reinforces Lancaster Public Art's assets: community connections, a strong staff and advisory committee, and residents who are open minded about the role art and artists will play in the future of Lancaster.

RENEE PIECHOCKI and JENNIFER MCGREGOR

December 2016



Principles

Lancaster Public Art will be guided by the following principles to implement this ten-year plan.

- Quality not quantity. Focus on developing excellent artworks and memorable experiences.
- Foster partnerships and inspire the private sector to create art in the public realm.
- Be equitable. Provide public art opportunities in every neighborhood.
- Create a vibrant community by producing a variety of artwork types throughout Lancaster.
- Integrate art into the key projects listed in the Capital Improvement Plan to increase the impact of art at these sites.
- Welcome local artists and organizations to initiate art on city property through a policy for temporary public art.
- Develop education and outreach resources for residents and visitors to increase awareness and appreciation for public art and foster neighborhood connectivity.
- Empower artists in the community to make successful public art projects locally, regionally, and nationally.
- Identify a dedicated funding stream for public art.
- Have fun. At the end of the day, remember public art is a way to make Lancaster a great place to live, work, and visit.



Vision, Goals, Strategies

Focus on equity, livability, and excellence to promote neighborhood connectivity, create meaningful collaborations, and magnify Lancaster's distinct sense of place. This will position Lancaster as a city distinguished by public artworks and engaged communities.



GOAL #1

EQUITY

Every community in Lancaster will have opportunities to collaborate with artists on projects in the public realm.

STRATEGIES:

- Instill diversity, equity, and inclusion in the planning and production of art in public places in Lancaster.
- Work with community organizations and residents to identify a location to present temporary art in each quadrant: NE, NW, SE, and SW.
- Create a policy for temporary public art that outlines the process for artists or organizations to initiate projects on public property.
- Foster partnerships with public- and private-sector entities to diversify public art initiatives. The City of Lancaster shouldn't lead or be in control of every initiative, but it can add value and expertise via partnerships.
- Empower local artists by developing resources to keep them informed of opportunities and by helping them develop skills to compete for public art projects.
- Build on the engagement fostered by this plan to create an effective framework for artists and communities to genuinely collaborate on public art projects and events.

GOAL #2

LIVABILITY

Public art contributes to Lancaster's sense of community, livability, creativity, and character.

STRATEGIES:

- Enable artists to live in Lancaster by fostering their public art success locally, regionally, and nationally.
- Encourage private developers and nonprofit entities implementing capital construction projects to commission or purchase art for their projects.
- Integrate art into everyday places to make them more desirable and amplify neighborhood character.
- Transform unsightly or underutilized places into assets with public art and placemaking that enhance Lancaster's livability.
- Inform residents and visitors about public art assets and experiences in Lancaster through social media, events, and programs.
- Consider short- and long-term opportunities for public art for every master plan, community plan, and development initiative in Lancaster.

GOAL #3

EXCELLENCE

Public art initiatives in Lancaster are guided by artistic excellence and sincere community participation.

STRATEGIES:

- Focus on developing excellent artworks and experiences rather than stretching limited resources to produce a high volume of projects that are not memorable.
- Develop artist selection methods that will deliver relevant and engaging public art.
- Create the infrastructure for artists to do their best work.
- Offer opportunities for community members to participate in the public art process from artist selection through stewardship.
- Increase awareness about public art, placemaking, and beautification best practices and methods.

Focus Areas

ART INTEGRATED INTO DESIGN

TRANSFORMING EYESORES INTO ASSETS

TEMPORARY COMMISSIONS FOR ALL

MAKE LANCASTER SQUARE A PLACE

COMMUNITY IDEAS FOR TEMPORARY ART

In the past decade, public art has become integral to Lancaster's identity as a city that values and embraces creativity and the arts. The breadth of the city's collection of artworks in public spaces has expanded from murals, monuments, and bronze figures to contemporary sculpture in many city parks, installations that combine poetry and visual art, artist-designed building parts such as bike racks, and a community sound project.

The City of Lancaster's public art program and other entities that have commissioned art in public places have built excitement and anticipation in the community. The desire for public art to be a part of life in Lancaster was clearly demonstrated in the public art survey distributed during the development of this plan.

Of the 363 people who responded, a vast majority agreed:

- Public art is part of a vibrant community (96%).
- Public art is a way for Lancaster to express what is unique about the city (94%).
- Public art is a way to support artists living in the community (93%).
- Public art is a way for people to feel connected to their community (93%).

This section of the Public Art Plan guides the development of new public art projects in the community commissioned by Lancaster Public Art or developed in collaboration with the city. The focus areas are grounded in the advice and feedback that people generously shared during public meetings, one-on-one interviews, and the survey. It is informed by best practices and current directions in public art, including temporary and integrated artworks, encouraging artists and community organizations to collaborate, and enhancing neighborhoods through increased social and physical connectivity.

The public art survey included questions about funding sources: 95% of the respondents stated that private funds were appropriate for public art, and 73% stated that public sources were appropriate for public art.

The focus areas take this into consideration. Art integrated into design and policy for temporary public art projects are opportunities for making the most of limited public dollars. Temporary art commissions by Lancaster Public Art, a program to transform eyesores into assets, and considering Lancaster Square as an art site, would be funded privately and offer opportunities to collaborate with private developers.

Art Integrated Into Design

Aesthetic upgrades to everyday places are desirable and amplify community character. When art is integrated into design, small and modest budgets can have big impacts on an entire site, maintenance costs can be reduced, and a range of artists can participate.

The public presentations and surveys conducted for Lancaster strongly indicate more opportunities for integrated art should be identified for the City of Lancaster projects.

The City of Lancaster will integrate art into their future capital projects and seek opportunities to encourage private developers to employ this strategy.

WHY?

- Small and modest budgets can be stretched to have an impact on an entire site, rather than in just one isolated location at a site.
- Maintenance costs can be reduced when the artwork materials are similar to the rest of the project and do not require special conservation or maintenance.
- The range of artists who can participate increases because they can translate their concepts into artworks made of construction - grade materials that are built by contractors or fabricators.

HOW?

Ways to Integrate Art Methods

- Design Team: Create an opportunity for collaborations between an artist and architect, landscape architect, or engineer so an entire site or specific areas are designed together. The artist's elements are integrated into the construction documents and bid out through the regular construction process.
- Artist Enhanced Features: Simple aesthetic upgrades to functional elements such as fences, railings, benches, or pavement are designed and sometimes fabricated by the artist or a contractor. They can be installed on-site by the artist or a contractor.
- Hybrid Option: An artist is asked to create the aesthetic approach for one or more sites in a project, such as retaining walls, glass windows, or floors. The artist may fabricate parts of the artwork or send parts to specialty fabricators while other components are included in the construction documents. Specialty components are then installed by the general contractor or the artist's installer to the specifications outlined in the construction documents.

Identify Capital Improvement Plan (CIP) Art Projects Early

The key to successful integrated art is identifying ways that art can be incorporated in the early stages of the project and outlining the proper timing to select the artist. Integrating art once construction documents are made can result in very costly change orders.

Lancaster's Public Art Manager is part of the Department of Public Works and in an ideal position to identify potential projects in the Capital Improvement Plan.

Steps to Integrate Art Into CIP Projects

- The Public Works (PW) director involves the Public Art (PA) manager in early discussions of potential CIP projects.
- The PA manager builds relationships with city staff in all departments to share information about public art strategies and get feedback about upcoming CIP projects.
- The PA manager builds relationships in the community to understand how integrated art will improve specific sites or neighborhoods.
- The PW director and PA manager review the scope of the CIP projects for potential integrated opportunities.
- Using the criteria below, the PW director and PA manager decide on a list of the best CIP projects for integrated art and an art budget for each project.
- Consider the budget, schedule, and criteria below to focus on a method for including integrated art: a design team project, an artist-enhanced feature, or an artist-designed component.
- Once the CIP projects are identified, the PA manager develops a description for the integrated art that includes opportunities for integration, methods for integration, and a schedule for artist selection and design development that aligns with the overall construction project. This information is shared with the PW director, city staff, and community leaders as required.

Criteria for Integrated Art

How should the City of Lancaster decide if integrated art is an appropriate public art project type for a specific site? Criteria listed below serve as a guide to evaluate this option based on the plan's goals. Projects will not meet all criteria.

EQUITY

- The neighborhood where the project is located does not have any public art.
- The neighborhood where the project is located only has historic or nonintegrated contemporary artwork, such as murals or sculpture.
- An integrated artwork would result in high-quality materials or methods that are not found at other sites in this neighborhood.
- There is an opportunity to work with a local or regional artist who has limited or no public art experience.

LIVABILITY

- The capital improvement project can benefit from aesthetic enhancements that will enliven the community. For example, a project where an artist could improve the experience of living near or traveling by the site by serving on the design team to enhance retaining walls, barriers, or other traditionally unappealing site requirements.
- The community that uses this site has expressed a strong desire for integrated artwork.

EXCELLENCE

There is an opportunity to bring an artist in very early to have a meaningful collaboration with the design team or the community who uses the site. There is an opportunity to increase the diversity of public art in Lancaster by commissioning an integrated artwork at this site that would be distinctive and powerful. The budget for integrated art would result in an artwork that will emphasize Lancaster's desire for artistic excellence.

Funding for Integrated Art

Currently, the City of Lancaster requires that CIP funding allocated for art be matched by outside sources. This can be successful for freestanding sculptures or murals, mosaics, or other functional or decorative artworks that are applied to a site. We do not recommend this funding strategy for integrated art for several reasons:

- It is not possible to ask an artist to be a member of a design team if the complete budget is not secured, and if a fee for the artist is not set aside.
- Waiting for private contributions can delay a project and impede integration. Any private funds should be secure at the start.
- This plan calls for new public art project types that will require fundraising from private and public sources. Don't create unnecessary competition with your other funding requests.

Instead, include art allocation from the CIP budget that does not have to be matched. The total funds allocated will cover some costs to design the artwork. Other costs will be allocated from the construction project. For example, the art allocation can cover the artist's design fee and creation of specialty components, but not the installation or site preparation, which can be part of the

construction budget. A \$30,000 or \$50,000 budget for integrated art will go further if the general contractor is responsible for some or all of the artwork's fabrication and/or installation.

Benchmarks

The Public Art Network Year in Review Database has examples of all types of public art, including very strong examples of integrated art. This collection expands each year with a selection of juried projects. When using this resource, note that it does not include "integrated" or "design team" as search terms. Try looking for "environmental/land art" as a start, or sites such as "streetscape" to start.

<http://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/pan-year-in-review-database>

Public Art Archive is a database of public art projects across the United States. It is not juried. It also does not have "integrated" as a search term, but does have placement sites such as streetscapes, water treatment plants, and airports that have many integrated works.

<https://www.publicartarchive.org/>

City of Phoenix's Public Art Program publishes their five-year CIP on their website:

<https://www.phoenix.gov/arts/public-art-program/public-resources>

Transforming Eyesores Into Assets

Every community presentation held for this plan elicited ideas about a streetscape, vacant lot, chain-link fence, empty wall, parking garage, gateway, water tower, or other spot that could be enhanced and turned from an eyesore into an asset. Lancaster Public Art can build on the city's enthusiasm for public art by creating a program that asks people to reconsider places in their communities that can be changed. The projects can be initiated by artists, residents, organizations, or other entities.

WHY?

Small- and mid-scale projects can inject community character into a place and amplify what is unique about Lancaster, enhancing its livability.

Communities will be empowered by identifying projects and leading their transformation.

Artists can develop public art skills on small-scale projects that will help them compete for future public art opportunities locally, regionally, and nationally.

Community members will gain experience in public art processes that they can employ in future projects.

HOW?

Develop a fund and process for communities and artists to transform unsightly or underutilized places into assets with temporary or permanent public art and placemaking.

This program would benefit from strong partnerships and collaborations with public and private entities that are concerned with livability, quality of life, and community development in Lancaster. It is not realistic or smart for Lancaster Public Art and the City of Lancaster to be the only entities engaged in this effort. Instead, they can be the lead organizer of a public-private partnership to implement this program.

- Identify a consortium of partners to collaborate with on funding a program for communities and artists to transform unsightly or underutilized places into assets with temporary or permanent public art and placemaking ideas.
- Community organizations, artists, and designers could identify the locations and the solutions. Alternatively, a list of locations can be announced in advance and ideas for transformation solicited. The proposals can be reviewed and monitored by a program committee. It would be possible for the applicants to leverage other funds outside of the program to complete their projects.
- Consider a 2 to 3 year pilot phase where a limited number of projects are initiated, followed by an evaluation of the projects and process.
- Lancaster Public Art will develop criteria for the projects during the pilot phase that are then refined during evaluation. Use the criteria for integrated art above as a guide.

Funding

In addition to bond funds for public property or general funds being allocated by the City of Lancaster, this program is an opportunity to leverage a number of different funding sources that are focused on community development, livability, beautification, and/or public art. The program's partners could each contribute funds, donations could be solicited from individuals and foundations, and donations and sponsorships from corporations and developers are all possible funding sources.

Benchmarks

Neighborhood Allies' Small and Simple Grant Program:

<http://neighborhoodallies.com/what-we-do/mobilizing-capital/small-simple-grants/>

NYC Department of Transportation's Community Commissions Program:

<http://www.nyc.gov/html/dot/html/pedestrians/dotart.shtml#community-commissions>



Temporary Commissions for All

The strong desire to provide every neighborhood in Lancaster with access to public art opportunities was repeated during the community meetings, stakeholder interviews, and the Public Art Plan survey. The City of Lancaster will commission temporary works of art in at least four different neighborhoods. For the first few iterations of the program, the sites can remain the same while the artworks change every few years. Possibilities include a site for changing sculpture installations, murals, projections, sound pieces, or interactive projects.

WHY?

- As the leading public art entity in the region, Lancaster Public Art will be able to attract more renowned artists and consider larger-scale artworks. The program can manage more complex projects than many community organizations and individual artists.
- Lancaster Public Art is also committed to providing excellent art experiences in each community, and will be able to choose locations and project types that provide more equitable access to public art.
- The new program is also an excellent way for Lancaster Public Art to grow and develop new partnerships with local, regional, and national organizations.
- Lancaster Public Art is also well positioned to explore new media and working methods for temporary public art, which would increase the diversity of public art projects in the community.

HOW?

Lancaster Public Art will develop a working group in each quadrant to identify sites for temporary public art commissions. The working groups will consist of community organization representatives, city colleagues, and residents. This program will roll out over the ten-year time period of this plan.

Consider identifying sites that:

- offer new communities access to contemporary public art
- increase connectivity between neighborhoods
- inspire artists with their history, complexity, or design
- align with other community or city initiatives
- are unexpected or exceptional

The artworks should last up to five years, allowing for one site to have more than one artwork presented in the next ten years. For example, could the water tower in Buchanan Park become a site for an ongoing series of commissions? Is there a location that is an ideal spot in Cabbage Hill to develop changing sculpture exhibitions?

Flexibility is important in the first few years as the systems for the program are evaluated. Lancaster Public Art should experiment with commissioning new works, hosting existing works, inviting guest curators, and releasing calls for artists. Determine the ways that work best for each site and refine the program guidelines every few years.

Funding

This program will be funded through a combination of private dollars and city contributions. Grants from local, state, and federal sources including the Lancaster Community Foundation, PA Council on the

Arts, and the National Endowment for the Arts should be explored. Local and regional businesses who have interests in the locations that are selected or the content in the artwork being presented may be good resources. It would also be important to investigate opportunities for this program to be funded by private developers who are seeking to support the neighborhoods they are working in. The City of Lancaster should expect to contribute time and labor and other in-kind resources to this program.

Benchmarks

Rose F. Kennedy Greenway Conservancy's Public Art Program:

<http://www.rosekennedygreenway.org/visit/public-art/>

Regional Arts and Culture Council's Temporary Art Initiatives:

<https://www.racc.org/public-art/temporary-public-art/>



Make Lancaster Square a Place

Lancaster Square is a key location that is on its way to becoming a place. There are many opportunities to employ the ideas of the Public Art Plan at this location, from integrated works of art to defining sites for temporary works of art. Planning for public art in the plan will encourage other private developers to consider public art strategies in their projects.

WHY?

- Lancaster Square occupies a prominent location downtown and its revitalization is poised to capture people's imagination.
- Transforming Lancaster Square into a piazza will solidify Lancaster's reputation as a creative, welcoming city.
- The project is an excellent opportunity for Lancaster Public Art to form a relationship with an arts-friendly developer.

HOW?

- Lancaster Public Art and the developer could cohost a focus group or visioning session about the future of the publicly accessible places in Lancaster Square.
- Before the redevelopment begins, the site could be used for temporary installations or events. This site can be a place to test and evaluate the policy for temporary art. Criteria for future projects can be developed by evaluating the successes and challenges of these initial activations.
- Lancaster Public Art encourages the developer to include artists on the design team to identify opportunities for integrated art.
- Once the site is renovated, Lancaster Public Art can take the lead or partner in the development of arts programs, public art, and placemaking projects.
- In addition to the plaza, consider commissioning artists to develop projects for the vacant storefronts near the street.

Benchmarks

City of Pittsburgh's Market Square Public Art:

www.marketsquarepublicart.com

Houseguest, an artist-in-residence program at Pioneer Courthouse Square in Portland, Oregon:

<http://www.houseguest.org/>

Community Ideas for Temporary Art

Lancaster's citizens value public art and want to increase the number of locations and types of projects that can be experienced in the city. Partnerships and policies are needed to capitalize on the community's enthusiasm for art and creative places. Lancaster Public Art will create a policy for temporary public art that outlines the process for artists or organizations to initiate art ideas for public property.

WHY?

- Create opportunities for more local and regional artists to develop public art skills.
- Inspire more entities and individuals to have a role in the development of art and placemaking in their communities.
- Encourage experimentation and variety in media, forms, and content that may be best expressed through temporary installations. Temporary art also is a way to evaluate different approaches to art and placemaking at specific locations when a permanent solution is not evident or affordable.
- Ensure that even if funds for public art commissioned by the City of Lancaster are scarce, there will be a way for new public art to be experienced in the community.

HOW?

- Develop a policy for temporary public art. The policy should allow for applications from individual artists, artist collaborations, and organizations. Residency in Lancaster should not be a requirement.
- Determine if there needs to be a definition of "temporary" and include it in the policy.
- Determine if the City of Lancaster will insure the artworks during their display period or if they will be self-insured.
- Develop an application process. Consider if proposals will be reviewed annually, biannually, or as they are submitted. The application process can outline specific goals and criteria for the program. These can change as needed in order to complement or reinforce Lancaster Public Art initiatives, or offer a means for alternative public art project types to be produced that are different from Lancaster Public Art's work.
- Lancaster Public Art Advisory Board or Lancaster Public Art staff will review proposals. City department staff will be included as needed.
- Funding for the projects should be the responsibility of the applicant. The city could contribute in-kind support and funding on a case by case basis.
- Lancaster Public Art can work with the applicant to develop educational programs, events, or other methods of informing and engaging the communities and neighborhoods that will experience the work.

Public Art Policy Components

The policy should include the following components

- Description of eligible locations
- Description of how the lifespan of the temporary artwork will be determined
- Criteria that aligns the temporary artworks with the City of Lancaster, Lancaster Public Art, and neighborhood goals
- Application process and materials
- Responsibilities of the City of Lancaster
- Responsibilities of the entity proposing the project
- Ownership of the artwork during the display period
- Display period time frame and requirements for removal

Funding

The policy for temporary public art assists artists and organizations to develop a project and find a location on the City of Lancaster property. Since the city's resources for public art are limited, the policy can be used as a strategy to encourage other entities to commission and produce projects. It is reasonable to expect that applicants will come with fully funded projects and not need financial assistance from the city to produce their ideas. A separate program for the city to fund temporary projects is described in the following section.

Benchmarks

New York City Department of Transportation's Arterventions Program:

<http://www.nyc.gov/html/dot/html/pedestrians/dotart.shtml#arterventions>

New York City Parks Department's Temporary Public Outdoor Art Guidelines:

<https://www.nycgovparks.org/art-and-antiquities/temporary-guidelines>



Education, Outreach, and Professional Development

Lancaster has a solid collection of art in public places, from historic to contemporary works. Instilling community pride in the existing collection and new and upcoming projects builds appreciation for public art and Lancaster's history and changing community.

Diverse programming that directly or indirectly relates to public art will appeal to Lancaster's residents and visitors. The following strategies can be tailored for different age groups, including families.

- Expand the capacity of local and regional artists to be able to produce successful public art projects. Examples of potential programs are outlined below.
- Produce multilingual programs and materials.
- Develop partners to conceptualize and produce these programs. In addition to the Public Art Advisory Board, there are many other potential collaborators including historic- and outdoor- oriented groups and clubs, local schools and colleges, civic organizations, and organizations that serve specific communities.

ENGAGING THE COMMUNITY

OPPORTUNITIES TO MEET ARTISTS: Artist talks, panels, or studio visits with artists who have public art experience connect the public to

artists and their sense of curiosity and creativity. Organize public events led by commissioned artists. Invite artists who have completed projects to join other events to talk about their work, for example during a bike or walking tour that includes public art.

INTERACTIVE ARTWORKS: Some projects commissioned in Lancaster will feature artists who make work that includes community engagement to develop its content or form. For example, the Sound Map project asked members of the community to submit content. Other projects rely on physical interaction to fully function.

COMPLEMENTARY PROGRAMS: The possibilities are endless for developing public programs that accompany installations. The Public Art manager and the Public Art Advisory Board should work to develop a menu each year. Programs can be offered during the planning phases of the artwork or once it has been installed to promote appreciation and understanding of the projects. Fitness activities such as yoga, bike tours, lunchtime walks, or dance classes can occur in proximity to artwork installations. While the focus will be the activity, information about the artwork can be made available to participants.

INTERPRETATION: Programs to guide the public through in-person visits and self-guided visits could be developed in collaboration with a local art history program or museum, or directly by Lancaster Public Art. In addition, trained volunteers could be available to talk about the art and history of a site. The Rose F. Kennedy Greenway in Boston, Association for Public Art in Philadelphia, and LA Metro in Los Angeles are models for excellent volunteer programs.

PRINTED MATERIALS: Brochures, walking guides, and posters that feature the temporary and permanent artworks, as well as public programs in the park, should be available in key community spots across Lancaster. The materials should have a common visual identity to build awareness of the program.

WEBSITE: Build Lancaster Public Art's website capacity to link to artist lectures and tours of the artworks, descriptions, and images of all artwork presented in Lancaster, and include links to self-guided tours and activities.

PROFESSIONAL DEVELOPMENT FOR ARTISTS

Artists who participated in our community meetings and stakeholder interviews expressed a desire for public art training. Public art projects can be a revenue stream for some artists. Helping artists develop the capacity to successfully complete public art projects locally, regionally, and nationally are ways to improve artist livability in Lancaster.

Lancaster Public Art can seek out collaborators and outside speakers or leaders for these programs as needed or desired. Cohosting professional development opportunities could be a good way to share costs and ensure filled seats.

SKILL-BUILDING WORKSHOPS: These can range from basic workshops on how to apply for commissions and develop project budgets to in-depth workshops on developing community engagement strategies. Consider offering one or two workshops a year.

AMERICANS FOR THE ARTS' PUBLIC ART NETWORK WEBINARS: These webinars are available free for AFTA members and can be screened publicly. Consider inviting artists and other interested people to watch the webinars together and then have a follow-up discussion.

OPPORTUNITIES TO MEET ARTISTS AND ARTS ADMINISTRATORS: When an artist from outside of the community is creating a work of public art in Lancaster, develop opportunities for local artists to meet and interact. These artist-

only events could focus on how the visiting artist develops public art projects as well as in-depth topics such as finding fabricators, developing concept and shop drawings, and more. Lancaster Public Art can partner with other local organizations to invite arts administrators and curators from other parts of the country to visit Lancaster to meet local artists for portfolio reviews.

POSTING CALLS FOR ARTISTS: Since Lancaster does not have a local arts council, many of the functions normally housed in that organization are lacking. Instead, Lancaster Public Art should build its own networks. As the leading organization for commissioning artists in the region, develop the website to function as a go-to place to post calls for artists, arts-related programs offered by other community partners, public art resources, and professional development opportunities for artists. To start, Lancaster Public Art could link to other artist opportunity sites. The current call-for-artist function is not geared to artists seeking opportunities.

Benchmarks

Philadelphia's Association for Public Art has a fantastic array of public programs:

<http://www.associationforpublicart.org/>

Pittsburgh's Office of Public Art has public programs and many professional development opportunities for artists, including an artist opportunities list:

<http://www.pittsburghartscouncil.org/public-art/public-art-events>

Implementing the Plan

CHANGES TO ADMINISTRATIVE STRUCTURE, FUNCTION, AND VISIBILITY

The positive growth of public art in Lancaster and the excitement expressed in our community meetings and survey are due in large part to the work of the City of Lancaster and the Public Art Advisory Committee. To continue to grow, effectively manage the directions outlined in this plan, and to be a proactive leader in the community some changes will be needed in administrative structure and function.

CITY OF LANCASTER'S PUBLIC ART PROGRAM

Identity and Marketing

- Focus the identity of the City of Lancaster's public art program. Ultimately, the goal is to increase visibility for the program so it will be more successful at raising funds and partners in the public and private sectors.
- The City of Lancaster's Office of Public Art should formally adopt and use the name Lancaster Public Art to reflect the name that most people use for the program. In addition to publicartlanaster.com, purchase lancasterpublicart.com and have both link to the same site. This is not a name change. It is making official a name that most people already use.
- The website is well designed and organized. Having a separate, independent website that links back to the city's website is helpful and informative. This plan includes suggestions for ways to expand the information available on the site to provide more educational and professional development services for artists. Lancaster Public Art should make an effort to continue to post information on other relevant sections of the city's website and on partners' websites.
- Lancaster Public Art should have its own Facebook, Instagram, and other social media accounts to provide consistent, curated information about public art and the arts in Lancaster. Lancaster Public Art should work with LOOP to co-promote events rather than have public art information buried within another entity. The National Arts Marketing Project (<http://www.artsmarketing.org/>) offers an annual conference, online resources, and workshops to fine-tune marketing practices.
- Lancaster Public Art should consider maintaining a mailing list for artists, public art enthusiasts, community members, and colleagues. An e-newsletter should be considered in the next few years. It can feature opportunities for artists, educational programs, press releases, news stories, and regional and national public art-related content. This also may be accomplished through a robust Facebook page with a large number of followers.

Appropriate Staffing Level

In the next three years, the City of Lancaster must expand the number of staff of the public art program to maintain high standards and the increased workload of implementing the projects and programs in this plan. At least one additional full-time staff member will be needed for project management or program administration.

The Public Art Advisory Board (PAAB) currently takes on roles as project assistants and project managers. This has been an effective model that has resulted in buy-in and dedication from the board members. However, to achieve the goals of this plan, the PAAB must take a more active role in cultivating funds and partnerships. The current hands-on project management role may not be feasible given the increased needs.

Artist Selection Method

In order to develop public art projects with sincere collaboration between communities and artists, Lancaster Public Art should update the range of methods it uses for artist selection. In the past, most projects have been procured through a Request for Proposals process. This type of call should be employed in limited situations, perhaps for small budget projects where local community artists will be invited to submit ideas for places they are already familiar with. The program should use Requests for Qualifications for most of its open calls, develop a prequalified list of artists for projects with a short timeline for project development, and be open to inviting small groups of artists when a specific skill set or experience is required and the project timeline is limited.

Collection Management

The City of Lancaster's public art collection is growing. In addition to historic sculptures and memorials, there are more recently commissioned murals, sculptures, and artist-designed building parts. Implementing this plan will result in more integrated works, temporary works, and other forms.

Lancaster Public Art must develop a collection management system that includes a database of artworks, including works that were temporary, a maintenance plan and schedule for each artwork, a gift policy to review applications for donated works of art, and a deaccessioning policy to remove works of art

from the collection. To provide easy access to the City of Lancaster colleagues and to integrate with their GIS mapping, communicate with the city's Department of Planning and Public Works to determine the database system that should be used.

City Hall Gallery and Amtrak Exhibit Hall

Lancaster Public Art manages the gallery in City Hall and the exhibit cases in the Amtrak station. In the next year, these valuable spaces should be reconsidered and aligned with this plan. Develop a strategy to transform these current venues into locations to present high-quality installations by local and regional artists or exhibits that relate to public art projects in communities. These spaces are ideal places for artists to gain valuable public art skills.

Benchmark

The Regional Art and Culture Council's excellent Installation Space in their courthouse building:

<https://racc.org/public-art/installationspace/>.

PUBLIC ART ADVISORY BOARD (PAAB)

The expansion anticipated in this plan requires the advisory board to take a stronger role in building partnerships that result in projects that are more integrated in the community. It also requires attracting members with strong fundraising and/or community connections.

How-to Guide for New Members

In 2016, several of the board's founding members will leave the group due to term limits. They leave with a vast amount of institutional knowledge and know-how. These members would be valuable contributors to a how-to guide for new members, being sure to capture the collaborative and hands-on philosophy of the PAAB.

Informational Materials

The good work and purpose of the PAAB is not readily known in the community. The board should develop informational materials about their role in Lancaster to increase awareness and understanding of their process. This will help Lancaster Public Art's preparations for more community engagement with the implementation of this plan.

Courtesy Review

More entities in the community want more public art. The board can be proactive and develop policies and procedures for courtesy reviews for public art projects that are not located on city property.

Temporary Art Project Review

The board currently reviews temporary artworks to be placed on city property. Some of the projects that are proposed through the policy for temporary public art may have very short display periods. The board can be proactive and develop policies and procedures to decide if the length of the installation will trigger their review. For temporary artworks with short lifespans, consider staff review as an alternative.

Fundraising and Educational Programs Committee

Committees of board members and community members will need to be created for fundraising and educational programs. These committees will work in collaboration with the public art program director.

FUNDING

To achieve the goals and programs outlined in this plan, the city will need to reconsider how it is currently funding the public art program. Below are a number of recommendations that can be implemented over the next ten years.

Rethinking CIP Funds

Currently, the City of Lancaster requires that funding for permanent public art commissions be matched. In a fundraising climate that is very focused on temporary artworks, placemaking, and social engagement, it may be easier to raise funds for temporary works of art, or a program to transform eyesores into assets described above. To get more for the CIP dollars, integrate artworks into the design and construction. This will have the added benefit of lower maintenance cost over time.

Fundraising Strategy

The public art manager and Public Art Advisory Board should collaborate on developing a three-year fundraising strategy that is updated annually. The strategy should include regular applications to local foundations, the state arts council, and the National Endowment for the Arts. Implementation of the programs described in this plan should be aligned with plans to solicit funds or sponsorships from local corporations, developers, and individuals, based on their areas of interest.

Earned Income

Lancaster Public Art is a sought out advisor for public art in the region and, through the development of partners and collaborators, the program's reputation and abilities will grow. Earned income for technical assistance would be an excellent source of unrestricted funds that could be used for project implementation, printed materials, educational programs, and even staffing. Lancaster Public Art can develop a fee system to charge for artist selection, project management, and public art planning services for private developers, government agencies, and other entities that are seeking assistance with public art administration. The funds could be directed to the account that has already been established to support the program.



Dedicated Funding Stream

Lancaster Public Art's projects are currently being funded on an annual basis through allocations from the CIP budget and general funds. While this is generous, it does not offer the ability to plan ahead for multiple years of staffing and project management. It also leaves the program unprotected should future staff or leadership be unfamiliar with all of the benefits of public art. A dedicated, legislated funding stream for public art should be considered in the next few years and implemented by 2019. This could be from private sources, such as developer fees, or public sources, such as CIP funds allocated by a percent-for-art ordinance.

PUBLIC ART PARTNERS

Lancaster Public Art is poised to be an active collaborator for art in the public realm. In-depth partnerships are essential to accomplish both small-scale and ambitious goals. Diverse partnerships will assist with this plan's goals for increased equity and livability. Lancaster Public Art will seek out a broad range of organizations and community groups to help them:

- Engage communities to consider how working with an artist can help achieve broader goals.
- Develop public art sites and opportunities for temporary and permanent public art.
- Create educational programs and events with a public art component.
- Build interest in private developers commissioning or purchasing works of art for their properties.
- Empower local artists to produce successful public art projects in Lancaster and beyond.
- Increase awareness and excitement about contemporary public art.



Implementation Timeline

YEAR 1

Lancaster Public Art

Broadcast the Public Art Plan.

Solidify marketing and identity of Lancaster Public Art.

Develop a new process for identifying art projects in the CIP and identify new projects.

Create a temporary public art policy.

Develop a working group for Lancaster Square.

Public Art Advisory Board

Develop a how-to guide for new members.

Develop materials to inform community about PAAB's activities and mission.

Develop an educational programs committee and identify programs that engage and benefit communities. Work with the public art director to implement programs.

Develop a fundraising committee and work with the public art director to raise funds for non-CIP projects.

YEARS 2–3

Lancaster Public Art

Identify a working group for the “Transforming Eyesores into Assets” program. Develop program guidelines and funding sources.

Solicit applications for temporary art policy. Implement projects.

Develop policies and procedures for Lancaster Public Art temporary art commissions. Initiate a community-based working group to identify locations.

Develop an educational program to increase capacity for local artists.

Develop a fundraising strategy with PAAB.

Develop a gift policy for works of art.

Develop a deaccessioning policy for works of art.

YEARS 2–3 CONT. **PUBLIC ART ADVISORY BOARD**

Provide professional development for PAAB members.

Create procedures for courtesy review.

Create procedures to review temporary projects.

YEARS 3–5

Lancaster Public Art

Expand the staff to include an additional project manager or program assistant, as needed.

Launch two Lancaster Public Art temporary public art commissions.

Launch “Eyesores into Assets” program.

Public Art Advisory Board

In addition to project review and collaboration, continue to raise funds and assist with educational programs.

YEARS 5–7

Lancaster Public Art

Launch two Lancaster Public Art temporary public art commissions.

Consider the climate for dedicated funding streams and create an action plan.

Develop a conservation and maintenance system for existing works of permanent art.

YEARS 7–9

Lancaster Public Art

Evaluate Lancaster Public Art’s temporary commissions. Refresh initial locations with two new projects.

Evaluate “Eyesores into Assets” program.

If dedicated funding streams are created, develop guidelines and policies to implement them.

Evaluate the 2017-2027 Public Art Plan.

YEAR 10

Lancaster Public Art

Develop a new ten-year plan for public art.

Public Art Advisory Board

Develop a new ten-year plan for public art.



Acknowledgements

Thank you to the following community members, City of Lancaster staff, and organizations for supporting the creation of this Ten-Year Public Art Plan.

Public Art Advisory Board (PAAB) members

Amy Ruffo, Chairperson
Kenneth Hammel
Natalie Lascek
John McGrann
Mitch Nugent
Robert Shenk
Deborah Stuart
Wendy Tippetts
Barbara Wilson

Public Art Plan Committee co-chairs

Amy Ruffo and Danene Sorace

Committee Members

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Charlotte Katzenmoyer
DIRECTOR OF PUBLIC WORKS
Randy Patterson
DIRECTOR OF ECONOMIC DEVELOPMENT
AND NEIGHBORHOOD REVITALIZATION

Special thanks to Mayor J. Richard Gray

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Lancaster REC,
Nxtbook Media
The Candy Factory
San Juan Bautista

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and Citizens for the Arts in
Pennsylvania.

PHOTO CREDITS:

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by Lyman Whitaker
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Page 4: *Litter Letter*, 2016
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Page 5: (top) *Revolutions*, 2013, by
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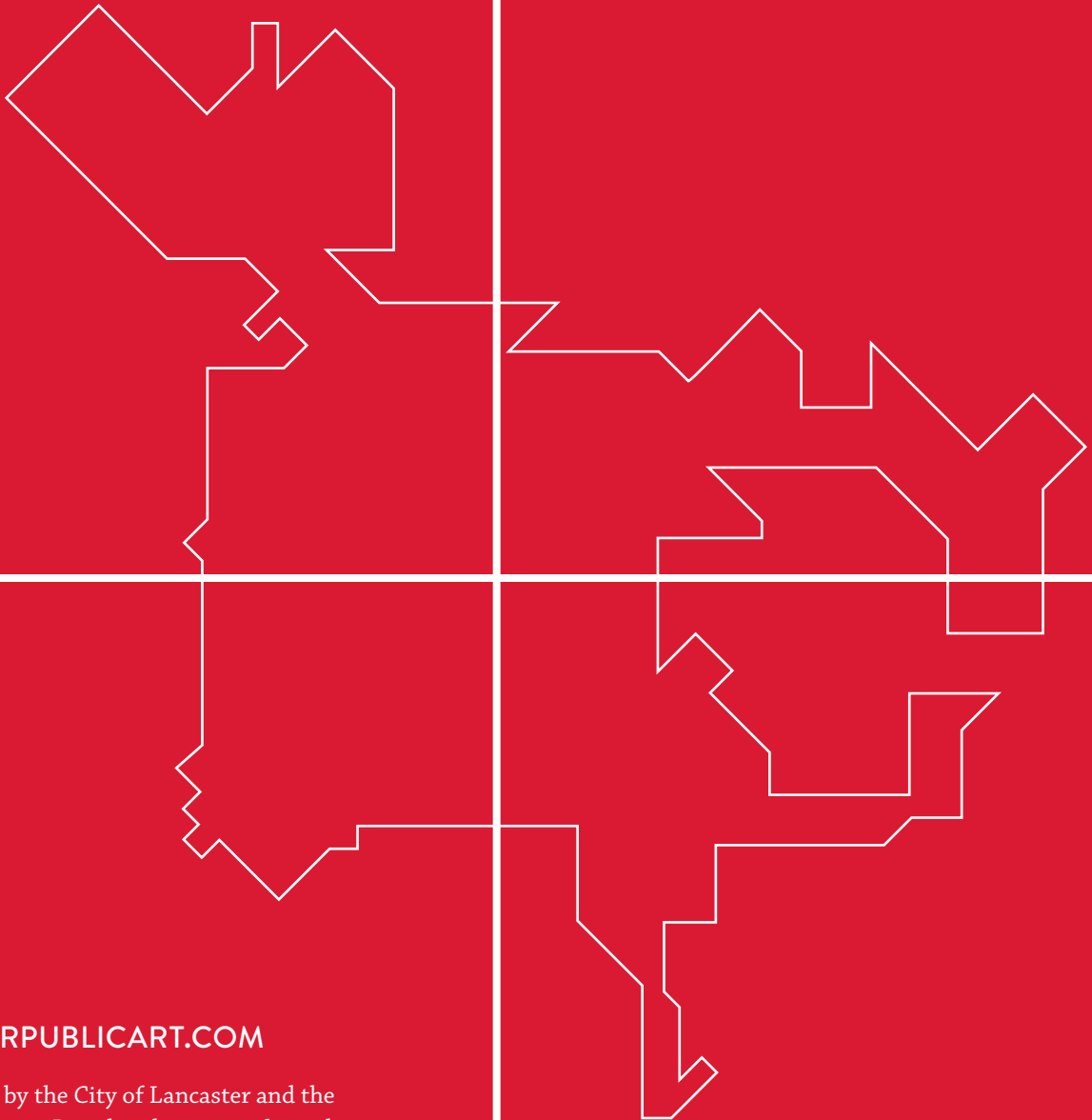
Page 14: Public Art Planning Map from
Community Event
Photo by Renee Piechocki

Page 17: Community Conversation about
Public Art
The Candy Factory
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Page 23: Lancaster Sound Map
Performance, 2016
Photo by Melissa Hess

Page 24: Ewell Gantz Mural Painting In
Process, 2014
Students from Pennsylvania
College of Art & Design
and Two Dudes Painting
Company

Page 27: Community Conversation about
Public Art
San Juan Bautista
Photo by Heidi Leitzke



LANCASTERPUBLICART.COM

Commissioned by the City of Lancaster and the Public Art Advisory Board with support from the Lancaster County Community Foundation and Citizens for the Arts in Pennsylvania.

Created by Renee Piechocki
and Jennifer McGregor, 2016.

Thank you to the Public Art Plan Committee and everyone who participated in the planning process.



OREGON ARTS
COMMISSION

2015-2020 STRATEGIC PLAN

COMMISSIONERS

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Libby Tower (vice chair), Eugene

Christopher Acebo, Ashland

Avantika Bawa, Portland

Michael Dalton, Corvallis/Newport

Alyssa Dawamana Macy, Warm Springs

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oregon.

*Project Space 2013, Salem Art
Association, Michael Boonstra.*

MISSION

To enhance the quality of life
for all Oregonians through the
arts by stimulating creativity,
leadership and economic vitality.

VISION

The Oregon Arts Commission envisions a future where communities celebrate creative expression, artists and arts organizations thrive through robust public support, the arts are recognized as an essential economic driver and Oregon is recognized as a leader for equity and inclusion in the arts.

PLANNING METHODOLOGY AND PROCESS

The Arts Commission began the planning process in October of 2014, expressing clearly that this process would include input from the public and as many stakeholders as possible.

In fall 2014 the staff and Arts Commissioners conducted 14 town meetings across Oregon. Over 500 people attended including elected officials, community leaders, staff from arts and cultural organizations, educators and members of the public. We used a participatory process that gathered information in an efficient way by having participants focus on the following question, "How can we (Arts Commission) find new ways to expand the resources available to artists and cultural institutions in Oregon?" Participants formed small working groups to develop topics responding to the questions, and then in plenary all of the topics were organized and discussed. Staff organized the topics from all of the town meetings and 13 theme areas emerged.

The Arts Commission and staff then held planning retreats to review the town meeting documentation and to develop the framework of the plan into five major goal areas. A mission statement was also developed for the first time and the vision statement was refined. A planning ad hoc committee was formed that was comprised of commissioners and key staff.

The ad hoc committee met several times to develop and refine the plan. Staff also worked with Richard Linzer, a planning and evaluation consultant. Mr. Linzer has developed numerous plans with arts organizations and state arts agencies. The full Arts Commission reviewed the draft plan at key meetings and approved the final version at its June 2015 meeting.

The ongoing evaluation of our progress toward meeting the goals is vital to our success and an integral component of the plan. Annually in September, the staff and Commissioners will formally review and measure progress, adjusting as necessary in response to external factors. Regular monitoring will take place at Commission meetings during the year.

The overarching theme of this plan is to sustain, measure and respond. We will *sustain* and *measure* our programs and services and their impact on organizations and citizens across the state. We are committed to *responding* to this information to increase participation in the arts.

This plan was designed to celebrate the ongoing work of the Commission while recognizing opportunities for growth and improvement. The goals of the plan build and expand naturally from nearly 50 years of serving Oregonians through the arts. Each goal is approached in three different ways:

1. Sustain – continue the work already in progress by supporting and providing services to artists and arts organizations in the state.
2. Measure – evaluate progress, identify areas of improvement, define targets and collect information.
3. Respond – use the information collected to shift programming and resources where they can help move Oregon even closer to our goals.



ARTS DATA AT A GLANCE: FY2015

Unique Oregonian arts experiences:	10,714,218
Total dollars granted:	\$2,015,938
Number of grants awarded:	273
Combined budgets of funded organizations:	\$219,500,000
FTE of funded organizations:	1,758
K-12 students reached:	113,478

PUBLIC ART Since the statewide Percent for Art statute was enacted in 1975, more than **230** public art projects have been involved in new and renovation construction projects. In the past 13 years, **91** public art projects were completed with a total budget of **\$18.9 million**.



Photo credit (top to bottom): NW Documentary; Sitka Center for the Arts Otis Workshop; Kukatonon Children's African Dance Troupe; Ethos Music Center; Verselandia student finalists, Literary Arts.

THE OREGON ARTS COMMISSION

provides leadership, funding and arts programs through its grants, special initiatives and services. Nine commissioners, appointed by the Governor, determine arts needs and establish policies for public support of the arts. The Arts Commission became part of Business Oregon (formerly Oregon Economic and Community Development Department) in 1993, in recognition of the expanding role the arts play in the broader social, economic and educational arenas of Oregon communities. In 2003, the Oregon legislature moved the operations of the Oregon Cultural Trust to the Arts Commission, streamlining operations and making use of the Commission's expertise in grant making, arts and cultural information and community cultural development.

The Arts Commission is supported with general funds appropriated by the Oregon legislature and with federal funds from the National Endowment for the Arts as well as funds from the Oregon Cultural Trust. More information about the Oregon Arts Commission is available online at www.oregonartscommission.org.

BUSINESS OREGON

works to create, retain, expand and attract businesses that provide sustainable, living-wage jobs for Oregonians through public-private partnerships, leveraged funding and support of economic opportunities for Oregon companies and entrepreneurs.

The development of our strategic plan over the past several months has been extremely informative and rewarding. We are very proud to present the final plan that will guide the Oregon Arts Commission for the next five years, including our 50th anniversary in 2017. We look forward to celebrating, with you, half a century of supporting Oregon's arts organizations, artists and creative communities.

We are deeply grateful to the hundreds of people involved in the development of this plan. As explained in our methodology (page 3) we traveled the state to gather information about Oregon's creative communities. We also connected with our local, regional and national partners and worked closely with the Governor's Office, the Oregon Legislature and Business Oregon. We are appreciative of everyone's time and clear commitment to supporting the arts.

As you review this plan, please remember that we are applying two interconnecting lenses for action: 1) diversity, equity and inclusion and 2) sustaining, measuring and responding. Each goal, objective and action is viewed through those lenses.

The commissioners and staff are committed to increasing our work in supporting, working with and reaching into the many diverse communities and populations across Oregon. This plan is a living map we will use to better reach and serve all Oregonians. As part of our ongoing evaluation process we will consider how each and every aspect of this plan and our actions addresses diversity, equity and inclusion.

We view the arts organizations and artists we support as partners in providing Oregonians lifelong access to creative expression through a wide variety of programs and services. As part of that commitment, the Arts Commission is a key partner in the national the Building Public Will for Arts and Culture project. The research and action from this project will provide our creative communities the tools to reach and serve the public more effectively.

Finally, the Arts Commission's placement in Business Oregon provides us a unique opportunity to further develop economic vitality through and with the arts. Our plan includes collecting information about the impact of the arts in the economy through partnerships with the Arts and Economic Prosperity Study and the Cultural Data Project.

We are excited to start this amazing journey with you as, through art, we continue to increase the quality of life for all Oregonians.

Sincerely,



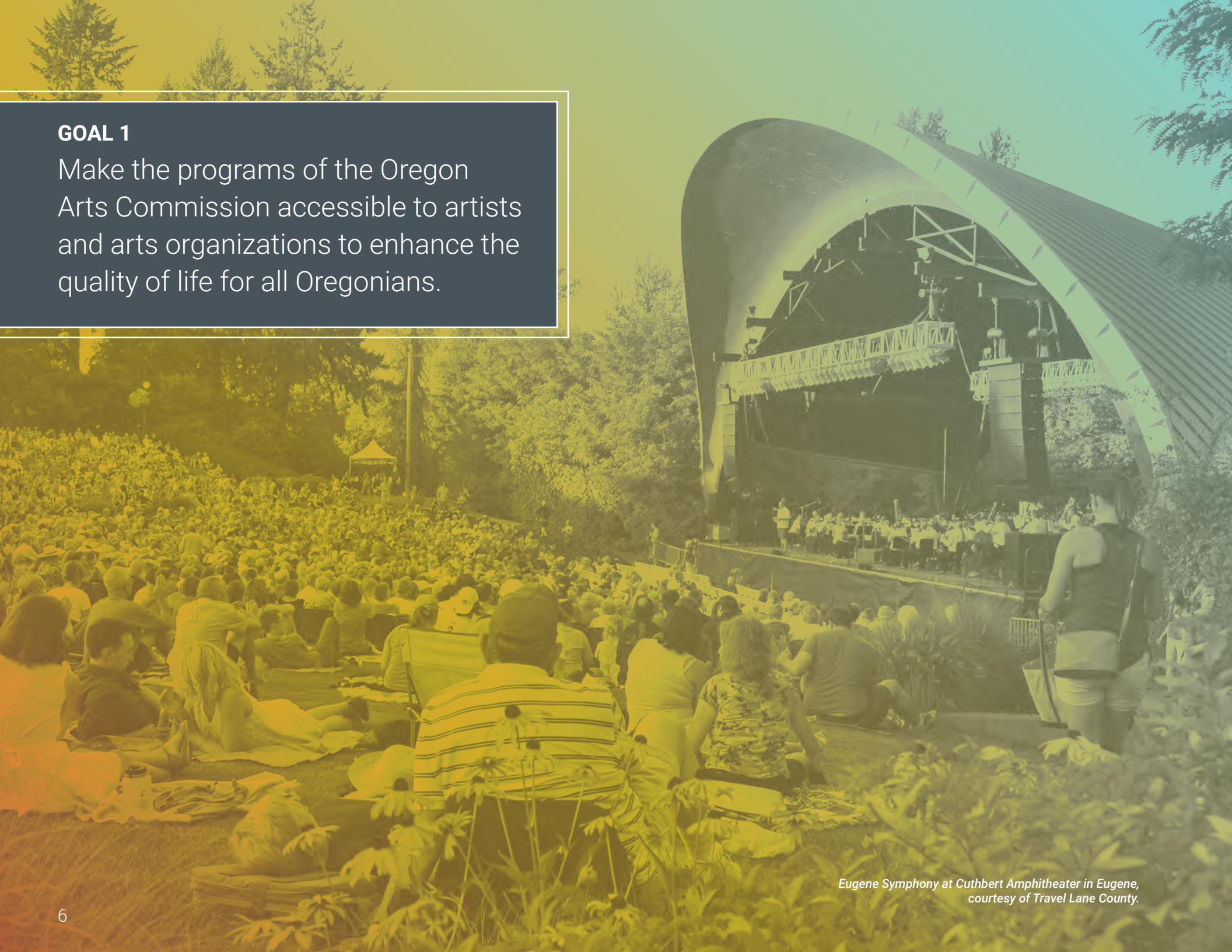
Julie S. Vigeland
Commission Chair



Brian Rogers
Executive Director

GOAL 1

Make the programs of the Oregon Arts Commission accessible to artists and arts organizations to enhance the quality of life for all Oregonians.

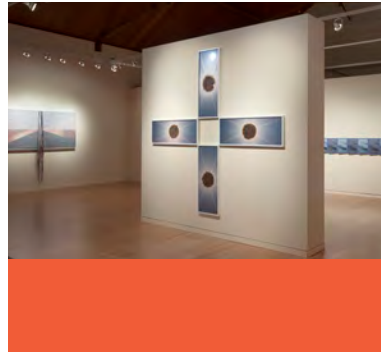


Eugene Symphony at Cuthbert Amphitheater in Eugene, courtesy of Travel Lane County.



SUSTAIN or increase the current level of support for Oregon's artists and arts organizations in years one and two.

- Provide operating support grants to arts organizations, including arts services organizations and small arts organizations.
- Recognize and support Oregon's working artists via fellowships and grants.
- Continue to invest in programs that support the significant role of the arts as a part of growing healthy communities.
- Pursue opportunities to expand grant-making budget.



ADOPT formal equity and inclusion position statement for the Oregon Arts Commission in year two.

- Define the terms access, equity, diversity, inclusion and underserved in relation to the work of the Arts Commission.
- Research barriers that limit specific populations from accessing the Arts Commission's programs and services.
- Assess the needs of populations with limited access to Arts Commission's programs and services.
- Gather information about what support is most critical to artists from underserved populations and diverse disciplines.



ASSESS the impact of programs and services for currently underserved populations in years two and three.

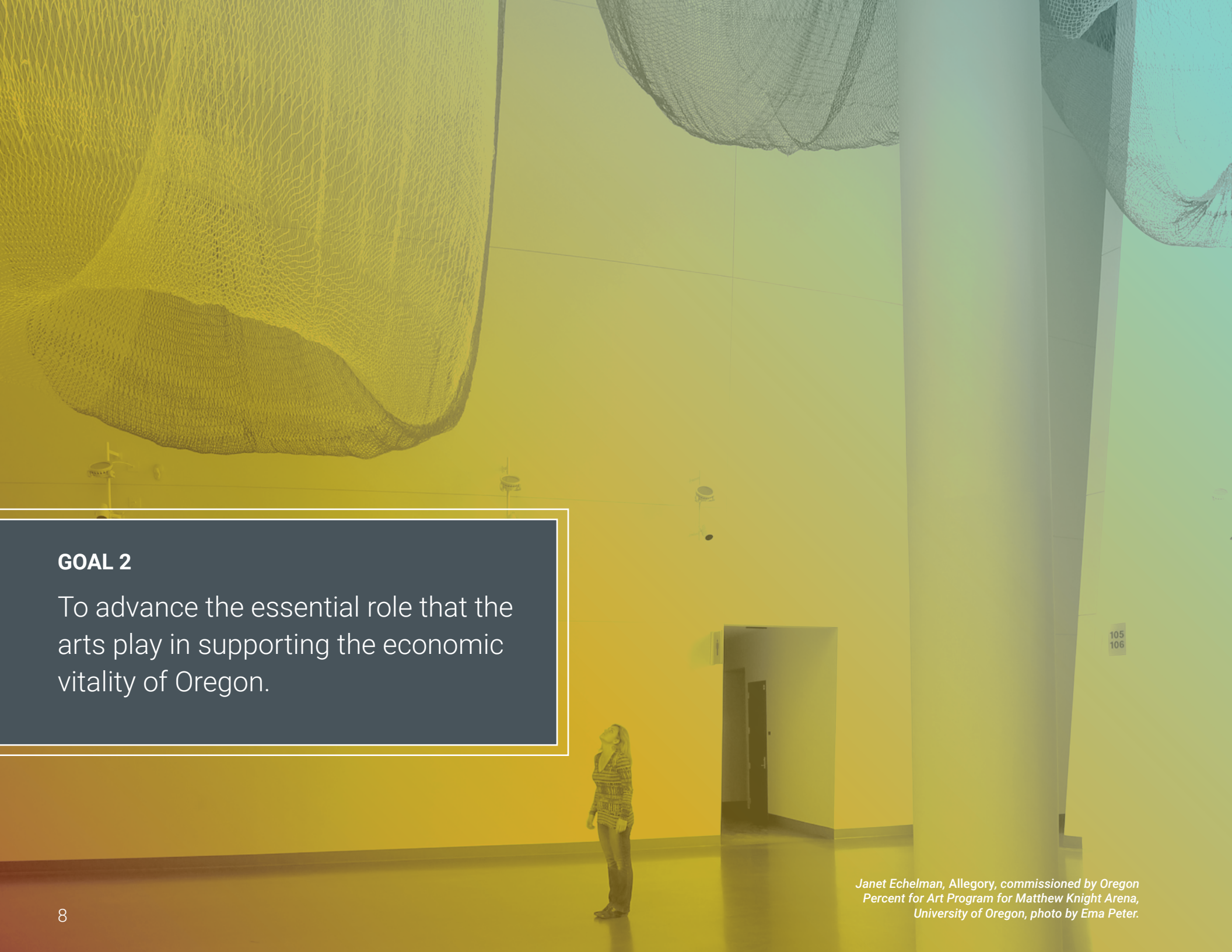
- Create a report on per capita funding.
- Create a benchmark of the current impact of programs and services (both direct and indirect) on specifically defined underserved populations.



UTILIZE results of research to increase impact of programs and services in years three through five.

- Modify, refine or develop responsive funding programs.
- Develop services to respond to research findings.

Photo credit (left to right): Danceability, photo by Jenny Graham; Ben Buswell exhibition, photo by Worksighted, courtesy of The Art Gym and Upfor; © Oregon Folklife Network, funded by NEA Art Works, Folk & Traditional Arts, photo by Douglas Manger; White Bird Dance, photo by Camille A. Brown.



GOAL 2

To advance the essential role that the arts play in supporting the economic vitality of Oregon.



CONTINUE existing economic vitality advancement efforts in year one and two.

- Work with Regional Solutions offices to engage the arts in conversations about local needs and opportunities.
- Integrate the arts more fully into the work of other statewide organizations that share similar economic vitality goals.
- Implement the Cultural Data Project.*



MEASURE economic impact of the arts statewide and in at least four communities in year three.

- Implement the Arts and Economic Prosperity Σ Study.
- Utilize information provided by the Cultural Data Project.
- Collect stories statewide that illustrate strategic collaborations between the arts and business sectors.



EXPLORE ways to increase the economic impact of the arts in years three through five.

- Include arts leaders in Business Oregon's conferences for content discussions and include business leaders in arts conferences.
- Discuss viability and impact of artist live/work spaces with development corporations.



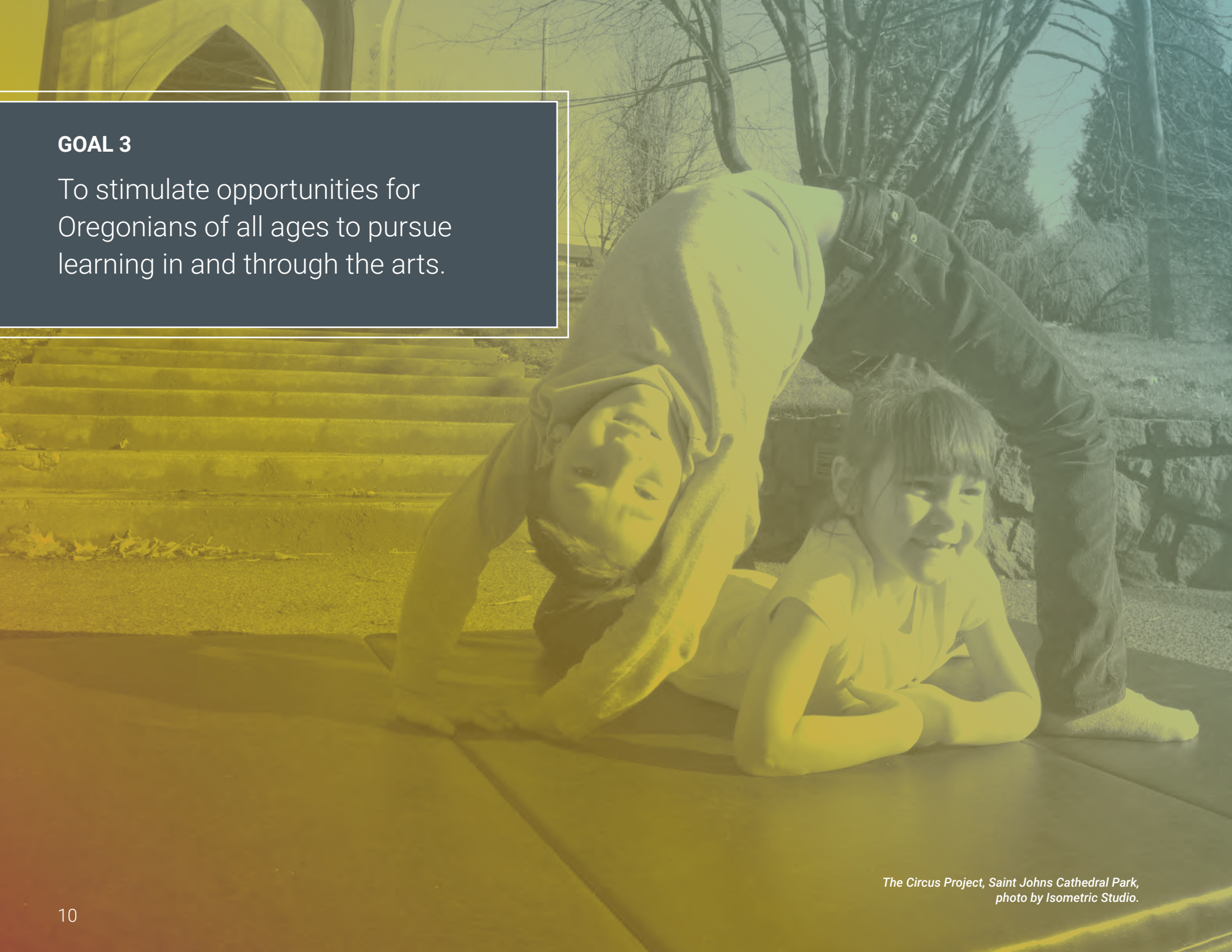
- Integrate and align programs more meaningfully with Business Oregon to promote reciprocal knowledge transfer.
- Seek opportunities for business improvement districts to include performance/exhibit spaces and public art into their plans, e.g. Creative Placemaking.

Photo credit (left to right): Oregon Ballet Theatre, photo by Yi Yin; Jon Broderick, FisherPoets Gathering in Cannon Beach, photo by Greg Wahl-Stephens; Storybook Theatre of Cottage Grove, photo by Kim Larsen; Portland Children's Museum.

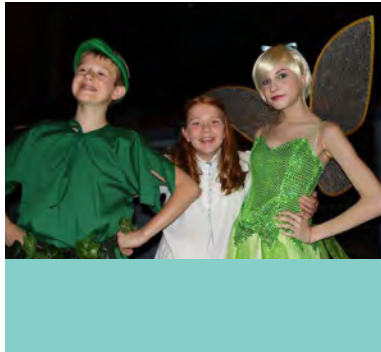
*The Cultural Data Project is a national online tool designed to strengthen arts and cultural organizations by gathering reliable, longitudinal data.

GOAL 3

To stimulate opportunities for Oregonians of all ages to pursue learning in and through the arts.



*The Circus Project, Saint Johns Cathedral Park,
photo by Isometric Studio.*



PROVIDE at least 5% of arts learning grants beyond the K-12 in-school setting by year four.

- Provide funding for early childhood projects.
- Promote Creative Youth Development* programs with youth ages 5 to 18.
- Seek opportunities to fund work with targeted groups of all ages such as incarcerated populations, English Language Learners and aging populations.

RAISE visibility of arts learning by providing at least four opportunities per year to showcase Oregon talent.

- Increase number of schools participating in Poetry Out Loud.
- Support existing award programs such as Scholastic Art Awards, Oregon Department of Education Student Art Contest, etc.
- Highlight arts learning excellence at arts and non-arts convenings including conferences, performances and regional gatherings.

INCREASE the number of schools receiving Oregon Arts Commission supported projects from 200 to 300 over five years.

- Map schools served annually through the Arts Commission's grant programs.
- Stipulate that applicants will serve schools that have not previously received services funded by Arts Commission's grant programs.

- Explore direct-to-school funding process.
- Identify ways to strengthen local and regional collective impact delivery models for education.
- Explore multi-year funding process for education grants.
- Explore investment in training for teachers and teaching artists.

Photo credit (left to right): Peter Pan at Ross Ragland Theater in Klamath Falls; Ludi and Jim Phillips playing Old-Time Fiddling, Ontario, Oregon, courtesy of Oregon Folklife Network; Pendleton Arts Center; Youth Choir of Central Oregon in Italy June 2015, photo by Lisa Armstrong, Tumbleweed Photography.

*Creative Youth Development is an out-of-school program that sparks young people's creativity and personal and social development through high-quality learning experiences in the arts, humanities and sciences.



GOAL 4

To advocate and communicate the value that artists and arts organizations bring to Oregon.

*The cast of Dreamgirls at Portland Center Stage,
photo by Patrick Weishaupt.*



ENLIST a coalition to expand communication about the value of the arts in Oregon by year four.

- Develop and maintain effective, valuable relationships with the Cultural Advocacy Coalition and other partners.
- Collect specific stories of impact from grant recipients that build the case for increased investment in the arts.



SHARE at least 10 stories per year with the public about the impact Oregon Arts Commission's programs have on the lives of Oregonians, establishing a baseline of communications.

- Determine effective media to communicate qualitative impact of Arts Commission's grant investments.
- Collect and disseminate data from quantitative resources such as the Arts and Economic Prosperity study and the Cultural Data Project.



- Conduct an annual state-wide arts gathering.
- Explore reinstating the Governor's Arts Awards.
- Maintain a leadership role in implementation of Phase 2 of the Building Public Will for the Arts and Culture* project.
- Disseminate information gathered through implementation of this plan.

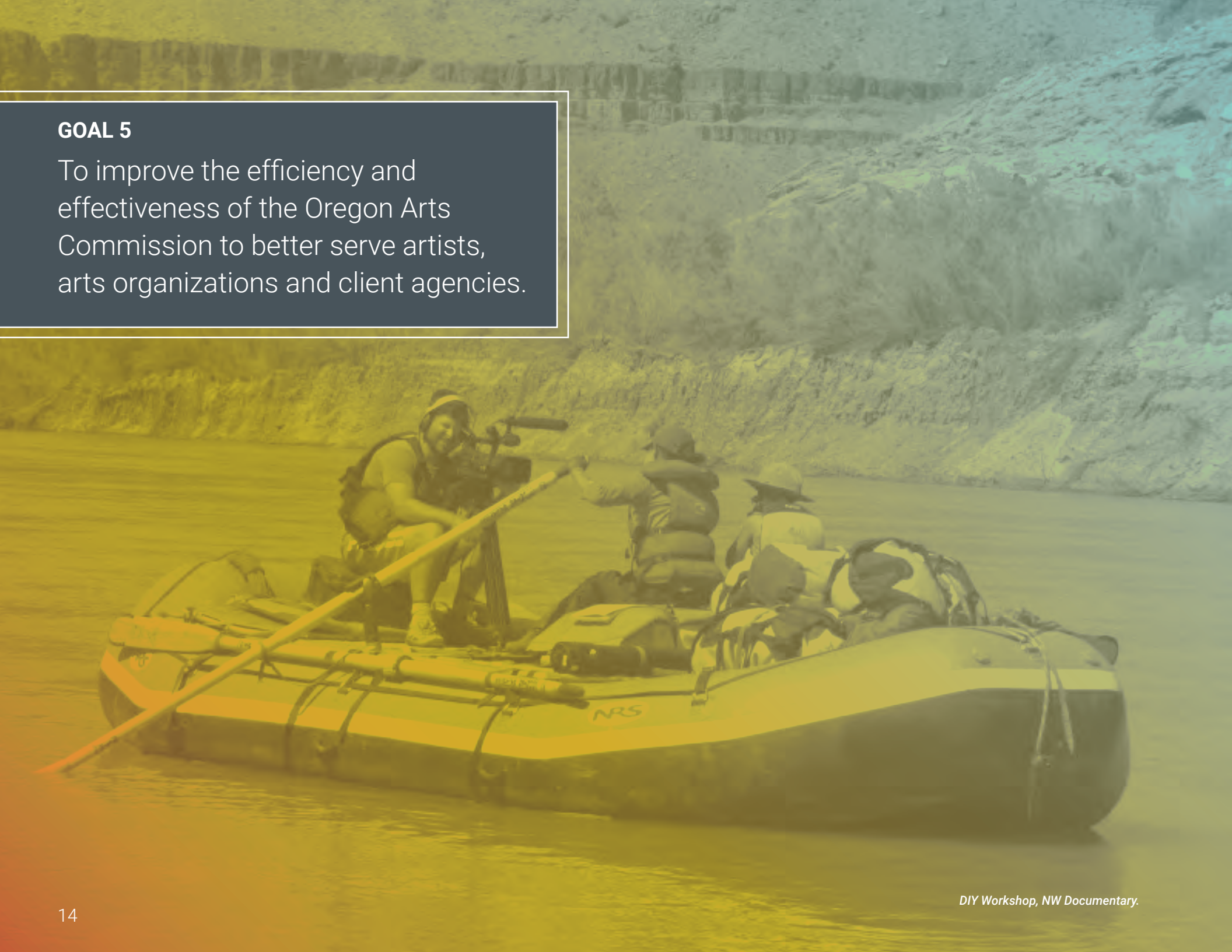


Photo credit (left to right): La Grande Public Art Project; Write Around Portland, photo by Bonnie Caton; Mariachi Mestizo at Oregon Shakespeare Festival Green Show, photo by Jenny Graham; The Best of Everything, Venetian Theatre, photo by Casey Campbell.

*Building Public Will for the Arts and Culture is a national initiative led by Arts Midwest and the Metropolitan Group to advance arts and culture in our nation.

GOAL 5

To improve the efficiency and effectiveness of the Oregon Arts Commission to better serve artists, arts organizations and client agencies.





IDENTIFY areas of improvement in year one.

- Create target benchmarks for ongoing processes such as panel selection, contracting procedures and grant allocation decision-making.
- Provide support required to maintain mandated programs, such as the Percent for Art Program.
- Review internal procedures such as meeting planning, travel, efficacy of technology systems.
- Implement annual evaluation of this strategic plan to review progress and respond to changes.

IMPROVE efficiency and effectiveness by 10% as identified in year one.

- Reduce redundant data entry in information technology platforms.
- Clarify roles, responsibilities and internal communications for staff and commissioners.
- Utilize available Business Oregon systems.

Photo credit (left to right): Stephen Hayes, Tisch, 2012, acquired by Lewis & Clark College with the assistance of The Ford Family Foundation's Art Acquisition Funds, administered by the Oregon Arts Commission; Pat Courtney Gold at Folk Arts in the Parks program, photo by Riki Saltzman; In the Next Room, Profile Theatre, photo by David Kinder; Washed Ashore in Bandon, Oregon.

STRATEGIC PARTNERS

Americans for the Arts

Arts Northwest

Cultural Advocacy Coalition

The Ford Family Foundation

National Assembly of State
Arts Agency

National Endowment for
the Arts

Oregon Cultural Trust

Oregon Film

Oregon Folklife Network

Oregon Heritage Commission

Oregon Historical Society

Oregon Humanities

Oregon Main Street

Travel Oregon

University of Oregon Arts and
Administration Program

Western States Arts Federation

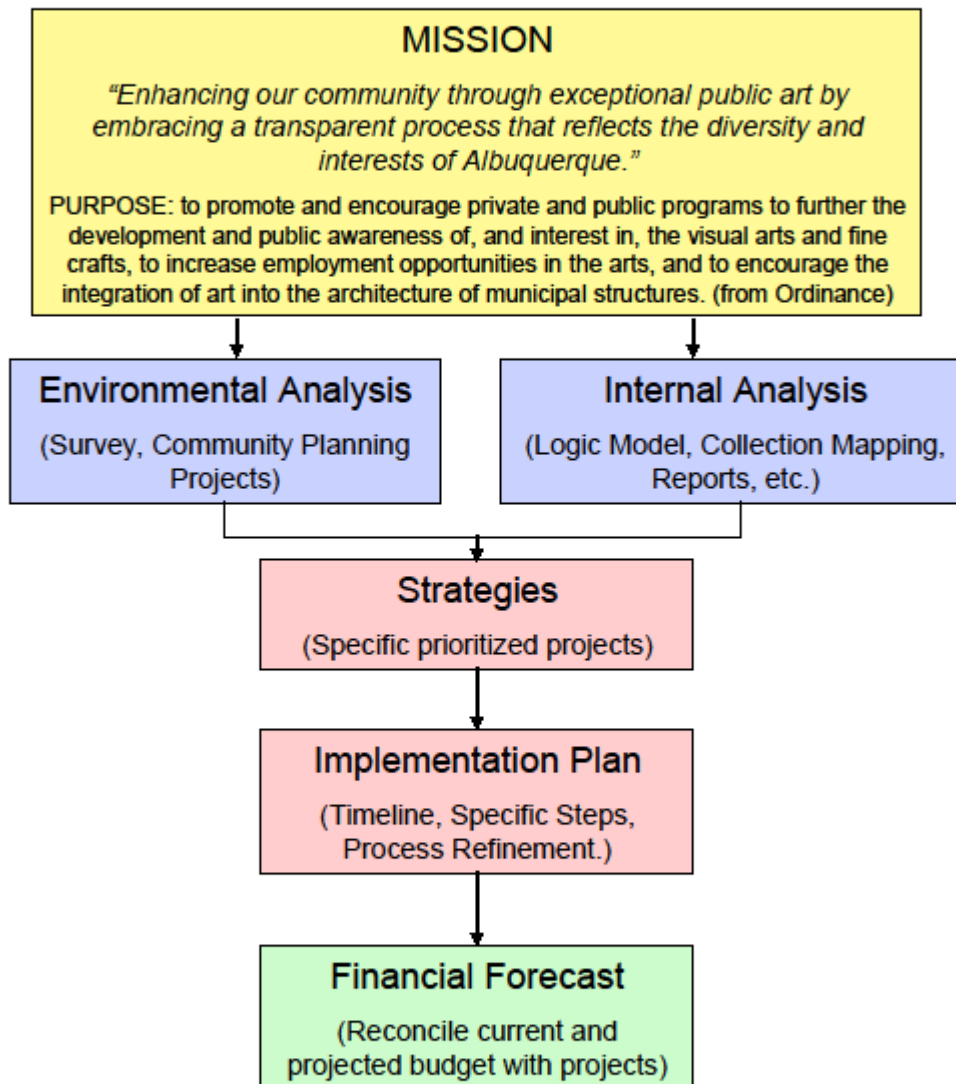


**City of Albuquerque
2013-2014 Public Art Strategic Plan**



**Public Art Urban Enhancement Program
Cultural Services Department
City of Albuquerque**

Framework for Strategic Planning



Executive Summary

In September, 2012, the City of Albuquerque Administration asked the Albuquerque Arts Board to create a Strategic Plan in order to help guide the acquisition of new artworks for the Public Art Collection. This plan would help the board accomplish their mission of enhancing Albuquerque through exceptional public artworks by streamlining the decision-making process. It would pay special attention to the best future placement of artworks as well as recommend the types of artworks needed to make the collection diverse and exceptional. The plan would create a clear path for leveraging existing assets and development momentum while creating maximum benefits for the various parties involved in the public art process for the next 12-18 months.

The planning process utilized the creation of a Logic Model to remind us of our mission, rationales and resources and test our assumptions about the current state and desired long range outcomes of the program. It required analysis of the existing collection as well as analysis of the “external” forces that help or hinder the outcomes of any public art project. It also incorporated input from the public, residents from and visitors to Albuquerque, who responded to an online public survey in November and December, 2012.

The result is the plan that follows which recommends four distinct activities and/or initiatives as well as guidance for community initiatives and “do-not-miss opportunities”. These four activities include 1) gateway, or bookend, projects at the east and west edges of the city and neon inspired artworks along Central Ave, 2) a bikeways and trails public art project, 3) large scale art (\$300,000 - \$400,000 range) at destination venues such as the downtown core (Convention Center/Civic Plaza/4th Street – Central Crossroads) Old Town and eventually the Rail Yards, and 4) the implementation of community-wide murals and mosaics. These projects will continue to build the cultural and visual identity of Albuquerque and focus the efforts of the Arts Board and public art staff to this end. This strategic plan builds upon the long history of public art in Albuquerque, but with renewed energy and direction, in order to ensure that the program and collection is world class.

Problem Statement

A Public Art Strategic Plan is needed to address requests for public art and to provide a context for decisionmaking to affect Administration approval of Arts Board recommendations.

Goal

To provide a "road map" for Arts Board and Public Art staff to accomplish projects over the next 12-18 months.

Logic Model Diagram:

ABQ Public Art Program Strategic Plan

Long-Term Outcomes

Public Art Enhances the environment (urban landscape) of the city - adds to sense of identity. Engages the public who has a stronger sense of ownership in public art in Albuquerque. The intrinsic value of the Public Art Collection is enhanced/increased. Public feels that the Public Art Program is responsive to public input and ideas.

Rationales

Our mission is to enhance our community through exceptional public art by embracing a transparent process that reflects the diversity and interests of Albuquerque.

Many Departments, including the Mayor's, have been developing plans that include opportunities for public art.

Public Art funds must be spent by GO Bond purpose, which limits uses of some funds while others are more flexible (see budget).

There are currently many more requests for funds, including the Arts Board ideas, than the amount of funds that are available.

We have over 800 artworks and need to be more selective and curatorial on future acquisitions.

Assumptions

Highest priority should be given to plans that have included lots of public participation and/or have high levels of commitment from pertinent departments.

There is a need to save money for big, high profile art projects while also responding to organized requests that can happen "quickly".

There will always be new requests for public art and hopefully (with voter approval) new public art money, every two years.

A large amount of funds for a monumental project could be augmented by fund raising or a special GO Bond request.

Resources

1% for Art Funds by Bond Purpose.

Four staff at about \$75k = 4740 hrs. p/yr.

An average of 9 Arts Board members = 864 volunteer hours p/yr.

Supportive interdepartmental relationships.

Other external Arts Organizations that help out the Public Art Program (i.e. Harwood, 516 Arts, Creative ABQ, NHCC, UHM, etc.).

Legal & Building Permits process allows for critical review of non-arts issues so that Board/committee can stay focused on ART.

CABQ.gov Web page.

Public Art Network.

Several analysis tools and reports, i.e. "collection mapping".

Pre-strategic plan study by Joni Palmer, "Beyond Accumulation".

Recent Public Art Survey of locals and visitors.

Public Art Evaluation Matrix.

Mayoral support.

Activity Groups

Overarching Activity: Use Guidelines to procure Public Art that meets our mission.

Public Art Themes: Natural Landscape, Corridors, Sustainability/Green, Community/Diversity, Cultural Symbols, History, Unique/Whimsy, Monumental/Iconic, Art at Night, Science/Technology.

Public Art Locations: Gateways and Route 66, Bikeways and Trails, and Destination Locations.

Community Diversity: Murals and Mosaics - Community Engagement and Unexpected but "Do Not Miss" Opportunities: Partnerships, Temporary Public Art, etc.

Mediums: Architecturally Integrated, Land Art, Public Sculpture/Plop Art, Orphan signs, Light art/projections, Event-based, Fine crafts.

Outputs

Public Art in public spaces with visibility that is permanent (direct from Ordinance).

Public Art that responds to or evokes various concepts and ideas for public consumption.

Public Art that reflects the diverse spectrum of beliefs, cultural heritage and traditions, and artistic expressions of ABQ and NM (direct from Guidelines).

Temporary art installations or events that promote the program and the idea of public art in unexpected places and times; requires creative funding.

Public Art that represents a broad variety of media and styles and supports community interests in having an aesthetically enhanced environment (direct from Guidelines).

Intermediate-Term Outcomes

Existing assets are leveraged for greater impact.

Partnerships with intergovernmental and external entities are enhanced.

Mayor, elected officials and constituents are happy.

Short-Term Outcomes

Prioritized themes provide criteria for incoming requests.

Harnessed momentum at significant locations; not left out of critical planning process for project development.

Diversity in collection is addressed proactively.

Arts Board, Staff and Administration work smoothly in forward direction.

Introduction

In the report “Beyond Accumulation: Understanding and Envisioning Public Art in Albuquerque,” planning consultant Dr. Joni Palmer analyzed ways in which Albuquerque’s Public Art Program could move forward, away from simply “accumulating” artworks, towards envisioning a more dynamic role for public art within the city. Her analysis included interviews with various public art stakeholders, including city employees and public art program staff, Arts Board members, and creative professionals. One of her recommendations for the program, based on her research, was to create a “Strategic Plan for Public Art.” This plan, according to one stakeholder, could be a “roadmap for how to proceed in creating a better city” via public art. The plan would set a framework for making decisions about acquiring artworks while leveraging assets and creating benefits for the various parties involved. As such, it would not be a master plan, but a dynamic working document that helps guide the decision-making process for the Arts Board. This plan will guide the Board, staff and committees in serving the needs of the city as a whole for the next 12-18 months.

The process for creating this plan involved using the mission to guide the overarching programmatic goals, analyzing the current conditions, both as it pertains to the collection and the development environment in Albuquerque and then creating a strategy in response to these findings. A logic model was constructed to test our assumptions about how to achieve our desired goals and outcomes. The outcomes of this plan will include: 1) A simpler effort meeting long-term objectives by fostering more efficient communication between staff, the Arts Board, user agencies and the City Administration, 2) Providing criteria for incoming requests, 3) Harnessing momentum at significant locations for project development, 4) Addressing diversity in the collection proactively, 5) Leveraging existing assets for greater impact, 6) Enhanced partnerships with intergovernmental and external entities, 7) Convincing Albuquerque’s residents, visitors, and City administration of the program’s responsiveness and viability, 8) The community has a stronger sense of ownership in public art in Albuquerque, 9) The intrinsic value of the Public Art Collection is enhanced, which in turn enhances the urban landscape of the city.

The questions we attempted to answer were: 1) What makes Albuquerque unique and how can we augment that uniqueness with public artworks? 2) What types of artworks are we lacking and what types should we encourage? 3) Where can public artworks best leverage existing assets and build upon existing community benefits? 4) What City plans are already being created that can be, or are expecting to be, augmented by public art? Answers to these questions will inform the strategies we formulate to create the most benefit for the citizens of Albuquerque.

In beginning to answer these questions we started with a few assumptions: 1) Highest priority should be given to plans that have included public participation and/or have high levels of commitment from pertinent City departments, 2) The need to save money for big, high profile art projects while also responding to organized requests that can happen relatively quickly, 3) There will always be requests for public art and hopefully (with voter approval) new public art money, every two years, 4) A large amount of funds for a monumental project could be augmented by fund raising or a special GO Bond request.

Background

The Art in Municipal Places Ordinance was introduced and approved by the Albuquerque City Council in 1978. The Purpose of the ordinance is to “promote and encourage private and public programs to further the development and the public awareness of and interest in, the fine and performing arts and cultural properties; to increase employment opportunities in the arts; and to encourage the integration of art into the architecture of municipal structures.”

The mission for the program was set forth by the Arts Board at a board retreat in the spring of 2011. The mission is:

“Enhancing our community through exceptional public art by embracing a transparent process that reflects the diversity and interests of Albuquerque.”

As it pertains to the mission, the term *exceptional* implies “above average,” “unique,” “original,” “accomplished,” “iconic,” and “appropriate,” to the site, public art collection, and the needs of the users.

Transparent literally means “open and visible to all.” The legislatively approved methods of identifying and funding public artworks include equitable stakeholder representation in the selection of those works. We must follow established municipal procedures to ensure transmission of pertinent information to parties, and at all levels, by participating and approving the prescribed methods of decision-making related to the procurement of public artworks. Transparency also implies “visibility.” Some possible ways to increase transparency and visibility include better use of the website and more outreach to targeted sectors of our community by Arts Board members and staff.

Diversity means a broad representation of the cultural, historic and ethnic make-up of the community. Applied to the public art collection, diversity means theme, media, style, scale, public art genre, artistic and aesthetic interests representing the lifespan (history) of the Program. Diversity applies to the program in the composition of selection committee members, the Arts Board and staff, and includes diversity of the artists. Some possible ways to increase the diversity are to conduct active workshop and educational outreach to students and potential public art practitioners. It also includes the careful vetting of proposals to avoid replication of artists, themes, and media in the collection. This can be accomplished at the board and committee level using the overarching matrix evaluation method.

Although some may get caught up in the semantics of the mission statement, the basic theme is to enhance the urban landscape and culture of Albuquerque with the acquisition of quality artworks through a clear and open process. The artworks should reflect the rich culture of this city and help us all appreciate the spirit of Albuquerque.

Below are the goals of the program, as set forth over time by the Arts Board and the City Administration:

1. The Program will develop public art projects which enhance the urban environment of public spaces as well as the visual design form and content of the city; which enhance a particular community; and, which may enhance the tourist and economic potential of Albuquerque and particular sites within the community.

2. The Public Art Collection will reflect the diverse spectrum of beliefs, cultural heritage and traditions, and artistic expressions of Albuquerque and New Mexico.
3. The Public Art Collection will include Works of Art representing a broad variety of media and styles and support community interests in having an aesthetically enhanced environment.
4. The Program will adhere to all federal, state and local laws related to inclusion and non-discrimination.
5. The Program will identify and pursue additional sources of funds and donations of Works of Art to the City of Albuquerque.
6. The Program will inform the public regarding public art including opportunities for public participation in all phases of the public art process.
7. The Program will promote the visual arts of Albuquerque and New Mexico and, inform and work to increase understanding within the community about the purposes and meaning of the Works of Art in the Collection through art outreach education, media and social events.
8. The Program will document, maintain and conserve Works of Art in the Collection, regardless of the source of acquisition, and make the Collection available to the public through a variety of media.
9. The Program will develop opportunities for local artists through participation in Albuquerque Public Art Program workshops and educational events.
10. The Program will work with other organizations to promote the arts.

The purpose of the ordinance, the goals and mission of the program as well as the guidelines (which guide the processes and procedures of the program) are all important aspects that serve to remind stakeholders why and how we go about the business of public art. However, they do not offer the board or staff specific direction that best serves the program in its current state of evolution of the collection, the program or of the City - they merely guide the procedures for acquiring the artworks. A Strategic Plan is dynamic and cohesive. It should help highlight locations for future public artworks and encourage mediums and themes of artworks to make the collection exceptional and diverse. It will also help the program be responsive to local developments and City construction projects where public art should be included for maximum benefit and impact to the citizens.

But what is Public Art?

So, what is “public art”? Public art can be defined in numerous ways, but a simple definition is “any works of art in any media that have been planned and executed with the specific intention of being sited or staged in the physical public domain, usually outside and accessible to all.” This definition includes privately funded public art, and for our purposes we include these additions: “it is paid for with public money and went through a public process.” Implications of the term “public art” include site specificity, as well as community involvement and collaboration.

In the theoretical realm, we prefer this definition by past Public Art Program Manager, Gordon Church, “Public Art represents an ongoing reaffirmation by the people of a city of who and what they are and what they value. The public art process is an important way for people in a city to define their identity beyond constructing streets, buildings and parks.”¹

Where Are We Now?

In 2013, the Albuquerque Public Art Program will be 35 years old. The Albuquerque Public Art Collection holds 801 artworks, either completed or in process as of this writing – January, 2013. Despite the emphasis on integrating art into municipal buildings in the ordinance, only 60 are installation projects. 437 are 2-dimensional artworks that include: paintings, prints, and photographs. 20 are murals (three of which are indoors), two of which are in the process of being decommissioned. 33 are mosaics. 186 are sculptures, large-scale and small-scale, indoor and outdoor. 63 are arts and crafts, projects that include tapestries, pottery, jewelry and retablos.

There are roughly 67 artworks in libraries, 11 along roadways, 99 at community centers, 27 in parks, 211 in government office buildings, 24 at the zoo, three at the botanical garden, five at the aquarium, 99 at the airport, five at the nature center, six at animal shelters, 11 at bus shelters, 14 on sidewalks, nine at museums, nine in sculpture gardens, five in open space, six at fire stations, 18 at police stations, 11 along waterways, six in plazas, four in parking garages, 88 in public buildings/spaces, seven in recreation areas,

¹ For a more in-depth discussion about the meaning of public art, watch the full [interview](#) with Gordon Church.

six along bridges, six are in storage, and many are still in process and have not been installed yet. There are currently over two dozen projects that are in process including the City-wide sculpture projects (nine sculptures being installed at various city-owned sites), two fire station sculptural projects, a large sculpture at a city-owned parking garage downtown, and the Bear Canyon Bridge project.

The Arts Board has been considering the possibility of commissioning a large “iconic” or “monumental” artwork for the past few years. Issues having to do with the location, budget and process have kept the project from moving beyond the conceptual phase. At the same time, there is genuine momentum in the city to develop big picture plans for specific areas of the city to encourage residential pride for the city and to increase tourism potential. Significant efforts to develop recreational, economic and tourism opportunities are being developed for Central Ave, the Rio Grande and other areas around Albuquerque. These efforts present numerous do-not-miss opportunities for the Public Art Program.

The Public Art Online Survey

Starting on December 3, 2012, the Public Art Program launched a comprehensive survey to acquire feedback from the public. The survey elicited feedback from residents of Albuquerque as well as visitors to the city. Questions ranged from feelings and thoughts about past experiences with public artworks to feedback about the future of public artworks. Overall, 1,609 respondents started the survey, but only 1,381 answered every question.²

Summarizing the data that was collected, it seems Albuquerque residents believe the personality of Albuquerque has to do with Natural Landscapes, Diversity, and Culture. Although somewhat broad, these three words (used in tandem with the findings in the “Beyond Accumulation” report) can help guide the program when it comes to proposing public art projects as well as recommending actual artworks at the selection phase of a project. Residents also thought public art was a good use of public funds

² See appendix for complete listing of how the survey was promoted and distributed, as well as complete results.

(90.2%), and that public art increased their quality of life (86.5%). Visitors to Albuquerque felt that public art enhanced their experience of Albuquerque (67.6%). Residents would like to see more artworks integrated into architecture (75.6%), more functional art (playground, street furniture, way finding) (66.9%), more murals (65.5%), more free standing sculptures (63%), more land art/earthworks (58%), and more exterior mosaics (53.5%). When it comes to the location of future artworks the residents of Albuquerque would like to see more artworks on bike and walking trails (53%), Downtown (47.7%) and along transit routes and interstates (47.7%, and 40.9% respectively). This data helps guide the program as we move forward with projects and can assure the residents of Albuquerque that we are responsive to their interests and viable in our mission to enhance the urban landscape with exceptional public artworks via an open and transparent process.

Themes

Themes that have been identified as integral to the spirit of Albuquerque include:

- Natural Landscapes (river/water, mountains, the sky, the desert, etc.)
- Corridors (streets, highways, trails, paths)
- Sustainability/Green
- Community/Diversity
- Cultural Symbols
- History
- Uniqueness/Whimsy
- Monumental/Iconic
- Art at Night
- Science/Technology

Locations

Locations for future sites of public artworks include:

- *The Heart*, (Rt. 66/Central Ave, 4th Street/ Camino Real, Downtown Core, Old Town, BioPark/Zoo, Tingley Beach, the Rio Grande,)

- *Entry/Exit and Corridors*, (I-40 east and west gateways, Bikeways/Trails - pedestrian, cycling and equestrian, Local bus stops and routes)
- *Destination Venues*, (local and visitor destinations including Museums, Rail Yards, Cultural/Community Centers, Civic Plaza, Convention Center, Parks)

Mediums

Mediums for future public artworks include:

- Murals/Street art
- Land art
- Public sculpture/Plop art
- Mosaics
- Architecturally integrated installations
- Orphan signs
- Photography
- Paintings
- Prints
- Fine crafts (tapestries, pottery, jewelry and wood carvings)
- Temporary and/or Event-based mediums
- Light art/Projections/Moving images

Initiatives and Activities

Utilizing the above described themes, locations and mediums, a prioritized list of public art project possibilities emerges as a tool to help guide the decision-making process for the Arts Board in order to serve the needs of the city as a whole for the next 12-18 months. Assessing internal and external project momentum, known requests for projects, and public survey responses, this strategic plan recommends pursuing the following overarching public art activities: 1) gateway, or bookend, projects at the east and west edges of the city and neon inspired artworks along Central Ave, 2) a bikeways and trails public art project, 3) large scale art (\$300,000 - \$400,000 range) at destination venues such as the downtown core (Convention Center/Civic Plaza/4th Street – Central Crossroads) Old Town and eventually the Rail Yards, and 4) the implementation of

community-wide murals and mosaics. Although a singular monumental artwork could one day be a viable pursuit, at this time the program would be best served if funds were spent on large-scale projects with broader community benefit and impact leveraging current city-wide planning and momentum. (The metaphorical theme for a series of such projects is that of a “squash blossom” necklace – an iconic southwestern cultural symbol itself – wherein the most prominent center piece of the necklace, the Naja, is supported by complimentary designed pendants to create a unified and balanced whole.)

Additionally, public art activities that involve deep community engagement, such as partnership projects and/or projects that are not anticipated but represent “do not miss opportunities,” are also part of this strategic plan. These initiatives could work in tandem with temporary art installation events, and in partnership with other arts organizations that help to promote the program and the wealth of emerging artistic talent in Albuquerque and foster greater community involvement in the program. Internships and structured education and outreach opportunities will be pursued at the administrative level with Arts Board input and support.

Road Trip - Gateways and Route 66 Art Projects

The East/West gateways project and neon inspired artwork along Central Ave leverages emerging public/private partnerships that are in the process of being developed. The Mayor and many citizens see the value in investing in a real collaborative effort to enhance Rt. 66, and revitalizing Rt. 66/Central Ave is part of the Mayor’s ABQ The Plan, which includes Bus Rapid Transit planning. This initiative has significant inter-departmental support and planning including the implementation of a new Rt. 66 way finding project and special sign and neon zoning changes. There is also public support, as art along transit routes and gateways projects were noted locations in our survey. We currently have only one orphan sign project in our collection, and only two neon-inspired artworks in our collection, both from the 1990s. Public Art on Rt. 66 provides an opportunity for reinterpretation of a multiple layered cultural asset of the city. A Rt. 66 project is a logical, strategic choice for the Arts Board to emphasize through new projects and initiatives. The “bookend” idea is a tangible reality. Within the next two years we could realistically support 4-6 neon-inspired projects along specified sections of the Rt.

66/Central Ave corridor. There are at least 4-6 areas that need the addition of Public Art works to enhance and elevate stretches that would otherwise be overlooked. Multiple 1% for Art funding sources are available for creative uses along Central Ave end to end.

Bike Ride - Bikeways Art Project

Bicycling is growing as both a recreational and practical commuter alternative, and Albuquerque is poised to be a leader in the field. The Bosque Trail, for example, is a local and regional treasure and is frequently mentioned nationally as one of the best bicycle and walking trails in the country. Viewing public artworks while bicycling and traveling to work is a no-brainer. We would like to be strategically committed to art work siting along the bicycle trail corridors, especially at intersections or connection nodes. The soon to be completed Bear Canyon Bridge will serve as both a commitment to the Bicycle trail initiative and as a gateway, iconic work for the Public Art Program and the City. Bikeways and trails public art projects would be beneficial for many reasons including that improving the bike trails and implementing a potential 50-mile bike loop is part of the Mayor's ABQ the Plan, there is broad public support (bike trails had the highest percentage of support for future public art locations for Albuquerque residents in our survey), and there are no artworks specifically sited along bike trails. Currently there is a push by Open Space and those working on bike trails to create more way finding along the trails, artworks could play a role in this goal as well.

Travel for Business and Pleasure – Destination Art Projects

Mayor Richard J. Berry initiated a program to begin a Convention Center renewal/renovation as well as a complete makeover of the 4th Street Mall. The Downtown Arts and Cultural District Plan is complete and ready to be presented to the City Administration and Council for implementation. Both of these major efforts have been designed to increase the desirability of our convention hosting capacity, enhancing economic stimulus through visitor lodging and related expenditures in the downtown core. The new vision of the Convention Center and the 4th Street Mall renovation can be at the forefront of efforts to site medium and large scale public art in a dynamic way to enhance the downtown area in general. Albuquerque residents named Downtown as a

location where they would like to see more public art, second only to bike trails. The near downtown Rail Yard development, expanding MRA zones around Old Town and the Rio Grande are also initiatives to attract visitors while providing locals destinations for community leisure activities. The Albuquerque BioPark 20 year Master Plan process is just underway and expected to identify significant opportunities for coupling activities along Rt. 66 and the River creating even more momentum for public art integrated into the Central Ave and Rio Grande location. The upgraded BioPark Master Plan is expected to be complete in late summer 2013.

Community Diversity – Murals and Mosaics

Murals are an art form with a lot of history and roots in Albuquerque, but have languished over the past decade. We have 17 intact, outdoor murals in our collection at this time, with two that are about to be decommissioned. 65% of residents responded that they would like to see more murals in Albuquerque and 53.3% would like to see more mosaics. The Convention Center mosaic mural is an example of an extremely successful public artwork representing partnership, quality and imagery of the true spirit of Albuquerque. Although there have been maintenance issues in the past regarding the longevity of murals, there have been improvements in materials as well as a broader understanding that murals simply cannot last forever. A murals plan, with guidelines about materials as well as specific language about the life span of publicly funded murals could help alleviate the issues that have hindered this art form in the past. The program has about 12 pending requests for murals in the Albuquerque area and a mural and mosaic initiative could be a way to respond to community requests for artworks while also relatively quickly and inexpensively enhancing the urban landscape and celebrating Albuquerque's rich artistic culture. A successful and sustainable mural program should be multi-tiered to accommodate various levels of participation, funding and styles. The Public Art Program staff has developed a comprehensive draft of such a tiered program specifically for murals. Refinement, adoption and implementation of a contemporary murals plan is a goal of this strategic plan.

Community Engagement and “Do Not Miss” Opportunities

While the strategic plan lists the previous four activities for immediate action in the next 12-18 months, there are two groups of projects that should be included to ensure that the Public Art Program is responsive to various constituents. The first is Community Engagement Activities, which involve partnerships with unique constituencies or which involve funds leveraged from sources other than the 1% for Art budget. These initiatives usually involve other City, regional and/or national organizations. Examples include the Our Town grant administered by the National Endowment for the Arts. The City has partnered with UNM and two local art-related non-profits to apply for funds to help revitalize certain stretches of the International District. If the City is awarded a contract with the NEA for this project, the Public Art Program has committed to work with the planning and design group if a public art component is desired as part of the overall scope of the finished product.

The Public Art Program should also be sure to consider the “do not miss” opportunities that sometimes arise unexpectedly. These include unsolicited proposals from various constituents including artists, citizens, as well as board members and staff. If an exquisite suite of prints or photographs, for example, is presented to the Board for purchase, the board shall consider the works in relation to the existing collection and the strategic plan to see if there is a place for it. A detailed justification should be created in this type of instance so that the administration and the public understand why this acquisition is important for the collection and the program.

Show Me the Money - Budget

The Public Art Program is currently funded and can accomplish many projects upon approval of this strategic plan. However, as required by ordinance, the funds will need to be reconciled with locations as part of this strategic planning process. See the attached financial spreadsheet for details on current available funds and projected 2013 GO Bond funds.

You Like Us, You Really Do! - Constituent/User Agency Relations

The Public Art Program is supported by various City Departments in a variety of ways. Most departments support the program because we address their needs and requests in a professional manner resulting in aesthetic expressions that compliment their own missions and programs. Examples are; Library, Fire, Family and Community, Department of Municipal Development etc. We are also supported technically and procedurally by many departments who engage with the program through project and contract development, installation and maintenance. For example, while the Building Permit process has recently become slightly more complex, staff is embracing the review process as a positive opportunity to allow Art Selection Committees and the Arts Board to remain focused on *art*, knowing that safety, security and legal issues will all be handled internally.

The program was founded and continues to be supported by grass-roots organizations, community-building associations and a large contingent of arts- interested citizens. Education and outreach activities over the past 5-10 years have demonstrated a loyal and dedicated public constituency that can be tapped for input, support and advocacy. These people, the citizens of Albuquerque, are why the Program is happily moving towards celebrating its 35th anniversary in the fall of 2013. This strategic plan builds upon that long history, but embraces a new dimension and direction.

Arts Board Implementation Steps

Over the course of the next 12-18 months, the Albuquerque Arts Board will endeavor to implement this strategic plan by:

- 1) Evaluating all known current and existing requests for public art projects using the strategic plan evaluation matrix;
- 2) Review, refine and adopt a murals plan;
- 3) Remain engaged in the ABQ The Plan planning initiatives;
- 4) Evaluate future and incoming requests for public art projects using the strategic plan evaluation matrix, until such time as the strategic plan is updated or project categories have been adequately fulfilled;

- 5) Review and update Arts Board related documents such as the Unsolicited Proposals section of the Guidelines, Bylaws, and Ordinance;
- 6) Recommend art projects and artists for projects that meet the strategic plan objectives.

Administrative Implementation Steps

Administrative implementation of the strategic plan will happen at several levels during the next year to year and a half. Upon adoption by the Arts Board the strategic plan will be submitted to the Administration for reference as projects move forward for approval. The Public Art Program staff will continue to manage the current project in process (see appendix) and work to implement additional administrative functions that will complement and support the Public Art Strategic Plan such as:

- 1) Update and better utilize the Public Art website;
- 2) Develop a preliminary 6-9 month calendar of events and topics for the Arts Board to take action on or be involved with at meetings or in public;
- 3) Continue to provide program history and collection mapping data to Arts Board and Art Selection Committee.
- 4) Develop a standardized “Art Selection Committee Orientation” presentation that can be tailored for individual committee when starting new projects;
- 5) Develop a standardized site evaluation tool and format for future large-scale projects;
- 6) Continue to be involved with, and strengthen, inter-departmental connections related to large civic projects such as ABQ The Plan and other capital improvement projects;
- 7) Continue to provide the Arts Board with necessary support for public art selection tasks;
- 8) Stay abreast of national and international public art trends and best practices.

Ready, Set, GO!

This Public Art Strategic Plan was adopted by the Albuquerque Arts Board on

_____.

Appendix

Distribution of the Public Art Survey:

- Public Art e-newsletter, reaches 1,061 people
- Public Art Network listserv, reaches 1,100
- Alibi ad, reaches 45,000
- ABQ Arts ad, reaches 24,000
- ACVB listserv, reaches 120,000
- City of Albuquerque Neighborhood Association newsletter, reaches 540
- Business Weekly online article, reaches 6,000
- Mention in the Journal, reaches 96,000
- Duke City fix posting
- Facebook posting
- Creative Albuquerque e-newsletter, reaches 3,500
- On main landing page of City website

Survey Results

- 61.9% of respondents were female, 38.1% were male
- 52.1% were Baby Boomers (born 1946-1964), 21.2% were from Generation X (born 1965 – 1979), 16% were born before 1945, and 10.3% were Millennials (born after 1980)
- 42.8% had an undergraduate degree, 36.9% had a graduate degree, 15.6% had a high school degree, 4.5% had a PhD
- 50.3% were residents of Albuquerque and 49.7% were visitors to Albuquerque

The following is a summary of the information we collected from Albuquerque residents.

- The top three choices for general spirit/personality of Albuquerque were, Natural Landscapes 68.6%, the Diversity 47.6%, and the Culture 44.7%
- 71.7% thought that Albuquerque's public art enhanced that spirit, 22.2% thought it "somewhat" enhanced that spirit, 4.2% didn't think it enhanced it, and 2.6% were unsure
- 90.2% thought public art was a good use of public money, 3.6% didn't think it was, and 6.2% were unsure
- 86.5% thought public art improved their quality of life, 6.9% didn't think it did, and 6.6% were unsure

- 51.5% felt some ownership of public art in Albuquerque, 31.7% did not, and 16.8% had no opinion
- 79.9% thought public art enhanced their experience of being an Albuquerque resident, 4.8% didn't think so, 13.6% thought it "somewhat" enhanced their experience, and 1.7% were unsure
- 36.7% thought public art is paid for with public money, 54.4% thought it could be seen by the public for free, 54.4% thought it was located in a public place, 17.9% thought it went through a public process and 55.8% thought all of the above
- 49.2% use public art as landmarks, 50.8% do not
- 26.4% use public art as a gathering place, 73.6% do not
- 75.5% use public art for sightseeing, 49.3% use it for photography, 36.9% use it as inspiration for other art, 5.7% use it for geocaching, and 13.1% use it for other activities
- 69.8% think there should be more signage and/or interpretive information at public artworks, 10.2% don't think there should be any more signage and 20% were unsure
- 76.5% think public art has increased their appreciation of arts and culture in Albuquerque, 14.8% do not think it has and 8.7% were unsure
- 72.7% think public artworks have increased their appreciation of artists, 16.5% do not think it has and 10.8% were unsure
- 57.7% were aware of up to 50 public artworks in Albuquerque, 22.6% were aware of less than 10, 12.7% were aware of up to 100, 3% were aware of up to 200 and 4% were aware of more than 200
- 62.1% thought public art in Albuquerque looks or feels Unique, 61.1% thought it looks/feels Regional, 57.2% thought it looks/feels Quirky, and 35% thought it looks/feels Urban
- 44.9% thought public artworks in Albuquerque were cared for reasonably well, 13.6% thought they were cared for very well, 28.4% thought they were cared for as needed, and 12% thought they were not cared for enough
- 87.2% had never participated in a public art selection process, 12.8% had participated

- 71.5% had never participated in a planning process where public art was discussed, 25.9% had, and 2.6% were unsure
- 50.2% would share their photography of public artworks with anyone for any use commercial or not, 49.5% would share on social media outlets, 27% would share online with limited commercial use and credit to the photographer, 23.8% would share on internet for private or educational use and 13.4% would not share online
- 96.9% have never used a public art smart phone app, 3.1% have used one
- 41% would not use a public art smart phone app if the City created one, 28.8% were “likely” to use one, 15.6% were “very likely” to use one and 14.6% were unsure
- When asked what types of public artworks they would like to see in the future, 75.6% want to see more artwork integrated into architecture, 66.9% would like to see functional art (playground, street furniture, way finding), 65.5% would like to see more murals, 63% would like to see more free standing sculptures, 58% would like to see more land art/earthworks, and 53.5% would like to see more exterior mosaics
- When asked what themes they would like to see in the future, 53.2% thought more art that represented the cultural symbols and traditions of the community, 47.7% would like to see more playfulness and whimsy, 42.8% would like to see themes around the idea of beauty
- When asked where they would like to see future artworks be placed, 53% would like to see it on bike and walking trails, 47.7% would like to see more art downtown and 47.7% would like to see it along transit routes, and 40.9% would like to see it along the interstate
- When asked where they would like to see a large and/or “iconic” artwork placed, 28.2% thought the Rail Yards development, 23.6% thought Civic Plaza, and 22.1% thought at the entrance to the city or “gateways”

The responses from non Albuquerque residents, or visitors to Albuquerque are summarized below.

- 44% of respondents had visited Albuquerque in the last 6 months, 19.6% had visited within the past year, 18.1% had visited over a year ago, 12.8% within the past month and 5.5% had never been to Albuquerque
- 57.3% came for leisure, 30.9% came to visit family, 24.9% came for a special event, 24.1% came for arts and culture, 10.5% came for business, 5.3% came for the public art and 2.7% came for a convention
- When planning their visit, 43.1% thought that arts and cultural offerings played “somewhat” of a role in their decision to visit, 32.7% “definitely” thought it played a role, 14.2% thought it played no role, and 10.8% hadn’t thought about it
- 61.1% of respondents notice public art when they travel, 31.5% seek out public art when they travel, 5% rarely notice it and 2.4% do not pay attention to public art
- 42.3% responded that they noticed public art promotional materials on the ACVB website, 31.7% noticed it on the City website, 30.7% noticed it in other tourism materials, 26.8% did not notice any promotional materials, 26.3% noticed it in newspaper or magazine articles, 18.6% noticed it in magazine advertisements, 2% noticed it in conference materials, and 6.4% noticed it in “other” ways
- While visiting Albuquerque, 63.1% noticed public art Downtown, 57.3% noticed it at the airport, 55.7 noticed it at cultural venues such as the BioPark and museums, 52.3% noticed it along interstates and highways, 31.9% along streets, 28.1% in neighborhood parks, 9.7% at the Convention Center, 7.4% did not notice public art and 8.3% responded with “other”
- 40.7% “definitely” expected Albuquerque to have a sense of place, 34.3% “somewhat” expected it, 18% had no expectations about a sense of place and 7% were unsure
- 67.6% thought public art enhanced their experience in Albuquerque, 12.4% thought it did not and 20% thought it “somewhat” enhanced their experience
- If they were to return to Albuquerque, 73.4% responded that they would be “likely” to visit specific artworks, 8.4% were not likely to visit specific artworks and 18.6% were not likely to but like to see public art in the places they visit

- 42.8% responded that they photographed public art while in Albuquerque, 57.2% responded that they did not
- 96.2% had not used a public art smart phone app, 3.8% had
- 49.2% would not likely use a public art smart phone app even if the City offered one, 21.6% would likely use one and 11.7% would very likely use one, while 17.5% were unsure
- 52.1% have talked about Albuquerque's public art since returning home and 47.9% have not
- 47% have a "somewhat" increased awareness of public art in Albuquerque since their last visit, 39.7% "definitely" do and 13.2% have no increased awareness
- 41.1% have an increased awareness of public art in their own community since visiting Albuquerque, 33.7% do not and 25.2% have a "somewhat" increased awareness of public art in their community
- 56.6% have an increased awareness of public art in other cities they visit, 15.5% do not and 27.9% have a "somewhat" increased awareness of public art in other cities after visiting Albuquerque

Possible Strategic Alliances

Strategic Alliances and Partnerships for Public Art – These are agencies and organizations that we could be creating or strengthening partnerships with.

1. AMAFCA
2. MRCOG
3. MRGCD
4. Bosque enthusiasts/environmentalists
5. NMDOT
6. GABAC
7. Bus, Rail Runner, Airport
8. Open Space
9. EPC
10. Historic Preservation
11. Planning Dept.
12. Parks and Recreation Dept.
13. Museums
14. Arts Orgs.
15. Developers/Architects
16. UNM

- 17. CNM
- 18. APS
- 19. Charter Schools
- 20. Regional, national and international Public Art Programs
- 21. American for the Arts / Public Art Network
- 22. Local business community

City of Sugar Land Cultural Arts Strategic Plan and Implementation Guide



Foreword

Dear Residents,

As City Manager, it gives me great pleasure to present you with the City of Sugar Land's Cultural Arts Strategic Plan.

The tangible results of years of input from residents, planning and public investments can already be seen throughout our city. Through partnerships with many great community organizations, the City has had the opportunity to invest in the Sugar Land Auditorium, the Houston Museum of Natural Science at Sugar Land, the Sugar Land Heritage Foundation, Sugar Land Town Square, the Sugar Land Wine & Food Affair and many more events and facilities. Additionally, we continue to plan for future venues such as an indoor Performing Arts Center.

We know we must continue to build on our achievements to ensure cultural arts remain a common thread throughout Sugar Land. With this goal in mind, we have recognized the need to establish a formal decision-making process to help prioritize future funding requests and needs in an effort to ensure public dollars continue to be invested in the most appropriate and successful ways. Such a process will provide guidance for decisions on everything from operating support for existing organizations to funding for new facilities, such as a potential community theater recommended by the 2008 Visioning Task Force.

This Cultural Arts Strategic Plan will serve as a roadmap for future cultural arts opportunities to further enhance Sugar Land's position as a regional leader and destination city. The Plan recommends innovative strategies for community leadership, the empowerment and promotion of existing organizations and sustainable funding mechanisms, including how to utilize the Sugar Land Legacy Foundation, which the City proactively established in 2010 to support the acquisition and development of capital facilities for activities such as the arts.

I hope you are proud of this plan, which is as much yours as it is ours. It reflects the results of an extensive, enthusiastic public engagement process – including focus groups, an open house, a community-wide survey and a stakeholder charrette – and builds on the City's rich history and growing cultural venues. Without a doubt, Sugar Land's arts sector is alive, thriving and ready to enhance its offerings, and we look forward to partnering with the community – from residents to arts organizations to businesses – to implement this plan and advance cultural arts in our city.

Sincerely,
Allen Bogard
City Manager

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Residents and visitors enjoying a special event at Oyster Creek Park.

1 Introduction

Sugar Land: **Sustaining Success through Cultural Arts**

Over the last century and a half, Sugar Land has evolved from a sugar cane plantation, to a company town, to an incorporated city and now a booming community. With one of the most affluent, educated and ethnically diverse populations in Texas, Sugar Land enjoys a high quality of life that is among the most desirable in the nation. This impressive resume contributes to Sugar Land's immense appeal, attracting residents and businesses at a rapid rate that is projected to continue in the foreseeable future.

This success has brought both opportunities and challenges as the City must manage this rapid growth while maintaining a high quality of life for all residents. An ongoing population increase and limited land available for new development have resulted in the need for improved mobility and infrastructure. Meanwhile, Sugar Land desires to continue attracting residents and businesses but faces increasing competition from surrounding areas, not only for new residents and business but for the leisure time and dollars of Sugar Land residents. The strong positioning Sugar Land currently enjoys in the region presents the opportunity to harness the community's strengths to elevate it to a destination city in its own right.

Why a Cultural Arts Plan for Sugar Land? **Why Now?**

The City of Sugar Land has a history of making public investments in cultural arts. These investments are evident throughout Sugar Land and were made using funding from a variety of sources, including special economic development sales taxes, hotel occupancy taxes and tax increment financing among others.

When residents began to express a growing desire for cultural arts through an update to the City's Comprehensive Plan in the early 2000s, there were few existing opportunities in Sugar Land. Since

then, however, the City has begun addressing challenges head on to ensure a successful future. Today, progress on these goals is tangible and far-reaching.

For instance, as a result of the City's investments in many community organizations, residents can now visit the Houston Museum of Natural Science at Sugar Land, host performances at the historic Sugar Land Auditorium, attend a variety of events in Town Square, learn about the City's past through the Sugar Land Heritage Foundation and participate in the Sugar Land Wine and Food Affair. Planning also is ongoing to develop an indoor performing arts center – one of several recommendations made by a 2008 Visioning Task Force. Further, it is anticipated that there will be continued requests for public support of community cultural arts initiatives – whether that is programming support for existing organizations or capital funding for new facilities, such as the community theater also identified as a goal by the Visioning Task Force.

Before future investments are made, however, the City has recognized the need to develop a Cultural Arts Strategic Plan to lay out a formal decision making process to assist in the prioritization of funding requests. Recognizing the likelihood of increased requests and the limitations on dollars to invest in arts initiatives, such a process is necessary to ensure the community's vision for cultural arts continues to be successful and public dollars are invested appropriately. Additionally, the Plan will also recommend ways to utilize the Sugar Land Legacy Foundation, which the City proactively established in 2010 to further support funding facilities and activities benefiting the community, including in the arts.

Therefore, this Plan aims to guide Sugar Land government, businesses and residents in enhancing cultural arts opportunities that will elevate the City to an even stronger position regionally and nationally. Further, this Plan supports the goals and objectives established in the Comprehensive Plan, which was recently updated to incorporate the "Vision 2025" document established after an extensive public input process beginning in 2009. Particularly, the Plan will address the following important points:

Diversity

One of Sugar Land's greatest strengths and distinguishing characteristics is its ethnic diversity: The city has been recognized internationally for its multi-cultural outreach and education efforts. Further celebrating this diversity through cultural arts initiatives can strengthen connectivity and community pride among residents, attract businesses internationally and connect Sugar Land with other communities around the world.

Creativity

A strong cultural arts life — defined broadly according to the interests of Sugar Land residents and including performing and visual arts, creative industries, educational and recreational opportunities — will offer opportunities that stimulate the imaginations of this highly educated population, in

turn fueling innovation and the continued growth of the local economy. Solidifying its identity as a major cultural arts center in the region will help Sugar Land to attract young, creative professionals and cultural arts participants who will help to build the cultural arts sector. By planning for culture at this time, the City looks to build upon existing assets and further strengthens Sugar Land's brand.

Prosperity

While Sugar Land already is strengthening its competitive position as a vibrant and safe community, planning for growth and development will allow Sugar Land to foresee and adapt to changing demands. A robust cultural arts plan will prioritize strategies to create a creative economy even more attractive to investment from local and international sources, which will play a crucial role in updating the city's infrastructure and keeping its business sector vibrant. Finally, it will guide the development of a strong, innovative, and sustainable cultural sector that reflects current trends and nurtures the passions of tomorrow's citizens.

The Purpose of this Plan

The Cultural Arts Strategic Plan and Implementation Guide for the City of Sugar Land launches a ten year process to ensure the sustainability and vitality of the city's cultural offerings.

This document is the culmination of extensive community consultation, policy and initiative research, analysis of existing cultural assets, and brainstorming among Sugar Land's cultural arts, business and education sectors and the broader community. The process has led to an understanding of the current state of Sugar Land's cultural arts landscape, which will be addressed in the following pages, and what will be required to bolster it. This plan is intended to set the vision for cultural arts in Sugar Land. It also provides a playbook for residents and officials to use in shaping the cultural arts to contribute to a vibrant and prosperous future for Sugar Land.



The annual Dragon Boat Regatta on Brooks Lake.



One of the many diverse celebrations hosted by the community in Sugar Land Town Square.



Fireworks over City Hall as part of the City's "New Year's Eve on the Square" event.

"Cultural art" includes many disciplines and formats of artistic expression, heritage and activity. In this plan, "cultural art" includes:
Audio-visual, film and interactive media; live performance; visual and applied arts; heritage/history; writing; sound recording; and festivals



A snapshot of one the many diverse performing arts groups at the Sugar Land Cultural Kite Festival.

What is a **Cultural Arts Strategic Plan**?

Vision meets strategy in a cultural arts strategic plan. A cultural arts strategic plan translates the cultural art needs and identity of a community into a tool for implementing recommendations. These recommendations seek to address gaps in cultural arts service delivery; expand participation; broaden the impact of cultural arts on the wider community; identify new opportunities for a city's future audience; stake out a city's identity through cultural expression; or, very likely, all of the above.

The Cultural Arts Strategic Plan was commissioned to address distinct objectives specific to the city's cultural arts sector, including all cultural arts forms and heritage. These are:

- **To increase the impact of Sugar Land's existing cultural arts assets** through improved visibility, increased accessibility, effective delivery of cultural arts services, preservation of local heritage resources, enhanced public infrastructure, and close examination of public and private support.
- **To realize far-reaching civic impact** through contributions to the overall well-being of the community, coordination between stakeholders and the community at large, and cultural tourism.
- **To ensure that the needs and aspirations of the community into the future are met** through a variety of cultural arts activities, opportunities, and facilities, growth of citizen participation, partnership development, and value for all age groups.

What is meant by **"Cultural Arts"**?

Culture is the shared identity of the community — multi-dimensional and ever-changing. It is the creative expression of individuals and how they perceive the world — their beliefs, customs, values, traditions, and aspirations. Cultural Arts include cultural expression through the arts, connection to the community through heritage, creative learning and the stories and experiences that make up a vibrant community.

Why a **Cultural Arts Strategic Plan**?

A cultural plan
“**should offer hope and ideas and opportunities.**”

- Gord Hume,
author and speaker
on municipal government,
cultural planning, and
creative cities

Strategically planning for the cultural arts provides the opportunity for Sugar Land to harness and accelerate cultural arts activity as an engine for the city's broad-based initiatives. Doing so requires vision and the practical tactics to implement recommendations, which are articulated in a cultural arts strategic plan. At the center of every cultural arts plan — including strategic and master plans — is a set of guiding principles that addresses cultural participation, arts sustainability, content and audience diversity, cultural heritage, issues of authenticity, and cultural identity. A plan that reflects the needs of its community can propel that community forward, allowing it to respond to growth and evolution and reflecting a distinct community, proud of its origins and passionate about a shared sense of place.

Both the plan and the planning process strive to:

1. **Leverage the community's network of attractions and venues.** Building capacity through creative collaborations at thriving and emerging venues will both diversify and increase the audiences in the visual arts, performing arts, festivals, and community events. Additionally, integrated marketing, broader funding options, private/public partnerships, and shared service opportunities are just a few of the economic reasons for forming alliances across organizations and events.
2. **Nurture future cultural leaders, artists, volunteers, and audiences.** Cultural attractions must plan for the next generation of cultural participants. Often, cities are competing to retain and nurture artists, a group that represents the life-blood of an authentic cultural community. It is essential to involve emerging participants in the cultural sector, both as contributors and visionary leaders. Engaging these groups in the planning process is vital.
3. **Support culture as an engine for a creative economy, attracting and retaining young professionals.** A community's greatest asset is its residents, those who seek renewal through its cultural activities. A plan looking years into the future must respond to present needs but also project the needs that will arise as the population evolves.
4. **Position the cultural arts as an integral part of the local government's overall responsibilities.** Cultural plans rarely succeed when they stand alone, apart from the initiatives guiding other areas of the community. Cultural policy can have implications on economic impact; neighborhood revitalization; efficient institutions; cohesive physical communities with thriving public spaces; quality of life and environmental sustainability. As a community determines the qualities that will help it compete for residents, visitors and business with other locales, it will take a visionary cultural plan to make these connections and bring community collaborators into the process.



Preparations for one of the City's signature special events, Christmas Tree Lighting.

2 Methodology

The consultant team undertook a three-phase approach to developing the Cultural Arts Strategic Plan and Implementation Guide:

- Phase 1 – Research and Analysis
- Phase 2 – Public Engagement Process
- Phase 3 – Development of the Cultural Arts Strategic Plan and Implementation Guide

Phase 1 Research and Analysis

In Phase 1, a review was conducted to understand the cultural environment in which the City of Sugar Land operates and to identify gaps and opportunities for future cultural development. This phase included a kick-off meeting with the City staff to define the project's vision and discuss scope and objectives; a literature review and analysis of background documents including all current and previous plans relevant to this process; and an assessment of existing cultural assets and cultural participation. This initial research was synthesized in a Preliminary SWOT Analysis (Strengths, Weaknesses, Opportunities and Threats) that was further refined in Phase 2 after additional research.

Phase 2 Public Engagement Process

An extensive public engagement process was undertaken by the consultant team to ensure all segments of Sugar Land's population had the opportunity to participate and be heard. The public engagement process sought feedback through a number of methods. These included:

- Focused discussions with members of Sugar Land's cultural, business and education sectors
- An open house for the general public
- An online survey of the general public regarding their participation and interest in cultural activities
- Interviews with cultural providers and other local stakeholders



Attendees of the City's Christmas Tree Lighting are treated to exciting walk-around entertainment throughout the event.



Participants in the costume contest in one of Sugar Land's most popular special events, Halloween Town.

Nearly three hundred community members participated in the process. The findings of this process were described in a State of Culture Report, which also included GIS mapping and analysis of local assets, undertaken in collaboration with City staff. That report informed the development of this draft plan in Phase 3.

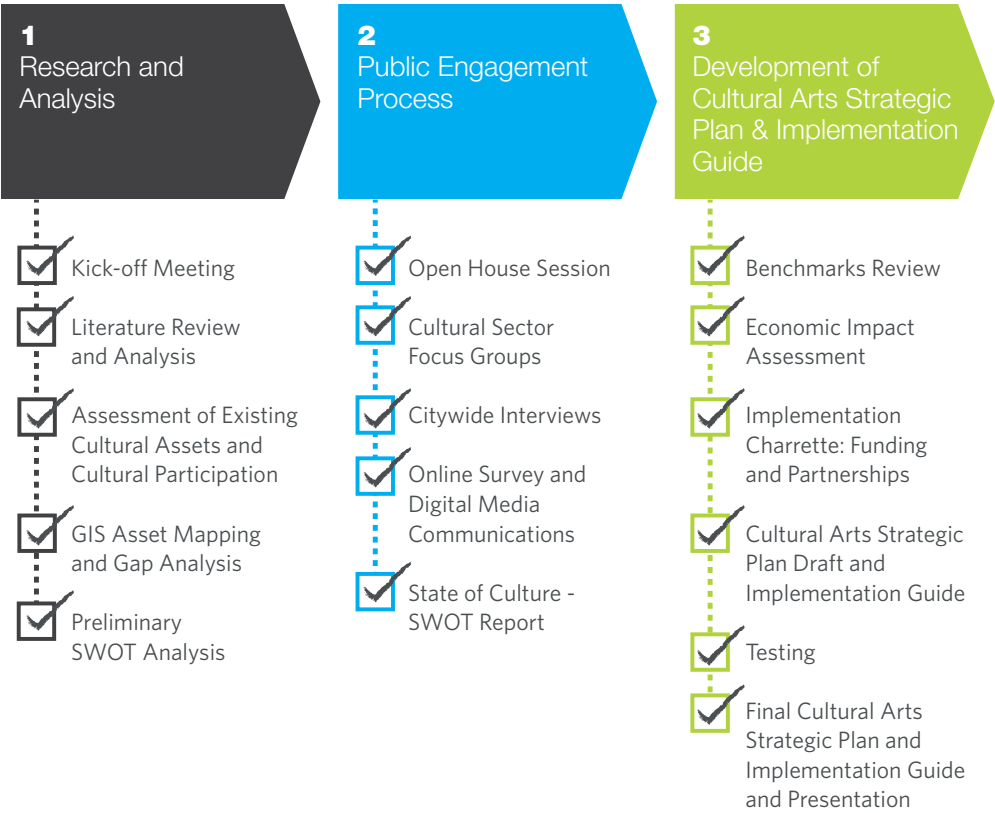
Phase 3 Development of the Cultural Arts Strategic Plan and Implementation Guide

In Phase 3, the findings of the State of Culture report were shared with community stakeholders from the cultural arts, education and business sectors of Sugar Land, who participated in a half-day Implementation Charrette to discuss the findings and set direction for the plan. Approximately 25 community stakeholders and 5 City staff participated in this work session to set actionable goals and objectives for the plan. A benchmarks review of program examples and best practices from other communities was presented at the charrette to inspire discussion around potential strategies and initiatives. Following the charrette, a summary of the key outcomes was circulated to the participants for further feedback. A draft cultural arts strategic plan then was developed and tested at a public open house in Sugar Land to gauge residents' interest in the plan's priorities. Based on the input from the public, a draft plan was revised and presented at a City Council meeting. An economic impact assessment is included in the Appendix of this plan as additional information for consideration in support of undertaking the goals and objectives recommended herein.

Through further conversation and testing with stakeholders, the City has also developed an implementation guide. The strategy and implementation guide were refined through multiple rounds of feedback from the City Council, and the finalized plan is presented in this document.



One of Sugar Land’s newest special events, the Cultural Kite Festival at Sugar Land Memorial Park, features kite flying contests and workshops as well as cultural performances.





Residents and visitors fill Sugar Land Town Square in anticipation of the annual Christmas Tree Lighting.

3 Defining Sugar Land's Cultural Arts Needs

Sugar Land has many strengths, highly developed business and education sectors among them. But the cultural sector lags behind in terms of infrastructure and capacity. For Sugar Land to become the well-rounded, global city it aims to be, its cultural sector must be elevated to a level on par with its corporate, education and civic sectors. This will require commitment, investment and collaboration throughout the community.

Some of the building blocks are here: a limited base of existing cultural arts organizations, passionate amateur and professional artists, a committed local government and a wealthy and educated population that enjoys the arts and could become enthusiastic supporters. This plan identifies the ways in which Sugar Land can build on these assets and advance its cultural sector for the benefit of the entire community.

Research and engagement with the Sugar Land community pointed to overarching needs in seven main areas, as detailed below. The priorities and recommendations in this Cultural Arts Strategic Plan respond to these needs and are based on analysis of existing conditions and the capacity for new initiatives.

Community Pride

The need to maintain and leverage the many assets from which Sugar Land's residents draw pride and a sense of community.

Sugar Land residents express an overwhelmingly positive view of their city, which they perceive to be well managed, clean, safe and aesthetically pleasing. Residents cite a very high quality of life, premier education system, and unique history as strengths that motivate them to live here. Building on these successes will give Sugar Land a head start at further enhancing the community through arts and culture; ensuring a high quality of life will be necessary to maintaining interest from potential new residents, visitors and businesses.

“The cultural plan should help make Sugar Land a Mecca to come play and learn in.”

“A variety of programming is also important.. people are just dying to get out of their houses to do something.”

Identity through Arts and Culture

A need to establish an identity for Sugar Land as a city of arts and culture — art everywhere you turn.

While residents regard their city very positively, they express a desire to elevate Sugar Land’s aesthetic and public profile through arts and culture. Community members noted that — while the city has a generally appealing appearance — they would like to see more artistry incorporated into architecture and public spaces and distinctive features that set Sugar Land apart from neighboring cities.

Access to, and Availability of, Programs and Activities

A need to increase, diversify and strengthen cultural offerings to reflect the backgrounds and interests of local citizens as well as to attract new, younger people.

Existing offerings are limited in number, range and reach, and many are not widely known. Residents value the diversity of ages and cultures in Sugar Land and desire cultural offerings that serve everyone in the community. Existing offerings, though valued, are perceived as being limited. However, Sugar Land residents are optimistic about the sector’s potential to grow and express a hunger for more programs and activities.

Facilities

A need for more, better-equipped facilities.

The GIS mapping and asset inventory and public engagement process revealed gaps in the facilities infrastructure available for cultural arts activity in Sugar Land. Present cultural spaces are limited — in earned income opportunities, use and operations, and their capacity to support new groups, and this feeling was supported by the quantitative research. The lack of cultural facilities is offset, however, by the small number of artists and cultural arts organizations presently operating in the City and their ability to sustain any new, unplanned cultural arts facility at this time. Respondents particularly expressed a strong interest in dedicated performing arts and visual arts facilities, even given the recent opening of Constellation Field and the planned performing arts center. The City has taken steps by investing in multiple cultural arts spaces, including the Houston Museum of Natural Science at Sugar Land, Sugar Land Auditorium, Constellation Field, the planned festival site, and the planned

“We need to have somebody who’s kind of an umbrella group.”

“It has to start with the political because once they get on board, others will too.”

“We have a higher socioeconomic community and people will embrace it, and eventually we’ll be a great city for it.”

*All quotes are from participants in the public engagement process.

performing arts venue. However, more spaces are needed—by improving and better equipping current facilities or adaptive reuse—to increase opportunities for the display of art and for cultural arts experiences to be held.

Coordination and Communication

A need for a dedicated entity to spearhead development of the cultural arts community through centralized leadership, coordination and communication.

There is a strong desire for an organization to lead the development of the cultural arts community — setting direction and building consensus. Additionally, a centralized point of coordination for —and information about — the cultural arts in Sugar Land is desired to assist artists and cultural organizations to better collaborate and to help area residents and visitors take full advantage of all that is available.

Role of the City

A need for the City to lead growth and support of cultural arts in Sugar Land.

Throughout the planning process, community members widely praised the City for its leadership in strengthening the cultural life of the community. Given the City’s strong reputation, the relative sparseness of the cultural sector, and the lack of a clear leader in the field, the City’s continued leadership will be crucial to promoting the arts. The City should spearhead efforts — both on its own and with strategic partners — to attract businesses, develop tourism, allocate resources, and build capacity and community within the sector.

Sustainability

A need to achieve sustainability through a range of approaches.

Though Sugar Land enjoys high average income levels, funding was cited as the primary concern regarding the community’s ability to achieve a successful arts and cultural sector. Some expressed skepticism about the community’s willingness to fund arts and cultural initiatives, while others expressed optimism, especially about individual and corporate giving. Cultural groups and residents alike believe that partnerships and collaboration are crucial to a sustainable cultural sector.



Farmers Market at Imperial.

4 Priorities

The scope of this Cultural Arts Strategic Planning Process is a product of the far-reaching and highly collaborative project staff planning team headed by Sugar Land City Staff. In November 2012, the team brought together representatives from the City’s municipal, cultural, business, education and real estate development sectors for an Implementation Charrette. The result is a broad definition of the importance and application of arts and culture in the Sugar Land. The potential to employ this broad scope exists far beyond the conclusion of this planning process.

The Plan focuses on the following five priorities, listed in no particular order:

- A. Designate an Individual or Organization to Lead Development of the Cultural Sector**
- B. Create Conditions in which the Cultural Arts Thrive**
- C. Strengthen Capacity of Cultural Arts Community**
- D. Celebrate and Distinguish Sugar Land through the Cultural Arts**
- E. Strengthen and Increase Cultural Participation**

Each priority is described below and then translated into an action plan in Section 5 with initiatives — potential strategies — that will achieve the priority.

Priority A: Designate an Individual or Organization to Lead Development of the Cultural Sector

As identified in previous chapters, cultural arts sector leadership and citywide collaborations are central concerns expressed in interviews with participants, users, and audiences of Sugar Land’s arts and cultural landscape. By designating one individual, such as a cultural arts commissioner, or organization, such as a Cultural Arts Commission or an existing board, the City of Sugar Land can centralize planning, funding, and direction-setting for cultural arts in the city.

Purpose

A “Uniquely Sugar Land” Opportunity: In order to become a leading competitor in the Houston-area, the City of Sugar Land must expand its public service offerings across many sectors. By establishing a central point of leadership in the cultural arts to guide this sector’s growth, ***the City can expand its cultural arts community in a controlled way while remaining true to its founding roots as a carefully planned community.***

Impact

The cultural arts sector will grow in a concerted way allowing for sustained growth. A well-governed leading body for the cultural arts sector will provide a stable platform for increased public/private partnerships within and across sectors; establish a focus of coordination and communication; provide an opportunity to accurately reflect the community’s diversity; and be able to publicize and raise awareness of cultural arts in Sugar Land.

Priority B: Create Conditions in which the Cultural Arts Thrive

The cultural arts contribute to the economic vitality of communities in part by generating productive networks, like a community arts center partnering with a neighborhood business to provide business education and artistic design services. Models of sustainability and doing business are integral to creating cultural arts vitality. Sugar Land has the opportunity to maximize the output of these networks.

Purpose

To further encourage the development and enhancement of arts offerings in Sugar Land and to ensure the wise investment of limited City dollars, provide for the acquisition of funds for support of cultural arts, and establish policies and practices that promote cultural vitality throughout the city.

Innovative funding structures and culture-friendly regulatory practices — such as cultural funding tied to civic initiatives like improved public safety or new funding mechanisms in collaboration with development — can be derived from diverse sources.

Impact

Through funding, zoning and licenses and other policies, the City will respond to unique needs identified in the cultural arts sector, resulting in creative neighborhoods, arts incubators, and public art. This environment will provide fertile ground for other needs to be addressed by the cultural sector and its partners, allowing them to increase awareness, interest, and visitation and participation in the cultural arts in Sugar Land.

Priority C: Strengthen Capacity of the Cultural Arts Community

Purpose

By establishing leadership in the cultural arts community as described above and through increased professional development, audiences or participation, the City can stimulate the cultural arts sector to become an economic engine for smart growth.

Currently, the cultural arts community in Sugar Land is not networked in any way that may benefit the growth of the sector. The arts are commerce, revitalizing cities both through their bottom-line as well as through their social role. A strong artistic community can therefore enhance the whole community's well-being. Cultural arts organizations and artists contribute to changes in local economies, social environments, neighborhood character and demographics. By viewing the cultural arts as growing small businesses requiring similar infrastructure development, Sugar Land can sustainably develop this sector and realize benefits from this potentially powerful economic asset.

Impact

Cultural arts organizations will be better equipped to meet the needs of the community and plan for a sustainable future. Confidence of the business community in the cultural arts sector will be enhanced, inspiring collaboration among the non-profit and for-profit cultural arts sector and business sector and transforming non-profit, mission-based organizations into private-sector partners. Finally, the people of Sugar Land will reap the benefits of a stronger more vibrant cultural scene, including enriching experiences and stimulating creative opportunities.

Priority D: Celebrate and Distinguish Sugar Land through the Cultural Arts

Sugar Land's greatest asset is its cultural heritage as a planned community. The arts attract talented people, jobs and investment to communities. Through broad cultural arts activity, like the incorporation of public art throughout the city and creation of creative neighborhoods, the cultural arts have the power to bring positive attention to the city and become a powerful economic engine, creating distinct identities for new communities and revitalizing older areas.

Purpose

To leverage the City's creative and cultural assets to spur revitalization and economic development.

Impact

Creation of a unique community, distinct from others in the greater Houston area by encouraging the permeation of arts throughout the entire City; further development and promotion of Sugar Land's brand; and finally, attraction of tourists to the city to explore the unique heritage of this ever-evolving community.

Priority E: Increase and Deepen Cultural Participation

The cultural arts have the unique ability to stimulate, inspire and entertain, on a distinctly individual level. The arts are no longer just about going to the symphony, the ballet, or a Broadway musical. They are more active, more accessible, and more polyglot. Artists draw on the variety of the world's traditions as well as the distinctive and diverse rhythms of the contemporary city.¹

Impact:

By providing access to the cultural arts through schools, exposing more children at multiple levels; providing cultural opportunities to visitors, residents, and lifelong learners, the cultural arts can build ties that bind — neighbor-to-neighbor and community-to-community.

¹ Cultivating "Natural" Cultural Districts. Mark J. Stern and Susan C. Seifert from Creativity & Change A collaboration of the Social Impact of the Arts Project and The Reinvestment Fund funded by The Rockefeller Foundation.



Students perform in a local high school marching band.



High school students in Sugar Land prepare for an upcoming performance.



Sugar Land City Hall.

5 Recommended Strategies to Fulfill Priorities

The following strategies are ways in which the priorities specified in Chapter Four can be achieved. Strategies are grouped under designated Recommendations to assist the reader (and user) in implementation. These recommendations and strategies are inspired by data and research and come directly from the input of Sugar Land citizens and community leaders, followed by a process of refinement and further definition by decision-makers and “doers” from the private, not-for-profit, and public sectors, including civic leaders.



Christmas Tree Lighting attendees are all smiles after being surprised by magical and very realistic snow flurries.

Priority A: Designate an Individual or Organization to Lead Development of the Cultural Sector

Recommendation 1:

Coordinate and lead cultural arts efforts in Sugar Land through an existing City Board or Commission and partner with community organizations on collaborative efforts when appropriate.

Strategies:

- A. Incorporate responsibility for cultural arts within an existing City decision-making board or commission by ordinance or resolution to coordinate and lead cultural arts activities in Sugar Land and partner with community organizations on appropriate collaborative efforts.
- B. Ensure the board or commission:
 - Is appointed by the City.
 - Possesses skills and qualifications useful to cultural arts/nonprofit administration and leadership.
 - Represents the various sectors in the community (arts and culture, education, business, philanthropy, etc.).
 - Represents the diversity of ages, socio-economic levels and ethnic backgrounds present in Sugar Land.
- C. Establish bylaws or a formal program to ensure criteria are clearly outlined.
- D. Consider contracting with an existing community organization to partner together on the leadership and oversight of collaborative efforts; if pursued, establish a clearly outlined scope of work and list of outcome expectations.
- E. Retain a professional staff or consultant, experienced in cultural arts administration, to provide support to the board or commission.
- F. Through a granting program overseen by the City, award funding to cultural arts organizations and initiatives and individual artists. Utilize a variety of funding mechanisms (grants, program-related investments, fellowships, etc.) and through fair, peer-reviewed processes.
- G. In possible partnership with a community organization, provide and coordinate capacity-building technical assistance and training to the cultural sector.
- H. In possible partnership with a community organization, spearhead cross-collaborative and cross-sector cultural initiatives, promote the cultural sector, coordinate communication efforts for the cultural sector, and seek to enable creation of affordable, accessible, relevant, diverse arts programming as well as strengthen the arts base in Sugar Land.
- I. In possible partnership with a community organization, collaborate with existing cultural arts organizations and other local nonprofit, for-profit and civic agencies to maximize impact (e.g. Sugar Land Cultural Arts Foundation, Sugar Land Legacy Foundation¹, Sugar Land Heritage Foundation).

¹ Sugar Land Legacy Foundation supports facilities only.

Priority A: **Designate an Individual or Organization to Lead Development of the Cultural Sector** (continued)

- J. In possible partnership with a community organization, serve as a voice for cultural arts organizations of all disciplines, sizes and ethnic groups – performing arts, visual arts, public art, etc. – and support the cultural arts activities of local heritage and educational organizations.
- K. Fund the arts program directly to avoid competition with other local arts nonprofits for fundraising dollars.

Role of the City:

It is recommended that the City designate responsibility for cultural arts efforts – including responsibility for a possible partnership with a community organization – as soon as possible to jumpstart capacity building for the cultural sector. It also is recommended that the City perform leadership functions (items G through J) until a collaborative partnership is established with a community organization. Following the establishment of the partnership, City departments should continue to work with the community organization.

UTILIZING A PUBLIC REDEVELOPMENT AGENCY GOVERNANCE MODEL

SFRA (San Francisco Redevelopment Agency)

San Francisco, California

SFRA incorporated in 1948 and operational until February 2012, was authorized under the provisions of the California Community Redevelopment Law (CCRL). SFRA was an entity legally separate from the City and County of San Francisco, but existed solely to perform certain functions exclusively for and by authorization of the City and County of San Francisco. The agency operated in areas designated by the Board of Supervisors and the local city council. These designated areas define both the targeted area of SFRA's activity and the source of dedicated revenue streams.

For a more detailed overview of the SFRA model, please see Appendix B: Overview of Governance Models for Umbrella Entities.

NOTE: In February 2012, the State of California dissolved all public development authorities in order to refocus funding in other areas. The SFRA has been replaced by two successor agencies. Meanwhile, experts are suggesting utilizing tax increment reinvestment zones (TIRZ), as Texas does, to achieve the same goals as the now-dissolved umbrella entities. Sugar Land has three TIRZs, including one to support the flourishing Town Square area.

Priority B: Establish Conditions in which the Cultural Arts can Thrive

Recommendation 2:

Establish funding sources for the cultural arts.

Strategies:

- A. Designate a “Percent for Art Fund”² for municipal works of art (public art) so that all City-funded construction projects include an amount equal to at least one (1) percent of the estimated cost of the project for works of art to be located in public spaces throughout the city.
- B. Develop and incorporate an arts component for the City’s development process (e.g. Planned Developments) that would further encourage the inclusion of public art in future developments within the City. Additionally, if pursued, consider offering developers an “in-lieu” fee that could be paid instead of installing original art work in the development to go toward funding for City cultural arts efforts – including the granting program.
- C. Include cultural arts projects in Tax Increment Reinvestment Zones (TIRZ) to support the development of arts facilities and programming.³
- D. Designate a portion of hotel room tax revenue (HOT tax) to benefit cultural arts activities – to be dispersed.
- E. Allow city residents to volunteer financial support of the arts through their utility bills. For example, city utility customers could opt to add \$2, \$5 or \$10 a month to their utility bill by filling out a “Check Yes for Arts and Culture” on their bill.⁴
- F. Utilize the Sugar Land Legacy Foundation to maximize dollars available for capital projects supporting the development of arts.

² There are 26 state (and over 90 municipal) public art programs around the country that use “percent for art in public spaces” to commission work to enliven shared public spaces and provide opportunities for artists.

³ Public financing method that allocates tax incurred from rising real estate values to subsidize cultural arts projects.

⁴ See Priority A.

Role of the City:

It is recommended that the City be responsible for structuring, promoting and enforcing the implementation of the transfer of funds. Money collected should be expended by the City Board or Commission chosen by the City Council as responsible for overseeing cultural arts efforts in Sugar Land. Those dollars should be spent on projects as prescribed by this Cultural Arts Strategic Plan, with any unexpended funds carried over automatically for general art purposes only.

Priority B:
Establish Conditions in which the Cultural Arts Can Thrive
(continued)

ESTABLISHING FUNDING SOURCES FOR CITY SUPPORT OF CULTURAL ARTS

Ohio Percent for Arts Program

Ohio

In 1990, the Ohio Legislature, recognizing the state's responsibility to foster culture and the arts and to encourage the development of artists and craftspeople, established the Ohio Percent for Arts Program. Administered by the Ohio Arts Council, the law provides funds for the acquisition, commissioning and installation of works of art for certain new or renovated public buildings. Whenever the legislature appropriates more than \$4 million for a public building, the law requires one percent of the total appropriation to be allocated for artwork. Since the legislation went into effect many projects have been completed. Those projects have brought public art into many cities and small communities around Ohio.

In the city of Columbus, the law allows for the city to partner with the public agencies and city departments like the Education, Public Safety and Transportation and private entities like the Voinovich Livestock and Trade Center to bring public art to public areas throughout the city.

Image: Public Safety Sculpture by Bruce West.



Priority B:
Establish Conditions in which the Cultural Arts Can Thrive
(continued)

Recommendation 3:

Implement City policies and practices that encourage cultural arts activity.

Strategies:

- A. Create simple government processes to encourage cultural arts “happenings.” Such as:
 - Ease of permitting process and low-cost permits for cultural events or activities (like public gatherings or film productions)
 - Noise ordinances that accommodate cultural activities, such as outdoor concerts and gatherings or live music venues
 - Zoning that is conducive to cultural arts activity in venues such as live music or arts businesses
- B. Incorporate cultural arts-specific performance measures for City departments.
- C. Identify cultural arts opportunities throughout the initiatives of all city departments.

Role of the City:

It is recommended that the City implement and promote all of the above recommendations and strategies including integrating cultural arts-friendly policies and practices wherever possible and appropriate. Leadership from the City in this area not only will result in immediate benefit to the cultural arts in Sugar Land but also will encourage similar behavior by private and civic sector entities.

Priority B:
Establish Conditions in which the Cultural Arts Can Thrive
(continued)

PROMOTING CULTURAL ARTS THROUGHOUT CITY DEPARTMENTS

Pioneer Courthouse Square

Portland, Oregon

The City of Portland, Oregon, has long recognized that public art is a way to collaboratively create community identity and to heighten public awareness of vital issues. Public art in Portland has become an accepted and expected element of the City's public projects. In 1989, The City Council directed the Metropolitan Arts Commission, now the Regional Arts & Culture Council (RACC), "to work with representatives of the Bureaus of Water and Environmental Services to develop a procedure through which (they) might become involved and participate in the 2% for Public Art Program."

Since that time, both departments have identified and executed expenditures for public art to help promote bureau objectives, as well as further public policy and quality of life. Examples of these include policies that require funds to be dedicated for artist designed system elements, informational exhibits or tours, artworks of limited duration, or other opportunities for communicating environmental messages and system identity. Among other results, these requirements result in increased work for area artists as their participation on project design teams is usually required.

One project on which the City was instrumental is, Pioneer Courthouse Square, which has been called "Portland's living room," in reference to its enhanced civic role as a place for the public to gather. Its modern design includes public art, amenities, flowers, trees, walls and ample stairs that do double duty as seating areas. It is the site of frequent events and includes a coffee shop, food vendors and the information center for TriMet (Portland's regional transit agency), which was the key agent of the square's successful redevelopment. Pioneer Courthouse Square was one of the first in a new generation of public squares. No longer just passive green spaces, these squares are designed to be programmed and used by the public. With an effective management organization in place, the square has become the city's place of pride and a focal point for all kinds of community activities.



Priority B:
Establish Conditions in which the Cultural Arts Can Thrive
(continued)

Recommendation 4:

Optimize use of existing cultural arts facilities.

Strategies:

- A. Establish grants, marketing, outreach and partnerships that encourage existing cultural arts facilities to improve their spaces (e.g. add restrooms to the Sugar Land Auditorium, create additional cultural arts spaces within the Imperial Redevelopment).
- B. In possible partnership with a community organization, increase use of Sugar Land public libraries for cultural arts performances and programs through collaboration with city artists and arts organizations.
- C. In possible partnership with a community organization, encourage collaboration between local businesses and corporations and operators of current cultural arts facilities to offer a sliding scale of reduced rate space rentals for cultural arts providers.
- D. In possible partnership with a community organization, establish or become part of a cultural space brokerage (see example below) to market affordable or low-cost spaces that are currently available for rent to cultural arts practitioners – these could include storefronts, surplus office inventory, etc.
- E. Periodically reassess the need for future facilities, such as the community theater recommended by the Visioning Task Force as part of the Comprehensive Planning Process completed in 2008.

Role of the City:

Though there are seemingly limited facilities for the display and performance of cultural arts in Sugar Land, at this time, it is recommended that the City – in possible partnership with a community organization – encourage adaptive reuse of existing spaces until artists and cultural arts organizations develop a stronger capacity for supporting its facilities. As a result of the implementation of this Cultural Arts Strategic Plan, it is anticipated that the City of Sugar Land will need to re-assess the need for dedicated cultural arts facilities at the conclusion of this Plan's life cycle.

Priority B:
Establish Conditions in which the Cultural Arts Can Thrive
(continued)

BROKERING SPACE USAGE

Empty Spaces

An international program of the New South Wales (NSW) Government, Australia

Accessible, affordable, dedicated space for artists, organizations, and cultural groups of all types and sizes has been a concern in New South Wales and a topic of conversation for decades. The long term vision is of a cultural ecosystem with an affordable, mixed variety of space (e.g., small, medium, large, temporary, and long-term) where individual artists and arts groups may work, live, meet, practice, and present arts and culture. Toward that end, funded by the NSW government, Arts NSW and the University of Technology, Sydney has created Empty Spaces, an international program of the New South Wales (NSW) Government. The website promotes short-term reuses of empty shops and spaces for creative and community development by publishing tools to start a 'pop-up' initiative, success stories, information for landlords and local government about creative space reuse for local development and an online community to share knowledge.

The program provides convincing language for landlords—e.g. Having someone occupying your empty property can attract visitors and footfall to revitalize a local area. The website also provides rules for participating in a program.



Priority C: Strengthen Capacity of Cultural Arts Community

Recommendation 5:

Provide access to financial resources to individual artists and cultural arts organizations for operations and programs.

Strategies:

- A. Support cultural arts providers financially through numerous and varied sources, including City departments, a City-led granting program, partnerships with community non-profit organizations, private and corporate foundations, for-profit businesses, and private donors.
- B. Create a grant program to be approved by the City Council to establish clear guidelines for awarding grants at least annually through a fair, confidential, peer-review process. Grant guidelines should reference the priorities of the Cultural Arts Strategic Plan where applicable.
- C. Employ a variety of funding vehicles as appropriate, including: grants, fellowships, program-related investments (PRIs), sponsorships, loans, matching gifts (for donations by employees).
- D. Offer guidance to prospective grantees during application process.
- E. Fund City's financial support of cultural arts through a variety of streams, such as: Sugar Land Legacy Foundation⁵, HOT funds, property tax and Sugar Land 4B Corporation.

⁵ Sugar Land Legacy Foundation supports facilities only.

Program Related Investments (PRIs)

Program Related Investments (PRIs) are those in which:

1. *The primary purpose is to accomplish one or more of the foundation's exempt purposes,*
2. *Production of income or appreciation of property is not a significant purpose, and*
3. *Influencing legislation or taking part in political campaigns on behalf of candidates is not a purpose.*

For more information, visit: <http://www.irs.gov/Charities-&-Non-Profits/Private-Foundations/Program-Related-Investments>

Role of the City:

Once the City Council incorporates responsibility for overseeing cultural arts within a City Board or Commission, it should administer a grants program. Many cities have multiple sources of funding available for cultural arts through various departments.

Priority C:
Strengthen Capacity of Cultural Arts Community
(continued)

FUNDING THE CULTURAL ARTS

Mechanisms from the Decatur Arts Alliance *Decatur, Georgia*

The Decatur Arts Alliance (DAA) in Decatur, Georgia, is a nonprofit partnership of artists, business owners, residents and government dedicated to supporting and enhancing the arts in the city of Decatur. It is a membership organization, partially funded by the City of Decatur. The DAA sponsors several annual festivals including the Decatur Arts Festival as well as special events for members only. It also provides a collaborative environment to coordinate the interests of artists, gallery owners, theater groups, dance groups and performance venues within Decatur and to help build the image of the city as a strong arts community. The DAA operates the city's Cultural Space Brokerage, a database of vacant spaces that can be utilized by arts and arts organizations at reduced rates.

Image: www.visitdecaturgeorgia.com



Priority C:
Strengthen Capacity of Cultural Arts Community
(continued)

Recommendation 6:

Empower cultural arts organizations and artists through training and technical assistance.

Strategies:

- A. In possible partnership with a community organization, provide monthly or quarterly professional development and capacity building training for cultural arts organizations and individual artists.
 - Train staff through existing training programs in Sugar Land or greater Houston area when possible. Design/create new professional development program(s) if needed. If creating a new program, survey local cultural organizations first to determine areas of greatest need/interest.
 - Potential topics include: leadership, board development, strategic planning, budgeting, grant proposal writing, measurement and evaluation, marketing and publicity, small business development guidelines, accessing City resources, volunteer and intern program development, donor cultivation, etc.
 - Explore partnerships with Fort Bend Chamber of Commerce or other resources to realize efficiencies.
 - Provide these programs for free or offer tuition assistance or fee waivers to make such training accessible.
 - Engage trainers knowledgeable and experienced in these topics, especially with regard to arts and culture, to provide the trainings.
 - (Potentially) Provide an orientation program or training to all local cultural arts organizations (and artists, if interested) providing an overview of successful cultural sectors and organizations as well as information on funding sources and guidelines.
 - (Potentially) require such training of organizations applying for funding.
- B. In possible partnership with a community organization, streamline operations through collaboration or consolidation of departments/function where possible and appropriate. Potential areas include: back-office operations, donation processing, marketing/publicity, copying/filing.
- C. In possible partnership with a community organization, establish a mentor program between administrators at Sugar Land cultural arts organizations and administrators at established, successful Houston-area organizations.

Role of the City:

It is recommended that the City – in possible partnership with a community organization – facilitate such training opportunities and mentorship programs through existing programs or through collaborations with additional community partners (such as with the Chamber of Commerce). Once a partnership is established with a community organization, that organization should continue to coordinate such opportunities among City departments and with partner organizations on behalf of the City.

Priority C:
Strengthen Capacity of Cultural Arts Community
(continued)

TRAINING AND ASSISTING THE CULTURAL SECTOR

ArtsBuild

Chattanooga, Tennessee

ArtsBuild is a private, nonprofit united arts fund and arts council, providing a united voice for all cultural organizations and activities in Hamilton County (Chattanooga, Tennessee). ArtsBuild hosts the Holmberg Arts Leadership Institute designed for those who share a passion for advancing the arts in our community. The four month program develops leadership skills necessary to prepare the participants for prominent roles within arts organizations. The Holmberg Institute educates participants about the mission and goals of ArtsBuild and Chattanooga arts organizations; explores current issues facing the arts community; and strengthens individual talents and skills needed to serve as volunteers, board members and fund raisers. The Holmberg Institute provides many opportunities for networking as the participants receive a unique behind-the-scenes view of the arts.

A maximum of 30 people have the opportunity to participate in the program each year. Criteria for selection of participants include level of interest in the arts, background, relevant experience, and degree of commitment to volunteer for service with arts and cultural institutions. The Institute offers behind-the-scenes visits to cultural and educational institutions, panel discussions with community leaders, case studies of arts agencies and a unique forum for pursuing shared goals among arts leaders, educators, business people and foundations. Topics to be addressed include non-profit governance, fund raising, public funding, arts education, cultural sensitivity, marketing and audience development. There is a tuition fee of \$250 per person and limited scholarships are available.

Graduates of the Holmberg Arts Leadership Institute will be identified as potential board member and committee candidates for cultural organizations.



Priority C:
Strengthen Capacity of Cultural Arts Community
(continued)

Recommendation 7:

Promote the cultural arts through policy and practice throughout private and civic sectors.

Strategies:

- A. In possible partnership with a community organization, encourage cultural arts activity and volunteerism at local cultural arts nonprofits through corporate social responsibility programs, including volunteer and mentor programs.
- B. In possible partnership with a community organization, support cultural arts activity through in-kind support, such as donations of food, equipment and supplies, and space.

Role of the City:

It is recommended that the City – in possible partnership with a community organization – actively encourage cultural arts-friendly practices in the private sector by entities aiming to reside or do business in Sugar Land wherever possible and appropriate. Leadership from the City in this area not only will result in immediate benefits to the cultural arts sector in Sugar Land but also will encourage similar behavior by private and civic sector entities.

SUPPORTING THE ARTS THROUGH BUSINESS AND CIVIC ACTIVITY

Richardson Corporate Challenge

Richardson, Texas

The Richardson Corporate Challenge is an Olympic style competition involving as many as 22 athletic and non-athletic events held in late August through early October. For the first time in 2013, the event will include events at cultural arts organizations. The event has a lead corporate sponsor and encourages friendly competition among businesses and provides exposure for organizations throughout the city. The challenge benefits the Special Olympics. Activities are scheduled during the week after normal business hours and on weekends. Employees, spouses, and retirees are eligible to participate.



Priority D: Celebrate and Distinguish Sugar Land through the Cultural Arts

Recommendation 8:

Build a critical mass of artists and arts organizations in areas with existing cultural arts entities and supporting amenities.

Strategies:

- A. Cultivate and promote a cultural arts district in Sugar Land. Possible locations include: the area including and around the Imperial redevelopment, the area including and around Town Square, and in the area surrounding the Sugar Land Auditorium. Incentivize location of artists and arts entities in the cultural district through:
 - Permitting, zoning, noise ordinance, and other previously described policies.
 - Tax incentives encouraging cultural arts entities to locate in Sugar Land, particularly in the designated area(s).
- B. In possible partnership with a community organization, apply for “cultural district” designation by the Texas Commission on the Arts (TCA). This official designation will help raise the profile of Sugar Land’s cultural arts district when promoted in tourism and city branding efforts. The designation also will allow the cultural district to apply for the TCA’s Arts Respond Projects grant program.
- C. In possible partnership with a community organization, facilitate or provide free or low-cost/subsidized space for the purposes of art creation or display (such as artist studios, performance and exhibition space, whether free standing or as part of existing businesses or residential spaces).
- D. In possible partnership with a community organization, develop cultural arts activity in neighborhoods through “Creative Neighborhoods” – areas that are attractive to artists for a number of reasons: inexpensive housing, access to employment and self-employment opportunities, access to resources (such as studio space, galleries, rehearsal and performance space, artist-run centers and associations), social networks with other artists and creative professionals, appealing physical environment, and family-friendly living.

Role of the City:

It is recommended that here, too, the City lead by integrating policies and practices wherever possible and appropriate to foster growth of a critical mass of cultural arts organizations and artists. This should be done through City departments as well as through a possible partnership with a community organization to facilitate such activities with local businesses, the TCA and others as opportunities arise. The City should examine appropriate methods for fostering (re-)location of creative businesses and cultural arts organizations to Sugar Land as well as job creation for creative professionals in Sugar Land. These efforts could be conducted in conversation with the Fort Bend Chamber of Commerce.

Priority D:
**Celebrate and Distinguish Sugar Land
through the Cultural Arts** (continued)

BUILDING CRITICAL MASS

Yerba Buena Center *San Francisco, California*

The Yerba Buena Center in downtown San Francisco has been transformed from a blighted area into a major cultural destination. The 87-acre site combines cultural and recreational uses with residential and commercial ones, including hosting the international launch of the iPad. The result is a thriving cultural area, visited and enjoyed by millions each year, with a positive impact on San Francisco as a whole. The center, which was conceived in the 1950s and developed over decades, features a convention center with hotel rooms, a shopping center, residential units and cultural and recreational facilities, including a park, an ice rink, a child care center, a historic carousel and an entertainment/retail cineplex. The center has agreements with the site's cultural institutions — including several museums — and has leases with the recreational and commercial entities. The project is funded through real estate sales/leases and tax increment financing.



Priority D:
**Celebrate and Distinguish Sugar Land
through the Cultural Arts** (continued)

Recommendation 9:

Establish and promote a “cultural arts identity” for Sugar Land.

Strategies:

- A. In possible partnership with a community organization, promote Sugar Land’s history – including Imperial Sugar heritage, the city’s connection to Stephen F. Austin, historic cemeteries – through cultural arts to distinguish the city and relevant neighborhoods.
- B. In possible partnership with a community organization, build on existing historic and cultural assets, such as the Imperial complex, Sugar Land Auditorium, Houston Museum of Natural Science at Sugar Land (formerly the prison), the Sugar Land Wine and Food Affairs and others, by:
 - Strengthening these assets through capacity building
 - Promoting them through publicity efforts
 - Expanding them to include other arts disciplines or venues (if appropriate)
 - Linking them with other local and regional cultural arts activities
- C. In possible partnership with a community organization, undertake a branding exercise for Sugar Land cultural arts. Integrate this with related efforts by the City’s communications department and tourism program.
- D. In possible partnership with a community organization, create and implement a media campaign promoting local cultural arts targeted both to Sugar Land residents and businesses and other area residents and businesses. The campaign could include testimonials from local residents and businesses regarding the value of cultural arts in Sugar Land.
- E. In possible partnership with a community organization, develop and distribute a written piece promoting cultural arts in Sugar Land for use in business development (formats: video, art, email). The piece could include an online version with a menu of video links to information or website of local cultural arts offerings.
- F. In possible partnership with a community organization, create a cultural arts research or intellectual body (i.e. Aspen Institute⁶) to attract international arts scholarship and thinking.

⁶ The Aspen Institute is an educational and policy studies organization based in Washington D.C. It hosts seminars, fellowships, policy programs and public conferences and events (www.aspeninstitute.org).

Role of the City:

It is recommended that the City pursue these strategies through its communications department and tourism program, as well as in possible partnership with a community organization and through cooperation with other local entities. NOTE: As with nearly all the strategies in this plan, these strategies should be pursued not only by the City but by other community stakeholders as well.

Priority D:
**Celebrate and Distinguish Sugar Land
through the Cultural Arts** (continued)

ESTABLISHING A CULTURAL ARTS IDENTITY

"Live Music Capital of the World"

Austin, Texas

Austin, Texas, is one of the most vibrant communities in the United States, with constant, diverse, high-caliber activity in nearly every area of the arts. Known for decades as a music hub, Austin formally adopted the brand "Live Music Capital of the World" in 1991 and has successfully promoted its music scene and built its film, theater, dance and literary scenes on top of it. To do so, the city has employed a number of methods:

- The city has promoted its music industry throughout municipal departments and has fostered strategic partnerships with non-profits and industry groups. In 2008, the city council passed a resolution to create a 15-person live music task force, divided into four committees: venues, entertainment districts, musician services and sound enforcement and control.
- The task force led to the establishment of a central Music Department within the city government.
- The city — through a combination of incentives and financial assistance — has fostered festivals such as the South by Southwest International Music, Film and Interactive Media Festival; Austin City Limits Festival; Austin Film Festival; and FronteraFest fringe theater festival.
- When Austin officials attend marketing conferences for various professional trades, they take musicians with them to perform at the conference or at a venue nearby. This effort is supported through a public-private partnership with Continental Airlines, which comps the musicians' plane tickets.
- The city sponsors musicians to perform in the airport.

The buzz that results from these policies, it is believed, brings more convention business and visitors to Austin.



Priority D:
**Celebrate and Distinguish Sugar Land
through the Cultural Arts** (continued)

Recommendation 10:

Enliven Sugar Land's public spaces through public art.

Strategies:

- A. Develop and implement a City Council-approved public art plan and ongoing program by the City.
- Enhance Sugar Land's aesthetic appeal while maintaining current high standards.
 - Establish clear guidelines for the program, including what type(s) of art are included (i.e. visual arts, performing arts, architectural design, etc.).
 - Administer the program through an existing City Board or Commission.
 - Fund the program through any of the potential funding sources outlined in Priority B, Recommendation 2.
 - Community-generated suggestions include:
 - Electronic Bulletin Boards on Highway 59
 - Artistically developed border/high-traffic roads
 - Patterns in sidewalk/streets (ex. mosaics)
 - Creative opportunities on sidewalks: chalk art, something that Sugar Land can be known for
 - Embellished manhole covers, possibly displaying a crown (for Imperial Sugar) or the City's logo
 - Music or sound design incorporated into crosswalks (such as bird sounds)
- B. In possible partnership with a community organization, host an artist-in-residence program through which new, unique art for Sugar Land can be commissioned.
- C. Encourage or require aesthetic elements to be integrated into architectural treatments for new structures built in Sugar Land.

Role of the City:

It is recommended that the City pursue these strategies through its policies and departments, including through the City Board or Commission that the City Council establishes as responsible for overseeing cultural arts efforts in Sugar Land.

Priority D:
**Celebrate and Distinguish Sugar Land
through the Cultural Arts** (continued)

ENLIVENING PUBLIC SPACES THROUGH ART



Frisco Public Art Program *Frisco, Texas*

The City of Frisco established a Public Art Program in 2002 to promote the city's growth and development and strengthen community identity. The mission of the program is "to promote cultural, aesthetic, and economic vitality in Frisco, Texas, by integrating the work of artists into public places, civic infrastructure and private development." The program is funded through a commonly used "Percent for Art" tool wherein a percentage of Capital Project Funds is used to commission public art. Frisco developed a public art master plan for the program and appointed a citizen Public Art Board to oversee the implementation of the program in collaboration with city staff. The board advises the council on the commissioning of public art in parks, City facilities and along roads.

Priority E: Increase and Deepen Cultural Participation

Recommendation 11:

Provide access to affordable cultural arts experiences and arts education for all.

Strategies:

- A. In possible partnership with a community organization, offer free/sponsored cultural arts activities at Sugar Land cultural organizations periodically (monthly, quarterly or semiannually). Examples include a museum day or a multi-day event showcasing multiple performing and visual art entities.
- B. In possible partnership with a community organization, explore cross-promotional opportunities between cultural arts providers and businesses to make arts offerings more widespread. Community-generated ideas include:
 - Sugar Land superstar event (Showcase featuring Tommy Tune)
 - Create event for digital arts, gaming, movie production, local tech companies
- C. In possible partnership with a community organization, incorporate the arts into everyday experiences throughout Sugar Land so that there is “art everywhere you turn”. Possibilities include: exhibits of student art in mall (mall gets customers), art by local artists and organizations displayed/performed/for sale in restaurants and cafes.
- D. In possible partnership with a community organization, promote free/affordable cultural arts opportunities for all age groups. Community-generated ideas include:
 - Make Fort Bend ISD “Gold card” available to all Sugar Land residents, not just to seniors.
 - Student participation in student art exhibitions at City parks and the mall. Encourage partnerships between arts and business to provide scholarships for arts training.
 - Educate parents on benefits of cultural arts involvement.
- E. In possible partnership with a community organization, ensure Sugar Land cultural arts offerings are inclusive and welcoming to all.
 - Encourage diverse audiences to use festival grounds once complete.
 - Host cultural arts activities in spaces throughout the city that are geographically accessible and appealing to residents throughout Sugar Land.
 - Diversify Sugar Land’s cultural offerings to appeal to the interests of residents. Community-generated ideas include: a juried art show, a Confection Fair (“everything’s sweet”; people can bring their products to sell)
 - Host shows (performing, visual or otherwise) by domestic or international artists from various cultural and ethnic backgrounds represented in Sugar Land.
- F. In possible partnership with a community organization, provide arts education to all Sugar Land students in school. Work with educators, school administration and arts organizations to find creative approaches to achieve this both in and out of school time.

Priority E: Increase and Deepen Cultural Participation (continued)

Role of the City:

It is recommended that free or sponsored multi-day events among local arts organizations and incorporation of art into everyday experiences be pursued by all stakeholders in Sugar Land, especially cultural arts entities in cooperation with civic and private entities. The City – in possible partnership with a community organization – should play a role in helping to facilitate such conversations and activities. It is recommended that the City and its possible partner facilitate or offer a promotion among Sugar Land cultural arts providers through collaboration. The City and its possible partner should also spearhead efforts among local education entities and arts education provider to find ways to provide adequate arts education to Sugar Land students from a young age.

INCREASING ACCESS AND AFFORDABILITY



WOO Card *Worcester, Massachusetts*

The Worcester Cultural Coalition's WOO Card is designed to open the door to Worcester County's creative community. Cardholders receive discounts and special offers for concerts, theater, museums, music, street festivals and outdoor events throughout the year. Users can earn WOO points, making them eligible to win prizes each month. College WOO Cards are free to students at participating colleges. (Central Massachusetts Convention & Visitors Bureau)

NURTURING CULTURAL PARTICIPANTS THROUGH ARTS EDUCATION



Oklahoma A+ Schools *Oklahoma City, Oklahoma*

Oklahoma A+ Schools (OKA+) is the state's only research-based whole school network with a mission of nurturing creativity in every learner. OKA+ values art as an essential component of

education and adheres to a set of commitments that include daily arts instruction, experiential learning and enriched assessment. Located on the campus of the University of Central Oklahoma, OKA+ provides schools with ongoing professional development and an intricate network of support. Each A+ School builds community-wide ownership through collaboratively developed goals and objectives aimed at preparing Oklahoma youth from early childhood through high school with skills for the 21st century workplace. Through fostering creativity, innovation and critical thinking, OKA+ engages students, teachers, and community with creative, focused instruction and leads to leadership and higher achievement within its network of 70 schools in urban, suburban and rural Oklahoma.

Priority E:
Increase and Deepen Cultural Participation
(continued)

NURTURING CULTURAL PARTICIPANTS THROUGH ARTS EDUCATION

Allen Art to Go

Allen, Texas

Art to Go exposes Allen residents to exemplary art and encourages appreciation of the visual arts. Primarily serving elementary school age children, the program exposes participants to visual artworks they might not otherwise have seen by bringing fine art reproductions to the classroom and encourages them to explore what they think and feel about the art. Over 200 trained Classroom Volunteers make presentations to over 5,000 students a year at schools throughout Allen ISD. The initiative is sponsored by Allen Arts Alliance with support from the City of Allen and Target Corporation.



Priority E:
Increase and Deepen Cultural Participation
(continued)

Recommendation 12:

Attract cultural arts participants from outside of Sugar Land.

Strategies:

- A. In possible partnership with a community organization, promote Sugar Land cultural arts through City tourism program, City communications department, Fort Bend Chamber of Commerce and other regional outlets (including traditional and new/social media).
- B. In possible partnership with a community organization, cluster events and cultural arts offerings – such as by holding additional or complementary cultural arts activities at same time as existing signature events – to attract visitors with more to do.
- C. In possible partnership with a community organization, offer discounts to regional residents and/or Texas residents who might be traveling from elsewhere in the state to encourage visitation at local cultural arts entities by travelers.
- D. In possible partnership with a community organization, publicize local cultural arts offering through hotel concierges both within Sugar Land and in nearby cities.

Role of the City:

It is recommended the City – in possible partnership with a community organization – continue to spearhead promotion of Sugar Land cultural arts as a whole through its tourism program already underway and through its communications department and other cross-promotional initiatives that may arise. However, cultural arts entities should pursue their own efforts to attract participants from outside Sugar Land – in addition to building their participant base locally – if it fits with their mission to do so.

Priority E:
Increase and Deepen Cultural Participation
(continued)

ATTRACTING VISITORS THROUGH CULTURAL ARTS

Denton Arts and Jazz Festival

Denton, Texas

The Denton Arts and Jazz Festival is a free, two-day event that brings 200,000 people to Denton's Quakertown Square annually. Sponsored by the Denton Festival Foundation, the City of Denton and sponsors, such as the Dallas/Fort Worth American Federation of Musicians Local 72-147, the event provides an affordable communal, cultural arts experience for Denton residents and visitors, with seven outdoor stages of music, fine art, crafts, food, games, information booths and nationally recognized headlining jazz artists. Proceeds from booth rentals and concessions support arts facilities, service organizations, preservation projects and public art.



Priority E:
Increase and Deepen Cultural Participation
(continued)

Recommendation 13:

Increase awareness of the cultural offerings available in Sugar Land.

Strategies:

- A. In possible partnership with a community organization, create a catalogue of cultural arts offerings that is accessible in multiple formats: online, in print and via social media outlets.
- B. In possible partnership with a community organization, create and maintain an up-to-date calendar of city-wide cultural arts activities and make it available online, in print, and via social media outlets. This could be integrated with existing calendars, such as the school cultural events/fine arts calendar and/or the calendar hosted by the Fort Bend Chamber of Commerce, if appropriate.

Role of the City:

It is recommended that the City pursue these strategies through City departments and policies, including through the City Board or Commission that the City Council establishes as responsible for overseeing cultural arts efforts in Sugar Land. The calendar should be spearheaded by the City – in possible partnership with a community organization and in collaboration with existing calendars to realize efficiencies and be as comprehensive as possible.

COORDINATING COMMUNICATION ABOUT CULTURAL ARTS

Online Calendars

Various Cities

Central online calendars provide one place for residents and visitors to easily access information about upcoming local events. Organizations can submit event details using a web-based form, and these details can be displayed on a calendar or in a list, depending on the website visitor's preference. Cities like Albuquerque, New Mexico; Columbus, Georgia; Fairfield, Connecticut; and Santa Clarita, California, currently use this feature to improve community awareness about local arts, entertainment, civic and sports and recreation events.



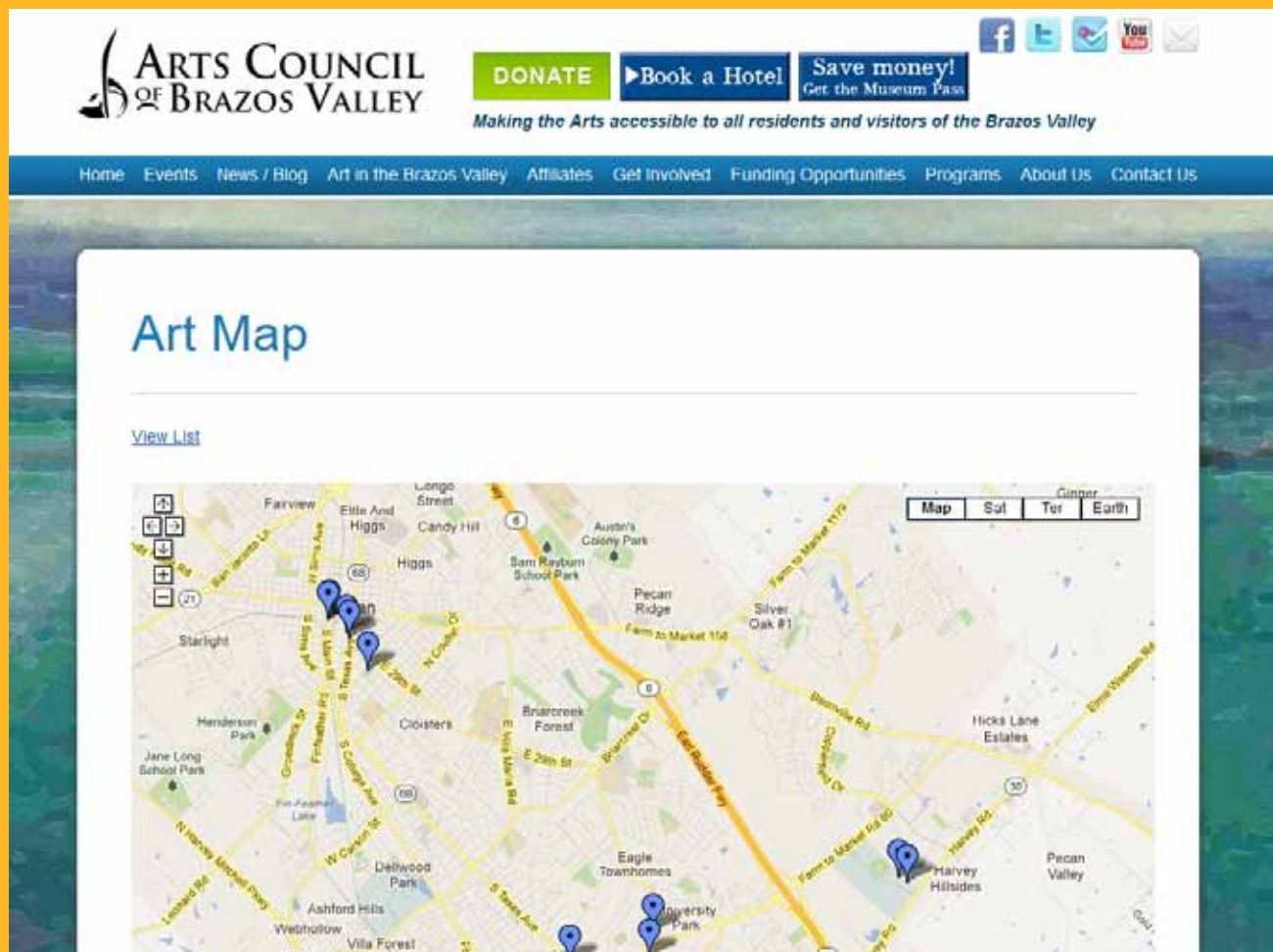
Priority E:
Increase and Deepen Cultural Participation
(continued)

COORDINATING COMMUNICATION ABOUT CULTURAL ARTS

Arts Council of Brazos Valley

College Station, Texas and surrounding area

The Arts Council of Brazos Valley uses multiple methods to increase awareness among the public about local arts. On their website are a community calendar of cultural arts events, an interactive map (powered by Google maps) showing where local public art is located, and a registration form for the council's email newsletter.



Priority E:
Increase and Deepen Cultural Participation
(continued)

Recommendation 14:

Communicate the value and impact of culture on Sugar Land's public and private industries as well as residents.

Strategies:

- A. In possible partnership with a community organization, officially endorse (by City Council) culture as a public good – on the City's future governmental/community signage program, television segments, City website, print ads, etc.
- B. In possible partnership with a community organization, measure annually the size, strength and impact of the cultural arts sector in Sugar Land; contrast with the Houston area.
- C. In possible partnership with a community organization, launch promotional campaign with local celebrities touting the benefits of culture.
- D. In possible partnership with a community organization, evaluate progress of this Cultural Arts Strategic Plan through loop-back or "Dashboard" measurement and reporting of quantitative and qualitative information.

Role of the City:

It is recommended that the City spearhead this education and awareness campaign in possible partnership with a community organization. Once a partnership is established, the community organization should administer this awareness campaign. However, City employees and elected official should make themselves available for the campaign.

COMMUNICATING THE VALUE OF THE ARTS

"Get Connected in Chicago"

Chicago, Illinois

"Get Connected In Chicago," a visually engaging advertising campaign targeted at the more than thirty-eight million business and leisure travelers passing through O'Hare International Airport on connecting flights. This fun, high-impact campaign, at no cost to taxpayers, invites travelers to 'walk through' Chicago and get a taste of what they're missing outside of the terminals. On behalf of the City of Chicago, World Business Chicago initiated a partnership with the Chicago Convention and Tourism Bureau, Department of Aviation, and a team of international, award-winning Chicago-based advertising executives to create a witty campaign chock full of Chicago humor and enticing visuals reflecting Chicago's true differentiators and advantages.

Campaign elements appear in more than 100 locations throughout O'Hare terminals and its internal transit system resulting in over 100 million impressions valued at more than \$3 million in media spending over the course of one year. "Get Connected In Chicago" represents an unprecedented partnership among Chicago's business, government, and non-profit sectors to promote the region's quality air transportation, tourism, and business strengths to business travelers.

6 Implementation Guide

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
Priority A: Designate an Individual or Organization to Lead Development of the Cultural Sector								
<i>Recommendation 1: Coordinate and lead cultural arts efforts in Sugar Land through an existing City Board or Commission and partner with community organizations on collaborative efforts when appropriate.</i>								
A. Incorporate Responsibility within an Existing City Decision-Making Board or Commission						Under \$25K	City	
B. Ensure Entity is Appointed by the City, Possesses Qualifications for Administration & Leadership, Represents Various Sectors in Community & Represents Diversity in Sugar Land						No Expenditure Required	City	
C. Establish Bylaws or a Formal Program to Ensure Criteria are Clearly Outlined						Under \$25K	City	
D. Consider Contracting with an Existing Community Organization to Partner Together on Leadership & Oversight of Collaborative Efforts (If Pursued, Establish Clearly Outlined Scope of Work)						TBD Based on scope of work approved by City council	City & Community Organization Partner	Arts Organizations
E. Retain Professional Staff or Consultant to Provide Support to the Board or Commission						\$75-100K	City	
F. Award Funding to Cultural Arts Organizations, Initiatives & Individual Artists through Variety of Mechanisms & Peer-Reviewed Processes						TBD Pending Creation of and City Council Approval of Grant Program (See Recommendation #5)	City	
G. Provide & Coordinate Capacity-Building Technical Assistance & Training to the Cultural Sector						TBD Pending Creation of and City Council Approval of Grant Program (See Recommendation #5)	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce, Houston Arts Alliance
H. Spearhead Cross-Collaborative & Cross-Sector Cultural Initiatives, Promote the Cultural Sector, Coordinate Communication & Strengthen Arts Base in Sugar Land						Under \$25K	City & Community Organization Partner	Arts Organizations, Other Non-Profits, Businesses, Other Funders
I. Collaborate with Existing Cultural Arts Organizations & Other Non-Profits to Maximize Impact						Under \$25K	City & Community Organization Partner	Arts Organizations
J. Serve as Voice for Cultural Arts Organizations of All Disciplines, Sizes & Ethnic Groups						Under \$25K	City & Community Organization Partner	Arts Organizations
K. Fund the Arts Program (Excluding Staffing & Grants Listed Separately Above)						Seed Funding for Year 1: \$25-50K (Remaining Years TBD Based Upon Growth of Cultural Sector)	City	

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
Priority B: Establish Conditions in which the Cultural Arts Can Thrive								
<i>Recommendation 2: Establish funding sources for the cultural arts.</i>								
A. Designate a “Percent for Art” Fund for Municipal Works of Art						TBD Pending Completion of and City Council Approval of Public Art Plan	City	
B. Incorporate Arts Component in City’s Development Process						Under \$25K	City	Development Partners
C. Include Cultural Arts Projects in Tax Increment Reinvestment Zone Project Plans						Included in TIRZ Plans of Finance	City	TIRZ Partners
D. Designate a Portion of Hotel Occupancy Tax to Benefit Cultural Arts						TBD Pending Creation of City Council Approved Grant Program & Analysis of Capacity	City	Hotel Partners
E. Allow Residents to Donate to Arts through Utility Bills						No Expenditure Required	City	Residents
F. Utilize Sugar Land Legacy Foundation to Maximize Dollars for Capital Projects						TBD Pending Reassessment of Facility Needs (See Recommendation #4)	City	Philanthropists, Other Funders, Sugar Land Legacy Foundation
<i>Recommendation 3: Implement City policies and practices that encourage cultural arts activity.</i>								
A. Create Simple Government Processes to Encourage Cultural Arts (e.g. Ease of Permitting Process for Cultural Arts Activities, Noise Ordinances to Accommodate Cultural Activities, Zoning Conducive to Cultural Arts)						No Expenditure Required	City	Development Partners
B. Incorporate Cultural Arts-Specific Performance Measures for City Departments						No Expenditure Required	City	
C. Identify Cultural Arts Opportunities throughout the Initiatives of All City Departments						No Expenditure Required	City	
<i>Recommendation 4: Optimize use of existing cultural arts facilities.</i>								
A. Establish Grants, Marketing, Outreach & Partnerships that Encourage Existing Cultural Arts Facilities to Improve their Spaces						TBD (See “Award Funding” in Recommendation #1)	City	
B. Increase Use of Sugar Land Public Libraries for Cultural Arts Performances & Programs in Collaboration with City Artists & Arts Organizations						No Expenditure Required	City & Community Organization Partner	Fort Bend County, Arts Organizations & Libraries
C. Encourage Collaboration between Local Businesses & Corporations and Operators of Cultural Arts Facilities to Offer Reduced Rental Rates						No Expenditure Required	City & Community Organization Partner	Corporate Partners, Development Partners, Arts Organizations
D. Establish a Cultural Space Brokerage to Market Affordable or Low-Cost Spaces						Under \$25K	City & Community Organization Partner	Development Partners, Arts Organizations
E. Periodically Re-Assess Need for Future Facilities (Such as Community Theater)						TBD	City	Sugar Land Legacy Foundation, Development Partners, Arts Organizations

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
Priority C: Strengthen Capacity of Cultural Arts Community								
<i>Recommendation 5: Provide access to financial resources to individual artists and cultural arts organizations for operations and programs.</i>								
A. Support Cultural Arts Providers Financially through Varied Sources (City Granting Program, Private & Corporate Foundations, For-Profit Businesses & Private Donors)						TBD (See “Award Funding” in Recommendation #1)	City	Foundations, Corporations & Philanthropists
B. Create a Grant Program to be Approved by the City Council to Establish Clear Guidelines for Awarding Grants at Least Annually through a Fair, Confidential, Peer-Review Process						Under \$25K	City	
C. Employ a Variety of Funding Vehicles (Grants, Fellowships, Program-Related Investments, Sponsorships, Loans, Matching Gifts, etc.)						TBD (See “Award Funding” in Recommendation #1)	City	
D. Articulate Clear Guidelines for Such Programs (Grants, Fellowships, Program-Related Investments, Sponsorships, Loans, Matching Gifts, etc.)						No Expenditure Required	City	
E. Fund City’s Financial Support through Variety of Streams						See Recommendation #1	City	
<i>Recommendation 6: Empower cultural arts organizations and artists through training and technical assistance.</i>								
A. Provide Monthly or Quarterly Professional Development & Capacity Building Training for Cultural Arts Organizations & Individual Artists						Initial Funding: Under \$25K (Future Years TBD Based Upon Grant Program Created Under Recommendation #5)	City & Community Organization Partner	Fort Bend Chamber of Commerce, Arts Organizations & Artists, Houston Arts Alliance
B. Streamline Operations through Collaboration or Consolidation of Departments/ Functions Where Possible (Back-Office Operations, Donation Processing, Marketing/ Publicity, Copying/Filing, etc.)						No Expenditure Required	City & Community Organization Partner	Arts Organizations
C. Establish Mentor Program Between Administrators at Sugar Land Cultural Arts Organizations & Administrators at Established Houston-Area Organizations						Under \$25K	City & Community Organization Partner	Arts Organizations, Houston-Area Arts Organizations, Houston Arts Alliance
<i>Recommendation 7: Promote the cultural arts through policy and practice throughout private and civic sectors.</i>								
A. Encourage Cultural Arts Activity & Volunteerism through Corporate Social Responsibility Programs (Volunteer Programs, Mentor Programs, etc.)						No Expenditure Required	City & Community Organization Partner	Arts Organizations, Corporate Partners
B. Support Cultural Arts Activity through In-Kind Support, Such as Donations of Food, Equipment, Facilities & Supplies						No Expenditure Required	City & Community Organization Partner	Arts Organizations, Development Partners, Corporate Partners, Businesses, Individual Donors

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
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Priority D: Celebrate and Distinguish Sugar Land through the Cultural Arts

Recommendation 8: Build a critical mass of artists and arts organizations in areas with existing cultural arts entities and supporting amenities, such as restaurants and retail.

A. Cultivate & Promote a Cultural Arts Districts in Sugar Land through Policies & Other Incentives (Town Square, Imperial, etc.)						TBD	City	Development Partners, Arts Organizations
B. Apply for “Cultural District” Designation by the Texas Commission on the Arts						Under \$25K	City & Community Organization Partner	Arts Organizations, Community Organizations
C. Facilitate or Provide Low-Cost/Subsidized Space for the Purposes of Art Creation or Display						Under \$25K	City & Community Organization Partner	Development Partners, Corporate Partners, Arts Organizations & Artists
D. Develop Cultural Arts Activity in Neighborhoods through “Creative Neighborhoods” - Areas Attractive to Artists due to Inexpensive Housing, Access to Employment & Resources, Self-Employment Opportunities, etc.						\$250K+	City & Community Organization Partner	HOAs, Development Partners, Arts Organizations

Recommendation 9: Establish and promote a “cultural arts identity” for Sugar Land.

A. Promote Sugar Land’s History to Distinguish the City & Relevant Neighborhoods through Cultural Arts						Under \$25K	City & Community Organization Partner	Arts Organizations, Sugar Land Heritage Foundation, HOAs
B. Build on Existing Historic & Cultural Assets: Strengthen Assets through Capacity Building, Promote through Publicity Efforts, Expansion to Include Other Disciplines if Appropriate, Link with Other Cultural Arts Activities						TBD Pending Creation of and City Council Approval of Grant Program (See Recommendation #5)	City & Community Organization Partner	Sugar Land Heritage Foundation, Fort Bend Chamber of Commerce, Arts Organizations
C. Undertake a Branding Exercise for Sugar Land Cultural Arts & Integrate with Related Efforts by the City’s Communications Department & Tourism Program						Under \$25K	City & Community Organization Partner	Arts Organizations
D. Create & Implement Media Campaign Promoting Local Cultural Arts Targeted Both to Residents & Businesses (Including Testimonials from Residents & Businesses Regarding Value of Cultural Arts in Sugar Land)						Under \$25K	City & Community Organization Partner	Corporate Partners, Development Partners, Fort Bend Chamber of Commerce, Arts Organizations
E. Develop & Distribute a Written Piece Promoting Cultural Arts in Sugar Land for Use in Business Development with an Online Version Available with Links to Videos, Websites, etc.						No Expenditure Required	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce
F. Create a Cultural Arts Research or Intellectual Body to Attract International Arts Scholarship & Thinking						\$50-75K	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce

Recommendation 10: Enliven Sugar Land’s public spaces through public art.

A. Develop & Implement a City Council-Approved Public Art Plan and Ongoing Program in City						Year 1 (Plan Completion): \$25-50K Years 2-10 (Implementation): TBD Pending Plan	City	
B. Host an Artist-in-Residence Program through which New, Unique Art for Sugar Land can be Commissioned						Under \$25K	City & Community Organization Partner	Arts Organizations, Development Partners, Corporate Partners, Other Funders
C. Encourage or Require Aesthetic Elements to be Integrated into Architectural Treatments for New Structures Built in Sugar Land						TBD Based on Public Arts Plan	City	Development Partners, Corporate Partners

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
Priority E: Increase and Deepen Cultural Participation								
Recommendation 11: Provide access to affordable cultural arts experiences and arts education for all.								
A. Offer Free/Sponsored Cultural Arts Activities at Sugar Land Cultural Organizations Periodically (e.g. Museum Day or Multi-Day Event Showcasing Multiple Performing & Visual Art Entities)						Under \$25K	City & Community Organization Partner	Arts Organizations, Businesses, Other Funders, Fort Bend Chamber of Commerce, Other Potential Collaborators
B. Explore Cross-Promotional Opportunities Between Cultural Arts Providers & Businesses to Make Arts Offerings More Widespread						Under \$25K	City & Community Organization Partner	Arts Organizations, Businesses, Sugar Land Town Square, Fort Bend Chamber of Commerce
C. Incorporate the Arts into Everyday Experiences throughout Sugar Land so “Art is Everywhere You Turn” (e.g. Exhibits of Student Art at Mall, Local Art Displayed in Local Small Business & Restaurants)						Under \$25K	City & Community Organization Partner	Schools, Arts Organizations, Business Community, Development Partners, Corporate Partners, Everyone
D. Promote Free/Affordable Cultural Arts Opportunities for All Age Groups						Under \$25K	City & Community Organization Partner	Arts Organizations, Schools, Businesses
E. Ensure Sugar Land Cultural Arts Offerings are Inclusive & Welcoming to All (e.g. Diverse Use of Festival Site in Future, Activities in Spaces throughout City, Diversify Current Offerings, Host Artists from Various Backgrounds)						Under \$25K	City & Community Organization Partner	Businesses, Other Funders, Schools, Arts Organization, City Manager's Multi-Cultural Advisory Team
F. Provide Arts Education to All Sugar Land Students in Schools (Work with Educators, Administrators & Arts Organizations to Find Creative Approaches to Achieve Both In & Out of School Time)						Under \$25K	City & Community Organization Partner	Schools, Arts Organizations
Recommendation 12: Attract cultural arts participants from outside of Sugar Land.								
A. Promote Sugar Land Cultural Arts through City Tourism Program & Communications Department, Fort Bend Chamber of Commerce & Other Regional Outlets (Including Traditional & New/Social Media)						Under \$25K	City & Community Organization Partner	Arts Organizations, City Tourism Program, Fort Bend Chamber of Commerce
B. Cluster Events & Cultural Arts Offerings (Such as Holding Additional or Complementary Cultural Arts Activities at Same Time as Existing Signature Events)						Under \$25K	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce
C. Offer Discounts to Regional Residents and/or Texas Residents Possibly Traveling from Elsewhere in the State to Encourage Visitation by Travelers						Under \$25K	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce
D. Publicize Local Cultural Arts Offerings through Hotel Concierges Both within Sugar Land and in Nearby Cities						Under \$25K	City & Community Organization Partner	Arts Organizations, City Tourism Program, Fort Bend Chamber of Commerce
Recommendation 13: Increase Awareness of the cultural offerings available in Sugar Land.								
A. Create a Catalogue of Cultural Arts Offerings Accessible in Multiple Formats (Online, Print, Social Media, etc.)						Under \$25K	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce, Houston Arts Alliance
B. Create & Maintain Up-to-Date Calendar of City-Wide Cultural Arts Activities & Make Available Online, In Print & Via Social Media Outlets (& Integrate with Existing Calendars - School, Chamber, etc.)						Under \$25K	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce, Houston Arts Alliance

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
Recommendation 14: Communicate the value and impact of culture on Sugar Land’s public and private industries as well as residents.								
A. Officially Endorse (by City Council) Culture as a Public Good (Signage, Television Segments, Website, Print, Ads, etc.)						Under \$25K	City & Community Organization Partner	Arts Organizations, Businesses
B. Measure Annually the Size, Strength & Impact of Cultural Arts Sector in Sugar Land and Contrast with the Houston Area						Under \$25K	City & Community Organization Partner	Arts Organizations
C. Launch Promotional Campaign with Local Celebrities Touting the Benefits of Culture						Under \$25K	City & Community Organization Partner	Businesses, Arts Organizations, Other Funders
D. Evaluate Progress of Cultural Arts Strategic Plan through Loop-Back or “Dashboard” Measurement & Reporting of Quantitative and Qualitative Information						Under \$25K	City & Community Organization Partner	Arts Organizations

Appendix A: Economic Impacts of Culture

EXECUTIVE SUMMARY

As a part of the development of the Cultural Arts Strategic Plan and Implementation Guide, the team undertook to complete an analysis of the economic impacts of the cultural industries in Sugar Land. Using publicly available quantitative data to evaluate the strengths and weaknesses of cultural industries to help determine the most effective return to Sugar Land for investments in cultural industries.

Sugar Land has a higher proportion of people working in the arts, entertainment, and recreation industry, when compared with the greater Houston area and the **arts, entertainment and recreation sector is growing strongly**. From 2007-2012,

- The volume of business (measured in employer value of sales, shipments, receipts, revenue, or business done) has increased by 11%
- The number of jobs and salaries have also increased during this period (4% and 6.7% respectively) but do not match the growth levels of business volume (are approx half). In other words: *more return is going to the employer; it is becoming a more profitable sector* – more money, (proportionally) less employees and (proportionally) lower salaries.

The impact on job creation and artists' salaries could be stronger. Implement some policy to better translate economic growth in the sector to job creation and salaries. See *Chapter 6, Priority C*.

In 2007, in real numbers, arts, entertainment, and recreation in Sugar Land totaled:

- \$46,888,000 in total employer value of sales, shipments, receipts, revenue, or business done
- \$14,182,000 in total wages
- 922 paid employees.

Using techniques to estimate the change over time, it can be estimated that in 2012, Sugar Land's arts, entertainment and recreation totals:

- \$51,914,000 in total employer value of sales, shipments, receipts, revenue, or business done
- \$15,700,000 in total wages
- 957 paid employees.

Regional input-output multipliers suggest that, for the MSA, the arts and culture industries have minimal impact on other areas of tourism. Increased production in different areas of culture industries tend to provide some benefits to other industries. Input-output multipliers suggest that, for every dollar increase, the direct effects to the region include:

- An increase in output between \$1.40 to \$1.70, depending on the particular cultural industry
- An increase in wages between \$0.31 and \$0.60, depending on the particular cultural industry
- An increase in jobs between 7 and 36 jobs for every million dollars, depending on the particular cultural industry.

Overall, it is estimated that the total value of business done in the arts, culture and recreation industry in Sugar Land is \$51,900,000 in 2012.

An analysis of the industries within the arts sector based on the three parameters of the study - output, earnings, employment - allows the classification of industries strategically as follows:

- **HIGH RETURN INDUSTRIES: INVEST.** Industries that perform well across all three parameters. Well balanced and generate the highest levels of output (indirect economic activity), earnings and employment per dollar invested.

These industries will experience the fastest economic improvement per dollar invested. The City should focus on these first-- in the short term-- to ensure continued leadership. They are;

- o Performing arts companies, generating a medium level of output and high levels of earnings and employment.
- o Museums, historical sites, zoos, and parks, generating a medium level of output and high levels of earnings and employment.
- o Promoters of performing arts, sports & agents for public figures, generating a high level of output, medium level of earnings and high level of employment.

- **LOW RETURN INDUSTRIES: DO NOT INVEST.** These industries present the lowest levels of return for dollar invested in the three parameters considered. The consultants recommend that the City not concentrate on these sectors at this time, as the return will be very low. They are;
- o Motion picture and video industries
- o Cable and other subscription programming
- o Software publishers

- **UNBALANCED RETURN INDUSTRIES: QUIVOCAL.** These industries tend to have a high performance in one parameter, and weak on the other two. They are higher risk and will require strategic thinking to determine if worth investing depending on priorities, for instance will earning potential and job creation balance the output from the City.
 - o Independent artists, writers, and performers have a high capacity to create jobs per dollar invested.
 - o Radio and television broadcasting have high earnings per dollar invested.
 - o Sound recording industries have high output per dollar invested, but low job creation.

Impact of arts on other sectors:

- **The MOST impacted sectors by culture are:**
 1. The Information sector is closely related to creative industry and currently is a weak sector in Sugar Land, compared to the MSA. However, investment in the cultural arts sector would quickly improve the performance of information sector, since its impact on it is highest.
 2. The Cultural Arts sector- One cultural industry benefits other cultural industries.
 3. The Professional, scientific, and technical services – These sectors are involved in the operations of cultural institutions through contract services and the like.

- **At present, the LEAST impacted sectors by culture are:**

1. Agriculture, forestry, fishing and hunting
2. Health care and social assistance
3. Mining
4. Educational services: Due to the weak cultural arts offerings in Sugar Land, this sector has little connection to the cultural arts sector. In most cities, the connection between universities/schools and cultural arts is stronger and results in a higher quality of life, educational attainment, etc.

Both sectors have the capacity to benefit each other greatly. Implementing the strategies to connect these two sectors is key. See Chapter 6, Priority E.

5. Accommodation: Again, due to the weak cultural arts offerings in Sugar Land, there is a low correlation between the culture arts and tourism. This illustrates the need to establish strategies that leverage the impact of culture on tourism—i.e. discount tickets, partnerships with hotels and tour operators, etc. See Chapter 6, Priority E.
6. Retail trade
7. Construction
8. Food services and drinking places: Similar to Accommodation, the lack of a connection demonstrates the low correlation with tourism. A strategy to address cultural tourism is important. See Chapter 6, Priority E.

1. INTRODUCTION

This analysis evaluates the economic impacts of the cultural industries in Sugar Land. It uses publicly available quantitative data to evaluate the strengths and weaknesses of cultural industries. It is intended to help determine the most effective return to Sugar Land for investments in cultural industries.

1.1 What is an Economic Impact Assessment?

An economic impact assessment is a tool used to evaluate how local economic circumstances will be affected by a particular policy, program or project. It is typically measured in terms of changes in economic growth through associated changes in jobs, income, and revenue to government. State and local governments have used the tool to estimate the regional economic impacts of government policies or of projects such as firms locating within their jurisdictions.

1.2 How can this analysis best be used?

Although this analysis has similarities to many types of economic impact assessments, it would be inappropriate to assign an overall figure for the economic impact of cultural industries as a whole for Sugar Land. The U.S. Bureau of Economic Analysis (BEA) specifically warns against using a regional input-output multiplier to calculate the impact of an entire industry.¹ In conceptual terms, it would mean that if all cultural business activity stopped, all cultural workers would stay put, stop working, board up their offices, not spend money, and not work in different sectors. It falls into one of the BEA's "common mistakes" and would over-value the impact of the industry on the local economy.

What this assessment does provide is the following: a review of the labor market strengths for Sugar Land, as compared with the metropolitan region; the regional input-output multipliers for each of the selected cultural industries that measure the direct and indirect effects of cultural industries in the broader regional economy; and a list of the total earnings, payrolls, and number of paid employees for Sugar Land, with adjustments made to estimate the most current conditions.

With this information, Sugar Land has the potential to better inform policy decisions. This includes:

- securing sustainable funding for culture through new funding mechanisms,
- benefiting resident organizations in their grantmaking pursuits to foundations and contributors,
- advocating more strongly for cultural vitality in Sugar Land, and
- attracting new stakeholders to participate in and support culture in response to its impacts on overall civic objectives.

¹ U.S. Department of Commerce, Regional Multipliers: A User Handbook for the Regional Input-Output Modeling System (RIMS II), Third Edition, March 1997 <http://www.bea.gov/scb/pdf/regional/perinc/meth/rims2.pdf>; Bureau of Economic Analysis, "Input-Output Models for Impact Analysis: Suggestions for Practitioners Using RIMS II Multipliers," presentation by Rebecca Bess, 65th Annual AUBER Fall Conference, 2011 <http://www.slideserve.com/gail/input-output-models-for-impact-analysis>

2. METHODOLOGY

2.1 What Tools can Assess the Economic Impact of Culture?

Economic Impact Assessments require a host of tools for analysis. Tools include the type of dataset used; the multipliers in effects; and the location quotient. Each of these items is described below.

NAICS Codes

This analysis indicates the direct and indirect effects of cultural industries in the region. It defines cultural industries using the following North American Industry Classification System (NAICS) Codes:

NAICS Code	Industry
511200	Software publishers
512100	Motion picture and video industries
512200	Sound recording industries
515100	Radio and television broadcasting
515200	Cable and other subscription programming
711100	Performing arts companies
711A00	Promoters of performing arts, sports & agents for public figures
711500	Independent artists, writers, and performers
712000	Museums, historical sites, zoos, and parks

Regional Multipliers

This analysis also uses regional input-output multipliers to indicate which cultural industries provide the greatest economic benefits to Sugar Land. The concept of an input-output multiplier is that it shows the distribution of inputs purchased and the outputs sold for each industry. The BEA tracks the input and output structure of nearly 500 industries, which are then calibrated for each industrial region in order to reflect a region's structure and trading patterns.² The multipliers can then be used to estimate the total impact of the project or program on regional output, earnings, or employment.

This study uses the Houston-Sugar Land-Baytown Metropolitan Statistical Area (MSA) for the industrial region.

Datasets

This assessment examines two key datasets. The first is the Regional Input-Output Modeling System (RIMS II), which is published by the BEA.³ The dataset referenced is the benchmark series, which examines 406 detailed industries⁴ for the Houston-Sugar Land-Baytown MSA. It is based on national data from 2002 and regional data from 2008.

The second set of data includes the 2007 Economic Census,⁵ which provides employment, earnings, and production data for both Sugar Land and the metropolitan area. This is supplemented with 2007 and 2011 data on employment and wages published by the U.S. Bureau of Labor Statistics.⁶

This approach has several advantages. It evaluates the most recent economic statistical data for these areas that are available from public agencies. With this approach, it is also possible to compare the relative strengths of Sugar Land with the broader metropolitan area, using non-proprietary, public sources of data.

There are a few disadvantages, however. The age of each dataset ranges, with some data approaching 10 years old, and both Sugar Land and the Houston area have undergone several changes over the years. In addition, some cultural industries in particular rely on the resources external to study area. For instance, a performing arts company might rely on tourists for its audience and recruit temporary talent from other parts of the nation or world. This creates some conceptual challenges when assigning specific numbers to the economic impacts, particularly on a local scale.

Therefore, this analysis uses the data to qualitatively evaluate the strengths and weaknesses of cultural industries in Sugar Land. It is intended to help determine the most effective return to Sugar Land for investments in cultural industries. As new data become available, the same techniques can be used to update, refine, and inform policies to strengthen Sugar Land's cultural industries.

Location Quotients

The economic base of an area can be shown through comparing the local employment of specific industries to a larger reference area. Location quotients are part of a technique calculated through the following equation:

$$LQ = \frac{e_i/e}{E_i/E}$$

Where:

LQ = Location Quotient

e_i = Local employment in industry i

e = Total local employment

E_i = Reference area employment in industry i

E = Total reference area employment

Location quotients are frequently used to compare a local area to state or national reference areas; however, the primary concern is how Sugar Land compares with the broader metropolitan region. Therefore, the reference area is the Houston-Sugar Land-Baytown Metropolitan Statistical Area (MSA), and the location quotients can be calculated to show the ratio between the number of employees in Sugar Land versus the number of employees in the Houston MSA.

2 See U.S. Department of Commerce, *Regional Multipliers: A User Handbook for the Regional Input-Output Modeling System (RIMS II)*, Third Edition, March 1997 <http://www.bea.gov/scb/pdf/regional/perinc/meth/rims2.pdf>; and U.S. Department of Commerce, Bureau of Economic Analysis, *Benchmark Input-Output Accounts of the United States, 1987*

(Washington, DC: U.S. Government Printing Office, 1994); and U.S. Department of Commerce, Bureau of Economic Analysis, *Local Area Personal Income, 1969-92* (Washington, DC: U.S. Government Printing Office, 1994).

3 See Bureau of Economic Analysis, "Regional Input-Output Modeling System (RIMS II)," <http://www.bea.gov/regional/rims/>

4 For a full list of industries, see: <http://www.bea.gov/regional/pdf/rims/406%20Industry%20List%20A.pdf>

5 U.S. Census Bureau, 2007 Economic Census Industry Series, Geographic Area Series, and Summary Series data files. Available at: <http://www.census.gov/econ/census07/>

6 Bureau of Labor Statistics, Quarterly Census of Employment and Wages, years 2007 and 2011, available at: http://data.bls.gov/location_quotient/ControllerServlet

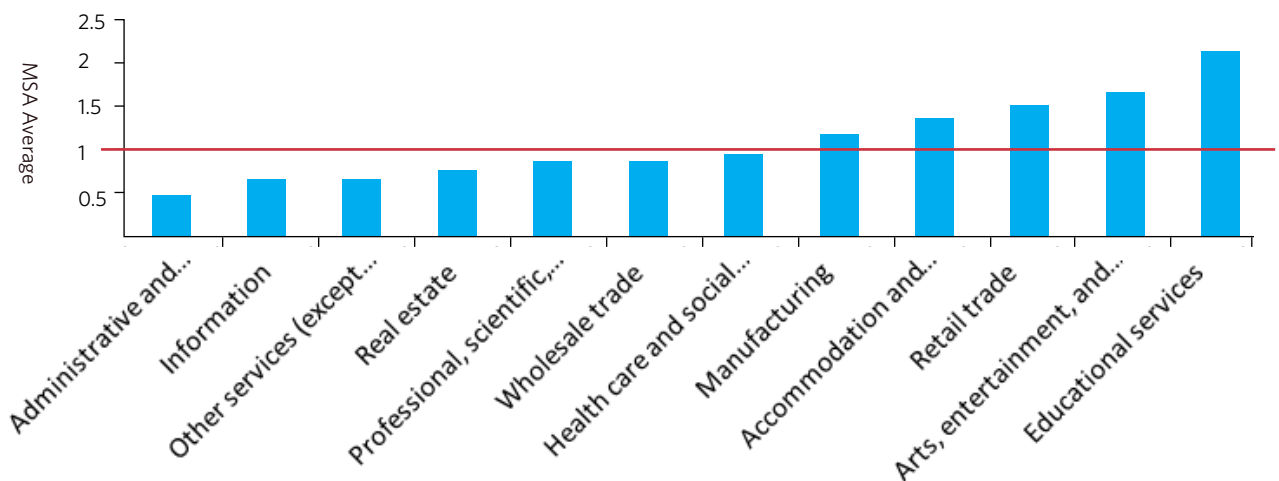
3. FINDINGS

3.1 Strength of Sugar Land's Cultural Work Force

The 2007 Economic Census provides employment data for Sugar Land at the sector level. These figures are used to calculate the location quotients for each sector, as shown below:

NAICS code	Industry	Employees - Sugar Land	Employees - Houston MSA	SL-MSA Location Quotient
31-33	Manufacturing	4,819	222,142	1.16
42	Wholesale trade	2,248	138,496	0.87
44-45	Retail trade	7,114	251,088	1.51
51	Information	537	43,824	0.65
53	Real estate and rental and leasing	652	47,101	0.74
54	Professional, scientific, and technical services	2,930	182,324	0.86
56	Administrative and support	2,357	276,515	0.45
61	Educational services	302	7,506	2.15
62	Health care and social assistance	4,482	255,500	0.94
71	Arts, entertainment, and recreation	922	29,645	1.66
72	Accommodation and food services	5,017	197,339	1.36
81	Other services (except public administration)	839	67,524	0.66

Location Quotient: Sugar Land vs Houston MSA



What this indicates is that, compared with the Houston metropolitan region, Sugar Land has a **comparatively higher proportion of its labor force working in arts, entertainment and recreation, and a comparatively lower proportion working in the information industries.**

By percentage, Sugar Land has a concentration of arts, entertainment and recreation professionals that almost doubles that of the Houston Metropolitan region

- The arts, entertainment and recreation sector in Sugar Land represents 2.9% of total employment (957 paid employees over a total workforce of 32,219 – these are our 2012 estimate); while in the MSA region it represents 1.7% of total workforce (29,645 over 1.72 million). This is close to twice as many proportionally (x1.6).
- The second highest difference across all sectors when comparing Sugar Land with MSA (after the education sector).
- It seems that Sugar Land has one of the highest concentration of artists in the MSA -> it could become the creative cluster of the region. Consider policies to become creative cluster regionally. Draw artists from MSA to Sugar Land (a pool of an extra 29,645 employees) -> to further increase economic activity in the sector.
- The education sector is also very strong compared to the MSA. This indicates that Sugar Land could become a cluster of culture and education regionally.

The information industry in Sugar Land is small compared to the MSA region

- This suggests that the profile of creative industries in Sugar Land may be “old fashioned”? more inclined to the traditional museum & theatre kind of venue/attraction, rather than develop newer aspects of the creative economy that are related to new info technologies and communications. Innovation! consider initiatives to further develop more avant-garde creative industries / innovation. Creative Labs.

3.2 OVERALL ECONOMIC IMPACTS FOR THE METROPOLITAN AREA

Economic data for the Houston-Sugar Land-Baytown Metropolitan Statistical Area (MSA) are used to calculate the following input-output multipliers, representing the total output and earnings generated for every dollar spent. The employment multiplier indicates the number of expected jobs in the MSA for every million dollars spent.

NAICS Code	Industry	Final Demand Multiplier		
		Output (dollars)	Earnings (dollars)	Employment (jobs)*
511200	Software publishers	1.3834	0.4813	7.4467
512100	Motion picture and video industries	1.2622	0.3062	12.4664
512200	Sound recording industries	1.7169	0.4129	7.7361
515100	Radio and television broadcasting	1.4268	0.5437	8.163
515200	Cable and other subscription programming	1.3306	0.4885	8.0834
711100	Performing arts companies	1.4141	0.5075	35.9108
711A00	Promoters of performing arts, sports & agents for public figures	1.5808	0.4594	21.013
711500	Independent artists, writers, and performers	1.3767	0.4244	23.2429
712000	Museums, historical sites, zoos, and parks	1.4524	0.6014	21.4973

* Number of jobs is measured on the basis of a \$1 million change in output

What this chart tells us is that, for the MSA:

- **sound recording industries and promoters tend to create the greatest output,**
- **radio and television broadcasting and performing arts companies tend to create the highest earnings, and**
- **performing arts companies and independent artists, writers and performers tend to create the most jobs.**

Questions to Consider:

1. Given the job creation resulting from the work of artists and the performing arts in Sugar Land, what needs are most pressing within this sector that should be addressed to sustain the economic impact that it brings?
2. How can the regional economic benefit of Sugar Land's creative sector be fully leveraged in conversations and policy decisions between Sugar Land and its neighbors?

3.3 EFFECTS OF CULTURAL INDUSTRIES ON OTHER INDUSTRIES

Increased productivity for particular industries tends to affect other industries in different ways. A conceptual example may include an out-of-town visitor who spends on a hotel (accommodation), a restaurant (food services), and a taxi to and from the airport (transportation). The following chart shows the multipliers for the cultural industries on related industries.

NAICS Code	Industry	Agri- culture, forestry, fishing, and hunting	Mining	Utilities*	Construc- tion	Manufac- turing	Whole- sale trade	Retail trade	Transpor- tation and warehous- ing*	Informa- tion	Finance and insurance	Real estate and rental and leasing	Profes- sional, scien- tific, and technical services	Manage- ment of compa- nies and enter- prises	Admin- istrative and waste manage- ment services	Educa- tional services	Health care and social assistance	Arts, entertain- ment and recreation	Accom- modation	Food services and drinking places	Other services
511200	Software publishers	0	0.0012	0.0047	0.0023	0.0201	0.0193	0.0022	0.0135	1.0412	0.0332	0.0496	0.0639	0.0276	0.0811	0.0002	0.0001	0.0036	0.0048	0.0092	0.0055
512100	Motion picture and video industries	0	0.0012	0.0076	0.0029	0.0184	0.0005	0.0021	0.0145	1.0431	0.0187	0.0476	0.0449	0.0091	0.0289	0.0001	0.0001	0.0085	0.0013	0.0031	0.0051
512200	Sound recording industries	0	0.002	0.0088	0.0029	0.044	0.0096	0.0041	0.0408	1.3144	0.0502	0.0424	0.0819	0.0128	0.0399	0.0006	0.0002	0.03	0.0085	0.0141	0.0097
515100	Radio and television broadcast- ing	0	0.0019	0.007	0.0033	0.0123	0.0042	0.0022	0.01	1.1471	0.0119	0.0371	0.0317	0.0133	0.0239	0.0014	0.0002	0.1044	0.0025	0.0044	0.0082
515200	Cable and other sub- scription program- ing	0	0.0016	0.0055	0.0028	0.0348	0.0141	0.0029	0.0098	1.0483	0.0262	0.0344	0.0479	0.0081	0.0282	0.0006	0.0002	0.0488	0.0025	0.0048	0.0091
711100	Perform- ing arts companies	0	0.0016	0.0074	0.0028	0.0169	0.0115	0.0029	0.0314	0.029	0.0244	0.0693	0.0684	0.0191	0.066	0.0016	0.0002	1.0441	0.0015	0.0035	0.0127
711A00	Promoters of per- forming arts and sports and agents for public figures	0	0.0026	0.0119	0.0045	0.0206	0.0068	0.0029	0.035	0.0384	0.0953	0.0846	0.0745	0.0169	0.0685	0.0082	0.0015	1.0843	0.0029	0.0088	0.0124
711500	Inde- pendent artists, writers, and per- formers	0	0.0008	0.0037	0.0015	0.0086	0.0031	0.0045	0.0116	0.0319	0.0213	0.0258	0.0799	0.0167	0.0356	0.0011	0.0002	1.1216	0.0011	0.003	0.0047
712000	Museums, historical sites, zoos, and parks	0.0001	0.0045	0.0341	0.0104	0.0268	0.0086	0.0038	0.0304	0.0286	0.0266	0.1509	0.0545	0.0056	0.0435	0.0042	0.0001	1.0024	0.0015	0.0035	0.0122

For each specific cultural industry, the greatest output effects are for their respective broader industrial groups. For instance, a performing arts company increases the output for the arts, entertainment, and recreation industry, while motion picture and video industries increases the output for the information industries. These multipliers quantify how much, specifically, the output is generated for each related industry.

This chart also indicates that an increase in output for any cultural industry in the MSA has a minimal impact on accommodation and food services, which is frequently used to indicate the strength of tourism. It may be that while cultural industries complemented the success of accommodations and food services, increased productivity in cultural industries does not contribute to direct increased spending in food services and accommodation for this particular region. In other words, **more cultural events do not necessarily translate into more money spent in restaurants and hotel stays.**

3.4 Overall Earnings, Wages, and Employment for Cultural Industries

The 2007 Economic Census tracks the earnings, wages and employment for businesses in Sugar Land. These data are publicly available and released on a 5-year cycle. The next economic census, for 2012, will be released in 2013-2015.⁷

The Economic Census anonymizes sub-sectors for Sugar Land, in order to protect the anonymity of individual businesses. Therefore, the two-digit sector code (arts/entertainment & recreation) is only available at the City level for Sugar Land. As noted in the Location Quotient analysis, the specific creative industries as part of the information sector (such as motion pictures, radio and television) are proportionally less in Sugar Land and, as a proportion of the overall sector, expected to be a small component of the overall information industry in Sugar Land. Therefore, the information sector is excluded from this analysis.

NAICS code	Industry	Year	# of employer establishments	Employer value of sales, shipments, receipts, revenue, or business done (\$1,000)	Annual payroll (\$1,000)	Number of paid employees for pay period including March 12
71	Arts, entertainment & recreation	2007	26	46,888	14,182	922

This indicates that, **as of 2007, the total value of business conducted by the arts, entertainment and recreation sector was \$46,888,000 for Sugar Land, with annual payrolls of \$14,182,000 to 922 paid employees.**

Earnings of artists and other cultural sector employees continue to be low

- Although sector employees have seen their salaries increase by 6.7% in the last 5 years, they earn an average of \$16,405 in 2012.

The population of Sugar Land has increased roughly proportionally to the population of Texas,

- with Sugar Land's population increasing by 24% from 2000 to 2010 (to 78,817), and Texas's population increasing 21% (25,145,561) over the same period according to the Census.

Using data provided by the U.S. Bureau of Labor Statistics, annual changes in the labor force can be determined at the state level. Those working in Texas in the arts, entertainment, and recreation industry (as defined in NAICS 71) have increased from 106,613 paid employees in 2007 to 109,839 employees in 2011,⁸ maintaining a similar overall proportion of the labor market over this period. This represents an annualized gain of approximately 0.75%.

Assuming that Sugar Land has approximately the same proportional growth as Texas in the sector, this suggests that, as of 2012, Sugar Land has an estimated 957 paid employees working in arts, entertainment and recreation. If the same trend holds, Sugar Land could be expected to have 1,000 paid employees by 2018.

BLS data show that the earnings in the arts, entertainment, and recreation sector have fluctuated by season, but the annual average wage has increased steadily each year.⁹ Using a similar technique and data provided at the national level, earnings in the sector have increased from an average of 17.32 in 2007 to 18.79 in 2012, representing an annualized gain of 2.1%. This would suggest that the annual earnings in Sugar Land for the arts, entertainment, and recreation industry would total approximately \$15,700,000.

If the total employer value of sales, shipments, receipts, revenue, or business done has increased by the same amount, this suggests that the industry total in Sugar Land would be \$51,900,000 as of 2012.

⁷ For details, see Economic Census Data Release Schedule at http://www.census.gov/econ/census07/www/data_release_schedule/

⁸ "Quarterly Census of Employment and Wages," Bureau of Labor Statistics, http://data.bls.gov/location_quotient/ControllerServlet

⁹ Ibid

4. THE BOTTOM LINE

An analysis of the industries within the arts sector based on the three parameters of the study - output, earnings, employment - allows the classification of industries strategically as follows:

- **HIGH RETURN INDUSTRIES: INVEST.** Industries that perform well across all three parameters. Well balanced and generate the highest levels of output (indirect economic activity), earnings and employment per dollar invested.

These industries will experience the fastest economic improvement per dollar invested. The City should focus on these first-- in the short term-- to ensure continued leadership. They are;
 - o Performing arts companies, generating a medium level of output and high levels of earnings and employment.
 - o Museums, historical sites, zoos, and parks, generating a medium level of output and high levels of earnings and employment.
 - o Promoters of performing arts, sports & agents for public figures, generating a high level of output, medium level of earnings and high level of employment.
- **LOW RETURN INDUSTRIES: DO NOT INVEST.** These industries present the lowest levels of return for dollar invested in the three parameters considered. The consultants recommend that the City not concentrate on these sectors at this time, as the return will be very low. They are;
 - o Motion picture and video industries
 - o Cable and other subscription programming
 - o Software publishers
- **UNBALANCED RETURN INDUSTRIES: QUIVOCAL.** These industries tend to have a high performance in one parameter, and weak on the other two. They are higher risk and will require strategic thinking to determine if worth investing depending on priorities, for instance will earning potential and job creation balance the output from the City.
 - o Independent artists, writers, and performers have a high capacity to create jobs per dollar invested.
 - o Radio and television broadcasting have high earnings per dollar invested.
 - o Sound recording industries have high output per dollar invested, but low job creation.

Impact of arts on other sectors:

- **The MOST impacted sectors by culture are:**

1. **The Information sector** is closely related to creative industry and currently is a weak sector in Sugar Land, compared to the MSA. However, investment in the cultural arts sector would quickly improve the performance of information sector, since its impact on it is highest.
2. **The Cultural Arts sector** – One cultural industry benefits other cultural industries.
3. **The Professional, scientific, and technical services** – These sectors are involved in the operations of cultural institutions thru contract services and the like.

- **At present, the LEAST impacted sectors by culture are:**

1. Agriculture, forestry, fishing and hunting
2. Health care and social assistance
3. Mining
4. **Educational services:** Due to the weak cultural arts offerings in Sugar Land, this sector has little connection to the cultural arts sector. In most cities, the connection between universities/schools and cultural arts is stronger and results in a higher quality of life, educational attainment, etc.

Both sectors have the capacity to benefit each other greatly. Implementing the strategies to connect these two sectors is key. *See Chapter 6, Priority E.*
5. **Accommodation:** Again, due to the weak cultural arts offerings in Sugar Land, there is a low correlation between the culture arts and tourism. Illustrates the need to establish strategies that leverage the impact of culture on tourism—i.e. discount tickets, partnerships with hotels and tour operators, etc. *See Chapter 6, Priority E.*
6. Retail trade
7. Construction
8. **Food services and drinking places:** Similar to Accommodation, the lack of a connection demonstrates the low correlation with tourism. A strategy to address cultural tourism is important. *See Chapter 6, Priority E.*

Appendix B:

Overview of Operating Models for Umbrella Entities

Outlined below are a number of different operating models that currently exist for successful arts and culture umbrella entities. **Chapter 5 of the plan recommends a modified version of one of these models (i.e. in possible partnership with a community organization) – the public-private partnership – as the most appropriate model for Sugar Land.** This appendix provides context for that recommendation. Arts administrators and other professional arts managers and staff of the umbrella entity should be charged with developing and delivering programming and day-to-day implementation of the Cultural Arts Strategic Plan.

Advisory Body

In the advisory body format, members are appointed by a legislative body; they serve as volunteers and, in turn, help to shape public policy for the appointing legislative body. The advisory body does not control a budget.

Pros: An advisory body can fulfill an arts advocacy role, is free to take risks and can possibly raise funds in a limited capacity. The press and funding agencies may be more likely to listen to this type of entity because it is perceived to be independent of the appointing body. Of the options listed in this report, this format is the easiest to implement.

Cons: Because an advisory body does not control a budget, decision-making is not in their hands. For this reason it may not attract the strongest or most prominent members of the community. An advisory body would require other organizations to conduct direct fundraising and apply for grants. It would be subject to political change and steady turnover. If influential members of the local community do not populate the advisory body at its outset, the appointing body may ignore its recommendations.

Example: CODAC (Cultural Overlay District Advisory Committee) was a volunteer advisory committee that developed recommendations for the Seattle City Council and mayor in 2009. They met from July 21, 2008, through April 2, 2009. CODAC was open to all who served a principal role in a for-profit or non-profit cultural, arts or entertainment organization in a specific neighborhood of the city. Residents, independent artists and those with an interest in arts, culture or entertainment were welcome to join the committee as non-voting members.

CODAC's goal was to devise creative ideas for long-term promotion and preservation of cultural, arts and entertainment activities and spaces in Seattle neighborhoods and transform those ideas into recommendations the Seattle City Council could implement through ordinance and budget authority, beginning with an area of the city known as Capitol Hill.

CODAC made six formal recommendations that cut across the jurisdiction of several city departments. The mayor moved forward and implemented five of the recommendations through legislation and executive orders to various city agencies.

Advisory Committee Members

CODAC was composed of 17 private citizen members and 6 ex officio members that represented various arms of government (i.e., city council central staff, the Office of Arts & Cultural Affairs, the Department of Planning & Development and Council members' staff). The private citizens ran the gamut from artists of various disciplines (visual art, music, choreography, theater, etc.) to private real estate developers, nightclub owners, housing experts, an architect and an expert in new market tax credits. Many of the citizen members lived in the proposed art district.

The strong representation of the initial committee enabled it to wield considerable influence.

Public-Private Partnership

Board members of a public-private partnership is appointed by a legislative body. The umbrella entity oversees a budget and manages professional staff. The funding for its programs and operations is derived from a policy-based revenue source, such as a hotel tax or a percent-for-art fee from new development and/or from the activities associated with programs and other initiatives.

Pros: This structure benefits from insight and strategy from members and allows for professional staff to manage day-to-day activities and implement long-term strategy. Additionally, since a governing body appoints its members, its activities are quasi-governmental. The organization can serve a variety of functions that can change over time, as needed. It can also assume responsibilities, such as shared services, that reduce expenses for arts organizations (e.g., back-

office administration or marketing and publicity). The single most important benefit of this model, however, is that it has a dedicated and reliable income stream, and can often leverage anticipated revenues into short-term cash infusions associated with bonds.

Cons: This body does not control the amount of money with which it works. Also, board members of this type of entity are usually not fundraisers. They are typically business people, arts administrators, artists, community leaders or in the legal or finance professions. They may be limited in their ability to raise an endowment (or engage in other investment activity). Additionally, due to the quasi-governmental nature of their work, public participation in shaping their plans and actions often adds many months to their initiatives. In addition, public-private partnerships often require strong legal counsel on staff.

Example: City of Plano Cultural Affairs Commission, receives annual applications for grants and arts and event activities within Plano – including major arts grants, small arts grants, special event sponsorship grants, and urban-town center grants. The Cultural Affairs Commission recommends, based upon an established scoring criteria, the disposition of funds to the City Council.

Activities and Mission

- **Major Arts Grants & Small Arts Grants:** The purpose of these grants is to enhance the arts, culture and humanities in Plano, with “arts” including performing, visual and literary. Grants are meant to support artists and projects that cultivate appreciation for the diversity of Plano and to spur the creation of new programs. In particular, grants also encourage collaboration within the cultural sector among multiple organizations.
- **Special Event Sponsorship Grants:** The purpose of these grants is to support short-term community celebrations that are open to the public and cultivate appreciation for the diversity of Plano and to spur the creation of new programs. Additionally, these grants also encourage collaboration within the cultural sector.
- **Urban-Town Center Grants:** These grants are only available for short-term community celebrations that are open to the public and held within a form of development or redevelopment that combines retail, office, and residential uses into a pedestrian-oriented environment.

Commission Members

Seven commissioners are appointed by the City Council for two-year terms to govern the commission. The Commission meets monthly at the Plano Municipal Center.

Non-Profit Arts Council or Foundation (501(c)(3))

A non-profit arts council or foundation has a board that holds fiduciary responsibility. This type of entity raises funds and uses them to fund its initiatives. Typically, government contributions and earned revenue are part of its operating income.

Pros: This type of entity can set policy, yet it is at “arm’s length” from the government and therefore is not beholden to the public in the same way as a government entity. It benefits from insight and strategy from members and allows for professional staff to manage day-to-day activities and implement long-term strategy. Board and staff members of a non-profit arts council or foundation can fundraise. This allows for an endowment as well as earned income activities. Board members are naturally either big donors or fundraisers. Like a public-private partnership, a non-profit arts council or foundation can provide shared services and other benefits that reduce expenses for arts organizations (such as back-office administration or marketing and publicity).

Cons: Funding is not guaranteed from the government and must be raised from a variety of sources. Therefore, the organization must be very careful to have an upstanding reputation in the community. Also, policy has the potential to change radically based on the makeup of the board, and the board may risk losing its accountability to the community. In another potential drawback, as a fundraising organization, this entity may compete with existing organizations for funds.

Additionally, due to the need to raise substantial amounts of funds from the private sector, these boards tend to be large, making consensus-building and decision-making somewhat laborious.

Example: The cornerstone and catalyst for creative vitality in the region, the **Dallas Arts District** is home to Dallas’s leading visual and performing arts institutions, whose range and depth have made the city a strong destination for the arts, both regionally and nationally.

As early as the 1970s, the city hired a series of consultants to determine how and where to house its arts and cultural institutions. In 1978, the Boston firm Carr, Lynch recommended that Dallas relocate its major arts institutions from various parts of the city to the northeast corner of downtown. This location would allow for easy access from a vast network of freeways, as well as local streets, and would lead into an area that would become a lively mix of cultural and commercial destinations, further defined by a mix of contemporary and historic architecture.

The city progressed to define the boundaries and design guidelines with the assistance of Sasaki Associates. With the adoption of the Sasaki Plan and the opening of the Dallas Museum of Art, designed by Edward Larrabee Barnes (1984), the formation of the Arts District was underway. Over the next 20 years, the development of the district continued with the Morton H. Meyerson Symphony Center, designed by Pritzker Prize-winning architect I. M. Pei (1989); the Crow

Collection of Asian Art in the existing Trammell Crow Center (1998); the Nasher Sculpture Center, designed by Pritzker Prize-winning architect Renzo Piano (2003); and the Booker T. Washington High School for the Performing and Visual Arts, which recently opened a new addition designed by Brad Cloepfil (2008).

The opening of the AT&T Performing Arts Center (2009) completed the 30-year vision of the Arts District as a “village of the arts” downtown, establishing Dallas as the only city in the world with buildings designed by four Pritzker Prize-winning architects in one contiguous block and creating a self-contained, pedestrian-friendly oasis in the heart of the city.

Since January 26, 2009, the Dallas Arts District has operated under the umbrella of Downtown Dallas, Inc., a private non-profit 501(c)(3) organization that serves as an advocate for the venues and organizations in the Arts District and as a representative for the Dallas Arts District as a whole.

Stakeholders of the Dallas Arts District spent three years studying the future of the district, assessing its needs as a vibrant urban destination. That process led to the hiring of Fregonese Calthorpe Associates to create a Strategic Assessment and Action Plan for the Arts District, which was completed in May 2007. In 2008, Webb Management Services was hired to build on that plan and “write a business plan for an entity to represent and advance their common interests.”

As a result, after incorporating feedback from existing Arts District organizations into the plan’s recommendations, the Governance Sub-Committee of the Arts District Strategic Planning Committee finalized a vision and management structure for the future. That model utilized existing assets of the Arts District and partnered those assets with the resources and programs housed within Downtown Dallas, Inc.

Board of Directors

There are 85 board members, 15 of whom serve on the Executive Committee. There are two additional ex officio members, one of whom is the local representative to the Texas House, the other to the Texas Senate. The board is a self-perpetuating board with a Nominating Committee. Downtown Dallas, Inc. is funded by voluntary membership dues, assessment revenue from the Improvement District established in 1992 and contracts with the City of Dallas for specific projects and programs.

Government Funding Agency

A government funding agency receives an annual appropriation from a governmental division, such as a city, county or state legislative body. It is responsible for making grants and sometimes for administering and delivering programs.

Pros: As a government agency, this type of organization often qualifies for additional funds from higher levels of government (i.e., state and federal) and can also tap into private sector support such as foundations and corporations. The staff members are government employees, and funding comes from the government; therefore, the agency does not compete with other arts organizations for funds.

Cons: This model is not entrepreneurial. It is primarily dependent on government funds; therefore, funding can be cut (as occurred across the country during the recent economic recession). This model also does not have any endowment.

As a government agency, this organizational model cannot play an advocacy role. The example below skirted the prohibition against advocacy by creating a volunteer advisory board.

Example: The Miami-Dade County Department of Cultural Affairs (MDC-DCA) and its volunteer advisory board, the Cultural Affairs Council, develop cultural excellence, diversity and participation throughout Miami-Dade County by strategically creating and promoting opportunities for the community's thousands of artists and not-for-profit cultural organizations. Its programs are designed to serve residents and visitors alike. MDC-DCA and the Cultural Affairs Council provide grants and technical assistance to cultural organizations and individual artists; develop and improve cultural facilities; create and advance arts education; provide visibility and public information on cultural events and implement outreach programs to engage a diverse audience; advocate for effective cultural policies and more public and private resources to invest in cultural development; and broadly promote and market the region's cultural assets. The MDC-DCA is a public arts agency with an annual budget of more than \$24 million and a staff of 26.

Founded in 1976, the MDC-DCA and the Cultural Affairs Council cultivate greater Miami's thriving, vibrant, international cultural community. Three central goals have been identified in their strategic plan:

- To secure more public and private resources to invest in and promote cultural development;
- To develop better cultural facilities in neighborhoods throughout Miami-Dade;
- To make cultural activities more accessible for residents and visitors.

The MDC-DCA receives funding through the Miami-Dade County mayor and Board of County Commissioners; the Children's Trust; the National Endowment for the Arts; the State of Florida through the Florida Department of State, Division of Cultural Affairs and the Florida Arts Council; and the John S. and James L. Knight Foundation. Ticketmaster provides other support and services for the Culture Shock Miami program, the Miami-Dade County Communications Department, the Greater Miami Convention and Visitors Bureau, the South Florida Cultural Consortium and the Tourist Development Council.

Sample Programs

Grants Programs

A balanced portfolio of 15 matching grant programs is designed to invest public funding in support of cultural activities, individual artists and improvements to facilities. MDC-DCA utilizes a transparent and equitable public process for allocating public funds and has earned a national reputation for openness and effectiveness.

Technical Assistance

Training through group workshops and individual counseling sessions is offered to cultural organizations and artists to help advance their work.

Facilities Improvement and Management

Currently, work is underway to improve and develop 15 cultural facilities in neighborhoods throughout the county with \$54 million in county funding support. In addition, the Cultural Affairs Council and MDC-DCA are working on establishing effective management structures and programming initiatives for this network of facilities. This will ensure that these capital improvements result in well-run and well-attended venues for artists and cultural groups and their audiences.

Communications and Publications

Information about the cultural community is developed and promoted through such vehicles as a biannual calendar of events, a website, directories of cultural organizations and arts education opportunities, a discount guide to cultural activities, studies on the economic impact of the arts and cultural planning brochures. These promotional efforts are magnified by the council's close collaboration with such civic organizations as the Greater Miami Chamber of Commerce, the Greater Miami Convention and Visitors Bureau and municipal arts councils including the Miami Beach Cultural Arts Council, the Coral Gables Cultural Affairs Council and the Hialeah Arts Board.

Arts Education and International Cultural Exchange

Through new initiatives like Arts for Learning Miami and the Discount Student Ticket Program, the Cultural Affairs Council is establishing its commitment to reaching young audiences by utilizing the Internet and special, discount ticket offers. This work is complemented by training programs for teachers, artists, administrators and social service organizations to ensure that arts education programming is integrated into the school curriculum, is utilized by community-based organizations and reflects the community's cultural excellence and diversity. In addition, the council pursues international cultural exchange opportunities to deepen appreciation and advance the development of the region's many cultures and heritages.

Advocacy and Outreach

The council provides leadership regarding key local, state and national issues that affect cultural growth. The MDC-DCA created Culture Shock, which provides \$5 tickets to students and, in 2004, launched Golden Ticket, which gives senior citizens free access to a wide array of the county's arts events. In addition, the council initiates special outreach efforts to promote cultural diversity, access and collaborations. These include helping to establish and support coalitions and service organizations like the Diaspora Arts Coalition, the Children's Cultural Coalition, the Arts and Business Council, the Hispanic Cultural Caucus, the Theatre League of South Florida, the Haitian Artists Network, the Greater Miami Festivals and Special Events Association and the Dade Cultural Alliance, among others.

Planning

For the past 17 years, the council has conducted an annual action planning process. By design, it involves the public in helping to evaluate the council's work and make recommendations for the future. An annual brochure sets forth updated goals and objectives, and an accompanying series of town meetings solicits input and partnerships to advance this work.

The Miami Emerging Arts Leaders

This is a leadership development program that identifies and cultivates the next generation of arts leaders in the community. Modeled and named after a successful program initiated in 1999 by Americans for the Arts, the nation's leading non-profit organization for advancing the arts in America, the program invites arts professionals of any age and any demographic to participate. The initiative provides networking and resource-sharing opportunities to encourage arts administrators to explore professional development issues and opportunities.

The Cultural Affairs Council

The Cultural Affairs Council is a 15-member volunteer board, appointed by the Board of County Commissioners. Members act as advisors to the Department of Cultural Affairs.

Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide. We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

AndrisinAbbey, LLC, offers marketing, communication, event planning and fundraising services to civic groups and not-for-profits—from grass-root startups to established charities—while balancing value with outstanding service quality. Our staff have served many roles in non-profit organizations and consulting firms, from executive directors to event planners to capital campaign managers. We have worked on projects large and small—from \$100,000 special events to multi-million dollar mega-campaigns.



Report to the
Public Arts Commission
of the City of Green Bay

MEETING DATE

January 22, 2020

PREPARED BY

AGENDA ITEM # E.3.

Chairperson's Report and Project Updates.

BACKGROUND

RECOMMENDATION

FISCAL IMPACT

ATTACHMENTS

None