

ARTS, CULTURE, & CREATIVE PLACEMAKING STRATEGIC PLAN



ATLANTA REGIONAL COMMISSION

DECEMBER 2018

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ALL ABOUT THIS PLAN (IN BRIEF)

The *Arts, Culture, & Creative Placemaking Strategic Plan* is the result of a five-month planning process that engaged Atlanta Regional Commission staff, a 28-person Steering Committee, key partners, past program participants, and members of the public. The plan is intended as an internal planning document for the ARC to guide the agency's arts, culture, and creative placemaking work over the next five years. The following Q&A previews some basic information about the plan.

► What do we mean by arts, culture, and creative placemaking?

The term art refers to the conscious use of creative imagination and skills to produce aesthetic objects, performances, or experiences. For the purposes of this plan, art is intended to be inclusive and refers to everything from the art found at the High Museum or Fox Theatre to the applied arts, arts education, and community art. Culture refers to human knowledge, beliefs, and/or behaviors that reflect characteristics of everyday existence and that may often be shared by people in a community or during a special time. Culture and cultural practices are of a community (geographically, ethnically, etc.) and come from livelihoods, daily practices, values, and beliefs.

The best definition of creative placemaking comes from the National Endowment for the Arts whitepaper *Creative Placemaking* by Ann Markusen and Anne Gadwa: "In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired."

Together, arts, culture, and creative placemaking are powerful symbols of our community creativity, interests, and values. These things give our region and communities an identity and can help shape our built environment and imbue beauty all around us. The ARC's work includes everything from transportation planning to community planning, housing planning, and aging and health services. In these areas and more, arts, culture, and creative placemaking can inform our design and planning decisions and provide better outcomes for our built environment and quality of life.

► Why did the ARC create an Arts, Culture, & Creative Placemaking Strategic Plan?

- Evaluate existing ARC arts and culture programs (ALMA, Regional Public Art Program, Cultural Forums)
- Create a cohesive strategy for the ARC's arts, culture, and creative placemaking work over the next five years
- Articulate how arts, culture, and creative placemaking intersect with the work of the rest of the agency
- Engage a wide-range of stakeholders and community partners to gather their input
- Clarify the ARC's role in the region in supporting arts and culture
- Identify ways in which the agency is uniquely positioned to be impactful in its arts and culture work

► Who is this plan for?

The *Arts, Culture, & Creative Placemaking Strategic Plan* is intended as an internal planning document for the Atlanta Regional Commission to guide the agency's arts, culture, and creative placemaking work over the next five years. The plan should not be confused with a cultural plan for the entire Atlanta region. According to Americans for the Arts, a cultural plan is "a community-wide plan based on broadly defined understanding of culture with integrated goals compiled through community consultation." While this strategic planning process consulted the community and key partners, its focus is on setting priorities and goals for the ARC's arts and culture work and is not an integrated plan across multiple organizations and constituencies.

► What is included in the plan?

The plan consists of four sections. The first two sections provide an introduction to the planning process, an overview of the ARC's current arts and culture programs, and an SDOC Analysis – evaluating strengths, deficiencies, opportunities, and constraints as related to arts and culture at the agency and within the broader Atlanta region. The third section begins with the ARC's vision for its arts, cultural, and placemaking work over the next five years and includes a framework, goals, and recommendations for translating this plan to action. Finally, Section 4 offers a consolidated listing of case studies referenced elsewhere in the plan that provide useful examples and guidance.

► What are the key takeaways from this plan?

The plan makes some significant recommendations to expand and alter the ARC's current arts and culture programs, as well as to further integrate arts, culture, and creative placemaking into the agency's other planning areas. Some of the key recommendations include establishing an alumni program for past Arts Leaders of Metro Atlanta (ALMA) participants, creating a "Community of the Arts" initiative for designating arts-forward communities around the region, establishing an Innovator-in-Residence at the ARC, and developing "How-to" Kits for local municipalities around arts, culture, and creative placemaking. The plan also discusses ways in which the ARC can continue to play an important role as regional arts and cultural convener and exercise its influence by sharing and demonstrating best practices for integrating arts, culture, and creative placemaking into planning, design, business, and other areas.

► What happens next?

While some of the recommendations can be realized immediately, many will require additional time to develop an approach and identify funding support. Section 3 includes an implementation chart and timeline demonstrating the sequencing of recommendations over the next five years and, in some cases, the recommendations require collaboration with key partners, which will require ongoing conversations and project development.

EVALUATE**LISTEN****ASPIRE**

ARC Arts & Culture Programs:

- Arts Leaders of Metro Atlanta (ALMA)
- Atlanta Regional Public Art Program
- Cultural Forums

ARC Internal Processes and Planning Services

Understand the current issues facing the arts and culture community in metro Atlanta

Recognize how the ARC is viewed by key partners and regional stakeholders

Hear feedback from ARC staff and past program participants

Research forward-thinking arts and culture planning efforts around the country

Consider creative, outside-the-box ideas

Identify strategies that are easily implemented as well as those that are a far reach

VISION

Metro Atlanta values arts and culture as essential for building a thriving, inclusive, and economically healthy region, and recognizes its transformative role in addressing broader civic issues.

The Atlanta Regional Commission supports this Vision via:

Arts, Culture, & Creative Placemaking Programs

Internal Processes & Planning Services

Role as a Regional Convener and Visionary

Ability to Influence and Share Best Practices

GOALS & KEY RECOMMENDATIONS

Support and impart the region's diverse cultural practices and traditions as key elements of a regional identity.

Advocate for artists, creatives, and arts and cultural organizations to have a seat at the table to enhance holistic thinking and innovative solutions.

Promote and utilize arts, culture, and creative placemaking as a critical part of planning across disciplines and geographies in an integrated approach.

Incorporate arts and culture into the ARC's day-to-day operations and contribute to a greater understanding of its regional impacts.

Encourage a collaborative and inclusive ecosystem of arts, culture, and creative placemaking in metro Atlanta.

► Revisit Regional Public Art Program

► Regional arts and culture leadership and training programs

► "Community of the Arts" Initiative
► Artist/Creative-in-Residence

► Case Study Catalogue
► "How-To" Kits

► Facilitate regional arts and culture connections

WHAT IS IN THIS PLAN

This *Arts, Culture, & Creative Placemaking Strategic Plan* builds on six years of arts and culture at the ARC, during which time the agency has explored and grown the inclusion of arts, culture, and creative placemaking in its regional planning work. In 2016, the newly-formed Community Partnership group made space to focus on clarifying and strengthening the role of arts and culture in the agency and, in 2017, staff in this group formed the initial idea to develop a strategic plan to assess the agency's arts, culture, and creative placemaking efforts to-date and create a cohesive strategy to relate this work to the overall ARC mission and values and plot a path forward.

The official planning process began in August 2018 and included a 28-person Steering Committee – comprised of leaders from arts nonprofits, local municipalities, and educational institutions from throughout the region – that met three times throughout the fall. The goals in this plan prioritize and guide the arts, culture, and creative placemaking work of the ARC over the next five years and demonstrate how the rest of the agency intersects with these areas. More fundamentally, the plan clarifies the ARC's role in the region in supporting arts and culture and identifies ways in which the agency is uniquely positioned to be impactful in this work.

Section 1

The first section of this strategic plan provides an introduction to the plan, an overview of the planning process and engagement methods, and general context around arts and culture in metro Atlanta.

Section 2

Section 2 offers an overview of the three core arts and culture programs at the ARC: Arts Leaders of Metro Atlanta (ALMA), the Regional Public Art Program, and Cultural Forums. In addition, this section includes a summary of feedback received from community input and engagement, which is woven into an SDOC (Strengths, Deficiencies, Opportunities, Constraints) analysis that rounds out the section.

Section 3

The third section begins with the ARC's vision for its arts, cultural, and placemaking work over the next five years and includes a framework, goals, and recommendations for translating this plan to action. Recommendations are organized under five over-arching goals with an implementation chart that clearly designates action items, key players, necessary resources, evaluation metrics, and prioritization.

Section 4

The final section offers a consolidated listing of case studies referenced throughout Section 3 that provide guidance for how the ARC can move ahead with fulfilling stated recommendations.

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STEERING COMMITTEE MEMBERS

The Atlanta Regional Commission (ARC) staff and board sincerely thank the members of the Arts, Culture, & Creative Placemaking Steering Committee for helping inform and guide the development of this strategic plan. This group of leaders from throughout the region provided thoughtful input throughout the planning process and offered a wide-range of perspectives as related to arts and culture from across the entire 10-county Atlanta region.

Karen Paty (Co-Chair) - *Executive Director, Georgia Council for the Arts*
Anthony Rodriguez (Co-Chair) - *Producing Artistic Director, Aurora Theatre*
Neda Abghari - *Executive Director, The Creatives Project*
Chris Appleton - *Executive Director, WonderRoot*
Richard Bell - *Associate Professor of Music, Clayton State University*
Ricky Clark - *City Manager, City of Jonesboro*
Lisa Cremin - *Director, Community Foundation for Greater Atlanta*
Katherine Durga - *Arts Administrator, MARTA*
Chris Escobar - *Executive Director, Atlanta Film Society*
Shanequa Gay - *Artist*
Heather Infantry - *Executive Director, Generator*
Bem Joiner - *Community Manager, Center for Civic Innovation*
Marian Liou - *Founder & Executive Director, We Love BuHi*
Mark Mathews - *ARC Board Member, Hennsler*
Samara Minkin - *Manager of Public Art, Mayor's Office, City of Atlanta*
Aisha Moody - *Co-Founder and Director of AMPlify, Atlanta Music Project*
Vikki Morrow - *President & CEO, National Black Arts Festival*
Janine Musholt - *Senior Vice President, Advancement & External Affairs, Woodruff Arts Center*
Katie O'Connor - *Senior City Planner, City of Woodstock*
Ivan Pulinkala - *Interim Dean of the College of the Arts, Kennesaw State University*
Lara Smith - *Managing Director, Dad's Garage*
Tiffany Stewart-Stanley - *Director of External Affairs, Douglas County*
Lionel Thomas - *Executive Director, Fulton County Arts & Culture*
Doreen Williams - *Commissioner, Rockdale County*

Atlanta Regional Commission staff

Mike Alexander - *Director, Center for Livable Communities*
Stephen Causby - *Manager, Community Partnerships*
Doug Hooker - *Executive Director*
Josh Phillipson - *Principal, Arts, Culture, and Creative Placemaking*

PROJECT PARTNERS

The *Arts, Culture, & Creative Placemaking Strategic Plan* was developed by the Atlanta Regional Commission in partnership with hundreds of local residents, public agencies, nonprofits, and private businesses.

Atlanta Regional Commission

The Atlanta Regional Commission (ARC) is the regional planning and intergovernmental coordination agency for the 10-county Atlanta region. Since 1947, ARC and its predecessor agencies have helped focus the region's leadership, attention, and resources on critical issues.

The agency serves as a regional convener, bringing diverse stakeholders to the table to address the most important issues facing metro Atlanta. ARC also offers leadership development programs to residents who want to make a difference in the Atlanta region. ARC's member governments are Cherokee, Clayton, Cobb, DeKalb, Douglas, Fayette, Fulton, Gwinnett, Henry, and Rockdale counties, and the city of Atlanta.

Metro Atlanta Residents and Arts Organizations

Development of the strategic plan involved face-to-face discussions with arts and business leaders, staff at local municipalities, and other civic champions. The 28-member Steering Committee and 60+ ALMA alumni offered valuable input via meetings and an online survey respectively.

CivicMoxie

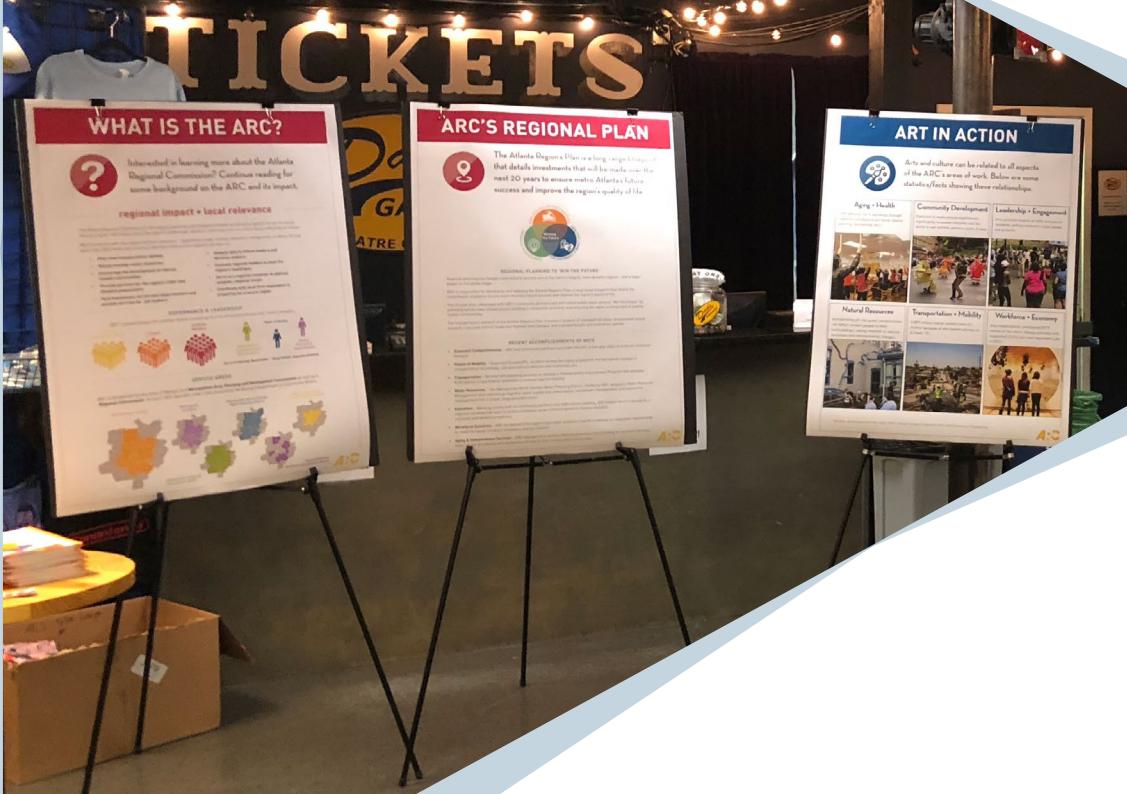
CivicMoxie is a planning, urban design, and placemaking group that leverages deep experience and spirited collaboration to achieve optimistic goals for clients and communities. With extensive background in arts and cultural planning, the firm was the primary consultant for this planning effort and worked closely with ARC staff and other key stakeholders to craft a strategy around arts, culture, and creative placemaking at the agency moving forward.

Sycamore Consulting

Sycamore Consulting is a dynamic, certified woman-owned business enterprise dedicated to providing high-quality planning and environmental services to both government and private clients, with a specialty focus on public participation and consensus building. Throughout this planning process, Sycamore provided support for public meetings and other community engagement efforts.

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SECTION 1: INTRODUCTION & CONTEXT

WHY THIS STRATEGIC PLAN?

Since 2012, the Atlanta Regional Commission (ARC) has recognized the need to include arts, culture, and creative placemaking as a planning area and has staffed a full-time position and produced several annual arts programs. Beginning in 2016, arts and culture have been included in the ARC's newly formed Community Partnerships group along with the agency's other leadership programs (LINK, Regional Leadership Institute, and Model Atlanta Regional Commission) and the regional economic competitiveness strategy, CATALYST.

By 2018, the ARC's established arts and culture work had coalesced into three core programs:

- **Arts Leaders of Metro Atlanta (ALMA)** - an annual leadership program for community leaders to learn more about the role of arts and culture in the region;
- **Atlanta Regional Public Art Program** - a grant program to fund public art projects with a strong community engagement element; and
- **Cultural Forums** – a series of conversations that bring voices and ideas from outside the region together with local leaders to discuss arts and culture topics in a public setting.

In addition to these core programs, the ARC's sole arts and culture staff person works to apply the agency's resources to serve the arts and culture community and connect them to the wider regional issues addressed at the ARC. This takes the form of individual meetings, projects, and partnerships of varying scope and tenure. Altogether, the work of the arts and culture staff person and the three

arts and cultural programs at the ARC serve to intersect with all other areas in the agency, cutting across the full breadth of its work. The result is that other ARC working groups incorporate arts and culture in their work at their discretion or as arts and cultural planning is requested by community partners.

The current state of arts and culture efforts and programs at the ARC has unfolded organically since 2012. This strategic plan offers the first formal assessment of ARC's arts, culture, and creative placemaking efforts and seeks to build on existing arts-related work, identify goals, explore new priorities, and create a cohesive strategy to relate arts and culture to the overall ARC mission and values. The goals in this plan prioritize and guide the arts and cultural work of the agency over the next five years and demonstrate how the rest of the agency intersects with arts and culture. More fundamentally, the plan clarifies the ARC's role in the region in supporting arts and culture and identifies which ways the agency is uniquely positioned to be impactful in this work.

Arts and culture touch everything and can occupy a unique position that allows it to bridge disciplines and highlight innovative ways in which challenges facing our region can be addressed. In its 2010 policy brief, *Why should Government support the Arts*,¹ the National Assembly of State Arts Agencies outlined the rationale for government support for the arts. The organization's overview captures benefits that positively affect residents, business owners, visitors, investors, and government. Long-term research highlighted in the brief, illustrates the ways that the arts:

- are an economic driver, creating jobs, producing tax revenue, and stimulating business activity;
- act as a civic catalyst by contributing to a desirable quality of life and creating a welcoming sense of place while giving cities and neighborhoods unique qualities that give them their "soul";
- provide educational benefits by fostering critical thinking and innovative problem solving essential to a productive 21st-century work force; and
- build cultural legacies by celebrating unique cultural and ethnic heritage and preserving and passing cultural character and traditions from one generation to the next.



Woodstock residents pose next to the mural on the corner of Main and Mill Streets in Downtown Woodstock. The mural was one of four projects funded via the ARC's Regional Public Art Program. Artist AnnaLyssa Kimball used historic and current photos of residents in designing the public artwork.

¹ List of benefits adapted from: <https://www.culturalpolicies.net/web/files/83/en/US-WhyGovSupport2010.pdf>

PLANNING PROCESS

The *Arts, Culture, & Creative Placemaking Strategic Plan* involved a five-month planning process from August through December 2018, as shown in the accompanying schedule. The first phase involved an in-depth evaluation of the ARC's current arts and culture programs, as well as initiatives throughout all departments, to identify opportunities for further collaboration within the agency. In addition to a review of relevant background documents, team interviews and meetings with key staff and regional stakeholders shed light on potential opportunities, and informed the vision, goals, and recommendations for the plan. Meetings with the Steering Committee and ARC Management further solidified these ideas and clarified important steps towards implementation.

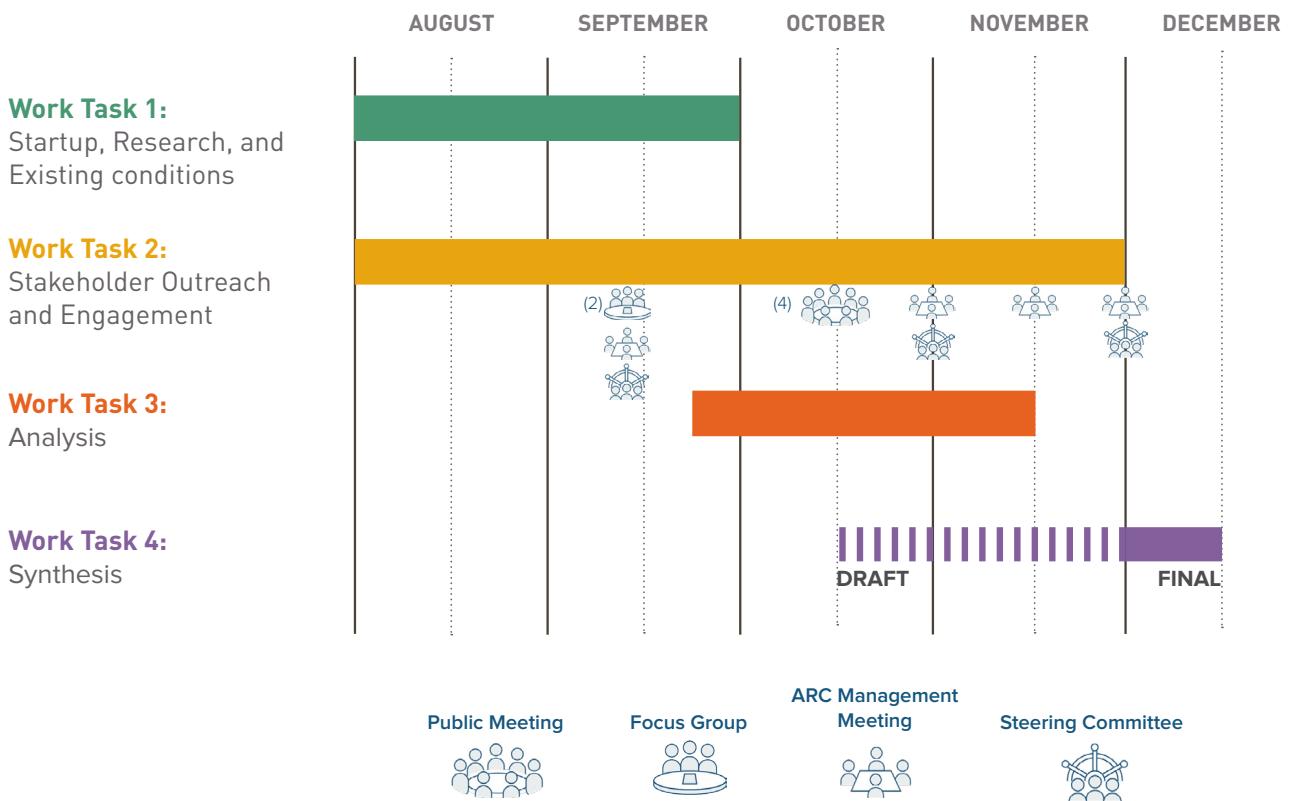
Advisory Groups

To help define the outline for the plan and provide feedback on proposed strategies, the ARC assembled a steering committee comprised of four ARC staff members and 25 regional arts and culture leaders, including members from nonprofits, government agencies, higher education

institutions, and philanthropies. The Steering Committee met three times – in September, October, and November – and were invited to attend the Community Meetings and to host Civic Dinners.

The project team held “Kitchen Cabinet” meetings with ARC leadership staff ahead of each Steering Committee meeting to discuss opportunities for the ARC to expand its arts and culture work beyond the three core programs. This method proved successful in the recent planning effort for *CATLYST: Metro Atlanta Regional Economic Competitiveness Strategy* and the ARC opted to continue the Kitchen Cabinet meetings for the *Arts, Culture, & Creative Placemaking Strategic Plan*. During the meetings, the consultant team and ARC staff discussed ways in which arts, culture, and creative placemaking could be integrated into other areas of the agency’s work that would be mutually beneficial across disciplines and projects. This will allow the ARC to model best practices in the integration of arts and culture into a broad spectrum of planning work.

Schedule



COMMUNITY INPUT

The ARC recognized that community input was essential to this planning process given the agency's regional reach, numerous partnerships, and emphasis on stakeholder engagement. Input was sought from key stakeholders and partners in the community via a wide range of engagement strategies, from interviews to public meetings to online surveys. Throughout the planning process, the ARC also maintained a webpage² to share information about the strategic plan with the Steering Committee and general public.

1-on-1 Interviews

The consultant team conducted thirteen one-on-one interviews with key ARC staff members and regional leaders in the arts, business, government, and philanthropy. Interviews were conducted both in person and over the phone between September and November 2018. Interviewees were asked about their impressions of and previous interactions with the ARC, thoughts on current programs, and ideas for enhancing the agency's work around arts, culture, and creative placemaking.

Public Meetings

Four larger community meetings occurred throughout the region in order to reach a wider range of stakeholders and offer the general public an opportunity to learn about the ARC's work in arts and culture and provide input on the plan. The meetings followed an open house format, with various informational stations, and included a short overview presentation and breakout group for non-profit arts leaders.

Two of the meetings were coordinated with previously scheduled events for the sake of efficiency and to reach people who might not have otherwise attended the meeting. The meeting at the Aurora Theatre occurred in the lobby before a production of *Be Here Now*, allowing theatre-goers to engage ahead of the show. The October 23rd meeting at Arts Clayton coincided with an open house for Blueprint Jonesboro, a study commissioned through the ARC's Livable Centers Initiative.



The ARC's Arts, Culture, & Creative Placemaking Strategic Plan takes center stage. Attendees at the October 24th public meeting at Kennesaw State University's Marietta Dance Theater discuss the Commission's arts and culture work during the breakout group.

Schedule of Public Meetings:

- October 17, 6-8PM, Aurora Theatre (Lawrenceville, Gwinnett County)
- October 18, 5-7PM, Dad's Garage Theatre (Atlanta, Fulton County)
- October 23, 6-8PM, Arts Clayton (Jonesboro, Clayton County)
- October 24, 6-8PM, KSU's Marietta Dance Theatre (Marietta, Cobb County)

² <https://atlantaregional.org/community-development/arts-and-culture/arts-culture-and-creative-placemaking-plan/>



Public meetings at Dad's Garage (above) and Arts Clayton (below). Attendees engaged in discussion and provided input on boards demonstrating how the arts can integrate with transportation, infrastructure, health services, and more.

Focus Groups

The consultant team ran three focus groups during the planning process to foster conversation with stakeholders and staff in a small group setting. The first focus group was geared towards municipal staff and elected government officials while the second was for staff of arts and culture nonprofits, many of whom had completed the ALMA program. The third focus group included ARC staff involved with community engagement and graphics in the agency.



The Arts & Culture Civic Dinner postcard (above); Civic Dinner participants discuss arts and culture in metro Atlanta. Key takeaways from these conversations were shared with the ARC following the dinner (below).

Civic Dinners

At Civic Dinners, six to ten people gather together over a meal and a focused, meaningful conversation about issues that matter to the region's future. The aim is for these meetings to build community, break down barriers, and provide a fun evening of conversation and food. ARC launched a Civic Dinner series as a part of this planning process to engage attendees in a discussion about their experiences of arts and culture in the region, and their visions for how Atlanta's cultural landscape should expand into the future. As of December 2018, 21 Civic Dinners around Arts and Culture have occurred, with more scheduled for 2019.

ALMA Alumni Survey

ALMA alumni were invited to participate in an online survey asking them for feedback on the program and how they would like to be engaged in the future. As of early December 2018, 60 alumni had completed the survey and feedback included the following themes and suggestions:

- The vast majority of respondents believe that ALMA was successful in meeting its stated goals.
- The integration of arts leaders with business and other sectors is a critical piece of the ALMA program, ensuring that arts and culture can move out of its silo.
 - » Maintain the balance between artist activists, cultural organizations, and business leadership.
- Over 85% of respondents believe that the ALMA program was a good or very good value as compared to its cost.
 - » Assumption that employers rather than individuals will cover the cost.
 - » Individuals or small organizations are more reliant on scholarships.
 - » Consider a tiered fee structure beyond what currently exists.
- Three out of four respondents indicated that the ALMA experience led them to become more engaged in their community.



ALMA participants at one of five full-day training sessions during the program.

- Nearly 80% of respondents remain in touch with ALMA alumni from their cohorts.
- The program would benefit from greater facilitation and more structured conversations that allow input from all participants.
 - » Ensure that agendas allow for two-way discussion and all voices to be heard.
- The introduction to other professionals interested in arts and culture is a vital component of the program.
 - » Many alumni listed this as their favorite aspect of the ALMA program.
- There is a desire for structured events and initiatives to allow program alumni to continue networking opportunities.
- Over 70 % of respondents said that they would be likely or very likely to attend workshops and events specifically for ALMA alumni.
 - » Two out of three respondents indicated interest in meeting quarterly.
- There is interest in partnering on the creation of a Y-ALMA (Youth Arts Leaders of Metro Atlanta) program to reach K-12 and Out-of-School Youth (16-24) in planning, outreach, and evaluation.

“ ”

[ALMA] encouraged and empowered me to be more involved by understanding the landscape and seeing the need for my voice in conversations. Specifically, I was involved in some of the meetings around the mayoral election and advocating for an arts agenda. And I applied for - and got into - LEAD Atlanta, as the sole representative from arts & culture in our class.

- ALMA alum

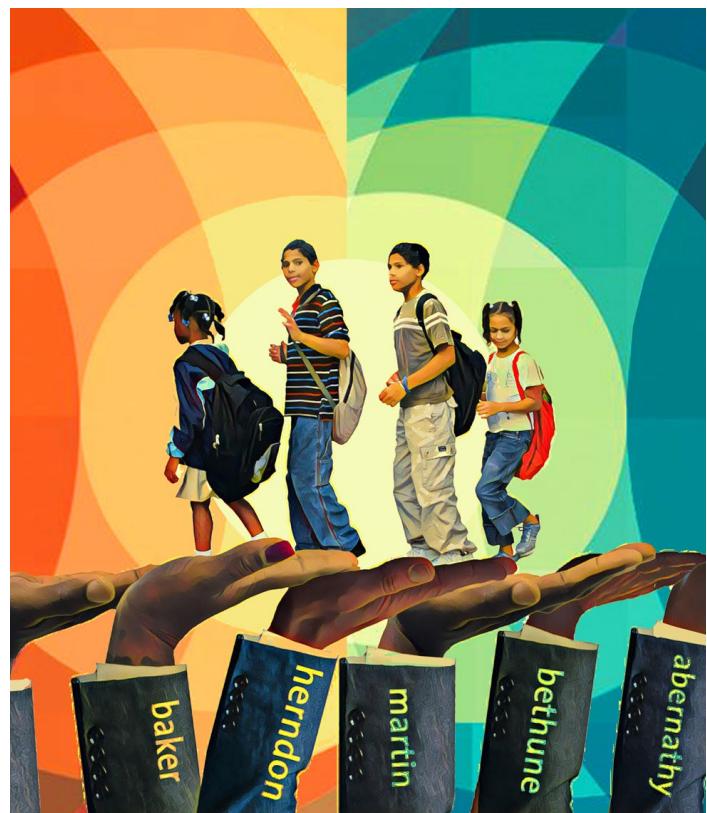
CONTEXT

Metro Atlanta is a region with a rich arts and cultural environment, exhibiting everything from cultural landmarks to world-class museums to small artist enclaves. Known as the “gateway to the south,” the region has attracted a diversity of residents and businesses in the 21st century, enriching the arts and expanding on traditional cultural activities in the region.

The legacy of Martin Luther King, Jr. and the region’s role in the civil rights movement contribute greatly to the culture and are often reflected in the local art. Ahead of the Super Bowl in February 2019, a series of thirty murals are being installed throughout the City of Atlanta that speak to the city’s social justice issues past and present.³

Despite this rich cultural backdrop, artist and arts organizations struggle in a state that ranks 49th in per capita state spending on the arts. In FY2018, the Georgia Legislature appropriated just 11 cents per capita to the Georgia Council on the Arts,⁴ spending that is lower than any other state except Kansas. By comparison, Alabama appropriated 99 cents per capita to its state arts council, Mississippi 53 cents, South Carolina 74 cents, and Florida \$1.43.

The region also has no single arts service organization acting as convener, advocate, and marketing leader for arts, culture, and creative placemaking. This lack of a regional arts council can make it difficult for artists, organizations, and advocates to organize and act around important issues and initiatives. As a result, these stakeholders struggle to influence policy areas where arts and culture can have meaningful positive impact, including infrastructure design and planning, transportation planning, equity, and gentrification, to name a few.



One in a series of thirty murals to be displayed in Atlanta ahead of Super Bowl LIII. Photo courtesy of the artist Muhammad Yungai, WonderRoot, and the Atlanta Superbowl Host Committee.

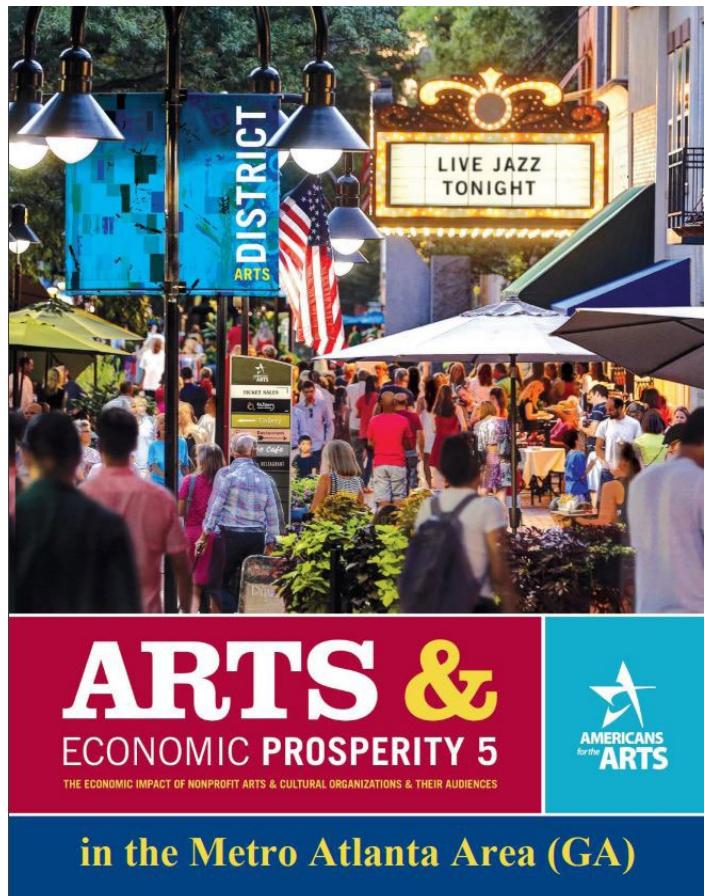
³ <https://www.bizjournals.com/atlanta/news/2018/11/12/wonderroot-reveals-first-murals-for-super-bowl.html>

⁴ https://nasaa-arts.org/nasaa_research/8306/

ARTS AND CULTURE DRIVERS IN THE REGION

In 2017, Americans for the Arts released its report, [*Arts and Economic Prosperity V: The Economic Impact of Nonprofit Arts & Cultural Organizations & their Audiences in the Metro Atlanta Area*](#).⁵ The Atlanta Regional Commission was a local partner on the study, in tandem with the Community Foundation for Greater Atlanta, Fulton County, and the City of Atlanta. The ARC collected data from 269 eligible nonprofit arts and cultural organizations located within metro Atlanta, each of which provided detailed budget information. The report found that, in fiscal year 2015, “spending by both metro Atlanta’s nonprofit arts and cultural organizations and their audiences totaled \$719.8 million.” This spending in 2015 generated 23,514 full time equivalent jobs, \$32.9 million in local government revenue, and \$31.5 million in state revenue.

As impactful as these numbers are alone, they do not include for-profit enterprise, volunteer hours, and spending by individual artists. As of 2018, Georgia is the largest film production market in the country and shows no signs of slowing down in this industry. Add to this the for-profit performances, galleries, and other offerings and the economic impact of the arts in government revenues and jobs created is significant. The report documents how the arts were found to both drive tourism, with cultural tourists spending more than residents, and retain local dollars, as residents spend discretionary funds locally rather than elsewhere. In essence, it demonstrates that communities that reinforce arts and culture are “investing in an industry that supports jobs, generates government revenue, and is the cornerstone of tourism.”



The Atlanta Regional Commission collaborated with Americans for the Arts to produce the Arts & Economic Prosperity V report for Metro Atlanta.

⁵ <https://cdn.atlantaregional.org/wp-content/uploads/ga-metroatlantaarea-aep5-customizedreport.pdf>

Defining “arts, culture, and creative placemaking”

The term art refers to the conscious use of creative imagination and skills to produce aesthetic objects, performances, or experiences. For the purposes of this plan, art is intended to be inclusive and refers to everything from the art found at the High Museum or Fox Theatre to the applied arts, arts education, and community art. Culture refers to human knowledge, beliefs, and/or behaviors that reflect characteristics of everyday existence and that may often be shared by people in a community or during a special time. Culture and cultural practices are of a community (geographically, ethnically, etc.) and come from livelihoods, daily practices, values, and beliefs.

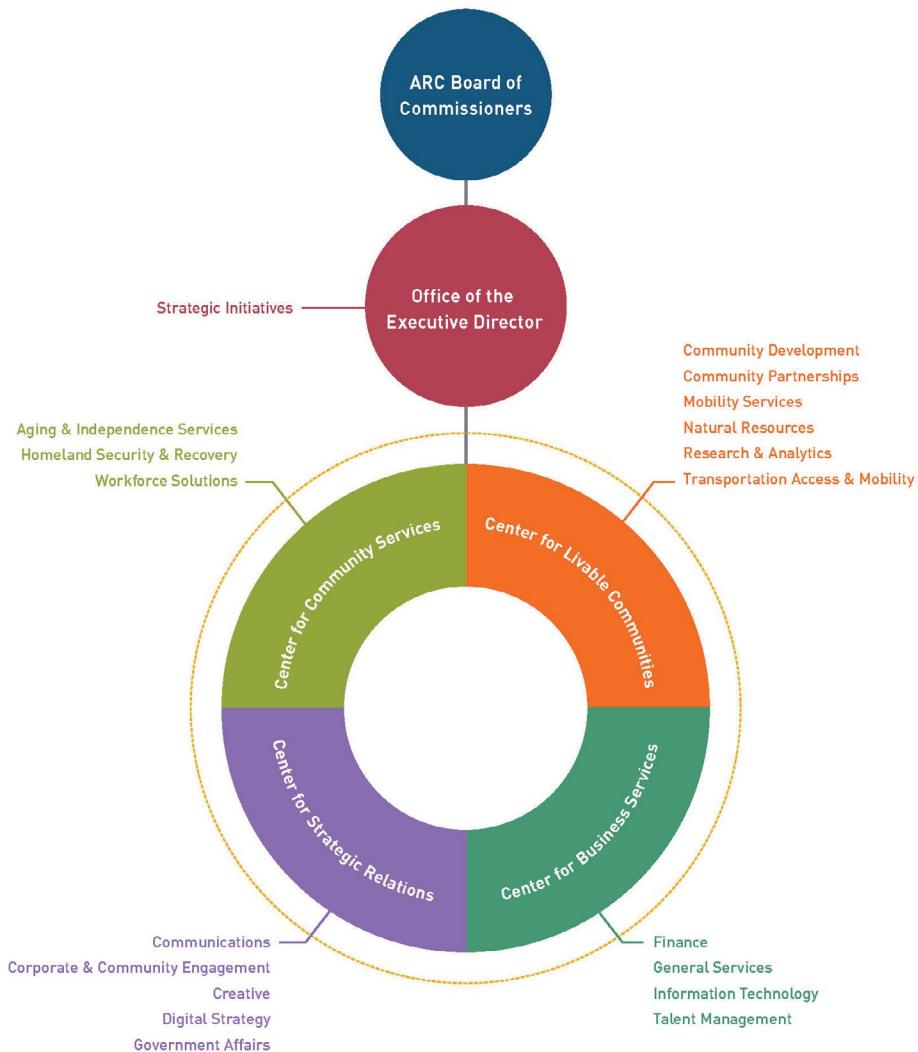
The best definition of creative placemaking comes from the National Endowment for the Arts whitepaper *Creative Placemaking* by Ann Markusen and Anne Gadwa: “In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.”

Together, arts, culture, and creative placemaking are powerful symbols of our community creativity, interests, and values. These things give our region an identity and can help shape our built environment and imbue beauty all around us. The ARC’s work includes everything from transportation planning to community planning, housing planning, and aging and health services. In these areas and more, arts, culture, and creative placemaking can inform our design and planning decisions and provide better outcomes for our built environment and quality of life.



SECTION 2: ARC'S CURRENT WORK IN ARTS & CULTURE

ARTS & CULTURE AT THE ARC



The above ARC-produced diagram shows the organizational structure of the Atlanta Regional Commission. Arts, culture, and creative placemaking are currently included as a planning area within the Community Partnerships Group, which is part of the agency's Center for Livable Communities.

The arts and cultural work of the ARC has grown organically since 2012, when the agency absorbed the now-defunct Metro Atlanta Arts & Culture Coalition (MAACC). Arts, culture, and creative placemaking are currently included as a planning area within the ARC's recently formed Community Partnerships Group, which also houses the agency's other leadership programs – LINK, Regional Leadership Institute, and Model Atlanta Regional Commission. The Community Partnerships group is part of the ARC's Center for Livable Communities, along with Community Development, Mobility Services, Natural Resources, Research & Analytics, and Transportation (as shown in the above diagram).

Arts and Culture largely operates within the Community Partnerships Group to administer its core programs, though occasionally it works with other groups at the ARC on specific projects. Most notably, the arts and culture staff person has worked in tandem with Research & Analytics to develop the study [Arts & Economic Prosperity V in the Metro Atlanta Area](#)¹, the [Metro Atlanta Cultural Assessment](#)², and more. Today, the ARC has three core arts and culture programs: Arts Leaders of Metro Atlanta (ALMA), the Regional Public Art Program, and Cultural Forums.

1 <https://cdn.atlantaregional.org/wp-content/uploads/ga-metroatlantaarea-aep5-customizedreport.pdf>

2 <https://cdn.atlantaregional.org/wp-content/uploads/2017/04/metro-atlanta-cultural-assessment.pdf>



An ALMA class visits the Alliance Theater.



ALMA participants.

ALMA

ALMA is a leadership program for those who are passionate about the arts and their community's culture, no matter what their profession. Local leaders throughout metro Atlanta are invited to apply to this program which offers a glimpse into the challenges and opportunities facing the region's arts and culture community.

The program seeks to:

- Provide leaders with insights from civic leaders as to why the arts are important to them, why they support the arts, and why the arts are important to the future of the region.
- Provide leaders with the tools and knowledge to become informed and powerful advocates for the arts in the Atlanta region.
- Facilitate frank, high-level conversations on policies, problems, and solutions for key arts issues in the region.

ALMA meets once a month for five months and features speakers representing the region's arts, culture, and civic communities. The meetings often include trips to various cultural events around the region.

Originally started by MAACC, ALMA became an ARC program in 2012 when the MAACC was absorbed by the Commission. Since its founding, over 650 people have graduated from the ALMA program, creating a robust network of leaders with varied experiences and a deep appreciation for the arts and local culture.

For 2019, the participant cost of the ALMA program is:

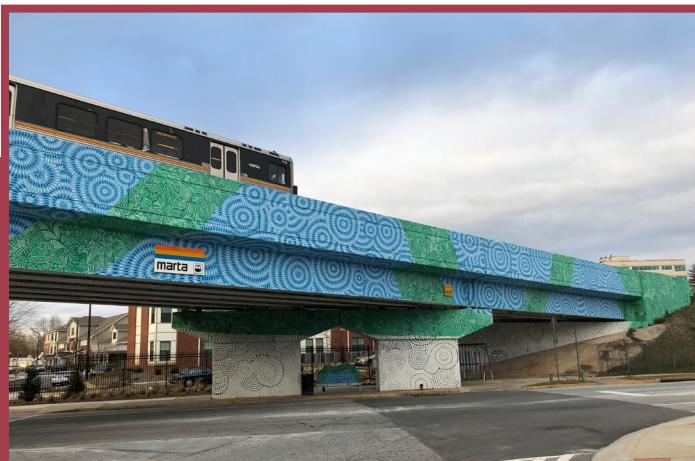
- \$700 for employees or owners of private sector businesses and employees of government agencies, or schools.
- \$350 for employees of nonprofits and working, self-employed artists.

Regional Public Art Program

In 2015, the ARC provided funding and technical assistance to four communities across the region, helping them realize their respective visions for public art. Inspired by the Mural Arts Program during a 2014 LINK trip to Philadelphia, a group of metro Atlanta leaders collaborated with the ARC and raised funds to create the Atlanta Regional Public Art Program. The program provides matching funding through a competitive grant process to help communities install public art in their neighborhoods. Each work of art is intended to celebrate the community's unique identity while symbolizing the commonalities of the region.

Sixteen jurisdictions from six different counties submitted applications in the first cycle of funding, and were asked to focus on interpreting the theme: "There is ample opportunity to participate in making history in our region." Eligible applicants included local governments, Community Improvement Districts, neighborhood associations, and nonprofit organizations located in the ten-county Atlanta region.

Grantees were selected by a panel of regional civic leaders, community engagement professionals, artists, and design professionals. Projects were selected based on the community engagement processes proposed for interpreting the theme in their communities and the quality of the projects that could be anticipated. The



Mural on MARTA Overpass

Sponsor: City of Decatur

Artist: Milagros Collective

Amount: \$15,000

The Decatur MARTA Overpass bisects several diverse communities while sheltering children waiting for school buses, as well as neighbors and employees walking and riding bikes. Many cars traverse the corridor daily, and thousands of citizens from all over the Atlanta Region ride the Blue Line MARTA train across the overpass every day. In essence, it creates a gateway into these economically and racially diverse communities and provides an opportunity for real connections through meaningful art on this large, durable concrete canvas. The MARTA Overpass Mural creates neighborhood connections and an exceptional art form that is reflective of the revitalization and vibrancy of this historical community in downtown Decatur.

Hapeville 125th Anniversary Sculpture Project

Sponsor: City of Hapeville

Artists: William Massey III, Sally Epstein, Jeff Riggan (shown), Lauren Pallotta Stumberg

Amount: \$15,000

In 2016, Hapeville marked the 125th anniversary of its founding. Community leaders planned a celebration of their city's history while also furthering their goal of becoming a center for the arts in metro Atlanta. The result was the "Sharing Our Stories" project, a combination oral history/public art project. "Sharing Our Stories" began with a community-wide effort to gather the oral histories of current and former residents. These "stories" of the community were then compiled and interpreted through works of art (primarily sculpture) that represent one or more of these stories in creative and unexpected ways.

“ ARC and its partners believe that this program can truly be transformative for communities throughout the Atlanta region. To get 16 applications [jurisdictions] in the first year proves that our local government leaders feel the same way. We look forward to finding long-term funding sources and helping create more public art that instills pride and interest in all of our communities.

- Doug Hooker, ARC Executive Director

program is managed with the support of the Community Foundation for Greater Atlanta.

In June 2018, ARC staff conducted an internal evaluation of the Public Art Program. The evaluation of the program

found that improvements could be made to the community engagement part of the program as well as to the goal to support a regional identity while celebrating local community traditions and identities.



Downtown Woodstock Mural

Sponsor: City of Woodstock

Artist: AnnaLyssa Kimball

Amount: \$8,000

The Downtown Development Authority, Preservation Woodstock, and the Convention and Visitor's Bureau worked to install a new mural that highlights Woodstock history in a fresh, new, and engaging way. The Woodstock Pharmacy wall is in the heart of Downtown Woodstock and was selected for its bustling traffic and high visibility. Pedestrians use this street to walk from the farmer's market and one of the main downtown public parking areas to Main Street and Chambers Street, the two busiest downtown retail and restaurant avenues. Aside from beautification, the goal of the project was community consensus-building, catalyzed by artist AnnaLyssa Kimball's extensive engagement efforts, resulting in a mural that is a source of community pride and admiration.



MARTA En Route King Memorial Mural

Sponsor: MARTA (with WonderRoot)

Artist: Fahama Pecou

Amount: \$15,000

The King Memorial MARTA mural project is part of the En Route Community-Based Mural Project, which uses public art as a tool for MARTA station beautification and as a platform for dialogue around access, mobility, public transportation, and other issues determined by the community. The collaborative design and creation of a meaningful, thought-provoking, imaginative mural at the King Memorial MARTA station provided a platform to engage a variety of voices. The En Route project helped bolster MARTA's efforts to improve rider experience by using art to engage residents, transit users, and artists in dialogue around issues important to the community. Public art further beautified the station and better integrated it into the fiber of the community, while establishing a place of arrival and destination for visitors.

Cultural Forums

The Atlanta Regional Commission regularly convenes Cultural Forums that bring voices and ideas from outside the region together with local leaders to discuss arts and culture topics in a public setting. In 2016, the ARC held a Cultural Equity forum that featured three speakers who discussed the vocabulary of equity, how these issues affect policy and placemaking, and what it means to ally in this important work. Since then, the ARC conducted a series of conversations on the importance of arts and culture in the Atlanta region, with key takeaways presented in the [Metro Atlanta Arts and Culture Report](#).³ The conversations covered the following topics:

- Metro Atlanta Loves Its Festivals
- How Did That Public Art Get There?
- Arts, Culture, & Livability
- Cultural Districts
- Where is Digital Entertainment Taking Us?

These Cultural Forums have successfully brought conversations around arts and culture to the forefront by relating them to prevalent issues and events in metro Atlanta. For example, the Cultural Equity forum in summer 2016 discussed equity and diversity in the arts profession, though it is undoubtedly relevant to a wider range of professions. Similarly, the conversation *Who is Marcia Smith?* used the “average” demographic for an Atlanta arts patron as a means to highlight the various ways people experience and participate in the arts, demonstrating that data does not always capture every form of arts patron nor does every person fit the average demographic.

More recently, the ARC also partnered on the Mayoral Forum on the Arts in fall 2017, with mayoral candidates discussing how they would help support the growing arts and culture community in Atlanta. The forum was coordinated by the Community Foundation for Greater Atlanta and ChooseATL.



The ARC hosted a Cultural Equity forum in August 2016 at the Fox Theatre. The forum featured three speakers who discussed the vocabulary of equity, how these issues affect policy and placemaking, and what it means to ally in this important work.



In 2018, the ARC co-produced a Cultural Forum at Kennesaw State University in Cobb County on Creative Placemaking with speakers from Los Angeles, Vancouver, Boston, Detroit, Washington, and Atlanta.

³ <https://cdn.atlantaregional.org/wp-content/uploads/arts-report.pdf>

ENGAGEMENT SUMMARY

The project team tapped a diverse range of stakeholders via one-on-one interviews, focus groups, public meetings, an online survey for ALMA alumni, and meetings with the Steering Committee. During the process, some common threads became apparent that highlighted how the ARC's arts and culture work is viewed by outside organizations and where the agency has the potential to have the greatest impact. In addition, feedback more relevant to a cultural plan for the region rather than a strategic plan for the ARC will be shared with relevant community partners for whom it is more applicable.

Key takeaways:

- The ARC is an arts and culture convener and neutral party.
 - » Arts organizations and advocates are fragmented across the region; the ARC can be the glue.
 - » The arts need a critical mass.
 - » Arts and culture need to be better linked to the business community, and across many sectors.
- The ARC is highly regarded.
 - » "When the ARC invites you to something, you go, because you know you are going to something of true value."
 - » The ARC can show the value of the arts and provide others with guidance to do the same, specifically how to use data to make the case for the arts.
- The ARC provides critical regional planning services.
 - » The arts can be the connector between ARC working groups and help reflect on the planning work that they do and demonstrate best practices to outside organizations and local governments.
 - » Arts can be integrated into existing meetings and initiatives to build on what is already being done in other planning areas.
- The ARC's art and cultural programs are valuable.
 - » ALMA is inspiring and valuable to arts leaders

and should better engage its large group of alumni.

- » The ARC will need additional in-house capacity to do more in arts and culture.

These takeaways shape expectations of arts and culture stakeholders who want the ARC to:

1. identify ways it can use its status as a convener to support arts and culture in the region.
2. offer guidance, examples, and incentives to make it easier for regional governments to infuse arts and culture in all they do and move arts and culture "upstream" in planning and design.
3. infuse arts and culture in its own internal planning processes as a demonstration of what can be done and to show positive impacts.
4. adapt and revise its arts and cultural programs to reflect the current needs of the arts community and opportunities identified in the strategic planning process.

SDOC ANALYSIS

This strategic plan is informed by the feedback from public engagement and by conversations with ARC staff regarding existing ARC programs and the needs of the regional arts and cultural community. The analysis of strengths, deficiencies, opportunities, and constraints listed here have informed the action priorities set forth in this plan. Each of the following sections contains items specific to the ARC in addition to items referencing arts and culture in the metro area.

Strengths

ARC

- The agency is a respected and apolitical regional leader seen as an effective agency with worthwhile programs that add value to municipal and other efforts.
- The ARC's status as a non-arts agency providing a neutral meeting ground and convening space for arts and cultural collaboration is valuable.
- The agency works outside of the silo of arts and culture and therefore offers opportunities to integrate arts, culture, and creative placemaking across disciplines and initiatives, demonstrating relevancy of arts and culture to a diverse audience.
- The ARC has an arts and culture track record that demonstrates the depth of knowledge and experience of its staff and effectiveness of its programs.
- ARC programs are uniquely positioned to incorporate arts and culture into existing services and projects across a wide spectrum of disciplines and interests.
- The ARC network of professionals and civic advocates is extraordinarily strong and provides substantial foundation for any additional programs or initiatives.

Arts and Culture in the region

- This is a rich and diverse arts and cultural community unlike any other U.S. metro region; truly a southern mecca for the arts.
- There is a strong history and association with the civil rights movement and African-American culture.
- The community is a collaborative field with nonprofits and individuals eager to come together to effect positive change.

Deficiencies

ARC

- The one arts and culture staff member at the ARC is at capacity, limiting ability to take on new programs.
- A full project load and constant state of planning throughout the agency makes it difficult to take time for reflection and innovation.
- Existing processes and projects don't necessarily accommodate an arts and cultural lens in current form; adjustments to organizational culture, even if minor, will need to be made.

Arts and Culture in the region

- Arts and cultural organizations represent both ends of the size spectrum but few organizations in the middle – makes it difficult to come together consistently without a full range of organizations representing a broader spectrum of experiences, funders, programs.
- There is no single service arts and culture organization to serve the region
- There is a lack of a unified regional arts voice and consistent messaging.
- The state level of arts and cultural funding ranks among lowest in the nation (49th).
- The lack of Atlanta cultural master plan is seen as lost opportunity to set the stage and example for region and set the bar high for arts and cultural work and integration into other disciplines.

Opportunities

ARC

- The agency's arts and cultural track record since 2012 provides a baseline from which to step back, assess and evaluate, and build forward.
- The agency has often used arts and culture in the space between programs to provide creativity and insight – staff are eager to embrace ways to integrate arts and culture in broader work for the benefit of all.
- The ARC's standing in the region provides an opportunity to move beyond working in an arts and cultural silo to integrate arts and cultural planning across disciplines and goals.
- ALMA and other leadership programs at the ARC offer an incredible alumni network to support future programs and initiatives.

Arts and Culture in the region

- Engage in visionary thinking about how to promote arts and culture and better brand Atlanta as the rich and diverse arts and culture capital that it is.
- Identify places in civic life that arts and culture can infiltrate and contribute to that move arts and culture from its silo.

Constraints

ARC

- The ARC is not an arts and culture organization and cannot take over the role of a regional arts council or arts and cultural organization.
- The ability of the ARC to advocate is limited and remaining a neutral party is the best way for the ARC to remain effective.
- Whatever advocacy occurs must be done carefully and strategically to promote overall best planning practices and serve all practice areas of the agency.

Arts and Culture in the region

- The widespread geographic expanse of the region and diversity of arts and cultural organizations create challenges for convening and collaborating.
- Government funding for arts and culture will likely remain low relative to other cities and regions of the country.

Summary

The ARC has worked with staff and stakeholders to craft a vision, goals, and strategies that best use the agency's position in the region to advance the positive impacts of arts and culture. While some of the needs and aspirations of the arts and cultural community are beyond the scope of the ARC's mission and capacity, Section 3 lays out a roadmap for the ARC to be innovative and collaborative around arts, culture, and creative placemaking in the coming years. This roadmap intends to maximize the ARC's impact and support regional action in arts and culture by a broader group of stakeholders and advocates.

ARTS & INFRASTRUCTURE



Art can play an integral role in enhancing the visual impact of infrastructure and utilities, as well as communicating sustainable practices

* Place a sticker next to those examples that you particularly like!



SunFlowers

Austin, TX
The SunFlowers stand on the grounds of an old railroad station that's now a bus stop and a rest area. By day, they collect sunlight and make the entrance to a hiking trail. By night, many go to use some of their harvested energy.



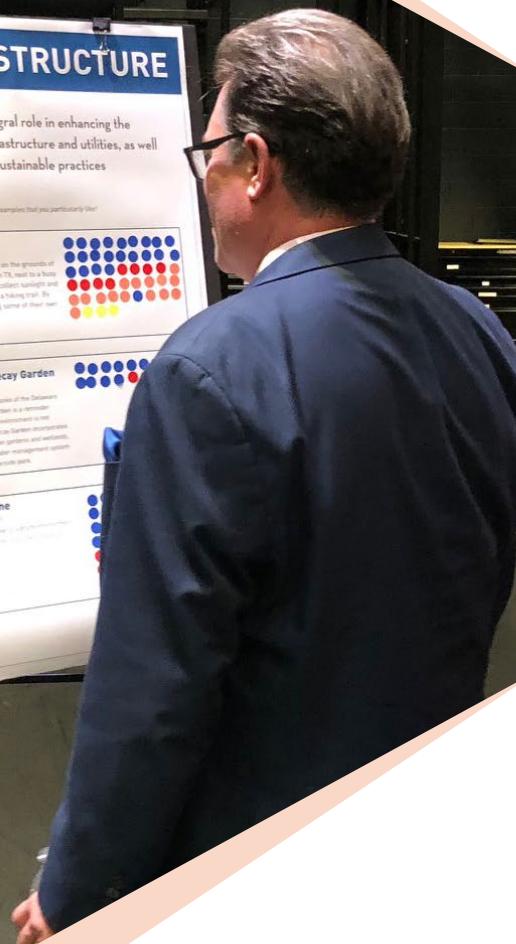
Dendritic Decay Garden

Philadelphia, PA
Winding along the banks of the Delaware River, the Decay Garden is a reminder that the built environment is not permanent. The Decay Garden celebrates what we've learned about resilience, stormwater management options, and a resilient riverbank park.



Rain Ravine

Pittsburgh, PA
A large concrete rainwater harvesting system that collects water from rooftops and directs it into a dry stream bed.



SECTION 3: STRATEGIC ACTION PLAN & EVALUATION FRAMEWORK



THE VISION:

**METRO ATLANTA
VALUES ARTS AND CULTURE
AS ESSENTIAL FOR BUILDING A
THRIVING, INCLUSIVE, AND ECONOMICALLY
HEALTHY REGION, AND RECOGNIZES
ITS TRANSFORMATIVE ROLE IN
ADDRESSING BROADER
CIVIC ISSUES.**

ARC'S VISION FOR ARTS & CULTURE IN METRO ATLANTA

The Atlanta Regional Commission recognizes the power of arts, culture, and creative placemaking to support quality of life, vibrant public spaces, and economic competitiveness. This strategic plan is focused on what the ARC can do to support arts and culture in metro Atlanta and the ways that arts and culture can inform and support all of the ARC's work areas. The vision for the

ARC's arts and cultural work builds on these two things, seeking to identify the ways that the agency can use its unique position to work within its mission and resources to achieve positive impacts for the arts and cultural community and for all working groups (or departments) within the agency.

Strategic Plan Goals

- 1. The ARC will support the diverse cultural practices and traditions across the region and work to ensure arts and culture are key elements of the identity of the Atlanta region.**
- 2. The ARC will advocate for artists, creatives, and arts and cultural organizations having a seat at the table in business, civic planning, and decision-making to enhance holistic thinking and improved outcomes for all.**
- 3. The ARC will be the leader in promoting and using arts, culture, and creative placemaking as a critical part of planning across disciplines and municipalities in an integrated approach to improving quality of life and equity for the region.**
- 4. ARC staff will incorporate arts and culture in the agency's work and day-to-day operations and the ARC will contribute to a greater understanding of the regional impacts of arts and culture and the larger body of knowledge around arts, culture, and creative placemaking in regional and local planning.**
- 5. The ARC will encourage a collaborative and inclusive ecosystem of arts, culture, and creative placemaking in the Atlanta region.**

Strategies to achieve the Goals

The ARC will achieve these goals by utilizing all the tools at its disposal and its influence as a regional leader. The agency can support the plan vision through the provision of planning services, support of capacity building within the agency (and throughout the region), and via its thought leadership and public education efforts:

A&CP Enhance and revise ARC arts and cultural programs to suit current needs and goals.

The core of the ARC's work in arts and culture centers around three programs: The Arts Leaders of Metro Atlanta (ALMA) program, the Atlanta Regional Public Art Program (Public Art Program), and the Cultural Forums. In many ways, the ARC's identity in the region as an advocate and stakeholder in arts, culture, and creative placemaking is a result of these three programs and the robust connections and collaborations that have resulted through their implementation.

Many ALMA alums were engaged throughout the planning process, and were quick to praise the program and the ARC's overall work around arts and culture. These alumni recognize the potential to adapt the program and provide more offerings that can better serve the needs of the art and cultural community. A survey to ALMA alumni was conducted concurrently with the strategic planning process. Along with the spring 2018 Public Art Program formal evaluation, this feedback has informed these strategic plan recommendations for each program.

IP&PS Integrate an arts and culture ethos and lens into the ARC's internal processes, planning services, and service delivery.

The ARC can further arts, culture, and creative placemaking through its planning work for communities, service delivery, and its in-house work processes and organizational strategies. These areas of opportunity are connected in that they use ARC staff, procedures, and processes to carry out the main mission of the organization.

Plan recommendations are presented in four distinct categories based on audience or client, who is involved, and methods used. The recommendations are interwoven to support a

cohesive organizational philosophy that values arts, culture, and placemaking as a transformative tool both within the agency and in the delivery of services to communities within the region. The following components are included under this strategy:

- » Internal processes
- » Planning services
- » Delivery of Services
- » Community Engagement

CONV Capitalize on the ARC's role as arts and cultural convener.

The ARC is a convener and thought leader for the metro Atlanta arts, culture, and placemaking community. This role is particularly important as the Atlanta region lacks a single service provider and arts advocacy organization. While there are many initiatives where organizations of all sizes collaborate, there is no ongoing organizational structure that is "home" for all types of arts and culture in the region. While the ARC cannot serve as a regional arts agency or arts council, it can expand the role it already plays as a convener to further the goals of promoting arts, culture, and creative placemaking in its work and throughout the region.

INFL Recognize and use the role the ARC has as an influencer in the region.

As the regional planning agency for metro Atlanta, the ARC touches upon all aspects of the regional community and has strong connections and standing with municipalities and their leaders, as well as within the arts and cultural community. As it works across counties, cities, and discipline areas, , the ARC is in a unique position to influence the inclusion of arts, culture, and placemaking in planning and implementation strategies to enhance quality of life, social and physical connectedness, and economic vitality. While the ARC does not yield regulatory powers, its yields considerable soft power and influence through the provision of its planning services, its command of data about the region, and its programs. In this manner, the agency can generate a wider impact around arts and culture in planning and society.

A&CP

**Enhance and revise
ARC arts and cultural
programs to suit
current needs and
goals**

**ARTS & CULTURE
PROGRAMS**

IP&PS

**Integrate an arts and
culture ethos and
lens into the ARC's
internal processes,
planning services,
and service delivery**

**INTERNAL PROCESSES
& PLANNING SERVICES**

ARC ARTS & CULTURE FRAMEWORK

INFLUENCER

INFL

**Recognize and use
the role the ARC has
as an influencer in
the region**

CONVENER

CONV

**Capitalize on the
ARC's role as arts
and cultural convener**

The above graphic depicts the four strategies to achieve the plan goals. Together, these strategies provide the framework by which the ARC can consider its work around arts, culture, and creative placemaking.

GOALS & RECOMMENDATIONS

GOAL 1

The ARC will support the diverse cultural practices and traditions across the region and work to ensure arts and culture are key elements of the identity of the Atlanta region.

Increase ALMA outreach to geographic areas and professional sectors with low participation. (A&CP)

One way in which the ALMA program could be improved is by diversifying the geographic distribution and the represented arts and professional sectors of its participants. It is recommended that the ARC:

- Review areas of perceived low geographic participation, particularly those outside the Perimeter, confirm, and develop an outreach strategy for same.
- Increase outreach through existing and partner networks. Identify a representative in each county who can help with recruitment for ALMA.
- Consider inviting newly-elected officials to participate in ALMA or to create an ALMA day specifically for public officials, with the aim of introducing them to the benefits provided by the metro arts community and the greatest challenges they face.
- Ensure that the participants and topics do not focus too heavily on the nonprofit arts, broadening the program to include more creative media, from film to commercial music to graphic design to civic organizations.
- Ensure that programming addresses needs of diverse participants including arts entrepreneurs, for-profit businesses, and nonprofit arts organizations.
- Explore offering scholarships (like RLI) to individuals and organizations that cannot afford full tuition.

Continue the Public Art Program and support the creation of a powerful regional arts and culture brand. (A&CP)

The ARC Public Art Program provides significant incentives for local municipalities and counties to support public art efforts and this program can also provide extensive technical support for best practices in public art selection, administration, maintenance, programming, and competitions. The ARC can also use its resources and position to support a regional identity, support structure, and marketing for public art. Consistent stakeholder

feedback during the strategic planning process called out the challenge faced in branding and making visible the diverse and vibrant arts community in the Atlanta region. As one stakeholder put it, “we need to create a new scenario in which visitors come to Atlanta BECAUSE of arts and culture.” The ARC can contribute to the public art effort across the region in the following ways:

- Continue the Public Art Program and provide support “how-to” materials to municipalities, counties, and government agencies who wish to undertake and/or grow their public art programs..
- Reposition the ARC Regional Public Art Program as a strong and compelling framework that does the following:
 - » Creates overall branding, marketing, and support for all public art programs and initiatives in the ARC region.
 - » Provides support to local municipalities, nonprofits, and others who wish to commission public art or implement a public art program.
 - » Establishes and seeks funding for common branding, wayfinding, mapping, and visitor experiences for a regional public art trail that includes other public art trails and provides robust information on all public art in the region
 - » Creates an online mapping tool seeking public input to identify all public art in their communities. This should include informal art that may be street art, temporary works, and hidden or old works without provenance. Use a public campaign asking for community assistance as a major marketing tool to give visibility for public art in the region.
 - » Works with all communities and municipalities in the region to market the public art trail and encourage creative placemaking along its lengths.
 - » Provides “how-to” guides on facilitating public art programs and one-off installations (see recommendation regarding the public art toolkit).
 - » Offers guidelines for how existing and planned public trails can incorporate public art and the benefits.

- » Ensures good distribution regarding any advisory committees, and input:
 - ◊ Continue to disseminate extensively to all counties, ensuring stakeholder committees are as representative of the 10-county metro region as possible.
- » Provides examples and case studies of fundraising to help communities select strategies and execute same.
- » Oversees the administration of this marketing, branding, and funding effort OR identifies a partner organization to take over the administration of funds and other duties.

Integrate arts and culture reporting and ethos in the State of the Region Breakfast and other similar convenings. (NFL)

Include public art programming and a report out of arts and culture at the State of the Region Breakfast, when it is appropriate, based on the activities of the agency and the agenda for the breakfast. The ARC can also review other opportunities for arts and culture to be included in regular events and reporting meetings.

GOAL 2

The ARC will advocate for artists, creatives, and arts and cultural organizations having a seat at the table in business, civic planning, and decision-making to enhance holistic thinking and improved outcomes for all.

Develop an ALMA alumni program with learning and engagement opportunities. (A&CP)



ALMA has created a robust network of alumni and the ARC should consider developing a program specifically geared towards these past participants. Many alumni have voiced interest in further learning and engagement opportunities. As of early December 2018, nearly 60 ALMA alumni had completed the online survey. Of these respondents:

- Over 70 percent indicated that they would be likely or very likely to attend workshops and events specifically for ALMA alumni.
- Over 60 percent would be interested in serving on a committee for ALMA.

- 2 out of 3 respondents indicated that they would like to meet with other ALMA alumni on a quarterly basis.
- Respondents noted the most interest in attending the following types of events:
 - » Discussions around issues that impact the region (83%)
 - » Small group meetings with prominent leaders (83%)
 - » Problem solving sessions with ALMA alumni (78%)
 - » Site visits and tours (78%)
 - » Trainings (57%)
 - » Full-day workshops (53%)

I think the value would be enhanced exponentially by offering exposure to alumni from other years.

-ALMA alum

Continue to allow alum to participate in the program. It is the ongoing education that makes the price worth it.

-ALMA alum

Revise and update ALMA curriculum to address arts and cultural community needs. (A&CP)

The ALMA alumni network – now more than 650 people – represents a civically-minded group with deep knowledge and interest in the region’s arts and culture. The following recommendations focus on better utilizing the alumni network, and adapting the program offerings to new and changing needs of arts leaders in the region:

- Assess the topics of the five sessions to ensure that materials covered are relevant to representatives from more rural and suburban communities, as well as those from intown Atlanta. Include mention of this curriculum content in outreach materials to broaden the diversity of participants.
- Include extensive curriculum on how arts and cultural leaders can better participate “at the civic table” – such as serving on nonprofit and business boards, being involved in the political arena, and generally influencing across disciplines to move arts and culture out of its silo
- Offer a data-focused module to help arts leaders achieve multiple goals:
 - » How to effectively collect, analyze, and share data.
 - » Offer a brief introduction to [Neighborhood Nexus¹](#) and demonstration on how to utilize this tool to analyze available data. A more detailed version of this can be offered outside of ALMA to a wider group of arts and cultural stakeholders at various points throughout the year.
 - » Provide a brief overview of how data can be used to understand audience information. A more indept class on this, exploring how to use audience information for marketing and funding outreach, as well as to inform programming and services offered, could be offered as a stand-alone class, perhaps in conjunction with an audience-building roundtable.
 - » Consider partnering with others to deliver content and provide “how-to” sessions (perhaps add-on optional modules). Potential partners could include:
 - ◊ Civic associations
 - ◊ Chambers of commerce

Based on current feedback, it is recommended that the ARC:

- Offer an ongoing ALMA 2.0 series of workshops, social gatherings, featured speakers, and arts-focused volunteer opportunities, geared to and programmed by ALMA alumni. Also explore doing cross-over sessions with other ARC leadership programs.
- Provide extensive content that focuses on moving arts and culture out of its silo. For example, sessions might focus on board training and placement to ensure that ALMA alumni are better prepared to access leadership positions across multiple sectors in the region.
- Consider allotting a certain number of spots for alumni during scheduled ALMA sessions, allowing alumni to sign-up and pay a small fee. At the beginning of each ALMA cycle, the scheduled sessions could be sent out to all alumni with links for them to sign up.

¹ <https://neighborhoodnexus.org/>

Provide support, information, and advocacy to artists, arts and cultural leaders, and advocates on serving on non-arts boards and participating in civic initiatives. (INFL)



- Redefine and update ALMA curriculum to include civic training for participants with goal of broader civic board inclusion, running for elected office, and engaging more directly with business and nonprofit community outside of the arts.
- Develop and maintain a list of civic, nonprofit, and business boards and organizations where arts and cultural advocates may want to consider participating. Collaborate with other organizations for assistance in keeping the database updated or develop an online self-reporting system for organizations/boards in order to keep information current.
- Provide civic leadership training directly to arts, cultural, and creative placemaking practitioners, advocates, and leaders by developing a training session or module that could be part of the ALMA curriculum and also be offered separately on occasions throughout the year for a wider group of arts and cultural stakeholders.
- Provide support and collaborate with others, as necessary, to expose arts and cultural stakeholders to the possibility of running for elected office.
- Provide a “how-to” kit for arts and cultural advocates and professionals who wish to join non-arts boards and initiatives.

Advocate for the inclusion of arts and culture in regional leadership and training programs, and on nonprofit and business boards. (INFL)

- Consider additional ways that the ARC Regional Leadership Institute (RLI) can include arts and culture in the program.
- Embed a creative placemaking curriculum into all ARC leadership programs. Use pre-engagement before trips to determine attendee priorities and then determine arts and culture component to demonstrate their value.
- Advocate for program admission requirements and standards to be more inclusive and expansive in regional executive and professional leadership

programs to make the participation of arts and cultural leaders and practitioners more likely.

- Advocate for the inclusion of an arts and culture overview in the Georgia Municipal Association (GMA) Newly Elected Officials Institute.
- Advocate for the inclusion of “community” board members on paying boards with lower giving requirements to make these opportunities more accessible to community members, artists, and arts leaders.

Create a mini-module for the Community Planning Academy.² (INFL)

- Create a module that explores arts and culture impacts and assets in the region. Include:
 - » Data on the impact of arts, culture, and creative placemaking.
 - » Case study information illustrating arts and culture impact and collaboration across disciplines.
 - » Speaking opportunities for those in public service who are doing relevant work in other regions.

Develop and nurture a network of arts spokespersons and champions from other fields. (INFL)

- Work with area arts and cultural organizations and businesses to identify champions and advocates for arts and culture from other fields.
- Provide talking points and data to identified champions for use in public speaking and civic involvement.

Create a community design and innovation center in the Harry West Conference Room area of the ARC headquarters in Atlanta. (INFL)

The Harry West Conference Room and associated spaces on the ground floor of the ARC offices at 100 Peachtree Street was intended to be open to the community when these spaces were designed. Because of the high degree of visibility of these spaces and their connection to the redesigned public plaza and lower level shopping and food court now under construction, the ARC has the opportunity to educate the public and influence opinions about design, art, culture and innovation through the use of these spaces for exhibits, reference areas, and meeting rooms.

² <https://atlantaregional.org/leadership-and-engagement/leadership-programs/community-planning-academy/>

These spaces could further the goals of this strategic plan in the following ways:

- Use the large expanse of windows to post exhibit materials and offer information.
- Host exhibits about how arts, culture, and creative placemaking intersects with other issue areas
- Use one of the smaller conference rooms for the Creative-in-Residence and display ongoing work products from this appointment.
- Host lunchtime lectures on arts, culture, and placemaking topics.

- Promote the space for small meetings and conferences and design exhibits so that all users of the space have access to materials when they enter.
- Install a data-driven art piece that displays and interprets a key dataset in a way that is engaging and generates discussion among ARC visitors.



Refer to Case Studies in [Section 4.8](#) for examples of community design studios.

GOAL 3

The ARC will be the leader in promoting and using arts, culture, and creative placemaking as a critical part of planning across disciplines and municipalities in an integrated approach to improving quality of life and equity for the region.

Conduct ARC internal training sessions on arts, culture and creative placemaking. (IP&PS)

- Conduct at least one full-day staff workshop each year on how the Arts, Culture, & Creative Placemaking Strategic Plan impacts the agency's day-to-day work.
- Invite outside speakers to discuss their experiences with initiatives similar to those in this strategic plan; provide clear guidelines and examples for staff on how to integrate arts and culture into the ARC's work and internal processes.

Enhance the Cultural Forums to bring professionals together across silos. (A&CP)

- Design the Cultural Forums to convene people across silos and interests, presenting this cross-sector collaboration as a theme of the forums.
- Use Cultural Forums to address targeted issues or goals, such as the Creative-in-Residence program, moving arts and culture upstream in the planning and design process, etc.
- Pursue creative partnerships and sponsorships for the Cultural Forums to encourage cross-sector collaboration and a diverse mix of participants.

Create a "Community of the Arts" initiative. (IP&PS)

- Create a program for a "Community of the Arts," similar to the ARC Green Communities Initiative.
- Partner with the Georgia Council for the Arts and the Georgia Municipal Association (GMA).
- Offer varied levels of designation and provide benchmarking data and targets so that communities can measure their level of arts and cultural assets and engagement against comparable cities.
- Provide information and data to help cities achieve goals.



Integrate arts and cultural planning and advocacy into existing ARC meetings and the overall organizational structure. (IP&PS)

There are a number of monthly and regular meetings hosted by the ARC that could offer ways to incorporate information, case studies/best practices, and technical assistance around arts and culture in planning into existing meetings so as to create a seamless integration of this work, without holding additional meetings.

- Incorporate case study/best practices examples into monthly coordinating committees, such as

the Land Use Coordinating Committee (LUCC) and Transportation Coordination Committee (TCC), that illustrate the benefits of infusing arts, culture, and creative placemaking in these areas of planning and implementation.

- Use public meetings in various work areas as opportunities to bring the arts and culture message as a unifying theme to the ARC's planning work.
- Create breakout sessions or poster board questions at public engagements that raise awareness of arts, culture, and creative placemaking and ask questions about desired impacts and programs.

Increase the capacity of the ARC to provide arts, cultural, and creative placemaking services. (IP&PS)

Currently, the ARC has one staff member who oversees arts, culture, and creative placemaking initiatives and projects. In order to implement many of the recommendations in this strategic plan, additional capacity will be needed. Some possibilities to increase capacity include:

- Hire additional staff for the Arts and Culture planning area.
- Increase arts and culture support to bring in existing ARC staff to work on the arts.
- Add arts and culture experience to job requirements when hiring throughout the agency
- Provide training to existing staff.

Infuse an arts and cultural lens across all engagement activities. (IP&PS)

- Standardize ARC engagement practices and/or approach where appropriate and create a tool kit of methods and templates for use by all ARC staff and programs.
- Use artists and cultural organizations as facilitators and trainers for community engagement. Consider new techniques for enhancing engagement experiences and increasing the diversity of stakeholders participating in planning projects.
- Assess how arts and culture have influenced community engagement activities across the agency and use lessons learned internally to inform methods and training to the larger community through LCI and other planning work.

- Train city leaders and planners in new techniques using arts and culture for engagement.
- Develop demonstration projects (and how-to manuals) to influence regional leadership training programs and the GMA's Newly Elected Officials Institute.

Include considerations for art, culture, and creative placemaking in the regional plan. (IP&PS)

Creative placemaking is now one of eight elements of the Community Development Assistance Program. The ARC can take this one step further by including arts, culture, and creative placemaking as a key element of the regional plan ([The Atlanta Region's Plan³](#)) – looking at cultural assets and regional needs and the intersection of art and other disciplines to create a model plan.

Support cultural master plans that integrate other disciplines and seek innovative positive impacts beyond arts and culture. (IP&PS)

- Create guidelines for cultural master plans that reach across disciplines and offer integrated and comprehensive approaches to arts, culture, and creative placemaking.
- Provide case studies of innovative cultural plans.
- Offer technical assistance for cultural planning efforts that seek to be ground-breaking and inclusive.

Offer and encourage the inclusion of arts and cultural planning in the menu of comprehensive planning and Transit-Oriented Development planning services offered by the ARC's Community Development Group. (IP&PS)

Incorporating arts, culture, and creative placemaking into the ARC's Community Development services is perhaps the most simple and straightforward way the agency can support the value of arts and culture. In addition, this will offer a model for integrated planning - breaking out of the silos often utilized in planning (e.g. Transportation, Housing, Economic Development) – that considers mutually beneficial solutions to complex challenges. The ARC can:

- Use LCI funds for arts, culture, and creative placemaking services tied to transportation planning. Rewrite LCI guidelines to encourage communities to request arts and culture planning.

³ <https://atlantaregionsplan.org/>

How Creative Placemaking Relates to State and Federal Funds

49 U.S. Code § 5302

Associated Transit improvement, as defined in section 5302 in U.S. Code 49, can be integrated with arts and culture through various ways. The definitions of improvement are not limiting, and therefore can include creative and design requirements. Bus shelters, functional landscaping and streetscaping, pedestrian walkways, bicycle storage shelters, signage are all examples of items that can include various types of art. Inclusion of some design guidelines, a call for artists, or including an artist-in-residence on a transportation improvement project team can help incorporate art into the federally funded transportation projects.

Georgia Department of Community Affairs

Funds for arts and culture from the Georgia Department of Community Affairs can be allocated from the Community Development Block Grant. Under the stipulations of this grant, the program has to be aligned to specific rules, however it does not limit the type of program it can be used to fund. Grant programs focused on arts and culture related issues can be coordinated with the CDBG grantors. Examples of arts-related CDBG funded projects can be found all over the United States:

- Ft Lauderdale, FL – CDBG funded artists live work spaces (\$110,000)
- New York, NY – Regranted CDBG funds to community-based arts organizations serving low-income populations (\$241,082)
- Spartanburg, SC – CDBG funding used to make planned cultural facilities handicap accessible (\$110,000)
- New Orleans, LA – CDBG funded restoration and expansion of the New Orleans African American Museum (\$3,000,000)
- Detroit, MI – CDBG funding used to assist Living Run, a community-based organization focusing on youth development and cultural enrichment in southwest Detroit. (\$60,000)

- Offer an arts and cultural component for comprehensive planning services.
- Provide technical and implementation assistance for creative placemaking, public art initiatives, and integration of arts and culture into other planning (transportation, economic development, etc.)
- Provide training and facilitation for ARC staff for community engagement that incorporates an arts and culture lens.

Incorporate arts and culture into ARC transportation planning. (IP&PS)

Transportation planning is a major component of the ARC's mission. The agency's responsibility for the Atlanta regional transportation plan provides a number of options for the integration of arts, culture, and creative placemaking into planning and implementation. From creative placemaking to creative approaches to influencing commuter habits, this strategic plan can support a variety of initiatives underway.

Possibilities include:

1. Artist and eco-artist involvement in the development of commuter alternatives to consider beneficial impacts and aesthetics.
2. Engagement processes that promote worthwhile conversations – changing “public involvement into productive conversations.”
3. Artist involvement in marketing materials, logos, and graphics.
4. Creative enhancements to transportation infrastructure and routes. Public art can assist in making the journey a destination in and of itself.
5. Integrating arts and culture upstream to make an impact on the design and final aesthetic of the actual infrastructure – bypasses, stations, etc.
6. Artist involvement in the planning and design of support infrastructure – signage, bus stops, route information.

Recommendations include:

- Incorporate creative placemaking as a key element in regional transit planning and the further expansion of the MARTA network. This can enhance transit hubs as destinations and support TOD around new and existing facilities.

- Include public art as a major component of the Regional Trail Network vision to encourage bicycling and walking by incorporating a public art trail along the Network. Relate this trail to other arts and culture destinations in the region to explicitly promote the region as perhaps the largest arts, bike, pedestrian network of its kind in the country.
- Encourage and/or require the inclusion of artists on consultant teams in RFPs listed by the ARC.
- Encourage inclusion of artists on landscape architect consultant teams for Federal Highway Administration (FHWA)-funded transportation work.
- Combine federal and local special-purpose local-option sales tax funds (SPLOST) to include arts-related projects in planning.
- Ensure that aesthetics are considered in transportation projects with the goal of creating visually appealing transportation elements and infrastructure that contribute to the built environment, particularly on Federal Transit Administration (FTA) projects.
- Plan and facilitate a forum of best practices for the inclusion of arts and culture in planning, including transportation. Follow up with peer learning opportunities. Topics such as creative placemaking in transportation and inclusion of artists on consultant teams should be priorities for forums to illustrate what arts and culture in act looks like.

Utilize arts and culture to achieve Mobility program goals. ***(IP&PS)***

- Incorporate art as storytelling as a component of the [Georgia Commute Options⁴](http://gacommuteoptions.com/) program and [Drive Change⁵](https://gacommuteoptions.com/drivechange/) initiative to use visual artists, musicians, dancers, poets, and cinematographers to create a high impact public awareness and behavior change campaign that makes alternative commute options cool and fun.
- Consider working with MARTA to create a regularly-scheduled public art treasure hunt on public transit in which performance artists, musicians, and visual art pieces travel with buses and train cars, allowing commuters to “discover” and record via Instagram and other social media platforms.

- Use the arts to support equity in transportation by encouraging artist-designed bus stops and expanded arts programs in and adjacent to MARTA stations including music, poetry, pop-up dance performances.

Infuse arts and culture throughout ARC's Aging and Health work. (IP&PS)

- Much of the work of the Aging and Health Group at the ARC is about engaging older adults and promoting social connections. This division of the ARC also provides direct services to older adults and individuals with disabilities. Arts, culture, and creative placemaking can inform engagement strategies and connect seniors to services and people.
 - Use artists to inform engagement strategies for older adults during major planning efforts.
 - » Federally mandated area plan on aging (four-year cycle)
 - » Regional plan on aging (five-year cycle)
 - Continue to ensure that at least one member of the Aging and Health monthly advisory committee is an artist or creative. This group is a mix of older adults and people who work with older adults and achieving diverse membership is a core goal. The current member with an arts background connected with ARC's older adult services through an ALMA presentation.
 - Add arts and culture resources to the [Empowerline⁶](https://www.empowerline.org/) website to offer options to reduce social isolation of older adults through engagement with arts and cultural activities and programs.
 - Provide information and training to the ARC counselors and staff who provide services online, over the phone, and through webchat to older adults and people with disabilities. Arts and cultural resources can be included as one part of an array of resources. The twelve ARC counselors serve more than 50,000 people each year through Empowerline.org and they participate in monthly training sessions where arts and culture resources and opportunities can be presented and discussed.

4 <http://gacommuteoptions.com/>
 5 <https://gacommuteoptions.com/drivechange/>

6 <https://www.empowerline.org/>

- Advertise “Notices of Funds Availability” for senior programming through the ALMA alumni network database and other arts and cultural contacts at ARC to ensure that arts and cultural organizations are aware of opportunities to provide senior programming and activities at senior centers in the region.
- Offer connections to larger partnering opportunities with entities that are supporting the synergy between arts and aging and arts and disabilities.
 - » For example, the National Dementia conference will be in Atlanta in the summer of 2019 and is seeking organizations for conference programming and support for their juried art show. The goal is to offer a full day of arts programming at the conference. ARC can connect this organization with local artists. An ARC Creative-in-Residence would be the ideal person to make the connection between parties.
- Connect older adults to arts and cultural opportunities through transportation and mobility programs. Provide a model for the region for connecting senior audiences with the means to attend and engage with arts, cultural, and creative placemaking events and activities.

Integrate arts and culture into the ARC’s Workforce and Economy work plan. (IP&PS)

The ARC’s 2017 [CATLYST Atlanta Regional Economic Competitiveness Strategy⁷](#) lays out a comprehensive strategy for workforce and economic development. Review all CATLYST priorities and projects to identify ways in which arts and culture can support this plan and for ways the plan’s recommendations can support arts, culture, and creative placemaking in the region.

The subsequent bullets are selected CATLYST plan priorities with initial recommendations on integrating arts and culture underneath each of these.

- Amplify the region’s identity as a global economy.
 - » Include arts, culture, and creative placemaking as a strong component of the region’s brand by providing relevant data and messaging for inclusion in the regional economic development marketing alliance’s activities.

- Foster a collaborative, resourceful culture in which entrepreneurship and innovation is pervasive.
 - » Supply step-by-step processes that are relevant to arts and creative start-ups when developing a Metro Atlanta Business Portal.
 - » Incorporate an arts and cultural lens or component when establishing a business accelerator(s) or incubator(s) for social impact firms.
 - » Encourage artists and creative entrepreneurs to certify as Minority, Women, and Small Business Enterprises (MWSBEs) where applicable. Include artists and cultural organizations as a category of MWSBEs when creating a task force dedicated to helping area corporations adopt supplier diversity programs.
 - » Create a “how-to” resource guide for corporations that demonstrates to employers, specifically procurement departments and leadership, the ways in which artists and creative entrepreneurs can serve business and the associated benefits.
- Improve educational outcomes throughout metro Atlanta.
 - » Work with area nonprofits and other organizations to encourage and/or support a work-force and entrepreneur training non-profit that uses arts as enterprise to train high school students in business practices and professionalism in arts and arts-related fields.
- Increase availability of quality housing that residents can afford across the region.
 - » Include artists live/work space in the discussion around zoning and ordinance changes permitting (or incentivizing) the construction of smaller homes or accessory dwelling units to include cooperative living/working models as well as micro housing for artists with shared studio spaces.
 - » Provide case study research from other regions on the use of micro housing and other strategies to protect and grow affordable live/work options for artists and other creatives, which can help to retain the creative energy and economic competitiveness of the region.

⁷ <https://atlantaregional.org-atlanta-region/CATLYST>

- Ensure that every neighborhood in metro Atlanta provides residents with healthy and safe lifestyles.
 - » Promote creative placemaking as a Crime Prevention through Environmental Design (CPTED) strategy to increase community security and reduce crime.
 - » Use an art trail as a component of a Regional Trail Network to promote healthy transportation options and enhance social cohesion in neighborhoods.
- Foster an environment that encourages civic participation by all residents.
 - » Include arts and cultural stakeholders when planning a leadership institute to increase diversity in civic leadership.
- Invest in an even greater cultural and recreational vibrancy across the region.
 - » As a regional expansion of Park Pride is explored, include a component for arts and culture that includes support for public art and creative placemaking/programming in parks.

Initiate an arts and culture in planning pilot program.
(IP&PS)

- Offer technical assistance to one or two volunteer cities or counties in the region to move arts, culture, and placemaking upstream in all their processes. Doing so can influence initial decision-making and integration of ideas across disciplines and planning focus areas with the intention of arriving at innovative solutions.
- Consider starting with cities and counties that have shown an interest in arts and culture and are forward-thinking, including:
 - » Gwinnett County and cities within the county
 - » Smaller cities in Fulton County
 - » Cities in Cobb County

Refer to Case Studies in [Section 4.3](#) for inspiring artist-in-residence programs.



Provide increased support for technical assistance and implementation of creative placemaking projects. (IP&PS)

- Conduct pilot/demonstration projects such as the 2014 Auburn Avenue initiative.
- Encourage and lead Transit-oriented development (TOD) creative placemaking projects and disseminate lessons learned and “how-to” guides.
- Track metrics and measure impacts of creative placemaking projects and share data. Use the Fairburn project as a starting point for data collection.

Initiate an ARC Innovator- or Creative-in-Residence Program. (IP&PS)



An innovator-in-residency program would bring an artist, creative, or innovator to the ARC as a temporary staff member for a stipulated period of time, on a rotating basis (one-to-two years) to sit between departments and work areas. The artist would provide a unique lens on the organization’s work while also looking across efforts to find additional areas for collaboration and alignment.

- Select Creative-in-Residence by RFQ application process.
- Create clear expectations and goals for the position as well as leeway for creative “out-of-the-box” projects. Roles could include:
 - » Sit in on brainstorming sessions to view initiatives and plans with an artist’s lens.
 - » Provide creative ways to bring the ARC staff together for retreats, reflection, whole-agency brainstorming and goal-setting by using arts and creative exercises.
 - » Connect the ARC with other arts, cultural, and creative placemaking resources in the region as needed for specific programs.
 - » Assist with ideas for new ways to engage the public and new ways to communicate ideas, facts, trends, within the region.
 - » Sit in on initial community planning project team meetings to provide an arts and culture lens from the project start.
 - » Consider clear assignments but leave 20-30% of work time free to give innovator or artist opportunity to explore the agency and work and potentially identify additional opportunities for impact/connections.

- Develop relationships with the City of St. Paul, MN/Los Angeles, CA DOT, MAPC in Boston, which have this type of residency within their non-arts departments/institutions.
- Phase in this program over time, according to resources and capacity/interest within the ARC.
 - » Start by selecting a few areas within the agency that meet the following criteria:
 - ◊ where an artist fits easily within the work program
 - ◊ managers are ready to incorporate into a work program
 - ◊ a Creative-in-Residence could have the greatest impact
 - » Take time to showcase what a Creative-in-Residence program could look like by highlighting similar programs and inviting guest speakers.
 - ◊ Create a graphic showing how the Creative-in-Residence would touch different areas of the ARC.
 - ◊ Use the Cultural Forum to bring in current artists-in-residence from varying departments and organizations.
 - ◊ Host a “day-in-the-life” talk by an artist-in-residence and others they work with to give staff a feel for what it looks like.
 - » Consider piloting artist involvement in shorter increments, or on a project-by-project basis to start before pursuing full-time year-long appointments. The information gathered from these pilots and the lessons learned could help educate everyone at the ARC and shape a full-time program and expectations.

Utilize the ALMA alumni network to inform and engage arts and culture in the ARC's and other planning work. (A&CP)

There is an opportunity for ALMA alumni to play a more active role in planning and initiatives such as LCI studies and creative placemaking. In the survey to ALMA alumni, 3 out of 4 respondents indicated an interest in attending “problem-solving sessions with ALMA alumni” demonstrating a keen interest among participants in collaborating on actual projects (based on survey data as of 12/4/2018).

- Use the ALMA alumni network to offer alumni the opportunity to “opt-in” and participate in planning projects where an arts and culture lens is useful. Stipends for involvement in an “advisory” capacity should be available for this opportunity.

Engage an artist to facilitate a full day of ALMA. (A&CP)

The current ALMA program involves a kickoff event and five day-long sessions. It is recommended that the ARC work with a selected artist or creative to facilitate one of these day-long sessions to approach the topic of the day from a different angle and allow for an alternative facilitation style. Guidelines for this initiative could include:

- The selected artist should ideally be an alumnus of the program.
- The artist would work with the ARC arts and culture staff person and guest speakers to understand the key takeaways for the day and consider creative manners to approach the topic.
- The artist might consider methods of arts-enhanced learning, using arts as a learning device to relate to the topic, as well as arts integration, which would allow ALMA participants to engage through an art form.

Why Have an Artist-in-Residence?

An artist or Innovator-in-Residence program at the ARC has the potential to be transformative in shaping the way staff go about their day-to-day work and how they see planning through a different lens. As the ARC strives to move art, culture, and creative placemaking upstream in the planning process in order to have the greatest impact on how we think about and design our cities, embedding an artist or innovator at the agency can provide first-hand knowledge and experience of what an integrated approach might look and feel like. The ARC will be in the best position possible to advocate for, and utilize artists and creatives, if staff have experienced the integration of their work with arts and culture first hand.

- Other non-arts ARC staff could be selected to attend the session and then bring back their experiences to their work.
- Lessons learned and methods used during the day's session could inform changes or additions to the overall ARC outreach and engagement toolkit for all projects across the agency as the ARC seeks to infuse arts and culture in engagement.

 Refer to the Case Studies in [Section 4.5](#) for local examples of arts organizations that facilitate meetings and workshops.

GOAL 4

ARC staff will incorporate arts and culture in the agency's work and day-to-day operations and the ARC will contribute to a greater understanding of the regional impacts of arts and culture and the larger body of knowledge around arts, culture, and creative placemaking in regional and local planning.

Use the ARC's communications and messaging powers to advocate for arts and culture. (INFL)



- Create a stronger brand for arts, culture, and creative placemaking at the ARC by using a new name to identify the arts and cultural work of ARC (more relevant/shorter/catchier name).
- Develop a concise and compelling statement of ARC's work in arts and culture without the need to list all the programs and initiatives of the organization.
- Institute a program of staff blogging and using the ARC podcast for arts and culture initiatives.
- Use the "What's Next ATL?" website to push arts, cultural, and creative placemaking content (related to community development, transportation, quality of life, aging, etc.).
- Create talking points and data to support the strength and vitality of the arts and cultural community in Atlanta.
- Define creative placemaking with a graphic and illustrated one-page guide.
- Provide guidance to municipalities on how to tell their story and how to pitch arts and culture and other amenities.

- Consistently shine a light on the arts and culture work of the agency and ensure that success stories, case studies, research, and other examples of positive impacts makes its way into the public domain.

Develop a case study catalog of arts, culture, and creative placemaking success stories and best practices. (INFL)

- Showcase successful examples of arts, culture, and creative placemaking initiatives across disciplines:
 - » arts-business integrations
 - » work force training
 - » senior services
 - » transportation
 - » housing
 - » public health
 - » others
- Collaborate with other regional planning agencies, the American Planning Association's Arts Interest Group, and other organizations to build the database.
- Offer a deep dive into cases by providing financial information, organizational insight, funding sources, and a description of outcomes and lessons learned.

Provide “How-To” Kits for arts, cultural, and creative placemaking planning and initiatives. (INFL)



Instead of reinventing the wheel, municipalities in the ARC region would benefit from guides to get arts and cultural programs started. Examples of “how-to” guides requested by stakeholders include:

- Offer guidance and case study examples for creating affordable artist live/work space to support the retention of artists and creatives in the Atlanta area.
- Create Public Art “How-To” Kits to guide cities of all sizes in public art initiatives.
 - » To encourage local municipalities to fill in the Public Art Program Framework recommended in this Plan, the ARC should develop a series of “How-To” Kits that are helpful to cities of all sizes in the following areas (see the Convener section for more details about recommended “how-to” kits):
 - ◊ Public Art Program Planning
 - ◊ How to create a public art ordinance (including sample ordinances)
 - ◊ Costs and benefits of fewer larger vs many smaller pieces
 - ◊ Develop best-practices criteria for community engagement
 - ◊ Best practices for art selection committee and criteria
 - ◊ Estimating costs
 - ◊ Suggestions for achieving equity in public art programs
 - ◊ How to create a public art trail
 - ◊ Streamlining permitting (building permits, historic approvals in special districts, etc.)
 - ◊ Maintenance programs
 - ◊ Public education
 - » Public Art Master Plan Components
 - » Public Art Committee Best Practices
 - » Public Art guide that offers best practices for large and small cities on the basics of starting a sustainable public art program, including:
 - ◊ Developing guidelines for public art
 - ◊ Establishing selection processes that support high quality work from a range of artists including local, regional, national, and international.

Refer to Case Studies in [Section 4.6](#) for examples of other planning agencies that provide arts and culture toolkits.

- ◊ Considerations for the placement of public art (location, who installs, coordination with public works, parks, public safety, historical commissions, etc.)
- ◊ Maintenance guidelines including cost considerations and materials.
- Offer a creative placemaking guide that defines creative placemaking and provides insights on getting projects off the ground.
- Provide entrepreneurial guides, in conjunction with CATALYST recommendations on how to start a creative business, ways to sell art, support assistance needed, marketing, etc.

Incorporate arts, culture, and placemaking on LINK trips. (INFL)

The annual LINK trips are an ideal vehicle to expose regional leaders to arts and cultural planning. Each trip should highlight ways arts, culture, and creative placemaking are integrated in larger planning initiatives to drive positive impacts and community change.

Identify arts and culture metrics and indicators of success for inclusion in comprehensive and Livable Centers Initiative (LCI) planning and incorporate these into projects. (IP&PS)

- Expand ARC’s collection of data and technical assistance to arts and cultural organizations and municipalities that wish to collect data to inform arts policies and initiatives.
- Create “how-to” guides for data collection and provide case studies on the use of data for the benefit of arts policy and planning.
- Offer “Data 101” classes to municipalities, arts and cultural organizations, and as a component of the ALMA curriculum. Topics could include:
 - » Where to find data sources
 - » What to collect from primary sources in terms of audience and customer data
 - » How to measure impacts and use evaluation metrics

» Where the ARC can help

- Consider responding to RFQ/RFPs that seek assistance on arts and cultural data collection/strategic planning.
- Publish local data regarding arts, culture, and creative placemaking to make visible the impacts of arts, culture, and creative placemaking organizations and initiatives in the ARC region.

Embed an arts and culture ethos in the Livable Cities Initiative (LCI). (IP&PS)

- Update grant requirements to give preference to projects that encourage and incorporate arts, culture, and creative placemaking.
- Include public art and creative placemaking in infrastructure considerations, such as roadways, bridges, trails and bike facilities, and utilities.
- Work in tandem with Arts and Culture staff person in each LCI Program; improve connections and awareness of the benefits of arts and culture in planning. Demonstrate how arts and culture can support the sustainability of ideas, initiatives, and the environment, as well as support equity.
- Make additional funding available (perhaps \$10,000) for creative placemaking demonstration projects that utilize tactical urbanism to test potential improvements to communities selected as LCI grant recipients.

The ARC has found that temporary demonstration projects are a great way to test potential infrastructure improvements before making permanent changes. For example, a grant received in 2014 allowed the ARC to realize a two-day tactical urbanism project on Auburn Avenue in Atlanta to demonstrate what a Lifelong Community might look like. Citizens, planners, community leaders and people from around the region enjoyed a street festival atmosphere while observing features that contribute to a place where persons of all ages and abilities can live full and healthy lives in the place they call home. In another instance, the ARC tested a potential roundabout in a community through temporary measures and determined that it was actually not the best option.

ARC's Livable Centers Initiative (LCI)

The Atlanta Regional Commission's Livable Centers Initiative (LCI) is a grant program that incentivizes local jurisdictions to re-envision their communities as vibrant, walkable places that offer increased mobility options, encourage healthy lifestyles, and provide improved access to jobs and services.

LCI Program Goals:

- Providing access to a variety of travel modes including transit, roadways, walking and biking
- Encouraging mixed-income residential neighborhoods, employment, shopping and recreation options
- Developing an outreach process that promotes the involvement of all stakeholders

Since 2000, the LCI program has invested \$216 million in 119 communities throughout the Atlanta region, helping pay for planning studies and the construction of transportation projects, such as sidewalks and intersection improvements, to bring those visions to life. The ARC board has allocated \$314 million through 2030 to fund transportation projects resulting from completed LCI studies.

The LCI program is funded with federal transportation dollars. The grants cover 80 percent of the cost of each study or transportation project, with the recipient making a 20 percent match.

The LCI program is paying dividends. The creation of more vibrant, walkable communities means fewer vehicles on the road and cleaner air for all of us. Since the program began in 2000, vehicle miles traveled per capita each day has dropped 13 percent. At the same time, communities are re-imagining their public spaces. Public parks have been established in more than half of LCI areas, while public art has been installed in one-third of LCI areas.

And the program has also helped spark economic development. LCI communities cover less than 4 percent of metro Atlanta's land area but contain 7 percent of the region's residential development, 29 percent of its commercial development and 69 percent of its office development.

Expand the use of data to make the case for arts and culture and to assist organizations and advocates in helping arts and culture thrive. (INFL)



- Create regional mapping of resources and assets by building on existing work and collaborating with local arts councils to gather information. ARC could use the information gathering process to build out a robust database of stakeholders as a resource to tap into for program attendees and initiatives
- Offer educational and information sessions on the meaning of the data and what and how organizations should collect and analyze and why.

Integrate arts and culture into ARC's public education efforts. (INFL)

- Create an arts and culture component to the [Learn4Life⁸](#) and other initiatives.
- Create content for websites and the ARC podcast.
- Highlight arts and cultural programs including press releases, case studies, and summaries in newsletters and through dissemination to partners and contact lists.

Create and facilitate a regional LINK-type day trip. (INFL)

Local stakeholders have requested that the ARC offer a local, more accessible version of the LINK trip.

- This initiative could consist of one long day exploring a range of initiatives within a three-hour drive of Atlanta.
- In addition to other planning areas, arts and cultural success stories and best practices should be on the agenda whenever possible.
- Arts and cultural lessons learned could be added to an ARC case study data base.

Provide transportation planners and policy makers with best practices in integrating arts and cultural planning into projects. (INFL)

Because of its convening role, the ARC has the ability to disseminate knowledge and best practices to transportation engineers and planners, as well as policy makers across the region and at the state level.

- Provide information on arts and culture to the monthly staff transportation committee composed of all leadership in the region.
 - » Create a catalog of attractive projects that move beyond typical infrastructure aesthetics to provide visual benefits to communities. Provide information on how these projects were done and step-by-step guides for transportation engineers and talking points for the community.
 - » Identify possible approaches to incorporating arts, culture, and creative placemaking into transportation projects and provide information to engineers that includes:
 - ◊ Descriptions on what it is/what is different from typical
 - ◊ Simple projects that are easy to accomplish
 - ◊ Cost information
- Work with the communications director and others at GDOT to understand how a discussion of arts, culture, and beauty may fit within the agency's rebranding as being more than just highways.
- Utilize a Creative-in-Residence or artist to help plan all-day training for running meetings and to offer input on the design of transportation engagement materials, including the three transportation resident guides.

Launch a grant program that funds creative placemaking demonstration projects. (A&CP)

The ARC is well-suited to launch a creative placemaking grant program that ties into its LCI program and possibly the Civic Dinners initiative. In many ways, this can occur through the transition of the Regional Public Art Program to focus on creative placemaking projects, which better coincide with the ARC's overall work. Not only should the ARC more explicitly incorporate creative placemaking into LCI program requirements (as described under Goal 3), it can also require that some funding - either reallocated or additional funds - to LCI grant recipients be specified for creative placemaking demonstration projects that are temporary in nature, utilizing tactical urbanism to test community improvements.

The ARC might even launch a Civic Dinner series that is place-based and incorporates one question (of the three) that is less theoretical and more action-oriented. Groups of residents from around the region would meet for their Civic Dinners in a location where they would like

⁸ <https://www.learn4life.org/>

to see a creative placemaking project occur, and submit a spur-of-the-moment proposal (potentially with a video component) to the ARC for consideration. The ARC could then view all submittals and select a specific number for a shortlist, allowing them to submit a more robust proposal. The winner would be awarded a given amount of money (perhaps \$25,000) to make their vision a reality.

Engage in, and support, ongoing research into the impacts of the ARC's strategic plan strategies. (INFL)

This Arts, Culture, and Creative Placemaking Strategic Plan is at the forefront of moving arts and culture upstream in planning efforts. The ARC should engage in, and support, ongoing research into its arts and culture initiatives and should disseminate information on its work and impacts to the wider community. The ARC can do this using internal

staff and also by partnering with a university research effort or with regional arts and cultural organizations to create a body of knowledge around arts and culture in regional planning. The benefits of engaging in, and supporting research, include:

- Evaluate the efficacy of the ARC's efforts.
- Adjust strategies based on lesson's learned.
- Contribute to the wider body of knowledge and practice in regional planning and arts and culture.
- Offer the potential for a national platform for the ARC's work and the possibility of attracting funding from outside the Atlanta region.
- Provide opportunities to have a greater impact on the field through the dissemination of information.

GOAL 5

The ARC will encourage a collaborative and inclusive ecosystem of arts, culture, and creative placemaking in the Atlanta region.

5

Create a robust online ALMA alumni database. (A&CP)

Given that more than 650 people have graduated from the ALMA program since its founding, there is a robust network of alumni throughout the region (and beyond). While the ARC staff has alumni contact information, this database is currently being used only for general outreach.

- Create an online ALMA alumni database with these characteristics:
 - » Access by ALMA alumni through unique and personal logins
 - » Bios and contact information for all alumni
 - » Self-selected keywords associated with all alumni as well as predetermined searchable categories such as industry type, public or private sector, etc.
 - » Alumni to identify if they are willing to be mentors and in what fields or categories

Create an ALMA alumni mentorship program. (A&CP)

Mentoring opportunities are a powerful way to add value to the ALMA program and to strengthen ties and collaborations throughout the arts and cultural community of the region. Many ALMA alumni noted in the online survey that networking was a critical component of the program and nearly 80 percent said that they still remain in touch with other participants from their year.

- Through self-identification in the alumni online database, ALMA alumni would indicate their willingness to be a mentor to other ALMA alumni.
- There could also be a checkbox for alumni who simply agree to be contacted with questions or advice on particular topics.
- Alumni could also mentor current ALMA participants and if public officials participate in ALMI in some way, this would break out of the arts and culture silo...increasing impact of mentoring and collaborations.

Use convenings to raise the level of awareness and connectedness of arts and culture in the region. (CONV)

- Lead the effort to organize and facilitate an annual regional arts conference. The Atlanta region has enough arts and cultural organizations to conduct an annual Americans for the Arts conference.
- Organize a convening on the creation of affordable artist live/work space and include policy makers, arts organizations, and mission-driven developers.
- Convene regular discussions and conferences around integrating the arts upstream in planning and across disciplines.

Identify the arts and cultural staff person/contact/advocate in each city in the ARC region. (CONV)

- Create and maintain a database of arts and cultural liaisons for all the cities and counties in the Atlanta region. Include information on which cities/counties have arts or public arts advisory committees, with contact information for same.
- Use the database to disseminate information regarding grants, programs, ALMA registration, and ARC arts and cultural news.
- Offer a monthly or quarterly program for these liaisons with information on new programs, data, and opportunities. Use these meetings to identify challenges facing arts, cultural, and creative placemaking initiatives and programs.

Encourage ARC staff to sit on the boards of arts and cultural organizations in the region. (INFL)

- Maintain a list of arts and cultural organizations in the region (or use the ALMA alumni database for this effort) and encourage ARC staff to sit on these nonprofit boards.
- Give ARC staff talking points and guides on all of the agency's efforts around arts, culture, and creative placemaking.

Facilitate the connection of people, businesses, and organizations related to arts and creative industries in the region. (CONV)

- Support the development of a database of creative industries and entrepreneurs in the region.

ARC Arts Data & Mapping

Atlanta Region Arts Venues

This spatial dataset portrays the Atlanta region's arts and cultural organizations by type. This data can be used to locate specific types of arts and cultural organizations throughout the Greater Atlanta.

Atlanta Region Arts Organizations Attendance and Expenditures

This dataset, compiled for the Americans for the Arts' Arts & Economic Prosperity V report, showcases the attendance and expenditures of greater Atlanta's arts organizations. This data was used to showcase the economic impact of the arts for the region.

- Create an ongoing program of social and professional networking events with educational content to connect artists, creatives, and others.

Support an arts and cultural asset inventory of the region. (INFL)

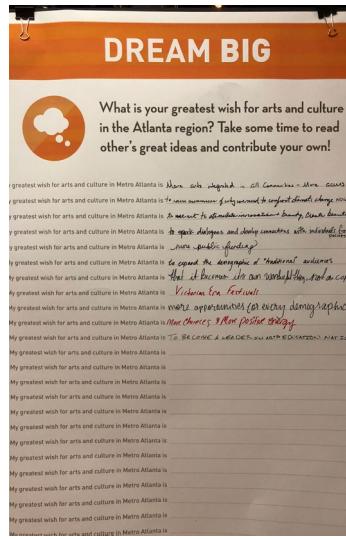
- Lead or collaborate on efforts to create a cultural inventory of cities/counties within the region, building on the ARC's efforts to catalog [Atlanta Region Arts Venues](#)⁹ and [Arts Organizations Attendance and Expenditures](#).¹⁰
- Support dissemination of this information in multiple forms.
 - » Let residents and visitors know what is available.
 - » Data for benchmarking communities against comparable areas in the region with regard to cultural assets.



Refer to the CultureBlocks Case Study in [Section 4.9](#) to learn about Philadelphia's creative mapping initiative.

⁹ <http://opendata.atlantaregional.com/datasets/atlanta-region-arts-venues>

¹⁰ <http://opendata.atlantaregional.com/datasets/atlanta-region-arts-organizations-attendance-amp-expenditures->

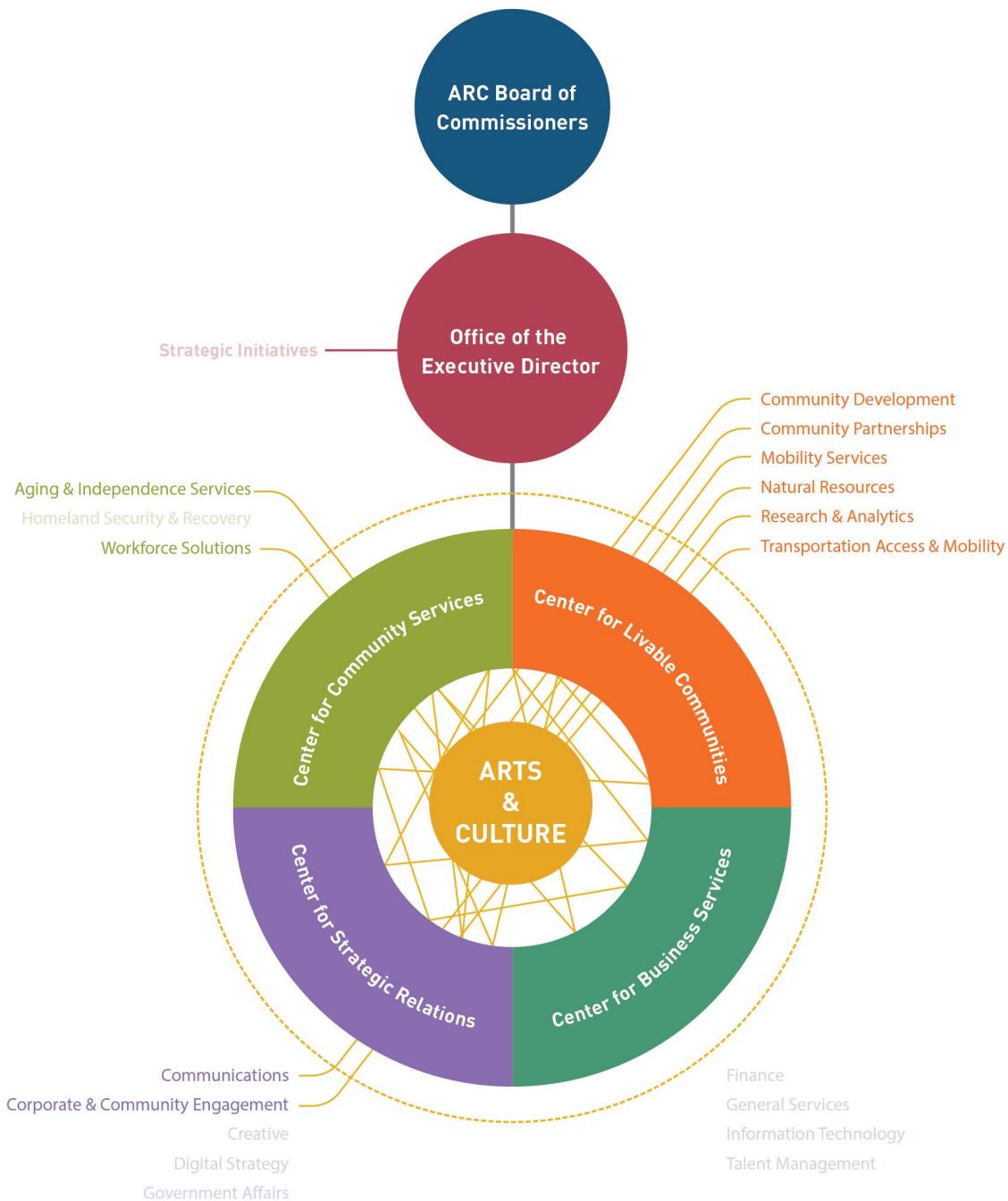


The goals and recommendations in this plan were the result of many meetings with ARC staff, the steering committee, organizational partners, and members of the public. A huge thank you to everyone who was involved and offered their time and knowledge to this planning process.

IMPLEMENTATION

The recommendations outlined in this plan cut across work areas at the ARC and require collaboration within the agency and with partners and others throughout the region. In essence, this strategic plan acknowledges arts and culture's power as connectors – making connections

across disciplines, breaking down walls of practice silos, and promoting collaborative and innovative solutions to challenges new and old. The diagram below illustrates the work areas within the ARC that are touched by the recommendations within this plan.



Arts, culture, and creative placemaking should be recognized as “connectors” that are not limited to one planning area or group, rather that bridge various ARC initiatives and strengthen them through collaboration. The above graphic depicts the various working groups that arts, culture, and creative placemaking will interact with based on the recommendations in this plan. It is an annotated version of that which appears on [Page 24](#).

The ways in which arts and culture touch the various work areas of the ARC and the recommendations outlined in this plan are truly aspirational and seek to initiate a **seismic** shift in how staff see their work, how groups collaborate, and the processes by which alternative lenses are applied to the agency's work to support innovative outcomes that make the best use of resources to support a vibrant and healthy region rich in culture and history. This shift will not happen overnight but will be a gradual learning process and transition. Resources, staff capacity, willing partners, and other factors influence what will get done and when it will happen. The chart below outlines suggested priorities for implementation of this strategic plan and lay out some educated guesses regarding staff time that will be needed and other supports that are necessary for success.

Implementation Priorities

The suggested priorities for the next five years are numbered 1, 2, and 3 in the chart, representing near-term or immediate action items (1), mid-term actions of years 2-3 (2), and longer-term actions (3) for years four and five. Priorities are suggested, in part, by recommendations from the Strategic Plan Steering Committee that the ARC consider the following as a high priority:

- Offer "how to kits," particularly for how local government can engage with artists and the arts, and how artists can speak to local government
- Model changes regarding the incorporation of arts and culture upstream in planning processes and as a lens on all activities in ARC first as proof of concept and disseminate experiences.
- Prepare case studies and best practices and disseminate widely.
- Make the case for arts, culture, and creative placemaking using the ARC's rich data sources and expertise and distribute talking points for everyone to use.
- Ensure work and initiatives includes counties outside the core metro Atlanta area.

In addition to these specific priority areas, priorities are suggested, in part, based on what are actions that are easy to do now and what will make the largest impact in the short term, garnering early wins and attention that will make it easier to identify funding and partners for some of the more extensive and complex recommendations.

What is clear from the feedback from the Steering Committee and other stakeholders is that the power the ARC's leadership, including Executive Director, should not be underestimated when setting priorities and aspiring to the more complex actions of this plan. The ARC's dedication to putting arts and culture forward and integrating it throughout the agency's work is a powerful message that will have its own positive impacts on the region.

To assist with implementation, the ARC should also consider two implementation working groups:

- Internal working group composed of group heads (the "kitchen cabinet") and ARC arts and culture staff as well as other key staff such as communications that meets regularly to chart progress on the plan.
- Larger working group consisting of the internal working group and external stakeholders and collaborators that would meet monthly or quarterly. This group would function similarly to the Strategic Plan Steering Committee. The ARC's collaborations are exciting and powerful and this group can offer feedback, help the agency chart progress, and identify partners and funding.

GOAL 1

The ARC will support the diverse cultural practices and traditions across the region and work to ensure arts and culture is a key element of the identity of the Atlanta region.

Recommendations	Timeline	Key Tactics	Who
<i>1.1 - Increase ALMA outreach to geographic areas and professional sectors with low participation</i>	1	<i>Increase targeted marketing and outreach using ALMA alumni database and arts and cultural liaisons from each county and city to spread the work and recruit participants.</i>	ARC, Arts & Culture Staff
<i>1.2 - Increase ALMA outreach to geographic areas and professional sectors with low participation</i>	2	<i>Participate in a team effort around public art.</i>	ARC, Arts and Culture Staff
<i>1.3 - Integrate arts and culture reporting and ethos in the State of the Region Breakfast and other similar convenings</i>	2	<i>Agreement that arts and culture will be an agenda item for the meeting and a review of all similar meetings to identify appropriate opportunities to include arts and culture.</i>	ARC Leadership

¹ Letters denote estimate of time/duration of staff effort and are referenced on Page 72.

GOAL 1

The ARC will support the diverse cultural practices and traditions across the region and work to ensure arts and culture is a key element of the identity of the Atlanta region.

Capacity ¹	Resources	Evaluation Metric	Funding ²	Strategy
Existing staff (A)	ALMA database, city and county arts and cultural liaisons list	Change in participation rate across region and professional sectors		A&CP
1/4 FTE for duration of program cycle (D)	Funding, create how-to-kits to help participants use best practices		Approx. \$100,000 for each cycle	A&CP
Existing staff (A)		Number of regular meetings that have arts and culture added to the agenda		INFL

² The funding column does not include funding for staff.

GOAL 2

The ARC will advocate for artists, creatives, and arts and cultural organizations having a seat at the table in business, civic planning, and decision-making to enhance holistic thinking and improved outcomes for all.

Recommendations	Timeline	Key Tactics	Who
2.1 - Develop an ALMA alumni program with learning and engagement opportunities	1	<i>Develop new program including all learning materials.</i>	Arts and Culture Staff; selected ALMA alums, Regional Partners
2.2 - Revise and update ALMA curriculum to address arts and cultural community needs	1	<i>Create new and revised curriculum and support materials based feedback received during the strategic planning process and on needs and ALMA survey results.</i>	ARC Staff, ALMA Alums
2.3 - Provide support, information, and advocacy to artists, arts and cultural leaders, and advocates on serving on non-arts boards and participating in civic initiatives	1	<i>ARC-produced "how-to" guides and additional curriculum models and info packets on how to serve on boards and the opportunities available.</i>	Arts and Culture Staff and graphic designers; community partners in non-arts nonprofits to assist in writing materials and maintaining database.
2.4 - Advocate for the inclusion of arts and culture in regional leadership and training programs, and on nonprofit and business boards	1	<i>Ensure that program enrollment and application requirements are artist and nonprofit-friendly to allow a higher level of arts and culture participation than exists now.</i>	ARC Regional Leadership Institute
2.5 - Create a mini-module for the Community Planning Academy	2	<i>Create new curriculum and support materials for a class that can also be offered as a stand-alone session in other settings.</i>	Arts and Culture Staff; selected ALMA alums, Regional Partners
2.6 - Develop and nurture a network of arts spokespersons and champions from other fields	3	<i>Identify and recruit spokespersons by using ARC and partner networks, including the strategic plan steering committee, to identify likely high-profile candidates who can reach new audiences.</i>	ARC staff, ALMA alums, Regional Partners
2.7 - Create a community design and innovation center in the Harry West Conference Room area of the ARC headquarters in Atlanta	3	<i>Create a very visible and public center to spread the news about good planning, the ARC's work, and arts and culture.</i>	ARC staff

¹ Letters denote estimate of time/duration of staff effort and are referenced on Page 72.

GOAL 2

The ARC will advocate for artists, creatives, and arts and cultural organizations having a seat at the table in business, civic planning, and decision-making to enhance holistic thinking and improved outcomes for all.

Capacity ¹	Resources	Evaluation Metric	Funding ²	Strategy
<i>Initial creation of program - need 1/2 (F) FTE for duration of effort, use existing staff for ongoing</i>		<i>Number of ALMA alumni participating and enrollment trend over time; course evaluations.</i>		A&CP
<i>Update would happen every 2-3 years - need 1/4 FTE (D) for duration of update cycle</i>	<i>Community-identified arts and cultural needs (from this strategic plan).</i>	<i>Course evaluation with participant responses on the usefulness of course materials to their current needs and goals.</i>		A&CP
<i>Initial creation of support materials - need 1/4 FTE (D) for duration of effort, use existing staff for ongoing</i>		<i>Number of self-reporting artists and creatives on non-arts boards and measurement of change over time.</i>		INFL
<i>Existing staff (B)</i>	<i>Creation of database of non-arts boards and other opportunities (perhaps find a civic partner to maintain database)</i>			INFL
<i>1/4 FTE (D)</i>		<i>Number of participants in module and course evaluations.</i>		INFL
<i>Existing staff (B)</i>	<i>Draw on social and professional connections of strategic plan steering committee, Regional Partners, ARC leadership and staff, and others to create the list of spokespersons and to recruit same.</i>	<i>Spokesperson involvement across region - number of speaking engagements where they discuss arts and culture.</i>		INFL
<i>Dedicated staff (new hire(s)) (G)</i>	<i>Programming, collaborations with partners, event planning, etc.</i>	<i>Number of visitors to center, number of programs offered, attendees to programs</i>	<i>Initial capital costs to build out center approximately \$200,000 - \$400,000 annually</i>	INFL

² The funding column does not include funding for staff.

GOAL 3

The ARC will be the leader in promoting and using arts, culture, and creative placemaking as a critical part of planning across disciplines and municipalities in an integrated approach to improving quality of life and equity for the region.

Recommendations	Timeline	Key Tactics	Who
3.1 - Conduct ARC internal training sessions on arts, culture and creative placemaking	1	Addition of training sessions or alteration of current plans for sessions to include. Creation of manuals or "how-to" guides based on training sessions and info learned.	Arts and Culture Staff to outline sessions and build curriculum. Outside experts who have completed projects - professionals, public officials, artists and creatives.
3.2 - Enhance the Cultural Forums to bring professionals together across silos	1	Conduct broad outreach for participation in cultural forums that reaches beyond arts and culture.	ARC, Arts and Culture Staff
3.3 - Create a "Community of the Arts" initiative	1	Create new program, modeled on the Green Communities initiative.	ARC, Arts and Culture Staff, cultural partners and collaborators
3.4 - Integrate arts and cultural planning and advocacy into existing ARC meetings and the overall organizational structure of the ARC	1	Identify opportunities across the agency, for arts and culture to be woven into existing programs and meetings.	ARC, Arts and Culture Staff, Creative-in-Residence
3.5 - Increase the capacity of the ARC to provide arts, cultural, and creative placemaking services	1	Grow the Arts and Culture department with new staff, Innovator/Creative-in-Residece, fellowships, and/or interns.	ARC
3.6 - Infuse an arts and cultural lens across all engagement activities.	2	Use an innovator or Creative-in-Residence as a resource for engagement activities and consider how artists might offer insight to engagement strategies.	ARC, Arts and Culture Staff, Creative-in-Residence
3.7 - Include considerations for art, culture, and creative placemaking in the regional plan	2	Revise scope of work for regional plan and identify allowed changes and necessary funding sources to proceed.	Arts and Culture Staff; Transportation Staff; possible outside consultants through RFP process.
3.8 - Support cultural master plans that integrate other disciplines and seek innovative positive impacts beyond arts and culture	2	Hire staff with an arts and culture background so that ARC planning services can expand to include arts and cultural planning.	Arts and Culture Staff; other staff with arts and culture experience.
3.9 - Offer and encourage the inclusion of arts and cultural planning in the menu of comprehensive planning and Transit-Oriented Development planning services offered by the Community Development Group	2	Increase the ARC's capacity to offer arts, cultural, and creative placemaking services.	Designated arts and cultural planning staff and/or staff with arts and cultural experience.

¹ Letters denote estimate of time/duration of staff effort and are referenced on Page 72.

GOAL 3

The ARC will be the leader in promoting and using arts, culture, and creative placemaking as a critical part of planning across disciplines and municipalities in an integrated approach to improving quality of life and equity for the region.

Capacity ¹	Resources	Evaluation Metric	Funding ²	Strategy
1/4 FTE (E)	<i>Connections to identify guest speakers for training sessions.</i>	<i>Number of training sessions; trainee feedback</i>	<i>Travel costs and speaker fees for any outside speakers brought in to share experiences (\$1000 - \$2500 per speaker?)</i>	IP&PS
1/4 FTE (E)		<i>Percent change of represented professional sectors</i>		A&CP
Need 1/2 (F) FTE for startup and possibly 1/4 FTE for ongoing administration of program	<i>Additional staff time and program management</i>	<i>Participation rate and change in time of participating cities (change in level of designation)</i>	<i>Incentives for reaching certain levels of arts in community?</i>	IP&PS
1/4 FTE (E)				IP&PS
Dedicated staff (new hire(s)) (G)	<i>Additional salary funding</i>	<i>Annual plus delta evaluations with staff.</i>		IP&PS
1/4 FTE (E) and creative or Innovator-in-Residence				IP&PS
1/4 FTE (E) as a new hire or include requirement for any consultants hired through RFP process				IP&PS
Existing staff (B)	<i>Staff with expertise in arts and culture; funding to support same.</i>	<i>Number of supported plans</i>		IP&PS
Dedicated staff (new hire(s)) (G)	<i>Staff with expertise in arts and culture; funding to support same.</i>	<i>Increase in the number of plans with an arts and cultural component and the number of requests made by cities and counties.</i>		IP&PS

² The funding column does not include funding for staff.

GOAL 3 - CONTINUED

The ARC will be the leader in promoting and using arts, culture, and creative placemaking as a critical part of planning across disciplines and municipalities in an integrated approach to improving quality of life and equity for the region.

Recommendations	Timeline	Key Tactics	Who
3.10 - Incorporate arts and culture into ARC transportation planning	2	<i>Increase capacity to offer arts, cultural, and creative placemaking services through staff or consultants.</i>	ARC Transportation Staff, ARC Arts and Culture Staff, Creative-in-Residence
3.11 - Utilize arts and culture to achieve Mobility program goals	3	<i>Increase capacity to offer arts, cultural, and creative placemaking services through staff or consultants.</i>	ARC, Arts and Culture Staff, Creative-in-Residence
3.12 - Infuse arts and culture throughout ARC's Aging and Health work	3	<i>Arts and cultural consultant or Creative-in-Residence to collaborate with ARC staff.</i>	ARC Aging and Health Staff, ARC Arts and Culture Staff, Creative-in-Residence
3.13 - Integrate arts and culture into the ARC's Workforce and Economy work plan	3	<i>Add additional elements to the CATALYST recommendations to include arts and culture considerations.</i>	ARC, Arts and Culture Staff, community partners
3.14 - Initiate an arts and culture in planning pilot program	3	<i>Create a new ARC program intended to move arts and culture upstream in the process in cities and counties.</i>	ARC, Arts and Culture Staff
3.15 - Provide increased support for technical assistance and implementation for creative placemaking projects	3	<i>Increase the ARC's capacity to offer arts, cultural, and creative placemaking services, and support additional creative placemaking training and certification for staff.</i>	ARC, Arts and Culture Staff
3.16 - Initiate an ARC Innovator- or Creative-in-Residency Program	3	<i>Create an ARC Innovator- or Creative-in-Residence program, perhaps starting with one work area at the agency and expanding from this point.</i>	ARC, Arts and Culture Staff
3.17 - Utilize the ALMA alumni network to inform and engage arts and culture in the ARC's and other planning work	3	<i>Create a newsletter and other methods to inform ALMA alumni of opportunities to engage and collaborate with the ARC and with partners communities.</i>	ALMA Alums ARC Staff
3.18 - Engage an artist to facilitate a full ALMA day	3	<i>Use an artist to structure a new type of content delivery and facilitation for one full day of the ALMA program.</i>	Arts and Culture Staff and artist(s)

¹ Letters denote estimate of time/duration of staff effort and are referenced on Page 72.

GOAL 3 - CONTINUED

The ARC will be the leader in promoting and using arts, culture, and creative placemaking as a critical part of planning across disciplines and municipalities in an integrated approach to improving quality of life and equity for the region.

Capacity ¹	Resources	Evaluation Metric	Funding ²	Strategy
1/4 FTE (D) and creative or Innovator-in-Residence	Best practice examples from other transportation/arts and culture initiatives	Number of transportation projects that feature collaboration with arts and culture		IP&PS
1/4 FTE (D) and creative or Innovator-in-Residence		Number of arts and culture programs that support Mobility program goals		IP&PS
1/4 FTE (D) and creative or Innovator-in-Residence		Number of aging and health projects that feature collaboration with arts and culture		IP&PS
1/2 (F) FTE				IP&PS
1/2 (F) FTE	Staff capacity and time; funding to support same; knowledge on best practices through deep cast study research.	Successes and challenges of volunteer communities	Funding to support the planning pilot (if pilot community doesn't pay for services)	IP&PS
Dedicated staff (new hire(s)) (G)	Staff capacity and time, additional department funding	Number of technical assistance projects		IP&PS
1/4 FTE (E) and Creative-in-Residence	Additional funding to support position	Accomplishments and involvements during residency	Funding for Creative-in-Residence (\$60,000 per year full time?)	IP&PS
Existing staff (B)	Network database and searchable keywords as well as email module or system to reach out to alumni	Track ALMA alum input in ARC planning projects.		A&CP
Existing staff (B) and artist hired for planning and facilitating the day		Collect feedback on artist-led facilitation	\$1000 - \$1500 depending on planning needed prior to day-long session	A&CP

² The funding column does not include funding for staff.

GOAL 4

ARC staff will incorporate arts and culture in the agency's work and day-to-day operations and the ARC will contribute to a greater understanding of the regional impacts of arts and culture and the larger body of knowledge around arts, culture, and creative placemaking in regional and local planning.

Recommendations	Timeline	Key Tactics	Who
4.1 - Use the ARC's communications and messaging powers to advocate for arts and culture	1	<i>Consistently write and record the experiences of moving forward with this strategic plan and create lines of communication for the ARC's work in arts and culture</i>	ARC, Communications staff, Arts and Culture Staff
4.2 - Develop a case study catalog of arts, culture, and creative placemaking success stories and best practices	1	<i>Create a "go to" source for the region for best practices in arts, culture, and creative placemaking and create connections with other projects who may supply guest speakers for ARC internal training or meetings, and external programs as well.</i>	ARC, Arts and Culture Staff (Intern), and/or consultant?
4.3 - Provide "How To" Kits for arts, cultural, and creative placemaking planning and initiatives	1-2	<i>Allow arts and cultural efforts at the ARC to scale to the region by providing "how to" guidance to cities and counties.</i>	ARC, Arts and Culture Staff, and/or consultant?
4.4 - Incorporate arts, culture, and placemaking on LINK trips	1	<i>Identify opportunities on LINK trips to incorporate local arts and culture into the experience.</i>	ARC, Arts and Culture Staff
4.5 - Identify arts and culture metrics and indicators of success for inclusion in comprehensive and Livable Centers Initiative (LCI) planning and incorporate these into projects	2	<i>Create benchmarking and metrics to allow cities and counties to set goals and make comparisons.</i>	ARC data team, Arts and Culture Staff, possibly community partners
4.6 - Embed an arts and culture ethos in the Livable Cities Initiative (LCI).	2	<i>Create incentives and provide technical assistance to encourage the inclusion and consideration of arts and culture in LCI projects.</i>	ARC, Arts and Culture Staff
4.7 - Expand the use of data to make the case for arts and culture and to assist organizations and advocates in helping arts and culture thrive	2	<i>Use the ARC's strengths in data collection and analysis to provide information and rationale to cities, communities, and organizations</i>	ARC data team, Arts and Culture Staff, possibly community partners

¹ Letters denote estimate of time/duration of staff effort and are referenced on Page 72.

GOAL 4

ARC staff will incorporate arts and culture in the agency's work and day-to-day operations and the ARC will contribute to a greater understanding of the regional impacts of arts and culture and the larger body of knowledge around arts, culture, and creative placemaking in regional and local planning.

Capacity ¹	Resources	Evaluation Metric	Funding ²	Strategy
Existing staff (C) in arts and culture and in communications and other areas of the agency				INFL
1/4 FTE (D) and intern, or hire consultant		Growth of the case study library		INFL
Hire consultant		Number of downloads; number of communities used (projects?)		INFL
Existing staff (A)	ARC data	Number of arts and culture related LINK trips.		INFL
Existing staff (B)				IP&PS
Dedicated staff (new hire(s)) (G)	ARC data and connections to other researchers in arts and culture to learn from existing work and build new			IP&PS
1/4 FTE (E)				INFL

²The funding column does not include funding for staff.

GOAL 4 - CONTINUED

ARC staff will incorporate arts and culture in the agency's work and day-to-day operations and the ARC will contribute to a greater understanding of the regional impacts of arts and culture and the larger body of knowledge around arts, culture, and creative placemaking in regional and local planning.

Recommendations	Timeline	Key Tactics	Who
4.8 - Integrate arts and culture into ARC's public education efforts	2	<i>Use existing initiatives as an opportunity to educate about the impact and potential of arts and culture in planning and city building.</i>	ARC, Communications staff, Arts and Culture Staff
4.9 - Create and facilitate a regional LINK-type day trip	3	<i>Create a local LINK-type arts and cultural experience for a broad range of stakeholders.</i>	ARC, Community Leaders, Community partners
4.10 - Provide transportation planners and policy makers with best practices in integrating arts and cultural planning into projects	3	<i>Create step-by-step guides and real-life examples for planners and policy makers to make integrating arts and culture as easy as possible.</i>	ARC, Arts and Culture Staff
4.11 - Launch a grant program that funds creative placemaking demonstration projects	3	<i>Provide incentives for creative placemaking projects.</i>	ARC, Arts and Culture Staff
4.12 - Engage in, and support, ongoing research into the impacts of the ARC's strategic plan strategies.	1-3	<i>Create a wider platform to disseminate knowledge and gain financial support for initiatives</i>	ARC, Arts and Culture Staff, universities, research institutions

¹ Letters denote estimate of time/duration of staff effort and are referenced on Page 72.

GOAL 4 - CONTINUED

ARC staff will incorporate arts and culture in the agency's work and day-to-day operations and the ARC will contribute to a greater understanding of the regional impacts of arts and culture and the larger body of knowledge around arts, culture, and creative placemaking in regional and local planning.

Capacity ¹	Resources	Evaluation Metric	Funding ²	Strategy
Existing staff (B)				INFL
1/4 FTE (E)	<i>Funding to possibly subsidize trip costs</i>	<i>How trip altered view on ones professional practice</i>	<i>Possible subsidies for trip participants (\$250-\$400 per participant?) for transportation, meals, speaker costs</i>	INFL
1/4 FTE (D) and intern, or hire consultant	<i>Connections to other researchers in arts and culture to learn from existing work and build new</i>			INFL
Dedicated staff (new hire(s)) (G)		<i>Number of projects funding and evaluations of those projects, number of requests for grants</i>	<i>\$5,000 - 10,000 per creative placemaking project as pilot funding</i>	A&CP
Existing staff (C)		<i>Research outcomes</i>	<i>Funding to sponsor research</i>	INFL

² The funding column does not include funding for staff.

GOAL 5

The ARC will encourage a collaborative and inclusive ecosystem of arts, culture, and creative placemaking in the Atlanta region.

Recommendations	Timeline	Key Tactics	Who
5.1 - Create a robust online ALMA alumni database	1	<i>Provide a searchable database that allows the ARC and ALMA alumni to search for mentors, potential collaborators, speakers, etc.</i>	ARC, ARC data and IT staff, Arts and Culture Staff
5.2 - Create an ALMA alumni mentorship program	1	<i>Connect ALMA alumni with each other and with arts and cultural stakeholders in the region who need support and mentorship.</i>	Arts and Culture Staff
5.3 - Use convenings to raise the level of awareness and connectedness of arts and culture in the region	2	<i>ARC's involvement in many different planning areas provides opportunities to spread the word about arts and culture at existing and new convenings and forums</i>	Regional Arts and Culture Partners, ARC Arts and Culture Staff
5.4 - Identify the arts and cultural staff person/contact/advocate in each city in the ARC region	2	<i>Create a network of people who are the main contacts for arts and culture in their city or county, and who can convey information easily and clearly.</i>	Arts and Culture Staff, Community partners
5.5 - Encourage ARC staff to sit on the boards of arts and cultural organizations in the region	2	<i>ARC staff can offer special insight to arts and cultural organizations on their work areas and their board experiences can inform the integration of arts and culture in their work.</i>	ARC, Arts and Culture Staff
5.6 - Facilitate the connection of people, businesses, and organizations related to arts and creative industries in the region	2	<i>Create connections and sharing opportunities to break out of traditional silos and create a web of knowledge and support for arts and culture and its integration into planning</i>	ARC, Arts and Culture Staff
5.7 - Support an arts and cultural asset inventory of the region	3	<i>A database of arts and cultural assets can be useful when creating benchmarks and indicators for success for various programs and can also be used to create marketing materials for the region</i>	Arts and Culture Staff, community partners, cities and counties in the region

¹ Letters denote estimate of time/duration of staff effort and are referenced on Page 72.

GOAL 5

The ARC will encourage a collaborative and inclusive ecosystem of arts, culture, and creative placemaking in the Atlanta region.

Capacity ¹	Resources	Evaluation Metric	Funding ²	Strategy
1/4 FTE (D) and intern, or hire consultant	Database software/online platform		Purchase of database software, if needed	A&CP
1/4 FTE (D)				A&CP
Existing staff (B)		Types of organizations involved		CONV
Existing staff (B) and intern				CONV
Existing staff (B) and intern		Count of staff on Boards. Tracking of the types agencies and organizations.		INFL
Existing staff (B) and intern				CONV
Existing staff (B) and intern	Online database software	Creation and growth of cultural asset inventory	Purchase of inventory database software if needed	INFL

² The funding column does not include funding for staff.

There are 47 recommendations in this strategic plan. Many of the smaller tasks might be taken on individually by the sole arts and culture staff person at the ARC. However, taken together, these tasks would require additional staff capacity. Estimates regarding staffing and capacity are as follows:

Existing Staff (arts and culture):

- There are 17 recommendations that can be implemented by existing staff (within expertise and current focus areas). Of these:
 - » 3 require the lowest level of effort and time (labeled A on the chart)
 - » 13 require a major initial effort and then ongoing maintenance, advocacy, and updates (labeled B on the chart)
 - » 2 require ongoing larger work efforts (labeled C on the chart)

From these estimates, it appears that at least one additional full-time arts and culture staff person will be needed to move this strategic plan forward on these 17 recommendations.

New Staff (arts and culture and other work areas):

- There are 11 recommendations that require $\frac{1}{4}$ FTE staff for the initial start up or cycle and then time for ongoing implementation (labeled D on the chart)
- There are 8 recommendations that require ongoing work by $\frac{1}{4}$ FTE staff (labeled E on the chart)
- 6 recommendations require $\frac{1}{2}$ FTE staff (labeled F on the chart)
- New full time positions are required for 6 recommendations (labeled G on the chart)

Creative-in-Residence:

- A part-time Creative-in-Residence would be required for a pilot project at the ARC, with a full-time position planned for three to five years into plan implementation.

Interns:

- There are a number of recommendations that could be implemented by an intern(s) with oversight from staff.

While it is impossible to accurately predict how many additional staff will be needed to implement this plan, the estimates above indicate that at the very minimum, two additional staff positions will be needed in arts and culture and additional staff capacity will be needed in other work areas of the agency, such as a staff person with arts and culture expertise in community development. A Creative-in-Residence may be able to fill in some of the rolls needed depending on the work load and what else is going on at the agency.

Clearly, a high priority for the implementation of this strategic plan will be to identify funding to support additional staff capacity. The funding chart on the next page highlights some possible funding sources for the arts and culture work at the ARC.

FUNDING SOURCES

NATIONAL / FEDERAL	
Funder	Description
ARTWORKS	<p><i>Part of the National Endowment for the Arts: the ART WORKS grant program focuses on providing funding ranging from \$10,000-\$100,000 to nonprofits, tax-exempt 501(c)(3), U.S. Organizations, units of state/local government, and federally recognized tribes/communities. Funding is distributed exclusively on a project basis; funding is not allocated for the creation, maintenance, or upkeep of an organization or group. Typical awards amount to <\$25,000, but projects with an anticipated regional impact may garner larger amounts of grant funding.</i></p>
Challenge America	<p><i>Part of the National Endowment for the Arts; Challenge America grant program provides conditional funding for projects that support Engagement, defined as: "Public Engagement with, and access to, various forms of excellent art across the nation," with the intent of extending the reach of arts to populations that have limited access to the arts, due to geographic location, ethnicity, economic hardship, and/or disability. These are subdivided into 3 project types: Guest Artist, Cultural Tourism, and Public Art Projects. Awards amount to \$10,000 and require an equal or greater match.</i></p>
Earmarks for cultural agencies and institutions (I and II)	<p><i>"Earmarks are allotted through a formal process controlled by the House and Senate appropriations committees. All individual members of Congress are allowed to submit "project requests," usually to the various appropriations subcommittees, which demand paperwork and enforce strict deadlines. The subcommittee staffs work to ensure that grants only go for projects that are relevant to their specific subcommittee. It would be a nonstarter, for example, to ask for an earmark to build a city utilities plant through the Department of Education. Unlike applying for grants through a federal agency, political considerations may apply, such as a Member's seniority or whether a Member sits on the appropriations committee. Like applying for grants, the Member of Congress must prioritize among many earmark requests from constituents. It is not unusual for a Senator to receive 1,000 requests annually. Generally, constituents approach a Member of Congress and ask for his or her help in securing funding. Because the Member must submit the project request, the process moves forward only if the Member approves. Because the deadlines for these project requests are early in the year, it is necessary for constituents to begin working with their Member's office many months in advance. Many constituents use professional assistance—lobbyists who specialize in earmarks—to help advance the project request and keep track of this complicated and technical process."¹</i></p>
National Endowment for the Humanities	<p><i>Grants available for: Public Humanities Projects, Sustaining Cultural Heritage Collections</i></p>

REGIONAL

Funder	Description
Greater Atlanta Community Foundation/ Metropolitan Atlanta Arts Fund	<i>Provides funding in the following areas: Arts, Community Development, Education, and Non-profit effectiveness, and well-being. Specific grants include: Grants to Green, Metropolitan Atlanta Arts Fund, Neighborhood Fund, Civic Engagement Fund, and a Place to Perform.</i>
The Malone Family Foundation	<i>Grants for youth projects and programs.</i>
The Rotary Education Foundation of Atlanta	<i>Grants to promote literacy among youth (k-8); amounts vary and \$100,000 is distributed annually</i>
Wells Fargo Metro Atlanta Grants	<i>Public education, cultural experiences for low-income individuals, and access to health education funding opportunities; amounts vary. Also funds affordable housing, arts and culture, civic engagement, and more.</i>
Youth Service Fund of the Atlanta Rotary Club	<i>Funds that promote education, recreation, training and vocational guidance, in campership setting, to underprivileged boys and girls in metro Atlanta.</i>

STATE	
Funder	Description
Georgia Council for the Arts	<i>Annual grants consisting of a number of programs, including but not limited to: A Place to Perform (nonprofit funding for performance venue access and increase public performing arts events), Civic Engagement Fund (nonprofit funding for engagement ranging from education, training, research, discussion, and debate, so long as they can “advance public will”), Extra Wish (nonprofit funding that provides funding for “wishes”: tangible goods/infrastructure that would serve to contribute to success of organization/populations served by organization), General Operating Support (general fund for operational support/maintenance), the Metropolitan Atlanta Arts Fund (provides funding for small/mid-sized arts orgs throughout the greater Atlanta Metro region), and the Neighborhood Fund (supports community organizing, action, and implementation of grass-roots ideas)</i>
Kaiser Permanente	<i>Health-centric grants and educational attainment; amounts vary</i>
Tull Charitable Foundation	<i>Provides a number of relevant grants to nonprofits in GA spanning: Arts and culture, Education and School, Health and Human Services, Youth Development, Civic Improvement</i>
David, Helen and Marian Woodward Fund	<i>Grants in a variety of program areas in GA and other Southeastern states across the topics of: Arts, Culture, and Humanities; Education; Environment/Animals; Health; Public/Societal benefit.</i>
Arthur M. Blank Foundation	<i>Formed in 1995, The Arthur M. Blank Family Foundation promotes innovative solutions to transform the lives of youth and their families, seeking results that move communities beyond what seems possible today. The Foundation invests in education, parks and greenspace, youth development, community redevelopment, and the arts, launching such programs as the Audience Building Roundtable.</i>

OTHER	
Funder	Description
Crowdfunding	<i>GoFundme, IndieGoGo, Kickstarter, etc.</i>



SECTION 4:

CASE STUDIES

4.1 INTEGRATION OF ARTS AND CULTURAL PLANNING

4.1a

Massachusetts State Law¹

Massachusetts

Massachusetts State Law requires all comprehensive and master plans for towns and cities to have specific sections and elements provided. One section requires a natural and cultural resources component. This section should “provide an inventory of the significant natural, cultural, and historic resource areas of the municipality, and policies and strategies for the protection and management of such areas.”

Adapted from the Massachusetts State Law.

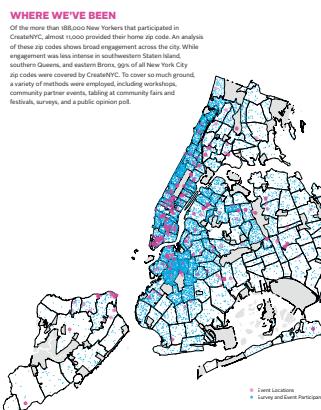
ARC TAKEAWAY

An addition of optional planning services for an arts and culture section of master/comprehensive plans can help elevate the arts and culture environment of the Atlanta region and Georgia as a whole and may influence, over time, arts and culture inclusions in comprehensive plans.

4.1b

Create NYC (2017) Engagement²

New York, NY



Create NYC was the cultural plan and planning process for New York City. The most impressive aspect of this plan is the engagement, which involved an outreach process in which 99% of the NYC zip codes and 188,000 residents were reached. *Create NYC* worked with artists, cultural organizations, City agencies, arts and cultural experts, local leaders and activists, and New York City residents collecting data and ideas to inform the cultural plan. The plan's strong engagement methods led to a plan that is representative of a very diverse city that spreads across five counties.

Adapted from The website.

ARC TAKEAWAY

A cultural plan is most successful when it is representative of the population it serves. Proper and extensive engagement across all areas of the region is vital to create something that is representative of the whole community and the ARC's commitment to public engagement puts the agency in a good position to engage a diverse cross-section of stakeholders

4.2 YOUTH ARTS EMPLOYMENT

4.2a

Artists for Humanity, Youth Arts Enterprise³

Boston, MA



The Youth Art's Enterprise, AFH's core program, employs 250+ urban Boston teens annually during critical out of school hours. Youth work with professional artists and designers on innovative projects that promote active learning and advanced skills development in creative products, industrial design, digital media and STEM concepts. Youth interact directly with clients on corporate commissions, and gain business, communication, client negotiation and workforce readiness skills. Areas of training include graphic design, video & motion, 3D design, painting, screen printing, exhibition services, and any combination of the previous dubbed "AFH Interactive."

Artists for Humanity is a mission based 501(c)(3) corporation, run by 19 staff and 24 artists/mentors. The organization's programs, including the Youth Arts Enterprise, are funded through private and public grants, revenue from program clients, and rental of their EpiCenter space.

Adapted from the AFH's website.



ARC TAKEAWAY

AFH's model has been applied successfully in other communities around the country in both urban and rural settings. These communities include: Woonsocket, RI (RiverzEdge Arts Project); Kansas City, MO (MyArts); NorthLittle Rock, AR (The Art Connection); New Orleans, LA (Youth Creative Agency) and Framingham, MA (The TEMPO program at Wayside Youth Services). AFH is also open to helping communities learn from their approach to help youth populations nationwide.

4.3 ARTIST-IN-RESIDENCE PROGRAMS

GOVERNMENT PROGRAMS

4.3a

Austin Artist-in-Residence⁴ (City, Departmental)

Austin, TX



The City of Austin's Artist-In-Residence program began as a pilot in 2017 with the goal to embed an artist into a City Department. The participating department, the Watershed Protection Department, wanted to develop and test ways that creative approaches can meaningfully impact the work of the public sector and the community it serves.

The Artist-in-Residency program was chosen from a field of staff-generated proposals in the City's Idea Accelerator initiative, administered by the Office of Innovation, with the goal of embedding artists within City departments to help resolve problems, provide innovative or new process improvements, and engage residents around community issues in creative ways. It supports various City initiatives and efforts. In future years, the Cultural Arts Division hopes to expand the program to include a wider range of participating City departments, with artists working in multiple disciplines.

Adapted from the City's website and Alliance of Artist Communities.

ARC TAKEAWAY

Artist-in-residence programs can be department based to help limit the scope and on-boarding of the artists as well as foster quicker integration of arts into the processes

4.3b

Metropolitan Area Planning Council Artist-in-Residence⁵ (Regional, Agency-wide)

Greater Boston, MA



Artist-in-residence (AIR) is an 18-month, part time salaried position housed in the Arts and Culture Department of MAPC. The AIR is encouraged to work across many departments at the agency and develop a few individual projects as well as offer technical assistance on projects within the Arts and Culture department. With dedicated office space and a special projects budget which allows them to work on projects throughout the agency without affecting project budgets, the ultimate goal of this program is to integrate arts and culture into all aspects of the agency.

The MAPC AIR has successfully worked with land use planning, public health, arts and culture, as well as on improving and integrating arts into the agency's work environment. Through special workshops, office art installations, and office groups that inspire people to think about art in their work lives, MAPC's AIR assists in helping the agency find a place for arts and culture in its work and in the office.

Adapted from the MAPC's website.

ARC TAKEAWAY

Artist-in-residence programs that are encouraged to cross department lines help foster connections within an organization. Encouraging arts and culture to be integrated into other projects as well as into the work environment can have a positive impact on all work.

INSTITUTION PROGRAMS

4.3c

Broad Institute Artist-in-Residence⁶ (*Collaborative*)

Cambridge, MA



The Broad Institute's artist-in-residence program lies at the intersection of science and art. The program allows revolutionary scientists and forward-thinking artists to work, communicate, and learn together to benefit both science and art, spurring the creative thinking that drives innovation. The Broad Institute has hosted five artists-in-residence.

Each artist has very different skills and interests and is allowed to collaborate and work based on what works best for them and their art practice.

Adapted from The Broad Institute's website.

ARC TAKEAWAY

Artist-in-residence programs can integrate into a variety of business functions and can help foster collaboration and creative thinking in many fields.

4.3d

Donna and Marvin Schwartz Foundation Artist-in-Residence⁷ (*Educational*)

Atlanta, GA



The Donna and Marvin Schwartz Foundation Artist-in-Residence Program (DMSF AIRP) at Emory University aims to improve the depth, diversity, and profile of performing arts education for the University and the greater Atlanta community. The goal of the residency is to provide opportunities for meaningful contact with performing artists, composers, and art scholars. The artist-in-residence engages students and the community through master classes, lectures, demonstrations, and public performances. This residency is intended for artists whose work reflects international and diverse cultural elements.

Adapted from Emory University's website.

ARC TAKEAWAY

Artists-in-Residency programs can be structured to benefit the host institution/company as well as the community. The Emory artist-in-residence program showcases how art can be used to broaden the cultural experiences of the community as well as the student body.

BUSINESS PROGRAMS

4.3e

Adobe Creative Residency⁸ (Career Building)

United States of America, Germany, United Kingdom, Japan, or Canada



Dubbed the Creative Residency, the Adobe residency program empowers several talented individuals to spend a year to hone their creative skills and talents and attain their long-term goals as a creative professional. Open to any artist who resides in a country where Adobe has an office location; each resident, who remains in their current living and studio situation, receives the necessary resources and support (materials, salary, insurance, etc.) to give them the space, platform, and time to create. Adobe wants this program to model how individuals can launch a creative career, as well as assist up-and-coming arts leaders.

Adapted from Adobe's website.

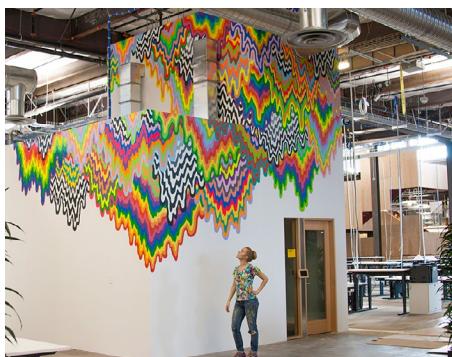
ARC TAKEAWAY

Programs focusing on launching the careers of artists can help foster a growing art community in the region by advancing the art practitioners.

4.3f

Facebook Artist-in-Residence⁹ (Corporate Art)

Facebook Offices, Bay Area, CA



In its corporate office, Facebook has sponsored a relatively unknown artists-in-residence program. Functioning differently than a lot of other programs, Facebook's residency program is focused on the corporate environment. Artists are encouraged and asked to leave their mark on the office and the working environment through their artistic medium. Artists have done various types of works including physical installations and social practice-type works. Artists are also encouraged to create work that supports or challenges company values, engages with other employees, and fosters any integration of arts into the working environment. The artists in residence program at Facebook is an example of how a company can foster arts and culture while also improving the office work environment.

Adapted from articles on Artsy and ArtBusiness websites.

ARC TAKEAWAY

Artist-in-residence programs do not always need to contribute to the work of the company, sometimes integrating arts into just the workplace provides a better work environment and a subtle way of encouraging people to think more innovately about their work.

PARTNERSHIP PROGRAMS

4.3g

St. Paul City Artists¹⁰ (City, Cross Departmental, public-private)

St. Paul, MN



City Artists is a program offered by Public Art St. Paul, a non-profit organization, in partnership with the City of Saint Paul. Artists in this program work within City Hall with the goal to create art of the everyday work of the City. Artists advise on major initiatives and lead their own artistic projects ensuring that art is considered as an integral part of all City departments: parks, planning, public works, and libraries. While it differs from artist to artist, the program guides artists to spend 30% of their time on research and development, 40% working on their creative projects, and 20% on administrative/general employee work for Public Art Saint Paul (i.e. attending meetings, being involved in planning with Public Art Saint Paul as well as grant reports and board meetings.)

The program has no set term length so the artists are able to learn city processes and fully integrate themselves into the work and operations of the City. This program has been running for 13 years and has hosted four artists. Projects have been integrated into sidewalk repair, with embedded poems in concrete, artistic public works items such as stop signs and benches, and a mobile public meeting van for enhanced engagement.

Adapted from Public Art St. Paul's website and Alliance of Artist Communities.

ARC TAKEAWAY

Artist-in-residence programs aren't always sponsored by one entity. A partnership between government and an arts agency or non-profit can result in a robust program that accomplishes art integration in many levels through various City departments.

4.3h

Art Center South Florida Art in Public Life Residency¹¹ (Thematic, public-private)

Miami Beach, FL



Beginning in May 2018, Art Center South Florida and the City of Miami Beach have partnered to create Art in Public Life residency. This position is located both at Art center South Florida and at the City of Miami Beach to help the city creatively address the challenge of sea level rise and other climate related issues. With a term set to one year, the position is embedded in the City, working directly with the City's Director of Environment and Sustainability as the City develops climate adaptation and mitigation programs and strategies. One main focus of this program is to address the City's investment of \$500 million to raise roads and install pumps to protect the island and the people who live there. The artist will attend meetings, provide input, and, through art, bring the community into the process of this infrastructure investment and creation of a resiliency strategy.

Adapted from Art Center South Florida's website.

ARC TAKEAWAY

Artist-in-residence programs can be created to address and bring awareness to a specific thematic problem the public is facing. Art can help educate about a public problem, as well as offer creative solutions.

4.4 ARTS & CULTURE AT THE REGIONAL SCALE

4.4a

Metropolitan area Planning Council (MAPC)¹²

Greater Boston, MA

MAPC is the regional planning agency for the Boston Metro area and has a dedicated division of Arts and Culture, consisting of three staff members and three part time positions: an artist-in-residence, a fellow, and an intern. The staff offer technical assistance to any municipality in their region in areas pertaining to cultural planning, creative placemaking, creative community development, arts and cultural data collection and analysis, and cultural policy. The department also strives to be a leader for the region in arts and cultural planning by offering resources for the community such as the online Arts and Planning Toolkit, creative placemaking workshop series, and an arts and culture discussion series.

This start-up phase is funded through a private foundation grant, and the Arts and Culture Division integrates itself into the agency through partnering with other departments on specific technical assistant projects, the artist-in-residence program, completing arts and culture portions of comprehensive plans, and holding agency-wide discussions and workshops.

Adapted from MAPC's website.

ARC TAKEAWAY

A fully funded arts and culture division is able to accomplish many a lot of projects both inside an agency and has the potential to in the cities and towns of the region.

4.4c

4Culture¹⁴

King County, WA

4Culture is King County Washington's arts funding agency. The implementation manages several programs and grants concentrated into its four core topics: arts, heritage, historic preservation, and public art. 4Culture has a team of 28 staff members and is part of the County government. A majority of the funding comes from a portion of the 15% lodging tax in King County, which is a tax that is applied to all hotel stays. The agency's public art program has a different revenue stream, which is primarily funded through the county's percent for art program.

4Culture works collaboratively with other county government bodies as well as the juvenile court system and public schools to provide a wide array of arts and culture-related programming. A lot of the work the agency does is fostered through these partnerships.

Adapted from 4Culture's website.

ARC TAKEAWAY

Working with other government agencies and organizations can help foster arts and culture programs beyond the scope and capacity of one agency alone.

4.4b

Chicago Metropolitan Agency for Planning (CMAP)¹³

Greater Chicago, IL

CMAP does not have a dedicated team for arts and culture-related work; CMAP through partnerships and consultants has completed work in its region pertaining to arts and culture and the agency has incorporated arts and culture into their strategic plan, *Go to 2040*. The research conducted for this plan was done in partnership with the Chicago Community Trust, which created the Arts and Culture Report, which highlighted 23 recommendations specifically for arts and culture which were then incorporated into the strategic plan.

CMAP also funded and produced a toolkit for arts and culture planning for the Chicago metropolitan region. This document recognizes the importance of arts and culture for the region and for the planning profession and offers tools and methods for communities to incorporate arts and culture planning into their planning practices.

Adapted from CMAP's website.

ARC TAKEAWAY

Arts and culture work can be accomplished by incorporating work into larger planning processes and being an influencer of municipalities to incorporate arts and culture into their communities by creating enabling tools and kits.

4.5 ARTIST-FACILITATED WORKSHOPS

4.5a

Dad's Garage¹⁵

Atlanta, GA

Dad's Garage, an Atlanta improv theater, provides professional development workshops to help approach old ideas in new ways. With seven different workshops, Dad's Garage offers attendees development in company meetings, strategy sessions, brain storming sessions, and team building events. The offered services help break ice between coworkers, improve team cohesiveness, and create trusting work environments. Dad's Garage helps companies become more creative, positive, and productive through improv.

Adapted from the Dad's Garage website.

ARC TAKEAWAY

Comedy is a great tool for breaking the ice and fostering connections among groups of people that may not be that familiar with each other. Utilizing improv to facilitate meetings can help break down barriers and make approaching difficult subjects easier.

4.5b

Alliance@Work¹⁶

Atlanta, GA

Atlanta's Alliance Theater offers an alternative professional development program, Alliance@work, to sharpen communication, collaboration, and professional skills of employees of any organization. Covering 5 core subject areas, this program helps professionals become better storytellers, leaders, colleagues, team members, creative thinkers, agents of change, advocates, consultants, cultural leaders, and emotionally intelligent humans. Alliance@work uses theater as a tool for learning through the collective creative process that theater can provide.

Adapted from The Alliance Theater's website.

ARC TAKEAWAY

Artists leading professional development can provide an alternative way to approach common business needs. Similar to these programs, artists can be used to facilitate workshops and other external and internal gatherings ARC might hold.

4.6 ARTS & CULTURE RESOURCE GUIDES

4.6a

Arts and Culture Planning: A Toolkit for Communities¹⁷

Greater Chicago, IL

Published in 2014, The Chicago Metropolitan Agency for Planning worked with a consultant to create this Toolkit which is designed to help municipalities incorporate arts and culture into their communities. It offers a primer on different types of arts and culture and their inherent primary needs and secondary impacts, then proceeds to detail steps that can be taken by communities. This tool was created specifically for metro Chicago, however a majority of it can be applied to communities throughout the country.

The goal of this document is to highlight the importance of arts and culture in planning on a municipal and regional level. This document acts as a resource and education document helping communities by guiding them through the following ideas:

- **Preparation.**
Creating a local definition for arts and culture, setting goals, and articulating a desired result early in the process.
- **Participation and Input.**
Identifying key stakeholders, exploring and establishing partnerships, soliciting and processing feedback from the community, and vetting and refining of goals and strategies as they are formed.
- **Assessment.**
Evaluating current conditions and identifying potential obstacles as they relate to established goals, essentially asking the question, “What do we need that we don’t currently have, and what is stopping us from getting it?”
- **Implementation.**
Formulating policies and regulatory approaches to achieve the vision of the community.

Adapted from CMAP's website and the *Arts and Culture Planning: A Toolkit for Communities*.

ARC TAKEAWAY

Providing tools for arts and culture planning can foster growth of arts and culture for the region by providing knowledge support and resources for communities to do it on their own.

4.6b

Public Art Road Map¹⁸

Seattle, WA

In 2005, The Seattle Office of Arts & Cultural Affairs, now known as The Office of Arts & Culture, released an extensive guide to public art for the community. *The Public art Road Map* is an educational resource for Seattle residents and neighborhood groups who wish to create or place public works of visual art. This guide acts as a one-stop resource for most issues and processes surrounding the creation and implementation of public art in Seattle.

The guide is divided into five main sections. The first is a step-by-step process that walks through the process to create a visual public artwork. The second section is comprised of typical examples of visual public art projects and the challenges that may arise with these specific works. Included in this section are Seattle examples on how these issues have been solved. The final three sections provide informational reference; they include an Encyclopedia, where in-depth information and resources can be found on a specific topic, like public art maintenance, building permits, etc.; Contacts, a comprehensive list of agencies and persons connected to the public art process; Glossary, a list defining common technical and bureaucratic terms that may come up in the public art process.

Adapted from The Seattle Office of Arts & Culture website and the *Public Art Road Map*.

ARC TAKEAWAY

This comprehensive resource guide to public art enables the community to implement the public art projects that mean the most to them. This guide breaks down the bureaucratic barriers to creating public art by giving copious amounts of information on the public art making and implementation processes.

4.6c

Arts and Planning Toolkit¹⁹

Greater Boston, MA

The Arts and Culture division of the Metropolitan Area Planning Council (MAPC) supports and maintains the Arts and Planning Toolkit. This online resource is designed for planners and government staff as a menu of strategies for integrating arts and culture into planning and government processes through case studies of real projects. While some of the language is grounded in Massachusetts state law, this toolkit is applicable to communities outside of MAPC's planning region.

The toolkit provides context to the importance of incorporating arts and culture into government and planning work and organizes various resources in one place. Categories covered include practices, procedures, infrastructure, funding, case studies, and additional resources.

Adapted from MAPC's website and the Arts and Planning Toolkit.

ARC TAKEAWAY

Creating a web-based resource for arts and culture planning allows content to be changed and updated with ease, while providing an interface to allow regional members to access information that pertains to their needs.

4.6d

Friends of the Park Handbook²⁰

Atlanta Region, GA

Park Pride's *Friends of the Park Handbook* offers a resource to community members for starting a friends of the park group. This guide offers step-by-step instructions on how to form the necessary group, as well as covers other considerations and issues that may arise along the way. The handbook also helps these newly-formed groups set goals, improve their parks, host events, and grow.

Adapted from Friends of the Park Handbook.

ARC TAKEAWAY

The creation of public interest groups and public initiatives is not always the easiest thing to navigate for community members with minimal knowledge of government processes. A step-by-step guide for public art, creative placemaking, and/or cultural initiatives could promote a community-based approach to arts and culture by providing knowledge on navigating the processes.

4.7 CREATIVE CAPACITY BUILDING

4.7a

Creative Portland²¹

Portland, ME



Creative Portland is an initiative in Portland, ME based on the notion that the culture of the city, its neighbors, downtown, and businesses can best be supported by people who value creative communities and the arts. The organization promotes Portland as an ideal place to live and work, strives to attract people who value the city's creative economy, and supports the artists and creative entrepreneurs who live in Portland. In 2010, the organization's president called on Portland to aim to attract 10,000 creative-minded people to move to the city in 10 years. Local artists and cultural institutions have always been central to Portland's identity and economy; Creative Portland was born out of the desire to celebrate, support and expand this sector of their community.

To promote Portland as an ideal place for artists and culture-lovers to live and work, Creative Portland has launched several events and services. 2 Degrees Portland is a networking service for engineers, artists, entrepreneurs, designers, and other creative professionals who want to find out what it's like to live and work in Portland. Visitors to Portland or those who are exploring the city through online means can ask Creative Portland to connect them with a like-minded professional. The organization has also sponsored gatherings so people can connect in person.

Adapted from Creative Portland's website.

ARC TAKEAWAY

This networking platform provides a great way of showcasing Portland to creatives outside of the region. A similar program for the Atlanta region could showcase Atlanta's creative brand to a wider audience and attract more creative talent to the region.

4.7b

MAPC Creative Placemaking Workshop Series²²

Greater Boston, MA

In the summer of 2017, MAPC implemented a series of Creative Placemaking Immersion workshops. Hosting workshops in Holyoke, Worcester, and Salem Massachusetts, MAPC developed and implemented these full day sessions guided by the National Association of Community and Economic Development Association's (NACEDA) Creative Placemaking Program. Participants, which included artists, community development corporations, planners, researchers, and community members, saw local examples of how these communities were coming together to build social capital, spur neighborhood revitalization, enhance public safety, and preserve and promote cultural and historic heritage. These workshops were then explored again in the fall; MAPC invited past participants and those who could not make the original workshops, to a Creative Placemaking Innovative Forum.

Adapted from MAPC's website.

ARC TAKEAWAY

On site-sessions could provide opportunities for county and municipal employees and community stakeholders to learn about creative placemaking, public art, and arts and culture planning topics.

4.8 PUBLIC DESIGN STUDIOS

4.8a

Atlanta City Design Studio²³

Atlanta, GA



The Atlanta City Studio is a pop-up urban design studio sponsored by the City of Atlanta's Department of City Planning. The studio changes location throughout the city and serves as an incubator, workspace, and meeting place for residents, visitors, design professionals, and curious urbanists to connect and learn from each other. The studio aims to explore two main questions:

1. **What is Atlanta's DNA?**
2. **How do we design a city for everyone?**

Adapted from The City of Atlanta's website.

ARC TAKEAWAY

By rotating throughout the city and posing the same questions to participants, the Atlanta City Studio is able to engage with residents from various neighborhoods and better understand how to approach planning and design projects in the future.

4.8b

The Center for Architecture, American Institute of Architects (AIA)²⁴

New York, NY



The Center for Architecture, home of the AIA New York chapter, is a three-floor space hosting several galleries, a rental pop-up store front, training rooms, and an exhibition hall. This space is open to the community and offers programming and classes, as well as private rental rooms for private events, conferences, and meetings. The Center for Architecture breaks down the barriers between the AIA and the community by providing this visually stunning space open to the street and makes design more accessible to all.

Adapted from The Center for Architecture's website.

ARC TAKEAWAY

The Center for Architecture provides a beautiful example of a stationary public design space. Creating an environment that is visually and physically open to the public reduces barriers to entry and participation to happenings in the space.

4.9 ARTS DATA

4.9a

CultureBlocks²⁵

Philadelphia, PA



Initially started in 2010 as a creative assets mapping project for the City of Philadelphia, CultureBlocks evolved to become a free, publicly accessible web-based tool. CultureBlocks is designed to assist people in visualizing and accessing spatial data on Philadelphia's creative and cultural resources at the neighborhood level. By creating a free tool, thanks to partnerships and grants from The Reinvestment Fund, National Endowment of the Arts, Our Town Program and ArtPlace America, Inc, this data can be used by various parities for decision making, policy development, research, planning, marketing, investment, or just to understand the Philadelphia creative sector.

Adapted from The CultureBlocks' website.

ARC TAKEAWAY

CultureBlocks is a easy-to-use data-driven web tool that makes cultural data accessible to the everyday user. A tool like this helps educate people on the importance of arts and cultural elements and fosters thought and conversation on arts and cultural issues in the area.

RESOURCES

- 1 **4.1a Massachusetts State Law**
More Information: <https://malegislation.gov/Laws/GeneralLaws/PartI/TitleVII/Chapter41/Section81D>
- 2 **4.1b Create NYC (2017)**
More Information: https://createnyc.org/wp-content/uploads/2017/07/CreateNYC_Report_FIN.pdf
Photo Source: Create NYC (2017) Final Report
- 3 **4.2a Artists for Humanity, Youth Arts Enterprise**
More Information: <http://afhboston.org>
Photo Sources: Artist's for Humanity, Greater Boston Convention & Visitors Bureau
- 4 **4.3a Austin Artist-in-Residence**
More Information: <http://www.austintexas.gov/page/artist-residence-program>
Photo Source: City of Austin
- 5 **4.3b Metropolitan Area Planning Council Artist-in-Residence**
More Information: <https://www.mapc.org/our-work/expertise/arts-and-culture/>
Photo Source: MAPC Blog
- 6 **4.3c Broad Institute Artist-in-Residence**
More Information: <https://www.broadinstitute.org/artist-residence-program>
Photo Source: Broad Institute
- 7 **4.3d Donna and Marvin Schwartz Foundation Artist-in-Residence**
More Information: <http://arts.emory.edu/outreach/residencies/schwartz-residency.html>
Photo Source: Emory University
- 8 **4.3e Adobe Creative Residency**
More Information: <https://www.adobe.com/about-adobe/creative-residency.html>
Photo Source: Adobe Creative Cloud Blog
- 9 **4.3f Facebook Artist-in-Residence**
More Information: <https://facebook.com/artistinresidence>
Photo Source: Jen Stark, former Facebook Artist-n-Residence
- 10 **4.3g St. Paul City Artists**
More Information: <http://publicartstpaul.org/cityartist/>
Photo Source: Art Place America
- 11 **4.3h Art Center South Florida Art in Public Life Residency**
More Information: <https://www.artcentersf.org/art-in-public-life/>
Photo Source: Art Center South Florida
- 12 **4.4a Metropolitan Area Planning Council (MAPC)**
More Information: <https://www.mapc.org/>
- 13 **4.4b Chicago Metropolitan Agency for Planning (CMAP)**
More Information: <https://www.cmap.illinois.gov/>
- 14 **4.4c 4Culture**
More Information: <https://www.4culture.org/>
- 15 **4.5a Dad's Garage**
More Information: <https://dadsgarage.com/hire-us/>
- 16 **4.5b Alliance@Work**
More Information: <https://alliancetheatre.org/content/alliancework>
- 17 **4.6a Arts and Culture Planning: A Toolkit for Communities**
More Information: <https://www.americansforthearts.org/sites/default/files/ArtsCultureToolkit.pdf>
- 18 **4.6b Public Art Road Map**
More Information: http://www.seattle.gov/Documents/Departments/Arts/Downloads/Public%20Art%20Roadmap/roadmap_full.pdf
- 19 **4.6c Arts and Planning Toolkit**
More Information: <http://artsandplanning.mapc.org/>
- 20 **4.6d Friends of the Park Handbook**
More Information: https://parkpride.org/wp-content/uploads/2017/01/FOP-handbook_2018_updated2_reduced.pdf
- 21 **4.7a Creative Portland**
More Information: <http://www.creativeportland.com/connect-visit/2-degrees-portland>
Photo Source: Two Degrees Portland
- 22 **4.7b MAPC Creative Placemaking Workshop Series**
More Information: <https://melkinginstitute.org/events/creative-placemaking-series>
- 23 **4.8a Atlanta City Design Studio**
More Information: <https://www.atlantaga.gov/government/departments/city-planning/office-of-design/atlanta-city-studio>
Photo Source: City of Atlanta
- 24 **4.8b The Center for Architecture, American Institute of Architects**
More Information: <https://www.centerforarchitecture.org/>
Photo Source: The Center for Architecture
- 25 **4.9a CultureBlocks**
More Information: <https://www.cultureblocks.com/wordpress/>

