

**BEST PRACTICES IN  
CULTURAL ECONOMIC DEVELOPMENT**

**A REPORT**

**FOR**

***CREATIVE SANTA FE***

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## **INTRODUCTION**

### **Only the Beginning...**

Creative Santa Fe and the Santa Fe community are already in the forefront in the development of a creative community and stand ready to reap the economic prosperity that is engendered by it. But this is only the beginning and much can be done to hasten and enrich that process in ways that relate to Creative Santa Fe's mission "to promote the prosperity of Santa Fe as a creative community."

Consider the facts. Santa Fe is number one in per capita arts businesses among 276 metropolitan areas in the U.S., according to a study done by Americans for the Arts using data from Dunn and Bradstreet. Santa Fe is number one in talent among all cities under 250,000, according to Richard Florida in his book, The Rise of the Creative Class. Santa Fe is cited annually as one of America's Most Livable Cities. Santa Fe was featured in the April issue of *Where to Retire* among "10 Towns for Art and Music Lovers." Author John Villani states these represent the top five in two categories in his recent book, *The 100 Best Small Art Towns in America*. His magazine article emphasizes that, "In the eyes of many, the core strength of Santa Fe's appeal is its cultural diversity." And there is building evidence of the prominence and unique quality of Santa Fe as a 21<sup>st</sup> century creative community with a rich cultural history and a vibrant arts scene.

"The City Different" is also a branding of Santa Fe that is ahead of its time. The authenticity of Santa Fe's community and its arts and culture are captured in that slogan. "Be authentic" is what Florida urges and what is now being specifically addressed in cities hoping to style themselves as creative communities. Consequently, many communities are actively seeking those aspects that make them "different!" Santa Feans already know what makes their city "different."

All of the Santa Fe pieces of the creative community puzzle appear to be on the table, readily available to produce the picture of a model creative community enjoying and sharing its arts and cultural assets, while employing them in the service of economic and cultural development.

Creative Santa Fe is now engaged in designing new ways to highlight the city's wealth of arts and cultural riches and to shine light on hidden gems that can enhance its cultural life and grow its economy. Shifting its economy into high gear through the powerful engine of its arts and culture that is fueled by creative collaborations and partnerships with members of the private and public sectors will enable it to achieve its ambitious goals. In this process, Santa Fe can preserve its authenticity and livability, enjoy national and international visibility and increase its economic health and prosperity.

Creative Santa Fe has commissioned McCollam Consulting LLC, consultants Eduardo Díaz and Marion McCollam, to do a quick scan of the horizon and provide examples of “Best Practices in Cultural Economics” wherever they may be found, as long as they suggest applicable insights.

The active participation of the community in the Task Force and Focus groups, their reports, and the record of discussion of major issues and areas of interest that came out of an open meeting at the end of March, have helped the consultants focus on a building consensus on priority issues. Since the report on Best Practices is intended to inform the Strategic Plan under development, this attempt at alignment was important. However, it will not be perfect as the process reveals new challenges and opportunities, but will serve as a launching pad for exploration of the most suitable aspects of examples presented and a menu of those to consider as *Creative Santa Fe* shapes its plan.

Some priorities identified were clear and compelling: “Marketing, Marketing, Marketing,” for example. Others were gleaned from a number of issues and combined, such as places and spaces. Categories in which examples in the report are given include:

- ✓ Beehive of creativity to center arts and cultural development;
- ✓ Arts incubators to nurture and grow small arts businesses and assist artists in learning more about the business of art;
- ✓ Workforce development to prepare a cultural workforce for the future;
- ✓ Marketing to create awareness and promote participation in the arts;
- ✓ Advocacy to create networks to work together in campaigns for the arts;
- ✓ Cultural tourism to attract more visitors to the city’s arts and cultural offerings;
- ✓ Clustering critical masses of arts activity and developing arts districts to produce synergy among arts, business and economic development interests;
- ✓ Spaces within and outside of districts for artists to live and work, exhibit and perform.

What follows in the Report on Best Practices for Cultural Development are brief discussions of notable examples in these categories with program description, organizational structure and some information on funding provided in each case. As stated earlier, the size and location of models were not considered especially

relevant aspects in this survey. What was important was the understanding of what the model program is, how it came into being, what it achieves, how it fits within an organizational structure and what type of resources support it.

Important to recognize is the fact that many of these programs have taken a number of years to evolve into their present form. Citing them need not make the task of adapting elements daunting but rather inspire Santa Fe with the understanding that a Big Idea takes years to bring to fruition and requires visionary and dedicated leaders, loyal collaborators, strong partners, political support and enduring patience. Many times long term projects were the vision of an individual artist that developed slowly and attracted support gradually (the extremely successful Project Row Houses in Houston, being an example of the development of live/work and other types of space through broad and effective collaborations under the leadership of a dedicated young artist).

Programs cited are by no means a comprehensive inventory but they do give a snapshot of what is happening in disparate communities all over the U.S and who is doing it. Examples in foreign countries were not cited, though there interesting ones, because of the difference in structure and funding in most foreign cities. Notable is the fact alluded to earlier, that most communities do not begin to have the creative capital, the artists, the arts businesses per capita and the shared community commitment to focus on the arts as the driver of the local economy, as does Santa Fe.

Santa Fe is poised to take Big Steps toward its Big Ideas and we hope this summary report will assist in that process and prove of use to the development of *Creative Santa Fe's* Strategic Plan and the achievement of its goals.

As consultants, we have our hearts as well as our minds in this project and offer assistance wherever it may be deemed useful.

## **GROWING ARTS ASSETS BY INVESTING IN ARTS ORGANIZATIONS, BUSINESSES AND ARTISTS**

### **CENTERS FOR CREATIVITY AND INNOVATION (BEEHIVES)**

Sites of related “beehive” activity and best practices include: Louisiana ArtWorks, New Orleans, Louisiana, the latest, perhaps most comprehensive example, though untried, as it opens this year; the Torpedo Factory Art Center in Alexandria, Virginia, the early prototype that continues to evolve; the Manchester Guild in Pittsburgh, Pennsylvania, a different model focused on workforce training.

Many centers grew from simpler, artist operated arts centers with galleries and perhaps artist studios; meeting, performance and rehearsal spaces; all rather raw, funky, innovative and fun. Many still exist in that form. The Contemporary Arts Center in New Orleans ([www.cacno.org](http://www.cacno.org)) started that way and seems to be becoming more like a museum without a permanent collection, perhaps thus making way for the creation of Louisiana Artworks.

### **MODELS**

#### **Louisiana Artworks, New Orleans, Louisiana** ([www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org))

#### **Program**

Louisiana Artworks is an attractive 93,000 square foot building where artists interact with visitors to share the creative process, where work space and equipment are provided for development of the creative industry, where educational resources are available to artists, educators and people of all ages; and where organizations cluster and collaborate. The first three floors are public, including the entrance lobby, the sales gallery, the visitor experience and the studios; the fourth floor holds offices of the Arts Council of New Orleans and Artworks and nine tenant cultural organizations, including for-profit as well as nonprofit. The fifth floor has an assembly area, a large board room and outdoor terraces.

The facility provides a wholly integrated experience and is all about process and discovery. The building is designed to accommodate up to 200,000 visitors per year. The facility stands at the gateway to the Warehouse Arts District and is within walking distance of the French Quarter, Downtown, museums, galleries, restaurants and hotels. Louisiana Artworks is a cultural center, a place where art is made and sold, an educational institution, a gathering place for artists and a visitor destination.

The facility contains four open shops equipped for work in ceramics, metal, glass and printmaking, and central to the building is a five story outdoor workspace containing a foundry and salt glaze kilns. A studio manager oversees work in each of these four major studios. Artists may rent time to use equipment in the glass blowing studio or the foundry and pay rent on a monthly basis to work in the printmaking or ceramic studios. Studios are open to artists from 8:00 a.m. to 10:00 p.m. and to the public from 10:00 a.m. to 6:00 p.m. Artists must attend orientation and safety workshops before using the facilities.

Nineteen studios are available for rent for a one to three year period by artists, fourteen of which are on the visitor tour and five are private. A sales gallery features juried artwork from the studios, as well as from other Louisiana artists, in exhibitions that are changed on a quarterly basis. Art is generally purchased from artists or, in some cases, commissioned for purchase. Master artists-in-residence form part of the program of education.

There are spaces for educational and public use: offices and meeting rooms for the Arts Council, other cultural organizations and the Entergy Arts Business Center; and a restaurant. Spaces available for rental include: the lobby, the restaurant, exhibition spaces, visitor studios, rooftop rooms and terraces, and rooftop board room and adjoining terrace.

A corporate sponsor provides the Entergy Energy Experience, a self-guided tour that takes visitors on a catwalk over the studios where they may look down at the metal furnaces, salt glaze kiln and watch metal pours in the Art Yard, then move through the artists' pod, talking to artists as they go, and seeing demonstrations and videos of artist interviews.

### **Organizational Structure**

Louisiana ArtWorks has been developed by the Arts Council of New Orleans, a nonprofit 501(c)(3) organization designated by the City of New Orleans as the city's official arts agency. The Arts Council's other functions include grantmaking, public art, technical assistance, marketing and advocacy. Its budget is about \$2 million. ArtWorks is a nonprofit affiliate of the Arts Council with its own board and staff. The President and CEO of the Arts Council is also the President and CEO of ArtWorks, consistent with its affiliate status. Artworks will open in 2005, behind schedule due to the need to redesign after planned demolition of an earlier building on part of the site was denied and the related costs of construction delay and redesign were added to the budget.

## **Funding and Resources**

This beehive of arts activity has attracted diverse sources of support. Overall, about one third of the approximate \$32 million capital cost came from private sector foundations, corporations and individuals; one third from the State of Louisiana, or about \$10.75 million; and the remaining third from the federal government, mainly in the form of a low interest loan from the Department of Housing and Urban Development, together with support from the City of New Orleans, including economic development funds. ArtWorks' operating budget will total about \$3 million and the facility is expected to be self-sustaining.

### **The Torpedo Factory Arts Center, Alexandria, Virginia**

([www.torpedofactory.org](http://www.torpedofactory.org) )

#### **Program**

The Torpedo Factory is strategically located on the Potomac River and is part of the revitalization of the riverfront area and a tourist destination that attracts over 800,000 visitors annually. The Center houses 165 artists who produce work in a broad range of media. Visitors may join them in their studios and observe them at work. Classes for children and adults are offered.

There are 84 studios, five cooperative galleries, the Target Gallery and the Alexandria Archaeology Museum. Visitors may also see torpedoes and other items from the building's history and shop and dine in the revitalized area.

#### **Organizational Structure**

The Torpedo Factory was, in fact, the U. S. Naval Torpedo Station; its history illustrates ways in which arts center have evolved. Construction started in 1918 at the end of World War I. At the end of World War II it became a storage facility, including storage from the Smithsonian Museum. The City of Alexandria bought the complex in 1969 and in 1974 artists and the City worked together to clean and renovate it. The vast space was converted into studios and reserved by artists on a juried list. In 1984, as part of a sale/lease back with federal tax provisions for adaptive reuse of historic buildings, Alexandria Art Center Associates (AACA) bought the building and it was leased back from AACA by the City and subleased to the Torpedo Factory Artists' Association. The City repurchased the building in 1998 with a balloon payment from the original loan covering most of the purchase price. The Artists' Association assumed management of the building, with the City as landlord.

An Unconventional Convention was held at the Torpedo Factory in 2004 on “how to start and operate visual arts centers for the benefit of both artists and the public.” Proceedings of this convention may still be available by contacting [conference@torpedofactory.org](mailto:conference@torpedofactory.org).

### **Funding and Resources**

The artists, who occupy 62 percent of the building, pay affordable rent into which 62 percent of maintenance and repair has been factored and 62 percent of utility costs, as well as other operating costs such as janitorial, security and insurance.

### **The Manchester Craftsmen’s Guild, Pittsburgh, Pennsylvania** ([www.manchesterguild.org](http://www.manchesterguild.org))

#### **Program**

The Manchester Craftsmen’s Guild is different from other arts centers but its development and its success provide instructive insights into cultural entrepreneurship, workforce training for artists, arts education, community partnerships and social change. As its mission states, as “a national model for education, training and hope,” the Guild “reshapes the business of social change through the arts, entrepreneurship and community partnerships.”

As perhaps with many innovative and visionary enterprises, it has had a bold, charismatic and visionary leader since its inception in 1968, namely Bill Strickland. His city, Pittsburgh, was at that time a racially torn and economically blighted place. What initially inspired him to establish the Manchester Guild was his desire to improve the poor social and economic conditions of residents of his mainly African American North Side neighborhood. Influenced by a high school teacher who wove the arts into the educational experience, Strickland started a program offering arts education and experiences for underserved minority children. A kiln was built and then photography taught so that artists might promote their work. Initial support came from federal employment programs and the Pennsylvania Council for the Arts. Strickland was then given responsibility for a vocational training program called the Bidwell Training Center.

In 1987 the Guild had become a 62,000 square foot vocational training and arts center complete with studios, a 350-seat concert hall, classrooms, workshops and a cafeteria. By the mid-nineties, 350 high school students from all over the city were participating in the Guild’s after school program. Staff artists reached another 1,000 students during the school day by teaching in the schools.

Now a nationally acclaimed learning community and catalyst for community building, its programs include MC Jazz, MC Visual Arts, MCG Youth and the Denali Initiative. Based in Pittsburgh, the Denali is significant for its dedication “to developing generations of social entrepreneurs from small to mid-size, community-based, not-for-profit organizations across the nation. Through the creation of a premier educational curriculum and use of peer support and technical assistance, the program attracts executives from all program areas in the social sector and improves the quality of services provided to communities.” Alliances with foundations such as the Ford and Ewing Marion Kaufman and partnerships with educational institutions, including Harvard, Stanford, Duke and others, enable the Denali to achieve this mission.

### **Organizational Structure**

Organizationally, the Manchester Craftsmen’s Guild is a nonprofit institution with a wealth of collaborating organizations such as the Denali Initiative. The Guild has an executive and management staff of seven, numerous instructors and staff members who handle the Guild’s ancillary businesses.

### **Funding and Resources**

Part of the remarkable growth and development of the Guild and the Bidwell Center has been outstanding success with a broad range of donors, partners and earned income ventures. A grant of \$250,000 from the National Endowment for the Arts made in the mid-1980s, which required a three to one match, brought numbers of other stakeholders to the table. The grant was the key to the \$7.5 million campaign to construct and renovate the 62,000 square foot facility. In the mid-1990s the Guild continued to develop mutually beneficial relationships with other nonprofits through the Community Development Corporation/Arts Resource Initiative. The Guild receives grants and contributions from a large number of local and national foundations and funds as well as individual patrons.

## **ARTS INCUBATORS AND CAPACITY BUILDING PROGRAMS**

The same way that small business incubators and their entrepreneurial development programs support the growth of small businesses generally, arts incubators provide the nurturing environment, professional exchange and special training that enable artists with a sound foundation in their art to get assistance in the planning, marketing, financial management, human resources and other skills needed to be successful in the arts industry. To benefit fully from the assets represented by artists and arts businesses, communities must be willing to invest in its cultural entrepreneurs. The first arts incubator may have started in Chicago in the mid-1980s when a consulting firm there got together with arts administrators and facility developers to adapt the business incubator model to

serve the arts. Many incubators in many designs subsequently sprang up around the country, including Arts Bridge in Chicago, Artserve in Fort Lauderdale, what is now the Entergy Center in New Orleans, MetroArts in Harrisburg, the Arts Incubator of San José and so on.

Development of arts incubators was spurred by a book commissioned by the National Business Incubation Association (NBIA) entitled *Incubating the Arts: Establishing a Program to Help Artists and Arts Organizations Become Viable Businesses*. What distinguishes arts incubators from collaborative arts spaces or management and technical assistance organizations is, according to NBIA, an integrated facility, a more comprehensive and sustained approach to growing small arts organizations and giving artist entrepreneurs the needed tools, skills, working environment and network. Arts incubators generally provide a facility that includes office space, equipment, professional staff, training and workshops for capacity building, sometimes grants for conferences and meetings, consultant assistance with development of strategic plans and perhaps grants to support plan implementation and organizational development over a span of years. Some incubators serve individual artists and cultural organizations and some only organizations. As the NBIA book points out, “The ultimate goal of business incubators for the arts is to enable a group like Chicago A Cappella to sing; to make money from singing; sing for more people; contribute to the economy; create jobs; expand tourism; and become an integral part of its community. Doing the job of arts business incubation right means the affiliated artists and art organizations are able to quit their day jobs because they earn a healthy living in the arts.”

In their evolution and differentiation over the past twenty or so years, arts incubators have taken various shapes. They may function in conjunction with a larger organization, as the Entergy Arts Business Center does with the Arts Council of New Orleans and the Arts Incubator that is part of the Office of Cultural Affairs of the City of San José. The Center for Design and Business in Providence, Rhode Island, is a joint venture between two educational institutions. Incubators may be independent organizations, as is Artserve in Fort Lauderdale, Florida, and may contract with a local arts agency and partner with other community service providers.

The process of building the management capacity of cultural organizations and artists frequently occurs outside of what may be described as an incubator, however. Capacity building programs serving organizations, arts based or not, nonprofit or not, may combine efforts and join forces to produce results that are many times as effective as those occurring in incubator spaces.

Management training and services may be provided by an organization that is offering technical assistance to nonprofits generally but that is not also providing such incubator services as office space. Greenlights for Nonprofit Success ([www.greenlights.org](http://www.greenlights.org)) in Austin is an example of a successful organization of that

type focusing on building the management and governance capacity of nonprofits, including arts organizations. Say Sí focuses its efforts on nurturing the interest of youth in a working career in the arts or in an informed appreciation of cultural experiences. National Arts Strategies (NAS)([www.artstrategies.org](http://www.artstrategies.org)), based in Washington D.C., is a national organization providing highly professional services in arts leadership through conferences and workshops and on contract to local groups with a local sponsor. Though not detailed in this report, NAS may be worth further investigation.

As much as incubators may vary in structure and function, so also do they vary in funding. Support has come from federal programs such as workforce training funds; corporations have provided funding and sometimes facilities and loaned staff; city funding may flow through private and public local arts agencies to incubators, either as adjuncts to their programs or in grant funds and their sources may include a lodger's tax, general funds or economic development funds.

## **ARTS INCUBATORS**

### **MODELS**

#### **Artserve, Fort Lauderdale, Florida** ([www.artserve.org](http://www.artserve.org))

##### **Program**

Artserve's mission is to be the premier provider of programs, resources, facilities and training for Broward County, Florida. Its 20,000 square foot facility is centrally located with free parking. Annually over 1,000 events occur at Artspace, including gallery openings, performances, conferences, workshops, fundraisers, social events and more.

In its Cooperative Marketing Program sponsored by the Broward County Commission's Cultural Division and administered by Artserve, one third of advertising costs for newspapers, magazine and television may be subsidized.

In Artserve's e-Arts Program, Artserve members can make the most of their technology budget through services that offer website design, hosting, graphic design, programming and technological assistance programs at discounted rates.

Artserve facilities include office space, a gallery and gift shop and services such as free DSL service; equipment for copying, faxing and postage; a computer lab; kitchen; networking with other tenants; free parking; meeting rooms; and an auditorium that can hold three hundred.

## **Organizational Structure**

Artserve, established in 1993, has become a national model in the field. Artserve is an independent nonprofit organization and its board includes leaders in business, sports, media, the public sector and the arts. Its collaborative programs include partnerships with Volunteer Lawyers for the Arts, The art of Doing Business workshop series and the County Commission's Cultural Division's Cooperative Marketing Program.

## **Funding and Resources**

Artserve receives support from the local arts agency, corporations, foundations, program partners and individuals, including its board members and from earned income.

## **San José Arts Incubator, San José, California** ([www.sanjoseculture.org](http://www.sanjoseculture.org))

### **Program**

The San José Arts Incubator makes a clear statement of what it is and what it does. "The San José Arts Incubator (SJAI) is a coordinated set of initiatives designed to develop and sustain a community of healthy organizations that fully reflect San José's diversity by: (1) building leadership capacity of multicultural organizations (traditional and contemporary) and developing arts organizations on both board and management levels; (2) assisting them to expand both earned and contributed income; and (3) providing support needed to professionalize their operations." The SJAI makes a three-year commitment to each organization that is part of a six-member class in which technical assistance grants are given to achieve measurable objectives defined by each organization in its plan, as well as workshops and one-on-one assistance by the Multicultural Arts Coordinator.

Programs that are integral parts of the SJAI, expanding the incubation process, include:

- Arts Development Program provides office space to emerging arts organizations while helping them gain the necessary resources and the relevant experience to enable them to move on to permanent space with a stable and sustainable operation.
- Downtown Arts Series (DAS) supports both a summer and winter series. DAS responds to the needs of emerging multicultural groups for an entry level space in the downtown area. Support to groups participating includes facility and rehearsal subsidies, box office coordination, group marketing and printed promotional materials. Typically, 15 groups

participate, drawing over 3,000 attendees. Going through the process of planning, marketing and producing a series in collaboration with other emerging groups is an effective and practical learning experience for an emerging group.

- Performing Arts Series (PAS) is presented in October in a 500-seat theater and responds to the facility needs of multicultural organizations that fill that size facility and can benefit from performing in a very visible downtown venue. A coordinated program of facility subsidies, training and workshops and collaborative marketing assistance enables the organizations to participate in a five week series. This program may include 10 groups and draw over 4,000 audience members.

### **Organizational Structure**

The San José Arts Incubator is a program of the Office of Cultural Affairs of the City of San José, California. The program is thus part of a city arts agency serving additional functions.

### **Funding and Resources**

Funding for the incubator program is part of the budget of the Office of Cultural Affairs of the City of San José.

### **The Entergy Arts Business Center, New Orleans, Louisiana** ([www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org))

### **Program**

The Entergy Arts Business Center, a program of the Arts Council of New Orleans serves both individual artists and cultural organizations. As members, arts organizations receive benefits such as availability of health insurance, access to a credit union and others. Over 1,000 artists are served. The Entrepreneur Series provides successful six-week classes of three hours a week. Artists have to apply and be juried in visual art and performing art. The instruction ranges from the basics (for example, how to take slides and enter into contracts) to the more advanced topics (such as development of business plans and budgets and so on). The Arts Council staff members, with expertise in various areas, provide mentoring and assistance, and outside experts are brought in for specific workshops and presentations. Some of the most productive learning experiences and peer support opportunities occur in meetings that stimulate exchange among the participants in the groups.

Practical entrepreneurial training occurs in the Fresh Arts Festival in which there is an Entrepreneurs Booth that tests the artists' capacity and provides on the job training in marketing. The American Federation of Television and Radio Artists (AFTRA) may established a chapter in New Orleans and appears interested in presenting workshops for local artists in topics such as voice-over training and production of CDs to be marketed outside of the city. There is presently a chapter of AFTRA in Miami.

Organizations not only receive training and consulting on such topics as marketing, audience and organizational development but also may be tenants of the incubator and enjoy related benefits, including office space, access to equipment and receptionist services.

### **Organizational Structure**

The Entergy Arts Business Center, named for the utility company that is the utility company that is its major corporate donor, is a program of the Arts Council of New Orleans. The Arts Business Center was the first arts incubator to receive the award from the national Small Business Incubator Association.

### **Funding**

The incubator is funded by a sliding scale of rent and fees and an annual \$50,000 investment from the Entergy Company, a utility company that is New Orleans only Fortune 500 Corporation. Other support is provided by individuals and the Arts Council of New Orleans.

### ***The Center for Design and Business, Providence, Rhode Island***

[www.centerdesignbusiness.org](http://www.centerdesignbusiness.org)

### **Program**

*The Center for Design & Business* is a joint venture between Bryant University and Rhode Island School of Design (RISD). The Center was established in 1997 to unite the design and business communities for purposes of economic development. The goal of the Center, as noted on its website, is to develop stronger and more profitable businesses by uniting design and business skills through the provision of the following services that:

- Provide on-site incubation support to design-based entrepreneurs and innovators;

- Provide guidance to designers and innovators in the process of bringing new product designs and innovations to market;
- Provide training in business skills to artists and designers;
- Assist manufacturers and business owners in the utilization of design to develop more competitive products and businesses;
- Connect businesses with design resources; and
- Promote the economic value of design.

The Center's programs are too comprehensive to review within the context of this best practices summary; however, of particular interest is its program, "Designers, Inventors and Entrepreneurs; Bringing New Products to Market."

### **Organizational Structure**

The Center is a collaboration involving two renowned institutions of higher learning, combined to support the Center's goals and programs. The Rhode Island School of Design is, without doubt, one of this country's leading design-oriented universities. Bryant College is a decidedly business-oriented institution that has highly developed academic programs in accounting, finance, management, marketing, international business, community information systems and related fields. This partnership underscores the importance of taking stock of the community's institutions of higher learning and playing on their academic strengths.

### **Funding and Resources**

Much of the Center's extensive program was influenced by the Providence Enterprise Community project, a larger economic development plan for Rhode Island's largest city. In 1994, the U.S. Department of Housing and Urban Development (HUD) designated Providence an Enterprise Community (EC). The EC received \$3 million in federal funds to spend over a ten-year period on activities identified in its strategic plan (see [www.provplan.org/ec/ec-app/](http://www.provplan.org/ec/ec-app/)). The Providence EC collaborated with the Center to create the Arts and Artisans Entrepreneurship component of the Center's program. We point this out to underscore the importance of comprehensive, community-wide economic development planning and program implementation and that the best creative sector-centered incubators or workforce programs emerge from this kind of purposeful and direct collaboration. The partnership of RISD and Bryant provide resources as, in turn, do members of their networks.

## **CAPACITY BUILDING PROGRAMS**

### **MODELS**

#### **Greenlights for Nonprofit Success, Austin, Texas** ([www.greenlights.org](http://www.greenlights.org))

##### **Program**

Greenlights was founded in 2001 by leaders in the nonprofit, business, education, government and philanthropic communities and now has a membership of over 200 nonprofit groups and supporters. Its mission is to strengthen Central Texas nonprofits through consulting, education, networking and resources.

Greenlights provides a very broad scope of highly professional services to nonprofits of all sizes and types. Arts and cultural organizations are well served due to the way in which Greenlights is able to assess each organization's particular needs and provide a package of services tailored to its goals.

- Consulting services can include facilitation of meetings and retreats, workshops, training, peer support and networking, information and referral, tools and resources and evaluation. Greenlights can help to build an organization's capacity in about 20 different skill areas, which include strategic planning, business development, financial management, board development and governance, sustainability and fund development, technology, marketing, operational and administrative issues, executive leadership, evaluation and other areas identified by the client.
- Educational programs offer a wide array of workshops covering many topics to build skills in organizational management and board governance. The formats of these workshops are varied to suit different learning styles and include small-group learning, instructor directed and intensive skill building.
- The Learning Corner provides links to articles, tips, resources and Greenlight services. The Forms Library has downloadable templates and forms for all areas of nonprofit work. The Resource Directory can be used to post information or to search for resources, whether they are services like legal assistance or facilities such as meeting spaces. Other nonprofit resources include assessment tools and job resources.
- The Back Office program can handle an organization's business functions, thus freeing staff and volunteers to focus on its mission. Experts in financial management, human resources and risk management can be an effective alternative to having in-house staff in specialized areas.

- The Breakfast Series brings together board and staff leaders, funders and others to discuss common challenges and solve practical problems. More than simply a networking session, such gatherings constitute peer learning opportunities.

### **Organizational Structure**

Greenlights for Nonprofit Success is itself a model of nonprofit success. As a 501(c) (3) nonprofit, it is governed by a board of directors and managed by professional staff.

### **Funding and Resources**

From its establishment in 2001 Greenlights attracted significant amounts of funding from a diversity of sources. Founding sponsors included the Austin Community Foundation, the RGK Foundation and the Michael and Susan Dell Foundation, among others. Those have continued their support and have been joined by numerous others, including many individuals, the Meadows Foundation, Bank of America, Wells Fargo Foundation, Washington Mutual Bank, H.E.B. (South Texas' largest grocer), the Houston Endowment, and I.D. University, Inc. and the United Way Capital Area.

Though many of Greenlights services are free, fees are charged for some programs, thus producing earned income. Fees may be adjustable to the budget size or developmental stage of the organization.

### **SAY Sí, San Antonio, Texas** ([www.saysi.org](http://www.saysi.org))

#### **Program**

SAY Sí has special significance for artists and audiences of the future. It is providing workforce training for young people who hope to have careers as artists, thus building the base for the creative class of the future. Also, it is building young audiences for the future.

SAY Sí's youth arts program focuses on the preparation and nurturing of future artists, "creatives." Established in 1994, SAY Sí is a year round, long-term, nonprofit multidisciplinary arts program for students from San Antonio's urban high schools and middle schools. In this program students are able to develop artistic and social skills in preparation for educational advancement and professional careers. SAY Sí has a long list of alumni who have gone on to study at some of this country's highly regarded universities, art institutes and architecture schools. Many SAY Sí graduates are already in the workforce as successful artists and designers, and those who have chosen a career outside of

the arts are most assuredly among the critical mass of people who support the arts. SAY Sí stands for “San Antonio Youth-Yes” (*Sí* means Yes in Spanish).

Components of the high-school program include:

- Artistic and creative skills enhancement through projects which involve a variety of media and which create opportunities to explore and master new techniques;
- A self-awareness and personal discovery process through projects which require the students to respond to important aspects of their lives;
- Guidance and instruction from SAY Sí’s artistic staff and visiting artists. Quality supplies, materials, and equipment required to execute and create the students’ projects;
- Exhibition opportunities for the students’ artwork in a gallery setting; and
- Assistance in the development of portfolios, resumes, and applications to art schools, community colleges, and universities, or assistance in finding jobs upon graduation from high school.

Students are recruited for program three times a year, and are eligible to participate in SAY Sí throughout their high school careers by fulfilling the program requirements. High school students must remain in school and maintain a minimum C average; students must also attend at least ten hours of studio sessions a week, complete project assignments in a timely manner, and be a positive influence in the studio. Students receive financial benefit from the sale of their work: 50 percent in cash at the time of sale, 30 percent in a scholarship fund to be used by those students after completion of the program, and 20 percent to SAY Sí to help offset the cost of materials. SAY Sí’s programs include:

- The Media Arts Studio is a long-term program designed to nurture and develop the next generation of media artists. The program gives urban youth the opportunity to explore, experiment with and develop their artistic voices using professional media equipment and software. The program’s goal is to give students the high-tech training and skills needed to compete in an increasingly technological and information based economy.
- Project WAM is a Saturday morning arts program aimed at artistically talented middle school students. These students are taught by senior SAY Sí high school students under the supervision of SAY Sí staff. Middle school students work on both media and visual arts projects to develop the cognitive skills essential in their evolution into young adulthood. Project WAM gives talented middle school students an

opportunity to develop artistic skills at an advanced level and to learn from and interact with advanced students. It gives senior students an opportunity to share their skills and act as mentors to the younger students. Project WAM is also unique in that it works with middle school students that feed into the high schools that SAY Sí serves, allowing SAY Sí to continue to find and nurture qualified candidates for its program. Middle school students are allowed to attend Project WAM at no cost. The only requirements are parental permission, staying in school and being a productive and contributing member of the project.

- In Project ABC (Artists Building Communities) trained SAY Sí alumni college students facilitate weekly art workshops for the children served by the San Antonio Battered Women's Shelter, Jóven (program serving youth), the San Antonio Housing Authority and Benitia Family Center – health and human service programs that serve families and children “at risk” and in need of special services. Projects involve opportunities for the youth served to create art pieces that are enjoyable but that also focus on important aspects of self-development and self-awareness. Project ABC has been both beneficial to the student population served and to the SAY Sí program as a whole. While ABC works with students for a short period in their young lives, SAY Sí administrators know that the opportunity to create not only allows them to build self-confidence but also to work through various issues impacting their lives. Project ABC gives SAY Sí alumni an opportunity to give back to the community and the students they serve by acting as mentors and friends. It also allows them to develop important job and life skills. Student mentors meet weekly to discuss future projects, evaluate past projects, and discuss the program's successes. The Project coordinator and student instructors, all former SAY Sí students, now enrolled in college, develop the curriculum and prepare for each session.

## **Organizational Structure**

SAY Sí began as a project of the King William Association, a neighborhood association. It has been a 501(c)(3) organization for 10 years. It has also helped lead efforts to assess arts in education programs in local public schools. *The Arts Dynamic* (1999-2000), commissioned by the San Antonio Arts in Education Task Force, was the first in-depth analysis of arts education programs in San Antonio.

## **Funding and Resources**

SAY Sí operating budget is approximately \$485,000. The program's success now forces SAY Sí to move into a new 25,000 square foot facility. Its new space, acquired using a large Community Development Block Grant (CDBG), together with other funds, is located just across the street from its current location in the

popular Blue Star Arts Complex (another excellent example of a cultural arts district/spaces for living, working, exhibition, performance; see [www.bluestarartspace.org](http://www.bluestarartspace.org)). SAY Sí plans on utilizing 15,000 square feet for all of the programs described above and will lease the remaining space to artists and possible retail operations. (Plans are still under development.)

SAY Sí enjoys solid funding from a wide array of public and private sources. They include: City of San Antonio, Texas Commission on the Arts, National Endowment for the Arts, Levi Strauss Foundation, Surdna Foundation, Newman Charitable Trust, Bank of America Foundation and several other (mostly regional) foundations. The organization also has several special fundraising projects, including a major annual gala-auction, throughout the year.

## **PROMOTING AND ADVOCATING FOR THE CREATIVE INDUSTRY**

### **MARKETING AND CULTURAL TOURISM**

#### **MARKETING**

##### **MODELS**

##### **Artsopolis, Silicon Valley, California** ([www.artsopolis.com](http://www.artsopolis.com))

##### **Program**

Artsopolis.com is the leading online resource for arts and cultural information in Silicon Valley and beyond. It offers the largest database of Silicon Valley arts and cultural events, as well as additional listings of classes and workshops, jobs, auditions, organizations, schools, venues and individual artists. Originally established in 2000, the site has grown both in the number of site visitors and in the services and information it provides. The site is interactive. In addition to the abovementioned information services, visitors can purchase discount tickets, post messages and submit information about arts and cultural events, opportunities and services. Artsopolis was acquired in 2003 by Arts Council Silicon Valley, a regional local arts agency.

Artsopolis wants the consumer, resident and visitor to know more about the arts in Silicon Valley. The Arts Council wants residents and visitors to get out and see a show, visit an exhibit, take family or friends to a festival — essentially to get out there and discover the many arts and cultural amenities that the region has to offer. Importantly, a formal partnership has been established with the airport and regional convention and visitors bureaus, which serves to strengthen cultural and heritage tourism efforts. In addition, economic development specialists can incorporate the website and service as part of toolkits utilized to attract new businesses and “creatives” to relocate to the region.

Artsopolis is designed to help change the perception of the Silicon Valley as more than a technology hub. (It is interesting to note that two technology-fueled philanthropic giants, Hewlett and Packard foundations, are co-funders.) By providing comprehensive information about arts and cultural events, organizations, individual artists, venues, job opportunities, education, and more, the service encourages greater arts and cultural participation and helps establish Silicon Valley as a vibrant regional cultural center. Given the proximity of San Francisco and the East Bay, it is critical that Silicon Valley’s arts and cultural community stake out its niche for the South Bay and beyond.

## **Organizational Structure**

Artsopolis.com is a project of the Artsopolis Marketing Partnership (AMP), a nonprofit subsidiary program of Arts Council Silicon Valley. The project stems from a collaborative arts marketing feasibility study completed by the Arts Council with support from the John S. and James L. Knight Foundation. The Foundation, affiliated with the Knight-Ridder newspaper chain, began supporting the development of Marketing Services Organizations as a way to help local arts organizations organize their marketing efforts in more collaborative ways. The *San José Mercury News* is a Knight-Ridder newspaper. Development of this project is guided by a governing committee, a small staff, and the greater arts and cultural community.

AMP is now in the business of franchising its website service. It has begun an effort to attract licensees and partners in other communities. A recent start-up licensee, the first, is Showup.com in Phoenix, AZ. Showup is a program of the Alliance for Audience, which was organized to create a strategic marketing plan to raise the profile of the region's arts and cultural offerings to both residents and visitors, while creating numerous new avenues for its members to sell their events, activities and services. In July 2005, the Alliance will complete its first year as an Artsopolis licensee. (It has a two-year contract).

AMP has begun work on similar websites that will serve twin local arts agencies in California's Inland Empire (Riverside and San Bernardino), Cultural Arts Council of Houston/Harris County and a smaller local arts agency in Indiana.

## **Funding and Resources**

Once under contract, Artsopolis charges licensees a start-up fee of approximately \$50,000. This is for complete, soup to nuts, website development and fully tested website launch. Once launched, licensees can choose from a range of service tiers, depending on how much hand-holding they require to maintain and further develop the website. This level of service is usually built into the original contract, but can be adjusted as needed. Licensee-members also receive access to any systems improvements developed by Artsopolis.

Funding support for Artsopolis.com is provided by the John S. and James L. Knight Foundation, the William and Flora Hewlett Foundation, the David and Lucile Packard Foundation, the County of Santa Clara, the California Arts Council, and the National Endowment for the Arts. Earned income derives from licensing and user fees, and merchandise sales.

Artsopolis' principal partners include the San José Convention & Visitors Bureau (CVB), and the San José International Airport. Other regional partners are San José-Silicon Valley Chamber of Commerce, Santa Clara Chamber of Commerce and Convention and Visitors Bureau, Silicon Valley Arts Coalition (comprised

mainly of small and mid-sized multicultural arts organizations) and Cafepress.com, which manages Artsopolis' line of apparel and gear.

### **Showup, Phoenix, Arizona** ([www.showup.com](http://www.showup.com) )

#### **Program**

Showup.com is the leading online resource for arts and cultural information in the Phoenix Metropolitan area. It offers the largest database of regional arts and cultural events and, similar to Artsopolis.com, provides additional listings of classes and workshops, jobs, auditions, organizations, schools, venues and individual artists. It is also interactive, with an emphasis on ticketing. Presently, the website is averaging 12,000 hits daily.

Showup.com is also a co-op advertising program. Approximately \$40,000 was invested to develop the "Showup, it's all you gotta do!" print media campaign, a series of attractive, catchy ads. Taking advantage of discounted rates, Showup created a special "events listing" advertisement opportunity that appears weekly in the *Arizona Republic*. The goal of this special advertisement is to catch the attention of audiences at the precise moment when they are planning their weekend leisure time. Participation in this special advertising opportunity is limited to member organizations.

#### **Organizational Structure**

Showup.com is a program of the Alliance for Audience, a 501(c)(3) incorporated in September 2003. Started by a group of marketing directors from area arts organizations, the mission of the Alliance is to promote arts and culture as the premiere entertaining and fulfilling leisure time destination for residents and visitors in the Phoenix metropolitan area. In fact, this group of marketing directors was initially challenged by the Virginia G. Piper Charitable Trust to develop a collaborative marketing program for local arts organizations. Not surprisingly, the Piper Trust is the program's major funder.

Alliance for Audience is a collaborative venture of arts and cultural organizations, working for the mutual benefit of arts patrons and organizations to:

- Initiate the participation of new audiences,
- Generate new sources of earned revenue,
- Provide extraordinary access to arts event information, and

- Facilitate new methods of arts commerce.

The Alliance promotes itself as the “convention and visitors bureau for arts and culture” and works collaboratively with several regional CVBs, as well as with area local arts agencies. It is also exploring a strategic collaboration with the newly formed Maricopa Campaign for Arts and Culture, a nonprofit service organization that, on first impression, appears to have been organized for purposes similar to those on which *Creative Santa Fe* is based. It is not, however, a membership organization.

Alliance for Audience is a membership organization (110 members at present), composed of a board of four and a staff of two. The organization has business and marketing plans in place and issues quarterly reports to its members. Future plans call for an improved co-op ad campaign, better evaluation of audience development results and focused efforts to reach the region’s burgeoning Latino population.

### **Funding and Resources**

The Alliance’s operating budget is approximately \$300,000. In addition to the Virginia G. Piper Charitable Trust, Alliance for Audience and Showup.com receive funding from Wells Fargo Bank, American Express Card, APS (local utility company), J.W. Kieckhefer Foundation and a major private donor.

The Alliance works closely with the Arizona Commission on the Arts, the Phoenix Arts Commission and other regional local arts agencies. As noted above, the Alliance is collaborating with the new Maricopa Campaign for Arts and Culture and with CVBs in Phoenix, Scottsdale, Tempe, Glendale and Mesa, in addition to the Arizona Office of Tourism.

### **Campaign for Culture, Philadelphia, Pennsylvania** [www.PhillyFunGuide.com](http://www.PhillyFunGuide.com)

#### **Program**

The Campaign for Culture promotes culture and arts organizations collectively as a vital tool for increasing cultural participation throughout the Greater Philadelphia region. It is a program of the Greater Philadelphia Cultural Alliance. The Campaign was created in response to an increasingly cluttered advertising environment and limits on consumers’ leisure time as a means to building cultural awareness and attendance. The Campaign includes the following program components:

- PhillyFunGuide.com is Greater Philadelphia's complete entertainment calendar containing thousands of events, including arts, culture, sports, outdoor activities, parades, fairs, festivals and other activities in southeastern Pennsylvania, and the New Jersey and Delaware suburbs. The site draws over 150,000 visitor impressions per month, approximately 60,000 of which appear to be new hits. If one wants to know what is happening in the Greater Philadelphia area, this is where to look first. An affiliated program, Philly Fun Savers, allows permission-based e-mail subscribers (approximately 45,000 presently) to purchase half-price tickets to member organizations' events. Presently, the program generates over \$250,000 in ticket purchases for member organizations. The program also allows for-profit presenters and producers to use the service on a selective basis. Service fees help defray program costs. PhillyFunGuide.com is currently under re-design, incorporating a brand new look, more program information and other features. The new website should be up in May 2005, accompanied by a \$100,000 public awareness campaign designed to drive consumers to the new website.
- Cooperative Advertising Program leverages the purchasing power of members, working as a group, to increase the visibility and affordability of advertising. Using PhillyFunGuide.com as an umbrella service and brand, members have the opportunity to participate in both radio and print advertising at rates well below what they would pay on their own. The goals of this program are to make advertising a viable option for smaller organizations that ordinarily could not afford to do so, and to increase the scale and frequency of advertising for all participants.
- Philadelphia Cultural List Cooperative is a master database of mailing lists compiled from participating member organizations. Currently, 56 organizations are participating. The purpose of the List Cooperative is to simplify mailing list exchanges, save time for cultural marketers and cut costs for individual organizational members. The database manages over 350,000 names, representing 18 percent of households in the Greater Philadelphia market area. This one-of-every-five household count constitutes the highest penetration rate of any similar program in the country. The program has strict safeguards in place to prevent misuse of proprietary patron information.
- Service Excellence Initiative is a collaborative marketing program created to increase attendance, improve word-of-mouth promotion, enhance the patron experience and create a working relationship among cultural organizations. Through on-site surveys, organizations work together to measure performance on key attributes and use the data to improve common areas of service (particularly customer service) and operations.

- This project was launched in fall 2004 and is managed by the Alliance's Membership Services Department. Its first report is due out in fall 2005.
- Mentorship Program provides both training and peer-to-peer mentorship opportunities to marketing staff at arts and culture organizations. Thirty marketing professionals were recently chosen to participate in the first phase of the program. Participants co-mentored on individual projects and attended the National Arts Marketing Conference in October 2004. Key to the success of this program is a design that encourages the participation of the staff and contracted personnel of smaller-budget organizations.
- Marketing Roundtables is a new program in development for marketing professionals; slated for operation in May 2005. Initially, this program will have two components: (a) bi-monthly breakfasts to discuss/present market research-based issues/topics and (b) public events (e.g., talks by marketing experts in areas like pricing, public relations, branding, etc.).

An affiliated program with marketing implications is Conflict Busters. This program allows members to search a database when planning fundraisers and galas. Its purposes, and name, are self-explanatory.

### **Organizational Structure**

Campaign for Culture is a program of the Greater Philadelphia Cultural Alliance. Established by nine Philadelphia institutions in 1972 to coordinate historical and cultural activities for the Bicentennial Celebration, today's Alliance has a membership of over 260 nonprofit arts and cultural organizations. Underpinning the Alliance's mission are the beliefs that long-term goals are more attainable when arts and cultural organizations work together; that arts and culture are critical assets to the Greater Philadelphia region's economic, educational and social development; and that leveraging cooperation among business, community and elected leaders, audiences and the general public is necessary to accomplish these long-term goals. In addition to the Campaign for Culture, the Alliance manages two grant programs, spearheads an arts advocacy program and provides management and business development services for its members. Campaign for Culture is staffed as follows:

- Director of Marketing and Communications
- Project Manager
- E-marketing & Communications Manager
- Marketing & Communications Assistant

- Marketing Assistant

This is the best equipped marketing staff identified among similar organizations.

### **Funding and Resources**

The total budget for the Campaign for Culture (all seven programs) is approximately \$715,000. This budget will be reduced substantially in subsequent years, due to the one-time nature of website design fees and public awareness campaign costs. In addition to the funding sources listed below, the Campaign does derive earned income from the various membership and user fees. Campaign staff is currently looking at restructuring its fee structures for the purposes of increasing earned income yields.

The Campaign for Culture is sponsored by a grant from the Pew Charitable Trusts, with additional support from the Clanell Foundation, Delaware River Port Authority, PNC Bank, the National Endowment for the Arts, the Barra Foundation, Independence Foundation, Pennsylvania Council on the Arts, Philadelphia Cultural Fund and the Philadelphia Fund. The Alliance also received special funding from the Philadelphia Cultural Management Initiative (PCMI), a program of The Pew Charitable Trusts, to support member participation in the National Arts Marketing Conference.

The Alliance works collaboratively with the Philadelphia Convention and Visitors Bureau. One is able to link to PhillyFunGuide.com directly from the CVB's own website.

### **OTHER COLLABORATIVE MARKETING PROGRAMS**

**National Arts Marketing Project (NAMP)** ([www.artsmarketing.org](http://www.artsmarketing.org))

#### **Program**

NAMP is a program of the Arts and Business Council of Americans for the Arts. The Council has affiliates in several U.S. cities. It is a marketing and audience development project focusing on 12 cities. NAMP's website is an excellent first source of information for communities interested in pursuing local marketing programs. NAMP offers entry level and advanced marketing training. NAMP's annual marketing conference is also first-rate. A recent example is an effort launched by the Arts Services Office of the Cincinnati Institute of Fine Arts designed to support and sustain Greater Cincinnati's smaller arts organizations. American Express is NAMP's major sponsor.

**Fresh Arts Coalition, Houston, TX** ([www.fresharts.org](http://www.fresharts.org))

**Program**

Fresh Arts Coalition is a new collaboration of 19 small and midsize performing, visual, media and literary arts organizations. Its services include a website, brochure, events calendar and a bimonthly e-mail newsletter. Fresh Arts is a membership organization that also provides advocacy services. The project is funded by grants from the Mayor's Initiative Program and the Cultural Arts Council of Houston/Harris County.

**CULTURAL TOURISM**

"Today's traveler is generally well-educated, informed and in search of new ideas and fulfilling adventures. Cultural tourism is travel which includes knowledge-based experiences, exploring the unique history and character of a place; discovering what makes an event or location unique and personal discovery via the arts and humanities." This is from the website of Seattle/King County Convention and Visitors Bureau, [www.seeseattle.com](http://www.seeseattle.com).

While the cultural and educational motive for travel has always existed, it is only fairly recently that the field of Cultural and Heritage Tourism has come into specific focus as a recognized niche of the travel industry. "Setting the Stage: A Practical Guide to Building Arts and Tourism Partnerships in The Californias"<sup>1</sup> was perhaps the first publication to begin connecting the dots and drawing attention to this "new" travel industry niche. Since then, numerous cities have launched special development initiatives and marketing campaigns and established special offices, usually in collaboration with their convention and visitors bureaus. The Travel Industry Association of America (TIA), this country's leading travel industry association, got into the act when, in 1997, it released its first Report on Cultural and Historic Tourism.<sup>2</sup> "This report makes it clear that the historical/cultural traveler is a market to which the travel industry needs to pay close attention in the future. The sheer volume of travelers interested in arts and history, as well as their spending habits, their travel patterns and demographics, leaves no doubt that history and culture are now a significant part of the U.S. travel experience," according to William S. Norman, former President and CEO of the TIA. Bottom line: cultural and heritage visitors are more affluent, better educated and appreciate the educational value inherent in the travel experience, more interested in the cultural context that shapes the destination, likely to stay

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<sup>1</sup> California Arts Council and California Office of Tourism, September 1988, Bill Moskin and Sandy Guettler

<sup>2</sup> Travel Industry Association of America, updated in 2001; report summary available on line, [www.tia.org/Pubs/](http://www.tia.org/Pubs/)

longer in the destination, likely to stay in a hotel, motel or bed and breakfast and likely to leave more money reverberating in the local economy. Clearly, this is the ideal visitor market to go after.

The potential of Santa Fe as a prime tourism destination, especially for Latino travelers, is clear. The United States represents one of the largest Spanish-speaking “nations” in the world with 39.1 million people of Hispanic origin in 2003.<sup>3</sup> Latinos constitute 13.9 percent of the population and represent the largest growth minority group. By 2025, Latinos in this country are expected to number over 64 million. In 1998, Latino households had \$86 billion in aggregate discretionary income—money left over after taxes are paid and necessities are purchased.<sup>4</sup> As more and more Latinos move into the middle class, travel is becoming more accessible as a leisure activity. According to the Travel Industry Association of America (TIA), Latino travel volume was up 11 percent from 1997 to 1999 (increasing from 63.9 million to 71.2 million person-trips), much higher than the one percent growth of travelers overall. This rise in travel volume may be due to the rapid growth in the Latino population as well as the increased prosperity among this group. TIA reports that Latinos spend an average of \$540 on a trip, excluding spending on transportation to their destination, much more than the average spent by travelers overall (\$438). Do the math in contemplating 71.2 million person-trips made by Latinos. TIA’s “The Minority Traveler Report” also details particular traits of Latino travelers, including trip duration, overnight trips, season of travel, household travel composition and size, reason for travel (importantly, 22 percent of Latinos indicate that visiting a historical place or museum or attending a cultural event or festival are popular travel activities). What are the implications for Santa Fe with respect to this burgeoning niche of the U.S. travel market? Quite significant, one could argue. This leaves aside the impact of Mexican visitors to the Southwestern United States, which is also obviously significant. As with African American and Asian Pacific Islander travelers, cultural affinity is also a major factor in determining travel destination. Obviously, Santa Fe’s history is largely defined by Latino culture, traditions and historic sites. That Santa Fe has the opportunity to move aggressively into the multi-billion Latino travel market is a foregone conclusion. How the Santa Fe Convention Visitors Bureau and the visitor industry works to gain market share, utilizing the region’s cultural amenities imbued with Latino culture and traditions and working collaboratively with local arts and cultural organizations and artists in this endeavor, remains to be seen.

Several major U.S. cities, notably Los Angeles, Portland, Pittsburgh, Charlotte, San Diego, and Atlanta, to name a few, are far advanced in their cultural tourism efforts. In these communities, local convention and visitors bureaus have high-level staff focusing exclusively on cultural and heritage tourism, and maintaining close working relations with the local arts agencies serving their communities.

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<sup>3</sup> U.S. Census Bureau, 2003 American Community Survey.

<sup>4</sup> “The Minority Traveler,” Travel Industry Association of America, 2000.

## **MODELS**

### **Portland Oregon Visitors Association, Portland, Oregon ([www.pova.org](http://www.pova.org))**

#### **Program**

The Portland Oregon Visitors Association's (POVA) cultural and heritage tourism is one of the most developed in the country. First of all, the program is completely integrated into POVA's effort to promote Portland, the destination. A visit to POVA's website and a click to "Visitors" and then one to "Culture" will provide extensive, accurate and contextual information about what Portland has to offer in the cultural arena. There are two specific programs that merit special mention.

- **The Portland Big Deal** This is a packaging program that offers discounts on hotels, restaurants, the arts, attractions, recreation options, rail travel and airfare, plus tax-free shopping. When you check into your Big Deal hotel, you have access to Visitor Vouchers, encouraging and discounting access to a wide range of activities and venues. The program is supported by brochures and, of course, POVA's website, which makes sure to keep information refreshed according to the season of year.
- **Cultural Cascades** "5 Cities + 2 Counties = Endless Possibilities" is the website banner for this new program, which goes on to read, "Amidst evergreen forests, sparkling waterfalls and hiking trails, between mountaintops and the deep blue Pacific Ocean, lies a cultural hotbed awaiting your discovery." The program links the visitor boarding the Amtrak *Cascades* route to the cities of Vancouver, British Columbia; Seattle and Tacoma, Washington; Portland; and Eugene, Oregon. This forms the *Cultural Cascades*, a great place to experience the best in art, culture and cuisine throughout the region. From the drama of hot-blown glass to award-winning dramas onstage, from delectable wines and regional gourmet foods to imaginative works of art, the passenger is invited to enjoy the riches of the region. POVA has organized ideas and information around five key themes: On Stage, On View, On Fire, On the Table and On Board. There are spotlight features on which one is also able to zero-in during particular times of year and, like The Big Deal, the visitor has access to hotel, dining and ticket discounts.

#### **Organizational Structure**

POVA is a private non-profit destination marketing organization with a membership of more than 1,000 businesses. Like many bureaus, it also operates a visitor information center. The cultural tourism staff is comprised of a director, a program manager and an administrative assistant.

## **Funding and Resources**

About two-thirds of the bureau's funding comes from the hotel occupancy tax levied in the city of Portland and Multnomah County. Another portion of POVA's budget comes from the Metropolitan Exposition-Recreation Commission, which contracts with POVA to market the Oregon Convention Center. The remainder of POVA's budget comes from membership dues, fees and co-op programs. The budget for its cultural tourism program is approximately \$300,000.

### **San Diego: Art + Sol, San Diego, CA** ([www.sandiegoartandsol.com](http://www.sandiegoartandsol.com))

#### **Program**

San Diego: Art + Sol (*Sol* means Sun in Spanish) because it is an example of a branding promotional strategy, the kind of which could be explored in Santa Fe. *Art and Sol* is a program of the San Diego Convention and Visitors Bureau, with the collaboration of the San Diego Commission for Arts and Culture, the city's designated local arts agency. Art + Sol is fully integrated into the CVB's promotional strategy—one can go directly to the Art + Sol website from the bureau's. A visit to the website provides visitor with a complete listing of events (it has a search engine) and links to specific cultural organizations. The visitor can also plan itineraries, package and book hotels.

#### **Organizational Structure**

The San Diego Convention & Visitors Bureau is a private, non-profit, mutual benefit corporation composed of approximately 1,600 member organizations, businesses, local governments and individuals. As a sales and marketing organization, the main objective of San Diego CVB is to promote and market San Diego County as a vacation destination and convention site. San Diego CVB also represents and supports the interests of the visitor industry as a whole.

## **Funding and Resources**

The majority of funding received by San Diego CVB is derived from the transient occupancy tax on hotel rooms. This tax is levied on all hotel rooms in the county and was originated to support the promotion of the area. As a membership organization, San Diego CVB also receives financial support from member dues and promotional assistance from the membership through donated in-kind services. As of this writing, specific budget figures regarding the bureau's cultural tourism program were not available.

### **Fall Arts Festivals, San Antonio, TX** ([www.sanantonio.gov/art/fallart](http://www.sanantonio.gov/art/fallart))

#### **Program**

This program is an example of a branding strategy organized by the local arts agency, as opposed to a CVB. It is also festival-based, which makes for a different approach, something that may resonate in Santa Fe. San Antonio is widely recognized as a city that avidly celebrates its unique sights, sounds, flavors and traditions. Fall Art Festivals offer many wonderful opportunities to sample the rich cultural life that drives the heartbeat of this colorful city. Most of these festivals began as grassroots efforts and expressions by individual artists and organizations. They now define the creative, artistic and cultural character of San Antonio. During the San Antonio's fall, photographs, calaveras, accordions, wine, food, and jazz energize and celebrate a vibrant San Antonio experience. The festival is composed of the following events, September-November:

- *Fotoseptiembre*. A month-long series of photography exhibitions and special events in multiple venues; similar event takes place simultaneously in Mexico City.
- *Jazz SA'Alive*. A major jazz showcase in an historic downtown city park.
- *New World Wine & Food Festival*. A sinful culinary blowout featuring wide variety of tastings, cooking demonstrations and special event.
- *International Accordion Festival*. A unique coming together of multicultural musical traditions, united by the squeezebox; features performances, workshops and demonstrations.
- *Día de Los Muertos*. A series of exhibits and events throughout November, featuring both traditional and contemporary festivities that celebrate ancestral remembrance and harvest seasons, based in Central Mexico's indigenous cultures.

Most events are free and all have websites that are linked to [www.sanantonio.gov/art/fallart/festivals](http://www.sanantonio.gov/art/fallart/festivals). The Office of Cultural Affairs is currently working with the San Antonio Convention and Visitors Bureau to strengthen the travel packaging component of the program.

### **Organizational Structure**

Fall Art Festivals is coordinated by the City of San Antonio Office of Cultural Affairs, a local arts agency. The office assigns one program manager and a marketing staff person to help manage the program.

### **Funding and Resources**

The genesis of Fall Arts Festival is rooted in a basic business strategy. Funding for the Office of Cultural Affairs and the local arts organizations and activities it funds derives practically exclusively from a percentage of the Hotel Occupancy Tax. Because the Office has a long history of working collaboratively with the San Antonio CVB and the local visitor industry generally, it knows that September-November is a “valley” in the visitor trade. Room occupancy rates are lower than in the “peak” months; visitor numbers are down. This is a case where the arts community has taken the leadership to invest in and strengthen and diversify its partnership relationship with the visitor industry. It is in its own business self-interest that it does so. The Fall Arts Festival budget is approximately \$126,000.

### **Chicago Neighborhood Tours, Chicago, Illinois**

[\(http://www.chgocitytours.com/\)](http://www.chgocitytours.com/)

#### **Program**

This program is an example of product development. Chicago Neighborhood Tours allows the visitor to experience the heart and soul of the city. The tours take you outside of the famed Loop and central downtown area, which is home to Chicago’s cultural icons (e.g., Art Institute, Field Museum, Shed Aquarium,

Museum of Contemporary Art, Theater District, etc.). Operated by the City’s Department of Cultural Affairs, the visitor goes to the Department’s architecturally notable headquarters, the Chicago Cultural Center, and boards a bus. The choices fall into the following categories:

- Neighborhood Tours Explore the tapestry of neighborhoods of Chicago, from Chinatown to Pilsen, Hyde Park or Ukrainian Village. The tours provide an insider's look at the traditions, stories and people of Chicago. The tour guide is typically someone from the neighborhood.
- Special Interest Tours Turn to the experts and journey out to learn about Chicago's Irish legacy on the Threads of Ireland tour, take a Literary Chicago tour, or a special one that highlights Chicago’s renowned jazz and blues history and scene, or discover rare murals on the Chicago's Hidden Murals tour. The tour guide is sure to be an expert in the particular field or art genre.
- Cultural Historian’s Choice Tours The Department of Cultural Affairs’ Cultural Historian gives his off-beat look at some of the cultural gems of the city.

The program offers special group rates and discounts. It helps with parking and hotel accommodations. The program finds that many Chicago-area residents take the tours to reconnect with the city and the neighborhoods in which their ancestors may have lived.

This kind of program is innovative in that it goes beyond the icons and off the beaten path. It celebrates the people, the places where they live and the special things they have created. It gives the inquiring cultural and heritage tourist another reason to discover and love Chicago. It is also important to note that the Department of Cultural Affairs runs the city's tourism office, so this program development was a natural to pursue.

### **Organizational Structure**

The Chicago Department of Cultural Affairs was created in 1984 as a cabinet-level municipal department solely dedicated to providing arts and cultural services. A full-service local arts agency, the department is dedicated to serving the people of Chicago by nurturing, enhancing, complementing, and marketing Chicago's cultural resources. It is the second largest municipal arts agency in the country. The Chicago Office of Tourism is a division of the department, which is located in the Chicago Cultural Center. To our knowledge, the department is the only large local arts agency that manages a city tourism office. The program is staffed by one full-time manager, one full-time group tour coordinator, one full-time tour coordinator and one part-time staff assistant – all city employees.

### **Funding and Resources**

To reiterate, Chicago Neighborhood Tours is a program of the City's Office of Tourism. Program support comes from city and state hotel occupancy taxes and earned revenue from ticket sales. The program budget is approximately \$270,000.

## **ADVOCACY AND PUBLIC AWARENESS**

### **ADVOCACY**

#### **MODELS**

#### **Arts & Culture Advocates, Philadelphia, Pennsylvania** ([www.philaculture.org](http://www.philaculture.org))

##### **Program**

Arts & Culture Advocates, a program of the Greater Philadelphia Cultural Alliance, defines advocates as those who believe in the importance of the arts and cultural institutions to society. They are the creators, audiences, art class participants, community organizers and leaders, educators, researchers, students and others who make up a community's cultural wealth. Advocates speak up for and defend the preservation and development of arts and cultural organizations and encourage participation. Furthermore, advocates nurture new advocates and get them involved in promoting arts and culture to others. They build networks of advocates who work together, coordinating campaigns to create social and governmental environments that are favorable to the arts and local cultural institutions.

The program forges ties for, and within, the cultural community as a whole, providing its member organizations with opportunities to meet and exchange information and ideas with funders, politicians, the private sector, the media and each other. The Alliance works proactively to gather the information needed to "make the case for culture" by initiating and participating in ongoing research projects; publicizing information on issues affecting the cultural environment; and producing a bi-monthly newsletter discussing legislative, educational, economic development and advocacy issues affecting arts and culture organizations. The Cultural Alliance spearheads arts advocacy efforts on the local level, bands together with other Pennsylvania organizations on the state level and brings southeastern Pennsylvania together to work on national advocacy issues under the direction of national arts advocacy organizations. Arts & Culture Advocates includes the following components:

- Advocacy Platform addresses infrastructure, funding and education, three focus areas critical to the continued development of the region's arts and culture community:
  - Infrastructure. Arts and culture organizations must work with agencies in other civic sectors as well as governmental departments in the region. Only with a strong civic infrastructure, sound public policy and educated political/civic leadership, will arts and culture advocates be

able to enact such partnerships. To this end, the Cultural Alliance seeks to maintain the Philadelphia Office of Arts and Culture and identifies local leaders in surrounding county governments for the purpose of increasing awareness among high level officials about ways cultural issues directly impact their constituents and communities, including the development of infrastructure in each county for future advocacy and funding initiatives.

— Funding. Local, state and national government officials, as well as foundations and corporations, have an obligation to support arts and cultural institutions and to ensure that these assets can continue to serve citizens and contribute to the prosperity of the region and the nation. Recognizing this, the Cultural Alliance supports: (a) the City of Philadelphia appropriating funds that will gradually increase to \$5 million for the Philadelphia Cultural Fund; (b) appropriations of \$17.5 million for the Pennsylvania Council on the Arts and \$6 million for the Pennsylvania Historical and Museum Commission's History & Museum Grant Program (The Alliance also urges the Commonwealth to continue its support of the Pennsylvania Humanities Council, which represents Pennsylvania in the Federal-State Partnership of the National Endowment for the Humanities); and (c) appropriations of \$150 million for both the National Endowment for the Arts and the National Endowment for the Humanities, a funding level of \$33.4 million for the Office of Museum Services, and continued funding for the Corporation for Public Broadcasting.

— Education. Arts and culture enable students of all ages to better understand themselves, each other, and their surrounding environment, to develop critical thinking and reasoning skills, and to discover their creative potential. Recognizing that arts and culture are a critical component of every child's daily educational life, the Cultural Alliance (a) identifies key allies, investigates methods, and develops strategies to facilitate cooperation among arts and culture organizations and school administrators and educators; (b) supports the adoption of the Pennsylvania Department of Education's curricular standards for arts and culture courses and the establishment of permanent courses in the school districts in surrounding counties, as well as in the Archdiocese and other independent regional schools; and, (c) supports the continued presence of professional artists in schools to enhance the classroom curriculum in the arts and other subjects.

Note: The Alliance's Advocacy Platform is currently under review. Changes in this policy statement will be reflected in the revision of future documents and web-based information.

- Communication with elected officials helps constituents build relationships with public officials by communicating with them frequently so that they become familiar with specific organizations and their activities, audiences, and needs. By making legislators aware of the cultural sector's importance to community, reasons are provided to them to support the sector and specific organizations. The Alliance provides complete toolkits to constituents to help them communicate effectively with elected officials, including talking points, basic protocols, sample letters, how to communicate via e-mail, how to deal with legislative staff, how often to communicate and when, etc.
- Compendium of current issues keeps constituents up to date on important public policy issues and government program development. This information allows them to plan and respond in timely fashion.
- Announcements inform constituents on important meetings, public forums and other pertinent meeting and networking opportunities.

### **Organizational Structure**

As noted, Arts & Culture Advocates is a program of the Greater Philadelphia Cultural Alliance. Established by nine Philadelphia institutions in 1972 to coordinate historical and cultural activities for the Bicentennial Celebration, today's Alliance has a membership of over 260 nonprofit arts and cultural organizations. Underpinning the Alliance's mission are the beliefs that long-term goals are more attainable when arts and cultural organizations work together; that arts and culture are critical assets to the Greater Philadelphia region's economic, educational and social development; and that leveraging cooperation among business, community and elected leaders, audiences and the general public is necessary to accomplish these long-term goals. In addition to the Arts & Culture Advocates, the Alliance manages a Campaign for Culture, two grant programs and provides management and business development services for its members.

Arts & Culture Advocates has a staff of four:

- Director of Policy & Government Relations
- Advocacy Coordinator
- Community Outreach Manager
- Research Coordinator (Having a staff person specifically focused on research is truly remarkable at the local level.)

## **Funding and Resources**

The Cultural Alliance receives extensive support from corporate, foundation, and government sources. They include: Pennsylvania Council on the Arts, National Endowment for the Arts, Delaware River Port Authority, Pew Charitable Trusts, William Penn Foundation, American Express and numerous local and regional foundations. The Alliance also receives in-kind support from Southwest Airlines and AMTRAK. It is important to note that the Alliance is a 501 (c) (3) and, as such, must carefully monitor advocacy activities so as not to exceed allowable limits on these activities. As of this writing, funding information was not available.

## **OTHER ADVOCACY SERVICES AND ORGANIZATIONS**

There are a number of arts councils and membership alliances, similar to *Creative Santa Fe* that are active in the advocacy arena. In all cases, advocacy efforts are imbedded into the ongoing operations of each organization, often times linked to marketing and “public awareness” campaigns. It is important to reiterate that these are tax-exempt organizations operating under an IRS code that limits advocacy efforts. There is sufficient practice in the field and in Santa Fe to guide *Creative Santa Fe* away from the legal potholes and into advocacy program development that is fully incorporated into ongoing operations.

As noted above, the Greater Philadelphia Cultural Alliance operates an advocacy unparalleled for its comprehensiveness and impact. Below is a brief listing of other local organizations that merit attention and further exploration.

### **Other Advocacy Program Services**

There are many local organizations that offer advocacy services as part of their ongoing operations. In most cases services comprise:

- Elements of building a case for the arts (e.g., economic impact, educational achievement, quality of life, etc.);
- Advice on how to contact public policy makers/politicians;
- Advice on how to best communicate with political leaders (e.g., sample letters, how to communicate with their staff, etc.);
- Regular forums for the discussion of current legislative topics and issues.

*Creative Santa Fe* leaders may want to visit the following websites for further information and ideas:

- Americans for the Arts, DC; [www.artsusa.org](http://www.artsusa.org)
- Alliance for the Arts, NY; [www.allianceforarts.org](http://www.allianceforarts.org)
- Bloomington Area Arts Council, IN; [www.artlives.org](http://www.artlives.org)
- Cultural Alliance of Greater Washington, DC; [www.cultural-alliance.org](http://www.cultural-alliance.org)

### **Advocacy Organizations**

We reviewed materials from the State Arts Advocacy League of America (SAALA), and specifically the activities of the following state arts advocacy organizations:

- Texans for the Arts, [www.texansforthearts.com](http://www.texansforthearts.com)
- Maryland Citizens for the arts, [www.mdarts.org](http://www.mdarts.org)
- Ohio Citizens for the Arts, [www.ohiocitizensforthearts.org](http://www.ohiocitizensforthearts.org)
- Georgia Citizens for the Arts
- South Carolina Arts Alliance, [www.artsonline.org](http://www.artsonline.org)
- Illinois Arts Alliance, [www.artsalliance.org](http://www.artsalliance.org)

It is important to note that these are 501 (c) (4) organizations. They were built to lead advocacy efforts and support the nonprofit arts communities in their respective jurisdictions. As such, their activities are compliant with IRS codes governing tax exemption.

### **PUBLIC AWARENESS**

As noted, public awareness campaigns can be engineered as successful advocacy strategies. Below are a couple of examples.

#### **Art. Ask for More.**

[http://www3.artsusa.org/get\\_involved/visibility/visibility\\_001.asp](http://www3.artsusa.org/get_involved/visibility/visibility_001.asp)

#### **Program**

Americans for the Arts and the Ad Council partnered to create a multi-year national public awareness campaign to promote the need for more arts education opportunities for children. The campaign kicked off in January 2002 and was

designed to educate parents on how the arts are essential to a child's development and to identify ways for parents to ask for more art for their kids. A \$1 million grant from the Doris Duke Charitable Foundation served as the catalyst in the development and launch of this initiative that has been created by the nationally recognized advertising agency, GSD&M Agency of Austin, Texas. GSD&M is noted for their "Texas; It's Like a Whole Other Country" campaign for the Texas Tourism Division.

Art. Ask for More. includes promotional materials for use on radio, television, print and the web. These are provided in a special toolkit that program partners receive. Also included in the kit are press releases, brochures, media outreach tips and fact sheets. Many local and state arts councils and alliances joined as official partners and utilized the toolkits.

### **Bringing the Arts to Life** ([www.artspittsburgh.com](http://www.artspittsburgh.com))

#### **Program**

This campaign was a joint project of the Greater Pittsburgh Cultural Alliance and the Heinz Endowments. Their goal was to deepen the emotional connection that people in Pittsburgh have with the arts. In 1998, as part of a regular review of its art and culture program, the Heinz Endowments commissioned a pair of research studies in an effort to learn more about consumer attitudes towards the arts. One looked specifically at local attitudes and provided important insights into how the residents of the Pittsburgh region view local arts and cultural institutions. The other was a study conducted by a team from the Harvard Business School that examined the "emotional creative dynamic" influencing individual feelings about the arts. The research projects were then married to efforts by local arts and cultural organizations to develop a marketing campaign to promote broader public awareness of the arts. The campaign was launched in 1999. Approximate cost of the campaign was \$500,000. The Heinz Endowment provided major funding. The campaign also received considerable in-kind contributions for some of the creative work, completed by John Dymun & Company.

The campaign also comes with a kit, which included:

- A report, entitled "Bringing the Arts to Life; A study of the Relationship between the Arts, Creativity and Community"
- Television ads
- Radio ads

- Ad slicks for print purposes
- Other promotional materials (e.g., pins, posters, etc.)

Both of these campaigns are impressive in their design. Their purpose and message are direct. The kits are attractive and user friendly. Pittsburgh's campaign is distinguished by its research base and one has to assume that the research infused the design of the campaign to suit the particular tastes, needs and interests of the local arts consumer base.

Both campaigns were expensive and, but for major foundation and in-kind contributions, would not likely have come to fruition. It should also be noted that the involvement of the Ad Council was key to the success of the Americans for the Arts' campaign. They also required a lot of time to research (in the case of Pittsburgh) and produce. This is highly detailed work. As noted, both campaigns depended on significant in-kind contributions from noted advertising agencies.

## **PLACES AND SPACES FOR SYNERGY IN CRITICAL MASSES**

### **PLACES**

#### **CLUSTERING ARTS ACTIVITY WITH MIXED USES**

The perception of the arts and culture has shifted from considering them as fuel for the local economy to understanding that they are actually an engine of economic development. The broader understanding has made clearer the relevance and connection of the arts and culture to business, sports, community development, public policy and planning, education, quality of life and international relations. Former Mayor Paul Helmke of Fort Wayne, Indiana, sees “the collaboration between the arts and the local community – the creation of cultural districts – as a means by which to revitalize central cities.” He also says, “Arts development in Fort Wayne has spurred economic activity, resulting in a significant number of new jobs, an enhanced tax base and a newfound confidence and pride in our city’s downtown.”

One of the manifestations of the benefits of collaboration and cooperation among the arts and the public and private sectors is what are generally referred to as an arts districts but also may be referred to as an arts and entertainment district or a theater or museum district and so on. A variety of examples may be seen in Seattle, Washington; Miami Beach and Fort Lauderdale, Florida; New Orleans, Louisiana; Houston and Dallas, Texas; Pittsburgh and Philadelphia, Pennsylvania; Tucson, Arizona; Providence and other cities in Rhode Island and numerous others. No two arts districts are the same as each must creatively respond to the community’s particular culture, its assets and liabilities and especially its vision for the future. Planning for districts should be part of a larger cultural plan and that plan should be an integral part of the city’s master plan. Cases detailed will highlight elements that seem applicable to Santa Fe.

### **MODELS**

#### **Tucson Arts District, Tucson, Arizona** ([www.tucsonartsdistrict.org](http://www.tucsonartsdistrict.org))

##### **Program**

Part of the mission of the Tucson Arts District is “to provide a focused arena for the community’s wealth of artists and arts and cultural resources while rejuvenating the City Center by creating a framework through the arts in which economic growth can occur.” The core of the district takes in over 70 blocks and the extended portion meanders through historic neighborhoods. In the District, building guidelines developed with the City Planning Department address issues such as compatible functional zones, appropriate use of street-level buildings, enhanced facades and storefronts, massing and scale considerations for

buildings and streetscape design and plantings. Rather than being a compact area, the district winds through governmental, business and residential areas and is connected to historic areas and various cultural facilities and retail districts.

- Art Square Market is a popular market that displays juried work in a variety of media, not only by nationally recognized artists, but also by outstanding local artists, both established and emerging. Food and music are part of this lively event.
- Open Studio Tour gives the public a special opportunity twice a year to visit 30 locations showing work of more than 250 artists. ArtWalk not only provides a guided tour of downtown art spaces but also includes sites throughout historic neighborhoods and shopping districts.
- Historic Walking Tours features the history of the Warehouse District and visits studios, galleries and the Armory Park neighborhood where many of the earliest residents were Southern Pacific Railroad employees.
- Phantom Galleries provide temporary display spaces for artists in such places as vacant store windows, public buildings and community centers. This program aids the downtown revitalization effort, enhances private and public spaces and gives artists a chance to show work in a variety of settings. Southern Arizona artists are eligible for these juried exhibitions. Phantom Galleries are promoted in local newspapers.
- The First Light Creative Center opened last year with the purpose of providing affordably priced studio and meeting spaces, classes, workshops and facilities for networking and forums, arts supply and artist services, including planning assistance and small business loans.

## **Organizational Structure**

The Tucson-Pima Arts Council led the development of the Tucson Arts District before assisting in the establishment of the Tucson Arts District Partnership, the spin-off that manages and promotes the district, plans activities and supervises licensing of the district's many street vendors.

The Partnership is a nonprofit organization with a board of directors made up of members in the arts, business, economic development, tourism, historic preservation and neighborhood leadership. The Partnership manages the Arts District under the Tucson Arts District Master Plan that was adopted by the City of Tucson in 1988. The Partnership works to retain and expand the district's retail businesses and offers small business consulting services in marketing, financing and financial management.

## **Funding and Resources**

Support has been provided by the Flynn Foundation (for a marketing director, among other things), by American Express' National Arts Marketing Project, the Tucson Unified School District, the Federal Museum Leadership Initiatives, a fundraiser called the Annual Urban Picnic & Art Auctions, earned income and grants from local and state arts agencies. Of interest is the Partnership's ArtsSpace Development Loan Program that includes workshops and networking events to help artists and arts organizations find and rehabilitate space.

## **Houston Theater District, Houston, Texas** ([www.houstontheaterdistrict.org](http://www.houstontheaterdistrict.org))

### **Program**

The Houston Theater District encompasses 17 blocks in the heart of Houston's downtown. Within the District are eight world-class performing arts organizations, the large Bayou Place entertainment center, restaurant, movies, plazas and parks, retail businesses, galleries, residential lofts and apartments. The collaborative marketing programs, including a publicist for out of town promotion, publications and weekend themed package events that include relevant museum exhibitions, have all been very successful. The district's initiatives have been instrumental in downtown development generally and in the careful renovation of historic structures for residential, hotel, restaurant and hotel uses in particular. District activity has spawned innovative arts activity in neighborhoods adjacent to downtown as well as increased economic activity. Developments near downtown now include alternative arts spaces and artist live/work spaces.

### **Organizational Structure**

Of special interest is the evolution in the way the District is structured. Originally set up as an arts district, the Theater District has now merged with the Downtown Houston Association to promote a vibrant and vital program downtown. It retains its own steering committee. The strength of the combined board is the diversity of its membership that includes representatives of the arts, hotels, businesses, restaurants, entertainment venues and sports teams.

### **Funding and Resources**

Hotel occupancy tax enables distribution of funds to arts organizations and programming, including such events as the Theater District Open House. Percent for art funds support artist designed streetscape amenities such as transit shelters and banners. A gala and a membership campaign raise money

from individuals. There is an effort underway to seek funding from sports teams. The District receives \$.25 on every arts ticket sold within its boundaries.

### **New Orleans Warehouse Arts District, New Orleans, Louisiana**

#### **Program**

The concept for the Warehouse Arts District was developed in a plan done by the Arts Council of New Orleans in 1989 that is still the basis for its development. One impetus to planning was the desire to preserve fine 19<sup>th</sup> and early 20<sup>th</sup> century warehouse and residential buildings near the Mississippi River, the Riverwalk and the convention center, adjoining the downtown business district and within walking distance of the French Quarter. The 1984 World's Fair highlighted both the need and the opportunity. Another was the need to fill ground floor space matched by the need for affordable gallery space outside of the French Quarter. In the past 15 years there has been a virtual explosion of arts activities, galleries, museums together with related residential and commercial development in the geographical boundaries of the Arts District. The District's residential rental properties have consistently seen one of the lowest vacancy rates in the city and the value of property in the District has risen consistently.

The New Orleans Arts District Association is made up primarily of the many galleries in the district. The Association collaborates in a number of ways to enhance the image and the activity, not only on Julia Street, known as Gallery Row, but throughout the district and its surrounds. Activities include the following.

- The Arts District Brochure is the main marketing tool of the New Orleans Arts District Association, the organization that coordinates and supports promotion of the Arts District (the "Soho of the South") and its arts and cultural producers. Lectures, talks, exhibitions and performances in District spaces are popular attractions featured in the brochure.
- A map of the districts museums and galleries and a banner program done in conjunction with other organizations identify the district and its cultural attractions.
- Coordinated openings held throughout the year, and sometimes associated with other events and celebrations in the city, are featured.
- The Association points to the event Art for Arts' Sake as one of the successful outcomes of the collaboration of galleries, museums and cultural institutions, local corporations and the Downtown Development

District. Art for Arts' Sake is a "free citywide gallery hop that marks the opening of the city's arts season with a cash bar and nearly 50 open galleries along Julia Street and several art openings at various locations throughout Magazine Street, the French Quarter and the New Orleans Warehouse District." This event is capped off by the most popular cultural fundraising event in the city that is sponsored by a local bank and hosted by the Contemporary Arts Center. Art for Arts' Sake annually attracts approximately 30,000 guests to the Arts District.

- White Linen Night is, as you might imagine, a summer event attuned to the city's traditional tropical attire that includes an art walk along the 300-700 blocks in the Warehouse Arts District and features openings at over 20 galleries and special exhibitions at the Contemporary Arts Center. This event, as almost all events in New Orleans, is embellished by food, music and entertainment by street performers. Event sponsor is a bank.

One of the Association's great benefits, acknowledged by all, is the opportunity for arts organizations, institutions, businesses and artists to get together and, though different in many ways, find shared interests that allow the development of innovative projects supported by shared contributions.

### **Organizational Structure**

The New Orleans Arts District Association is a nonprofit organization with no current staff. Responsibilities for projects are borne by staff of the participating organizations, businesses and individuals and those associated with corporate sponsors. As an example, though a publicist was hired at one point, that job is currently done by the publicist for the Contemporary Arts Center and the Ogden Museum loans staff as well. There is a tacit understanding that activities of the Association help to increase the numbers of collectors and the quality of their collections that, in some cases, will accrue, through gifts, to the benefit of the museums.

### **Funding and Resources**

The Downtown Development District (an independent taxing district governed by a board of directors) takes care of event related task such as street closures, police, trash pick-up and cleaning, such as steam cleaning of sidewalks. The agency also has a program of streetscape design improvements such as brick sidewalks, street furniture, street lights, transit stops and tree plantings and banners identifying the Warehouse Arts District.

Activities and projects of the New Orleans Arts District Association are supported by members who currently pay \$250 in dues and contribute \$500 to the New Orleans Tourism Marketing Corporation, an organization funded by the Hotel Occupancy Tax and recipient of corporate funds for promotion of specific venues.

The Tourism Marketing Corporation is very attuned to the fact that the city's rich and diverse arts and culture constitute its major attraction. Its purpose is to sell New Orleans and its outstanding attractions to people outside of the city, mostly the leisure market rather than the convention market, which is handled by the Convention and Visitors Bureau.

**Arts and Entertainment District, Providence, Rhode Island**  
([www.providenceri.com/ArtsCultureTourism](http://www.providenceri.com/ArtsCultureTourism))

**Program**

The Arts and Entertainment District in Providence, Rhode Island, is a downtown economic zone that not only features usual activities of arts districts but also provides tax incentives for artists. Originally the Providence district provided tax incentives only for artists living within the district boundaries and selling their work there, granting state income tax exemption on all personal income from the sale of their art and allowing their work to be sold tax free. When the law was to "sunset" in the late 1990s, however, the Council continued these exemptions and added other provisions. On that occasion then Mayor Cianci said, "Additionally, all artists who have their works sold in A&E galleries or shops benefit if they do not live in the district, because the bill also provides for a sales tax exemption on works sold in the district." He added, significantly, "These were the two items critical to the success of our Arts and Entertainment District, two provisions that expand and enhance our ability to populate the older core of the downtown, while attracting shoppers to the district. The bill inspires the growth of our gallery community and also serves to keep our artists here at home."

An Urban Marketing Collaborative's study, noting Toronto, Vancouver and Providence, indicated that the harbingers of revitalization was a step-to-step process, starting with galleries or arts drivers, then generating restaurants, cafes and bars, then followed by retail as the neighborhood changes. Economic impacts include: increase in land values if controls are not in place, growth in building permits and business activity, higher level of business activity and new business creation, 20 percent to 30 percent in culturally related industries.

**Organizational Structure**

The Arts and Entertainment District was created by ordinance of the City Council. Its activities are coordinated by the Department of Art, Culture and Tourism of the City of Providence.

## **Funding and Resources**

Investment and tax incentives provided for arts districts were noted in the Urban Marketing Collaborative's report, *The Economic Power of Arts Districts*, which states "Clearly, arts and regeneration clearly happen together." Apparently minimal loss of tax revenue is more than compensated for by the increase in economic activity generated by the arts.

## **SPACES**

### **SPACES FOR LIVING, WORKING, EXHIBITION, PERFORMANCE**

Santa Fe is the city that is number one, among all the 296 U.S. cities studied, in the per capita number of arts businesses, according to a study by Americans for the Arts using data from Dunn and Bradstreet. Santa Fe is the number one city in talent among all cities under 250,000, according to Richard Florida. That being the case, it is important that the talent that resides in Santa Fe's artists not become an export crop. Space is of prime importance in keeping Santa Fe a Mecca for artistic talent and consequently a center of the creative economy. Exhibition and performing space is important and has been part of the discussion about arts districts; live/work space, especially for visual artists, is essential. Two examples cited are two of many projects developed with the assistance of Artspace Projects, a nonprofit developer based in Minneapolis that has developed facilities for artists in cities all over the country. Another is a project of Near North West Arts Council of Chicago, which is the nonprofit developer of the Acme Artist Community. LINC, is not an example of live/work space, cultural venue or center, but it is a significant resource for planning and development of such projects. The Cultural Development Corporation, modeled after community development corporations, facilitates real estate development with an arts focus and acts as an advocate for arts investments and related neighborhood development.

## **MODELS**

### **Acme Artist Community, Chicago, Illinois** ([www.nnwac.org](http://www.nnwac.org))

#### **Program**

The Acme Artists Community in Chicago has been developed with grassroots participation. It is the first live/work community in the city to be designed, owned and managed by its members. The enterprise is a limited equity development that gives artists and their families the opportunity for home ownership in a 46,000 square foot renovated warehouse building. The building also houses spaces for offices for nonprofit organizations and for workshops, exhibitions and

performances. The provision for limited equity was designed to ensure continuing affordability for those with modest incomes.

The Near North West Arts Council (NNWAC) purchased the warehouse in 1996 to convert it into a 25 unit live/work space. Earlier in the nineties the organization had received a grant from Chicago's Planning Department to consult with community development agencies in five cities on the best model offering equity and sustained affordability. Then NNWAC surveyed artists citywide on arts space needs and also collected existing data from federal agencies, arts organizations and private sector sources. Artists then worked with the NNWAC to construct a business plan based on the artist community's needs for work and living space.

### **Organizational Structure**

The Near North West Arts Council is the nonprofit developer of the Acme Artists Community. The council provided a development team with research, advocacy and management expertise and worked with residents of Acme in the design, planning and implementation process. The Council's development activities are part of their philosophy "to share the power of creativity to build healthy, viable communities" that then goes on to state, "Just as streets and sewers need infrastructure, so does the cultural life of a neighborhood."

### **Funding and Resources**

A bridge loan from the city's Community Loan Fund of \$299,000 enabled the purchase.

### **Artspace Projects, Inc., Minneapolis, Minnesota ([www.artspaceusa.org](http://www.artspaceusa.org))**

#### **Program**

Artspace was established in 1979 to serve as an advocate for working artists who were being forced out of the Minneapolis Warehouse District as a result of rising rents. About a decade later, city officials invited Artspace to take on its first development project, which subsequently opened to instant success. Its occupancy rate has never fallen below 100 percent.

Artspace's mission is "to create, foster, and preserve affordable space for artists and arts organizations. We pursue this through development projects, asset management activities, consulting services and community building activities that serve artists and arts organizations from a variety of economic circumstances. By creating space, Artspace supports the continued professional growth of artists

and enhances the cultural and economic vitality of the surrounding community.” Artspace initially worked only within the Minneapolis area, where it is still based. Its first project out of Minnesota was in Pittsburgh, and then it went on to projects in Portland, Reno, Galveston, Houston and other cities. It is important to note that all of the projects that Artspace has completed generate positive cash flow and have beneficial effects on the neighboring communities, such as increasing pedestrian traffic, acting as catalysts for neighborhood revitalization, generating additional arts activity and attracting visitors to the area.

As part of its activities, Artspace is hosting an international conference, *Creative Places + Spaces 2*, in Toronto, Ontario, Canada, from September 30 to October 1, 2005, “for professionals who are dedicated to unlocking the creative potential of their communities through innovative social, cultural and economic initiatives.” Participants will include members of the business, governmental, education and nonprofit sectors who will engage in exchange of ideas and strategies for the advancement of creativity throughout the world. The conference call notes that, “The transformative power of creativity is being closely monitored and acclaimed by a growing number of economists, arts advocates, scholars and business leaders as well as by governments, foundations and non-governmental organizations. Urban and rural communities worldwide are joining rank and weighing in on the dialogue alongside institutions like the Harvard School of Business, the World Bank, UNESCO, the European Union and the Organization for Economic Cooperation and Development.”

### **Organizational Structure**

Artspace Projects, Inc. is a nonprofit development corporation with a range of services and programs that support its mission.

### **Funding and Resources**

Artspace has a very impressive list of generous donors that include: significant gifts from major foundations, funds and corporations; grants from federal and state agencies; and contributions from patrons providing general operating and project support. In addition, Artspace works with partners in each project in each city to attract the investment capital needed.

### **Tashiro Kaplan Artist Lofts, Seattle, Washington** ([www.artspaceusa.org](http://www.artspaceusa.org))

#### **Program**

The Tashiro Kaplan Artist Lofts represent the most ambitious live/work project that the nonprofit developer Artspace Projects had ever undertaken, and it has proved to be very successful. Seattle’s Pioneer Square Historic District is the site for the Tashiro Kaplan Artist Lofts, known by its residents as the “TK.” Fifty

affordable live/work spaces for artists and their families were constructed in two historic buildings. A month after the opening in 2004 all units were occupied. The project contains 38,000 square feet of commercial space leased by galleries, a coffee house, 4Culture (formerly the King County Cultural Development Authority) and others.

Besides serving the purpose of housing artists and families, arts related and small businesses, the project also benefited what had long been a neighborhood for artists and related businesses. TK was considered a strategic move to resist gentrification and retain the community of artists by establishing permanently affordable space for artists to live and work.

### **Organizational Structure**

The TK Artist Lofts is a mixed use development that provides affordable residential and studio space for artists and their families, as well as a compatible commercial mix of small businesses. The adaptive reuse of two historic buildings combined historic preservation with new construction, enhancing the surrounding neighborhood.

### **Funding and Resources**

At a cost of \$16.5 million, the TK Lofts were the most expensive live/work project completed by Artspace at the time. Generous support was received from the Seattle community for the project; contributors included 4Culture, the Raynier Institute, Stickney Murphy Romine and numerous private and public funders. Assistance was provided by staff of the City of Seattle to expedite the project.

### **Jefferson Davis Artist Lofts, Houston, Texas** ([www.artspaceusa.org](http://www.artspaceusa.org))

#### **Program**

The 80 year old Jefferson Davis Hospital, built on the site of a Confederate cemetery and once the first hospital in Houston to admit African-Americans, had stood vacant for many years. Now it is seeing another life as the Jefferson Davis Artist Lofts with 34 live/work units that are being developed with Artspace Projects Inc. The project is expected to be completed in the fall of 2005.

#### **Organizational Structure**

This development project is a partnership between the Avenue Community Development Corporation (CDC) and Artspace, both being nonprofit developers.

## **Funding and Resources**

The Jefferson Davis Artist Lofts has attracted many Houston funders, including foundations, such as the Brown, Cameron, Fondren, Strake, Susan Vaughan, Washington Mutual and Wortham; other major funders such as the Houston Endowment, McGovern Fund, Rockwell Fund, Texas Housing Trust, National Trust for Historic Preservation, Fayez Sarofim & Co. and others.

### **Project Row Houses, Houston, Texas** ([www.projectrowhouses.org](http://www.projectrowhouses.org))

Project Row Houses (PRH) is an art and cultural organization rooted in Houston's Third Ward. Project Row Houses was established in 1993 on the site of 22 abandoned shotgun houses built around 1930. The inspiration of PRH's visionary founder, young artist Rick Lowe, was the work of African-American artist John Biggers, who celebrated the shotgun house community and its social significance in his paintings. For a decade, successful programs were developed that combined arts and cultural education, historic preservation and community development. To some extent this success, improvements in the neighborhood, together with the growth of the city, began to raise the threat of gentrification to the Third Ward. As a response, and in an effort to preserve the historic and cultural legacy of the community, PRH organized the Row House Community Development Corporation.

The original campus has now been enlarged to include 13 units of low-income housing, two of which are long-term arts residences, two are commercial building and one houses the Eldorado Ballroom, an artist-initiated bike-co-op and artist housing and gallery space.

## **Program**

Project Row Houses has a variety of programs, many serving educational purposes, a number providing social services and some focusing on community development generally.

- Row House Renovation and Adaptive Reuse of Historic Buildings. All of the 22 row houses have been renovated: ten house art, photography and literary projects, installed on a rotating basis; seven adjacent to those are dedicated to the Young Mothers Residential Program, providing transitional housing for young mothers and their children; five are available for installations and presentations with collaborating organizations. When a group of artists is commissioned, each is able to transform a house in ways that reflect the history and culture of the African-American community.

- PRH's Art Education Program. An interdisciplinary arts education program supports academic disciplines in the use of the creative process to develop critical thinking and problem solving skills. Art experiences are a part of learning science, reading, language, math and social skills. Family members are involved as volunteers and assist in classes. Specific programs include:
  - After-School/Summer Art Education Program is one in which 55 neighborhood children from five to thirteen come together for classes taught by some of Houston's most talented artists and teachers.
  - Arts Education offers classes for elementary, middle and high school students. An After School Program is provided for kindergarten through eighth grade and the Teen Program provides classes and workshops in visual arts, radio production and broadcasting, storytelling, poetry and writing. At semester's end there are theater performances; African dance, drumming and visual art; replays of live radio broadcasts; visual art exhibits and poetry readings.
  - Art Life Practices is a program giving teen age artists a chance use their creative energies as part of arts activities that are connected to the community. Students work together to build a sculpture park or renovate a house or undertake other community projects that require team work, planning, organization and independence. Art Life students also serve as mentors for younger students in other programs.
- The Eldorado Ballroom is two blocks from the PRH's site on a street once considered the main street of the black community in Houston. It was a center of a remarkable music community where international musicians performed and local musicians, including many who lived in the neighborhood, got their start. This historic facility is again a prestigious focal point following its opening with a successful fundraiser that brought in \$75,000.

## **Organizational Structure**

Project Row Houses is a nonprofit 501(c)(3) organization. It recently created a sister organization named the Row House Community Development Corporation. PRH collaborates extensively with arts organization in the city, from the largest to the smallest, and involves many individual artists in its work.

## **Funding and Resources**

The vision, mission and successful work of PRH has attracted funding from federal, state and local arts agencies; many national and local foundations, including the Houston Endowment, the Ford, Rockefeller, Andy Warhol, Chase Manhattan and Surdna Foundations; corporations such as Home Depot, JPMorgan, ConocoPhillips, Shell Oil; charities like St. Luke's Episcopal Health Charities and The Child Care Council; and many local businesses, banks, family funds and individual patrons.

### **LINC, Boston, Massachusetts** ([www.lincnet.net](http://www.lincnet.net))

#### **Program**

LINC, which stands for Leveraging Investments in Creativity, is not an example of artist live/work space or of exhibition or performance venues or centers but it is a significant resource for planning and implementation of such projects, ones that directly contribute to the condition of artists and facilitate their creative work. The organization defines itself as “a ten-year campaign to improve conditions for artists in all disciplines, so that artists can more readily do their creative work and contribute to community life.” In terms of the U.S. workforce, artists represented more than two million working adults, LINC notes on its website, and contribute in many ways to communities – as creators, entrepreneurs, educators and citizens. Improving their conditions and enhancing their ability to create art — building the capacity of the creative workforce — will mean that artists can contribute more to their communities and to our society.

In 2003 the Urban Institute produced an important national study entitled *Investing in Creativity: A Study of the Support Structures for U.S. Artists*. This study generated an analytical framework that is used now to inform LINC's programs and initiatives. Within this framework there are six related areas that affect an artist's life and work, namely: validation, demands and markets, material supports, training and professional development, community and networks and information. Although all of LINC's seven program areas of vital interest in the support of artists and the creative workforce they represent, two are of special interest in the context of this report.

- **Creative Communities Initiative**. This program aims to create “a national consortium of communities working together to make progressive change for artists.” Ten communities in the U.S. are currently participants in this initiative. LINC's community partners in these cities include foundations, redevelopment authorities, local and state arts agencies. The focuses of work range from expanding live and work space for artists (Boston), to

- training and professional development for artists and financial services (Los Angeles), to improving health insurance for artists as well as increasing local funding sources for artists (Seattle).
- National Artists Space Initiative. This program addresses the pressing need of artists for more space to live and work. The elements are:
    - Creating a national network of innovators to identify and share new ideas and best practices, and serve as a catalyst for others;
    - In conjunction with the Urban Institute, conducting a national survey of artists' real estate projects, and producing an analysis of best practices, productive partnerships, typology of approaches and financial and policy innovations;
    - Building a national online clearinghouse of information on models, progressive policies and financing for diverse kinds of artists' spaces and initiatives; and
    - Partnering nationally with community development and neighborhood revitalization agencies to integrate artists into national and local policies and practices.

LINC's other programs are:

- Artists Count
- LINC Information Network
- National Artists Insurance Initiative
- Artography Project and
- Artists in a Global Society.

### **Organizational Structure, Funding and Resources**

LINC is unusual in that it describes itself as “a ten-year campaign to improve working conditions for artists in all disciplines.” Its organizational lifecycle appears to be set, finite. It was established as a consortium in response to, as noted earlier, the *Investing in Creativity* report, by the **Urban Institute**. LINC has been able to count on the leadership support of the Ford Foundation, Paul G. Allen Family Foundation, John S. and James L. Knight Foundation, Nathan Cummings Foundation, and Rockefeller Foundation. As a consortium of diverse funding and program partners, LINC works at both national and local levels and welcomes colleagues both in and outside the arts.

**The Cultural Development Corporation, Washington, D. C.**

[www.culturaldc.org](http://www.culturaldc.org))

**Program**

Though similar in function to some of the other examples cited, the Cultural Development Corporation of Washington, D. C., merits mention because of the way its design is modeled after a community development corporation. Its mission states that the Cultural Development Corporation “engages artists and cultural organizations in community development and revitalization projects throughout the District of Columbia.”

Program areas include:

- Advocacy and consulting work, which involves supporting real estate developments that incorporate arts and culture components and offering consulting services to architects, developers, government agencies and real estate professionals on creating spaces for arts uses;
- Facilities planning is provided to artist groups and cultural organizations in the planning of cultural facilities;
- Management services help to build the management capacity of artist entrepreneurs and cultural groups through technical assistance, workshops, seminars and forums;
- Community programs include those to promote artists and to build awareness of the arts and an understanding of the vital asset they represent to the city.

**Organizational Structure**

The CuDC is an independent nonprofit organization. Its two primary functions are: to act as a catalyst and facilitator for cultural real estate development and to be an active advocate for investment in arts and culture to benefit Washington artists and arts organizations and the neighborhoods in which they live and work.

**Funding and Resources**

Investors have donated to support CuDC’s operating costs and also the Flashpoint Capital Campaign. Generous contributors to the organization’s efforts to revitalize neighborhoods and nurture the arts industry include foundations, corporations and many individuals and, to name a few, the Morris & Gwendolyn Cafritz Foundation, the DC Commission on the Arts and Humanities, Gallery Place Partners, LLC, The Community Foundation for the National Capital Region, Dallas Morse Coors Foundation, Fannie Mae Foundation Fund of the

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Best Practices in Cultural Economic Development

Community Foundation, the Fannie Mae Corporation, Starbucks Coffee Company, the Marpat Foundation, the National Endowment for the Arts and many others.