



# Community Cultural Planning

A GUIDEBOOK FOR COMMUNITY LEADERS

AMERICANS<sup>FOR THE</sup>  
ARTS

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# Community Cultural Planning

**A GUIDEBOOK FOR  
COMMUNITY  
LEADERS**

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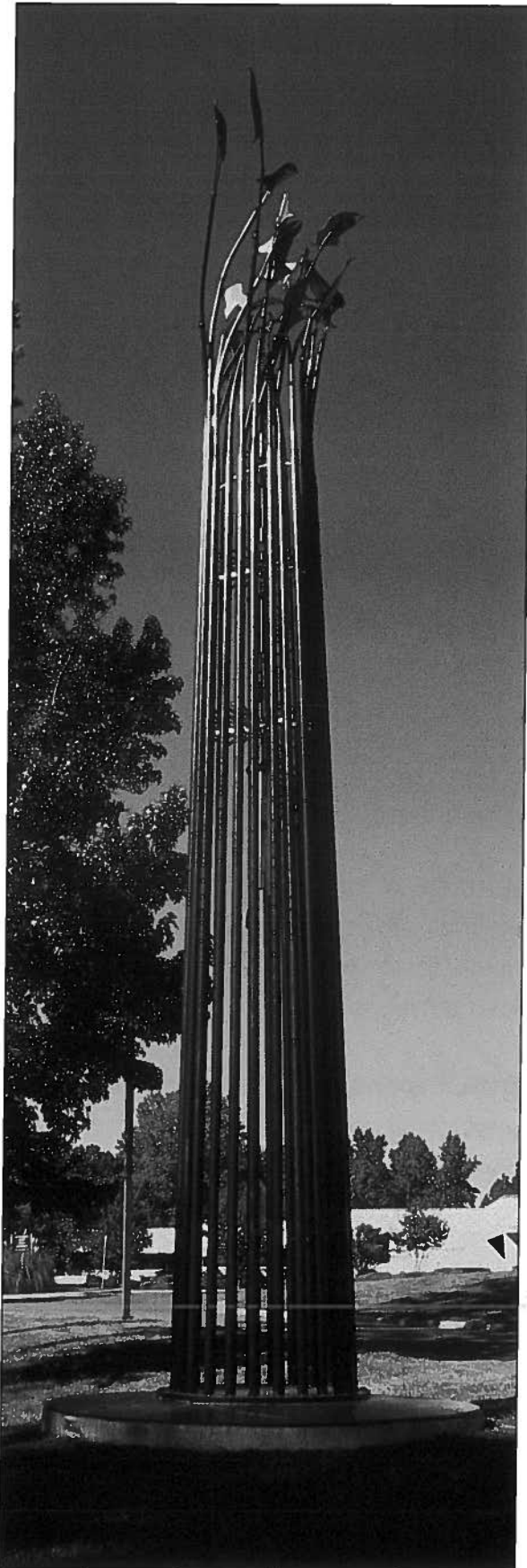
**WITH A FOREWORD BY BILL BULICK**

DIRECTOR, REGIONAL ARTS & CULTURE COUNCIL  
PORTLAND, OREGON

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*"Columns on the Pond"*  
*Mayrose Carroll*

Commissioned by the  
Charlotte-Mecklenberg  
Public Art Commission  
as a result of the Charlotte-  
Mecklenburg County 1991  
Community Cultural Plan.

# Community Cultural Planning

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*At Oklahoma  
City bombing  
rescue  
headquarters,  
artists work on  
a mural  
symbolizing  
hope and  
recovery.*



## A F O R E W O R D

**BILL BULICK**

**DIRECTOR, REGIONAL ARTS & CULTURE COUNCIL  
PORTLAND, OREGON**

**I**f you have never engaged in community cultural planning, you are in for an adventure. If you have, you already know that this is difficult, exciting and inspiring work.

Americans for the Arts developed this guidebook to help you navigate the cultural planning process and ensure optimal benefits for your community. Your guide on this adventure, Craig Dreeszen, was one of my first arts administration mentors. Over the many years of our ongoing dialogue about planning, Craig has worked directly on several cultural plans, taught planning and conducted extensive national research to test assumptions and track results.

Craig shares his perspective and tremendous experience in a clear, concise compendium of definitions, steps and processes—the how of planning. That leaves me an opening to say a few words about why we might embark on this adventure, based upon my own experience. In 1990, after more than a year of careful preparation for cultural planning in Portland, the citizens of Oregon passed a severe tax limitation initiative that took the wind out of practically all public policy initiatives. Arts leaders were advised to fold the tent and go home. A failure of confidence at this juncture could have been the first of many dominoes falling—a downward spiral of declining funding and relevance for the arts in our community. Instead, we forged ahead to engage the arts community, public officials, business leaders and citizens in a very comprehensive cultural planning process.

Eighteen months later, after completing Arts Plan 2000+, our annual city budgeting process yielded an outcome that was surprising to some. While most bureaus were still receiving cuts as the city continued to implement the tax limitation measure, arts and police received significant increases. Since implementing our cultural plan, local public funding for the arts has quadrupled, private funding has doubled, audiences have expanded, we have reinvented our agency as a regional non-profit organization and we have embarked on major new arts in education, youth, neighborhood arts and cultural tourism initiatives.

Cultural planning is far more than a means to increase arts funding or to add new programs to a local arts agency's agenda (though Craig's research indicates a high correlation with these outcomes). It is a path toward a deeper engagement with community that can make our work in the arts more purposeful, rewarding and meaningful—for ourselves, for our agencies and for our communities. This perspective has been reinforced when I've shared our story at conferences and workshops, learned from many others and participated in

Since implementing our cultural plan, public funding for the arts has quadrupled, private funding has doubled, audiences have expanded, and we have reinvented our agency as a regional nonprofit and embarked on major new arts initiatives.

major planning efforts in Charlotte and Cincinnati. In this light, I offer a few thoughts:

- **CULTURAL PLANNING CAN CATALYZE** a redefinition of the role of the arts in the community and the relationship among all organizations involved in community development. It can connect the arts with other critical community issues and position the cultural sector as a problem-solving partner, with consequent increases in funding, influence and capacity.
- **CULTURAL PLANNING IS A POLITICAL PROCESS—** in the broadest sense of the term. It's about people coming together to determine a future. We must develop our capacity to effect change by understanding how change occurs in our communities and using effective tools in preparation for and throughout planning and implementation: advocacy, communications strategies, new partnerships and coalitions—and, above all, the cultivation of leadership.
- **CULTURAL PLANNING IS AN ITERATIVE, CYCLICAL PROCESS.** If your plan is successful in sparking the new leadership, collaborations and resources needed to effect change, more change and opportunity lie ahead. Teamwork, tenacity and flexibility will enable you to ride the white water of short-term successes, long-term visioning—and the occasional spill.
- **CULTURAL PLANNING ENABLES US—FORCES US—TO LOOK AT THE WHOLE CULTURAL ECOSYSTEM.** Good stewardship requires that we keep our eyes in many places: On the big picture and the future, but also on the good functioning of the interrelated parts of our cultural ecosystem and its integration with the larger community. We can identify the pressure points that will spark change.
- **CULTURAL PLANNING IS CREATIVE WORK—** unpredictable, improvisational, capable of bringing forth completely new paradigms. Artists shouldn't just be invited to meetings,

they should be involved in designing and leading the process. Openness to the process provides a marvelous opportunity to nurture our capacity for continued, shared learning.

It must be said that we are planning in a world that has changed dramatically since this handbook was last published. Some dark clouds have been gathering on the horizon that go beyond the yearly flagellation of the NEA and other local and national symptoms of our societal values and conflicts. Though local public funding for the arts is still on the rise, funding from most private sources has slowed. It is likely that the tremendous postwar growth spurt in the arts is over. The public realm and our expectations for public responsibility are shrinking as other causes compete. Our audiences are aging as the live arts battle for leisure time with new technologies.

Many arts organizations have been living beyond their means because of an attachment to growth as a measure of success. This is an inauspicious time to face the mountains of debt that are waiting at the door. Past and current organizational models and structures may not be adaptable enough to deal with current challenges.

The arts must be reintegrated into our lives and the fabric of our communities if they are to continue thriving in our rapidly changing world. New models, structures, partnerships and paradigms can emerge from our engagement with our communities. Our history teaches us that by tapping our energy, creativity, inspiration and tenacity, we are up to these challenges. Cultural planning is a powerful vehicle to put these forces into motion.

Take these tools into your own hands and adapt them. Pick your battles, pace yourselves, keep learning. Seize the moment that you are creating! And stay in touch. I look forward to your discoveries.

## INTRODUCTION

**T**hroughout time, societies—communities of people—have been defined as much by their culture as by their location and place in history. Culture—a society’s way of life—is shaped by its members’ beliefs, material traits and social forms, including arts, languages and customs.

The arts have always had the power to move both the individual and society. Cultural planning is an effective method by which to channel and focus that power. Using cultural planning as a tool, citizens across the country are identifying and celebrating their unique cultures and building upon the arts to shape and create more livable communities.

The expression “cultural planning” first appeared in print in 1979 when economist and city planner Harvey Perloff recommended it as a way for communities to identify and apply their cultural resources to “society’s dual objectives” for the arts—“the achievement of artistic excellence and community contribution.” The process is rooted in nineteenth century amenity planning, the turn-of-the-century City Beautiful Movement, the Works Progress Administration (WPA) cultural jobs creation programs of the 1930s and the pioneering work of the community arts movement of the 1940s.

Cultural planning shares with urban planning a number of historical antecedents, community development intentions and planning tools. It has also been influenced by the experience of local arts agencies (LAAs) with organizational planning and market research. Cultural planning is now well established as an effective method by which community leaders

identify and resolve community needs and has produced significant results in communities. The author’s 1994 national study (Dreeszen, 1994) indicates that cultural planning increases the overall visibility, community awareness and funding levels of LAAs that undertake the effort, as well as their arts communities (especially the development of information, services and funding infrastructures). Where the interests of the arts intersect other community sectors—notably, education, urban design, historic preservation and cultural tourism—cultural planning affects the larger civic community.

This handbook is intended to help local officials and community and cultural leaders to decide whether cultural planning makes sense for their community. Such planning can identify and mobilize cultural resources to spur economic development, advance cultural preservation efforts and enhance a community’s overall quality of life:

- Cultural planning is so well integrated into the comprehensive planning efforts of Denver, Colorado, that improving arts in the city is seen as a means for improving Denver’s overall quality of life and competitive position (City and County of Denver, 1989). In 1989, two of the city’s 10 long-term goals addressed issues of aesthetics and cultural development.
- The cultural plan of Roanoke, Virginia, called for the use of arts and culture to enhance the

“Cultural planning is  
planner and poet coming  
together to serve  
the people.”

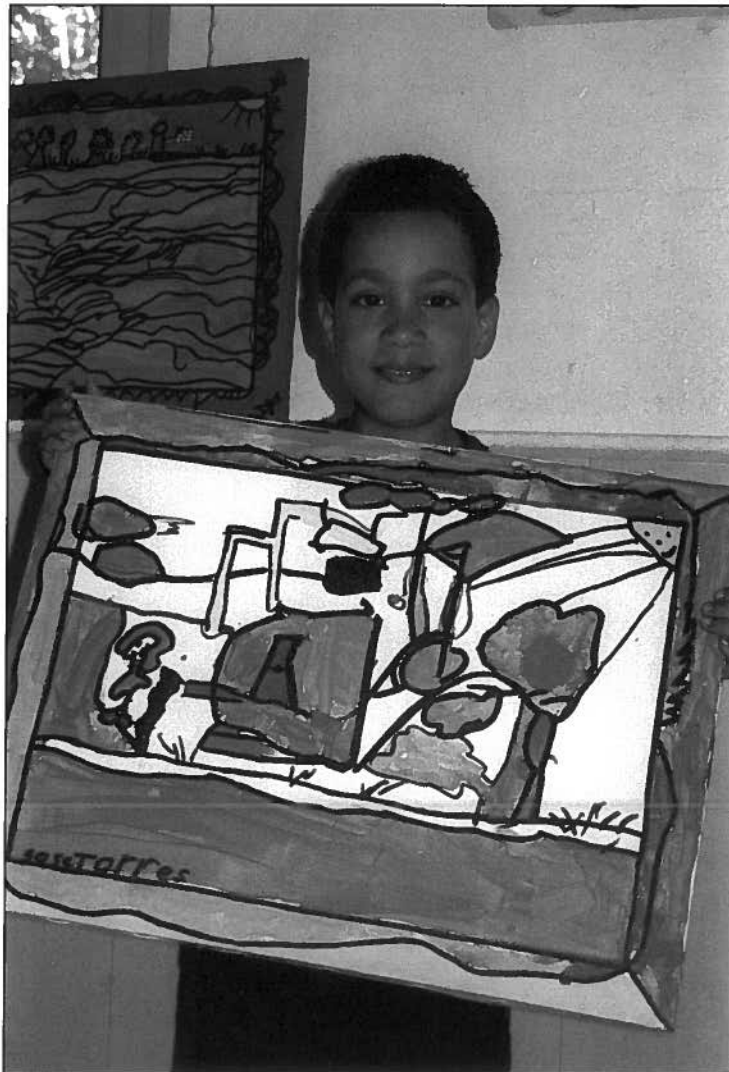
—MARYO EWELL  
COMMUNITY DEVELOPMENT  
COORDINATOR  
COLORADO ARTS COUNCIL

region's quality of life and serve as "an integral part of regional economic development" (Arts Council of the Blue Ridge, 1994, p. 21).

- Rapid City, South Dakota's cultural plan prescribed arts programs and services as a way to preserve the Native American culture of the Lakota Sioux community and to catalyze local economic development (Appendix A: Case Study: Rapid City, South Dakota).
- Planners in Shreveport, Louisiana seeking to improve the city's image fully incorporated the cultural plan's goals in its community development efforts. The Shreveport plan urged citizens to "share in our diverse

cultural heritage, celebrating not just who we are, but what we can become" in its plans to revitalize the downtown and waterfront areas, reduce crime, protect the environment, celebrate diversity and improve education. (Appendix A: Case Study: Shreveport, Louisiana).

By incorporating a cultural plan into their overall development efforts, these communities have woven the arts into the social, economic and political fabric of their community, with powerful and tangible results. Such plans not only build support for the arts but cultivate recognition of the inherent power of the arts and culture for helping people to imagine and construct their future communities.



**C**ommunity cultural planning is a structured, community-wide fact-finding and consensus-building process to assess community needs and develop a plan of action that directs arts and cultural resources to address those needs.

While such planning may focus only on the specific requirements of artists, arts organizations and audiences, increasingly, communities are using cultural planning to address more widespread issues, such as education and economic development.

Community cultural planning differs from strategic planning within an organization in several important respects. Most notably, cultural planning is undertaken on a larger geographical scale to benefit the broader community, not just a single organization or constituency.

Effective cultural planning is a public process, usually led by a temporary citizen's steering committee that has been appointed by the municipal or county government. Volunteers, local planners and/or consultants gather information and convene meetings that include artists, educators, business and political leaders, and arts and civic leaders to identify cultural and civic

needs and opportunities. Through planning, these community leaders determine ways to encourage artists, strengthen nonprofit cultural organizations and develop new cultural solutions to problems in their communities.

Cultural planning is undertaken to benefit the broader community—not just a single organization or constituency.

### **CULTURAL PLANNING IS BROADLY INCLUSIVE**

Officials and citizens unfamiliar with the concept of cultural planning may assume that the practice promotes and advances only highbrow culture—a potentially dangerous misconception that could undermine a community's attempts to implement a broad cultural plan.

On the contrary, cultural plans typically are all-encompassing of a community's arts and cultural activities and institutions, including nonprofit visual and performing arts, artists, arts audiences, arts education, public art, arts facilities and systems of financial support. Some communities also use cultural plans to advance multiculturalism—the creative expression of a community's diversity of ethnic groups—and initiatives involving literature, design, historic preservation and special public events and festivals. The most inclusive of cultural plans embraces the

### **COMMUNITY CULTURAL PLANNING INVOLVES:**

- 1** a structured, community-wide fact-finding and consensus-building process
- 2** identification of cultural resources and community needs/opportunities
- 3** planning actions and securing resources in response

activities of mainstream urban and regional planning efforts, applying the arts and culture to tourism, urban design, downtown revitalization and economic and community development—an approach evident in the introduction to the 1993 Tacoma plan, “. . . We propose to examine our culture as the way we express ourselves through visual and performing arts, history, ethnic heritage, neighborhood life, and the design of our city” (Tacoma, WA: 1993).

**CULTURAL PLANNING ADVANCES A SENSE OF COMMUNITY**

Folklorist Barry Bergey of the National Endowment for the Arts (NEA) has stated that planning enables a community to have “a sense of place with a sense of direction.” In cultural planning, “community” usually refers to the geographic location for which the plan is developed but may also apply to a smaller geographic unit within a town or city, such as a neighborhood or district.

“Community” also connotes the powerful but less tangible connection among people within a common geographic location, described by the writer Amitai Etzioni as a “network of reciprocal obligations and care that is at the heart of communities . . .” For Missoula’s mayor, Daniel Kemmis (1990), special connections with places best inspire a sense of community among people.

**CULTURAL PLANS COME IN DIFFERENT FORMS**

Increasingly, communities are undertaking cultural planning as a component of a larger municipal or county-wide master plan. Of the nine general types of cultural plans (Table 1), comprehensive community arts and cultural planning is the approach most often used by cultural planners, local arts councils and civic agencies. Frequently, communities will conduct a simpler cultural assessment or an issue-specific cultural plan.

**CULTURAL PLANS MAY INVOLVE:**

- art audiences
- arts education
- arts facilities
- artists
- community development
- economic development
- festivals
- financial support for the arts
- historic preservation
- literature
- multiculturalism
- cultural accessibility
- performing arts
- public art
- revitalization
- special public events
- tourism
- urban design
- visual arts

**TABLE 1.**  
**CULTURAL**  
**PLAN**  
**TYPOLGY**

<b>TYPE</b>	<b>GEOGRAPHICAL SCOPE</b>	<b>FOCUS</b>	<b>EXAMPLES</b>
<b>COMMON TYPES:</b>			
<b>Comprehensive Community Arts and Cultural Plan</b>	Community (municipality or county)	Broadly defined, encompassing arts, humanities, ethnic culture, festivals, historic preservation, social service, public areas and economic and community development	Houston, TX Charlotte, NC Tacoma, WA Northampton, MA
<b>Community Cultural Assessment</b>	Community	Comprehensive identification and analysis of cultural resources and needs	Yuma, AZ
<b>Specialized Arts or Cultural Assessment</b>	Community, Region or State	Assessment of specific factor, such as economic impact, feasibility study for fundraising campaign or facility development, or market research	San Antonio, TX: "Economic Impact Report"
<b>Comprehensive Community or State Assessment and Agency-Specific Plan</b>	Community or State	Needs assessment for development of a sponsoring agency-specific strategic plan	Raleigh, NC: "United Arts Strategic Plan"
<b>Issue-Specific Cultural Plan</b>	Community	Single arts discipline or cultural development issue	San Diego, CA: "Plan for Cultural Diversity & Equity"
<b>District-Specific Cultural Plan</b>	Specific geographic location within a community	Any cultural plan for a downtown area or neighborhood	New Orleans Arts & Cultural Sector
<b>LESS-COMMON TYPES:</b>			
<b>Community Arts Plan</b>	Municipality or County	Artists, arts organizations, audiences, arts education, funding and facilities	Redmond, CA: "Art Plan"
<b>Regional Cultural Plan</b>	Multiple Municipalities or Counties	Comprehensive or specific cultural plan for a larger area	Portland, OR: "ArtsPlan 2000+"
<b>Cultural Component of a General Plan</b>	Municipality or County	Integration of arts and culture into a municipality or county master plan	Lewiston/ Auburn, ME

One of the first steps in cultural planning should be to decide why the planning is to be done, and what benefits and outcomes are sought. This will determine planning participants, methods and scope.

Much of the cultural planning undertaken between 1984 and 1992 was stimulated by National Endowment for the Arts recommendations and funding criteria, which encouraged hundreds of communities to launch cultural planning initiatives and scores of advisers to develop community planning skills. When the NEA no longer explicitly required cultural planning, arts and community leaders adopted a more self-determined approach to planning, mobilizing their communities to respond to specific issues.

More than 100 LAA directors responding to a survey reported a number of significant, direct effects on their communities as a result of cultural planning (Dreeszen, 1994):

- More and **IMPROVED ARTS PROGRAMS** and services in response to needs identified by the cultural planning process

- **ENHANCED COMMUNICATION** and cooperation among community arts groups
- **FULLER INTEGRATION** of the arts into the community:
- **INCREASED VISIBILITY** of artists and arts organizations
- **ENHANCED COMMUNITY AWARENESS** of the potential contributions of arts and culture to community and economic development
- **IMPROVED PUBLIC ACCESS** to the arts and increased audience base for arts activities
- **IMPROVED CULTURAL FACILITIES** (achieved in some communities)
- **INCREASED FUNDING** from public and private sources, despite an overall national trend of decreasing funding for the arts

A year or more after the conclusion of planning, a third of LAA directors reported that the community's major planning objectives had been fully achieved or better, a third reported that considerable progress had been made and a third reported some progress. Overall, most directors agreed that cultural planning had met or exceeded expectations and precipitated significant positive developments in their communities.

## 9 COMMUNITY INCENTIVES

- |  |   |
|--|---|
| <p><b>1</b> Find new answers to old problems—such as deteriorating downtowns, at-risk youth and inadequate arts in education—based on cultural solutions</p> | <p><b>4</b> Spark renewed civic pride</p>   |
| <p><b>2</b> Tap the full economic development potential of local artists and cultural organizations</p>  | <p><b>5</b> Strengthen support for artists and nonprofit cultural organizations</p>                         |
| <p><b>3</b> Better anticipate problems or opportunities that become evident through community assessment</p>   | <p><b>6</b> Fully integrate the arts into education</p>   |
|  | <p><b>7</b> Raise funds to support cultural development</p>   |
|  | <p><b>8</b> Determine feasibility of establishing a cultural district or developing cultural facilities</p> |
|  | <p><b>9</b> Enhance access to community cultural programs for a broader base of citizens</p>                |

## A FIVE-STEP APPROACH

**D**espite the variety of cultural planning methods, most approaches commence with assessment and conclude with planning. The most effective plans employ a five-step process (Table 2):

- 1) PREPLANNING:** Evaluate the readiness for cultural planning, and get organized.
- 2) COMMUNITY ASSESSMENT:** Collect information to determine community needs and opportunities.
- 3) GOAL-SETTING:** Propose potential solutions to identified issues.
- 4) IMPLEMENTATION:** Put the plan into action.
- 5) MONITORING AND EVALUATION:** Evaluate progress and adjust implementation strategies.

Communities that disregard these stages of cultural planning decrease the likelihood that their investment of effort and funds will return the desired benefits. For example, plans lacking adequate preparation tend to be unfocused and a burden to the managing agency, and plans that omit evaluation tend not to be implemented. Some plans, undertaken solely to fulfill funders' requirements, are also unlikely to be implemented.

### STEP 1: PREPLANNING

The critical first step in cultural planning is to determine the need for planning, and whether your community is ready and willing to support the undertaking. Can you answer the question, "Why should this community develop a cultural plan now?" (Table 3).

Investigate your community's experience with past planning initiatives. Positive results from a successful economic development, historic preservation or recreation planning

initiative conducted in the past may help advance your cause. Conversely, unsatisfactory experiences with previous plans may require additional justification from community leaders for initiating cultural planning.

### The Planning Team

The cultural planning process involves considerable logistics and communications activities, with corresponding staffing and administrative requirements. A single agency—often a local arts council or government agency—may initiate cultural planning and remain the managing agency and fiscal agent throughout the planning process.

Cultural planners should avoid the common pitfall of asking the social and economic elite to speak for the whole community. Authentic planning requires input from large and small cultural organizations, various ethnic groups, educators, businesses and community groups. The most thorough plans sample opinions of both arts advocates and nonparticipants. In most communities, the mayor, county officials or their equivalent appoint a steering committee whose membership represents the diversity of the community. This approach is highly recommended as a way to ensure that planning serves the interests of the public at large, and not of a single agency or social sector.

A consultant-driven process may use this same structure or may simply rely on a steering committee and managing agency, in addition to the consultant (Figure 1).

Some communities use an extensive public process to identify community issues and organize citizen task forces to resolve key

**TABLE 2.****THE FIVE-STEP ACTION PLAN****STEP 1:  
Preplanning****PREPARATION**

- Evaluate and clarify the need for cultural planning
- Meet with cultural and civic leaders to discuss the proposed plan, addressing benefits, feasibility, methodology and potential costs
- Identify the lead administrative agency (usually the LAA) for planning management
- Evaluate the management agency's funding and administrative capabilities
- Invite the participation of municipal or county planning agencies and/or other public or private entities involved in community assessment or planning to learn what has already been discovered and what plans have been made as well as to solicit assistance in planning

**ORGANIZATION**

- Secure authorization from elected officials to conduct the planning
- Nominate representative community leaders for steering committee; secure official appointment from mayor or equivalent
- Raise planning funds
- Contract with consultants if outside help is needed
- Develop detailed work plan

**STEP 2:  
Assessment**

- Identify information requirements
- Compile data from existing resources
- Identify/collect requisite new information via interviews, focus groups, public meetings, surveys and specialized assessments
- Analyze information using quantitative and qualitative analysis
- Produce interim assessment report identifying key issues

**STEP 3:  
Goal-Setting**

- Organize task forces for each key issue to generate and evaluate potential solutions that include goals, objectives and action steps
- Convene public hearings to review draft plan
- Circulate draft plan to opinion leaders and assessment interviewees
- Negotiate and finalize goals
- Identify key responsibilities, time lines and funding
- Write final plan, including an executive summary for public distribution
- Assemble steering committee for formal vote to approve the plan; disband committee
- Publish and distribute the plan

**STEP 4:  
Implementation**

- Initiate public relations activities, including press announcement promoting the plan
- Persuade municipal or county government, school board and planning commission to adopt the plan
- Launch final phase of fundraising to finance implementation
- Present the plan to relevant civic and cultural organizations and encourage their participation and development of complementary plans

**STEP 5:  
Monitoring &  
Evaluation**

- Enlist your local arts agency to oversee implementation and monitor progress
- Reconvene steering committee annually to evaluate progress and suggest "course corrections"
- Ensure periodic monitoring and updating for an "evergreen plan" that remains current
- Assess the plan's implementation
- If required, conduct issue-specific plans (e.g., cultural facilities, cultural tourism or arts education)

problems. This community-driven planning process, recommended in *The Community Cultural Planning Work Kit*, (Stevens, 1987 and 1990) reflects a national study that found that two-thirds of cultural plans studied were overseen by steering committees. Nearly half of the communities studied used volunteer task forces to develop recommendations for issue-specific action, objectives and/or strategies. Others employed one or more planning consultants to gather and assess information and to submit recommendations for planning. Communities using the consultant-driven approach convened citizen groups and public hearings later in the process to respond to recommendations.

Whatever the players and their respective responsibilities, most communities undertaking community cultural planning incorporate preparation, assessment, planning and at least an expectation of implementation.

### A Note About Consultants

Consultants can provide cost-effective expertise and add value to the cultural planning process, with roles that may include research, data compilation, project management, public relations (including coalition-building with key constituencies), media relations, plan-writing and follow-up evaluation activities. Some communities enlist consultants at critical points, such as preplanning, assessment analysis, or goal-setting, and manage the remaining tasks with local staff, volunteers and advisers.

If consultants are entrusted with writing the plan, the steering committee must take care to assure that the plan fairly represents the community members' intentions and is feasible to implement.

### STEP 2: ASSESSMENT

The assessment stage includes gathering information from such existing sources as census reports, school data, recreation or historic preservation studies, economic development reports and social services studies.

Planners then identify and collect any new required information through focus groups, public meetings and surveys of constituencies. If necessary, specialized assessments into such topics as economic impact, folklife, organizations and comparable cities may be deemed appropriate for the process.

Information thus gathered is then analyzed using quantitative and qualitative analysis methods (Table 4).

**TABLE 3.**

### COMMUNITY READINESS CHECKLIST

**POLITICAL SUPPORT:** Is it likely that the mayor, county commissioner, or city manager would endorse the effort and formally nominate a steering committee?

**REPRESENTATION:** Will planning participants reflect the community's diversity?

**FINANCIAL SUPPORT:** Is there enough interest and funding available from local government, business and private sources to offset planning costs? Is it likely that funds can also be raised to implement planning recommendations?

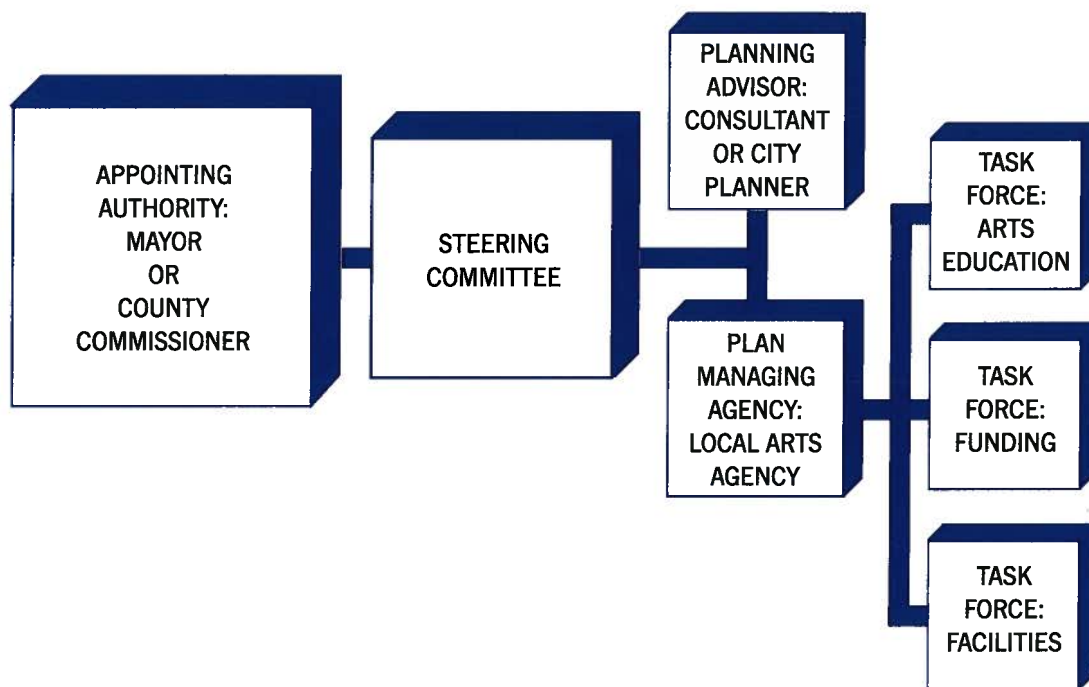
**ARTS COMMUNITY SUPPORT:** Is there support for planning from the community's arts and cultural leaders?

**ADMINISTRATIVE AGENT:** Can you identify an agency with appropriate expertise, staff and management capabilities that is willing to serve as administrative and fiscal agent for the planning process?

**PLANNING EXPERTISE:** Do you have access to local research and planning expertise, such as city planners or university faculty?

**COMMUNITY'S EXPERIENCE WITH PLANNING:** Has the community had positive experiences with planning?

**FIGURE 1.**  
**CULTURAL**  
**PLANNING**  
**ORGANIZATIONAL**  
**CHART**



**STEP 3: GOAL-SETTING**

Following the assessment phase, planners establish temporary task forces or committees to develop detailed plans for the specific issues identified. In some communities, the planning is done by the steering committee or by a planning consultant.

In contrast to urban and regional planning, the result of the cultural planning process is more often a set of goals and objective statements rather than a detailed set of implementation strategies, and goal-setting occurs late in the process. In this regard, cultural planning is more like strategic or policy planning than land-use planning.

In general, plans with specific short-term outcomes and timetables are more readily evaluated and implemented than those with only general goals.

**STEP 4: IMPLEMENTATION**

Cultural planning is not worth the required time, effort or cost if the recommended findings are not put to use.

The point of planning is action. Community cultural plans are, however, much more difficult to implement than a single agency's strategic plan. Cultural plans lack a central implementing authority. Implementation of a cultural plan requires leadership, political skill and coalition-building among arts and civic organizations.

Plans developed on a community scale are likely to be implemented by individual agencies. Consequently, individual actions may be consistent with the cultural plan's general intentions, but results may vary from specific planning recommendations. For example, the Northampton cultural plan (Appendix A) documented the need for affordable artist studios and recommended conversion of a decommissioned state hospital. That later proved unfeasible, but the artists' needs were met by private developers who converted unused factory space to studios.

**TABLE 4.****STEP 5: MONITORING & EVALUATION**

Continued attention to the progress of a plan's implementation over time will help to assure that community cultural needs are met. A simple reconvening of the steering committee to review progress on action items can serve as a powerful incentive for action. More formal evaluation can also determine the need for changes in implementation strategies or for more planning.

**QUANTITATIVE & QUALITATIVE  
ANALYSIS OF DATA****QUANTITATIVE ANALYSIS:**

- **ANALYZE** numeric data (survey results) with counts, averages, identification of patterns and clusters of data
- **NOTE** most frequent responses
- **CROSS-TABULATE** (for example, compare the media habits of arts attendees with those of nonattendees)
- **DETERMINE** statistical significance of results (some apparent survey results are merely the workings of chance)

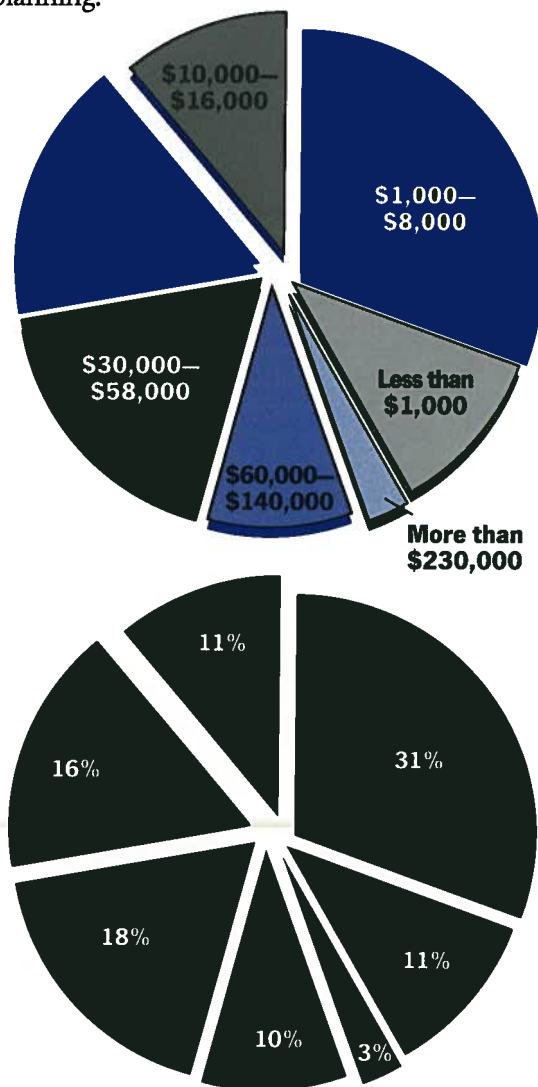
**QUALITATIVE ANALYSIS:**

- **IDENTIFY** patterns and themes from interview transcripts, focus groups, public meetings and narrative reports to open-ended survey questions
- **CODE and COUNT** similar statements (for example, "80% of those interviewed mentioned the library as a key cultural resource")

## RESULTS OF A NATIONAL STUDY

A recent study by the author (Dreeszen, 1994) consisted of a national survey of 178 communities that conducted cultural plans (a 66% return), an examination of 117 published plans, interviews of cultural planners and an in-depth case study. The research yielded the following data and characteristics about community cultural planning:

**FIGURE 2.**  
**COST OF**  
**CULTURAL**  
**PLANNING**



### PREVALENCE

Cultural planning is a recent phenomenon that originated in the mid 1970s with a scattering of plans and rapid growth from 1982 to 1990. Cultural planning is now a widely established community assessment and goal-setting process.

### COST (FIGURE 2)

- Developing a community cultural plan cost an average of \$32,000, with a median cost of \$20,000
- More than 40% of the communities surveyed conducted their plans for \$8,000 or less.
- A community's total planning cost depends significantly on two factors: methods used, and whether or not a consultant is employed.
  - The total average cost of plans that incorporated use of consultants was \$28,000 higher than—triple the cost of—the average plan that did not use consultants.
  - Optional tools, such as market research, economic impact studies and comparable cities studies, increased the overall average cost of planning by \$14,000 and were used less frequently than plans that did not use these methods.

### FUNDING (FIGURE 3)

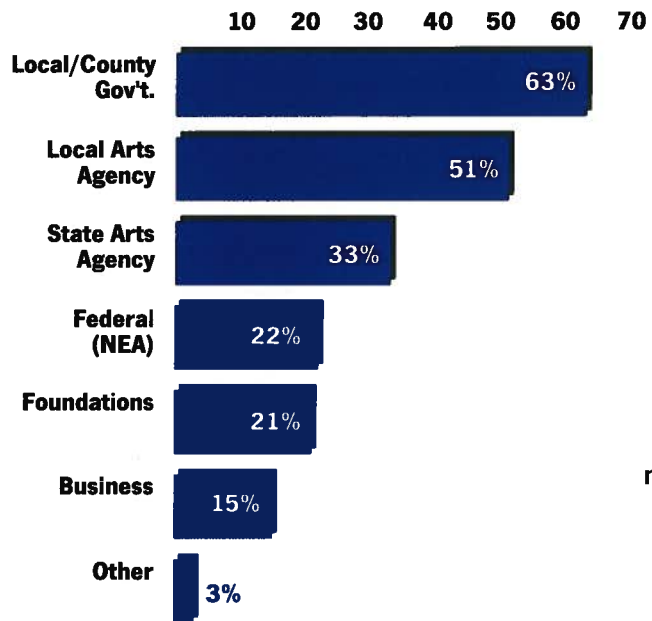
- In large part, planning funds were generated locally—generally, from multiple sources.
- Communities most often identified local and county governments as funders of cultural planning.

### TIME FRAME

- The average planning process spanned 16 months, with a median time frame of 12 months.
- Twenty-one respondents (21%) specified a year as the amount of time required to initiate a cultural plan
- 17% of respondents specified two years, and 14% specified 18 months, as the time required to establish a community cultural plan

### GOALS AND RECOMMENDATIONS (FIGURE 4)

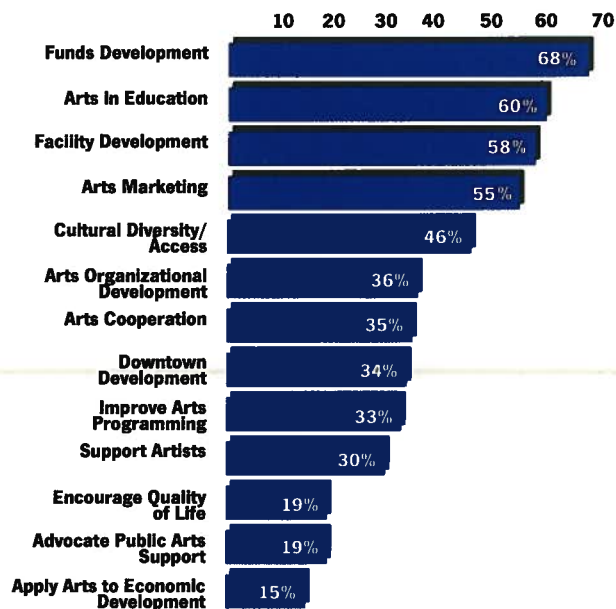
- Most cultural plans resulted in general goals (as opposed to specific action steps that were assigned to specific agencies).<sup>1</sup>
- Nearly two-thirds of national survey respondents described their plans as general.
- The tendency to generate general cultural plans reflects local culture and politics.
  - The relative absence of systems of coordination and central control among many independent arts and cultural organizations tends to encourage more general cultural plans. Competing interests and resistance to limitations upon agencies' autonomy works against specificity in planning.
- Communities with specific plans more often described their plans as successful than did those with more general plans. More specific plans are more likely to be:
  - formally accepted by local government,
  - stimulate increased funding and
  - be implemented (Dreeszen, 1994)
- A mix of general long-range goals and specific short-term objectives may provide an optimal approach to planning and help avoid the plan's gradual obsolescence as political, social and economic changes occur.
- The most commonly stated goal of cultural planning is arts funding<sup>2</sup> (66% of published plans)
- Improved arts in education as the most frequently cited substantive goal.<sup>3</sup> (60% of plans)



**FIGURE 3.**  
**FUNDERS OF PLANNING**

Summary of the proportion of plans that tapped each source. (Totals exceed 100% due to multiple-source funding.)

- 46% of cultural plans emphasize cultural diversity and improved accessibility of arts programs.<sup>4</sup>
- Of the three categories of planning goals (of 13 total) that directly address community development, downtown development and good design were cited most frequently. Goals to encourage quality of life and to apply arts and culture to economic development were cited less frequently.



**FIGURE 4.**  
**PATTERNS OF PLANNING GOALS**

### **EFFECTS ON LOCAL ARTS AGENCIES**

- The three most frequently reported effects of cultural planning on Local Arts Agencies (LAAs) are:
- Enhanced visibility, credibility and clarification of their role in the community
- Increased LAA awareness of community needs and resources and the development of more responsive programs and services
- Increased funding to LAA
  - Most LAAs report an increase in budget (with considerable variation in rate of growth) attributable to cultural planning.
  - Cultural planning precipitates a shift in emphasis for LAAs, from arts programming to arts information and service.
  - Nearly half of the LAAs surveyed report significant structural changes as a result of the cultural planning process, such as the hiring of additional staff, new staff responsibilities or reorganization of the board of directors.
  - Most LAAs report improved communication and cooperation with their municipal or county government and among arts organizations as a result of the cultural planning process.
- Nearly 40% of LAAs report a shift in their sense of community served, from arts and artists to a broader civic community. Overall, 80% of LAAs say their intention is to serve a general community that includes artists and other sectors.
- Cultural planning induces LAAs to expand their level of services significantly, including arts-in-education programs and arts services, information, advocacy/public relations, community development and social service collaborations. Reductions are typically limited to arts presentation programs.
- More than one-half of LAAs report problems associated with cultural planning. The most significant are:
  1. Increased expectations without a corresponding increase in resources
  2. Inadequate funding for implementation
  3. Cultural/political conflicts, resulting from the identification of community needs that differ from the priorities of cultural organizations

### **CULTURAL PLANS: 12 KEY CHARACTERISTICS**

- Cultural planning is a recent but widely established community assessment and goal-setting process.
- Two-thirds of cultural plans involve consultants.
- The assessment phase of cultural planning relies heavily on data collected via personal interviews and small group meetings. Data requiring more sophisticated collection are used less often in the planning process, mainly attributable to the availability of volunteers and the need to minimize consulting fees.
- The average cost to undertake cultural planning in 1994 was \$32,000, with a median cost of \$20,000.
- Plans involving consultants were, on average, three times more costly to implement than those that did not use consulting.
- Plans using market research, economic impact or comparable city studies cost about a three times more to conduct than plans that did not use these methods.
- The average length of a cultural planning process is 16 months, with a median time frame of one year.
- Most cultural planning is funded from local sources, usually local or county government.
- Most cultural plans are general in scope and do not designate specific agencies for specific action.
- Most plans do not project the cost of plan implementation.
- Of the 13 stated goals of finished plans, the four most often cited are fundraising, arts in education, cultural facility development and marketing/audience development.
- Concern for cultural equity and increased arts access are common themes in most cultural plans.

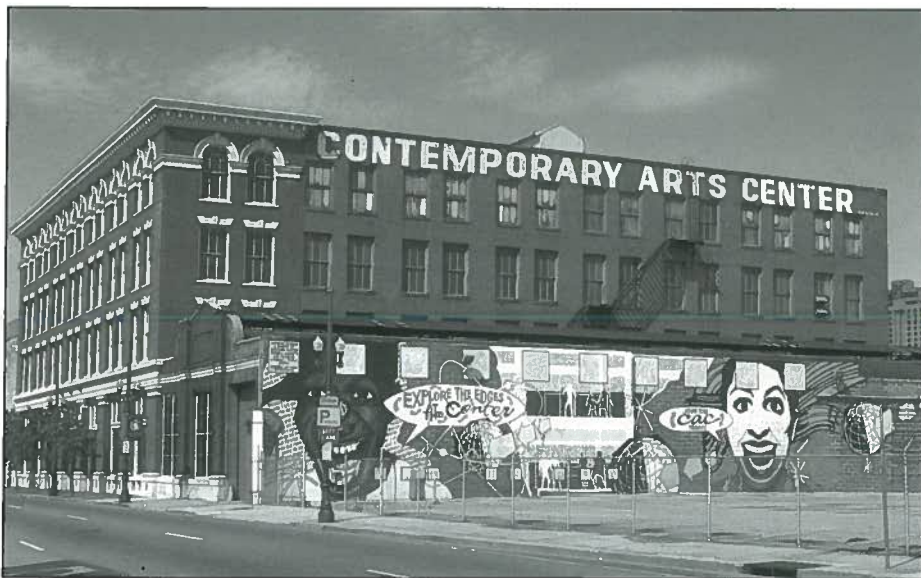
## 14 RECOMMENDATIONS FOR EFFECTIVE PLANNING

- 1. EMPHASIZE THE PREPLANNING STAGE.** Be sure the community is ready to plan, and develop concise justification for the undertaking. In the process, evaluate the feasibility of funding the planning and its ultimate implementation, and assess the capabilities of the proposed lead agency in terms of the necessary staff and resources to administer the planning.
- 2. CONSIDER MULTIPLE APPROACHES.** Communities should choose the most appropriate approach among all the available options. The year-long comprehensive community cultural planning process is only one of many ways to plan—but it may be the only approach familiar to funding agencies. While some local arts agencies are attuned to their communities' needs as a result of ongoing communications and collaboration, others need the deliberate process of community-wide cultural planning to establish those connections. Funders should consider the full spectrum of approaches available for cultural planning and support the method that is most appropriate for that community. An increasingly common approach is to conduct a community-wide assessment, followed by an LAA plan. While this is less comprehensive than a community cultural plan, it is more expedient and economical and should yield better arts programming and services than a simple agency plan.
- 3. RECRUIT PARTICIPANTS WHO REPRESENT YOUR COMMUNITY'S DIVERSITY.** Plans reflect the values and interests of their creators. Cultural planning relies heavily on face-to-face interviews, small-group discussions and targeted surveys. Unrepresentative samples will bias results. Careful selection of participants representing the community's various ethnic and economic segments is critical to the validity, acceptance and success of the resulting plan.
- 4. BUDGET CONSULTING TIME.** If a consultant's efforts end with the publication of the plan, the LAA loses the opportunity to use the consultant's expertise during the initial implementation phases.
- 5. INTEGRATE CULTURAL PLANNING INTO THE CITY OR COUNTY'S GENERAL PLANNING PROCESS.** The support of elected officials and planning administrators prior to launching the cultural planning process is vital. Involve staff from city or county planning offices early in the planning process, and well ahead of publication of the plan. Seek formal integration of the cultural plan into the municipal or county master plan.
- 6. ANTICIPATE AND MANAGE CONFLICT.** Cultural planning is essentially a political process. Anticipate that competing interests may require negotiation and establish a steering committee with members whose interests transcend those of the local arts community and represent the community at large.
- 7. ANTICIPATE INCREASED EXPECTATIONS.** The two most frequently cited problems reported in the national survey are heightened expectations and inadequate funding for program implementation. Cultural planning tends to spur budget increases for LAAs, but an apparent shortfall exists between community expectations and the LAA's ability to respond. For example,

understanding that an assessment will stimulate calls for construction of new cultural facilities, the planners should take care not to promise anything that will not be realistic to produce.

- 8. RAISE FUNDS WELL IN ADVANCE OF THE IMPLEMENTATION PHASE.** Inadequate funding for implementation will be a problem unless early, decisive action is taken to raise the necessary reserves. Planners should either raise money for implementation, create a credible plan for fundraising or limit planning primarily to initiatives that do not require funding for implementation.
- 9. IDENTIFY SHORT-TERM PRIORITIES.** A long list of undifferentiated expectations in the plan sets up conditions for disappointment and frustration. Planners should identify short-term priorities for action and assign those priorities to specific agencies for implementation, with particular funding requirements and time lines. Longer-term goals may remain more general.
- 10. EXPECT CHANGES AT THE LOCAL ARTS AGENCY.** Cultural planning typically challenges the staff and board of the LAA to reevaluate their sense of mission. Allow time for the LAA to reflect on and absorb the impact of a cultural plan's recommendations.

*New Orleans  
Arts and  
Cultural Sector*



- 11. RESERVE RESOURCES FOR THE IMPLEMENTATION STAGE.** The cultural planning process is not finished until the most important objectives are achieved. Reserve critical resources—volunteer and staff time, as well as funds—for the plan's implementation.
- 12. DOCUMENT THE PLANNING PROCESS IN THE PUBLISHED PLAN.** Assume that public officials and funders understand social research well enough to recognize methodological errors, such as generalizing from a nonrepresentative sample. Report survey results in the published plan, with explanations of how samples were selected, the response rate and degree of community representation among respondents. Focus groups should also explain their participant selection methods.
- 13. CULTURAL PLANNING MAY SPUR ADDITIONAL PLANNING ON SPECIFIC ISSUES.** In addition to charting the broad issues, a comprehensive cultural plan may uncover concerns that will require more time or expertise to address, increasing the scope of the project beyond what the original plan's budget and human resources will support. Community leaders may decide a year or more after completing a comprehensive cultural plan to initiate a more focused plan on a specific issue, such as communitywide market research, arts education planning or the feasibility of cultural facility development.
- 14. BE CAUTIOUS.** Despite the national study's overall finding that cultural planning yields significant benefits to local arts agencies and communities, there are a number of risks associated with the process, including expectations raised beyond a community's capability to respond, inadequate funding for implementation and cultural/political conflicts. Funders should not require community cultural planning as a prerequisite to funding.

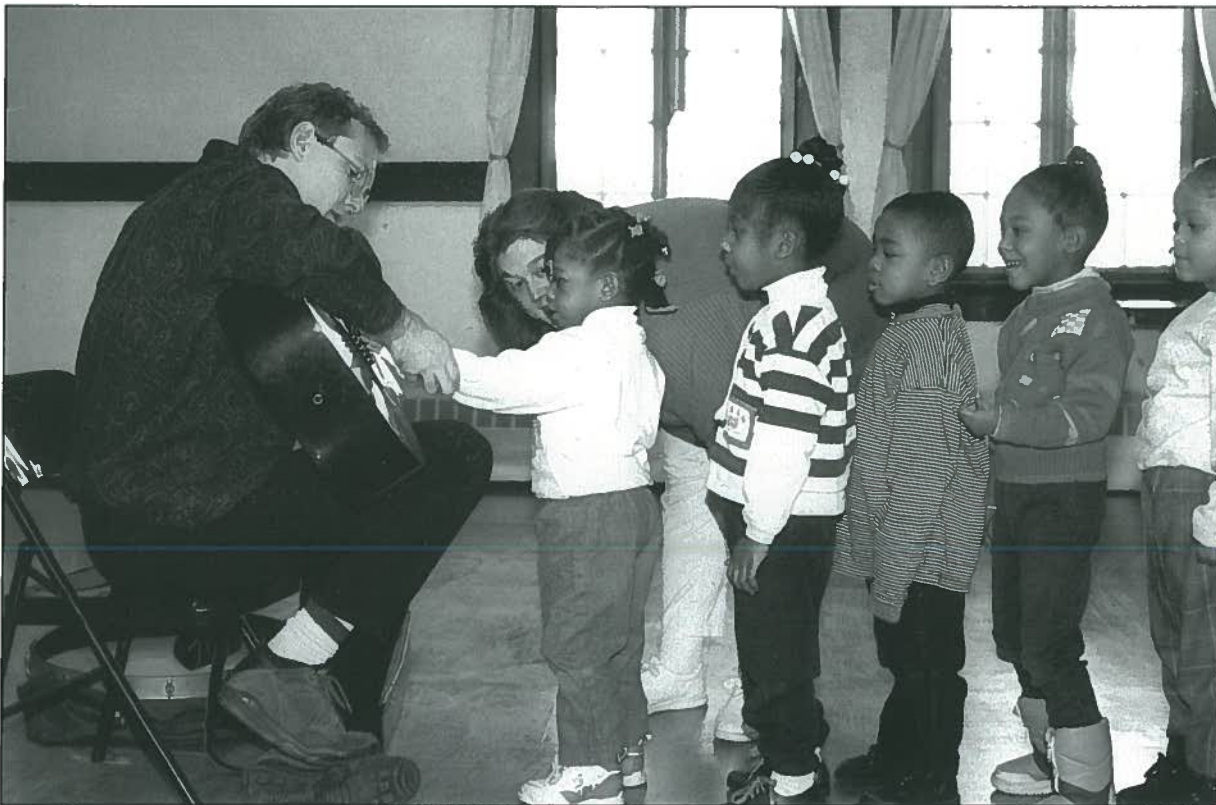
## CONCLUSION

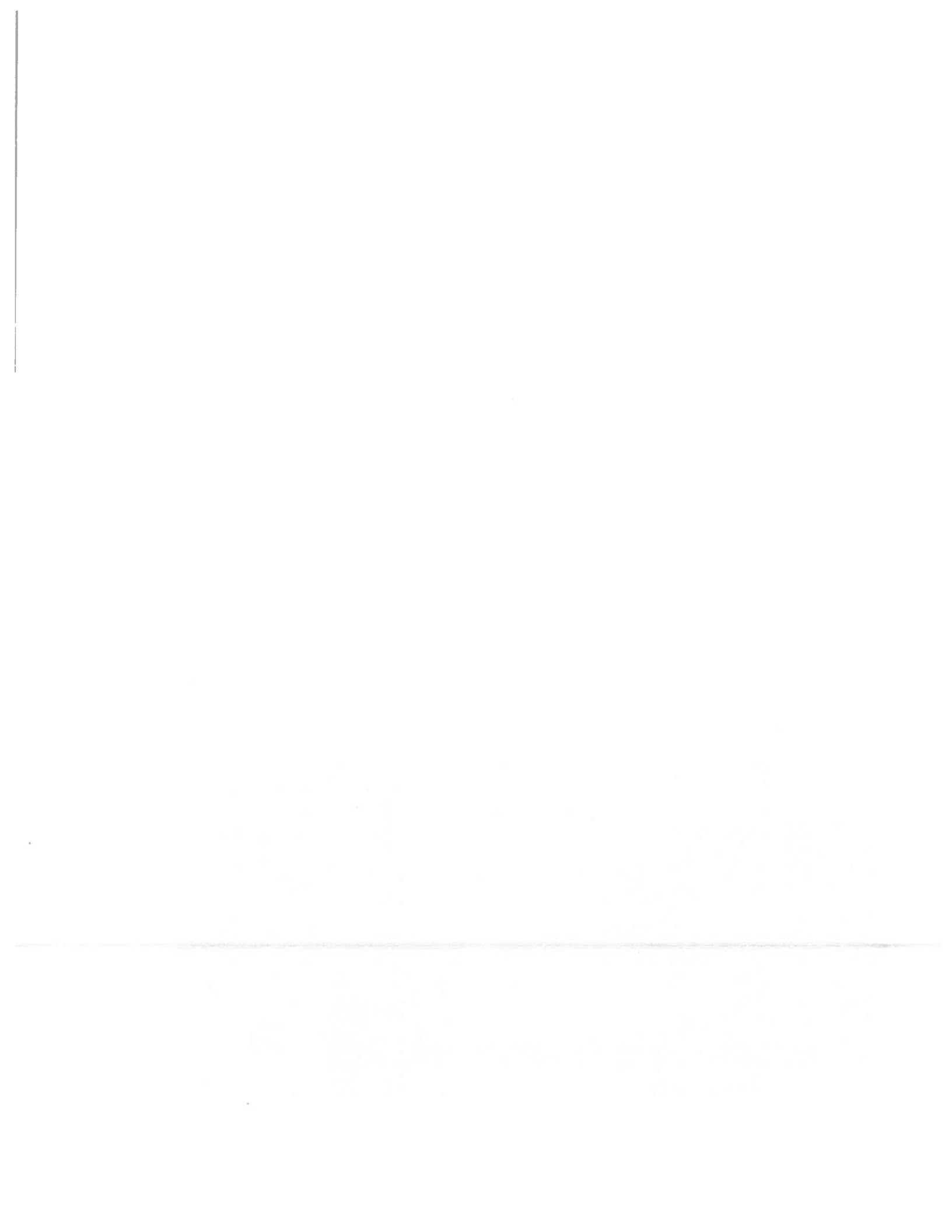
**C**ultural planning is an effective tool for focusing and channeling the power of the arts to build a more livable community. Cultural planning improves arts programs, promotes public access to the arts and enhances cooperation among the arts and civic sectors.

Successful cultural planning requires effort and financial support. Community readiness and the capabilities of the cultural plan's managing agency are keys to success in managing the many challenges that may be encountered during the planning process, including unrealistic expectations, inadequate funding and unfulfilled objectives.

In many communities throughout the United States, local arts agencies are using cultural planning to periodically assess public opinion, to identify needs and to develop responsive programs, services and funding. Municipal and county governments are increasingly integrating cultural planning into public master plans as well as tourism and economic development initiatives.

One of the more profound results of cultural planning for some communities has been the successful persuasion of arts leaders to embrace a broader constituency and to alert civic leaders to the power of arts and culture to cultivate a more livable, prosperous and well-rounded community.





## Profiles of Seven Communities and Their Plans

### 1. Charlotte, North Carolina

“CHARLOTTE/MECKLENBURG COUNTY 1991 COMMUNITY CULTURAL PLAN”

#### BACKGROUND

Charlotte is a thriving city of 396,000 people located on the southern end of North Carolina’s Piedmont Plateau.

#### PLAN OVERVIEW

Charlotte’s cultural plan is one of the nation’s most ambitious, proposing recommendations in seven major areas: infrastructure, education in and through the arts, public facilities and institutions, allocations, public art, multicultural issues and regional initiatives.

#### HIGHLIGHTS

In 1995, an evaluation team found that “almost all of the recommendations were implemented in five of the seven areas...” including the following:

- The Arts and Science Council of Charlotte/Mecklenburg County (ASC) was reorganized and repositioned as a clearinghouse for cultural information, cultural activities, planning and funding allocations for the cultural sector.
- The ASC initiated coordination of most of the city and county’s funding for cultural organizations.
- Funding for cultural programs from the city, county and private sector increased substantially:
  - ASC’s annual fund drive grew from \$2.3 million in FY91 to \$3.9 million in FY96, representing a nearly 70% increase over six years.
  - The county increased funding to ASC by \$700,000.
  - The city’s cultural funding increased from \$2.7 million in FY92 to nearly \$3.7 million in FY95.
- Funding was extended to include more cultural organizations.
- Four sets of mergers involving nine cultural organizations eliminated programmatic and administrative overlap.
- Implementation of the arts in education initiatives took place more slowly than had been anticipated, but by 1995:
  - A teacher training institute had been established
  - A \$600,000 fund for arts education programs had been created
  - Arts in education grant programs that awarded \$185,000 in FY94 and \$320,000 in FY95 had been established
  - A multiyear implementation plan developed by an Arts Education Task Force
- A moratorium on new cultural facility development led to greater focus on existing organizations and programs
- Special grants programs stabilized many cultural organizations’ operating and facilities budgets:
  - Seven of nine cultural organizations (affiliates of ASC) eliminated accumulated deficits
  - Cash reserves for ASC affiliates increased by 72%
  - All affiliate endowments increased by

An ambitious cultural plan

90%, with the exception of one that increased by 223%

- Earned income for cultural groups increased from 42% to 53% of total income between FY91 and FY95
- New public art policies, procedures, ordinances and programs were established
- A task force implemented the plan's substantial recommendations regarding cultural diversity
- More than \$27 million was raised for a cultural endowment

## **ISSUES**

At the time of the 1995 evaluation, some areas of the plan's implementation fell short of expectations, including:

- Historic preservation, cultural heritage and humanities programs had yet to be incorporated into the ASC mandate
- Arts education recommendations were being implemented more slowly than had been planned
- Staffing levels and administrative changes at the ASC and other cultural organizations were not yet adequate to fully implement the plan
- While private sector funding support had grown substantially, public sector financial support did not grow as much as had been anticipated
- Dedicated public funding sources had yet to be developed
- Individual artists were not adequately supported
- Technical assistance programs were not yet sufficient to address the level of identified need
- Too little had been done for regional cultural development

## 2. Houston, Texas

### BACKGROUND

Houston, a city of 1.6 million people located near the Gulf Coast of Texas, is home to major public arts institutions—including a symphony, ballet, opera, theater and visual arts—as well as some 500 small and medium-size arts organizations.

Historically, Houston's citizens have been generously supportive of the local arts. The oil crash and recession of the 1980s, however, decreased so much private and corporate funding for the arts that Houston's cultural organizations were severely threatened. Recognizing the value of arts and culture to the community and the challenges of funding a cultural infrastructure, in 1991 Houston's then-mayor and a Harris County judge joined the Cultural Arts Council of Houston (CACH) to launch a comprehensive cultural plan.

### PLAN OVERVIEW

"ArtWorks, A Cultural Arts Plan for the Houston/Harris County Region" (1993), is an excellent example of a plan that projects the costs of implementation. Thorough planning provided the community with the coalitions, momentum and evidence to successfully raise the funds required to implement the plan.

More than 100 citizens formed the Houston/Harris County Arts Task Force. Volunteers conducted more than 300 interviews and 37 public meetings, and nine task forces met over the course of two years to analyze problems, identify solutions and set goals and objectives. A consulting firm conducted a regional public opinion survey and a comparison study of other cities and projected revenues and expenses for recom-

mended initiatives. The recommendations are documented in a 52-page cultural plan published in both English and Spanish and a 500-page detailed report of research findings and task force reports.

The cultural planning process produced eight sets of recommendations, including:

- **Image:** "To make the City and County more physically attractive and to develop arts and cultural districts that are exciting, safe, beautiful and entertaining."
- **Economic Development:** "To achieve stabilization and growth in the cultural arts sector as part of the region's economic base, through public and private-sector recognition and support for artists, arts organizations and cultural assets."
- **Physical Environment:** "To preserve historically significant places and structures through public policy, appropriate legislation and concerted action."
- **Arts in the Neighborhood:** "To stimulate cultural activity at the neighborhood level, to involve artists in neighborhood projects, and to facilitate cultural exchange among different areas and constituencies."
- **Diversity and the Underserved:** "To feature the city as a stage for multicultural and world arts, providing opportunities for community-wide cross-cultural and ethnic arts development, thereby ensuring the broadest participation and the greatest excellence and diversity of the arts."
- **Education and the Arts:** "To see that every schoolchild in Houston/Harris County has quality arts instruction every year (K-12)."

The Houston/Harris County plan provides an excellent example of projecting the costs and likely revenue sources to

**"ARTWORKS,  
A CULTURAL  
PLAN FOR THE  
HOUSTON/  
HARRIS  
COUNTY  
REGION,"  
1993**

Projecting  
costs and  
likely  
revenue  
sources to  
sustain and  
enhance a  
strong  
cultural  
infra-  
structure

sustain the cultural infrastructure and to implement new initiatives recommended in the plan.

The plan's chief objective was to "secure a portion of a penny hotel occupancy tax first enacted to fund the Republican National Convention." Despite three competing proposals for the funds and considerable opposition, Houston's cultural leaders persuaded the Mayor and City Council to dedicate 35% of the one-cent tax to cultural organizations. The occupancy tax generated \$1.25 million for cultural programs in the first year, increasing the CACH budget by 30%.

"While the Mayor was inclined to give all the funds to the Convention and Visitors Bureau, he said if cultural groups could agree on how to use the money, he would support them," said CACH Director Marion McCullum. "Without the plan and the budgeted justifications, it would have been difficult, if not impossible. As it was, the competing cultural groups finally agreed on one proposal to the Mayor, and the money was secured."

The cultural plan also designated CACH as the official city and county LAA, qualifying it for a significant increase from state arts agency funds.

Other funds were raised from a surcharge on entertainment tickets that is invested to support downtown cultural facilities.

## **HIGHLIGHTS**

With the increased funding, the programs recommended in the Houston cultural plan were implemented, including:

- Increased operating support for cultural organizations
- Neighborhood arts programs throughout the city
- A new program—Management Assistance Organizational Development Enterprises (MODE)—featuring a business center and incubator offices for small and emerging arts organizations and organizations of color
- New programs:
  - notable public arts program
  - urban design program
  - stabilization program
  - regional touring program
  - artists' projects in underserved areas

Prior to development of the cultural plan, the activities of Houston's LAA had been limited primarily to grant-making for an arts audience. The cultural plan effected a transformation of CACH into a restructured, full-service organization that is deeply involved in cultural activities throughout the greater community.

## **ISSUES**

The transformation of CACH was not without controversy and risk. In a city with major institutions that have traditionally received a large portion of public funding, there was a perception among some influential arts leaders that diversified funding would grow new organizations that would compete for available public and private funding. Vigorous resistance arose over the dedication of new funds to small and emerging groups and neighborhood programs. The LAA proved able to leverage additional resources, ensuring increased support for all local cultural organizations.

# 3. Kentucky

## BACKGROUND

Kentucky's prosperity has long depended on the natural resources supplied by its fertile hills and the Appalachian Mountains. With the decline of traditional agricultural and manufacturing industries, Kentucky's economic well-being now depends as much on the desirability of its communities as it does on its natural resources. Accordingly, Kentucky's Strategic Plan for Economic Development recognizes the value of cultural resources and has incorporated them into its community and economic development plans.

## PLAN OVERVIEW

Kentucky's Strategic Plan for Economic Development calls for the state "to promote and develop Kentucky's cultural and historical assets as an economic tool."

According to Sherry Jelsma, Secretary of Kentucky's Education, Arts and Humanities Cabinet, "the recognition that a community's cultural, historical and natural assets are an integral part of economic development has given rise to the Kentucky Cultural Economics Initiative" (CEI).

The directors of the cabinet's 11 state agencies—including the Kentucky Heritage Council, Historical Society, Arts Council, Educational Television, Department for Libraries and Archives and Craft Marketing Program—collaborated on designing the initiative and providing technical assistance to county teams.

The Cabinet Secretary launched the CEI in the spring of 1995, inviting representatives from Kentucky's rural counties to attend four regional forums that introduced the initiative and the use of cultural resources to

spur economic development. Nearly 500 community leaders attended the meetings. Thirty-three counties subsequently applied to participate, and 29 counties were accepted into the program and awarded cultural planning grants of \$1,000.

In July of 1995, 120 volunteers from the 29 county planning teams assembled in Frankfort, KY for a day-long workshop to learn the principles and practices of cultural planning and to meet state agency support staff.

Over the next six months, the ranks of the county teams swelled to more than 600 volunteers, who gathered information about their communities' cultural resources and needs using cultural planning tools—including interviews, focus groups, surveys and public meetings—to complete their assessment. By the time of the formal, six-month evaluation (Dreeszen, 1995), one county had concluded its plan, and 75% were actively engaged in the planning process.

The cultural planning process resulted in three defined goals:

**1. Goal:** Increase use and development of cultural assets in county planning

**Evaluation:** Good early progress

The county cultural planners identified local cultural assets, and most did an excellent job of recruiting a broad mix of community leadership. County staff and officials, school administrators and economic development agencies all were represented in the leadership of the majority of counties' cultural planning efforts.

Nearly all (94%) of the planning steering committees had obtained formal authorization from their county officials to

**"KENTUCKY  
CULTURAL  
ECONOMICS  
INITIATIVE,"  
1995**

Catalyzing  
statewide  
economic  
develop-  
ment

initiate the plan, and committee members are reported to have increased their overall awareness of the potential of the arts to serve community and economic development as a result of their participation. At the six-month point, one plan had been formally presented for approval by the county, and two had been submitted for inclusion into their respective county general plans, with all others reporting that they would follow this route when their plans were completed. One county's plan was incorporated into the Certified Cities program and one was integrated into the county's enterprise zone plans.

While the six-month point is too early to assess whether cultural planning should be considered an essential component of general county planning in Kentucky, this is how one community leader describes the impact it has had on his community: "As a result of our planning, the many people involved have a much better understanding of the link between cultural assets and economic development."

- 2. Goal:** Increased collaboration between cultural organizations and economic development organizations

**Evaluation:** Excellent results

The most remarkable achievement of this initiative has been the degree to which it has enhanced communication and collaboration between cultural and economic development organizations. Of the 22 counties responding to questions about their central steering committees, 18 reported representatives of economic development agencies, and 17 reported cultural organization representatives. A full 85% (17 counties) of those reporting indicated improved communication and cooperation.

The application process encouraged the appointment of steering committee members that represent the diversity of the community and attendance at a cultural planning train-

ing. The workshop evaluation asked if such preparation had stimulated enhanced connections among individuals, county groups and county government. Nearly all participants (91%) responded affirmatively—that meeting for the initiative had stimulated valuable connections before actual planning had commenced. One evaluation survey stated, "We've had increased communication even before the written stage of planning. The cultural and economic development people better understand what each other is doing."

- 3. Goal:** Increased leadership in the community: new leaders, more discussions and new initiatives

**Evaluation:** Very good progress

Of the 20 counties responding to the evaluation questions, 75% (15) noted that they had recruited new people to community leadership positions in the cultural planning process. Of these, a third reported that they had "recruited significant new leadership." Six teams involved students on their planning steering committees, and more than a third of cultural planning workshop participants reported on their evaluations that they were new to community leadership, with two or fewer years' experience.

One of the counties that created a formal alliance to continue the initiative after planning reported that "our board has three students, three faculty and two community members representing the arts that have not had significant roles in community leadership positions before."

#### HIGHLIGHTS

Tangible successes of the Kentucky rural county cultural planning initiative include:

- At least seven counties created coalitions intended to maintain communication and collaboration: Hardin and Carrol Counties created formal alliances among economic and cultural agencies, Paintsville County

created a Cultural Council and Jackson County established an Arts and Heritage Council.

- Somerset County resurrected a dormant Historic Society with the intention of starting a trust to save historical properties, in partnership with the downtown development corporation.
- Breckenridge and Greyson counties joined forces to create a formal network of festival organizers and cultural organizations. The counties are also collaborating on restoration of a historic mill site.
- Marshall County filed letters of incorporation for an alliance with the schools, community and the arts.
- Caldwell County's school board earmarked funds to help procure and renovate an auditorium. Downtown merchants agreed to paint and repair downtown buildings, and the cultural plan was integrated into the Certified Cities program.
- The new Marshall County Alliance organized a film festival and an arts festival.
- McCreary County involved literally every segment of its communities in the cultural planning process: Volunteers phoned every citizen with telephone service as part of its assessment process.
- Mercer County involved a large segment of its population in the planning process by contacting 260 people. The county is focusing on stabilizing its Old Fort Harrod Outdoor Drama.

# 4. Lewiston and Auburn, Maine

**“THE CULTURAL PLAN FOR LEWISTON-AUBURN,” 1995**

Gaining a better understanding of a diverse ethnic heritage

## **BACKGROUND**

Lewiston (population: 39,800) and Auburn (population: 24,300) are small, postindustrial cities in south-central Maine’s Androscoggin County.

## **PLAN OVERVIEW**

The “Cultural Plan for Lewiston-Auburn” is notable for its innovative use of ethnographic studies and for its integration into the City of Lewiston’s Comprehensive Plan.

The plan’s development included use of a cultural planning consultant for advice regarding the planning process and for facilitation of the assessment analysis.

Planning began with a February, 1994 public forum hosted by the Maine Arts Commission. A steering committee administered by the Lewiston City Planning Office oversaw the process.

The planning process included the use of focus groups to explore issues of arts in the workplace, arts in education, cultural organizations and facilities and individual artists. In an innovative blend of folklore research and cultural planning, a community scholar conducted an ethnographic study of the region’s large Franco-American population. The plan also developed focus groups representing Lewiston-Auburn’s 14 largest ethnic populations. A folklorist conducted a videotaped follow-up with focus group members and published the interviews as “The Cultural Mosaic of Lewiston-Auburn.”

Volunteer planning committee members presented assessment findings in February, 1995, in a public meeting. Meeting participants formed the core of four task forces that worked over the next few months to draft recommended goals for each of four assessment issues.

## **HIGHLIGHTS**

Several tangible results of Lewiston-Auburn’s cultural planning process may lead to more complete integration of the arts into the two communities’ development plans:

- The City of Lewiston formally incorporated the final plan’s recommendations as a part of its Comprehensive Plan.
- After reviewing the arts in education component of the Cultural Plan, the Lewiston School Committee moved to undertake its own planning process to create a long-range plan for education that includes the arts.
- The cities of Lewiston and Auburn designed L/A Arts, a cultural organization, as Maine’s first official LAA.
- Artists of the Androscoggin was founded to encourage professional artists.
- The two cities joined the New England Foundation for the Arts’s “Building Communities through the Arts” initiative to develop at-risk youth art programs in the region and to educate civic leaders throughout New England about cultural planning.
- Citizens of both cities gained a better understanding of their diverse cultural heritage through the cultural planning process. For example, folklorists discovered a Franco family tradition of creating songbooks and that, while many families maintained such books, most were unaware that others did so. A resulting French songbook project exhibited the books and documented the tradition.

# 5. Northampton, Massachusetts

## BACKGROUND

Northampton, Massachusetts—a small city of 35,000 people with a lively arts community—is located in the Connecticut River Valley, 100 miles west of Boston.

## PLAN OVERVIEW

The Northampton Cultural Plan was published in 1989 after nine months of information-gathering, problem-solving and planning that ultimately involved 140 Northampton citizens. Five years later, the author evaluated the impact of that planning at the city's request.

The Northampton Cultural Plan identified five key issues, including:

- Improved communication and coordination between the arts and civic community,
- Municipal support for the arts,
- Private support for the arts,
- Increased arts activities in Northampton schools, and
- Space for artists and cultural institutions, for which seven long-range goals were developed in response:

### 1. Community Cultural Leadership:

The city's cultural community will be organized for communication, advocacy and action on behalf of artists, cultural organizations and the community.

### 2. Municipal Support for the Arts:

City government will increase direct municipal support for the arts as a base and catalyst for local cultural development.

### 3. Arts in the Northampton School

**System:** Sequential arts instruction, arts enrichment of other curricula and

interaction with artists will be an integral part of every child's education in the Northampton public school system.

4. **Artist Information and Services:** An alliance of artists will organize to act on their own behalf.
5. **Private Sector Support for Local Arts:** An expanded base of businesses and individuals will increase financial and in-kind support for Northampton's artists, cultural organizations and cultural resources.
6. **Space for Artists and Cultural Organizations—Living, Working, Office and Presentation:** Affordable space for artists and cultural organizations in Northampton will be available.
7. **Quality of the Built Environment:** The cultural community will participate in city planning to promote quality design and public art.

In 1994, the City commissioned the Arts Extension Service at the University of Massachusetts to monitor the progress and assess results of the 1989 Northampton Cultural Plan. From January through March of that year, consultant Craig Dreeszen (the author of this handbook) met with 70 arts and civic leaders, moderated a public meeting and investigated comparable cities nationally to prepare a report.

## HIGHLIGHTS

In the five years that had lapsed since the Northampton Cultural Plan had been published, much of the plan's recommended actions had been accomplished, including:

- Good progress was achieved on five of the

**"THE  
NORTHAMPTON  
CULTURAL  
PLAN," 1989**

Enhancing  
the role of  
the arts  
in the  
commu-  
nity

plan's seven goals. Leadership and communication among the arts and civic community were advanced, some municipal and local private funding was provided, information was made available to artists, and some new spaces became available for artists. Advancements on behalf of arts education, however, encountered setbacks attributable to public funding cuts.

- In what is perhaps the greatest impact of cultural planning in Northampton, the involvement of the arts community with the larger civic community had become greatly enhanced. For example, the Northampton Arts Council now works closely with the city's elementary school parent-teacher organizations to enrich the students' education, and local businesses contribute to a First Night festival in recognition of that festival's impact on the local economy.
- Another significant tangible effect of the cultural plan was the evolution of the Northampton Arts Council from an all-volunteer organization that had been wholly concerned with regrating state lottery funds to an established city agency with expanded leadership, professional staff and a broader mission.
- Heightened community awareness and support resulting from the plan enabled the continued operation of the Center for the Arts despite repeated and deep cuts in funding.
- The cultural planning process precipitated an amendment to the Northampton Zoning ordinance to allow permits for certain artist and other home-based occupations.
- The Arts Council and the Center for the Arts leveraged a small amount of city funding into significant community impact through funds-matching involving private contributions, state grants and volunteer efforts.
- The 1989 plan called for expanded roles for the Center for the Arts and the Arts Council. While each has taken on larger community responsibilities, the economic recession forced them both to refocus on what each entity does best. Together, these two organizations constitute the basic infrastructure and research and development component of the city's cultural industry.
- The Center for the Arts focuses on maintaining public access to affordable exhibition, rehearsal and performing space
- The Arts Council primarily provides funding to Northampton artists and nonprofit arts groups.
- Both organizations collect and make information available to the arts community, including directories of artists and arts facilities at the Center, and grants and other technical assistance information at the Arts Council.
- Both organizations have become increasingly involved with the Northampton public schools.
- Both organizations are committed to ensuring that community arts activities are affordable and accessible to a broad cross-section of Northampton citizens.
- Northampton developed its cultural plan at a time of economic growth. Five years later, the issues facing the city are not how to stimulate artistic growth, but how to sustain the community's basic arts and cultural infrastructure.

# 6. Rapid City South Dakota

## BACKGROUND

Rapid City, with a population of 54,500, is located at the edge of the Black Hills in rural western South Dakota.

## PLAN OVERVIEW

A coalition of arts and civic organizations led by the Rapid City Arts Council completed "Many Voices: Rapid City's Cultural Plan," in September, 1993. As the title suggests, many people participated in the creation of a community plan that "confirms the fundamental importance of education, the necessity for multicultural understanding, the need for cultural facilities, the importance of artists and arts and cultural organizations, and the benefits of a quality, attractive environment."

Planning followed the preplanning, assessment, goal-setting and implementation processes recommended in this handbook. A team of planning consultants advised the Rapid City Arts Council, whose membership included cochairs from the Native American and Anglo-American business communities, a broadly representative "Leadership Circle," and task forces that carried out the planning.

Rapid City's cultural planning process may be summarized as follows:

## PREPLANNING:

**October, 1991:** Fundraising and preplanning

**September, 1992:** Assessment meeting to identify cultural resources, needs and opportunities, as well as critical planning issues

## ASSESSMENT:

**October–December 1993:** Interviews, focus groups and phone surveys reach 500 people. Assessment findings are confirmed and clarified; issues are identified.

**January, 1993:** Assessment retreat: Report written.

**February, 1993:** Leadership Circle studies assessment report and appoints seven task forces charged with identifying goals, objectives and strategies for each issue and objective.

**March, 1993:** Task forces convene to recommend draft goals, with consultant serving as facilitator to reach consensus on final goals

**April, 1993:** Leadership Circle meets in planning retreat. Consultants write first draft, which is revised by leaders

**May–June, 1993:** Leadership Circle approves plan.

**August, 1993:** Plan is printed and published

**September, 1993:** Rapid City Arts Council presents plan to the city, schools, arts groups and news media. Plan becomes the basis for new public funding to support facilities and resolve key community needs.

## IMPLEMENTATION:

The Arts Council's implementation, monitoring, and advocacy of the Rapid City cultural plan is ongoing.

**"MANY  
VOICES:  
RAPID CITY'S  
CULTURAL  
PLAN,"  
1993**

Coordinating cultural facility development and preserving Native American culture

## HIGHLIGHTS

A recognized need for a coordinated approach to cultural facility development in Rapid City precipitated the cultural planning process. The process enabled the city's cultural community to establish priorities among competing facility proposals and helped to mobilize political support for sustained funding of cultural facilities. Three years after the plan was published, many of its recommendations had been implemented, including:

- The cultural community joined a successful campaign to establish a new designated sales tax fund to stimulate tourism. \$100,000 was raised via the tax fund to construct a technical production, storage and rehearsal facility in the city, and to support a new natural history and Native American museum.
- Artists organized a Black Hills Artists Network, which sponsors artist workshops.
- The Rapid City Arts Council published a driving tour book on Rapid City's public art.
- The arts council formalized a method for arts leaders to advise the city's funding of cultural organizations.
- The arts council organized the periodic submission of programmatic reports from Rapid City's cultural organizations to the School Board.
- Rapid City's public school board adopted increased arts credit requirements for graduation.
- The arts council completed an economic survey of arts organizations.
- The arts council secured city funding to support staff and project costs for 1994–1996 cultural plan implementation.
- The Rapid City Arts Council was named public art adviser to the city council.
- Considerable progress was achieved on Native American goals, including:
  - federal and foundation grant awards for staff and program funds
  - a Native American planning retreat
  - a new Native American Advisory Circle
  - a new full-time Native American staff member for the Arts Council
  - 10 arts projects either completed or under way.

# 7. Shreveport, Louisiana

## BACKGROUND

Shreveport, a city of 200,000 people, is a petroleum center whose economy also relies upon arms manufacturing and the medical industry. The city has a proud artistic tradition and is home to blues legend “Leadbelly” and classical pianist Van Cliburn.

## PLAN OVERVIEW

Shreveport has one of the most dramatic success stories of cultural planning. The Shreveport plan—“The City and the Arts: Making Connections” (1991)—was one of the first that deliberately positioned the arts as a partner in economic and community development.

In 1987, a bond issue that would have financed an arts center, zoo and other city improvements was defeated, in part because of a perception that the proposed arts center would benefit only a fraction of the community. In 1990, Shreveport Regional Arts Council (SRAC) director Pam Atchison returned from a National Association of Local Arts Agencies conference determined to show “community benefits through the arts” rather than continuing to seek “community support for the arts.”

The SRAC board of directors initiated a year-long grassroots cultural planning process according to the methods outlined in *The Community Cultural Planning Work Kit* (Stevens, 1987 and 1990). Supported by National Endowment for the Arts funding, a steering committee was recruited that represented Shreveport’s racial, economic, educational and artistic mix.

Civic organizations and city departments, including the Metropolitan Planning Commission, participated from the start of the

planning process. The City of Shreveport adopted the resulting cultural plan, which incorporated the arts to achieve the city’s goals, as a component of its Master Plan. The Master Plan directs the growth of the arts in the city and enhances partnerships with civic organizations, including the Downtown Development Authority, the Council of Governments, the Convention and Tourism Bureau and the Human Relations Committee.

A planning steering committee oversaw the Shreveport process, which was administered by the Shreveport Regional Arts Council. No outside consultants were involved in the process. Issues-based task forces met to recommend goals and actions.

Highlights of the process include:

- Citizens convening in a day-long planning retreat identified critical issues and made preliminary recommendations.
- Richard Huff, former director of the NEA Locals Program, visited Shreveport and talked with the planners.
- Task forces convened to make recommendations to resolve key issues. Task force members critiqued the draft plan using role-playing, assuming the viewpoints of four key constituencies: the city council, taxpayers, a community group advocating funding for competing uses and an NEA grants panel.
- Kitty Carlisle Hart, former chair of the New York State Council on the Arts, met with local elected officials to discuss the cultural plan, the role of arts in community development and the need for freedom of expression and support of artists.
- A two-day “writing retreat” consolidated

**“THE CITY AND  
THE ARTS:  
MAKING  
CONNECTIONS,”  
1991**

Involving  
the arts as  
a full  
partner in  
commu-  
nity and  
economic  
develop-  
ment

many ideas, rough outlines and scrawled notes into a first draft community cultural plan.

- The plan was published in two versions: a pamphlet for wide distribution, and a 217-page, detailed, bound document
- Funding was secured to implement the plan, including \$300,000 from the NEA, \$600,000 from the City of Shreveport and \$700,000 from other public and private sources.
- The mayor appointed a 25-member Community Cultural Plan Advisory Council to oversee the NEA implementation grant and ongoing evaluation.
- The Advisory Council, five discipline-based arts advisory panels, city department heads and Arts Council board members met twice a year in day-long retreats to evaluate accomplishments and setbacks and to adopt revisions to the plan.
- The Shreveport Regional Arts Council summarized these evaluations of Shreveport's cultural plan into a 1995 plan addendum that specifies strategies and actions for marketing, public art, downtown art, neighborhood arts residencies, rural outreach, arts in education and a financial plan for Shreveport Regional Arts Council.

The cultural plan's stated goals include:

- **CREATE** a positive image for Shreveport: the arts will act as a vehicle to instill pride in the community and in the arts.
- **REVITALIZE** downtown and the waterfront: an arts district will improve the economic potential of the area and build civic pride.
- **REDUCE** and prevent gang and drug-related crime: the arts will encourage individual creative and artistic development.
- **CLEAN UP** the city and protect the environment: the arts will assist in educating the public and beautifying the city through art installations and landscapes.
- **CELEBRATE** our diversities and similarities: through collaborative artistic programs, we will create a better understanding of the

diverse ethnic, economic, cultural and historic aspects of Shreveporters.

- **IMPROVE** education: our educational system will be improved through comprehensive arts education opportunities for teachers and students.

A 1995 addendum to Shreveport's community cultural plan noted that "more than 50 arts activities were defined as strategies to accomplish these community goals. Three years later, at least 60% of these strategies have been implemented...."

The public has supported the implementation of the community cultural plan with a tangible vote of confidence:

- Funding for the Shreveport Regional Arts Council has increased dramatically, from \$400,000 in 1992 to \$1.8 million in 1996-1997
- City and state arts funding have quadrupled in the six years since the plan's publication, with city funding increasing from \$97,000 in 1991 to \$440,000 in 1997, and state funding increasing from \$20,000 to \$125,000
- Private-sector funding for the Arts Council increased from \$100,000 to \$350,000 between 1991 and 1997
- School board spending on arts education grew from \$37,000 to \$75,000 during the same period.

Much of Shreveport's cultural plan has been implemented through individual artists. Over a three-year period, public art commissions, Downtown Neon Saturday Night performances and exhibitions, school and neighborhood residencies, summer art camps and individual project grants awarded a total of \$1.6 million to local artists.

#### **HIGHLIGHTS:**

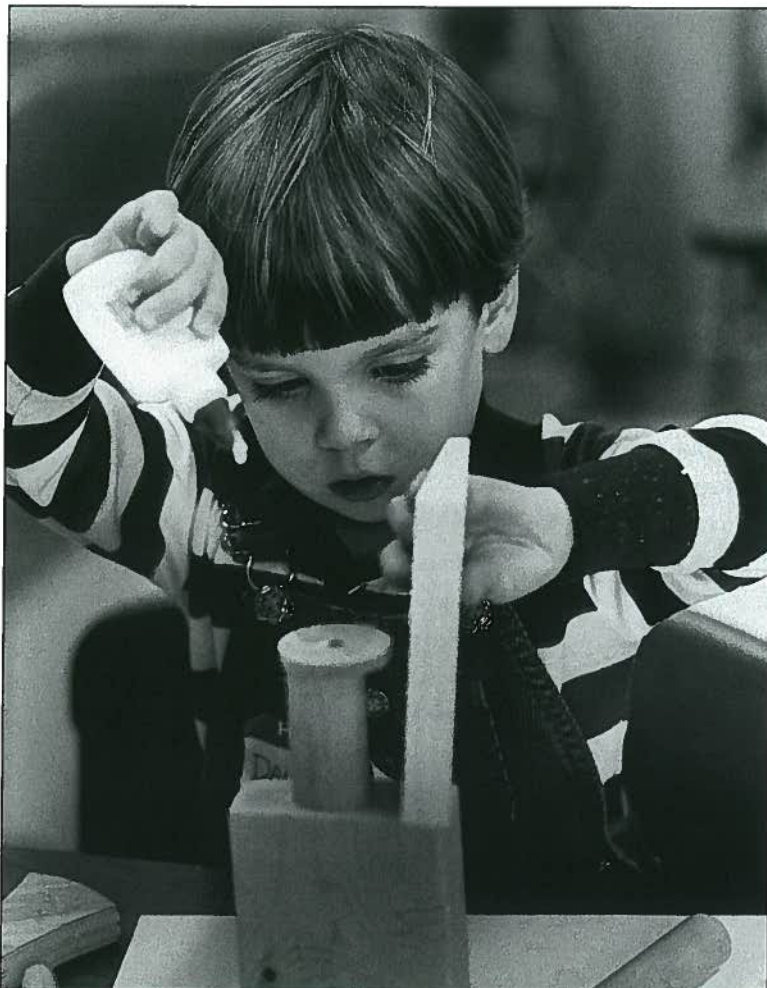
The results of the implementation of Shreveport's cultural plan are impressive:

- A Public Art Task Force appointed by the mayor recommended public arts projects for 13 sites as part of a \$12.5 million downtown street improvement bond issue.

- The Arts Council hired a full-time Public Art Director.
- The city is developing a Public Art Ordinance.
- Artists designed more than 100 original art banners for downtown streets and neighborhoods.
- Artists installed four permanent art islands on Texas street to showcase the large-scale work of four local sculptors.
- Sculptors worked with inner-city residents to develop public art that helped define neighborhood boundaries, enliven the streets, reclaim a park and memorialize victims of tragic violence.
- Five large-scale downtown murals are scheduled for completion by the end of 1997.
- Arts programming has catalyzed the revitalization of Shreveport's downtown and a waterfront area that has been designated as a future permanent arts district.
- Downtown Neon Saturday Nights, a monthly arts showcase, features the performances of local artists who use downtown streets and storefronts as their stage. Programs include curate and temporary exhibitions, window art installations, hands-on art areas, street performers, a youth stage, theater in a temporary black box stage and craft vendors.
- Down Under, a weekly performing arts event, has been established under the Texas Street Bridge.
- Four new, permanent art galleries have been established downtown.
- Five new dining and drinking establishments that feature performance and/or art exhibitions have been established downtown.
- Artist living/work spaces are being developed in an abandoned downtown warehouse and in market-rate housing in a vacant retail building.
- The cultural plan has generated artistic activity in inner city neighborhoods, although it is too early to determine whether the projects have affected gang activity or the drug culture.
- Artist residencies in video, printmaking, theater and visual arts were established in three Shreveport neighborhoods.
- A writer was commissioned to produce a play—*Invasion of the Community Snatchers*—to provide citizens with a vehicle for expression regarding the effects of drugs, gangs and crime on their communities
- The Louisiana “Used Again” program was developed, which uses art installations and landscapes to educate children and adults about recycling and environmental protection.
- Four murals were created at recycling centers.
- Numerous public arts projects were developed for Shreveport neighborhoods, including banners, murals, sculptures, books of poetry, drawings and photographs.
- A “Beautiful Barrels” project links artists with children in five Shreveport neighborhoods to design, paint and use 50 new trash barrels.
- Arts in education programs have evolved into comprehensive arts education programs committed to the total education of children and adults.
- Teacher in-service training workshops were presented
- 15 community-based summer children's camps, theater programs and neighborhood residencies were established
- Artists-in-residencies were expanded to new schools.
- Shreveport's educational programs were awarded the “Governor's Art Award for Educational Excellence”

# RESOURCES

## FOR COMMUNITY CULTURAL PLANNING



CHARLOTTE MECKLENBURG COUNTY ARTS & SCIENCE COUNCIL

*At the Mint  
Museum of Art,  
Charlotte,  
North Carolina*

### NATIONAL

#### **Americans for the Arts**

1000 Vermont Avenue, NW  
12th Floor  
Washington, DC 20005  
202/371-2830  
[www.artsusa.org](http://www.artsusa.org)

Maintains a list of cultural planning consultants and a library of completed cultural plans.

#### **The Arts Extension Service University of Massachusetts**

Box 31650  
Amherst, MA 01003  
413/545-2360  
[www.umass.edu/aes](http://www.umass.edu/aes)

Publishes and distributes the *Community Cultural Planning Work Kit* (Stevens, 1990).

#### **The National Assembly of State Arts Agencies**

1029 Vermont Avenue, NW  
2nd Floor  
Washington, DC 20005  
202/347-6352  
[www.nasaa-arts.org](http://www.nasaa-arts.org)

Maintains contact information for state arts agencies and publications and is a source of research information on arts funding trends.

## **STATE AND LOCAL**

### **State Arts Agencies**

Provide funding, information, technical assistance, and referrals to other state agencies that can inform the planning process, including rural development councils, Main Street programs, small business development centers, historic preservation agencies, economic development and tourism agencies and state museums.

### **Mayor or County Commissioner's Office**

Excellent sources of information on local funding, political support and access to government expertise and information.

### **Local Arts Agencies**

Provide information on cultural agencies and facilities, artists, arts audiences and arts funding and can assist with the cultural planning process.

### **City, County or Regional Planning Office**

Provide population and demographic data and projections, maps and expertise in information-gathering and planning.

### **Public or College Library**

Has access to published and electronic information, census data and archives of local studies and reports.

### **Economic Development Agencies**

Potential source of economic data, forecasts, studies and plans.

### **Tourism Office**

May provide advice and resources in cultural tourism planning and may also assist in implementation.

### **Chamber of Commerce, Downtown Development Agency or Main Street Program**

Have access to local business leaders and information about local business.

### **Office of the Superintendent of Public Schools**

Has details about school, population and family demographics and information about education plans and policies.

### **Historic Preservation Council**

Maintains information about historic properties and preservation studies and plans.

### **Recreation Department**

May have conducted past assessments of the community's recreation needs or written a community recreation plan.

### **University or College Faculty, Staff or Graduate Students**

Business, sociology, cooperative extension and urban planning departments can help design and analyze surveys or conduct market research.

### **The Media**

Often conduct community profiles and study media habits for their advertisers.

### **Health and Social Service Agencies**

Have access to community needs assessments and plans.

### **Folklorists**

Expertise on folk artists and folklore and may have conducted folklife studies.

### **Service Clubs and Nonprofit Service Agencies**

Have access to community leaders and can help form partnerships.

# NOTES

1 *On Sight: A Cultural Plan for Tacoma* (Tacoma, WA, 1993) provides the following general objective: "Recommendations for historical commemorations should be solicited from the city's ethnic groups." The recommendation suggests an action but does not designate specific responsibility or a time line. In contrast, recommendations in the *Los Angeles Cultural Master Plan* (Los Angeles Cultural Affairs Department, 1992 [AQ: bibliography says 1993]) are more specific: "The Cultural Affairs Department should commission or conduct a policy study detailing city-wide goals for cultural and historic preservation and should plan guidelines to meet those goals. Price Tag: \$75,000, one-time cost. Priority Time line: Short-Term."

2 This finding is consistent with the assumption that cultural planning is frequently undertaken to increase funding for the arts.

3 This finding is consistent with national patterns of local advocacy on behalf of arts education. The concern for arts education is a pervasive issue, showing up as a key planning problem and as a priority for federal, state and local funding programs. The frequency of arts education goals reflects two national trends: education reform and reduced state and local funding for education.

4 The reported frequency of such goals understates the overall level of commitment in cultural planning to equity issues: a concern for inclusion was frequently embedded in goals and recommendations on other topics. For example, arts education goals frequently call for curriculum development and arts enrichment programs to encourage multicultural understanding.



*Muntu dancers  
perform at  
the Chicago  
Cultural Center*

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# ABOUT THE INSTITUTE FOR COMMUNITY DEVELOPMENT AND THE ARTS

The purpose of the Institute for Community Development and the Arts is to promote local public and private funding for the arts. This will be accomplished by educating local arts agencies, elected and appointed municipal officials and arts funders about the important role of the arts as community change agents for economic, social and educational problems. The Institute will also identify innovative community arts programs and nontraditional funding sources to enable local arts agencies, arts organizations and local civic officials to replicate or adapt these programs in their communities.

## **The Institute for Community Development and the Arts will:**

- Examine innovative arts programs and nontraditional funding sources that address community development problems
- Strengthen the leadership roles of local arts agencies
- Build partnerships with local government leaders
- Stabilize and promote local public and private funding for artists and arts organizations

## **The Institute for Community Development and the Arts' Partnership comprises the following organizations:**



U.S. Conference of Mayors



International City/County Management Association



National Association of Counties



National League of Cities



National Conference of State Legislatures



National Association of Towns and Townships

National Association of Towns and Townships



National Endowment for the Arts



President's Committee on the Arts and Humanities



Bravo, the Film and Arts Network

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