

# Create Charlottesville

## A Cultural Plan for Charlottesville/Albemarle

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*Final draft updated September 5, 2013*

*This draft incorporates suggestions from May 16 Steering Committee Meeting, July 2 Working Group meeting, July 10 poll of Steering Committee members, and individual feedback from the public and Steering Committee members*

*Prepared for consideration by the Steering Committee, September 13, 2013*

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## Contents

Introduction .....	3
Create Charlottesville Timeline and Community Engagement .....	3
Steering Committee .....	4
PCA Working Group .....	4
Task Forces .....	5
Long-range Goals of the Cultural Plan -- DRAFT ONE .....	7
Assessment Summary .....	8
Intended Outcomes and Key Strategies .....	10
Goal 1. Diversity and Inclusion .....	10
Diversity and Inclusion Outcomes .....	11
Strategies and Recommended Actions to Realize Intended Diversity and Inclusion Outcomes .....	11
Goal 2. Arts Education and Youth Development .....	15
Arts Education and Youth Development Outcomes .....	16
Strategies and Recommended Actions to Achieve Arts Education and Youth Development Outcomes .....	16
Goal 3. Marketing and Cultural Tourism .....	19
Marketing and Cultural Tourism Outcomes .....	19
Strategies and Recommended Actions to Achieve Marketing and Cultural Tourism Outcomes .....	20
Goal 4. Artists/Creative Workers .....	23
Artist and Creative Worker Outcomes .....	24
Strategies and Recommended Actions to Achieve Artist and Creative Worker Outcomes .....	24
Goal 5. Creative Placemaking .....	27
Creative Placemaking Outcomes .....	27
Strategies to Achieve Creative Placemaking Outcomes .....	27
Goal 6. Cultural Infrastructure .....	30
Cultural Infrastructure Outcomes .....	31
Strategies and Recommended Actions to Achieve Cultural Infrastructure Outcomes .....	31
Appendix .....	34
Timetable and Work Plan .....	34
Catalog of Interviews and Focus Groups .....	36
Fact Sheet: About this Plan .....	38

## Introduction

**One plan with many voices** This plan reflects the perspectives of well over a thousand local citizens and community leaders. More than 300 Charlottesville/Albemarle community leaders and residents were directly engaged in a broadly inclusive, nine-month cultural planning process and 1,000 area residents completed online surveys. Planning participants included 191 focus group participants, 29 interviewees, and 83 volunteer leaders working on the Steering Committee, working group, and six Task Forces. The assessment and planning engaged community leaders, business people, educators, artists, creative workers, nonprofit cultural leaders, City and County staff, service organization leaders, philanthropists, youth, audience members, and neighbors. This cultural plan draws from the assessment and summarizes recommendations from the Steering Committee, six Task Forces, and Piedmont Council for the Arts staff and board, with advice from a team of planning consultants.

**Organization of the plan** Six long-range goals form the heart of the plan -- describing the results the implemented plan ultimately aims to achieve for the community. Within each goal are specific intended outcomes, often with more immediate results. High priority outcomes are identified and lead agencies identified (as often as may be confirmed). For most outcomes, the plan offers even more specific recommended actions drawn from Task Force recommendations and assessment findings. These include steps that individuals and organizations have committed to undertake and other good ideas for which leaders or funding may not yet be known. In a city- and county-wide plan with no central authority, it is inevitable that a cultural plan can determine specific outcomes, actions, leaders, and funding in only some high-priority areas. In other cases, the plan is more aspirational, inviting future initiatives that respond to identified opportunities and needs.

The plan focuses on outcomes requiring community-wide resolve, collective action, public policy, or initiatives that transcend the interests or capacity of one organization or sector. People are working hard within many organizations to resolve issues identified in the planning. The task has not been to solve every problem, but to identify opportunities that most benefit from cross-sector attention in the area's first-ever cultural plan. The plan features feasible, sustainable solutions that build on Charlottesville/Albemarle's impressive mix of arts, humanities, heritage, and other cultural resources and capabilities. The region has a strong sense of place defined by land, history, and culture.

## Create Charlottesville Timeline and Community Engagement

- 2012 Preliminary Planning: Early research, discussions, and organizing
- Americans for the Arts' *Arts & Economic Prosperity IV* Study
  - Endorsement of the planning by **45 area nonprofit cultural organizations**
  - Support and funding from the City of Charlottesville, the Charlottesville Area Community Foundation, the National Endowment for the Arts, Albemarle County, and the Charlottesville Albemarle Convention & Visitors Bureau
  - Recruitment of **25 Steering Committee members and 3 Co-chairs**

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- January – March 2013 Cultural Assessment: Identify cultural resources, critical needs and opportunities for the creative and cultural sector
- 32 Focus Groups with **191 constituents and community leaders**
  - Interviews with **29 community leaders**
  - Online survey completed by **999 citizens** of Charlottesville/Albemarle
  - First meeting of the Create Charlottesville Steering Committee
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<p>March – September 2013</p>	<p>Cultural Planning: Plan community-wide actions and secure necessary resources to respond</p> <ul style="list-style-type: none"> <li>• Second meeting for Create Charlottesville Steering Committee to review assessment findings</li> <li>• Planning by <b>83 members of six Task Forces</b></li> <li>• Third meeting of the Steering Committee (May 16) to review Task Force recommendations</li> <li>• Meetings of the Working Group and Task Force chairs to refine the cultural plan</li> <li>• Fourth and final meeting of the Steering Committee (September 13) to approve the cultural plan</li> </ul>
<p>September and beyond</p>	<p>Implementation: Act on prioritized strategies</p> <ul style="list-style-type: none"> <li>• Launch cultural plan at public event</li> </ul>

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## Steering Committee

Co-Chair: John D’earth, UVa McIntire  
Department of Music

Co-Chair: Andrea Douglas, Jefferson  
School African American  
Heritage Center

Co-Chair: Rob Vaughan, Virginia  
Foundation for the Humanities

Paul Beyer, Tom Tom Founders Festival  
Leslie Bowman, Thomas Jefferson  
Foundation, Inc.

Kakie Brooks, Habitat for Humanity  
Martin Chapman, Indoor  
Biotechnologies

John Conover, Legal Aid Justice Center  
Dean Dass, UVa McIntire Department of  
Art

Sarad Davenport, City of Promise  
Satyendra Huja (Ex Officio),  
Charlottesville City Council

Matt Joslyn, Live Arts

Janet Kaltenbach, Charlottesville  
Symphony Society

Jody Kielbasa, UVa Vice Provost for the  
Arts

John Mason, UVa Corcoran Department  
of History

Willa Neale, Charlottesville School  
Board

Toan Nguyen, C’Ville Coffee

Pete O’Shea, Siteworks Studio

Andrew Owen, LOOK3 Festival of the  
Photograph

Susan Payne, Payne, Ross & Associates

Gloria Rockhold, Albemarle County  
Public Schools

Beryl Solla, Piedmont Virginia  
Community College Fine Arts  
Department

Rodney Thomas (Ex Officio), Albemarle  
County Board of Supervisors

Elsie Thompson, Thompson &  
Thompson

Peter Thompson, Senior Center  
David Toscano (Honorary Chair),  
Virginia General Assembly

Roberta Williamson, Community  
organizer

Russell Willis Taylor, National Arts  
Strategies

## PCA Working Group

Maggie Guggenheimer, Planning Coordinator

Craig Dreeszen, Planning Consultant

Sarah Lawson, PCA Executive Director

George Beller, PCA Board President

Julian Connolly, PCA Board Member

Caroline Griffith, Brown University, Intern

## Task Forces

### **Audience Development / Community Engagement**

Chair: Jane Kulow, Virginia Foundation for the Humanities, Jefferson-Madison Regional Library  
George Beller, PCA Board of Directors  
Ty Cooper, Promoter  
Jaime Hawkins, African-American Teaching Fellows  
Jody Kielbasa, *Create Charlottesville* Steering Committee, UVa Vice Provost for the Arts, Virginia Film Festival  
Daisy Rojas, Cultural Expressions Consulting  
Mary Scott-Fleming, Thomas Jefferson Foundation, Inc., Monticello  
Matthew Slaats, The Bridge PAI  
Tamyra Turner, The Links Inc., Piedmont Virginia Community College, Jefferson-Madison Regional Library  
Rob Vaughan, *Create Charlottesville* Steering Committee, Virginia Foundation for the Humanities  
Kho Wong, Film producer  
Liaison: Maggie Guggenheimer

### **Arts Education / Youth Development**

Co-Chair: Bonnie Gordon, UVa McIntire Department of Music  
Co-Chair: Willa Neale, *Create Charlottesville* Steering Committee, Charlottesville City School Board  
John Casteen, Poet, Sweet Briar College, The Bridge PAI  
Sarad Davenport, *Create Charlottesville* Steering Committee, City of Promise  
John D'earth, *Create Charlottesville* Steering Committee, Musician/Composer, UVa Director of Jazz Performance  
Erica Goode, Charlottesville Department of Parks and Recreation  
Deanna Gould, Light House Studio  
Damani Harrison, Music Resource Center  
Gertrude Ivory, Charlottesville City Schools  
Jamal Milner, Musician, Virginia Foundation for the Humanities  
Jeff Suling, Charlottesville City Schools

Cyndi Wells, Albemarle County Public Schools  
Student representative: Helena Gallagher, Western Albemarle High School  
Student representative: Isabelle Schoppa, Charlottesville High School, PCA Rising Star  
Advisor: James Pierce, Boys and Girls Club  
Advisor: Leah Puryear, Upward Bound  
Liaison: Victoria Long

### **Marketing / Cultural Tourism**

Chair: Janet Kaltenbach, *Create Charlottesville* Steering Committee, Charlottesville Symphony Society, Charlottesville & University Symphony Orchestra  
Kurt Burkhart, Charlottesville Albemarle Convention & Visitors Bureau  
Mary Burruss, *ART TIMES* Music Correspondent and Freelance Writer  
Robert Chapel, UVa Drama Department and Heritage Theatre Festival  
Martin Chapman, *Create Charlottesville* Steering Committee, Indoor Biotechnologies  
Tami Keaveny, *C-Ville Weekly*  
Jenny Mays, Virginia Film Festival  
Deborah McLeod, Chroma Projects Art Laboratory  
Andrew Owen, *Create Charlottesville* Steering Committee, LOOK3 Festival of the Photograph  
Steve Taylor, Second Street Gallery  
Liaison: Sarah Lawson

### **Artists / Creative Business Development**

Co-Chair: Maureen Lovett, New City Arts  
Co-Chair: Toan Nguyen, *Create Charlottesville* Steering Committee, C'Ville Coffee, Community Investment Collaborative  
Dean Dass, *Create Charlottesville* Steering Committee, UVa McIntire Department of Art  
Erik DeLuca, Musician, UVa Music PhD Candidate  
Serena Gruia, Alloy Workshop  
Liz Kleberg, Visual Artist  
Matt Kleberg, McGuffey Art Center

Peter Krebs, McGuffey Art Center  
Deborah McLeod, Chroma Projects Art  
Laboratory  
Jason Ness, Charlottesville Department of  
Economic Development  
Liaison: Sarah Lawson

### **Creative Placemaking**

Chair: Pete O'Shea, *Create Charlottesville*  
Steering Committee, Siteworks Studio  
Amanda Burbage, Albemarle County  
Community Development, Preservation  
Piedmont  
Blake Caravati, PCA Board of Directors  
John Conover, *Create Charlottesville* Steering  
Committee  
Carmen Diaz, UVA student  
Kathy Galvin, Charlottesville City Council  
Vic Garber, Charlottesville Department of Parks  
and Recreation  
Madeleine Hawks, UVA School of Architecture,  
Charlottesville Historic Resources /  
Neighborhood Development  
Ross McDermott, Charlottesville Mural Project  
Susan Payne, *Create Charlottesville* Steering  
Committee, Payne Ross & Associates  
Kristin Rourke, Preservation Piedmont,  
Charlottesville Historic Resources /  
Neighborhood Development  
Matthew Slaats, The Bridge PAI  
Beryl Solla, *Create Charlottesville* Steering  
Committee, PVCC Fine Arts  
Department, Artist  
Frank Squillace, Charlottesville Regional  
Chamber of Commerce, Musician  
Peter Thompson, *Create Charlottesville* Steering  
Committee, Senior Center  
Zack Worrell, The Bridge PAI  
Liaison: Maggie Guggenheimer

### **Cultural Infrastructure**

Chair: Kakie Brooks, *Create Charlottesville*  
Steering Committee  
Carol Caesar, Charlottesville Ballet  
Rosamond Casey, McGuffey Art Center  
Lee Catlin, Albemarle County  
Bob Chapel, UVA Drama Department, Heritage  
Theatre Festival

Jane Colony Mills, The Oratorio Society of  
Virginia  
Gretchen Ellis, City of Charlottesville,  
City/County ABRT Process  
Chris Eure, The Paramount Theater  
Lindsey Hepler, UVA OpenGrounds  
Kirby Hutto, nTelos Wireless Pavilion  
Matt Joslyn, *Create Charlottesville* Steering  
Committee, Live Arts  
Michelle Krisel, Ash Lawn Opera  
Kevin McFadden, Virginia Foundation for the  
Humanities  
Alicia Perham, The Center for Nonprofit  
Excellence  
Matt Reges, Charlottesville Department of  
Human Resources  
Jerome Socolof, Ash Lawn Opera  
Bob Stroh, Charlottesville Parking Center,  
Downtown Business Association of  
Charlottesville  
Rodney Thomas, *Create Charlottesville* Steering  
Committee, Albemarle County Board of  
Supervisors  
Roberta Williamson, *Create Charlottesville*  
Steering Committee  
Liaison: Sarah Lawson

## Long-range Goals of the Cultural Plan

Goal 1. **Diversity and Inclusion** Achieve diversity and inclusiveness in arts and culture as core values and strengths in programming, artists, audiences, staff, and boards.

Goal 2. **Arts Education** Ensure all Charlottesville-area youth have access to arts in their education and all the community's cultural resources.

Goal 3. **A Cultural Destination** Build awareness and participation of residents and visitors to Charlottesville/Albemarle as a destination for arts, history, festivals, food, and wine.

Goal 4. **Creative Workers** Create an environment where artists and other creative workers may thrive.

Goal 5. **Creative Placemaking** Develop richly layered public places that welcome and connect people and provide opportunities for creative expression and memorable experiences.

Goal 6. **Cultural Infrastructure** Build community-wide capacity to represent and coordinate the cultural sector and implement the cultural plan.

## Assessment Summary

**Abundant cultural opportunities** Charlottesville/Albemarle residents or visitors may enjoy two world heritage sites, extensive and growing UVa and PVCC programming, historic sites and buildings, festivals, museums, humanities programs, history, literature, bookstores, music, theatre, film, opera, dance, art galleries and co-ops, artists and writers, folklife and folk culture, artisan tours, public art, parks, gardens, trails and scenic byways, local food and wine, high-quality arts education in and out of schools, and much more. The opportunities for cultural experiences, entertainment, learning, and participation are extraordinary for a community of this size. A recent Charlottesville survey<sup>1</sup> found residents rated local arts and cultural opportunities as “exceptional.” A recent economic impact study<sup>2</sup> identified at least 140 cultural organizations including professional companies and amateur groups.

**Opportunity for greater inclusion** Yes, there are great opportunities. *But*, not all benefit. Arts programs could better engage with diverse audiences of all ages. The arts in Charlottesville tend to divide along race and class lines with resources and transportation as primary limiting factors. Building bridges across divides, engaging an increasingly diverse population in arts and culture activities, and providing opportunities for creative and cultural expression to support racial reconciliation are high priorities for the *Create Charlottesville* Cultural Plan. Some elements of the plan focus on African American and Latino audiences, due to their significant and growing populations in Charlottesville/Albemarle. However the plan intends to be broadly inclusive of all groups, considering diversity across many factors (racial, ethnic, cultural, age, socioeconomic, geographic, sexual orientation, disability, etc.).

**Creative economic impact** The *Arts & Economic Prosperity* study<sup>2</sup> confirms what cultural leaders knew anecdotally: the creative sector’s employment, economic impact, and return on public investment are significant. The arts and culture industry generates \$114.4 million in annual economic activity in Charlottesville/Albemarle, supporting 1,921 full-time equivalent jobs and generating \$9.2 million in local and state government revenues. Arts and culture organizations spent \$49.5 million during fiscal year 2010. Those dollars, in turn, generated \$31.2 million in household income for local residents. In addition to spending by organizations, the local arts and culture industry leverages \$64.9 million in event-related spending by its audiences. Restaurants and hotels benefit directly from cultural attractions. Cultural visitors spend significantly more than locals and report that arts events draw them to the region. The Thomas Jefferson Partnership for Economic Development named arts and entertainment as a competitive business cluster with growing employment<sup>3</sup>. This plan stresses that arts and culture’s quality of life impact is even greater than the economic impact.

**Lively music scene** Charlottesville has a well-deserved national reputation as a place where music thrives. Rock, Americana, and pop music come first to mind and the area teems with professional and garage bands, concerts, and informal live music events. There are virtuoso and solo musicians and good programs in jazz, folk, world, chamber, and classical music. Music energizes the Downtown Mall throughout the year.

**Strong tradition of festivals** Long-standing and newer festivals have grown to a critical mass of special events that attract significant numbers of visitors and local audiences and bring national and

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<sup>1</sup> The National Citizen Survey, City of Charlottesville, 2012, National Research Center, ICMA

<sup>2</sup> Arts & Economic Prosperity IV, Americans for the Arts, 2011 (coordinated by Piedmont Council for the Arts)

<sup>3</sup> Comprehensive Target Markets Report, 2012

international talent to Charlottesville. Related outdoor events in the surrounding counties create a larger regional draw.

**Cultural tourism opportunities** The region is already a significant attractor for arts, humanities, cultural, and heritage tourism. Historic sites, UVa, festivals, gardens, wineries, breweries, Blue Ridge Mountains, and wedding sites are significant regional draws. The Charlottesville Albemarle Convention & Visitors Bureau (CACVB) promotes cultural tourism and recently re-branded the area.

**Informed and appreciative audiences** Arts leaders described audiences as educated, appreciative, engaged, discerning, and willing to take risks. While some reported growing audiences, others said that attendance is flat. Subscription patterns are changing. Audience aging and diversity are concerns.

**Good cultural facilities** High-quality and varied venues provide presenters and audiences good settings to experience performing and visual arts at UVa and PVCC, City and County schools and recreation centers, the Downtown Mall, and in neighborhoods. The cultural infrastructure of facilities and services is largely in place. Alternative arts spaces have emerged.

**Arts education and youth opportunities** City and County school leaders value arts education and employ arts curriculum coordinators and visual and performing arts specialists. Parents are strong advocates. Arts education is especially good in grades K-5. Arts education is also strong in Charlottesville High School. Cultural and youth organizations offer good after-school arts programs. Yet, youth from advantaged circumstances have more opportunities than others, and cultural leaders are eager to engage with more underserved students.

**Artists and creative workers** There is a significant contribution of individual artists, writers, designers, architects, and other creative professionals. Artists help drive the local economy as employees and owners of small businesses, serve as arts educators and volunteers, and encourage tourism and attract young professionals by enhancing the area's distinctiveness and quality of life. Artists want affordable studio and housing space and adequate incomes so they might continue to live in and contribute to Charlottesville/Albemarle.

**Writers, books, and readers** Several independent bookstores, publishers, UVa's Rare Book School and strong writing programs, the annual Virginia Festival of the Book, many writers, and public readings all indicate strong local support for the humanities including writing, reading, literature, and history.

**Communications** CACVB leads tourism marketing with new branding that features arts and heritage. Several calendars and news media promote cultural events, but people desire more comprehensive events listings. Critical reviews are also wanted.

**Civic-engagement and philanthropy** Local citizens, including a growing number of retirees, are generous with their volunteer time and money. Individual philanthropy, board leadership, and corporate sponsorships and contributions are critically important to support the nonprofit cultural sector.

**Funding is a challenge** Filling the gap between earned revenue and increasing costs for cultural programs is a continuing challenge for nonprofit organizations. While individual donors tend to be generous, sophisticated, and engaged, fundraising events and other appeals proliferate. Corporate and public resources are strained. Funders look for collaboration and evidence of impact.

# Intended Outcomes and Key Strategies

## Goal 1. Diversity and Inclusion

**Goal 1. Diversity and Inclusion** Achieve diversity and inclusiveness in arts and culture as core values and strengths in programming, artists, audiences, staff, and boards.

**Rationale** Our assessment found considerable interest in removing barriers to participation, increasing diversity of programs and audiences, and ensuring more people had access to cultural experiences throughout the City and County. With significantly increasing diversity, Charlottesville has a renewed opportunity to seek engagement with those who may not yet actively participate in cultural activities. Real and perceived barriers limit opportunities for many people of color, some rural residents, recent immigrants, people with disabilities, or those with limited education, income, or cultural experience. Injustices have hurt. There are great opportunities, but not all benefit. Although admission costs can be prohibitive, even free events and the distribution of free tickets are inadequate to engage new audiences. Arts programming could be more relevant to diverse audiences of all ages, including African Americans, Latinos, and a growing number of other racial/ethnic groups.

A significantly diverse population provides arts and cultural organizations the opportunity to develop vibrant and varied experiences and to increase the quality of life, social bonding, and arts impact for all residents. There is a very rich performing arts focus within the African-American and Latino communities, especially as represented within church groups. The growing immigrant population brings diverse cultural traditions to the area.

Traditional audiences can be challenged to move beyond their comfort zones to access new types of art and appreciate more diverse artists. Under-served audiences can be welcomed with more information, better access, increased awareness, and clear paths to participation. Intergenerational programming can attract and welcome new audiences to arts and cultural events. There are encouraging local examples of diverse and inclusive leadership, programming, outreach,

### How to use this plan

*General readers may focus on the top level of the plan: goals and outcomes*

**Goals** are long-term, general results the community intends will ultimately be achieved

**Rationales** are brief summaries of opportunities and needs identified during the assessment

**Outcomes** are specific results the Steering Committee commits to achieve that would advance the cultural plan's long-range goals

*Policy makers, funders, and cultural leaders will want to study details of the plan*

**Strategies** represent Steering Committee agreement about effective means to achieve outcomes, (indicated with numbers and underscores, e.g., 1. Emulate and build...)

**Recommended actions** are suggestions from Task Forces and interviewees with specific ideas for initiatives, some of which may be immediately feasible and others that need new leaders or funding, (indicated with letters and bold subheadings, e.g. 1.c. **Share best practices....**)

**Recommended specific tasks** are detailed suggestions to implement recommended actions (indicated by roman numerals, e.g., 1.c. i. Cultural organizations are encouraged...)

neighborhood development, and accessibility initiatives. These can provide both models for arts and cultural organizations and contacts within specific communities.

### Diversity and Inclusion Outcomes

1. **Genuine welcome** Implementation of the cultural plan’s diversity and inclusion strategies makes more people feel welcome, comfortable, and included at cultural programs. People feel welcome without regard to race, color, religion, gender, sexual orientation, gender identity, national origin, age, or physical or mental disability.
2. **Relevant programming** Cultural programming becomes more relevant to diverse audiences, especially African Americans and Latinos, and many age groups.
3. **Outreach** Programming and communications reach diverse populations, especially underserved audiences.
4. **Limit barriers** Accessibility initiatives reduce barriers for people with lower incomes, inadequate transportation, safety concerns, or disabilities, and address non-physical (historical, psychological, or emotional) barriers to participation.
5. **Participation** Diverse populations engage and connect through cultural participation.
6. **Deep diversification** Cultural organization leadership, programming, and audiences become more representative of the community.

### Strategies and Recommended Actions to Realize Intended Diversity and Inclusion Outcomes

1. Emulate and build on successful local engagement Arts programmers utilize program models, best practices, and contacts of groups and individuals that have successfully engaged diverse populations in Charlottesville/Albemarle.
  - a. **Review Cultural Plan Assessment:** Arts programmers learn about locally successful programs and potential partners as identified in the cultural plan and assessment.
  - b. **PCA as hub:** To catalyze program partnerships and information sharing, PCA serves as informal liaison between groups and individuals seeking connections for arts engagement purposes.
    - i. PCA programs, directories, CitySpace exhibitions, and *Community Arts Education Handbook* act as conduits for information sharing.
  - c. **Share best practices:** Professional development programs and networking events allow groups and individuals to make recommendations to organizations.
    - i. Cultural organizations are encouraged to follow the best practices identified during cultural plan assessment: focus on children, start small, take risks, educate new audiences, provide participatory experiences, cultivate personal relationships, invest in communities over time, and be sensitive to costs for partnering organizations.

- ii. PCA incorporates a focus on diversity and inclusion strategies into existing professional development and networking programs.
      - iii. Agencies serving diverse populations are encouraged to inform PCA of best practices for communication and partnerships to help make recommendations available to the arts and cultural community.
      - iv. The Center for Nonprofit Excellence (CNE) and the Charlottesville Area Community Foundation (CACF) help identify and share best practices for diversity and inclusion, both within and outside the cultural sector.
    - d. **Support VSA accessibility work:** VSA Charlottesville/Albemarle continues to serve as leader, resource, and potential partner for increasing arts and cultural engagement opportunities for individuals with disabilities.
      - i. VSA continues to offer programming and events through the City of Charlottesville’s Therapeutic Recreation Program.
      - ii. VSA explores opportunities to partner with PCA to share best practices with arts and cultural leaders for extending a warm welcome to individuals with disabilities.
2. Measure success Monitoring progress toward diversity and inclusiveness helps ensure change and creates systems for gathering feedback from audiences.
- a. **Develop measurement systems:** Arts and cultural groups can best monitor audience makeup and audience experiences by developing and using effective measurement systems.
    - i. Groups may create their own measurement systems or use outside expertise to support this work. A collaborative funding proposal for shared audience research systems may be pursued by umbrella groups, such as PCA or the Central Virginia Theatre Alliance.
    - ii. Organizations participate in an annual electronic “accessibility audit” administered by PCA to help arts and cultural groups measure progress toward diversity and inclusiveness.
    - iii. PCA shares audience research protocols with arts and cultural groups and explores offering professional development opportunities to train groups on audience research methods.
    - iv. PCA shares aggregate audience and program data as appropriate.
  - b. **Share best practices for program evaluation:** CNE continues to partner with PCA to provide program evaluation training and resources to arts and cultural organizations.
  - c. **Encourage measurement and evaluation through funding criteria:** Public and private funders establish funding criteria for arts and cultural organizations’ inclusiveness and engagement efforts.
    - i. Align evaluation measures with funding criteria so that grant seekers plan to achieve and measure results the funders intend.
    - ii. Funders are encouraged to collaborate on or share the development of criteria with arts and cultural groups.
3. Marketing Effective marketing and outreach efforts go beyond traditional marketing to engage diverse audiences in two-way communications to reach out and hear back.
- a. **Embrace non-traditional marketing strategies:** Arts and cultural groups adapt marketing strategies to include recommendations identified in cultural plan assessment.

- i. Encourage new audiences to attend unfamiliar arts events by sharing more information about what to expect; encourage them to return by providing opportunities for discussion after programs.
      - ii. Translate marketing materials into Spanish to better attract Latino audiences.
      - iii. Cross-market with non-related events.
      - iv. Work with radio program directors and call-in programs.
      - v. Work with schools and afterschool programs to communicate with families.
      - vi. Include artists in the conversation.
    - b. **Educate arts and cultural leaders about audience needs:** Arts and cultural groups seek opportunities to develop expertise in marketing to diverse audiences and to ensure that programming is relevant to and reflective of the entire population.
      - i. CACVB funds training in diverse-audience marketing.
      - ii. PCA-sponsored roundtable discussions and Creative Conversations for arts and cultural Executive Directors or Marketing Directors feature presentations from non-arts-community representatives.
      - iii. Arts and cultural leaders consider programming in relation to diverse audience feedback provided through research strategy above.
    - c. **Build diverse community leadership for arts participation:**
      - i. Develop coalition for communities' access.
      - ii. Recruit neighborhood liaisons to support communication with diverse communities.
      - iii. Identify and collaborate with "arts ambassadors," such as local artists or arts-engaged students from diverse populations, to build networks.
4. Programming More richly diverse programming – more relevant to and reflective of diverse populations – provides opportunities to engage new audiences.
- a. **Diversify programming strategies:** Arts and cultural groups heed recommendations identified in cultural plan assessment and task force work.
    - i. Program short segments in non-traditional settings, such as string quartets in diners or dance performances in grocery stores.
    - ii. Explore crossover programming, such as adding Latin music to a classical bill.
    - iii. Offer free outdoor performances, such as local gospel showcase in parks.
    - iv. Offer more all-ages, alcohol-free cultural programs and more gathering places for teens.
    - v. Offer more dance programming, such as visiting performances by Alvin Ailey Dance Company.
  - b. **Increase visibility of culturally diverse and traditional art forms:** Seek opportunities to showcase culturally diverse traditional art forms, reflective of the population of Charlottesville/Albemarle.
    - i. Grow or expand participation in and awareness of the Charlottesville Festival of Cultures.
    - ii. Learn from the International Rescue Committee (IRC) about cultural activity in the international refugee population, such as the Refugee Women's Craft Cooperative.
    - iii. Ask non-artist community members how they express themselves and showcase the responses to generate public awareness of diverse creative activity.
  - c. **Enrich jazz programming:** Develop and market jazz music education programming.

- i. Utilize existing resources identified in assessment, such as master classes at the Jefferson School African American Heritage Center.
      - ii. Charlottesville Jazz Society may explore expanded programming or partnerships.
    - d. **Think beyond the fine arts:** Offer and promote cultural experiences outside the fine arts such as comedy, rap, fashion, graffiti, flow poetry, step and improvisational dance, cuisine, storytelling, etc. to encourage broader welcome and participation.
      - i. Identify, engage, and provide platforms for artists, especially high school students, pursuing non-mainstream and new genres in music.
    - e. **Engage diverse artists:** Increase visibility and engagement of diverse artists in all genres.
      - i. PCA continues to convene Artists Roundtable groups and recruits diverse local artists to participate.
      - ii. Live Arts, PVCC, and other organizations share best practices for engaging diverse artists.
      - iii. UVa and PVCC assist in attracting, training, and retaining diverse artists in the community.
    - f. **Involve youth:** Encourage and celebrate youth involvement in the arts with mentorships, internships, and summer work programs.
      - i. PCA continues to offer Rising Star Awards program to high school arts students.
      - ii. PCA shares information about and encourages high school and college internships through the existing Arts Reach online directory.
      - iii. Local artists volunteer for arts mentoring roles and continue to collaborate with youth service and arts education organizations.
5. Full participation Full diversity and inclusiveness in the arts requires diversified *and* engaged participation or the effort remains too narrowly focused on putting new people in empty seats.
- a. **Facilitate transportation:** Explore ways to alleviate transportation barriers, such as bus passes, youth art bus, or artmobiles.
  - b. **Prepare new audiences:** Support full participation for new audiences by sharing more information about what to expect at arts events.
  - c. **Provide participatory experiences:** Deepen audience engagement through inclusive, hands-on activities.
    - i. Offer “behind-the-scenes” access, audience-led programming, post-program discussions, and opportunities to meet artists.
    - ii. Encourage underserved audiences in particular to take advantage of such engagement opportunities.
  - d. **Work within neighborhoods:** Provide opportunities to bring artists and arts programming into underserved communities to reduce barriers to participation, support social bonding, and encourage creative expression
    - i. Encourage new partnerships between arts groups and social service organizations, neighborhood centers, or faith-based groups.
    - ii. Utilize neighborhood liaisons and arts ambassadors as outlined above to organize and promote new programming.
    - iii. Explore artmobile concept to bring artists, exhibitions, instruments, and performances into underserved neighborhoods.

- iv. The Bridge PAI will coordinate a residency program that places artists in mobile studios to creatively engage with local neighborhoods.
6. **Deep diversification** Diverse leadership of cultural organizations, particularly on boards and staff, will support and encourage programming and audiences that are more reflective of the Charlottesville/Albemarle population.
- a. **Encourage new leadership:** Utilize the CNE Board Development Academy as a resource for training younger people and people of color for nonprofit governance work.
  - b. **Inspire arts volunteerism among existing leaders:** PCA’s Executive Directors Meetup partners with Charlottesville Regional Chamber of Commerce’s Minority Business Council to inform community leaders about the arts community and related board leadership needs and opportunities.
  - c. **Engage youth leaders:** Arts groups elicit feedback from youth artists and audiences and consider engaging them in leadership roles to increase sustainability, awareness, and adaptability of plan goals for diversity and inclusion.

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## Goal 2. Arts Education and Youth Development

**Goal 2. Arts Education and Youth Development** Ensure all Charlottesville-area children and youth have access to arts in their education, and all the community’s cultural resources.

**Rationale** The assessment found strong interest in protecting and enhancing arts education and youth development opportunities, building on already strong programs, especially music education in Charlottesville schools and partnerships with youth development groups and cultural organizations. Arts education advocacy and funding was the top priority for survey respondents. Arts organizations are eager for more arts education / youth development partnerships. Many people recognized that engaging young people in the arts is an important long-term strategy for expanding and diversifying arts and culture audiences and bridging cultural differences.

Arts and humanities education matters for the health of our community because of the intrinsic value of the arts but also because engagement with the arts and humanities have been shown to transform the ways in which students learn and experience their environments. Educational studies demonstrate correlations between arts activity among under-resourced youth and subsequent increased academic performance and civic engagement. However, even within the schools, arts and humanities programs do not reach all students.

Artists, cultural organizations, and schools (public and private) want to work together to help students learn. Organizations and artists working with under-resourced communities are often stymied by communication and transportation logistics. Many artists, educators, and community activists are passionately committed to ensure that all youth have equal

opportunities to develop a life-long creative practice. As a community we currently lack the infrastructure and financial resources to make this happen. An effective system and dedicated staff position are needed to connect artists and local cultural organizations with schools and help artists and organizations connect with youth outside of the schools.

### Arts Education and Youth Development Outcomes

1. **Advocacy** Effective advocacy sustains comprehensive programs of arts instruction in all disciplines in all Charlottesville/Albemarle schools.
2. **School-community Collaboration** Increased collaboration connects school systems and resources in the arts and cultural community.
3. **Out-of-school time collaborations** Increased collaboration between arts and cultural community and existing after-school and summer programs improves access for children and youth.
4. **Lifelong learning** People of all ages have access to arts learning opportunities.
5. **Marketing** Effective marketing of artistic resources and youth achievement in the arts improves participation for diverse populations.
6. **Transportation** More transportation options remove barriers to youth participation in cultural programs.
7. **UVa collaboration** Increased collaboration with the University of Virginia extends UVA resources to more schools and students.

### Strategies and Recommended Actions to Achieve Arts Education and Youth Development Outcomes

1. **Leadership** Expand and empower Piedmont Council for the Arts as the umbrella organization for local artists and arts organizations to facilitate connections between the artistic community and youth.
  - a. **Advocate for arts and humanities education:** Develop and promote compelling language to communicate importance and relevance of arts and humanities education.
  - b. **Share arts learning opportunities:** Enhance PCA's online arts education resources to help reduce redundancy, increase collaboration, and build on existing strengths.
    - i. Expand resources to include more teaching artists and detailed information about their experience working with youth, background checks, etc.
  - c. **Support teaching artists:** Advocate for compensation to teaching artists to account for necessary creative expertise and help sustain arts education.

- i. Explore centralized coordination of background checks and/or vetting process for teaching artists and arts mentors.
  
- 2. Out-of-School learning Develop collaborative funding for a coordinating entity and staff position to coordinate of out-of-school time programming that maximizes existing rich resources for arts education.
  - a. **Emulate and build on successful programming:** Arts programmers utilize program models and best practices of groups and individuals identified in cultural plan assessment that provide successful out-of-school programming in Charlottesville/Albemarle, such as Music Resource Center, Light House Studio, and Computers 4 Kids.
  - b. **Develop a coalition proposal:** Organizations collaborate to create a proposal for the CACF to fund coordination of out-of-school time arts programming.
    - i. Help arts outreach programs connect with youth.
    - ii. Connect programs to spaces, e.g., Jefferson School City Center and Carver Recreation Center, McGuffey Art Center, Free Speech Wall, UVa, and PVCC facilities.
    - iii. Encourage teaching artists to connect with youth development organizations, neighborhood centers, and outreach programs.
    - iv. Encourage arts programming during summer and weekend hours.
  - c. **Expand Parks and Recreation arts partnerships:** Collaborate with Parks and Recreation departments to expand collaborative arts projects, building on successful Storyline Project programming during Charlottesville’s Camp ExL.
    - i. Include partnerships with organizations such as Ash Lawn Opera (existing partnership) and Kluge-Ruhe Aboriginal Art Collection.
    - ii. Suggested programming and teaching artists include Blues workshop with Jamal Milner, music production with Damani Harrison, music festival with other musicians in various genres.
  
- 3. Coordination with City and County schools Connect schools with local artists and cultural organizations to help classroom teachers meet curricular and age-level goals and Standards of Learning (SOLs).
  - a. **Incorporate arts in curriculum:** Make arts and humanities core parts of local schools’ curriculum.
    - i. Encourage jazz history and improvisation instruction as part of the arts curriculum.
    - ii. Encourage poetry writing, possibly in partnership with WriterHouse or other local writers.
    - iii. Encourage arts-related uses of digital media labs as part of technology class offerings.
  - b. **Align arts education with learning goals:** Help artists and organizations integrate SOLs into programs.
    - i. Enhance Artist Residency program that already exists in County school system, as well as similar program in the City schools. PCA explores partnering with the Charlottesville Sister Cities Commission to expand the Artist Residency program with Charlottesville City Schools.
    - ii. School representatives share current SOL information with PCA.
    - iii. PCA makes current SOL information available to artists and cultural organizations and

- advocates for integration of SOLs into programming.
  - c. **Assess arts learning:** Facilitate assessment of student learning in the arts and the benefits of arts education.
  - d. **Share resources:** PCA continues to provide arts resource database to schools and teachers through an enhanced Community Arts Education Handbook.
    - i. Arts groups emulate successful partnership programs, such as the Music Resource Center’s work to teach hip-hop dance instruction during gym class in Charlottesville schools.
  - e. **Inform teachers:** Include arts resources in classroom teacher orientations and handbooks.
  - f. **Provide mentoring opportunities:** Connect with community artists or UVa arts students who can serve as mentors for City and County students, i.e. suggested program Musical Mentor Match to pair area musicians with under-resourced students who cannot afford private lessons.
  - g. **Scholarships:** Explore scholarships for private lessons in the arts, starting in upper elementary grade levels.
- 4. Facilitate transportation to arts experiences Plan to increase transportation options, often a costly or insurmountable barrier to arts participation for underserved communities.
  - a. **Explore youth transportation options:** Work with Parks and Recreation to explore transportation options for bringing youth to arts programs and events, perhaps modeled on Fun Bus.
  - b. **Subsidize public transportation for arts outings:** Explore ways to offer Charlottesville Area Transit (CAT) bus passes or reimbursement for low-income youth and families to attend arts programs.
  - c. **Bring art and artists to youth:** Develop artmobiles to bring artists and arts experiences to youth, possibly modeled on Art on Wheels (Richmond).
    - i. UVa may pursue funding for artmobile to join arts education resources and programming with youth in community and school groups.
- 5. Targeted marketing Making the arts accessible to all youth and families involves rethinking the way the community markets the arts. Rather than predominantly relying on online and print media, utilize targeted marketing via TV, radio, posters, fliers, bus advertising, in-person promotion, and social media, which would help reach different communities.
  - a. **Use radio promotion:** Promote events through commercial and noncommercial radio PSAs (public service announcements), enhancing community outreach and UVa-community collaborations already in existence at WTJU 91.1FM and other local radio stations.
  - b. **Advertise on buses:** Build on the Poetry in Motion program to collaborate with Charlottesville Area Transit (CAT) to explore arts marketing opportunities on interiors and exteriors of buses.
  - c. **Collaborative advertising:** Pursue collaborative advertising and marketing opportunities to cross-pollinate family audiences.
  - d. **Harness social media:** Promote events through social media networks to reach young adults and share background information about events to encourage first-time attendance.

- e. **Text alerts:** Explore text alerts for reaching parents who use cell phones for primary communication.
6. **Sustained or Expanded Programming** Organizations can collaborate and challenge each other to provide more sustained year-round arts programming, building on successful models.
- a. **Expand seasonal programming:** Explore ways to extend short-term arts education opportunities, such as festivals or special projects, throughout the year.
    - i. Virginia Foundation for the Humanities (VFH) will expand Virginia Festival of the Book programming to engage youth during the academic year.
  - b. **Broaden partnerships:** Existing successful programs seek funding to reach more youth through additional partnerships or more teaching artists.
  - c. **Maximize facilities use:** Explore use of available facilities during summer months and weekends.
  - d. **Utilize UVa resources:** Take advantage of UVa’s free arts programming, arts facilities, and student volunteers to implement arts education and youth development strategies.

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### Goal 3. A Cultural Destination: Marketing and Cultural Tourism

**Goal 3. A Cultural Destination** Build awareness and participation of residents and visitors to Charlottesville/Albemarle as a destination for arts, history, festivals, food, and wine.

**Rationale** The assessment confirmed a rich array of visual and performing arts, literature, history, architecture, festivals, and more. There is an opportunity to better communicate what is offered, helping local audiences participate and attracting visitors. Residents recognize the large number of high quality choices for cultural events and some have asked for a comprehensive, centralized online events calendar with tourist and local audience information. Marketing to diverse audiences could be improved, and smaller fringe events sometimes get overlooked.

Arts organization representatives are eager for collaborative marketing and integration into tourism initiatives. Tourists are an important audience. Festivals could be bundled and marketed in partnership with the hospitality industry, restaurants, historic sites, and wine tours. Marketing needs modernization to appeal to wider audiences. More news media arts coverage and critical reviews are wanted. Opportunities abound for collaborative marketing strategies with and within the arts sector.

#### A Cultural Destination: Marketing and Cultural Tourism Outcomes

1. **Central source for cultural events information** An online calendar; print promotions, guides, and directories; electronic media; and kiosks make cultural events more visible and accessible and help audiences navigate the plethora of opportunities for participation.
2. **Build marketing capacity** Information sharing and training enhance the marketing capacity of cultural organizations' staff and volunteers.
3. **Partner with hospitality industry** Collaboration with state and local tourism agencies and hotel concierges and innkeepers, hospitality worker information and orientation, in-room video calendars, bundled tours and trails, and passport programs all work to reinforce Charlottesville/Albemarle's cultural appeal to visitors, regionally and nationally.
4. **Arts criticism and news** New and traditional media enhance the public dialogue and encourage participation with arts news and criticism.

### Strategies and Recommended Actions to Achieve Marketing and Cultural Tourism Outcomes

1. Professional development PCA will convene roundtables of arts leaders to share best practices and build networks.
  - a. **Share best practices:** Discuss and build skills on marketing topics such as social media, Google mapping, audience research, and marketing to diverse populations.
  - b. **Build networks:** Create regular opportunities to connect and share projects and initiatives, explore partnership opportunities, and encourage collaborative marketing approaches.
2. Online calendar Develop and market a centralized online events calendar linked with other calendars and information to help audiences navigate arts and cultural offerings.
  - a. **Research calendar options:** Explore and price options including improving an existing calendar or purchasing a calendar subscription service.
  - b. **Develop collaborative funding proposal:** Build a coalition between PCA and CACVB to apply for Virginia Tourism Corporation (VTC) grant to implement, sustain, and market calendar system.
  - c. **Manage calendar expectations:** Recognize that diverse sources of media are part of the cultural landscape and "outlet allegiances" are unavoidable.
  - d. **Offer curated event promotion:** PCA, UVa, CACVB and others will continue to provide curated selections of event offerings through e-newsletters, such as PCA's *The Arts In Your Inbox*.
3. Hospitality partnerships Create a working group to increase collaboration between hospitality and cultural sectors and bundle hotel/cultural attraction packages.
  - a. **Partner with tourism agencies:** Work with CACVB and Virginia Tourism Corporation to better integrate arts and culture into ongoing marketing efforts.
    - i. Develop packages to coincide with festivals.

- ii. Encourage organizations to apply for collaborative marketing funds through the VTC.
  - b. **Produce marketing materials:** Better inform visitors and newcomers about arts and cultural offerings in Charlottesville/Albemarle and surrounding area.
    - i. Create hospitality and real estate staff materials.
    - ii. Create guest information resources and in-room video calendars.
    - iii. Translate key publications into common visitor languages.
    - iv. Distribute materials statewide, i.e. at travel rest stops.
  - c. **Inform hospitality liaisons:** Offer hospitality staff orientations about arts and culture in Charlottesville/Albemarle, possibly through a partnership between PCA and CACVB.
  - d. **Promote to convention and meeting groups:** Collaborate with CACVB to inform convention and meeting groups about arts and cultural offerings, emulating or expanding successful gallery tours provided to spouses of CFA Institute Annual Conference attendees by BozArt.
    - i. Distribute materials to convention and meeting groups.
    - ii. Offer gallery tours.
    - iii. Explore tickets packages for groups.
  - e. **Share knowledge:** Designate downtown mall ambassadors.
  - f. **Encourage accessibility:** Survey and convey ADA-accessible sites.
- 4. Market research Seek funds and commission collaborative market research to gather information about Charlottesville/Albemarle audiences.
  - a. **Seek funds:** Pursue funding for collaborative market research, possibly from CACVB, VTC, or City and County.
  - b. **Collect data:** Administer audience intercept surveys at events, possibly in partnership with UVa Arts Administration undergraduates.
  - c. **Interpret data:** Process and analyze data to learn about arts and culture audiences and their needs.
  - d. **Share data:** Collaborate with PCA and UVa to share audience data among arts programmers as feasible and useful.
- 5. Showcase art, performances, and oral history Build awareness of creative and cultural experiences through public showcases.
  - a. **Encourage ongoing events:** Enhance support for and expand successful programs, such as First Fridays gallery openings, Fridays After Five live performances, and PVCC's Let There Be Light event; and use them to promote other arts opportunities.
    - i. Explore possible expansion of successful First Fridays events; suggestions include: more venues, more diverse audiences, hands-on activities for families, transportation to less central galleries, live performances, more partnerships with food/wine industry, centralized access to maps and information about galleries and artists, and Saturday morning gallery talks, etc.
  - b. **Add arts components to community events:** Consider arts expos/showcases on stage at existing community events, such as the Charlottesville City Markets.
  - c. **Showcase artists:** Encourage artists in residence opportunities, *en plein air* painting, and live outdoor music and theater performances.

- d. **Visual arts and/or crafts festival:** Expand the successful Crozet Arts and Crafts Festival and smaller events such as holiday craft fairs.
  - e. **Celebrate place and history:** Showcase Charlottesville/Albemarle’s rich histories and bright future through crowd-sourced stories, oral histories, geocaching, and neighborhood maps.
    - i. Expand or emulate successful projects such as Audio Tour of Charlottesville, Peter Krebs’ Monticello Road Project, and the Ghost & Murder Walking Tour.
    - ii. Collaborate with UVa Scholars Lab and the Virginia History Lab to gather and share information about historic neighborhoods, e.g., Vinegar Hill, Fifeville, and Ivy Creek.
6. Critical reviews Advocate for professional arts criticism in all disciplines and across all media to deepen audience engagement and help audiences ‘navigate’ the cultural landscape.
- a. **Identify talent:** Attract and retain professional art critics in all disciplines through employment opportunities, networking, and/or possible collaborations with UVa and PVCC.
  - b. **Expand coverage:** Offer regular arts review columns in traditional media outlets.
    - i. Cover diverse range of events, including non-repeating performances.
    - ii. Offer opportunities for community feedback to encourage critical dialogue.
  - c. **Encourage electronic forums:** Supplement traditional media with online forums for reviews and critical response, e.g. C’Ville Art Blog (<http://cvilleartblog.com/>).
7. Directories, maps, and passport programs Support audiences’ way-finding and overall engagement with artists, artisans, and arts organizations by offering special resources.
- a. **Improve Gallery Guide:** Collaborate with publisher of existing Gallery Guide to improve this important marketing resource.
    - i. Update Gallery Guide regularly to ensure accuracy.
    - ii. Expand Gallery Guide to work toward comprehensiveness.
    - iii. Collaborate with graphic designers to enhance attractiveness of current resources.
  - b. **Increase awareness of transportation options:** Provide better promotion of public transportation, in particular the CAT Free Trolley, as a way for residents and visitors to travel to and from arts and cultural programs.
  - c. **Arts and culture passport program:** Consider expanding or emulating the passport system used by historic sites to encourage visits to multiple arts and culture attractions.
  - d. **Arts and culture map:** Consider expanding or emulating the Artisans Trail Network map to support way-finding for arts and culture attractions, including arts in all disciplines and regional geographic scope.
  - e. **Encourage engagement with artists and artisans:** Promote and consider expanding or emulating successful Artisans Studio Tour and Artisans Trail Network initiatives, perhaps including non-visual artists.
  - f. **Encourage partnerships for audience development:** Pursue partnerships with and within arts and cultural groups.
    - i. Share best practices and emulate successful arts outing programs for employees of Charlottesville/Albemarle businesses, such as current program offered by LexisNexis.
    - ii. Pursue possible collaboration between Martha Jefferson Hospital’s arts programs and Kluge-Ruhe Aboriginal Art Collection.

- iii. Pursue collaboration or cross-programming with popular events such as Historic Garden Week, Heritage Harvest Festival at Monticello, Restaurant Week, and the many festivals.
  - iv. Pursue possible collaboration with UVa to better promote Charlottesville/Albemarle cultural life to students, parents, alumni, faculty, staff, and recruits.
8. **Electronic media** Enhance and modernize information systems through the creation of mobile apps, expansion of audio tours, and encouragement of social media, radio, and blog activity.
- a. **Offer electronic resources:** Provide online and mobile versions of Gallery Guide, First Fridays gallery roundup and map, ArtInPlace maps, and bike and walking tours.
  - b. **Expand audio tours:** Collaborate with Audio Tour Charlottesville to expand offerings.
  - c. **Utilize RSS feeds and text alert:** Expand systems for disseminating arts-related and events information.
  - d. **Work with local radio stations:** Develop segments or programs devoted to arts and culture, historic sites, and agritourism.
  - e. **Maximize presence of arts and culture on public access television.**
9. **Kiosks** Develop information kiosks at the Charlottesville Albemarle Airport (CHO), Amtrak station, Monticello Visitors Center, Montpelier, hotels, Downtown Mall, and Fashion Square Mall.
- a. Designate the PCA office in CitySpace as the Downtown Mall arts information kiosk/desk.

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## Goal 4. Artists/Creative Workers

**Goal 4. Artists/Creative Workers** Create an environment where artists and other creative workers may thrive.

**Rationale** The assessment found many visual artists, writers, musicians, and other creative workers whose work enlivens the community and contributes to the local economy. Artists help drive the local economy as employees and owners of small businesses, serve as arts educators and volunteers, and encourage tourism and attract young professionals by enhancing the area’s distinctiveness and quality of life. Many visual artists are challenged to find affordable studios, and artists in all disciplines are eager for opportunities to collaborate, share and learn skills, and show work. Artists and galleries struggle to sell visual art. Artists find the cost of living too high and professional opportunities too few.

There is a pervasive entrepreneurial spirit with lots of business start-ups and creative projects and many architects, designers, web designers, publishers, and other creative businesses. The popular music scene is strong with ample opportunities for musicians and music audiences.

Micro-funding initiatives help artists fund projects. Successful First Fridays and studio tours help connect artists with audiences. Restaurants and coffee shops feature visual art and live performances. PCA provides artist resources and professional development opportunities.

Despite this vibrancy, many artists find it unfeasible to remain in the area. Affordable studio space and housing is a problem for many artists and even with McGuffey Art Center and galleries, studio space demand exceeds supply. Under-used properties might be put to use as temporary studios or exhibition spaces. Artists want critical reviews.

### Artist and Creative Worker Outcomes

1. **Artist live/work spaces** A reconsidered McGuffey Art Center, arts districts, arts overlays, and affordable housing developments enable creative workers to establish thriving businesses, remain in Charlottesville/Albemarle, and continue to contribute to the region's attractiveness and prosperity.
2. **Professional and relational development** Professional development workshops, mentoring, and networking opportunities help creative workers begin and sustain productive careers.
3. **Financial support** Enhanced visibility, marketing, restored Percent for Art funding, business incentives or microloans, and grants and investment information help artists and creative workers prosper.

### Strategies and Recommended Actions to Achieve Artist and Creative Worker Outcomes

1. **McGuffey planning** Review and evaluate McGuffey Art Center to help realize its potential as a thriving and mission-driven arts center. Results should include external peer review process, opportunities for emerging artists, studio term limits, more robust outreach and marketing, and more vital community programming.
  - a. **Strategic planning:** The City should renew McGuffey's lease in June 2013 for a transitional period of one year, allowing time for a working group of McGuffey leaders and community allies to develop and present to the City a plan to improve the arts center based on Cultural Plan priorities, artist and additional community input, and review of other models (e.g., Arlington Arts Center). PCA serves as an advisor in the planning process for McGuffey.
  - b. **Strategy implementation:** McGuffey artists will respond to transitional period of strategic planning by implementing improvement strategies as recommended.
  - c. **Ongoing evaluation:** The City will review and evaluate McGuffey Art Center's progress toward meeting strategic goals on an annual basis, advised by community members with expertise in the arts, i.e. review panel for arts grants.

2. Centralize leadership and coordination PCA should enhance and promote its existing advocacy, information, and professional services for artists.
  - a. **Professional development:** PCA will enhance and better promote its professional development programs for artists, i.e. Law & the Arts seminars.
    - i. Increase the number and diversity of artists who receive information about professional development programs.
    - ii. Continue to survey artists to ensure that professional development programming is reflective of diverse artists' needs, i.e. many disciplines, stages of career, professional goals.
    - iii. Share information about other professional development opportunities, such as grant workshops offered by the CNE, portfolio review offered by LOOK3, etc.
    - iv. Pursue cross-marketing opportunities to promote programs beyond PCA's own contact lists.
    - v. Explore the possibility of creating a longer, more in-depth professional development intensive course, modeled on the Community Investment Collaborative (CIC) program.
  - b. **Networking:** PCA will expand and better promote its networking programs for artists and creative professionals.
    - i. Expand successful Artists Roundtable programming to help more artists connect with other creative professionals in a mentoring capacity.
    - ii. Collaborate with Senior Center to ensure responsiveness to needs of older "emerging" artists, such as exhibition and performance promotion, mentoring, and professional development.
    - iii. Continue successful Art Drinks programming and explore the possibility of expanding it to include an Albemarle County series of Art Drinks events.
    - iv. Pursue partnerships with other organizations, such as New City Arts, Charlottesville Regional Chamber of Commerce, or social service nonprofits, to provide networking opportunities with other key groups, i.e. business, education, funders.
    - v. Utilize suggested actions under Professional Development to better promote networking programs.
  - c. **Information services:** PCA will continue to provide email and web-based services to share information between artists, other arts professionals, and audiences.
    - i. To artists: News about opportunities for artists in funding, exhibition, competition, auditions, affordable live/work space, etc.
    - ii. From artists: Promotion of artists' events, performances, classes, and exhibitions (see marketing).
  - d. **Buy Art campaign:** Reconsider Charlottesville's Buy Art Give Art campaign or similar advocacy work to educate audiences about visual art collecting and encourage the support of visual artists through purchasing work.
    - i. Explore possible partnership program between PCA, McGuffey Art Center, Second Street Gallery, and commercial galleries.
3. Affordable housing and studio/creative spaces The City, County, developers, and business development and housing advocates should explore opportunities to connect artists to existing affordable housing and underused real estate to create new creative spaces (live/work, exhibition, performance) as part of arts districts and neighborhood

development.

- a. **Strategic Investment Area (SIA):** Coordinate with SIA plans to identify spaces and opportunities for artist housing and programming.
  - b. **Studio spaces:** Maintain support for and expand additional artist studio spaces, such as space provided by New City Arts, Firefish Gallery, and Chroma Projects Art Laboratory.
  - c. **Creative spaces:** Maintain existing and establish new unique, affordable spaces for artists to pursue cross-disciplinary exchange, share equipment, and show work to audiences, such as The Garage, Random Row Books, The Bridge PAI, The Haven, Virginia Arts of the Book Center, City Clay, and Chroma Projects Art Laboratory.
    - i. Support the relocation of existing creative spaces that are displaced by development.
  - d. **Maximize UVa resources:** Explore ways to better connect Charlottesville/Albemarle artists with space and facilities available through UVa, such as OpenGrounds.
  - e. **Explore concert hall needs:** Continue planning discussions around the future development of a state-of-the-art concert hall for UVa and community music groups.
4. Creative business development Enable artists and creative workers to thrive professionally through funding opportunities, business training, and professional networking.
- a. **Funding and business training:** Create artist/creative worker microloans, savings, and business development training programs within existing business and economic development entities, such as the Community Investment Collaborative.
  - b. **Artist residencies:** Pursue possible residency programs for artists in all disciplines, from local to international, expanding on or emulating successful models such as the Virginia Center for the Creative Arts.
    - i. Explore land and facilities in Albemarle as possible residency location.
  - c. **Creative entrepreneurial initiatives:** Encourage “DIY” initiatives and maintain or expand successful crowd-sourced funding programs such as SOUP, CLAW, and Tom Tom Founders Festival pitch night.
  - d. **Networks of creative professionals:** Maintain or expand successful networks of creative professionals, such as Ten Flavors design co-op, WriterHouse, Charlottesville Jazz Society, and the Charlottesville Photography Initiative.
    - i. Explore areas in need of better connectivity, such as among musicians or theatre professionals.
    - ii. Collaborate with PCA’s Artist Roundtable programming, described above.

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## Goal 5. Creative Placemaking

**Goal 5. Creative Placemaking** Develop richly layered public places that welcome and connect people and provide opportunities for creative expression and memorable experiences.

**Rationale** The assessment found that people regard public art, live performance, and festivals as core community assets. Do-it-yourself (DIY) and fringe efforts of creative entrepreneurs are celebrated as defining cultural characteristics. Larger public programs change the community landscape in exciting and attractive ways. Yet neighborhoods could be better connected, cultural corridors activated, and arts districts defined.

UVa's historic Grounds and the Downtown Mall are defining city features. Strategic Investment Area planning has potential to address placemaking and artist live/work spaces. The City and County have welcomed cultural plan goals into comprehensive plans. Public art including the Community Chalkboard and murals enliven public places. Streets are animated by cafes, buskers, free concerts, and gallery walks. Charlottesville and Albemarle County are also known for festivals, numerous historic buildings and sites including two World Heritage sites. Fine restaurants; wineries, cideries, and breweries; farms; the McIntire Botanical Garden and an active locavore movement add to a strong sense of and pride in place. Assessment participants called for more connectivity between UVa and the community, more public art, and arts districts to help define places and retain creative workers.

### Creative Placemaking Outcomes

1. **Design and Planning** Coordinated City and County land use planning and development incorporate cultural resources and cultural expertise to achieve good design and vitality in public places. Coordinate new development with cultural opportunities.
2. **Placemaking programming** Public art, festivals, historic tours, street performances, and markets define distinctive places and encourage local creative and cultural expression, accessible participation, and community connections in public places – in downtown Charlottesville, campuses, neighborhoods, towns, and rural areas. Program to encourage a sense of place/local ownership of/pride in their community/neighborhood.
3. **Cultural Districts** Defined cultural districts, cultural overlays, hot spots, and affordable artist housing and work spaces highlight centers of cultural vitality.

### Strategies to Achieve Creative Placemaking Outcomes

1. Encourage collaborative planning in City and County Encourage collaboration in building, funding, and executing public events, programs, and projects focused on art, culture, and

heritage that create a sense of community and place. Bridge silos that currently exist.

- a. **Sustainable placemaking:** Encourage City and County to coordinate sustainable placemaking and bridge silos between decision makers.
  - b. **Artist representation:** Appoint more artists to the PLACE Design Task Force and recruit participation from artists in multiple disciplines.
  - c. **Collaboration and learning:** Offer annual symposia with developers and creative project planners and explore other ways to enhance connectivity such as a networking website.
  - d. **Public planning and design projects:** Ongoing and future public planning and design projects, in particular the newly emerging Small Area Plans, should incorporate a layer of creative community engagement as part of public outreach and process.
2. Cultural Districts/Overlay Work with Charlottesville’s Small Area Plans, including the Strategic Investment Area (SIA) planners, and other initiatives to incorporate arts and culture into neighborhood and corridor development.
- a. **Create cultural overlays** The City and County should employ flexible zoning tools like overlay districts to permit creative uses that enhance sense of place.
  - b. **Maximize resources:** Encourage cultural organizations to expand existing programs into more public spaces as identified in small area plans.
  - c. **Target enhancements:** Build on successful models (Crozet, West Main Street) to create small hubs of cultural activity in promising hot spots or places of interest, such as Preston Avenue, Rose Hill, or Sunrise Community/Hogwaller neighborhoods.
3. Board of Architectural Review (BAR) and Planning Commission The planning, review, and promotion of murals and other temporary and permanent public art should include qualified critical scrutiny that represents both the best interests of the community and best possible creative projects [integrated into the existing processes or an additional layer].
- a. **Renew work of Charlottesville Community Design Center (CCDC):** The Bridge PAI and other groups will consider assuming some community roles previously provided by CCDC.
  - b. **Reconsider BAR purview of public art:** Collaborate with PLACE Design Task Force to review and evaluate best practices for planning, review, and promotion of public art.
4. Inclusion of place-based art and design Public planning and design projects should incorporate public art and local designers when possible, and locally based creative placemaking efforts should be incentivized by small community grants.
- a. **Public art:** Requests for proposals for new public planning efforts and design projects should encourage the inclusion of public art as part of the process and team.
  - b. **Local artists:** Incorporate more local artists in public projects, such as bike rack or bench designs.
  - c. **Local designers:** In conjunction with the small area planning approach, consider local design/creative teams to undertake neighborhood scale or smaller proactive planning projects. Incorporate more creative professionals on PLACE Design Task Force.

- d. **Small community grants:** Develop a system of “participatory budgeting” or small community grants for arts based creative placemaking projects.
5. **Restore and refresh Percent for Art** Re-assert and reformat the Percent for Art program.
- a. **Determine administrating agency(ies):** Convene public art stakeholders to determine how best to administer future Percent for Art and ArtInPlace programs.
  - b. **Broaden scope:** Consider new uses for Percent for Art funding, such as ephemeral public art, live performances, artists district or live/work space planning.
  - c. **Professionalize coordination:** Identify coordinating agency for restored Percent for Art funding.
  - d. **Ensure transparency and public participation:** Develop guidelines that allow citizens to better understand and participate in Percent for Art and public art decision-making.
  - e. **Engage local artists:** Ensure that local artists are encouraged and have adequate opportunities to participate in programs funded by Percent for Art.
6. **Authentic diversity** Encourage more authentic place-based programs, events, and projects that are community driven and inclusive of the region’s diverse populations.
- a. **Emulate and expand successful programming:** Offer more and more diverse public art, free public programs, and events.
    - i. Build on programs that successfully draw diverse audiences, identified in the cultural plan assessment as free, central, outdoors, and visible, i.e., the Charlottesville Dogwood Festival, and ArtInPlace.
    - ii. Ensure that programming is reflective of community feedback from audience research.
  - b. **Broaden scope:** Recognize that public art goes beyond visual arts and encourage public performance, feature culturally diverse genres such as jazz, blues, salsa, theatre, etc.
  - c. **Utilize City and County Parks:** Encourage art making and live performance in public parks.
    - i. Parks and Recreation Department welcomes proposals from community groups to present programs in parks.
    - ii. The Carver Recreation Center, a new venue at Jefferson School, has an equipped stage that could host teen bands and concerts for teens.
  - d. **Grassroots visioning:** Involve diverse residents and local institutions in planning and programming for their places.
  - e. **Recognize creative and cultural activity:** Build on existing cultural traditions, such as music in predominantly Latino neighborhoods.
  - f. **Accessibility:** Ensure that areas of cultural activity, particularly the Downtown Mall at night, are safe and welcoming to all with adequate seating, side street lighting, and parking or public transportation in close proximity.
7. **Place-based programming** Use existing infrastructure and services to create collaborative, multi-layered and accessible programs/projects that reach a wide segment of local residents and visitors to our area.
- a. **Encourage programming:** Arts programmers and funders will sustain and grow successful creative placemaking programs.

- i. Continue successful programming such as Storyline Project, Audio Tour of Charlottesville, Where I Live discussions, festivals, and Charlottesville Mural Project.
- ii. Intentionally connect programming and place through the research of sites and involvement of neighborhood residents in programming decisions or inviting them to share feedback whenever possible.
- iii. Explore new programming such as storytelling, craft fairs, public performing arts events, etc.
- iv. Explore street festivals such as on West Main Street or Preston Avenue during the summer, to engage diverse communities, enliven corridors, and enhance connectivity between downtown and UVa.
- v. Explore new places for programming such as Charlottesville City Markets, City and County parks, historic homes and sites, UVa Amphitheatre, UVa art museums, and PVCC campus.
- vi. Consider a community showcase for arts and cultural groups to provide demonstrations or promote their talents, such as clogging groups from Crozet, Sunday salsa club at Rapture, JABA craft fair vendors, crochet and cuisine vendors at the Latino Soccer League, and various City Market vendors.
- vii. The Bridge PAI will coordinate Arts Engaged mobile art residency and education program.

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## Goal 6. Cultural Infrastructure

**Goal 6. Cultural Infrastructure** Build community-wide capacity to represent and coordinate the cultural sector and implement the cultural plan.

**Rationale** The assessment confirmed the community benefits from plentiful and high-quality arts and culture organizations, historical and heritage sites, and creative industries, as well as philanthropic interest in supporting them. PCA is the designated local arts agency of Charlottesville and Albemarle County and the lead cultural service organization. The CNE provides capacity-building assistance. The City, County, CACF, and generous arts philanthropy by individuals provide cultural funding. City owned cultural facilities, UVa, PVCC, nonprofit organizations, and businesses provide a good variety of arts venues.

There are two overarching needs to sustain a vital creative sector: funding and leadership. Sustainable funding is the major concern for nonprofit cultural organizations. Furthermore, the cultural plan needs leadership, coordination, and funding to implement priorities. Support from our local governments is an essential part of the funding mix for nonprofit cultural and art organizations. Funds from the City and County confirm the value of our arts, culture, and heritage in maintaining the high quality of life in Charlottesville/Albemarle. Public investment in arts and culture pays significant dividends in attracting visitors, residents, and businesses that create jobs and generate tax revenues. Public funding for arts and culture encourages and leverages private-sector contributions, which constitute the bulk of nonprofits' unearned revenues. While bringing our cultural plan to fruition will be an incremental process,

implementing cultural infrastructure recommendations is critical to achieving the rest of the plan.

### Cultural Infrastructure Outcomes

1. **PCA leadership** Piedmont Council for the Arts, as the designated regional arts and culture council, leads implementation of the cultural plan, makes recommendations on City/County funding, builds local cultural capacity, advocates for the cultural sector, and brokers partnerships that enrich the arts and cultural life of our community<sup>4</sup>.
2. **PCA/City/County partnership** Negotiated partnership agreements (contractual) between the City, County, and Piedmont Council for the Arts provide local governments help to achieve community priorities and provide PCA with the core support necessary to accept the community's leadership charge.
3. **Funding** Sustained public and private investments help fulfill the community's priorities confirmed in this cultural plan. Specific funding targets are outlined in "The Case for Arts, Culture, and Entertainment" that supports implementation of the cultural plan.

### Strategies and Recommended Actions to Achieve Cultural Infrastructure Outcomes

1. Communicate the case for arts and culture investments Building on PCA's implementation of the recent *Arts & Economic Prosperity IV* Study, the Create Charlottesville Cultural Plan leads to the development of a powerful case for the economic, social, educational, and intrinsic benefits of the arts to our community, presenting evaluation metrics and guiding fundraising, policy-setting, and marketing to implement the community's cultural plan.
  - a. **Expand representation:** Utilize the case for support to ask the City, County, CACVB, TJPDC, UVa, and the Chamber of Commerce to invite arts representatives to have a "seat at the table" for planning discussions and strategic meetups.
    - i. PCA staff can represent or provide lists of artists and arts organization representatives.
  - b. **Advocate for support:** Artists and arts groups utilize the case for support as a tool for their own advocacy, marketing, and fundraising efforts.

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<sup>4</sup>Steering Committee support for PCA's leadership role was confirmed by a July 10, 2013 poll of Steering Committee members.

2. PCA priorities PCA incorporates *Create Charlottesville* priorities into its own strategic plan and accepts five public-benefit goals:
  - a. **Lead implementation of *Create Charlottesville Cultural Plan*** by monitoring progress on plan goals, empowering others to implement specific plan goals, and serving as a community advisor for plan implementation.
  - b. **Enhance cultural connectivity:** Assist in brokering partnerships and collaborations for arts and cultural goals.
  - c. **Support arts grantmaking:** Coordinate review process of applications for funding allocated by the City and County to local arts organizations and initiatives.
  - d. **Build financial capacity for the arts** through local, state, and federal grants.
  - e. **Advocate for the arts** throughout the community (in schools and hospitals, among developers, before City Councilors and County Supervisors, on behalf of social services, to audiences, tourists, and donors).
  
3. PCA Capacity PCA strengthens its own capacity to match increased responsibilities to implement the cultural plan with additional funding and governing board members, strategic partnerships, advisory groups, and increased staffing.
  - a. **Sustain status as designated arts agency:** PCA enters into an ongoing contractual relationship with the City and County to support the cultural plan implementation work and eliminate the existing conflict of interest in PCA’s participation in the ABRT funding process<sup>5</sup>.
  - b. **Raise funds:** Steering Committee and Task Force members convene in ad hoc advisory committees to assist the staff members of PCA in their work of raising private and public funds to implement the cultural plan.
  - c. **Build and diversify board:** PCA governance recruits new board members with skills, connections, and access to resources to help PCA fulfill its wider responsibilities, and who are representative of the diverse population of Charlottesville/Albemarle. PCA also recruits diverse community members to serve on the organization’s new Advisory Board and Youth Advisory Committee.
  
4. Grantmaking PCA establishes an ongoing, contractual relationship with the City and County to advise on or coordinate [PCA role dependent on negotiations with City and County] arts review panels for ABRT funding process for cultural organizations to advance City, County, and cultural plan priorities with transparency, accessibility, clarity, and accountability for results.

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<sup>5</sup> Conflict of interest currently exists because PCA competes for ABRT funds with the organizations it serves and also is unable to provide needed ABRT advisory services to the City and County for arts and culture funding.

- a. **Improve arts and culture funding processes:** PCA will advise the City and County on strategies to improve ABRT funding process for arts and culture organizations.
    - i. Improve the evaluation system for arts and culture funding requests, utilizing existing resources (CACF, CNE), incorporating national best practices for arts grantmaking, and reflecting the established priorities of the cultural plan.
    - ii. Improve the debriefing process so that organizations whose grant applications are rejected or reduced can better understand why those decisions were made.
  - b. **Coordinate review panels:** PCA will advise and/or coordinate rotating review panels for annual arts and culture grants through the ABRT funding process.
    - i. Review panels will include diverse expertise reflective of the cultural plan goals and priorities.
    - ii. Panel design will be developed in response to review of national best practices for local arts grantmaking.
  - c. **Enhanced technical assistance:** Increase awareness of and access to technical assistance for arts organizations through strengthened relationship between the Center for Nonprofit Excellence (CNE) and PCA.
    - i. PCA will provide individualized technical support for arts organizations applying for City and County funding.
    - ii. Evaluate and improve grantee methods for assessing and reporting the public benefits of programs supported by public funds.
5. Sustainable funding Build on the case for support to seek new sources of sustainable funding for the arts and culture. Dedicated City and County funding, matched by state and federal grants and private contributions provides PCA with core operating support.
- a. **Increase local public funding:** Work with City, County, and CACVB to provide increased local public-sector funding commensurate with the impact of the cultural sector and the need to help sustain nonprofit cultural organizations that advance the goals of this cultural plan.
  - b. **Establish local funding source:** Work with City and County officials to identify a dedicated funding stream, which will allow them to increase local public investment in local arts and culture in the future.
    - i. Together, PCA and local government officials should explore the merits of special options taxes or fees to supplement general-fund appropriations dedicated to arts and culture.
  - c. **Increase private funding:** Strengthen the relationship between PCA and the CACF to increase private support for the arts and culture.
  - d. **Pursue state and federal funding:** Begin working toward the long-term goal of discovering new funding opportunities from state and federal sources.

## Appendix

### Timetable and Work Plan

Updated May 7, 2013

| Dates & Status                                      | Key Tasks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|-----------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Phase One: Organize for cultural planning</b>    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Jan<br>Done                                         | <b>Background data</b> Local plan coordinator gathers background data: other plans, research results, and demographic data. Look for cultural implications and potential for cultural plan to intersect with other civic plans. Plan coordinator collects email lists for the survey. Dreeszen reviews research data. Organize first Steering Committee meeting.                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Jan 17<br>Done                                      | <b>First Steering Committee meeting</b> Dreeszen travels to Charlottesville to facilitate the first Steering Committee meeting to review proposed planning methods and formally launch the cultural assessment phase of planning. Dreeszen meets with PCA staff, community leaders, Steering Committee leaders, and elected officials to start assessment. Dreeszen conducts first interviews and focus groups.                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Phase two: Assessment</b>                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Feb -<br>Mar<br>Done                                | <b>Survey</b> Dreeszen designs and administers an electronic survey for targeted constituents with PCA's & partners' email lists.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| March<br>Done                                       | <b>Interviews and focus groups</b> Dreeszen conducts interviews by phone. Steering Committee members conduct additional interviews and focus groups.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| March<br>Done                                       | <b>Assessment reports</b> Dreeszen reports data mapping, interviews, and focus groups. Dreeszen writes survey report and summary assessment report. Circulate report to the Steering Committee.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Mar 14<br>Done                                      | <b>Second Steering Committee meeting</b> Steering Committee meets to consider assessment findings and to start to determine priorities for the cultural plan. The Steering Committee focuses on defining critical issues that need attention in planning as task forces develop recommendations.<br><br><b>First Task Force meetings</b> The Mar 14 meeting concludes with an initial organizing meeting for each Task Force to determine their membership and meeting schedule. Task forces are comprised of Steering Committee members plus additional community leaders recruited for their expertise or connections in the community. Task Forces are charged to develop recommendations to be integrated into the cultural plan. Dreeszen provides support to PCA as Task Forces begin work. |
| <b>Phase Three: Develop and write cultural plan</b> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| March –<br>April 25<br>Done                         | <b>Task Force Planning</b> Task forces meet 3-4 times over six weeks to recommend goals, objectives, and action steps to resolve each major planning issue identified in assessment. Plan coordinator monitors planning progress. Dreeszen assists. <u>Task Force reports due April 25.</u>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| On-going                                            | <b>Fundraising</b> The PCA and its partners raise funds to implement priorities from the cultural plan. Dreeszen advises PCA and Steering Committee as they identify resources available to support the plan's                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |

|                                                                                                                |                                                                                                                                                                                                                                                                                                                                                              |
|----------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                | implementation.                                                                                                                                                                                                                                                                                                                                              |
| May<br>Done                                                                                                    | <b>Synthesize task force recommendations</b> Dreeszen consolidates task force recommendations.                                                                                                                                                                                                                                                               |
| By May<br>13<br>Done                                                                                           | <b>Write first-draft cultural plan</b> Dreeszen writes a first draft of recommendations for consideration by the Steering Committee. Plan coordinator circulates draft recommendations to Steering Committee.                                                                                                                                                |
| May 16<br>8 am -<br>1 pm<br>Done                                                                               | <b>Convene third Steering Committee meeting</b> Steering Committee considers and revises the draft recommendations.                                                                                                                                                                                                                                          |
| May –<br>Aug<br>Done                                                                                           | <b>Revise plan</b> Dreeszen drafts plan with the Working Group. We project costs and likely funding source to implement priority objectives in the plan. Convene public meeting to invite feedback on the emerging plan.                                                                                                                                     |
| Aug<br>Done                                                                                                    | <b>Public comment</b> PCA circulates plan for public comment. Test for support of draft plan and funding recommendations with key policy and opinion leaders and with City and County officials.                                                                                                                                                             |
| Sept<br>Done                                                                                                   | Dreeszen revises plan, if needed, based on public comment.                                                                                                                                                                                                                                                                                                   |
| <b>Phase Four: Approve and publish plan</b>                                                                    |                                                                                                                                                                                                                                                                                                                                                              |
| Sept 13                                                                                                        | <b>Final Steering Committee meeting</b> to approve the cultural plan that they will recommend to the City and County. Discuss implementation strategies. The Steering Committee adjourns.                                                                                                                                                                    |
| Oct or<br>Nov                                                                                                  | <b>City and County approval</b> The chair(s) of the Steering Committee present the cultural plan to the City Council and County Commission for their consideration and approval.<br>The City and County initiate amendment processes to the Master Plan to integrate the cultural plan.                                                                      |
| Nov or<br>Dec                                                                                                  | <b>Publish plan</b> The PCA oversees design, printing, and distribution of the cultural plan. Dreeszen reviews and advises.                                                                                                                                                                                                                                  |
| <b>Phase Five: Implement the Charlottesville Cultural Plan</b> After the conclusion of the consulting contract |                                                                                                                                                                                                                                                                                                                                                              |
| Early 2014                                                                                                     | <b>Implement plan</b> The PCA presents the plan to other public agencies and community organizations with a stake in the plan. Widely distribute the plan. Issue press release. Present the plan to agencies and individuals important in implementation. PCA and other cultural organizations integrate the plan’s recommendations into their own planning. |
| Ongoing                                                                                                        | <b>Fund plan</b> Continue to raise funds for plan implementation.                                                                                                                                                                                                                                                                                            |
| Ongoing                                                                                                        | <b>Monitor plan</b> Reconvene the Steering Committee to monitor progress of plan implementation at 6- and 12-month anniversaries.                                                                                                                                                                                                                            |

## Catalog of Interviews and Focus Groups

A total of 251 individuals contributed suggestions to the Create Charlottesville cultural assessment in 32 focus groups and stakeholder meetings, 29 interviews, and three emailed comments. These engaging conversations enriched our understanding of Charlottesville/Albemarle cultural opportunities and challenges, complemented the online survey, and diversified the voices helping shape the cultural plan.

Thank you to Maggie Guggenheimer, Sarah Lawson, and volunteer interviewers and reporters: Caroline Griffiths, Lindsey Hepler, Peter Krebs, Matt Reges, Victoria Long, Carmen Diaz, George Beller, Jessica Schneidman, and Janet Kaltenbach, and the generous individuals who participated in these discussions.

| Interviewee, Focus Group, and Stakeholder meetings                                                             | #  | Interviewer          | Date    |
|----------------------------------------------------------------------------------------------------------------|----|----------------------|---------|
| Albemarle County senior staff, Charlottesville Albemarle Convention & Visitors Bureau director and staff       | 11 | Craig Dreeszen       | 1/16/13 |
| Art galleries                                                                                                  | 10 | Maggie Guggenheimer  | 2/6/13  |
| Artists                                                                                                        | 6  | Sarah Lawson         | 2/12/13 |
| Artists                                                                                                        | 3  | Victoria Long        | 2/21/13 |
| Artists                                                                                                        | 4  | Victoria Long        | 2/22/13 |
| Artists                                                                                                        | 4  | Victoria Long        | 2/25/13 |
| Artists and creative professionals                                                                             | 5  | Jessica Schneidman   | 2/11/13 |
| Artists and creative professionals                                                                             | 4  | Jessica Schneidman   | 2/21/13 |
| Arts Outreach and Arts Educators                                                                               | 8  | Craig Dreeszen       | 1/18/13 |
| Arts patrons                                                                                                   | 8  | Craig Dreeszen       | 1/18/13 |
| Coy Barefoot                                                                                                   | 1  | Caroline Griffith    | 3/3/13  |
| Nancy Bass, artist                                                                                             | 1  | Email note to Maggie | 2/11/13 |
| George Beller and Julian Connolly, PCA board members                                                           | 2  | Craig Dreeszen       | 1/16/13 |
| Karrie Bos                                                                                                     | 1  | Email note to Maggie | 2/3/13  |
| Wendy Brown, Community Investment Collaborative, CNE Founder                                                   | 1  | Craig Dreeszen       | 1/18/13 |
| Brian Daly, Director, Charlottesville Parks and Recreation                                                     | 1  | Craig Dreeszen       | 2/13/13 |
| Sarad Davenport, Director, City of Promise                                                                     | 1  | Craig Dreeszen       | 2/5/13  |
| Center for Nonprofit Excellence staff                                                                          | 5  | Maggie Guggenheimer  | 2/27/13 |
| Charlottesville Area Community Foundation staff                                                                | 4  | Craig Dreeszen       | 1/16/13 |
| Charlottesville Parks & Recreation, CACVB Steering Committee, and Oratorio Society representatives             | 4  | Matt Reges           | 2/19/13 |
| Charlottesville Symphony Society Board Members                                                                 | 8  | Janet Kaltenbach     | 3/4/13  |
| City of Charlottesville senior staff                                                                           | 4  | Craig Dreeszen       | 1/16/13 |
| Ty Cooper, entrepreneur, arts presenter                                                                        | 1  | Craig Dreeszen       | 1/18/13 |
| Create Charlottesville Executive Committee and Working Group                                                   | 6  | Craig Dreeszen       | 1/17/13 |
| Create Charlottesville Steering Committee                                                                      | 25 | Craig Dreeszen       | 1/17/13 |
| Crescent Hall Quilters                                                                                         | 5  | Maggie Guggenheimer  | 2/15/13 |
| Downtown Arts                                                                                                  | 6  | Sarah Lawson         | 2/5/13  |
| Downtown business owners and Downtown Business Association (DBAC) representatives                              | 6  | Maggie Guggenheimer  | 1/31/13 |
| Jaime Hawkins, African American Teaching Fellow                                                                | 1  | Maggie Guggenheimer  | 2/21/13 |
| Martha Hunter, Director Outpatient Care Centers, Guest Services, Volunteer Services, Martha Jefferson Hospital | 1  | Maggie Guggenheimer  | 2/13/13 |
| Kirby Hutto, Red Light Management, manager Charlottesville nTelos Wireless Pavilion and the Jefferson Theater  | 1  | Craig Dreeszen       | 2/5/13  |

|                                                                                                         |            |                      |         |
|---------------------------------------------------------------------------------------------------------|------------|----------------------|---------|
| International Rescue Committee (IRC) staff members                                                      | 2          | Maggie Guggenheimer  | 2/15/13 |
| Maurice Jones, Charlottesville City Manager                                                             | 1          | Craig Dreeszen       | 2/11/13 |
| Matt Joslyn, Live Arts, Executive Director                                                              | 1          | Craig Dreeszen       | 2/11/13 |
| Jody Kielbasa, Director, Virginia Film Festival and UVa Vice Provost for the Arts                       | 1          | Craig Dreeszen       | 1/16/13 |
| Links and Jefferson School African American Heritage Center representatives                             | 4          | Maggie Guggenheimer  | 2/20/13 |
| Bree Luck, Educator Director, Live Arts                                                                 | 1          | Caroline Griffith    | 2/11/13 |
| Ross McDermott, Director, Charlottesville Mural Project                                                 | 1          | Craig Dreeszen       | 2/5/13  |
| McGuffey Art Center renting members                                                                     | 6          | Peter Krebs          | 2/21/13 |
| Tom Michel, artist, real estate agent                                                                   | 1          | Email note to Maggie | 2/24/13 |
| Toan Nguyen, C-Ville Coffee, C-Ville Central, Community Investment Collaborative                        | 1          | Matt Reges           | 2/1/13  |
| Nonprofit cultural executive directors                                                                  | 12         | Craig Dreeszen       | 1/18/13 |
| Kelli Palmer, Global Event Manager, Americas at CFA Institute, Board Member at Live Arts, CACF, and CNE | 1          | Maggie Guggenheimer  | 1/25/13 |
| PCA Artists Roundtable                                                                                  | 9          | Maggie Guggenheimer  | 2/20/23 |
| James Pierce, Boys & Girls Club Executive Director                                                      | 1          | Maggie Guggenheimer  | 2/26/13 |
| Preservation Piedmont representatives                                                                   | 4          |                      | 3/3/13  |
| Gloria Rockhold, Albemarle County Public Schools                                                        | 1          | Caroline Griffith    | 2/11/13 |
| George Sampson, UVa Faculty, Arts Administration, former PCA board member                               | 1          | Craig Dreeszen       | 2/11/13 |
| Senior Center Friday Art Group                                                                          | 13         | Maggie Guggenheimer  | 2/15/13 |
| Frank Squillace, Chamber of Commerce                                                                    | 1          | Maggie Guggenheimer  | 2/27/13 |
| Jeff Suling, Charlottesville City Schools Fine Arts Coordinator                                         | 1          | Caroline Griffith    | 2/13/13 |
| Jessica Thayer                                                                                          | 1          | Email note to Maggie | 2/11/13 |
| Laura Thomas, Charlottesville High                                                                      | 1          | Caroline Griffith    | 3/4/13  |
| Elsie Thompson, board member, Paramount Theater                                                         | 1          | Craig Dreeszen       | 1/16/13 |
| UVa music and drama faculty                                                                             | 4          | Lindsey Hepler       | 2/22/13 |
| UVa students                                                                                            | 5          | Carmen Diaz          | 2/20/13 |
| Westminster Canterbury residents, hosted by Sheila Scott                                                | 8          | George Beller        | 2/28/13 |
| Roland Wiggins                                                                                          | 1          | Matt Reges           |         |
| Clay Witt, artist                                                                                       | 1          | Maggie Guggenheimer  | 1/31/13 |
| Young adults ("creative" and arts audience members)                                                     | 9          | Sarah Lawson         | 2/12/13 |
| Young creatives and entrepreneurs                                                                       | 8          | Maggie Guggenheimer  | 1/31/13 |
| <b>Number of interviewees, focus group participants, and individuals sending in written comments</b>    | <b>251</b> |                      |         |

## Fact Sheet: About this Plan

### ***Create Charlottesville: An Arts and Cultural Plan for Charlottesville and Albemarle***

As the designated local arts agency of Charlottesville and Albemarle, Piedmont Council for the Arts (PCA) organized the first-ever Charlottesville Area Cultural Plan. PCA has received financial support from the City of Charlottesville, the Charlottesville Area Community Foundation, the National Endowment for the Arts, Albemarle County, and the Charlottesville Albemarle Convention & Visitors Bureau to undertake this important initiative. Additionally, more than forty-five area arts and cultural organizations endorsed the planning process.

#### **What It Is**

*Create Charlottesville*, the Charlottesville Area Cultural Plan helped community stakeholders prioritize and strategically respond to needs and opportunities in the area's cultural sector. The planning process launched in January 2013 and involved a 28-member Steering Committee, PCA working group, and task forces, as well as interviews and focus groups with 300+ area citizens. The *Arts & Economic Prosperity IV* study data and other recent area research informed the planning. Dr. Craig Dreeszen, a national expert on community cultural planning, led the assessment and Steering Committee meetings and drafted the plan. The draft plan was reviewed and revised by the Steering Committee, adopted by the City and County in October 2013, then announced to the community with a January 2014 exhibit at CitySpace. PCA Consultant for Research & Planning Maggie Guggenheimer served as plan coordinator, liaising between PCA, Dreeszen, the Steering Committee, task forces, and the broader community.

#### **Why It Matters**

Based on examples from other cities, we believe a cultural plan will enhance quality of life and creative economic development initiatives. The plan will enable more strategic local investment in arts and culture, with a greater return on that investment for the community. It will also better equip PCA and its partners to respond to arts-related needs. We expect planning will enhance promotion of cultural, economic development, and tourism interests; increase collaboration among artists and arts organizations; and improve services provided to our citizens and visitors. It will also help area funders, public and private, understand prioritized needs in the arts community so they can make more informed funding decisions. The plan will provide us with measurable goals in priority areas, as identified by many stakeholders.

The best cultural plans have broad community support and involvement from diverse individuals and organizations. Forty-six area organizations have expressed their support of a Charlottesville Area Cultural Plan. Many others have shared their support for PCA's efforts by participating in the *Arts & Economic Prosperity IV* study and/or as a member of PCA. This broad arts-community support exemplifies the need for and will increase the success of our plan.