UNANIMOUSLY APPROVED BY THE STEERING COMMITTEE, SEPTEMBER 13, 2013

CULTURAL PLANNING IS MADE POSSIBLE WITH FUNDING FROM:
The City Of Charlottesville • Charlottesville Area Community Foundation • National Endowment For The Arts • Albemarle County • Charlottesville Albemarle Convention & Visitors Bureau • Virginia Commission For The Arts

PLANNING ADMINISTRATION BY PIEDMONT COUNCIL FOR THE ARTS

CREATE CHARLOTTESVILLE ALBEMARLE A CULTURAL PLAN

PHOTO: COURTESY ANDREW SHURTLEFF
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INTRODUCTION

ONE PLAN WITH MANY VOICES
This plan reflects the perspectives of well over a thousand local citizens and community leaders.

MOR E 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

83
VOLUNTEER LEADERS

Working on the steering committee, working group, and six task forces.

6 LONG-RANGE GOALS FORM THE HEART OF THE CULTURAL PLAN
Diversity and Inclusion
Arts
Education
Marketing and Cultural Tourism
Artists/Creative Workers
Creative Placemaking
Cultural Infrastructure

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/ALBEMARLE TIMELINE AND COMMUNITY ENGAGEMENT

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

JANUARY – MARCH 2013
CULTURAL ASSESSMENT: IDENTIFY CULTURAL RESOURCES, CRITICAL NEEDS AND OPPORTUNITIES FOR THE CREATIVES 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/Albemarle Steering Committee

MARCH – SEPTEMBER 2013
CULTURAL PLANNING: PLAN COMMUNITY-WIDE ACTIONS AND SECURE NECESSARY RESOURCES TO RESPOND
Second meeting for Create Charlottesville/Albemarle Steering Committee to review assessment findings
Planning by 83 members of six Task Forces
Third meeting of the Steering Committee (May 16) to review Task Force recommendations
Meetings of the Working Group and Task Force chairs to refine the cultural plan
Fourth and final meeting of the Steering Committee (September 13) to approve the cultural plan

SEPTEMBER 2013 AND BEYOND
IMPLEMENTATION: ACT ON PRIORITIZED STRATEGIES
Launch cultural plan at public event
Steering Committee

Co-Chair: John D’Arce, UVa McIntire Department of Music
Co-Chair: Andrea Douglass, Jefferson School African American Heritage Center
Co-Chair: Rob Vaughan, Albemarle County Public Schools
Paul Bayer, Virginia Foundation for the Humanities

Tomi Tom Founders Festival
Leslie Bowman, Thomas Jefferson Foundation, Inc.
Katie 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 Raja (Ex Officio), Charlottesville City Council
Matt Josslyn, Live Arts

Janet Kaltenbach, Charlottesville Symphony Society
Jody Kielbaas, UVa Vice Provost for the Arts
John Macon, UVa Council of History
Willa Neale, Charlottesville School Board
Toan Nguyen, C’ville Coffee
Petie O’Shea, Siteworks Studio
Andrew Owen, LOOK3 Festival of the Photograph
Susie Payne, Payne Ross & Associates
Gloria Rockhold, Albemarle County Public Schools
Beryl Solla, Piedmont Virginia Community College
Elise Thompson, Charlottesville Public Schools
Rodney Thomas (Ex Officio), Albemarle County Board of Supervisors
Elsie Thompson, Thompson & Thompson

Task Forces

AUDIENCE DEVELOPMENT / COMMUNITY ENGAGEMENT
Chair: Jane Kalow
Virginia Foundation for the Humanities, Jefferson-Madison Regional Library

African-American Teaching Fellows

George Kelleher, UVa Vice Provost for the Arts

Student representative: Helena Gallagher, Western Albemarle High School

Student representative: Isabelle Schoppa, Charlottesville High School, PCA Rising Star

Advisor: James Porce, Boys and Girls Club

Advisor: Leah Puryear, Upward Bound

Liaison: Victoria Long

MARKETING / CULTURAL TOURISM
Chair: Janet Kaltenbach
Create Charlottesville/Albemarle Steering Committee, Charlottesville Symphony Society, Charlottesville & University Symphony Orchestra

Kurt Burkhardt
Charlottesville Albemarle Convention & Visitors Bureau

Mary Burress
Freelance Writer

Robert Chapel, UVa Drama Department, Heritage Theatre Festival

Martin Chapman, Create Charlottesville/Albemarle Steering Committee, Indoor Biotechnologies

Tami Keeley, C’ville Weekly

Jenny Mays, Virginia Film Festival

Erika Goode, Charlottesville Department of Parks and Recreation

Deanna Gould, Light House Studio

Dunham Harrison, Music Resource Center

Gertrude Ivey, Charlottesville City Schools

Jamal Milner, Musician, Virginia Foundation for the Humanities

Jeff Buling
Charlottesville City Schools

Cyni Wills, Albemarle County Public Schools

Student representative: Helen Gallagher, Western Albemarle High School

Student representative: Isabelle Schoppa, Charlottesville High School, PCA Rising Star

Advisor: James Porce, Boys and Girls Club

Advisor: Leah Puryear, Upward Bound

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Advisor: James Porce, Boys and Girls Club

Advisor: Leah Puryear, Upward Bound

Liaison: Victoria Long

CREATIVE PLACEMENT
Chair: Pete O’Shea,
Create Charlottesville/Albemarle Steering Committee, Siteworks Studio

Amanda Burdge
Albemarle County Community Development, Preservation Piedmont

Blake Caravat
PCA Board of Directors

John Conover
Create Charlottesville/Albemarle Steering Committee

Carmen Diaz
UVa student

Kathy Galvin
Charlottesville City Council

Stevie Garber
Charlottesville Department of Parks and Recreation

Madeleine Hawk
UVa School of Architecture, Charlottesville Historic Resources / Neighborhood Development

Ross McDermott
Charlottesville Mural Project

Susan Payne
Create Charlottesville/Albemarle Steering Committee, PVCC Fine Arts Department, Artist

Frank Squillace, Charlottesville Regional Chamber of Commerce, Musician

Petie Thompson, Gloria Rockhold, Albemarle County Public Schools

Downtown Business Association

Liaison: Sarah Lawson

A CULTURAL PLAN FOR CHARLOTTESVILLE/ALBEMARLE 9.13.13

Sara Lawson, Charlottesville City Council

CREATE CHARLOTTESVILLE/ALBEMARLE 9.13.13

STEERING COMMITTEE

Rosamund Case, McCaffrey Art Center

Lee Cutlin, Albemarle County

Downtown Business Association of Charlottesville

Rodney Thomas
Create Charlottesville/Albemarle Steering Committee, Albemarle County Board of Supervisors

Robert Williams, Create Charlottesville/Albemarle Steering Committee

Carol Casper
Charlottesville Ballet

Senior Center Photographer: Jack Loomay

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/Albemarle-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.

CONTINUED

Creative economic impact The Arts & Economic Prosperity study1 confirms what cultural leaders know anecdotally: the creative sector’s employment, economic impact, and return on public investment are significant.

The Arts & Culture Industry Generates $114.4 Million in Annual Economic Activity in Charlottesville and Albemarle

Supporting 1,921 Full-Time Equivalent Jobs

Generating $9.2 Million in Local & State Government Revenues

Arts & Culture Organizations Spent $49.5 Million During FY 2010—In Turn $31.2 Million In Householder Income for Local Residents

This economic impact study1 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/Albemarle 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.).

ASSSESSMENT 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 museums, folk festivals, folk culture, artisan markets, 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 and in a region with such rich history. A recent Charlottesville survey1 found residents rated local arts and cultural opportunitie as “exceptional.”1

A recent economic impact study1 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/Albemarle 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.).

1 The National Citizens Survey, City of Charlottesville, 2012. National Research Center, ICMA

1 Arts & Economic Prosperity IV: Americans for the Arts, 2013 (coordinated by Cleveland Council for the Arts)

1 Comprehensive Target Markets Report, 2012
INTENDED OUTCOMES AND KEY STRATEGIES

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. Initialize 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 by roman numerals and italics, e.g., i. Cultural organisations are encouraged...)

RECOMMENDED SPECIFIC TASKS are detailed suggestions to implement recommended actions (indicated by roman numerals and italics, e.g., i. Cultural organisations are encouraged...)

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.

STRAATEGIES AND RECOMMENDED ACTIONS TO REALIZE INTENDED DIVERSITY AND INCLUSION OUTCOMES

1. Initialize 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.

ii. The Center for Nonprofit Excellence (CNE) and the Charlottesville Area Community Foundation (CACP) help identify and share best practices for diversity and inclusion, both within and across the cultural sector.

iii. 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.
INTENDED OUTCOMES AND KEY STRATEGIES

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 arts education organizations.

- Local artists volunteer for arts education organizations.
- UVa and PVCC assist in college internships through the existing Arts Reach online directory.
- PCA shares information about local neighborhoods.
- CACVB funds training in collaborative marketing.

- Local artists volunteer for arts leadership roles and continue to mentor youth with local service and arts education organizations.

- Live Arts, PVCC, and other organizations share best practices for engaging diverse artists.
- PCA continues to offer Rising Star Awards program to high school arts students.
- PCA shares information about and encourages high school and college internships through the existing ArtsReach online directory.
- Local artists volunteer for arts mentoring roles and continue to collaborate with youth service and arts education organizations.

6. Cultural diversity
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 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.

7. Seeking diversity and cultural 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.

3. Measure success:
Monitoring progress toward diversity and inclusiveness helps ensure changes 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.
- 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.

b. Prepare new audiences:
Support arts and cultural organizations.

- Local artists volunteer for arts leadership roles and continue to mentor youth with local service and arts education organizations.
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- Local artists volunteer for arts mentoring roles and continue to collaborate with youth service and arts education organizations.

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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.
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 among 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 between 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 arts and arts organizations to facilitate connections between the arts 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 PCAs 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.

   e. 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.

   f. Out-of-School learning: Develop collaborative funding for a coordinating entity and staff position to coordinate 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, Cavalier Recreation Center, McGuiﬀy Art Center, Free Speech Wall, UVA, and PVCC facilities.

   iii. Encourage teaching artists to connect with youth development organizations, neighborhood centers, and outreach programs.

   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, Cavalier Recreation Center, McGuiﬀy Art Center, Free Speech Wall, UVA, and PVCC facilities.

   iii. Encourage teaching artists to connect with youth development organizations, neighborhood centers, and outreach programs.

   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 EML.

   i. Include partnerships with organizations such as Ash Lawn Opera (existing partnership) and Blue-Ruﬀle Aboriginal Art Collection.

   ii. Suggested programming and teaching artists include Blues workshop with Jamal Millner, music production with Damani Harrison, music festival with other musicians in various genres.

   d. 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 possibility 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 suggested program Musical Mentor Match to pair area musicians with students who can serve as mentors.

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 advertise programming to engage youth.

c. Maximize facilities use: 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.

d. Harness social media: Explore ways to extend short-term arts programming, building on successful models.

i. PCAs will continue the Music Resource Center’s programming to engage youth.

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.

c. Collaborative advertising: Pursue collaborative advertising and marketing opportunities to cross-promote 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.

7. Sustained or Expanded Programming: Organizations can collaborate and challenge each other to provide more sustained year-round arts programming, building on successful models.

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c. Collaborative advertising: Pursue collaborative advertising and marketing opportunities to cross-promote 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.

8. 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.

c. Collaborative advertising: Pursue collaborative advertising and marketing opportunities to cross-promote family audiences.

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9.13.13

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.
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.
- 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 alliances” 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 PCAs 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.
- b. Develop packages to coincide with festivals.
- c. Encourage organizations to apply for competitive marketing funds through the VTC.
- d. Produce marketing materials: Better inform visitors and newcomers about arts and cultural offerings in Charlottesville/Albemarle and surrounding area.
- e. Create hospitality and real estate staff materials.
- f. Create guest information resources and in-room video calendars.
- g. Translate key publications into common visitor languages.
- h. Distribute materials statewide
   - i. at travel rest stops
- i. Inform hospitality liaisons: Offer hospitality staff orientations about arts and culture in Charlottesville/Albemarle, possibly through a partnership between PCA and CACVB.
- j. 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 spousers of CFA.
- k. Institute Annual Conference attendees by BoxArt.
- l. Distribute materials to convention and meeting groups.
- m. Offer gallery tours.
- n. Explore tickets packages for groups.
- o. Share knowledge: Designate downtown mall ambassadors.

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 arts performance 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 events, and use them to promote other arts communities.
- b. 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/Smile industry, centralized access to maps and information about galleries and artists, and Saturday morning gallery tails, etc.
- c. Add arts components to community events: Consider arts expos/showcases on stage at existing community events, such as the Charlottesville City Markets.
- d. Showcase artists: Encourage artists in residence opportunities, plein air painting, and live outdoor music and theater performances.
- e. Visual arts and/or crafts festival: Expand the successful Crozet Arts and Crafts Festival and smaller events such as holiday craft fairs.
- f. Celebrate place and history: Showcase Charlottesville/Albemarle’s rich history and bright future through crowd-sourced stories, oral histories, geocaching, and neighborhood maps.
- g. Expand or emulate successful projects such as Audio Tour of Charlottesville, Peter Rose’s Monticello Road Project, and the Ghost & Murder Walking Tour.
- h. Collaborate with UVa Scholars’ Lab and the Virginia History Lab to gather and share information about historic neighborhoods, e.g., Vineyard Hill, Ivy Hill, and Ivy Creek.

6. Critical reviews: Advocate for professional arts criticisms in all disciplines and across all media to deepen 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 reviews column in traditional media outlets.
- c. Cover diverse range of events, including non-performing events.
- d. Offer opportunities for community feedback to encourage critical dialogue.
- e. Encourage electronic forums: Support audiences’ wayfinding for arts and cultural attractions, including arts in all disciplines and regional geographic scope.
- f. Encourage engagement with artists and artisans: Promote and consider expanding or emulating successful Artisans Studio Tour and Artisans Tour Network initiatives, perhaps including non-visual artists.
- g. Encourage partnerships for audience development: Pursue partnerships with and within arts and cultural groups.

- h. Share best practices and emulate successful arts outings programs for employees of Charlottesville/Albemarle businesses, such as current program offered by LexisNext.
- i. Pursue possible collaboration between Martha Jefferson Hospital’s arts programs and Khloe-Ruhe Aboriginal Art Collection.
- j. Pursue collaboration or cross-programming with popular events such as HotHouse Garden Work, Heritage Harvest Festival at Monticello, Restaurant Work, and the many festivals.

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, ArtPlace 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: Enhance systems for disseminating arts-related and events information.
- d. Work with local radio stations: Develop segments or programs devoted to arts and cultural sites and agitourism.
- 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.
- b. Pursue collaboration between Martha Jefferson Hospital’s arts programs and Khloe-Ruhe Aboriginal Art Collection.
ARTIST AND CREATIVE WORKER OUTCOMES

1. Artist live/work spaces — A recommended 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 networks, and financial assistance 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 review 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 the transitional period of strategic planning by implementing improvement strategies as recommended by their own 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 unsustainable 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. Underused properties might be put to use as temporary studios or exhibition spaces. Artists want critical reviews.

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 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 needs, i.e., many disciplines, stages of career, professional goals.

iii. Share information about other professional development opportunities, such as grants workshops offered by the CNE, portfolio reviews offered by LOOK3 Festival of the Photograph, etc.

b. Strategic planning: The City, County, and community allies to develop and present 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).

i. Explore the possibility of creating a longer, more in-depth professional development intensive course, modeled on the City’s Community Investment Collaborative (CICD) program.

ii. Network: PCA will expand and better promote its networking programs for artists and creative professionals.

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).

iii. Reconsider McGuffey Art Center, Second Street Gallery, CNE, and other key groups, i.e., business, education, funders.

iv. Pursue partnerships with other organizations, such as New City Arts, Charlottesville Regional Chamber of Commerce, 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.

d. Buy Art campaign: Reconsider Charlottesville’s Buy Art campaign or similar advocacy work to educate audiences about visual art collecting and encourage the purchase of visual artists through purchasing work.

i. Explore possible partnership program between PCA, McGuffey Art Center, and commercial galleries.

ii. From artists: Promotion of artists’ events, performances, classes, and exhibitions (see marketing).

iii. Pursue cross-marketing opportunities to promote programs beyond PCA’s own contact lists.

iv. Explore the possibility of creating a longer, more in-depth professional development intensive course, modeled on the City’s Community Investment Collaborative (CICD) program.

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vii. Utilize suggested actions under Professional Development to better promote networking programs.

e. Service information: 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.

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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 spaces provided by New City Arts; Firefly 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 PAL, The Haven, Virginia Arts of the Book Center, City Clay, and Chroma Projects Art Laboratory.

d. Support the relocation of existing creative spaces that are displaced by development.

e. Explore concert hall needs: Continue planning discussions around the future development of a state-of-the-art concert hall for UVa Projects Art Laboratory.

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 performances, 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 from local to international, expanding 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. Bridges that currently exist.

2. Sustainable placemaking: Encourage City and County to coordinate sustainable placemaking and bridge sites 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.

e. 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/ Hogswiller 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 PAL 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: 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

a. Determine administering agency(ies): Consider public art stakeholders to determine how best to administer future Percent for Art and ArtPlace programs.

b. Broaden scope: Consider how Percent for Art funding can be used to support arts and culture in non-traditional ways, beyond the visual arts, to bring more diverse public art, free public programs, and events.

c. Local designers: Design efforts should be incentivized by small and local designers when possible, and projects that are community driven and inclusive of the region’s diverse populations.

d. Engage local artists: Consider new venues or public spaces where local artists are encouraged to participate in programs funded by Percent for Art.

e. Inclusion of authentic diversity: Encourage more authentic place-based programs, events, and projects that are community driven and inclusive of the region’s diverse populations.

6. Authentic diversity

a. Engage local artists: Ensure that local artists are encouraged and have adequate opportunities to participate in programs funded by Percent for Art.

b. Broaden scope: Consider new programming to include more diverse public art, free public programs, and events.

e. Assess and expand successful programming: Offer more and more diverse public art, free public programs, and events.

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

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 planning sessions, 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 neighborhoods, and encourage public performance, public art goes beyond visual arts and inclusive of the region’s diverse populations.

v. Build on programs that successfully draw diverse audiences, identified in the cultural plan assessment as free, central, outdoor, and visible, i.e., the Charlottesville Dogwood Festival, and ArtInPlace.

vi. 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 performances in public parks.

d. Professionalize coordination: Identify coordinating agency for restored Percent for Art funding.

e. Ensure transparency and public participation: Develop guidelines that allow citizens to better understand and participate in Percent for Art and public art decision-making.

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.

Goal 6. Cultural Infrastructure

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

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.
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.

2. PCA/County partnership: Negotiated partnerships (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, culture, and entertainment: Building on PCAs implementation of the recent Arts & Economic Prosperity IV study, the Create Charlottesville/Albemarle 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.

2. Advocate for support: Artists and arts groups utilize the case for support as a tool for their own advocacy, marketing, and fundraising efforts.

3. PCA priorities: PCA incorporates Create Charlottesville/Albemarle priorities into its own strategic plan and accepts five public-benefit goals:
   a. Lead implementation of Create Charlottesville/Albemarle 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, audiences, tourists, and donors).

4. 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.

5. Sustained public and private investments help fulfill the community’s priorities confirmed in this cultural plan.

6. Support arts grantmaking: Coordinate review process of applications for funding allocated by the City and County to local arts organizations and initiatives.

7. Build financial capacity for the arts through local, state, and federal grants.

8. Advocate for the arts throughout the community (in schools and hospitals, among developers, before City Councilors and County Supervisors, on behalf of social services, audiences, tourists, and donors).

9. 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.

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.

d. PCA will provide individualized technical support for arts organizations applying for City and County funding.

e. Evaluates and improve grantmaking methods for assessing and reporting the public benefits of programs supported by public funds.

2. PCA will provide individualized technical support for arts organizations applying for City and County funding.

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.

4. PCA enters into 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.

5. 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.

6. 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.

7. 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.

8. Increase private funding: Strengthen the relationship between PCA and the CACBF to increase private support for the arts and culture.

9. 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

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<thead>
<tr>
<th>DATES &amp; STATUS</th>
<th>KEY TASKS</th>
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<tbody>
<tr>
<td><strong>Phase One: Organize for cultural planning</strong></td>
<td></td>
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<tr>
<td><strong>JANUARY 2013</strong></td>
<td><strong>Background data</strong> 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. Organizes first Steering Committee meeting.</td>
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<td><strong>JANUARY 17 2013</strong></td>
<td><strong>First Steering Committee meeting</strong> 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.</td>
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<td><strong>FEBRUARY – MARCH 2013</strong></td>
<td><strong>Survey</strong> Dreeszen designs and administers an electronic survey for targeted constituents with PCs &amp; partners' email lists. <strong>Interviews and focus groups</strong> Dreeszen conducts interviews by phone. Steering Committee members conduct additional interviews and focus groups. <strong>Assessment reports</strong> Dreeszen reports data mapping interviews and focus groups. Dreeszen writes survey report and summary assessment report. Circulates report to the Steering Committee.</td>
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<td><strong>MARCH 2013</strong></td>
<td><strong>Second Steering Committee meeting</strong> 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. <strong>First Task Force meetings</strong> The March 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.</td>
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<tr>
<td><strong>MARCH 14 2013</strong></td>
<td><strong>Task Force Planning</strong> 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. Dreeszen assists. <strong>Task Force reports due April 25</strong></td>
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<td><strong>MARCH – APRIL 25 2013</strong></td>
<td><strong>Phase Two: Assessment</strong></td>
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<td><strong>APRIL 2013</strong></td>
<td><strong>Assessment</strong> Dreeszen revises plan, if needed, based on public comment.</td>
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<td><strong>JUNE 2013</strong></td>
<td><strong>May 16 2013</strong></td>
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<td><strong>JULY – AUGUST 2013</strong></td>
<td><strong>May – August 2013</strong></td>
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<td><strong>SEPTEMBER 13 2013</strong></td>
<td><strong>November 2013</strong></td>
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<tr>
<td><strong>OCTOBER OR NOVEMBER 2013</strong></td>
<td><strong>City and County approval</strong> The chair(s) of the Steering Committee present the cultural plan to the City Council and County Commission for their consideration and approval. The City and County initiate amendment processes to the Master Plan to integrate the cultural plan.</td>
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Catalog of Interviews and Focus Groups

A total of 251 individuals contributed suggestions to the Create Charlottesville/Albemarle 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 Reyes, Victoria Long, Carmen Diaz, George Beller, Jessica Schneidman, and Janet Kaltenbach, and the generous individuals who participated in these discussions.

<table>
<thead>
<tr>
<th>Interviewee, Focus Group, and Stakeholder meetings</th>
<th>#</th>
<th>Interviewer</th>
<th>Date</th>
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<tr>
<td>Albermarle County senior staff, Charlottesville Albermarle Convention &amp; Visitors Bureau director and staff</td>
<td>11</td>
<td>Craig Dreeszen</td>
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<td>Jessica Schneidman</td>
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<td>Clay Barefoot</td>
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<td>2/3/13</td>
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<td>Nancy Bass, artist</td>
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<td>George Beller and Julian Connolly, PCA board members</td>
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<td>Karrie Bos</td>
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<td>Ty Cooper, entrepreneur, arts presenter</td>
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<td>Crescent Hall Quilters</td>
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<td>Downtown Arts</td>
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<td>Downtown business owners and Downtown Business Association (DBAC) representatives</td>
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<td>Maggie Guggenheimer</td>
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<td>Jaime Hawkins, African American Teaching Fellow</td>
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<td>Maggie Guggenheimer</td>
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Interviewee, Focus Group, and Stakeholder meetings | # | Interviewer | Date       |
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<tr>
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<tr>
<td>Martha Hunter, Director Outpatient Care Centers, Guest Services, Volunteer Services, Martha Jefferson Hospital</td>
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<td>Maggie Guggenheimer</td>
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<td>Kirby Hutto, Red Light Management, manager Charlottesville McIntos Wireless Pavilion and the Jefferson Theater</td>
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<td>Maurice Jones, Charlottesville City Manager</td>
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<td>Matt Joslyn, Live Arts, Executive Director</td>
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<td>Jody Kneuhaus, Director, Virginia Film Festival and UVa Vice Provost for the Arts</td>
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<td>Tim Michel, artist, real estate agent</td>
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<td>Kelli Palmer, Global Event Manager, Americas at CFA Institute, Board Member at Live Arts, CACF, and CNE</td>
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<td>Westminster Canterbury residents, hosted by Sheila Scott</td>
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<td>Roland Wiggins</td>
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<td>Young adults (“creative” and arts audience members)</td>
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<td>Young creatives and entrepreneurs</td>
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Number of interviewees, focus group participants, and individuals sending in written comments: 251
CREATE CHARLOTTESVILLE/ALBEMARLE: A CULTURAL PLAN

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/Albemarle: A 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 Fall 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.

Piedmont Council for the Arts is a 501(c)3 nonprofit organization that provides programs and services through the generosity of donors like you. We are located at 100 5th Street NE, in downtown Charlottesville. You can also visit us online at charlottesvillearts.org

Thank you to all of our sponsors

Special thanks to George Beller and Kakie Brooks; James Carnes and Clark Hantzmon

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