C R E A T I V E

R I C H M O N D

THE RICHMOND REGION CULTURAL ACTION PLAN

FULL PLANNING REPORT

MARCH 2009

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CREATIVE RICHMOND
THE RICHMOND REGION CULTURAL ACTION PLAN

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS

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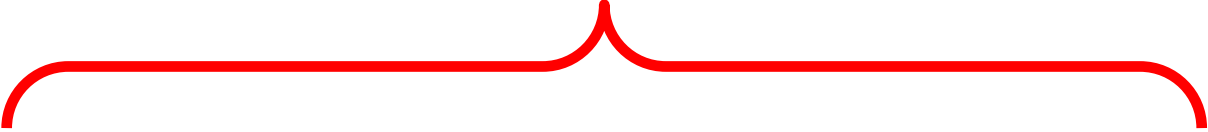|	
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FUNDERS

A Call to Action

"You see I am an enthusiast on the subject of the arts.
But it is an enthusiasm of which I am not ashamed,
as its object is to improve the taste of my countrymen,
to increase their reputation, to reconcile them to the
rest of the world, and procure them its praise."

Thomas Jefferson in a letter to James Madison
September 20, 1785

This is a call to action. It is a call for all the citizens of the Richmond region to support and advocate for a creative community enriched by the arts, culture, history, heritage, and creative education. It is also a call to the region's cultural organizations and to governments, corporations, foundations, and service organizations to work together to promote and support cultural opportunities throughout the region more effectively.

- This is the moment for the Richmond region to build its creative economy and expand its 21st century workforce.

- It is the moment to enhance its standing as a cultural destination.

- Now is the time for the Richmond region to encourage diverse creative voices – regardless of ethnicity, economic status, or educational attainment.

- It is a moment when leaders across the region should come together to strengthen and support an already rich and varied cultural sector and build on the remarkable organizational resources the region provides in the arts, history, and heritage.

- This is the moment for leadership, for a collective vision, for coordinated action, and for widespread support.

The call to action is directly linked to specific and detailed goals and recommendations that appear in the Richmond Region Cultural Action Plan

WHY ARTS AND CULTURE?

Arts and culture contribute to the region in many ways:

- **Depth and richness**: The Richmond region has a proud history in the arts, culture, history, and heritage that can contribute significantly to moving the community forward. Few regions of comparable size and population can boast such quality, dynamism, and excitement. Yet, much of the wealth of this tremendous resource is yet to be tapped.

- **Distinctiveness and identity**: The cultural sector defines much of what makes Richmond unique and special. It is a major part of the Richmond brand and image. "It tells the nation who we are and want to be."

○ **Economic activity**: Arts, culture, history, and heritage contribute at least $300 million annually to the local economy by conservative estimates. With support and attention, these activities can continue to be a growing force for economic vitality.

○ **Creative entrepreneurship and business relocation**: The cultural sector helps make the Richmond region a special place to live and work, offering reasons for corporations, creative businesses, and 21st century creative entrepreneurs to relocate to the region.

○ **Cultural tourism**: The cultural sector is a large part of why people visit the Richmond region. Cultural amenities bring more people, encourage them to stay longer, and result in more out-of-region dollars to be spent locally.

○ **Community revitalization**: Individual artists and creative workers enliven our communities and contribute to urban revitalization. Galleries, studios, and live-work spaces have increasingly reclaimed blighted parts of urban landscape at no cost to the taxpayers.

○ **Beauty and quality of life**: The region's cultural facilities and historical monuments provide much of the beauty and fascination that makes the region a special place to live and work. They are a source of local pride.

○ **Commitment to the next generation**: An emerging commitment to creative education – both in school and in the community – offers cutting edge ideas for preparing a 21st century workforce of innovators, scientists, and creative thinkers.[1]

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[1] Indeed, almost all Nobel laureates in the sciences have actively engaged in the arts as adults. They are twenty-five times as likely as the average scientist to sing, dance, or act; seventeen times as likely to be a visual artist; and twelve times more likely to write poetry and literature. Root-Bernstein RS, Lindsay Allen, Leighanna Beach, Ragini Bhadula, Justin Fast, Chelsea Hosey, Benjamin Kremkow, Jacqueline Lapp, Kaitlin Lonc, Kendell Pawelec, Abigail Podufaly, Caitlin Russ, Laurie Tennant, Erric Vrtis and Stacey Weinlander. Arts Foster Success: Comparison of Nobel Prizewinners, Royal Society, National Academy, and Sigma Xi Members. J Psychol Sci Tech 2008; 1 (2): 51-63.

WHY NOW?

This is the moment to:

- **Build on an emerging consensus**: For the first time in many years, there is a unified commitment among key players to move forward together on cultural development for the region. Past differences have been set aside. New parties have come to the table. There is excitement about what is possible.

- **Address economic challenges**: The Richmond region, like the rest of the nation, faces economic challenges not experienced since the Great Depression. But concerted action from the cultural sector can be part of a regional solution to these problems.

- **Utilize magnificent new facilities**: The timing is right to take advantage of extraordinary new and renovated facilities for visual and performing arts and for higher education. Along with these major monuments, there has been an accompanying grass roots effort in urban redevelopment through the arts.

- **Build on the contributions of the artist community**: Few regions have benefited so greatly from the activity of artists who have revitalized much of the community. That energy can be harnessed if there is forward movement now. This is the time to acknowledge and support their continuing contribution.

- **Expand regional cooperation**: Regional cooperation across city and counties is now more than an aspiration. It is important to build on models that already exist with economic development ventures, the regional airport, libraries, food pantries, and programs for the homeless. There is also an opportunity to extend the connections that have been built though the cultural planning process and to provide a model for continued regional planning and development in other sectors.

- **Rise to the challenge being set by other cities and regions**: From coast to coast, mid-sized cities and multi-county regions have begun the effort to transform themselves into creative communities. The Richmond region must act now and boldly if it wants to be part of the vanguard of this movement.

- **Take advantage of a new national policy and funding**: A new administration in Washington, DC has already lent its support to arts and cultural development through an additional $50 million to the National Endowment for the Arts and what promises to be culture-friendly policies in other agencies. The Richmond region has an opportunity to build on that commitment and ensure its local

realization through the efforts, involvement, and encouragement of state and local governments.

WHAT OTHER RESOURCES WILL CONTRIBUTE TO CREATIVITY AND INNOVATION FOR THE RICHMOND REGION?

The cultural sector can find help as it strives to foster a creative Richmond region by:

- **Building on history**: Few areas of the United States are blessed with such a rich and varied history. Regardless of race, creed, wealth, or social status, countless individuals, families, and clans in numerous neighborhoods and communities within the region can make their varied histories part of the region's exciting future.

- **Conjoining strong southern traditions:** The region brings together two distinctive streams of southern traditions – the more formal traditions of southern culture and the less formal community-centered and participatory traditions. The creative sector can harness both as it balances its support of formal traditional venue-based activities of symphony and museum-going with the less formal participatory traditions seen in street festivals, quilting, and church choirs.

- **Taking advantage of Richmond as the capital city**: As the capital city of Virginia, Richmond is the home of many state-wide institutions and agencies, both public and private. They bring extraordinary resources, both financial and human, and provide important linkages to the rest of the state and nation.

- **Benefitting from higher education institutions**: The region is blessed with a wealth of colleges and universities that turn out bright and creative graduates not only in the arts and humanities but in the sciences, business, and other fields. Many of these individuals stay in the region and provide a next generation of creative leadership.

- **Investing in innovation**: The region has leading corporations that are committed to research and innovation. Whether it is finding new uses for agricultural products in medicine or developing new high technology products, the Richmond region is committed to being on the forefront of change. The local cutting edge public relations industry and Virginia Biotech Park offer two examples of innovation that have direct links to the creative sector.

WHAT ARE THE CHALLENGES?

There are challenges that must be overcome:

- **Inadequate financial support**: The cultural sector is under-resourced. It has historically low levels of local public support and an over-reliance on generous families and a few large corporations. Today, the traditional major funders cannot continue to carry the arts, culture, history and heritage. If the funding is to grow, as it must, the pool of donors must be expanded. Current economic challenges to philanthropy are real; but so is the potential for expansion over time.

- **Unfocused leadership**: Despite the remarkable contributions of many individuals and institutions on behalf of specific cultural institutions and initiatives, there has been a lack of leadership on behalf of the cultural sector as a whole. Public and private leadership have not been able to forge a bond to plan boldly and speak persuasively for the cultural sector of Richmond. There is a need for leaders who can mobilize local citizens at every level to advocate for arts and culture.

- **Inequitable access**: Resources, whether programs, educational opportunities, or money, are unevenly distributed. This inequity stems from long established patterns that extend well beyond the arts and culture and include such factors as race, class, and economic status.

- **Fragmented coordination**: The cultural aspirations of the region will not be realized without more effective coordination. In many communities and regions as large as the Richmond region, a single designated agency (recognized by both government and the private sector) provides coordination, advocacy, information, visibility, and often funding to the cultural community. It allows the cultural community to speak with one voice on important community issues and encourages a seat at the table when such issues are discussed. Such mechanisms are underdeveloped in the Richmond region.

WHAT ARE THE GOALS AND HIGHLIGHTS FOR THE FUTURE?

There are clear goals and action steps that must guide the region in this effort.

Goal I: *Increase the contribution of arts and culture to the economic vitality of the region.*

○ Increase cultural tourism.

○ Integrate arts and culture into economic planning for the region.

○ Implement a culture-friendly downtown development strategy.

○ Foster creative collaborations in the work place.

Goal II: *Expand cultural participation on a regional basis.*

○ Encourage events and activities that address the unfulfilled cultural interests of regional residents.

○ Develop a regional network of non-traditional spaces for cultural activities that encourage events and activities at the neighborhood level.

○ Foster the growth of satellite programming in the counties by Richmond-based cultural organizations as well as partnerships across geographic boundaries.

○ Encourage greater participation and new audiences through improved transportation, subsidized ticketing, and other audience development strategies.

Goal III: *Promote cultural equity and build on cultural diversity.*

○ Encourage and promote more ethnic, historic, and religious festivals and celebrations that reflect the rich multi-cultural traditions of the region.

○ Support the reuse of facilities to enhance the historic assets of neighborhoods and provide culturally diverse organizations and artists with low cost performance/ exhibition/office space.

○ Develop a grant program to provide greater access to funding to culturally-specific artists, organizations, and audiences.

○ Foster greater dialogue on issues of race, ethnicity, and cultural heritage and their implications for cultural policy.

Goal IV: *Build a coordinated, equitable, and innovative system for creative education.*

○ Develop mechanisms that bring coherence to the organization and promotion of arts and cultural education.

- Offer new approaches to program delivery that overcome barriers of cost, transportation, and safety for families.

- Create sustained pathways for learning that connect K-12 students to arts and culture from pre-school through early adulthood.

- Create a variety of opportunities and rewards that recognize and support young people for their engagement in arts and culture.

- Build support for arts and cultural education through linkages to other types of activities and funding in the areas of after-school, youth employment, crime prevention, and school-to-work preparedness.

Goal V: *Sustain the Richmond region's artists and cultural organizations.*

- Offer incentives for mergers, shared services, and strategic alliances for cultural organizations of all sizes.

- Provide opportunities for technical assistance for artists and organizations.

- Develop an on-line system to assist artists in finding space and connecting with opportunities to show or perform their work.

- Establish programs to assist working artists and emerging cultural organizations in navigating City and county government.

- Develop more rational and effective systems for coordinated funding and grantmaking.

Goal VI: *Provide for ongoing coordination, advocacy, and dialogue on behalf of arts and culture.*

- Build on the nascent sense of collaboration that has informed the cultural planning process, working together as a sector, avoiding fragmentation, and forging broad networks that cross traditional boundaries.

- Work with the Richmond Metropolitan Convention & Visitors Bureau to develop a computerized regional cultural calendar, a cultural tourism initiative, and other vehicles to promote the arts, culture, history, and heritage.

- Complete the plan for a regionally-appropriate coordination mechanism for arts and cultural education in performing arts, visual arts, history and heritage, science and nature, and literary arts.

- Work with the leadership of the Arts Council of Richmond to transform the agency into a regional body capable of coordinating the implementation of this cultural plan after the first year.

In order to accomplish these aspirations, it will be necessary to widen the circle of those involved. Throughout this cultural plan, there are opportunities for groups of citizens to participate on working committees to ensure broad participation in translating recommendations into reality.

WHAT ARE THE NEXT STEPS?

- A reconstituted Task Force should continue to shepherd the cultural plan in its initial phases but plan to go out of business on the one-year anniversary of the delivery of this cultural plan.

- The Task Force should ensure that community dialogue around the plan continues over the coming months throughout the region. A series of working sessions (or "studios") should be held to build the intellectual capital around the recommendations contained in the report.

- The Task Force should explicitly monitor progress in the area of coordination, ensuring that designated entities are prepared to carry the plan forward after the Task Force ceases operation.

- The Task Force should issue a progress report on first year implementation before going out of business.

HOW CAN ACCOUNTABILITY BE ASSURED?

The region must hold itself accountable to keep the promises it makes regarding the bright future that is represented by this cultural action plan.

The Task Force will monitor progress during the first year and issue its progress report to the community. Each year thereafter, new targets should be established for the cultural

action plan and the realization of those targets must be assessed by the designated agency responsible for plan coordination. An annual scorecard on plan implementation will be an integral part of demonstrating that the cultural sector can deliver on its promises.

In addition, there must be a continuing role for the public – those who work in the cultural sector, those who volunteer, those who are consumers, and those who believe that local arts, culture, history, and heritage are critical ingredients for their children and their communities. Everyone must have a stake in continuing to set the cultural agenda from year to year and sharing pride in its accomplishment.

INTRODUCTION

Photo credit: Skip Rowland

BACKGROUND ON THE PLAN

The idea of developing a cultural action plan for the Richmond region surfaced in 2007 in a series of informal conversations among artists and representatives of galleries, historic sites, performing and visual art groups, museums, and funders. The planned renovation of the Carpenter Theatre and the major expansion of the Virginia Museum of Fine Arts (VMFA) were moving forward and both scheduled for completion in the fall of 2009, barely two years away. Their openings would add new capacity to an already impressive cultural sector, with implications for audience development, marketing, and fund raising.

These developments, combined with on-going and organic growth of Richmond's vibrant cultural sector, created a sense of urgency among artists, cultural executives, civic leaders, and funders that planning was needed. There was a growing consensus that a regional cultural action plan could structure a sector-wide dialogue and allow the community to define a vision and focus on developing priorities for the next several years.

In early 2008, a group of cultural executives met with leaders in the corporate sector and government and found them receptive to such a planning initiative. Additional formal approval was secured from key constituencies including members of the ArtsFund and the Consortium, the Alliance for the Performing Arts, the Richmond Arts Council, VMFA, CenterStage, and other organizations. The Community Foundation Serving Richmond and Central Virginia was asked, and agreed, to serve as fiscal agent (through its Partnership for Nonprofit Excellence).

A Task Force was assembled to include representation of private and public sector funders and a diverse mix of cultural organizations from throughout Richmond as well as Chesterfield, Hanover, and Henrico counties. A selection committee was also formed to conduct a national search for potential consultants to assist with the process. In June of 2008, the Task Force of the Richmond Region Cultural Action Plan contracted with WolfBrown, an international consulting firm that specializes in community-based planning for arts and culture, to oversee the planning process, engage with the public throughout the region, and develop a consultants' report that would serve as the foundation of the cultural plan for the region.

The planning process began formally in June of 2008 and involved research, public process, and deliberation as follows:

- Extensive **research** on the cultural sector in the Richmond region. Among the components were:

  - A **cultural census** that gathered information about residents' patterns of and preferences for participating in cultural activities in and around the

Richmond region. Over 2,800 individuals participated in this research, some via the web, and over 750 people who were interviewed at churches, libraries, and senior centers throughout the region.

o An **economic activity analysis** and a **cultural budget** that reported, for thirty-one cultural organizations (including all of those with budgets in excess of one million dollars), the aggregate cultural revenue and expenses, attendance at events, employment data, volunteer data, and other relevant information.

o Research on **cultural education.** This included a review of relevant standards and requirements in arts education at the state level; a survey of education programs of Richmond region cultural organizations focusing on content, duration, sequentiality, and costs; and interviews with over thirty providers of arts and cultural education in public school systems as well as arts and community-based organizations. The interviews covered program content, current partnerships, long range plans, and challenges.

⦾ **Public process** to learn more about the region and its cultural activities and leadership and to discuss emerging findings and recommendations. This included:

o A series of **community meetings**, held in each of the four participating jurisdictions, engaging some 250 residents throughout the process.

o Additional **interviews** and small **group meetings** with over one hundred civic, community, corporate, and cultural leaders, artists and others.

⦾ **Deliberation with the Task Force** at a series of monthly meetings to gather feedback, review findings, and, ultimately to make recommendations.

WHAT'S IN THE REPORT?

This report, which is the second of three volumes (the first of which includes only the Executive Summary), provides findings and offers a call to action, goals, and recommendations that together constitute the Richmond Region's cultural action plan. It contains the following sections:

⦾ Part I: The Cultural Sector and Economic Vitality
⦾ Part II: Cultural Participation
⦾ Part III: Cultural Equity
⦾ Part IV: Cultural Education
⦾ Part V: Artists and Organizations
⦾ Part VI: Coordination, Advocacy, and Accountability

⭕ Part VII: Next Steps

Appendix A to this plan includes a list of the individuals who participated in this process through interviews or attendance at meetings.

In addition, there is a Technical Research Report that contains the complete methodologies and findings for the research components (as well as copies of protocols and other data gathering instruments employed to collect the data), including:

⭕ **Part I: Cultural Census**
⭕ **Part II: Economic Activity Analysis and Cultural Budget**
⭕ **Part III: Research on Cultural Education**

OVERVIEW OF THE RICHMOND REGION

DEMOGRAPHICS

The regional cultural action plan encompasses the City of Richmond and three surrounding counties – Chesterfield, Hanover, and Henrico. Along with its other attributes, the region is rich in arts, culture, history, and heritage assets that include museums, performance spaces, parks, historic sites and battlefields, as well as an impressive mix of arts and cultural organizations and artists. Richmond generally houses the larger cultural and historic organizations and facilities while the counties have a wealth of historic sites, including battlefields, and an increasing number of cultural facilities. The table on the following page provides highlights of regional demographics.

Highlights of Regional Demographics				
	Richmond	Chesterfield	Hanover	Henrico
2008 Population (estimate)	192,002	302,854	99,963	291,057
Ethnicity				
White	39.4%	70.8%	87.1%	63.1%
African American	54.2%	21.5%	9.7%	28.0%
Hispanic	4.6%	5.3%	1.3%	3.6%
Asian	1.5%	3.0%	1.2%	5.2%
Educational Attainment				
HS degree or less	48.3%	36.4%	41.6%	36.8%
Some college or more	51.7%	63.6%	58.4%	63.3%
2008 Average HH Income (estimate)	$ 56,081	$ 84,273	$ 86,997	$ 77,935
2008 Median HH Income (estimate)	$ 38,153	$ 69,801	$ 73,247	$ 60,370

There are important demographic distinctions between the City of Richmond and the surrounding counties. According to 2008 demographic estimates, the City of Richmond is comprised of 54.2% African American residents while the surrounding counties' level varies from a low of 9.7% in Hanover to a high of 28.0% in Henrico.[2] In some cases, other ethnicities are more heavily represented in the counties. For example, the Asian population of Henrico County is 5.2% and in Chesterfield County it is 3.0%, compared to 1.5% in the City of Richmond.

The Hispanic population appears to be the most homogeneously dispersed group in the region. It represents 5.3% of the population in Chesterfield County, 4.6% in the City of Richmond, and 3.6% in Henrico County. It appears to be growing faster than other groups and interviews suggest the expectation that it will increase markedly in the next decade.

IMPLICATIONS OF DEMOGRAPHICS FOR CULTURAL PLANNING

The racial divide in the region between the two largest groups (white and African American) has deep historical roots and speaks to cultures that have grown up in the same area but in different neighborhoods and with very different traditions. This has implications for the cultural community since the patterns of participation are quite

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[2] Census data is provided by Claritas, Inc., based on U.S. Census and updates.

different. Whites tend to be far more heavily represented in the audiences of formal activities like symphony, ballet, and art museums – those most often associated with major venues, those with fees attached to participation, and those with their origins largely in western European traditions. African Americans participate in events more closely associated with their neighborhoods, families, and churches that are often less formal and free to participants. It is crucial, as the region analyzes the current state of cultural participation and plans for the future, that both traditions are respected and supported.

EDUCATION AND INCOME

There are also important distinctions in levels of educational attainment and income in the region with the City of Richmond registering considerably lower levels of household income and percentages of residents with high school degrees. For example, the median household income of residents in Richmond is $38,153 while it ranges from $60,370 in Henrico County to $73,247 in Hanover County. Average household income in Richmond is $56,081 and ranges in the counties from $77,935 in Henrico to $86,997 in Hanover. Almost 52% of residents of the city of Richmond have more than a high school level of education, while that level varies in the counties from 58.4% in Hanover to 63.6% in Chesterfield. The wide ranges in income and to a lesser extent in education suggest that the cultural community must offer a variety of ways that citizens can participate in the arts.

THE ECONOMY

The Richmond region's economy, while challenged during the current national financial downturn, has proven itself to be resilient over the past decades, in part due to its strong and diverse manufacturing base. Additionally, Richmond is a state capital with many state agencies headquartered there. This contributes to economic stability as does the headquarters of the Fifth Federal Reserve District and other federal agencies. In the private sector, the region has attracted headquarters of many major corporations in banking, insurance, and other industries and has an impressive concentration of institutions of higher education that have a significant economic impact. That said, the region, like the rest of the nation, is suffering from the effects of the national economic downturn, with high rates of unemployment, a number of bankruptcies, and the possibility of a significant number of foreclosures. This suggests that the cultural plan must take a long view and must consider how the cultural sector can be useful in supporting an economic turn-around.

REGIONALISM

There has been much discussion during this planning process about the importance of developing regional solutions to issues facing the cultural sector. There is a consensus among civic leaders and those involved in setting public policy that such solutions will allow for "doing more with less" and as such should be an important component of the plan. Regional planning allows major institutions in Richmond to be effective resources to

the counties and their citizens. Further, a regional coordinating body can bring together more resources for advocacy, resource development, and other needs.
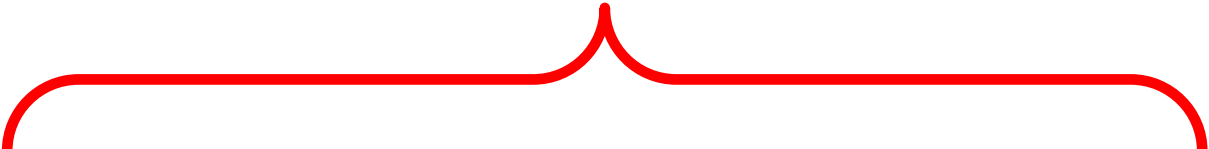
Despite the desire for a regional approach to arts and culture, individuals point to the difficulty of developing effective regional solutions in other aspects of civic life in the Richmond region. Regional cooperation is a challenging aspect of the relationship among the City and the counties, but there are examples of effective partnerships. For example:

- **The Greater Richmond Convention Center Authority**: Richmond, together with the three counties, shared the financing and currently the operation of the expanded convention center.

- **The Capital Region Airport Commission** involves all the jurisdictions in the planning and operation of Richmond International Airport.

- **The Greater Richmond Partnership** is regarded as a successful public private economic development initiative.

- **The James River Advisory Council** is a regional effort to promote and protect the James River.

- **The Homeward program**, founded in 1998 as a recommendation of the Richmond Task Force on Homelessness with support of then Richmond Mayor Tim Kaine, has served as an important model of regional cooperation in addressing the homeless problem. Begun with a grant from the U. S. Department of Health and Human Services, it has been incubated and continues to be supported by the United Way and others.

Clearly regional cooperation can and does work. The cultural sector can build on and contribute to its success stories.

PART I:
THE CULTURAL SECTOR AND ECONOMIC VITALITY

"[I]nvestments in arts and culture play an undeniably vital role in state economic development."

Kurt S. Browning – Republican Secretary of State (Florida)

"If we're trying to stimulate the economy […] nothing does that better than art."

Louise M. Slaughter – Democratic Congresswoman (New York)

<div style="border:2px solid navy;">

Goal I

***Increase the contribution of arts and culture
to the economic vitality of the region.***

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BACKGROUND: ECONOMIC ACTIVITY OF THE CULTURAL SECTOR

How important is the cultural sector's contribution to the economy of Greater Richmond? How many people does it benefit? How many are employed and how many volunteer?

To find out answers to these questions, a team from WolfBrown conducted economic research as part of the Richmond region's Cultural Action Plan process. Consultants gathered financial information from 31 cultural organizations in Richmond and the surrounding area, including all of the largest cultural institutions that contribute the greatest dollar amounts to the economy.

Total economic activity of the cultural sector in 2007[3] in Greater Richmond was nearly $300 million. Cultural organizations were also involved in another $350 million in capital projects.

- Direct spending reported by cultural organizations in Richmond was over $100 million. In order to gauge the level of economic activity generated by these organizations (the so-called "multiplier effect" as these dollars circulate through the economy), a conservative multiplier of 2 was assumed. Thus this represents $200 million per year of economic activity generated by cultural organization spending.

- Annual attendance reported by participating organizations was 2.4 million. If one assumes a conservative expenditure of $20 per person[4] on things other than the price of admission (food, gifts, gas, lodging), this represents $48 million in direct ancillary spending. Again, using the conservative multiplier of 2, $96 million in

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[3] Data from 2007 was used for this analysis as it is the most recent year for which actual numbers (in contrast to budgets) were available for all organizations.

[4] This is a more modest figure than research in other cities has revealed, but given the current economic downturn, the consultants are utilizing a more conservative figure.

economic activity was generated by those who attended these organizations.

- Accordingly, just the 31 cultural organizations in Richmond that responded to the survey generated roughly $300 million in economic activity in 2007.

- The cultural sector, as represented by these 31 organizations, employs over 1,300 full-time equivalent positions with over 5,000 people contributing some 200,000 hours of volunteer time. Since these organizations represent only a sample of the total cultural sector, the actual numbers are higher.

It is recognized that 2008 posed greater challenges to cultural organizations. However, anecdotal evidence suggests that by year's end, the drop in financial activity was modest. Concern for economic performance in 2009 and 2010 was already being voiced as the cultural planning efforts were being discussed in public meetings in January of 2009.

CAPITAL PROJECTS

Organizations were asked to provide information on any capital projects they were conducting or had plans for during the period January 2006 through December 2010. There were 35 capital projects reported by the respondents, with a total reported value of approximately $350 million. This represents a further significant investment in the regional economy.

Figure 15: Capital Projects Planned or Underway		
	# of projects	*Estimated value*
New Buildings	5	$208,200,000
Rebuild/renovation	12	43,620,000
Endowment	12	80,510,000
Other	6	11,882,000
Total	**35**	**$344,212,000**
Note that of the 35 projects, there were 5 that did not specify estimated value. Accordingly, the total values is underestimated.		

THE REGION'S ECONOMIC HEALTH

While the cultural organizations were turning in a positive financial performance, the national economic crisis did not leave them unscathed. Since year-end results were not available at the time the study was done, anecdotal evidence suggested that most saw some diminution in economic activity. Many of Richmond's other major businesses fared even less well. In particular, the corporate sector, long the economic engine of the region, was

facing challenges not seen in decades. A small selection of examples marks the trend:

- The Richmond area lost one of its Fortune 1000 corporate headquarters this year when a specialty chemicals company moved its headquarters to Louisiana.

- A Henrico-based national company filed for Chapter 11 bankruptcy protection in November. The filing came a week after the retailer announced that it would close 155 stores days after laying off about 700 employees at its corporate offices.

- With the global recession gathering, one of the local financial giants was preparing to make up to $150 million in cuts including layoffs in the Richmond area.

- Another large local real estate company, hurt by the decline of its market, announced that it had agreed to be acquired by another corporation based in Jacksonville, Florida with a resulting impact on its Richmond-based workforce.

- A Richmond-based media company faced challenges operating in an industry plagued by declining newspaper circulation and advertising revenues. As a result, the company cut jobs locally in newspapers, television, and online properties.

- The result of a market glut in the computer-memory-chip industry and price erosion resulted in the loss of 1,200 jobs locally and the shutting down of an Henrico plant. The company stock faced delisting from the New York Stock Exchange.

- One of the Richmond area's most famous corporate icons is scheduled to close by mid-year 2009. A private investment firm in New Zealand bought the business this year and decided to close local plants with about 500 local employees losing their jobs.

- A mortgage and credit crisis put one of the area's banking powerhouses on the auction block in September. The company began moving employees of its Richmond-based subsidiary to St. Louis.

THE ROLE OF THE CULTURAL SECTOR IN ECONOMIC DEVELOPMENT

The juxtaposition of the financial results of the cultural sector with the recent economic challenges of the corporate giants of the Richmond region suggests that the arts, culture, and history organizations may have a role to play in the complex process of rebuilding the economic vitality of the region. On the one hand, the sector's direct financial contribution might be regarded as modest next to that of Fortune 500 corporations. On the other, the intangibles that the sector contributes to the region can be seen as part of a strong regional strategy of economic development.

- **Cultural tourism**: The cultural sector brings visitors and their dollars to the region. The Richmond region is fortunate to have a range of history and heritage sites that are nationally known as well as arts and cultural organizations that are also a draw.

- **Downtown development**: New cultural facilities are the most obvious contribution to downtown development. But the rehabilitation of real estate by creative workers also redevelops neighborhoods. Its economic value is rarely measured but can be significant as real estate values and tax receipts climb.

- **Pitching corporate relocation**: No corporation chooses a location solely on the basis of its cultural amenities. Taxes, cost of labor, cost of housing, and other factors loom larger. On the other hand, when many locations compete, the relative quality of life and amenities each offers can be an important aspect of the pitch, especially for those businesses, like high tech companies, whose workers are more demanding of life style considerations.

- **Building a 21st century workforce**: It is increasingly clear that the kind of worker needed in the 21st century will be someone with high level thinking skills, one who is flexible, creative, and able to contribute to and respond to rapid innovation. Increasingly, employers are looking for just those creative skills fostered by education in the domains of the arts, humanities, history and heritage.

Recommendation I.1

Embark on an aggressive coordinated cultural promotion and cultural tourism program focused on local, regional, statewide, national, and international audiences and visitors, including youth and families.

The cultural sector already spends a great deal on marketing and promotion. Of the $100 million dollars of operating expenses reported by just the 31 largest organizations, an estimated 5% to 7% or $5 to $7 million is spent on promotion and marketing. This does not include special promotions such as what is anticipated for widely anticipated openings like the new performing arts center or the Virginia Museum of Fine Arts addition. Beyond the cultural organizations themselves, the Richmond Metropolitan Convention & Visitors Bureau and other agencies spend money to promote the region (which benefits the cultural sector) as do other agencies in the region.

The problem for the cultural sector in the Richmond region is that such activities are not adequately coordinated. Much of the promotion is scatter-shot and does not deliver nearly the impact it could if it was at least partially planned and implemented in concert. Other cities and regions – Philadelphia, Charlotte, Silicon Valley – have found ways to employ joint marketing strategies for the cultural sector. As is shown in the examples below, each has a sophisticated web site that provides a basis for the integrated approach:

- **Artsopolis.com** – Artsopolis.com is the leading online resource for Arts and Cultural information for the Silicon Valley region. It offers the largest database of Silicon Valley arts and cultural events, as well as additional listings of classes and workshops, jobs, auditions, organizations, venues, public art, and individual artists. Originally established in 2000, the site has grown both in the number of site visitors and in the services and information it provides. Acquired in 2003 by Arts Council Silicon Valley, Artsopolis continues to grow in its service to the community and also is building a national network of licensees. With its many features for youth and families, including emphases on free and health-promoting activities, this site models how technology can be used not only to promote the obvious high profile events and opportunities with fairly high admission costs but also equitable access for families at all income levels.

- **PhillyFunGuide** - PhillyFunGuide.com is the Philadelphia region's comprehensive, up-to-date consumer website featuring entertainment events. PhillyFunGuide.com is the result of a collaborative effort of regional tourism and cultural marketing organizations, coordinated by the Greater Philadelphia Cultural Alliance. The Cultural Alliance leads the effort to increase awareness of, participation in, and support for arts and culture organizations in the Greater Philadelphia area on behalf of over 300 member institutions.

- **CharlotteCultureGuide** - CharlotteCultureGuide.com is the Charlotte-Mecklenburg region's comprehensive, up-to-date website featuring arts and cultural events and attractions. CharlotteCultureGuide.com is the result of a comprehensive audience development study initiative by the Arts & Science Council (ASC). ASC is a nonprofit organization that serves and supports Charlotte-Mecklenburg's cultural community through grant-making, planning, programs, and services to ensure a

vibrant community enriched with arts, science, and history.

🔴 **Your757.com** – Somewhat closer to home, Your757.com is a website designed to serve as the all-inclusive resource for "what to do" and "where to go" in Hampton Roads, Virginia with an emphasis on programs that engage new audiences and build attendance for arts, sports, and entertainment organizations of all sizes in the 757 area code of Southeastern Virginia. Your757.com was begun by the Downtown Norfolk Council and it is a member of the Artsopolis Network referenced earlier, a growing number of member licensees dedicated to effectively promoting arts and culture in their communities.

In other cities, one can find examples of coordinated approaches that are sector specific. Fort Worth was able to give its outstanding museums a national profile through a coordinated marketing approach. ArtsBoston has served as an effective consortium to improve the ability of performing arts organizations to market performances and grow audiences. In addition, certain funders such as the John S. and James L. Knight Foundation have made coordinated marketing for the cultural sector an explicit goal of grant-making in many of the communities they fund.

There are several elements that are recommended to develop a joint strategy in Richmond:

🔴 A respected **convening entity** needs to bring together leaders of the cultural sector with those in the hospitality industry and with local media. As will be recommended in Part VI of this report, the consultants recommend the Richmond Metropolitan Convention & Visitors Bureau for this role.

🔴 Successful **examples from other communities** should be studied. The most appropriate lessons should be brought to bear in developing an approach that is tailored to the resources and needs of the Richmond region. The Artsopolis Network, now widely utilized nationally, should certainly be one model that is considered.

🔴 Representatives of the sector must be willing to **pool resources** and share information.

🔴 A **21st century information system** must be developed that allows calendar information to be kept current and easily accessible to local residents and visitors. It is important that the design promotes equitable access, facilitating opportunities for people of all economic levels and promoting activities for families and youth.

🔴 There must be **technical assistance** for smaller organizations and artists and those with less technical know-how.

- There must be a willingness to **plan and implement across sectors** and disciplines (e.g., for profit and nonprofit; performing arts, visual arts, commercial entertainment, history, heritage, science and nature).

- The group should jointly develop marketing **strategies for different markets** – local, regional, state-wide, national, and international.

- There must be **adequate staffing** to implement the program effectively and a sufficient budget. Among the many potential sources of revenue, earned income can be sought from sponsorships.

Short term (1 year) – Identifying strong and relevant models: A representative *ad hoc* committee of individuals representing the cultural sector and the hospitality industry should study models from other communities. The group should then develop the promotion, marketing, and cultural tourism plan for the Richmond region. The convener would be the Richmond Metropolitan Convention & Visitors Bureau working in concert with the Cultural Action Plan Task Force. Given that the economic crisis may put a damper on tourists coming from long distances, the greatest opportunity initially may be in promoting tourism from the region and this should certainly be a primary focus for the launch of the program. [Costs: Minimal though it might include bringing in a speaker or two from other communities or with appropriate consulting experience (e.g., $10,000).][5]

Medium term (2-3 years) – Developing an operational web site for the region: A web site should present information across sectors and disciplines for a range of events aimed at a range of publics and audiences. Its calendar should allow cultural organizations to upload information directly. At the same time, a cultural tourism and local promotion plan should become operational. The committee will continue to advise and monitor. [Cost is borne partially by the CVB and from pooled marketing and promotion funds from local organizations. In addition, $100,000/year is sought for this effort.]

Longer term (beyond three years) – Employing a widely-used network of technologies serving and promoting the region: All aspects of calendar, cultural tourism, and local promotion will expand and continue. The site should integrate information across public sector (including libraries as well as parks and recreation) and private sector organizations (theaters, museums, for-profit venues). It should be actively utilized in venues like hotel lobbies, libraries, as well as parent education and youth development settings. [Cost is borne partially by the CVB and from pooled marketing and promotion funds from local organizations as well as from sponsorships that provide earned income. In addition, $250,000/year is sought for this effort.]

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[5] All costs given in this report are in 2009 dollars.

Recommendation I.2

Cultural leaders should designate and support an appropriate and effective spokesperson to represent the sector in important discussions about economic development as well as local and regional planning.

Approximately a decade ago, when the City of Portland (Oregon) was preparing its strategic plan, it turned to the leaders of the cultural sector. The City's request went beyond the need for some ideas on an "arts, culture, and entertainment" section for the plan (though that was part of the request). Cultural leaders were asked to comment on *each* strategic goal (including those focused on economic development, the environment, crime prevention, and regionalism) and explain very specifically what role the cultural sector could play.

The story is instructive for a couple of reasons.

- First, urban planners in Portland already understood the importance of arts and culture in achieving the broad goals of the City.

- Second, they had someone to turn to in order to translate the request into reality.

There are many jurisdictions in the Richmond region that could benefit from an ongoing dialogue with the cultural sector. Four of the largest have participated in this cultural action plan (the City of Richmond and the Counties of Chesterfield, Hanover, and Henrico) and each has a stake in its outcome. But there is no permanent vehicle by which dialogue can continue if these jurisdictions wish to engage with the cultural sector

In addition, there are several Chambers of Commerce and other private sector groups, such as the Greater Richmond Partnership and Venture Richmond, focused on economic issues. They should be hearing the perspectives of the cultural sector more than they do.

Short term (1 year) – Provide cultural economic data for the region: Members of the Task Force should engage with both public and private sector leaders who are concerned about economic development to provide economic data developed for this cultural plan and to seek counsel on the best way to have continuing engagement and a place at the table when important community issues are discussed. [No cost implications]

Medium term (2-3 years) – Develop an economic advisory role: The coordinating agency for the cultural plan (cf., recommendation VI.3) should take over the function of engagement with public and private leaders representing the cultural sector with respect to economic issues and other community development concerns. In some cases, the Executive Director of the coordinating agency can be the point person for these

discussions. However, he or she should also have a powerful advisory group of individuals with name recognition to be available for high-level discussions. [No cost implications]

Longer term (beyond three years) – Publish an annual report card on the contribution of arts and culture to the economy: The coordinating agency for the cultural plan should issue and widely distribute an annual report card on the contribution of the cultural sector to the economy. It should report on key economic indicators and show the trends that will impact the community long-term. This offers an excellent opportunity to partner with local universities. [Cost: $10,000/year]

Recommendation I.3

Support a downtown development strategy and advocacy for expanded public art that promotes, enhances, and utilizes cultural assets and the work of artists.

Richmond is a beautiful and historic city. It has remarkable housing stock and an impressive array of restaurants and amenities. How can it employ these assets more strategically? How might it become an even more attractive destination for all those individuals who live in the counties who do not avail themselves of the pleasures of the City? How can it make itself attractive to those from further away?

The cultural sector must become part of the urban planning dialogue and align its strategies with those who have an overarching vision for the city and downtown:

- **A walkable city with reliable public transit**: The emphasis in a long-term downtown development strategy should be on promoting a walkable city, one with lots of mixed use development in the downtown. The downtown strategy should continue to encourage galleries, theaters, and restaurants, and provide public transit that is clean, safe, and frequent. The local transit authority is working on such a light-rail-like option for Broad Street that would be ideal. Efforts should be made to extend it to Willow Lawn to link the museums with the hotels downtown. Finally, restoring many of the one way streets to two-way will discourage excess speed and using the city's streets as thoroughfares.

- **A parking strategy consistent with an attractive downtown**: Despite the expressed desire for more parking downtown by many regional residents, building more parking garages is not consistent with developing a beautiful and walkable city. On the other hand, especially for those like cultural institutions that serve many of their patrons in the evenings, there is already a large amount of surplus parking for government agencies and businesses that is not being utilized. In addition to securing formal reliable arrangements for parking, the cultural sector

has to do a better job of promoting its availability.

○ **Residential development downtown**: The conversion of the Miller & Rhodes building into 100 apartments is one of the larger examples of a trend to develop residential development in the downtown. Other re-use projects – including many by individual artists – have promoted the desirability of urban living. Having more residents downtown means more people on the street and more activity at night. That, in turn, leads to greater safety and security. With such redevelopment should come an insistence on ground floor retail that promotes the sense of amenities for residents and visitors. While the current economic downturn has slowed down all development, this should be thought of as a long-term strategy that will benefit the cultural community and to which it can contribute.

○ **Wayfinding**: Improved wayfinding is already on the City's agenda. A plan has been designed that is looking for funding. This is a priority for the City's economic development office.

○ **A new concept for visitors**: The current Visitor Center, located near the Convention Center, is hardly in a desirable location. An alternative plan would place it near Jefferson's magnificent Capitol and that would be considered Ground Zero for the visitor. As one of Richmond's greatest cultural icons, it could provide the focus for further exploration. This would be the place to get many visitors out of their cars, encouraging them to walk to historic sites (including the first neighborhood in Richmond) and various cultural attractions.

○ **Enhanced public art**: Percent-for-Art programs are designed to invest one percent of the public sector capital construction budget in the purchase of art. At the present time, the City of Richmond is the only governmental entity in the region with such a program. It is limited to capital projects that provide public services and accessibility such as firehouses, police precincts, courthouses and detention centers, hospitals, clinics, passenger terminals, parks, and recreation centers. However, many communities have expanded the scope of their public art programs to increase its impact on the visual quality of the built environment. In particular, there are ways in which public art might be expanded:

   o First, it might **include other capital projects** with no public component as part of the program. The 1% funds from such projects would be put into a pool to provide art or other cultural amenities at other, more accessible locations.

   o Second, a **separate program for private developers** might be established that requires developments over a certain size to have a cultural component equal to 1% of project costs. In some communities, these provisions are

tied to incentives provided in exchange for the public art component.

o Finally, though this recommendation is primarily focused on Richmond's downtown development, **public art should eventually be taken up by other jurisdictions** so that all public construction in the entire region is covered by public art ordinances.

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Short term (1 year) – Develop cultural sector advocacy positions on downtown development and public art: Through continued dialogue, the Task Force should begin the process of hammering out position statements on downtown development and public art that either embrace or replace the recommendations above, adding to them as appropriate. These positions should be shared with city officials and other leaders to ensure that they are well known. [No cost implications]

Medium term (2-3 years) – Include downtown development as one of the areas for the economic advisory role: The coordinating agency for the cultural plan (cf., recommendation VI.3) should take over the function of engagement with public and private leaders and would represent the cultural sector with respect to economic issues. These should include updated positions on downtown development. [No cost implications]

Longer term (beyond three years) – Continued advocacy for downtown development policies that serve the cultural community: Same as medium term. [No cost implications]

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Recommendation I.4

Foster more linkages that promote creativity in the workplace.

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Today more than ever before, corporations are realizing that to be competitive they need a creative workforce – employees who can problem solve, use their imaginations, and demonstrate creative leadership among their peers. Many are turning to cultural organizations to help train employees in developing these skills. Locally two such training programs have involved utilizing Shakespearean texts to teach leadership and modeling orchestra performance techniques to provide models of team work.

Cultural organization offer many such opportunities to provide creative linkages in the workplace. Corporations and government can benefit from a variety of services that such organizations offer. The challenge, most often, is in making corporate or governmental leaders aware that the skill sets exist and can be transferred, and that there are organizations and creative individuals only a stone's throw away who can help them. As part of this plan, it is recommended that more linkages be built between the sectors.

Short term (1 year) – Create a program on "Creativity in the Workplace": An *ad hoc* committee should be appointed by the Task Force that is composed of representatives from business, government, and the cultural sector. Several individuals on the committee should have direct experience with successful programs of the sort described above and others should represent workplaces ripe for development. The committee should be charged with developing a program that provides ways to educate corporate and government employers on the benefits of such programs while at the same time train cultural groups in how to provide appropriate services. [No cost implications]

Medium term (2-3 years) – Administer pilot: The coordinating agency for the cultural plan (cf., recommendation VI.3) should either take over responsibility for the program or find another permanent host for it. The host should administer a pilot program to field test the model developed in year 1. [Cost: $25,000/year. The cost to run a pilot should be minimal and expenditure should be limited to promotional expenses – employers would pay directly for the services they receive.]

Longer term (beyond three years) – Run full program: Assuming the pilot is successful, the program would be run at scale. [Cost: $75,000/year for promotion and staffing. Some of this might be recouped as a booking and service fees.]

PART II:
CULTURAL PARTICIPATION

Photo credit: Richmond Metropolitan Convention & Visitors Bureau

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Goal II

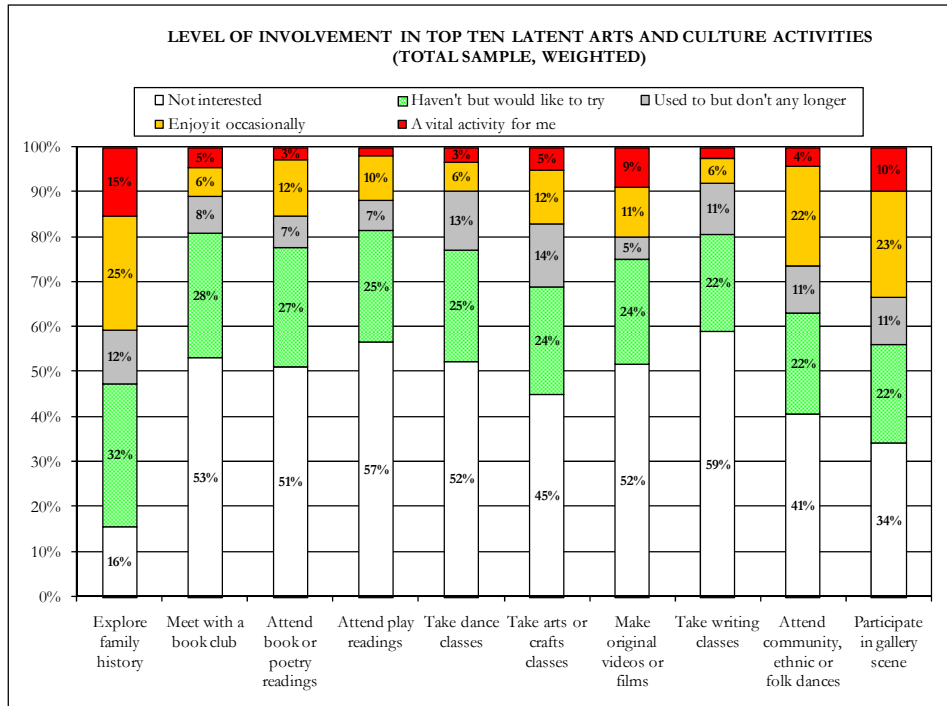*Expand cultural participation on a regional basis.*

BACKGROUND: EXISTING PATTERNS OF CULTURAL PARTICIPATION

How and where do residents of the Richmond region participate in arts, culture, history, and heritage activities? What are they looking for when they choose the activities in which they engage? How does that participation change with income level, race, and geography? To answer these and other questions, WolfBrown consultants conducted a survey of over 2,000 Richmond residents via the web, augmented by over 750 interviews conducted in person at libraries, places of worship, senior centers, and other venues throughout the region. Thus, approximately 2,800 Richmond area adults completed a comprehensive survey about their cultural attitudes as well as their involvement in over fifty different cultural activities.[6]

The cultural census suggests that, while many of the Richmond region's existing arts offerings are observational in nature, consumers are demanding more inventive, interpretive, and curatorial experiences, especially those that involve a greater level of active personal involvement, creative expression, or aesthetic judgment.

Active Participation and Unfulfilled Interest. The research points to increased demand for more active forms of participation – in other words, making art, taking art classes, and collecting and organizing art. This is consistent with national trends. The survey also indicates demand for arts activities that fulfill social and educational needs.

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[6] Since area residents "self-selected" into the online survey, this was not, technically speaking, a random sample. While all survey methodologies involve some bias, this approach introduces two particular elements, including the over-representation of those with Internet access and the over-representation of those with an interest in arts and culture. Significant efforts were made to offset the first bias by conducting the on-the-ground intercept work to reach those without access to the Internet, collecting over 750 completed surveys. To offset the second bias, statistical weights were applied to the final results so that survey results would better reflect the community's demographics in terms of age, race, and education.

**LEVEL OF INVOLVEMENT IN TOP TEN LATENT ARTS AND CULTURE ACTIVITIES
(TOTAL SAMPLE, WEIGHTED)**

Legend:
- □ Not interested
- ■ Haven't but would like to try
- ▨ Used to but don't any longer
- ■ Enjoy it occasionally
- ■ A vital activity for me

Activity	Not interested	Haven't but would like to try	Used to but don't any longer	Enjoy it occasionally	A vital activity for me
Explore family history	16%	32%	12%	25%	15%
Meet with a book club	53%	28%	8%	6%	5%
Attend book or poetry readings	51%	27%	7%	12%	3%
Attend play readings	57%	25%	7%	10%	
Take dance classes	52%	25%	13%	6%	3%
Take arts or crafts classes	45%	24%	14%	12%	5%
Make original videos or films	52%	24%	5%	11%	9%
Take writing classes	59%	22%	11%	6%	
Attend community, ethnic or folk dances	41%	22%	11%	22%	4%
Participate in gallery scene	34%	22%	11%	23%	10%

The chart above highlights those activities for which there was the greatest level of unfulfilled interest. Nearly a third indicated an interest in "exploring family history," while three in ten respondents indicated an unfulfilled interest in "meeting with a book club" and "attending book or poetry readings." Together with other results, this points to an interest in participatory arts activities in social settings. Note also that over a quarter of all respondents enjoy "attending arts and crafts festivals" at least occasionally, indicating the key role that free outdoor cultural events, with their social and family orientation, play in the life of the community.

Barriers to Attendance. Respondents were provided with a list of reasons why some people do not attend arts and cultural events more often, and were asked to indicate which are "major reasons" why they do not attend "cultural programs and events" in the Richmond area more often. Ironically, lower-frequency attenders cited fewer barriers, on average. By a wide margin, the top three "major reasons" are 'too busy,' 'too expensive' and 'not aware of what is going on.'

PERCENT CITING "MAJOR REASONS" FOR NOT ATTENDING ARTS AND CULTURAL EVENTS IN THE RICHMOND ARE MORE OFTEN (BY ATTENDANCE COHORT)
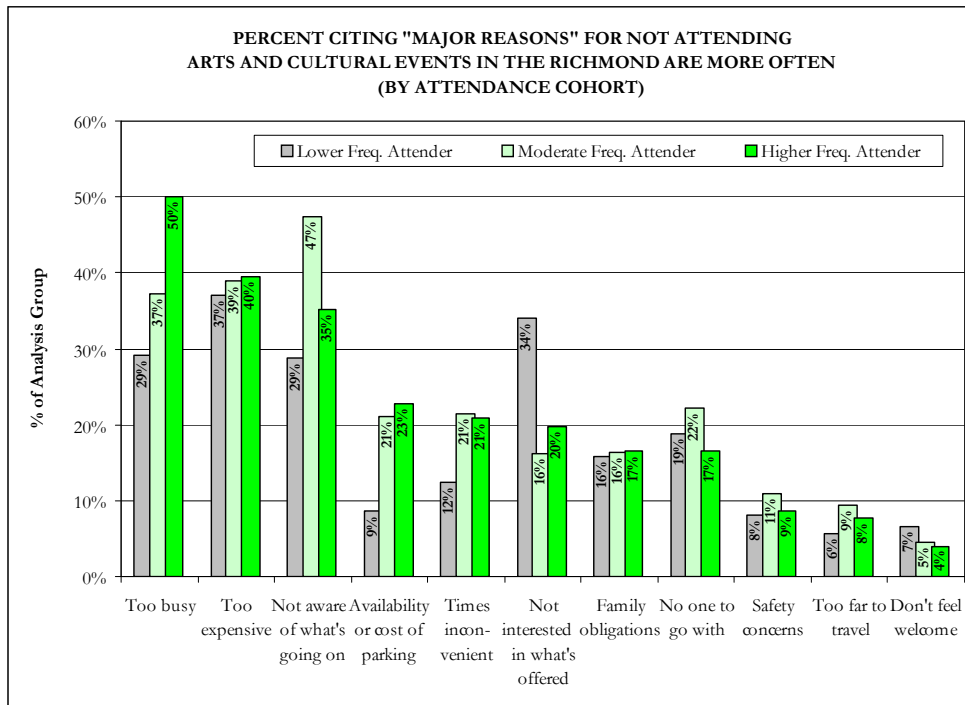
Comparatively, higher frequency attenders find they are 'too busy.' This echoes other audience research findings that culturally active adults tend to be more active in other areas of their lives such as social outings, travel, work, family, etc. Significantly, one-third of lower frequency attenders are 'not interested in what's offered,' suggesting that relevancy of current offerings is a major barrier for those in the lower frequency cohort. Overall, the top three "major reasons" for not attending are consistent across races and parallel results for the total sample.

As one would expect, the percentage of respondents reporting that cost is a "major reason" for not attending more often decreases consistently as household income increases. For example, "too expensive" was cited as a "major" reason by twice as many respondents in the under $25,000 income cohort, compared to the "$150,000 or more" cohort.

Does marital status affect the social context barrier? Yes, very clearly. Previously married or partnered respondents were four times more likely than married respondents to report that lack of social context is a "major reason" for not attending more often. This points to a major reason why many people do not take advantage of cultural offerings: because they do not have someone to attend with.

Places Used for Cultural Participation (by Frequency). Respondents were asked to indicate the various venues and settings, both traditional and non-traditional, where they do arts activities. Several interesting patterns are noted. First, the home is the most utilized

venue, no matter the frequency of attendance. Theaters and concert halls and art museums are the dominant settings among the high- and moderate frequency groups, followed by art galleries/arts centers, outdoor facilities and parks, and historic sites and history museums. In contrast, lower-frequency respondents are more likely to use the home (72%), places of worship (48%), bars and restaurants (38%), and outdoor facilities and parks (36%) for activities than they are museums (23%), theaters and concert halls (23%), or art galleries (3%).

USE OF AREA ARTS AND CULTURAL FACILITIES, BY ATTENDANCE FREQUENCY LEVEL (WEIGHTED)	Lower Freq. Attenders	Moderate Freq. Attenders	Higher Freq. Attenders
Your home	**72%**	59%	**72%**
Places of worship	**48%**	**44%**	33%
Community or recreation centers	20%	25%	28%
University or community college facilities	8%	24%	48**%**
Public or private school facilities	7%	24%	29%
Bars and clubs and restaurants	**38%**	**25%**	40**%**
Coffee shops or bookstores	8%	18%	33%
Children's museums	3%	18%	18%
Libraries	12%	22%	33%
Theaters and concert halls	23%	42%	**67%**
Art museums	23%	42%	**67%**
Natural history and science museums	3%	18%	31**%**
Art galleries or arts centers	3%	24%	**61%**
Outdoor facilities, botanical gardens, and parks	36%	49%	**62%**
Historic sites and history museums	5%	36%	**53%**

Overall, results here point to one of the challenges facing cultural providers in Greater Richmond, which is how to offer arts and cultural programs in a range of settings, both formal and informal, that are relevant to diverse constituencies.

Places Used for Cultural Participation (by Ethnicity and Geography). Distinctly different patterns of use are evident across the racial cohorts. For example, African-Americans are most likely to utilize places of worship and community and recreation centers (53% and 30% respectively), but reported lower rates of use for all other settings.

USE OF AREA ARTS AND CULTURAL FACILITIES, BY RACE (WEIGHTED)	RACE			PLACE	
	White	Black or African-American	Other	Richmond	Outside Richmond
Your home	**73%**	63%	71%	67%	69%
Places of worship	**31%**	**53%**	38%	42%	40%
Community centers or recreational facilities	18%	**30%**	31%	**27%**	21%
Public and private schools	**38%**	15%	29%	27%	27%
Public or private schools	23%	16%	32%	19%	23%
Bars, clubs or restaurants	39%	32%	28%	36%	33%
Coffee shops or bookstores	**28%**	11%	22%	**22%**	17%
Childrens' museums	12%	14%	18%	13%	14%
Libraries	**27%**	19%	24%	23%	21%
Theatres and concert halls	**57%**	34%	30%	44%	45%
Art museums	**42%**	16%	29%	30%	28%
Natural history and science museums	**22%**	12%	21%	16%	19%
Art galleries or arts centers	**47%**	12%	28%	31%	28%
Outdoor facilities, botanical gardens and parks	**61%**	**40%**	**37%**	46%	**55%**
Historic sites and history museums	**45%**	19%	31%	30%	34%

All three race cohorts use outdoor facilities and parks at relatively high rates.

In comparing settings for arts and culture activities by geography, few differences were observed, except that respondents outside of Richmond City are more likely to utilize outdoor facilities and parks (55% vs. 46%, respectively).

BUILDING PARTICIPATION

Recommendation II.1

Encourage events and activities that address the unfulfilled cultural interests of regional residents.

The Richmond region's cultural census and much national research on cultural participation points to growing desire on the part of cultural consumers for greater audience engagement in cultural activities. There are a range of activities that, in the past, have been considered ancillary that are now increasingly central to engaging and retaining audience members including programming with a social context, educational programs, and programs that go beyond passive listening or viewing. A review of the research (summarized above and provided in detail in the separate technical volume) highlights a

range of these participatory activities. For example, history and heritage organizations can note the interest expressed in exploring family history, the theatre community can focus on the interest in attending play readings, and so on.

Engaging existing and potential audience members in more participatory activities may require not only a significant re-thinking of program but also venues. For example, in some instances a reconfiguration of existing lobby or other spaces can create more appealing locations for social interactions before and after scheduled events. In other cases, it may involve designing programs that can be offered at more informal venues that also involve participation. Examples include quilting circles, storytelling programs, social dance groups, and others that provide hands-on experiences for participants. Such re-thinking might be seen as an opportunity, especially in the context of an economic downturn, to devise cost-effective programs that meet these criteria and are less expensive to provide.

This shift in mindset about programming can build on existing initiatives and will take a variety of forms. For example, it might be a community- or neighborhood-based event or a festival or class that calls on the unique skills of local artists and artisans bringing neighbors together in the context of a community center. Or it might involve more technological approaches such as implementing an on-line social networking system, using a web site such as Facebook or MySpace, to allow people to create groups to attend performances and exhibition together. Examples of technology-based approaches from other communities may provide some insight:

- **Chicago's Lookingglass Theatre** has an extensive presence on MySpace, with over 1,400 "friends" and Facebook, with over 1,800 "fans" who can track information about performances, watch video interviews with directors and actors, and connect with one another.

- **T**he **Philadelphia Museum of Art** has established a "social tagging" system on its web site that allows users to categorize and retrieve web content. Tags that have been used by visitors most frequently appear larger in size. The Museum offers online visitors the ability to "tag" objects in the online collection in an attempt to improve access to these works of art for themselves and others. In all cases, the purpose of these initiatives is to provide the participant with a more intense, customized, and participatory experience, one that allows for the integration of non-arts and culture priorities, including social interactions.

Building new initiatives will require careful planning but will also benefit from technical assistance as well as a review of successful examples from elsewhere. The new coordinating agency for the cultural plan can organize workshops and seminars to assist organizations as they think about programmatic change.

Short term (1 year) – Networking: Cultural organizations will review current programmatic offerings to assess the ways in which they can be structured to address

unfulfilled demand and address community needs. In addition, cultural organizations should be encouraged to come together to explore approaches for working collaboratively on such projects as social networking systems, including design, IT costs, and other considerations. Meanwhile, the coordinating entity for the cultural plan will consider ways in which it might coordinate networking and technical assistance beginning in year 2. [Costs: Minimal.]

Medium term (2-3 years) – Technical assistance: The coordinating entity for Cultural Plan should formalize technical assistance to organizations and artists on program redesign. Resource people from other communities that have been successful can be invited to present. The coordinating entity can facilitate, schedule, and provide locations for continued convenings for interested artists and organizations that wish to work on joint projects. [Cost: $20,000/year.]

Longer term (beyond three years) – Technical assistance plus grants: Cultural organizations and artists regionally should share successful ideas and collaborations through the technical assistance program. Limited grant funds can be made available to organizations as well as a diverse range of communities and neighborhoods throughout the region that address the needs, interests, and priorities of the local residents and cultural audience. [Cost: $60,000/year.]

Recommendation II.2

Develop and promote a regional network of non-traditional venues for cultural activities.

The cultural census indicated the priority given by many respondents to having arts and cultural experiences at venues other than the traditional concert halls, theatres, museums, or galleries. While those spaces were cited by some survey respondents as their preferred venues, others indicated less obvious locations including libraries, places of worship, parks, and community centers. Given the role that these venues play, especially among low frequency attenders and in the African American community, it is critical to consider ways to build on locations that are already in use for cultural activities. Already, there are strong examples:

- Most **churches** have choirs and some Richmond region churches have associated music performance programs in addition. Some churches in the Richmond region offer dance ministries and praise dancing at church services and at other times. There are several examples of churches that have more extensive "fine arts ministries" that include choral and instrumental music performances and dramatic readings and performances outside of church services. Because some churches

have spaces that are not in use at certain times, there is the possibility of expanding cultural activities in them.

○ The region's **libraries** offer a range of cultural programs for residents of all ages and including more than book discussion groups. For example, the Henrico County Library offers classes in various craft disciplines, as well as discussions and story-telling sessions about African American history. The Richmond Public Library offers a poetry club, story-telling sessions, movies, art exhibitions, and lectures on local history. Looking to expand partnerships at library sites would attract individuals who may never enter a formal concert hall.

○ **Community centers** and **parks and recreation** facilities provide an extensive array of culturally-oriented offerings. The **City of Richmond**'s Cultural Arts Division is housed within the Parks and Recreation Department and operates the Pine Camp Arts & Community Center. The Center offers classes in visual arts and crafts, dance, theater/spoken word, and music, as well as housing the City Dance Program, the City Dance Theatre (an award-winning ensemble), and the Saturday Jazz Academy. **Henrico County**'s Parks and Recreation offerings make use of various facilities, including free dramatic readings at the Walkerton Tavern, dance programs at the Henrico Theatre, and free performances of the Sacred Harp Shape Note Singers at Meadow Farm Museum. **Hanover County**'s Parks and Recreation offers an extensive array of crafts classes for all ages, and **Chesterfield County**'s Parks and Recreation presents a series of lectures and discussions at Magnolia Grange and other historic sites.

It is clear that much is already occurring in alternative venues. But three things can help expand the activities and encourage more people to participate.

○ First, having an **inventory of spaces** throughout the region with brief descriptions and information on policies and availability would provide a great service to cultural organizations and individual programmers who do not have the time to track down all the alternatives.

○ Second, **providing counsel** to those looking for space about the kinds of programs for which there may be demand would encourage use of alternative venues.

○ Third, **promoting what goes on** in these alternative venues may provide incentives to those who are less likely to attend traditional venues.

To accomplish this, it will be necessary for a coordinating entity to conduct an inventory of currently available programmable community spaces and to assist community artists and program providers to find the spaces necessary to conduct programs. An important first step is to convene program providers in order to explore what new programming is

planned to meet the needs and interests described in recommendation II.1 and to understand the kinds of spaces and locations that are most desired.

Short term (1 year) – Defer: With so much going on in the first year of the cultural plan and without a coordinating agency ready to take this on, this recommendation should be deferred until the medium-term time frame below. [No cost implications.]

Medium term (2-3 years) – Venue Study, Technical Assistance, and Promotion: The coordinating entity should initiate an alternative venue study that is in the form of an updatable database. This can initially be done through a contract person though eventually a part-time staff person should be hired whose responsibilities include updating regularly. At the same time the coordinating agency should be available to program providers, offering counsel and technical assistance both about venue availability and desired programming. Finally, the staff person should work with the venues, the programmers, and the entity responsible for the on-line cultural calendar (cf., recommendation I.1) to ensure that these events and activities are listed. [Cost for the venue research and technical assistance will be a half-time salary and benefits or around $25,000/year. Additional costs associated with listing information on the calendaring are in recommendation I.1.]

Longer term (beyond three years) – Continuation: Same as medium term. [Cost: $25,000/year.]

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Recommendation II.3

Encourage long-term regional partnerships between Richmond cultural organizations and local communities throughout the region.

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Richmond's cultural organizations understand the importance of building regional audiences and many have extensive outreach and education programs. With the closing of the Carpenter Theatre over the past few years for renovation and additional construction, several performing organizations have been forced to use venues throughout the City and region. While that has presented a series of marketing and logistical challenges, it has also created an opportunity to reach new audience members and to connect with existing audiences in new venues. Such opportunities are important and should be continued, even after the opening of CenterStage.

Cultural organizations based in Richmond should extend these outreach efforts by developing new partnerships with parks and recreation programs, libraries, community centers, and other entities that offer cultural programs in Chesterfield, Hanover, and Henrico counties. While this might initially take the form of establishing satellite programming that duplicates what is offered in Richmond, it can also be comprised of entirely different programs that serve a different kind of audience.

The cultural census – as well as an impressive body of national research – indicates that more active participation in arts activities is predictive of higher levels of attendance at cultural events and activities (cf., Cultural Census Research Findings, page 17, Technical Report). Indeed, the connection is so strong, it is important to build on this finding by developing mechanisms that bring community members together with the creative individuals in the region's cultural organizations. Such connections can serve to bridge the gap between personal practice and attendance at cultural programming.

An excellent model of such a program is **"Active Arts"** of the **Music Center of Los Angeles**. It is designed to assist those who are interested in exploring creative practice or those who have done so in the past and want to reactivate that connection. Active Arts offers a range of opportunities "for the artist in everyone" to participate in programs that connect avocational arts practitioners to opportunities to explore their interest with professional artists. Offerings include "A Taste of Dance," which provides "taste tests" of various dance styles for a dollar a lesson, as well as a range of programs for avocational musicians including "Get Your Chops Back" for out-of-practice amateurs to regain musical skills, a weekly drum circle, sing-alongs for avocational singers, and story-telling sessions.

Active Arts is offered at the Music Center, but there is no reason why similar programs in Richmond could not be provided outside of home venues at remote locations in the counties. This would bring the resources of major cultural providers to the counties with alternative programming of high quality and promote partnerships that would benefit both parties.

Short term (1 year) – Entrepreneurship phase: These actions can be initiated on an individual basis by cultural organizations and do not require specific actions by the Task Force or other bodies. [Cost is variable based on the size and scope of the initiatives.]

Medium term (2-3 years) – Entrepreneurship plus funding assistance: The coordinating entity can, if requested, work with selected partnerships to facilitate funding from the counties. [Cost is variable based on the size and scope of the initiatives.]

Longer term (beyond three years) – Continuation: Same as medium term. [Cost is variable based on the size and scope of the initiatives.]

Recommendation II.4

Encourage greater participation and new audiences through improved transportation, subsidized ticketing, and other audience development strategies.

The calendaring system outlined in recommendation I.1 of this report is intended to provide information on the full range of cultural activities in the region. It will address a key barrier to increased participation in arts and culture, as identified by the cultural census. But there are other barriers to participation that also need to be addressed. They include concerns about the cost of programs, safety, and the availability of parking, among others.

Nationally and internationally, communities and organizations are taking a more active stance in addressing these issues. Programs to address transportation issues include:

- **"CultureBus"** is a San Francisco bus route designed to provide both residents and visitors with a transportation alternative to and between San Francisco's popular museums and cultural institutions. It runs every hour on a route that includes major cultural attractions in the City. Tickets for the bus cost $7 for a day, with discounts for seniors and children.

- **Subsidized or assisted parking.** Some performance venues have begun to offer valet parking (for example, the Arsenal Center for the Arts in the Boston area). In some cases, these programs are underwritten by local businesses. In other instances, organizations contract with parking providers to subsidize the cost of parking for patrons. For example, in Melbourne, Australia, the Arts Centre provides free access to a parking garage located beneath the National Gallery of Victoria that is close to its theatres as well as other downtown cultural venues.

To address issues relating to the cost of cultural programs, the following initiatives have been undertaken:

- **Cultural Passport** programs are common in many cities, including New York, Philadelphia, and Detroit, among others. While the details vary from one community to another, the general approach is to provide access to a wide range of performing and visual arts activities and events at discounted prices or for free. For example, in Chicago in 2006, 27 of the Chicago area's largest and most popular cultural attractions joined together to offer a "cultural passport" for participants in a major sports event in the City that was good for special discounts and promotions to participants and spectators.

- **Subsidized ticket programs** address the issue of cost by providing discounted tickets. For example, as part of **Philadelphia's Kimmel Center's** Education and Community Outreach efforts, it offers churches, schools, community organizations, and social service groups $10 subsidized tickets for a variety of performances in the Kimmel Center's Verizon Hall and Perelman Theater. The **ProKids** program, offered by the **Niagara Regional Authority in southern Ontario, Canada,** supports the participation of eligible children and youth in the recreational or cultural activity of their choice. It is made available to parents who receive social assistance or are eligible for subsidized child care.

Each of these alternatives represents a significant investment in program planning and coalition building and efforts must be made to ensure that priorities are carefully set and that design and implementation are structured in an incremental way. Assembling a network of regional cultural providers to work on this project, as well as the planning and design phase of selected initiatives, will be time-consuming. While some of these initiatives may be "fast-tracked" if an interested funder is identified, in general, the initial pilot programs will occur in the later years of the plan's implementation. More complete implementation will follow that, based on the lessons learned during the initial program phase.

Short term (1 year) – Initial discussion*:* Specific groups of cultural organizations such as the Alliance for the Performing Arts, the museums, and others should set up informal meetings to discuss various options in this area and should report back to the Task Force. [No cost implications.]

Medium term (2-3 years) – Plan*:* The coordinating agency for the cultural plan should establish a regional planning committee to address this recommendation and discuss the feasibility of various alternatives. Decisions on an initial pilot program will be made and an implementation schedule developed with the goal of piloting an initiative by Year 4 of the plan's implementation. [Cost implications are minimal.]

Longer term (beyond three years) – Pilot program*:* A pilot initiative will be launched, evaluated, and continued if warranted. Other initiatives will come on-line as resources allow. [Cost is based on the specific programs selected for implementation.]

PART III:
CULTURAL EQUITY

Photo credit: Richmond Metropolitan Convention & Visitors Bureau

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Goal III

Promote cultural equity and build on cultural diversity.

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BACKGROUND: A COMPLEX HISTORY AND A NEW OPPORTUNITY TO LEAD

The Richmond region has a long history of cultural diversity that has not been matched by a similar history of equity. Jamestown settlers benefited from the knowledge and generosity of the native peoples whose lands they occupied, without acknowledging or repaying that sharing. African and Caribbean slaves helped to build the economy, farms, gardens, and houses that made the region flourish. To this day, the region is characterized by:

- **Parallel and separate patterns of cultural participation.** For nearly a century, while the Richmond region has supported strong and visible cultural institutions in the white community, it has also been home to a flourishing but separate African American cultural community with its own institutions, events, sites, and resources. Institutions of each community have little representation or participation from the other.

- **An inequality of resources and opportunities.** Communities of color have often received lower priority. In the cultural sector this has translated to fewer arts and cultural learning opportunities, less funding, and inadequate benefit from government policy. The budgets of key African American institutions in the cultural sector lag well behind those of more established white institutions. Leadership positions in the cultural sector are short of people of color. When it comes to government policy, there is not a strong tradition of historic tax credits or other benefits for national treasures like the Jackson Ward district, once home to a thriving community of African American entrepreneurs.

As the Introduction to this report explains, the cultural and racial diversity of the Richmond region is not only strong, but that diversity is increasing. Hispanics and Asians are adding to what is an already a rich multi-cultural tapestry. The opportunity exists for the Richmond region, with courage and public will, to become a model that preserves, honors, and promotes the resources of its various cultural communities. While there is a clear history of prejudice and separatism, there are also important foundations on which to build:

- The extensive education programs of Parks and Recreation Departments at sites such as Pine Camp in Richmond bring together children, youth, and adults from across the city to participate in learning from a wide array of cultural traditions. On a given night, the studios feature ballet, tap, salsa, zumba, and more.

- Varied examples point to the possibility of a city where the histories and contributions of many communities and individuals could be acknowledged. These range from activities in the many genealogical libraries in the region to the private investment in the redevelopment of the Robinson Theater, an historic Black movie palace named for the famed Richmond-born entertainer Bojangles (Robinson). Historically, the Robinson Theater broke the back of Jim Crow laws and featured black and white players jamming together, so its restoration is a strong statement.

Any effort to promote multiculturalism must respect the fact that there are as many forms of cultural participation as there are ethnic and racial traditions and what may be appropriate for one should not become the definition for all.

Recommendation III.1

Encourage and promote more ethnic, historic, and religious festivals and celebrations that reflect the rich multi-cultural traditions of the region.

The Richmond region is ripe with successful festivals and celebrations. Some are large and celebrate a specific kind of cultural activity like the Folk Festival. Others, like the Second Street Festival (now in its 20th year) celebrate the rich culture of an historic neighborhood (Jackson Ward). Some celebrate specific ethnicities like the Festival of India or festivals to highlight Hispanic or Greek culture. What they all share is the possibility for people to cross the invisible boundaries that can separate county and city, or neighborhoods within the city. Many studies point to the importance of having such activities decentralized, distributing cultural activity throughout a city or region, rather than having it "hogged" by a

downtown cultural district designed for the "creative class."[7] These activities also are an indicator of cultural vitality.[8]

Other communities understand the importance of celebrations and festivals in building unity, cross-cultural understanding, and a sense of respect for their multi-cultural populations. In San Jose, California, for example, the Office of Cultural Affairs has an entire department (Festivals, Parades and Celebrations) that, among other things, offers technical assistance and financial support for such activities. The agency awarded over $400,000 in 2007-2008 with the minimum grant being $2,500. The City does not award funds for religious purposes, including for the promotion of any sect, church, creed or sectarian organization, nor to conduct any religious service or ceremony, nor for the inhibition or promotion of religion, nor to convey a religious message. It does not grant funds for political advocacy efforts for or against a political candidate, ballot measure or bill, nor will it support fund-raisers. Nevertheless, it managed to support 34 events that helped celebrate the diversity of the community, offered cultural enrichment, promoted the City and encouraged the production and presentation of music, theater, literary arts, and media arts.

Short term (1 year) – Research and design program: An *ad hoc* committee with representation of all major ethnic groups should be appointed by the Task Force. Its charge would be to research models from other communities and consider the special challenges and needs in the Richmond region. The Committee should design a pilot that tests a variety of approaches. Funding should be sought and committed by the end of the year from either public or private sources or both. Grant guidelines should be distributed by the end of the year. [No cost implications.]

Medium term (2-3 years) – Run pilot: The pilot should be administered during these years by the coordinating agency for the cultural plan (discussed in Part VI of the plan). At the end of the first year, a preliminary evaluation should be undertaken and, if the program with or without redesign is deemed successful, funding should be sought for full scale administration. [Cost: $25,000/year for grants plus a modest amount for administration depending on what model is chosen.]

Longer term (beyond three years) – Run full-scale program: By year four or five, assuming the program is successful, it can grow to scale. [Cost: $75,000/year for grants plus a modest amount for administration depending on what model is chosen.]

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[7] Stern, Mark J. and Seifert, Susan S. (2008). *From creative economy to creative society*. Social Impact of the Arts Project. University of Pennsylvania.

[8] Jackson, Maria-Rosario, Joaquin Herranz, Jr., and Florence Kabwasa-Green. 2006. *Cultural vitality in communities: Interpretation and indicators*. Washington DC: Urban Institute.

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Recommendation III.2

Support the reuse of facilities that reflect the historic assets of neighborhoods with a priority to provide culturally specific organizations and artists with low cost rehearsal/studio/performance/exhibition/office space.

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The Richmond region has a distinguished history of reclaiming and reusing its buildings. Some of this reuse occurs primarily through individual entrepreneurship, most notably the reclaiming of buildings by individual artists. Some involve corporate initiatives such as the conversion of the Miller & Rhoads building. In many cases, the conversions have tremendous positive impact on surrounding real estate and neighborhoods, as with the Plant Zero conversion, and many have a direct positive impact on cultural organizations and audiences as with the Firehouse Theatre renovation. What connects all of these cases, however, and contributes to their success, is enlightened public policy informed by clear community goals and aspirations.

One area where that public policy can be invigorated could be in using cultural sector redevelopment to enhance historically minority or multi-cultural neighborhoods (like Jackson Ward) or are ones that have become predominantly minority in recent times. The redevelopment of buildings into small arts centers or performance spaces can have a positive impact not only on the livability of the area but on the opportunities for local people (including children and families) to participate. Also possible is the integration of arts and culture into other features of development. For instance, new low and moderate income housing can be developed jointly with arts/cultural facilities or with live/work spaces for artists. Rent subsidy can be provided to some in return for facility management and oversight. Cultural leaders can be part of a nuanced partnership that is all about making the area more desirable.

An interesting example of this more complex approach has been conceived in the Bronx area of New York City. A nonprofit cultural organization called DreamYard is part of an effort to develop mixed income, mixed race communities stabilized through the increased availability of affordable housing and community-building amenities. These include community centers that feature arts facilities and classes for all ages of residents. DreamYard has built its own new offices and facilities into the ground floor of a high quality low-income housing development in the neighborhood it serves, bringing classes, facilities, and creative mentors into the neighborhood.

As the Richmond Redevelopment and Housing Authority discusses design plans for underserved communities, these might be areas that could be re-built with attention to facilities that would foster arts and cultural engagement for residents – children, youth, families, and older adults. The projects need not be limited to the city but could take place through enlightened public policy in each of the counties.

As this work goes forward, efforts should be made to benefit both existing local residents and cultural organizations and artists that would benefit from low cost performance/ exhibition/office space. At the same time, great care must be given to the dangers of rapid gentrification that force local residents out of their neighborhoods because they cannot afford the rents.

Finally, as this work goes forward, initiatives should make use of recent legislation at the state level where a bill was just passed that provides authority for any county, city, or town to create an arts and cultural district within its boundaries. This passed the Senate on a vote of 38-1 in early 2009, and could be an important tool not only in these projects but in others involving focused cultural development.

Short term (1 year) – Discussion phase: The Task Force should hold conversations with local officials in each of the jurisdictions about how to develop mechanisms that would support more projects of this kind. A brief report should be turned over to the new coordinating entity for the cultural plan once it is officially designated. [No cost implications.]

Medium term (2-3 years) – Hiring: An individual should be hired within the coordinating entity that has particular expertise in this area and should become an advocate for projects of this kind. Particular tasks should be to provide technical assistance, liaison help with appropriate agencies, and advocacy. The individual should also work with the various jurisdictions to review policies, ordinances, and procedures [Cost: $35,000/annually for a portion of full-time salary and benefits.]

Longer term (beyond three years) – Continued advocacy and documentation: The individual responsible for this area at the coordinating agency should continue the work begun during the medium term phase above. During this phase, the coordinating entity might also publish a manual that documents examples and points to best practice. [Cost: $35,000/year for a portion of full-time salary and benefits plus $15,000 to produce manual.]

Recommendation III.3

Develop a neighborhood arts and culture grant program to support activities, individuals, and organizations that serve a culturally specific population and would normally be ineligible or non-competitive for grants support.

The criteria established for many grants programs often bypass individuals, organizations, facilities, and activities that serve neighborhoods that are composed primarily of people of color. They make grants to organizations (not individuals). The organizations have to be nonprofit corporations, have to have been in business a certain amount of time, have

minimum budget sizes, and demonstrated "professionalism."   But many of the most important activities that occur in these neighborhoods are much smaller scale, often *ad hoc* in nature, involving individuals who may not be full-time professionals, or institutions that are not incorporated or even cultural organizations.

For that reason, some funding agencies have decided that in order to serve these populations and neighborhoods effectively, they need to design grants programs that are different in how they deliver money. A good example is the **Chicago Department of Cultural Affairs** that has three separate programs of grant support of this kind:

- **CityArts I** provides funds to emerging arts organizations with annual cash income of less than $150,000. The maximum request amount is $4,000. Social service applicants apply as a CityArts I regardless of budget size. The maximum request amount for them is $3,000. Among the criteria for receiving these grants is that activities have "social merit" as follows:

    o   Activities address social issues of contemporary significance
    o   Activities stimulate and involve cross-cultural exchange
    o   Activities provide arts or cultural education opportunities to Chicago youth
    o   Activities serve a special constituency that generally lacks arts or cultural opportunities
    o   Activities demonstrate commitment to community service

- **The Neighborhood Arts Program** supports artists who present high quality instructional arts programs benefitting youth, senior citizens, and people with disabilities in low to moderate income neighborhoods

- **The Community Arts Assistance Program** provides support to new and emerging artists and arts organization projects that address needs in the area of professional, organizational, and artistic development. The maximum grant is only $1,000 and one of the primary purposes is "to nurture and expand Chicago's multi-ethnic artists and nonprofit arts organizations."

After much success with a Latino Initiative, **The Arts & Science Council (ASC)** of Charlotte-Mecklenburg County (NC) expanded the initiative to address the ongoing arts, science, and history/heritage needs of traditionally under-served populations within Mecklenburg County. The agency developed the Cultural Access Grant program:

- **The Cultural Access Grants Program** is intended to promote arts and cultural equity and to increase the cultural experiences of African American, Asian, Latino and Native American audiences and participants. ASC goals for the Cultural Access Grant program include:

- o Identifying the cultural needs and aspirations of Charlotte-Mecklenburg's African American, Asian, Latino and Native American communities.
- o Discovering, building and strengthening links between artists, neighborhoods and community agencies.
- o Providing better and more inclusive information to ASC for use in shaping responsive programs and services.
- o Identifying natural leaders in Charlotte-Mecklenburg's diverse communities and engaging them in cultural leadership development activities.
- o Documenting the cultural story of Charlotte-Mecklenburg's African American, Asian, Latino and Native American communities.

The Richmond region should develop its own program to serve similar goals. It should begin modestly with a pilot, testing different models drawn from various other agencies around the country. One possible model might include having grants of $1,000 dollars or less recommended by small neighborhood peer panels. In this way, a sense of empowerment can be an important by-product of the program. The action steps for this over the next five years are similar to those for III.1:

Short term (1 year) – Research and design program: An ad hoc committee appointed by the Task Force should research models of grants programs from other communities and consider the special challenges and needs in the Richmond region. The Committee should design a pilot that tests a variety of approaches. Funding should be sought and committed by the end of the year from either public or private sources or both. Grant guidelines should be distributed by the end of the year. [No cost implications.]

Medium term (2-3 years) – Run pilot: The pilot should be administered during these years by the coordinating agency for the cultural plan (discussed in Part VI of the plan). Great care must be exercised in assuring that administration and decision-making is vested in the populations to be served. At the end of the first year, a preliminary evaluation should be undertaken and, if the program with or without redesign is deemed successful, funding should be sought for full scale administration. [Cost: $15,000/year for grants plus a modest amount for administration depending on what model is chosen.]

Longer term (beyond three years) – Run full-scale program: By year four or five, assuming the program is successful, it can grow to scale. [Cost: $50,000/year for grants plus a modest amount for administration depending on what model is chosen.]

> ## Recommendation III.4
>
> Foster greater dialogue on issues of race, ethnicity, and cultural heritage and their implications for cultural policy.

In 1990, a program was launched called "Initiatives of Change, Hope in the Cities" to respond to the need for racial healing in Richmond, Virginia. Now an international organization, Richmond can take pride in being one of the first urban areas to develop this framework to connect its community across traditional barriers. Its model of honest conversation incorporated three vital steps: dialogue with people of all backgrounds and viewpoints, personal change as a foundation for institutional transformation, and intentional acts of reconciliation (www.hopeintthecities.org).

In other parts of the country, dialogues about such issues have taken many forms and illustrate various approaches, including conferences that can put local challenges in a national or even international context:

- During the summer of 2008, the Los Angeles-based **Japanese American National Museum** hosted a conference called "Whose America? Who's America?" The conference focused on issues relating the Japanese Americans (their history, present, and future), with an emphasis on their historical challenges as well as their accomplishments. Over 800 individuals participated, including Senator Daniel Inouye (D-Hawai'i), a Medal of Honor World War II veteran; Representative Mike Honda (D-Calif.), who as a baby during World War II was interned with his family; former Congressman and U.S. Secretary of Transportation Norman Mineta; and many others. It is of interest that one of the speakers was Anan Ameri, the director of the Arab American National Museum, who spoke about internment, civil rights, and the question of American identity posed in the conference title.

- In 2007, **The Association of American Cultures** held Open Dialogue XI, the latest in its series of biennial conferences which brought together policy makers, academics, arts administrators, and artists to discuss cultural democracy, diversity, global migration, and the arts. Participants from around the world took part in the symposium, including U.N. Special Rapporteur, Doudou Diene, and Secretary General of the European Forum for Arts and Heritage, Ilona Kish. The final symposium session consisted of dialogue on core symposium issues from an international youth perspective.

The Richmond community continues to develop dialogue around issues that divide people. The *Richmond Times-Dispatch* has been hosting town hall type discussions and both traditional media and the important blogging community serve an increasing readership. Organizations like Leadership Metro Richmond and local colleges and universities have found ways to address the issue. A very recent example was an event hosted at the end of February 2009 by the University of Richmond's Jepson School of Leadership Studies – a Conversation on Race, Reconciliation and Richmond in honor of Lincoln's 200th birthday (Leadership Metro Richmond was a partner).

The cultural community needs similar ongoing efforts to build multi-cultural bridges among those working in the cultural sector and among those who participate as audience. The cultural planning process revealed the difficulty of putting together a truly representative multi-cultural leadership group to guide the process. This speaks to longstanding divisions and differences already discussed. It is time to address the challenge head on.

There are many issues to discuss and many challenges to address. One is the fact that few major cultural organizations have substantial cross-ethnic membership on their boards. Perhaps some solutions can be found such as initiating a process where younger community members can find positions on committees of prominent cultural institutions that will enable them to develop a greater comfort level and to come to understand the institution's decision-making and governance procedures before becoming full trustees. Other topics include making venues more welcoming, developing a mixed race audience, designing creative cross-ethnic programming, and developing leadership and champions around these issues.

The biggest challenge may well come at the outset. Who will convene the group? Is there an agency or organization or even a set of individuals who collectively can command the respect and participation of various communities – White, African-American, Hispanic, Asian? If so, where should meetings be held? Are there places that represent neutral ground? Finally, how can a one-shot successful conversation be converted into an ongoing dialogue?

Short term (1 year) – Encourage and promote individual efforts: The Cultural Plan Task Force should explore the opportunity of working with experienced and respected individuals, agencies, or institutions that have had success with such dialogues. One or two pilot events should be planned in the coming year. The Task Force should also encourage individual cultural organizations that may wish to experiment with small-scale efforts to foster dialogue within their own institutions to do so. The objective in the first year should be to see whether the cultural community can come up with creative ideas rather than have a model forced upon them. [No cost implication.]

Medium term (2-3 years) – Run pilot: The coordinating entity for the cultural plan should document and encourage events and activities where an approach has been successful and encourage others to replicate it with modest funding. Continued partnerships should be developed with successful organizations. [Cost: $15,000/year to support programs.]

Longer term (beyond three years) – Run full-scale program: By year four or five, assuming the program is successful, it can grow to scale. [Cost: $45,000/year for grants and administration.]

PART IV:
CULTURAL EDUCATION

Hannah, Grade 4, J.M. Gandy Elementary, Hanover County

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Goal IV

Build a coordinated, equitable and innovative system for creative education.

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BACKGROUND: INVESTING IN THE NEXT GENERATION

A half-century of research has shown that when communities invest in sustained cultural education, they can:

- Improve life outcomes for young people (e.g., supporting arts learning, academic achievement, leadership, and social engagement)

- Provide settings for family enjoyment and interaction

- Improve the quality of schools and neighborhoods where young people grow up

- Nurture a next generation of talent.

But these outcomes only occur where young people have:

- Sustained opportunity to be involved in high quality programs that begin early and last through early adulthood

- Equitable access

- The infrastructure (transport, information, and financial assistance) to support their participation

- Communities that value their talents and interests enough to support them and the organizations that provide them with opportunities.

Across the country, based on systems planning and the incentive "to do more with less," communities are experimenting with different strategies for building coordinated approaches to offer a next generation of young people the opportunity to become engaged

with arts and culture. In the next five years, Richmond could become a model for such communities.

RESOURCES: A RICH ARRAY OF PUBLIC AND PRIVATE OPPORTUNITIES

The Richmond region is currently home to a rich array of offerings, composed of many strands of cultural education activity in at least five major sectors: history, literary arts, performing arts, science and nature, and visual arts as well as additional interdisciplinary programs. Taken together, the resources for cultural education include:

- ○ ***Public K – 12 education***: Particularly in the county systems, there is a history of universal visual art and music education in elementary school followed by sequential course work at middle and high school for those who elect it. Access to theater and dance is more variable. Two of the county systems support arts centers – highly selective and intensive high school programs in the arts. By comparison, budget cuts and the increasing use of available resources to meet state academic standards have dramatically reduced these opportunities in City of Richmond schools, particularly at the middle and high schools.

- ○ ***Community centers:*** All four jurisdictions support networks of centers serving neighborhoods with an array of classes, events, special programs, gallery space, and related services. The City of Richmond has 23 community centers, Chesterfield County has 2 community centers, Hanover County has 3 community centers, and Henrico County has 7 recreation centers. Given their wide geographic distribution, low cost, and diverse programming, these centers provide a powerful and equitable distribution network. In its most recent course catalog, one of the largest community centers (Pine Camp Arts and Community Center, City of Richmond) offered 13 visual arts and crafts classes for children, 35 youth dance classes, and many more special programs (e.g., Black History Month presentations, art competitions).

- ○ ***Public libraries:*** Like community centers, libraries are spread throughout neighborhoods in the City and counties and provide a promising means to distribute cultural programs. The City of Richmond has 9 branches, Chesterfield County has 10 branches, Hanover County has 10 branches, and Henrico County has 10 branches. Whereas once libraries may have been largely focused on books and reading, increasingly these facilities provide cultural programming that goes far beyond the literary arts (e.g., concerts and performances, gallery spaces, and classes). One county system reports a goal of moving to nearly 200 cultural events across 9 locations in the near future.

- ○ ***Cultural organizations:*** A cultural education survey was sent to 101 arts and cultural organizations in the greater Richmond area. Of the 58 organizations with

educational programs, 44 responded to the survey reporting a total of 259 programs (for further information, see the Cultural Education Analysis in the Technical Research Report). Additional data for larger providers indicates that they offer between 10 and 27% of their tuitions in scholarships, as well as raising the funds for programs offered at no cost to students. This already large number of providers is growing. At least three major education program expansions will be coming on line with the development of new and renovated facilities (CenterStage, the Virginia Museum of Fine Arts, and the newly refurbished Robinson Theater). In addition, a new arts center in Chesterfield is also being planned that could offer substantial increases in cultural education opportunities.

CHALLENGES: FRAGMENTATION, EQUITY, PATHWAYS, AND VALUES

FRAGMENTATION

Currently this wide array of public and private resources – all that share common goals – do not operate as a coherent system to support the youth and families throughout the region. Interviews in both the public and private sectors reveal that typically organizations have a small circle of partners and that schools districts operate largely independently of one another. Perhaps the most striking finding is that there is no single table at which schools, libraries, community centers, and cultural institutions come together to plan or to problem-solve. This same fragmentation is reflected in the experience of families in the region. Outside of public school offerings, individual caregivers report piecing together arts and cultural learning opportunities for their children by searching across multiple listings and calendars, dealing with individual organizations to work out scholarships, with few places available to help with long-term planning.

EQUITY

Within the Richmond region, access to arts and cultural learning is inequitable – some would say in the extreme. The frequency, depth, and sequence of arts experiences available to children vary considerably from district to district based not only on per pupil spending, but on the commitments of individual superintendents and school boards. Thus, an elementary student in one part of the region may have no music at all, whereas a student in another district and school may have year-long music instruction, complemented by elective instrumental lessons, school concerts, and artist residencies. These inequities can be multiplied at the school level, based on the principal's support, the roles of PTAs in fund raising for added arts experiences, and school-specific partnerships.

There is a second source of inequity that might be called "cracks in the infrastructure." Interviews with educators and discussions with families in the context of community meetings pointed out that these basic inequalities in arts and cultural education are amplified by:

⦿ Lack of public transportation

⦿ Lack of coordinated, easily available information across programs

⦿ Lack of information about low-cost and scholarship programs, except on a program by program basis.

All of these factors disproportionately affect children and youth from poor and moderate-income families. These factors are likely to have a greater than usual impact during the current economic downturn.

PATHWAYS

Developing life-long habits of engaging in the arts and culture depends on children having sustained pathways – both intensive and continuous (engagement over time). In some instances, students find pathways in the public education system or because their families can help them to find their way across programs or teachers. However, data from a survey of cultural organizations is revealing. The *majority* of offerings are short-term and not explicitly connected to prior or subsequent experiences in a way that would build student skills.[9]

VALUES

At both the federal and the state level, while there are standards for arts and cultural education, there are few requirements and a corresponding lack of accountability for ensuring that all students have equal and high-quality opportunities to learn. In a six-hour school day, softer "recommendations" related to the arts compete with increasing federal and state mandatory testing requirements in Math, English Language Arts, Science, and Social Studies. More specifically, under the No Child Left Behind (NCLB) Act of 2001, the arts are designated as a core academic subject. States were required to develop challenging academic and student achievement standards in the arts. However, states are not held accountable for these standards, since NCLB does not require regular state testing in fine arts. Nationally, this has resulted in a narrowing of the curriculum and a drift of resources to the tested subjects, along with intensive remediation programs.

The Commonwealth of Virginia has set rigorous standards of learning (SOLs) in four arts disciplines: in grades K-12 for music and visual art and in grades 6-12 for dance and theater. However, only one credit is required for graduation in fine arts *or* career and technical education for achieving either the state's standard or advanced degree. Local

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[9] See data on pages 6-8 of the Cultural Education Analysis provided in the Technical Research Report.

districts are allowed to decide which courses qualify. Many of the educators interviewed for the cultural plan suggested that while the initial emphasis on ensuring that all cultural programs enforce the SOLs in the academic areas has softened, the arts and untested humanities (e.g., history, creative writing, foreign languages, etc.) continue to play "second fiddle" to math, science, and literacy (where scores are published and form the backbone of the accountability system for public education.)

Even within an increasingly regulated public education system, major decisions to value or to sideline arts and cultural education can be made at the district and individual school level. Even in difficult times, individual superintendents and principals have discretionary funding, decide what grants to apply for, urge PTAs to support specific initiatives, look for donations, seek parent volunteers, and elect which community organizations to pursue as partners. Similarly, families can be active agents in cultural education. If informed and organized, they can help to defend and support arts programs.

Over the next several years as city and county budgets contract, communities in the Richmond area will increasingly be pressed to protect, never mind expand, cultural learning opportunities. As mentioned, City of Richmond schools have already stripped back these opportunities, especially at the middle and high school levels. Approaching budget cuts may lead to further cuts. Since September, two county systems have had to cut cultural programs, one losing a strings program and another having to make still deeper cuts.

In this climate, it will be up to local communities and the region as a whole to commit to a range of policies and practices that support arts and cultural learning as a part of a robust education for all children.

RECOMMENDATIONS: BUILDING A BOLD AND EQUITABLE SYSTEM

The following recommendations outline key steps that address the challenges mentioned above: fragmentation, equity, pathways, and values.

Recommendation IV.1

To address fragmentation, the major providers of cultural education programs should work within and across sectors, developing strategies for better coordination, adequate funding, and new high quality programs that ensure equitable opportunities for a next generation.

The cultural education survey research, coupled with interviews, indicate a set of core issues that many education programs, large and small, face:

- Developing regional reach and audiences

- Overcoming the lack of public transportation

- Identifying and training new staff to deliver high-levels of educational programming

- Finding time to collaborate with and learn from potential partners.

In addition, the research identified an additional set of issues that many small to moderate-sized organizations need help addressing:

- Technology

- Publicity

- Marketing.

But despite these common needs, at present there is no common regional table at which all of these providers come together to coordinate their services, plan future projects, or consider innovative approaches to funding services for families, children, and youth.

In other cities and regions that have made major progress on building effective and equitable systems and increased support for cultural education, coordination has proven key. There are three major models that have proven effective and one other that is potentially adaptable:

- **Coordination by a County Office of Education:** Alameda and Santa Clara County Offices of Education in California both coordinate cultural education programs across as many as 30 independent school districts, offering a range of technical support, collaboration, and cross-visitation.

- **Coordination by city- or region-wide "managing partnership" organization:** In this model, an independent 501(c)(3) oversees coordination, professional development, and major fund raising for the city-wide distribution of cultural education services. Two long-running examples are: Arts for Academic Achievement (AAA) in Minneapolis, MN and Big Thought in Dallas, TX.

- **Coordination by an arts council:** In this case, an arts council develops a major division that coordinates and supports cultural education. One such example would be Artsteach (merging in July, 2009 with the Arts and Sciences Council) in Charlotte, NC.

● ***Coordination by a regional Children's Cabinet:*** Given the caution about creating "yet another" organization, the Steering Committee could consider the model of "children's cabinets." Across the country, cross-agency coordinating bodies called children's cabinets, commissions, or councils are systematically changing the fragmented and ineffective way states have typically done business for children and youth. While such cabinets have focused chiefly on integrating and upgrading social services at the state level, the model could easily be adapted to operate for cultural education at the regional level. Two successful examples operating near Richmond include: the Tennessee Governor's Children's Cabinet and the Kentucky Youth Development Coordinating Council.

Developing any kind of coordination mechanism in the Richmond region across organizations that have operated independently for many years will take concerted effort and discipline over the next five years. No single model is obvious at this time and if one is ultimately to be successful, it will require acceptance and participation by many of the major providers and users. The process of creating such a system would need to be gradual and would require ample discussion, compromise, and planning. This could occur in three major steps:

Short term (1 year) –Within- and across-sector collaboration: The process would begin by convening a series of Working Groups in five major disciplines (visual arts, performing arts, history and heritage, science and nature, and literary arts). The conversation would be chaired by pairs of sponsoring organizations within the discipline, identified and appointed by the Regional Cultural Action Plan Task Force. The purpose of these pairings is not only to distribute responsibility, but to ensure a range of perspectives. Invitations would be extended to individuals and entities that contribute to cultural education in the region in that discipline: cultural organizations, schools, libraries, community centers, as well as faith- and culturally-based groups and individual artists. Depending on the numbers that wish to participate, an executive group will probably be required to keep the process on track. This smaller group may need to meet more frequently.

Each discipline would be responsible for the following in the initial year:

● Updated information on offerings by age level, type, duration, etc. The intent is to develop an agreed-upon format for an on-line directory of programs that could be made available to schools, libraries, PTAs, etc. beginning in 2010.

● A quarterly calendar of special events (performances, master classes, festivals, and registration dates) in a common format that could be posted on a proposed Creative Richmond regional portal.

○ Recommendations on how a coordinating body (organization, council, etc.) for cultural organizations could best support the current work and longer-term plans of providers and users in the discipline and developing a set of criteria for what a coordinating body should be able to do.

○ Holding a cross-discipline meeting at the close of Year 1 to share findings and select a representative to an Arts and Cultural Education Steering Committee to move the process forward. This group should not only involve providers and users but selective public and private sector funders who can ensure that whatever model is developed will be successful.

The incentives for participants include ground-level engagement in defining the work of the discipline, designing the calendar and directory, developing the criteria for the coordinating body, and shaping representation on the Arts and Cultural Education Steering Committee.

[Cost: None other than costs of hosting meetings.]

Medium term (2-3 years) – Steering Committee with Working Group Partners: In the medium term, the Arts and Cultural Education Steering Committee should begin cross discipline conversations, coordinating and bringing into alignment the efforts of the Working Groups. Responsibilities include:

○ Continuing to contribute to the calendar and portal functions, expanding them to include community-based events held in libraries and community centers where experienced youth and family members could mentor others.

○ Investigating a range of coordination models that have worked in other cities and regions. Members could visit and/or interview representatives to determine the pluses and minuses of different models. A part of this process should involve discussion of how a coordinating body can be lean, efficient, and not drain resources from or compete with programs and projects in the region.

○ Identifying, designing, and fund raising for a set of pilot joint projects that could be undertaken by regional cultural organizations and attract local and national support, with particular attention to identifying new funding streams outside of arts and culture (e.g., pre-school education, school-to-work, juvenile justice, youth employment, etc.). The role of the regional arts and cultural education entity would be that of scout, incubator, and coordinator.

○ Initial fund raising to support the coordinating body.

[Cost: At this juncture, there are cost implications associated with some staff support and space, printing, etc. as well as site-visits, or hosting visitors from 2-3 models that are

selected as feasible and suited to the region. Estimate ranges from $30,000 to $60,000 annually.]

Longer term (beyond three years) –Establish a region-wide coordinating body: The following steps would be necessary to establishing a successful coordinating body:

- Select a model appropriate to Richmond.

- Develop funding partners that represent school districts, municipal and county governmental units, foundations, and corporations.

- Incubate the model (possibly inside the coordinating body for the cultural plan or an institution with space available).

- Decide whether the program should become a separate organization or act as an arm of another organization. (For example, a formerly free-standing cultural education organization in Charlotte, NC, ArtsTeach, is becoming a division of the local arts and cultural council.)

- Hire a director and limited staff that can operate in conjunction with the educational staff of existing organizations, with an emphasis on coordination, support, and new initiatives.

- Appoint a Board of Advisors for the new coordinating body that can represent both local and national perspectives on cultural education. Advisors must represent all the previously mentioned sectors to ensure integrative thinking and planning.

As mentioned above, it is essential that whatever model is chosen, the coordinating body must not be a programming entity. Its role is to work on behalf of other providers, not to compete with them.

[Cost: It is difficult to project this not knowing what model will be chosen. However, it is likely that more planning and design work will be required involving outside consulting assistance. The plan alone could cost $60,000-$75,000 plus the ongoing staffing costs of the effort.]

Recommendation IV.2

To address equity, cultural education providers should develop new approaches to program delivery that help overcome gaps in opportunities and barriers of cost, transportation, and information for youth and families.

Equity challenges will not be solved simply by seeking more funds to provide programs where they do not now exist. While recent increases in federal funding both for education and the arts are part of a major federal stimulus package passed in February 2009, it is unclear how much of that money will trickle down for the provision of cultural programs. Realistically, much of what the cultural and education sector needs to do collectively is to analyze where the greatest challenges lie and figure out what new and creative approaches can be found to address them.

Some initial approaches may be quite simple and will not require any additional funding. For example, if dollars are available for poorer children to take a single field trip in a year, cultural organizations and schools may be able to arrange a visit to two cultural institutions in a single day as occurred recently in Richmond with a combined symphony and museum visit. Building on this, participating organizations might add in reduced price admissions so that children can return as "guides" for their families.

But to be more systematic and comprehensive, current district and census data should be used to identify the schools and neighborhoods where cultural learning opportunities are scarce.[10] Then individual schools and neighborhoods can be identified where resources have been marshaled more effectively to provide equitable and high-quality arts learning opportunities. These practices can be shared across the region through a series of professional development sessions for principals, superintendents, librarians, and managers of community centers.

For example, in other communities, low-cost, short-term strategies have included:

- A corporately funded "big yellow bus fund" to which individual schools could apply for small grants (i.e. $250) to cover the cost of transportation.

- Clustering a group of geographically close schools to share arts programs and instructors.[11]

- Training local librarians to hold Saturday sessions to help families or young people use a local website to plan after-school or vacation activities.

More long range, there are other major avenues for closing the opportunity gap:

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[10] A number of communities are undertaking these types of surveys as part of identifying need and simultaneously establishing baseline data against which to benchmark progress. For example, there is Arts Count in New York City, the Boston Arts Expansion project, and the evaluation data being generated by Big Thought in Dallas.

[11] Making Music Matter in Boston.

- Developing programs that support the increased participation of low- and moderate- income families in the cultural life of the region. Such programs might include:
  - A series of family-centered festivals in different locations throughout the region
  - A designated free weekend a month across venues and institutions, coupled with free public transportation
  - Use of community television stations to broadcast content and build interest.

- Developing additional ways in which children can get arts and cultural learning.
  - A cultural passport (similar to the one described under recommendation II.4) that is given out to all children in a designated grade that gives them free/reduced-price admissions to events and venues when they bring an adult with them
  - Identifying other potential partners that can help deliver arts and cultural learning. For example, history organizations might partner with local scouting troupes to develop badges in the area of genealogy or local history.

Longer-range opportunities include developing more sustainable structures. These might include:

- Using the structure of 21st Century After-School programs to develop an ARTSCORPS, a group of teachers-in-training from local colleges and universities, as well as trained volunteers[12] to offer regular afternoon classes at pre-schools, elementary, and middle schools that do not have regular instruction in art, music, or other forms of cultural education.

- Collaboration on a regional internship program that would involve a core course that high school students could take during the summer months to prepare them for being interns, followed by opportunities to intern at cultural institutions throughout the region as part of their high school education.

- Development of technical assistance programs that help superintendents and principals think about budgets and schedules in innovative ways that will increase the presence and support for cultural learning in the school day as well as build sustained partnerships with cultural organizations.[13]

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[12] One such successful program of after-school volunteers is the Citizen Schools model. Citizen Schools partners with middle schools to expand the learning day for low-income children across the country, in over 44 campuses in seven states. http://www.citizenschools.org/

[13] Crawford, Marilyn. *Updraft Downdraft: Secondary Schools In the Crosswinds of Reform* provides examples of innovative scheduling. Education Resource Strategies also provides excellent models about matching budgets to valued choices with long-term payoffs. http://educationresourcestrategies.org/tough_times.htm

Short-term (1 year) - Meeting immediate need*:* The Working Group partners should identify a few simple program delivery ideas to increase equitable distribution without requiring new dollars. These ideas should be shared across Working Groups. [No cost implications]

Medium term (2-3 years) – Working towards equity*:* More structural and long-range ideas should be developed by Working Groups, especially those that involve collaboration. Funding can be sought to pilot some of them. [Cost: The costs depend on program ideas developed and many activities will most likely be determined by funds raised. However, the groups might benefit from the services of a part-time grant-writer who could cost $20,000/ year]

Longer term (beyond three years) - Sustainable structural solutions*:* Pursuing ideas for equitable distribution of programs will become one of the permanent features and activities of a new coordinating entity. [Cost: Same as medium term until the new coordinating entity for cultural education is established, at which time this becomes part of its basic budget. Grant funding should be sought to pursue imaginative ideas.]

Recommendation IV.3

In order to have an impact on sustained learning and engagement in the arts, develop coherent and unbroken pathways for youth engagement in arts and culture.

Data from the Cultural Education Research shows the fragility of long-term learning pathways in Richmond.[14] As providers begin to work together within disciplines to create a complete listing of available programs, it will become clearer where there are gaps. Typically, external programs in a discipline bunch together around upper elementary school age and their availability becomes scarcer as children move into adolescence. This reinforces the pattern in many schools where the availability of cultural offerings begins to decline as required arts courses become elective, if they are available at all.

Remarkably, utilizing data that provides a listing of opportunities by age and level, it becomes clear where major investments are needed. This work requires flexibility and a willingness to redesign programs, especially on the part of outside providers. The incentive very often is that they are designing programs for which they know there will be increased demand since there is so little competition for that age group. As sequential pathways are developed, the cultural education catalogue should be made widely available so that

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[14] See the Cultural Education Analysis in the Technical Research Report, pages 8-9.

providers and instructors, as well as families, know where they might find "the next step" for a child who is interested or talented.

It is critical that conversations about pathways involve the full range of possible providers: public schools, community centers, libraries – as well as, of course, cultural organizations. This can provide great benefits. For example, at the upper levels, the pathway might include the possibility of high school students cross-registering into college and university courses and programs in the arts, history, science, or creative writing.

Short term (1 year) – Understand availability: Providers pool data with the intent of analyzing how they can provide better sequential pathways for young people at all ages. [No cost implications.]

Medium term (2-3 years) – Creating true sequential cultural education: Providers begin program redesign (by age, intensity, content) to reduce duplication and spread opportunity. They document sequential pathways of opportunity in a catalogue available to users – whether schools, community sites, or parents. [Cost: Some organizations may incur costs for redesigning programs. However, it is assumed that the incentive to do so will be increased demand for their offerings. This information should be come an integral part of the education listings on the web portal.]

Longer term (beyond three years) –Pathways to excellence: The medium term activities (above) will continue until a new coordinating entity for cultural education is established. At that time, the oversight of pathway data will become even more dynamic and be integrated across sectors (e.g., performing arts, visual arts, history). Funding will be made available for more serious program redesign. [Cost: $50,000/year.]

Recommendation IV.4

Create a variety of opportunities and rewards that recognize and support K-12 students for their engagement in arts and culture.

As mentioned earlier, there is a values challenge in the region. Many people do not believe arts and cultural activities are important to a child's development and many parents openly discourage their children from taking time away from "important" school subjects. Given the many demands on schools and on young people themselves, it is vital to create a network of recognition and rewards to acknowledge and celebrate what young people accomplish in the cultural arena.

Examples of recognition and rewards include performance opportunities, gallery programs featuring the work of young people, internships, prize programs, fellowships, and many others. In time, individuals might even endow a "Rising Richmond" fund that would

endow opportunities in specific disciplines. All of these opportunities should be listed on the website being developed for cultural education under recommendation IV.1.

Short term (1 year) – Identifying opportunities: As part of their first year of work, the discipline-based Working Groups should document currently available rewards and acknowledgement opportunities in their discipline to see that they are utilized. For example: are there performance opportunities in which accomplished youth groups might perform, public and private galleries that would be willing to display youth work, a prize program for outstanding students to which students who excel in arts and cultural activities might apply or be nominated? These opportunities should become part of the regional calendar, allowing young people to support their peers and see what is possible. (The region already has a number of examples in youth choruses, orchestras, and awards for young authors.) [No cost implications]

Medium term (2-3 years) – Creating region-wide recognition: As a second step, discipline-based groups should identify additional opportunities to recognize young people. For example, several history groups are eager to develop programs that would train young people as researchers in genealogy and local history. Their work could be presented at public events, possibly even integrated with the work of professionals. Provided with internships, these young scholars could then become mentors for a next wave of new, young researchers. Some of these opportunities should receive funding. [Cost: $10,000/ year for additional rewards and recognition activities that might be developed]

Longer term (beyond three years) – Expand region-wide recognition: Continued medium term activities but with expanded budget [Cost: $35,000/year. In addition, money could be raised for a "Rising Richmond" fund.]

Recommendation IV.5

Build support for arts and cultural education opportunities through linkages to other types of programs and funding such as those available to support after-school, youth employment, crime prevention, and school-to-work preparation.

As people read the cultural plan and see the costs associated with various recommendations, they may well conclude that the community cannot afford everything and will have to set priorities. In the current economy, that conclusion seems even more obvious. Yet the analysis should be informed by which recommendations have the greatest possibility of developing new sources of income. Arts and cultural education is clearly one of those areas.

Indeed, it will be important to think in a cross-sector fashion about building the supports for arts and cultural engagement for children and youth. The goal is to develop new sources of support for arts and cultural education that come from outside the traditional

sources. Some were already mentioned in an earlier recommendation (funding for pre-school education, school-to-work, juvenile justice, and youth employment to name a few). But there are many others. Careful investigation of these opportunities is essential as part of the decision-making process.

Short term (1 year) – Identifying opportunities: The Working Groups should identify potential programs that could qualify for funding from new sources and for cross-sector funding. A prime example comes from the science and nature disciplines in which it would be possible to construct a series of off-site courses and internships for high school students in science, engineering, and environmental studies that would qualify for funding under school-to-work or career and technical education, funded at the national level. [15] [No cost implications.]

Medium term (2-3 years) – Pursuing opportunities: The Steering Committee, working with representatives of regional and state government should identify concrete possibilities for special funding. For any such project where funding comes though, an appropriate fiscal agent needs to be identified and a portion of monies raised should be designated for that purpose until a coordinating agency for cultural education exists and can take on this role. [Cost implications would be limited to a grant writer if required.]

Longer term (beyond three years) – Full-scale fund raising and coordination: The coordinating entity for cultural education should have as one of its major objectives the ongoing incubation and development of a set of major programs that secure cross-sector funding for arts and cultural education. It should also take on major fund-raising responsibilities and develop contacts with funders (especially those outside of the region) on behalf of the sector. Most importantly, its fund-raising staff should be constantly researching the many opportunities that exist for funding outside of the traditional sources. [Costs: Part of the budget of the coordinating agency described in recommendation IV.1.]

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[15] For example, the National Fund for Workforce Solutions is a five-year, $30 million effort to strengthen and expand high-impact workforce development initiatives (http://www.jff.org/Knowledge_Center.php). Another source is Perkins Act funding.

PART V:
ARTISTS AND ORGANIZATIONS

Photo credit: Skip Rowland

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<p align="center">**Goal V**</p>

<p align="center">***Sustain the Richmond region's artists and cultural organizations.***</p>

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BACKGROUND: HEALTH AND WELLBEING

The bedrock of the cultural sector is the community of artists and cultural organizations in the region; and the prime determinant of the ability of the sector to have a significant impact on the economic and social vitality of the region is its on-going health and its ability to sustain its operations. Without strong and continued attention to the issues confronting artists and cultural organizations, it will be impossible to realize the ambitious goals of this plan.

Much of the concern for the wellbeing of artists at this time is anecdotal. From the public meetings and interviews, it is clear that the economic downturn has caused hardship for these individuals, many of whom lead a financially marginal existence even in good times. For organizations, the data is readily available from economic research done for the cultural plan and it tells a similar story.

- In 2007, before the economic downturn had become a substantial problem, a third of surveyed cultural organizations were running deficits. When the data is in from 2008 and 2009, this percentage is likely to have increased dramatically.

- In 2007, endowments accounted for $18.5 million (or almost 20%) of revenue from the surveyed organizations. If one assumes conservatively an average drop in endowments portfolios of 30% since 2007 (well below the drop in the S&P or the Dow), this would account for more than a $6 million decrease in revenue from this source (assuming a similar utilization formula).

- Going into 2008, organizations had $3.2 million (the equivalent of only 3% of their operating budgets) in cash reserves while national benchmarks call for 25%. This has made them particularly vulnerable to economic stress.

The emphasis of this cultural plan is not on very short-term response to crisis but rather on longer-term structural changes that will benefit the cultural sector and the entire community in the long term. Some recommendations in other sections will have obvious benefits to artists (e.g., enhanced public art in recommendation I.3 and the grant program

in III.3) and to organizations (e.g., the regional partnerships in II.3 and the grants program in III.3). The recommendations that follow are meant to build on and enhance those.

Recommendation V.1

Provide incentives for mergers, shared services, and strategic alliances for cultural organizations of all sizes.

The period in the 1960s and 1970s that followed the creation of the National Endowment for the Arts and the network of state arts agencies saw unprecedented growth in the cultural sector in the United States in general, including the Richmond region. New organizations came into being; others that already existed grew in size and professionalism. Public and private funding increased exponentially in a time that was generally economically prosperous.

The 1980s saw the first danger signs that the pace of growth would slow and by the 1990s it was clear that the growth cycle could not sustain itself. Public funding stagnated. The pace of growth of corporate support slowed. Yet the growth of cultural organizations (both in number and size) continued. With the double economic shocks of September 11th and the recent economic downturn, many in the national funding community are talking about a sector that is overbuilt and must consolidate. That consolidation can come painfully – through bankruptcies or other organizational failures – or it can be more considered through careful planning that will result in mergers, shared services, and strategic alliances.

- **Mergers**: Two or more organizations can create a single organization. The result is often a stronger, more cost effective, better run, and sustainable entity. A dramatic example is Turtle Bay Exploration Park, the merger of five entities in Redding, California that brought together an art museum, a forestry museum, a natural science organization, a charter school, and an arboretum. Another high profile example is the merger of the Utah Symphony and Opera in Salt Lake City.

- **Shared services**: Organizations can often save considerable money by combining services like bookkeeping, box office, marketing, or even joint programming for the long term. Each can still maintain its own independence as a nonprofit entity but bring about efficiencies of scale.

- **Strategic alliances**: Strategic alliances are often less permanent arrangements that bring organizations together around a project or a special opportunity. An example might be a funding opportunity that can only be accessed through a consortium of organizations. Another might be a special festival opportunity to mark a local anniversary that brings many organizations together.

Experience has shown that cultural institutions are often too pre-occupied to consider any of these approaches and prefer the familiar path to one that is less known and may be fraught with uncertainty. In large measure, the most successful examples of mergers, shared services, and strategic alliances are brought about by the intervention, encouragement, support, and sometimes, even the threats of funders. Many successful examples include a number of funders working together to encourage serious consideration of restructuring issues (as occurred recently in Boston where the four largest arts funders supported an analysis of the futures of 15 arts service organizations). Closer to home, the recent restructuring that led to the formation of Venture Richmond from four separate entities and the merger of the Food Bank with Meals on Wheels are widely viewed as examples of successful restructuring.

In difficult times, when organizations are looking for emergency funds, the pressure is to provide the funding to forestall immediate disaster. But if that funding is to come, it should be accompanied by a requirement for planning and analysis for restructuring. Ideally, local funders in Richmond will work together to organize such opportunities.

Short term (1 year) – Pooled funding for projects involving restructuring: Regional funders, with the involvement of the Community Foundation, meet to consider how to make funds available for restructuring projects – both planning/analysis and implementation dollars. Decisions are made about how to structure the funding, whether to use a single entry point, whether to develop formal guidelines, and whether to use a fiscal agent. Funds can also be sought from grantmakers outside the community. [Cost: No cost until program is established.]

Medium term (2-3 years) – Piloting merger, shared service, and strategic alliance program. A pilot project is initiated based on the recommendations from year 1. [Cost: $250,000/year.]

Longer term (beyond three years) – Running full-scale program. If the pilot is successful and if there is a continued need, a full expanded program can be planned and run. [Cost: Dependent on conditions at the time.]

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Recommendation V.2

Provide opportunities for technical assistance for organizations and artists.

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PROFESSIONAL DEVELOPMENT FOR CULTURAL ORGANIZATIONS

The need for professional development and capacity building for arts organizations has been articulated clearly throughout this process. Training of particular relevance includes effective board development, the design and management of new streams of earned income, and web-based marketing and social networking systems.

There is great variation in the type of training that is needed however, depending on the size, age, and sophistication of the organization or artist. For example, smaller budget and emerging organizations may need assistance in establishing basic financial accounting systems while larger and more established organizations might be focused on sophisticated balance sheet analyses that weigh the relative advantages of certain types of investments in facility or other infrastructure development. A program of professional development must provide all levels of training.

The Richmond region already has a wealth of existing professional development resources that can address some of the needs of cultural organizations. Important resources include:

- **Nonprofit Management Solutions** serves a state-wide constituency although it is based in Richmond. It offers classes and workshops for nonprofit managers.
- **University of Richmond School of Continuing Studies** offers classes in areas such as nonprofit marketing, event planning, facilitation, and office organization.
- **University of Richmond Institute on Philanthropy** offers classes and workshops on many aspects of fund raising, including grant writing, special events, financial management, board governance, and others.
- **Virginia Commonwealth University (VCU)** offers **Especially for Nonprofits,** a program that offers workshops on leadership, basic budgeting, financial policies, building effective board/executive partnerships, and many other topics.
- **Virginia Network of Nonprofit Organizations** offers a range of conferences, classes, and events for nonprofit organizations, including capacity building, coaching for Executive Directors, and others.
- **The Community Foundation through the Partnership for Nonprofit Excellence** offers technical assistance to address the special skill sets needed for effective and sustainable organizational development in the nonprofit sector.
- **The Virginia Commission for the Arts** offers training programs and technical assistance for artists and organizations.

Since so many programs already exist, the first step in strengthening such a program can be to compile a **centralized source of information** on existing training programs, starting with those listed above and expanding it to include regional and national opportunities. At the local level, training opportunities connected to the University of Richmond and VCU should be explored since many are already aligned with the needs of cultural administrators or could easily be customized to serve this purpose. At the national level, programs sponsored by **Americans for the Arts** and other national service organizations can provide some initial opportunities for Richmond cultural organizations. The **Nonprofit Finance Fund** is another example of a service organization that can provide sophisticated counseling and guidance to larger organizations. Once information on existing sources of technical assistance is available, an assessment can be made of whether developing programs customized for cultural organizations is likely to be cost-effective.

For these organizational initiatives – as well as the artist-oriented ones that follow – it is important to keep in mind that program cost can be a significant barrier to participation. Thus it will be important for this program to include a system to provide partial subsidy for potential participants who can document their need, perhaps through a small grant program.

TECHNICAL ASSISTANCE FOR INDIVIDUAL ARTISTS

Based on discussions with artists in Richmond and experience in other artist communities, priorities for technical assistance workshops might include grant writing, financial recordkeeping, entrepreneurship, communication (both print and electronic), promotion, navigating government agencies (for example, zoning regulations), and artists' legal concerns. Programming should consider the different issues of various artistic disciplines as well as how best to take advantage of the knowledge and experiences of the many national and international artists who live in or visit Richmond as performers, writers, exhibitors, etc. Since there is some overlap with the training issues of cultural organizations, there may be ways to coordinate (and in some instances combine) artist and organizational training.

Beyond workshops, other program elements might include the following:

- **Guest speakers** from other creative industries to discuss specific capacity building topics
- **Travel subsidies** to national and regional professional conferences to increase access to current information on developments in artistic disciplines and the cultural sector nationally
- **Informal peer-to-peer sessions,** such as quarterly arts roundtables or monthly "open house" meetings at various cultural venues or at a dedicated space set aside for networking, to share knowledge acquired through participation in national trainings.

It should be noted that artists, who often work in isolation, can benefit from having a dedicated space for their use. It would allow for a ready meeting and informal gathering space and might include a resource library and computers for internet access.

Several extensive technical assistance programs have been developed nationally to assist artists in developing business skills that permit a strategic approach to essential career development issues. Programs such as Washington's **Artist Trust**, New York's **Creative Capital**, and Cleveland's **Community Partnership for Arts and Culture** have developed curricula and programs that receive enthusiastic responses from artists. These should be explored to assess whether they are appropriate for the Richmond region's artists.

The technical assistance programs for artists and those for cultural organizations will likely have some programmatic overlap and they can be developed in tandem. Consultation should certainly occur with the Virginia Commission for the Arts and other providers to avoid overlap since the Richmond region's program will be more successful if it builds on existing resources. Indeed it may be best to build a partnership between the coordinating entity for the cultural sector and a nonprofit technical assistance provider. Doing so, along with conducting an inventory of need and available programming, should be the first order of business for the coordinating entity.

Short term (1 year) – Survey and Inventory: Local offerings of the Virginia Commission on the Arts and other providers should be analyzed for strengths and gaps and to determine where new offerings might be most needed. The examination should take place in consultation with the Partnership for Nonprofit Excellence, the Arts Council of Richmond, and City and County cultural services departments. An initial inventory of available offerings should be developed. [No cost implications.]

Medium term (2-3 years) – Researching, inventorying, and designing a pilot: Based on information gathered in the first year, the coordinating entity for the cultural plan should conduct additional survey work of artists and cultural organizations to assess specific needs for and interest in technical assistance. It will also update its inventory of existing resources and conduct preliminary discussions to determine the suitability of each provider for the needs of the cultural sector. Using the research, it will provide a clearinghouse of information, partner with technical assistance providers to customize offerings that serve special requirements of the cultural sector, provide selected additional offerings, and develop a pool of tuition assistance funding. There will also be exploration of what kind of space might be possible for networking and to provide a gathering and meeting place for artists and cultural organizations. [Cost: Ranging from $25,000 in year two to $50,000 in year 3.]

Longer term (beyond three years) – On-going operation: Based on the lessons of the pilot program, a fully fleshed out technical assistance program for artists and cultural organizations will be offered. The coordinating entity will serve to promote the program

and provide its own special offerings where needed. [Cost: $75,000/year (not included in this estimate is funding for additional dedicated space.]

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Recommendation V.3

Develop an on-line system to assist artists in finding space and connecting with opportunities to show or perform their work.

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The concept of an "artist resource center" has changed in the past ten years, shifting away from a centralized, physical, paper-based system to a more dispersed format that incorporates significant electronic components. This allows for considerably easier access for artists and other users and allows easy updating. With the advent of relatively inexpensive high-speed Internet access, web-based systems are being developed that are true 21st-century tools. It is precisely such a system that is being recommended for artists in the Richmond region and it should addresses two critical needs – finding space and connecting artists to opportunities to show or perform their work.

Some of the most interesting models of artists' services have been designed and implemented as part of a network of "creative communities" fostered and funded by a national nonprofit called Leveraging Investments in Creativity (LINC). This ten-year national initiative supports organizations that serve artists needs. Among the organizational models supported by LINC[16] and worthy of examination are:

- **Chicago Artists Resource** (http://www.chicagoartistsresource.org/) is a program of the Chicago Department of Cultural Affairs. It is an electronic gateway that connects Chicago artists with comprehensive arts resources, opportunities for professional practice, and a vehicle for self promotion. It provides a range of services for artists working in dance, music, theater, and visual arts through an artist-curated resource directory (including information on jobs, training opportunities, and available artist spaces) as well as access to the City's cultural services, links to local and national organizations, and a range of articles from national publications devoted to artists services.

- The **Los Angeles Center for Cultural Innovation** (http://www.cciarts.org/) was launched in 2001 to promote knowledge sharing, networking, and financial independence for individual artists and creative entrepreneurs by providing business training, grants and loans, and incubating innovative projects that create new program knowledge, tools, and practices for artists in the field. A component

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[16] Note that Washington's Artist Trust and Cleveland's Community Partnership for Arts and Culture, mentioned in recommendation V.1 above, are also part of this network. Additional information about these and the other programs supported by LINC are available on its web site, http://www.lincnet.net/about, which is an important resource.

of CCI called Benefit Opportunities for Artists (http://benefitsforartists.com/) gives artists web-based access to group discounts on a wide range of equipment and office supplies, legal and financial services, dental coverage, and professional development programs and tools.

● **ArtistLink** (http://www.artistlink.org), based in Boston and working throughout Massachusetts, is a broker of information and an advocate for artists' needs. It works with artists, artist groups, arts-minded organizations, real estate developers, municipalities, and others to develop artist spaces and address a range of other real estate issues. ArtistLink also promotes the artist agenda in the state's larger housing and space debate. Its website provides detailed and current information on artists' space oriented to artists, developers, and municipalities. It is committed to the preservation and creation of permanent and affordable artist space and undertakes policy work at the state and local level to encourage artist-friendly policies.

In addition, these programs offer access to a range of web-based information on key topics and many of them offer workshops and technical training opportunities, as discussed in the previous recommendation.

Building a comprehensive system that provides easy access to a substantial body of information for artists should be coordinated with other services provided to area artists, including those outlined in recommendation V.2 above. It will require that Richmond's coordinating entity for the cultural plan to identify a series of partners and gather input and engagement from artists and cultural organizations, as well as researchers, experts in artist space and real estate development, web site developers, and others.

Short term (1 year) – Deferred: Because this requires careful work to identify potential partners, it is recommended that this be deferred to medium term. [No cost implications.]

Medium Term (2-3 years) – Examining the models and finding the partners: The coordinating entity will conduct research to identify appropriate models for Richmond and to identify and initiate discussions with potential development partners. By the end of year 3, a model should be defined and partners identified. [Cost: minimal.]

Longer term (beyond three years) – Designing, building and testing the system: The coordinating entity for the cultural plan will facilitate the development and beta testing of the web-based system, working with its partners, with implementation coming toward the end of the planning period. [Cost will vary depending on the content of the system. Design fees for the site (including database components) are likely to be in the range of $25,000 with the actual site at approximately $50,000. It is possible that *pro bono* assistance could be available to reduce these costs. By designing the site employing an effective content management software system, on-going maintenance costs will be limited to staff time, perhaps an additional $10,000 annually.]

> ### Recommendation V.4
>
> Establish programs to assist working artists and emerging cultural organizations in navigating City and county government.

One of the stumbling blocks for working artists in the Richmond region is the perceived difficulty in obtaining appropriate space, whether it is for the purpose of art-making, living, rehearsal, or exhibition. The mix of zoning categories is complex and often artists working in related disciplines fall under different zoning schemes (for example, an artist who paints falls in a different zoning category from an artist who makes welded sculpture). Often the distinction between zoning for office and industrial usages creates confusion for artists.

In the past few years, the City of Richmond has become considerably more sensitive to these matters and the staff of the Department of Community Development is available to discuss these situations with artists and other small business operators to seek a workable solution to zoning problems. There is an increased emphasis on mixed use districts, which can simplify zoning considerations. Nevertheless, when there is a need for rezoning or a Special Use Permit, a public hearing is required, first to the Planning Commission and then the City Council. Since Richmond has an active network of over one hundred civic associations, it is often during these hearings that neighborhood issues and other concerns surface. Neighbors may be concerned about artist usage relative to the potential for late-night noise or dirt and debris from metal- or wood- working studios.

Communication is at the heart of this issue. It is important to make sure that neighborhood residents and local businesses understand the work patterns of the artist applying for a zoning variance, as well as the potential benefits of having such artists in the neighborhood. The Department of Community Development is already working to smooth out difficulties in the permitting process for all residents and additional assistance to artists would be beneficial. This would involve two distinct components:

- First, it will be important to provide training and guidance to artists so that they better understand the entire permitting process. This can be accomplished as part of the technical assistance program for artists described above.

- Second, a structure should be established for informal meetings between artists, neighborhood residents, and representatives of civic groups to clarify and attempt to resolve issues and concerns. Such a mechanism can be designed and implemented by the coordinating entity, with the advice and assistance of the appropriate staff from the Department of Community Development and, if necessary, the technical assistance providers.

Since a major component of the problems artists face involves communication (between the artist and the neighborhood and between the artist and City representatives), helping

artists to understand and navigate the process will simplify the permitting process in constructive ways.

Because a large percentage of the cultural community is located in the City, this recommendation has been focused on fostering relationship with municipal government and local residents. However, increasingly the counties will be involved in these types of negotiations. It would be useful for them to publish relevant information on procedures for artists on their web sites including contact information for the key individuals who can be helpful.

Short term (1 year) – Assessing the problem and defining the solution: The coordinating entity will work with artists, representatives of each jurisdiction, and other partners to assess the nature and complexity of the challenges and to define solutions. [No cost implications.]

Medium term (2-3 years) – Implementation: Based on the year 1 findings, technical assistance and other strategies will be implemented. [Cost will be minimal and subsumed by the technical assistance program.]

Longer term (beyond three years) – On-going operation: Continue implementation making any necessary adjustments. [Cost is minimal.]

Recommendation V.5

Rationalize and modernize public and private funding and grantmaking systems for the arts and culture.

The Richmond region has a variety of systems for funding the arts that have grown up over time and in some cases are not working as well as they should. In some cases, the cultural community can take the lead in bringing about improvements but in many cases the lead has to be taken by funders. Some examples include:

- **The Arts Fund** – Like many communities, Richmond has a united fund for the arts which receives direct grants, primarily from corporations. The most successful united arts funds are in cities where the funding community had set the agenda, established the rules, and designed a program that serves its needs. It is recommended that high-level discussion occur among the major funders, in consultation with The Arts Council, to decide whether or not this is a vehicle that makes sense for them, whether there are enough of them to make a substantial sum available every year, and decide (in consultation with the cultural community), how they want it to operate. If the interest is not substantial, the Fund should be

abandoned.

- **Workplace Giving** – This vehicle, often a component of a united arts fund, is an excellent way for deriving dollars from the corporate workplace without securing direct grant dollars from the corporation itself. Dollars come from employees, generally as contributions through payroll deductions. In discussions among corporations, this vehicle should be considered. It may well be that Workplace Giving can be viable and in fact expandable even if corporate funding through the Arts Fund is not pursued.

- **Local/Regional Public Funding** – Currently all the jurisdictions that are part of this cultural plan are supporting arts and culture in some way. Most prominently, they support the Arts and Cultural Funding Consortium, through which the City and the three counties pool funds that are dispersed for general operating support of the region's cultural organizations. For each jurisdiction, there is, understandably, a concern that the funds they give directly benefit the citizens who live and work there. But as the regional system strengthens, it will be important to establish an approach among elected officials that recognizes that individuals and organizations cross jurisdictional boundaries to consume and deliver cultural activity, that the development of the cultural sector should be rationalized in a regional fashion, and that funding must continue to be pooled and distributed on a regional basis. The coordinating entity for the cultural plan (cf., recommendation VI.3) should continue to be the recipient of dollars from all four jurisdictions to distribute regionally, with the exact distribution determined by a reconstituted coordinating entity's board. As the system begins to work better and the benefits become more obvious, and as local jurisdictions gradually recover from the economic crisis, increases in funding should be awarded.

- **Admission taxes** – The City of Richmond currently levies a 7% admissions tax on tickets. There are exceptions to the tax such as tickets under $10. But it represents a substantial burden on performing arts organizations that often are paying fees to Ticketmaster, and in the case of events at CenterStage, an additional local fee of $1 per ticket for the Community Development Authority. Currently the admission taxes go into the General Fund and are not recaptured to benefit the cultural sector. It is recommended that these taxes be reinvested into the sector and be specifically earmarked for capital improvements for cultural facilities and for new cultural development activity. They should not simply replace existing dollars currently flowing to the arts.

- **Cultural endowment** – As was made clear at the beginning of this part of the report, the cultural sector was undercapitalized even before the current economic downturn and the situation has deteriorated significantly. When the economy recovers, cultural organizations will have to be recapitalized. One way that some will inevitably do so is through capital campaigns aimed at endowment. However,

many are simply not in a position to do so. It is strongly recommended that there be a concerted community effort to create a cultural endowment. Part of the fund should be used to provide operating support for the cultural sector. But income from a portion of what is raised (perhaps as much as half) should be devoted to covering operating costs of the new coordinating entity for the cultural sector. This will provide some protection for the entity in challenging times (when service organizations are always more vulnerable). But it will also reduce the amount of administrative dollars it will have to take out of the annual funding it raises every year, thereby reducing the risk of criticism from constituents and funders.

Short term (1 year) – Analysis and discussion: The Cultural Plan Task Force (in consultation and with the approval affected agencies or bodies) should determine the best way to make progress in each of the recommended areas and develop a timetable for accomplishment. [No cost implications.]

Medium term (2-3 years) – Continued progress and advocacy: The coordinating entity for the Cultural Plan should ensure that progress being made and should establish advocacy and/or working groups where appropriate. [Cost: as determined.]

Longer term (beyond three years) – Continuation: Same as medium term.

PART VI:
COORDINATION, ADVOCACY, AND ACCOUNTABILITY

Photo credit: Richmond Metropolitan Convention & Visitors Bureau

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Goal VI

Provide for ongoing coordination, advocacy, and dialogue on behalf of arts and culture.

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The success of this cultural plan depends on region-wide coordination and the assumption of responsibility by leaders who can champion its key recommendations. It is an ambitious plan and no agency can do it alone. Further, there must be accountability and a demonstration that the plan is more than a collection of good ideas. It must be an action agenda that is being implemented and revised periodically as conditions change on the ground. This section of the report suggests ways in which the plan can become reality.

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Recommendation VI.1

The cultural sector should build on the nascent sense of collaboration that has informed the cultural planning process, working together to avoid fragmentation and build broad networks and coalitions.

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During the cultural planning process, many people from all walks of life were engaged and gave much time and insight to help paint a picture of what could be. In almost every conversation, people expressed the aspiration that there could be a coming together, a setting aside of past differences, and a willingness to build on the spirit of cooperation that characterized the work to date.

It is difficult to overstate the importance of this aspiration. The cultural community has, in recent years, been characterized by fragmentation. There have been many controversies – some important, others not – but in each case, the lack of coordinated will has diminished the capacity to move forward, discouraged funders, and stifled collective innovation and creativity.

To be successful, the new spirit of inclusiveness and cooperation that was the founding spirit of the cultural action planning process must continue. Bridges must be built and rebuilt, forging bonds between geographic jurisdictions, between public sector and private sector, between cultural organizations and artists, between large and small institutions, between the for-profit sector and nonprofit, and so on. Special attention must be paid to

the media (both traditional and electronic) that can be so influential in helping to shape public opinion.

The cultural plan has something for everyone even if it does not provide everything that everyone wanted. Now is the time to get behind a dynamic plan – imperfect as it might be – to continually make it better from year to year.

Short term (1 year) – Task Force oversight: The Cultural Plan Task Force must ensure that this recommendation is carried out. [No cost implications]

Medium term (2-3 years) – Passing the torch: The coordinating entity for the Cultural Plan should ensure the continuation of this recommendation. [No cost implications]

Longer term (beyond three years) – Continuation: Same as medium term.

Recommendation VI.2

The Richmond Metropolitan Convention & Visitors Bureau should be given an opportunity to develop a computerized regional cultural calendar, a cultural tourism initiative, and other vehicles to promote the arts, culture, history, and heritage locally.

The Richmond Metropolitan Convention & Visitors Bureau (RMCVB) is a well funded, regional body that has as its mandate the responsibility of growing the economy of the Richmond Region by attracting conventions, meetings, and visitors and ensuring that all have a great experience. It comprises the counties of Chesterfield, Hanover, Henrico, and New Kent as well as the City of Richmond. The CVB's primary funding comes from a tax (transient lodging tax) that hotel guests pay on lodging in those five localities. RMCVB receives 1.75 percent of the transient lodging sales in the Richmond Region. This provides it with a predictable source of support, especially since funding comes from revenues derived in the previous year. It is also partially funded by the Retail Merchants Association and the Greater Richmond Chamber of Commerce, and receives funding from local partners and sponsors through its nonprofit foundation.

At a time when resources are scarce, having such a strong, well-supported agency ready and willing to take on aspects of the cultural plan is a tremendous advantage, especially when that agency's mission aligns so well with certain goals in the cultural plan. Expanded cultural tourism is clearly part of the purview of the CVB already and part of what is recommended in this plan. So is promotion of the various entities that make Richmond an attractive place to visit (including cultural amenities). Since the agency is currently working on the development of a calendaring system for events and opportunities in the region, it seems ideal for that function for the cultural sector as recommended in the plan.

There are two questions about the CVB's role in carrying out recommendation I.1 of this cultural plan:

- The first question is whether its mandate is too exclusively on promoting Richmond to the out-of-region visitor. The priorities of the plan require that the promotion of Richmond's cultural assets be as much for local citizens as for those from away. The agency must demonstrate that it can serve both constituencies well and that its strength, competence, and willingness to take on this responsibility outweigh any possible disadvantages.

- The second question is how well such a large agency with such a broad mandate will serve the needs of artists, galleries, neighborhood organizations, and activities that often do not come onto the traditional radar screen. The CVB must develop mechanisms to reach this constituency not only out of a sense of fairness but because those who make it up contribute so dynamically to what makes the region special.

Short term (1 year) – Planning: Convene representatives of the cultural sector including individual artists to approve the format of the website and calendar and to develop the cultural tourism and joint marketing plan. The CVB will act as convener and oversee the plan and strategy with the assistance of a standing committee. [Minimal funding is required for this phase though the CVB may seek funding to augment its current plans for the computerized calendar if it requires augmentation. As mentioned in recommendation I.1, a modest budget may be required to bring in outside speakers from other communities.]

Medium term (2-3 years) – Implementation: Cf., recommendation I.1 medium-term.

Recommendation VI.3

The Arts Council of Richmond should transform itself into a regional body capable of coordinating the implementation of this cultural plan by the end of the first year.

The success of cultural plan implementation and, in fact, the forward motion of cultural development in the Richmond region overall, depends on the emergence of a strong coordinating body. The entity must be able to serve as a credible spokesperson for the cultural sector and command the respect of the community, funders (both public and private), and government.

In communities where the cultural sector is strong and where it moves in a united, coordinated fashion, such agencies not only exist but have many if not all of the following characteristics:

- They are designated by government as the official cultural agency of the jurisdictions they represent.

- They are broadly representative bodies, serving all segments of the community.

- They may be public agencies (if they are units of government) or private nonprofits, but in either case they have strong, credible leadership.

- They are properly funded with sufficient unrestricted dollars to operate strongly and predictably from year to year.

- They establish and set the agenda for the cultural sector from year to year for their communities, measuring and reporting the results.

- They receive and grant funds for the public sector, the private sector, or both.

- They offer technical assistance to the constituencies they serve.

- They are the official advocacy arm of, and information source about, the cultural community.

- They represent the community when important community issues are discussed and decided.

- They provide a link to state-wide and national policy discussions about arts and culture.

While the Richmond region does not have an entity that has all these characteristics at the present time, it does have an agency that is already refashioning itself to become such an entity. The Arts Council of Richmond should be given the opportunity during the first year of the plan to complete its transformation. It will require:

- **Becoming truly regional**, not only serving those jurisdictions that were part of the cultural planning process but being designated by them as their official arts and cultural agency and receiving their financial support. Since all of these jurisdictions currently support arts and culture, in some cases this support may be in the form of redirected monies for regranting.

- **Taking on a new name** that represents its regional nature and broad mandate.

- **Having a new single Board of regional leaders.** While it is advantageous to have arts and cultural professionals involved in the organization at the committee level, the Board should represent those in community leadership positions (from

the corporate sector, foundations, government, education, faith-based organizations) who have name recognition. Each Board member should be prepared to make a financial contribution to the organization.

● **Having sufficient unrestricted operating funds for three years** so that staff time can be directed to things other than fund raising for its own needs. It is recommended that a minimum of $250,000/year be committed by the end of year one of cultural plan implementation.

● **Having an operating agenda that reflects the priorities of the cultural plan**. This emphasis should be on coordination, advocacy, technical assistance, fund-raising, grantmaking, information services, and taking on a spokesperson role for the sector.

● **Getting out of the programming business**. Effective coordinating agencies serve constituents that provide programs to the public. They raise money for them and provide the range of services outlined in the previous bullet. One thing they do not do is compete with their constituents by running similar programs.

A further word about operating costs should inform the agency's long-range planning. Because the activity of a designated arts agency of this type is non-programmatic, its funding can be vulnerable in difficult economic times. It can also be subject to accusations that it is taking too much for operating costs and not giving enough to its constituents in the form of grants. That is why two strategies should be thought about for the long term.

● The first is to secure some form or forms of dedicated public funding. Many local cultural agencies receive dollars from the local hotel/motel tax or other dedicated streams (in Cleveland, for example, the agency receives funding from a cigarette tax). This is not the time to be discussing such a strategy, but becoming independent of General Fund dollars makes the agency less vulnerable to economic cycles.

● The other strategy (which might be called the Chattanooga model) is to build a cultural endowment, the income from which can be used in part to pay the agency's operating costs (as was described in recommendation V.5). In Chattanooga, the agency is able to say to funders that they take only two to three percent for administration. This is because of the funding stream that comes form the endowment.

There is optimism in the community that the Arts Council of Richmond can make this transformation. However, because the future is unpredictable, a final decision on what entity will emerge as the official coordinating entity for the cultural plan and the future of the arts and culture in the region should be deferred.

Short term (1 year) – Arts Council transformation: Arts Council of Richmond works to transform itself into the regional coordinating entity meeting the criteria established under this recommendation. At the end of the period, the Cultural Action Plan Task Force determines whether it officially turns over responsibility for the cultural plan to the reconstituted agency or recommends some other course. [Reconstituted Arts Council must receive a minimum of $750,000 in pledges of unrestricted funds for a three-year period for operations only]

Medium Term (2-3 years) – Turning over responsibility: If the coordinating entity has been designated and chosen, it establishes the annual agenda for the cultural plan implementation and monitors its success [Cost variable depending on what priorities are chosen]. If the transformed Arts Council of Richmond has not taken on these responsibilities, year two is utilized to establish a new organization.

Longer term (beyond three years) – Full administration and oversight: Coordinating entity continues to establish the annual agenda for the cultural plan implementation and monitors its success. The agency also begins planning for a dedicated funding stream or cultural endowment. [Cost variable depending on what priorities are chosen and whether the agency chooses to employ a consultant for a feasibility study]

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Recommendation VI.4

Coordination of arts and cultural education should initially be led by consortia in several disciplines: performing arts, visual arts, history and heritage, science and nature, and literary arts, leading to centralized coordination in year 5. However, information services concerning cultural education might be handled, at least initially, by the new coordinating entity for the cultural plan.

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Recommendation IV.1 provided great detail on how cultural education is to be coordinated over both the short and longer term. It is important to note however, that the several recommended Working Groups will not be in a position to keep a coordinated database of arts and cultural education activities that are available to users and providers. In the absence of any other entity to carry out that function, it should be carried out by the new coordinating entity, at least initially. If a single coordinating agency for arts education is ultimately formed – as is recommended in IV.1 – then this function should be turned over when the new entity is ready and able to take it over.

As planning occurs for an educational database, other models should be studied. For example, Big Thought in Dallas, Texas has developed very powerful proprietary software called ARTBIZ. The National Office of Young Audiences, Inc. in New York has also

been piloting a computerized system. These and others might be available for a licensing fee or, if not, their best elements might be built into a system for Richmond.

NOTE: Cf., recommendation IV.1 for activities and costs associated with short-, medium-, and long-term recommendations on education coordination. Additional recommendations on information collection and management are below.

Short term (Information management only - 1 year) – Study models: The coordinating body for the cultural plan (described in VI.3) should study models for arts education information management. In consultation with the coordinating bodies described in IV.1, it should recommend either purchase or licensing of an existing system or developing one from scratch for the region. [Cost: $5,000 for bringing in experts from other communities.]

Medium term (Information management only - 2-3 years) – Purchasing or developing and then piloting the information system. [Cost: estimated to be in the range of $25,000 to $100,000 over two years depending on whether the system is licensed or purchased and how much personnel time is allocated to collecting and inputting data and training cultural providers.]

Longer term (Information management only - beyond three years) – Full administration and oversight: [Cost range between $15,000 and $30,000/year depending on what priority is given to this area and the extent to which personnel is devoted to it.]

Recommendation VI.5

The Richmond region should develop a set of indicators that provide reliable annual data to track the health of the cultural sector and to offer a means of tracking progress and demonstrating accountability in the implementation of the cultural plan.

In interviews and group meetings during the cultural planning process, local citizens wondered aloud whether the cultural plan, once delivered, would simply sit on a shelf somewhere. The Richmond region has had its share of studies, plans, and blue ribbon reports and many of them have not produced demonstrable results.

There was also concern that the research that was undertaken for the plan, while compelling and useful for advocacy purposes, would soon become dated and lose its efficacy.

To address both of these concerns it is recommended that the community develop cultural indicators of three types:

1. Indicators that can be tracked on an annual basis that show the health of the cultural community (what we might call "census" information since the indicators do not change from year to year). These include many of the variables tracked in the cultural budget reported in Part I and in detail in the Technical Research Report (total organization revenues, total expenses, total corpus of endowments, number of people served, number of education programs by grade level and discipline, etc.)

2. Measurable targets for specific action items in the cultural plan for the coming year. Obviously, these will change from year to year.

3. Reports on whether targets in #2 were achieved from the previous year.

This combination health report and score card would be a reliable way to report to community leadership, the cultural sector, and the general public on how well the region is doing in its cultural activities.

Five caveats are important here:

- Gathering data is challenging because organizations need to be incentivized to provide it. For this reason, the most effective indicator projects are generally administered in conjunction with grants programs.

- Several agencies have already developed indicators and it would be wise to study what they have done before finalizing the decisions. The Cultural Indicators Project established by the Pew Charitable Trusts is the best known example. The Office of Cultural Affairs in Dallas has just developed new indicators which have greater emphasis on arts education than the Pew indicators.

- Because of the importance of this information in advocacy and in monitoring the cultural plan's progress, the responsibility for data gathering, analysis, and reporting should reside with the general coordinating entity described in recommendation VI.3.

- Collecting, analyzing, and reporting data has a cost associated with it but no revenue. Adequate funds have to be budgeted based on the scale and scope of the effort.

- Establishing the targets to be accomplished in the coming year should be done through a broad public process similar to what was employed for the cultural planning process itself.
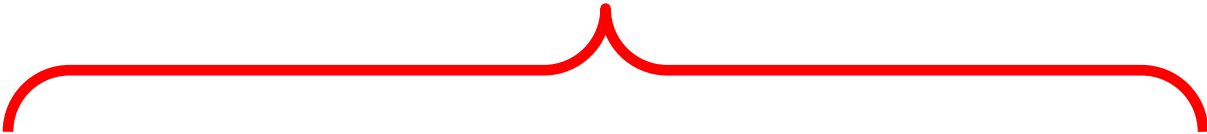
Short term (1 year) – Choose indicators and targets: Task Force should choose four to six cultural indicators to measure on an ongoing basis. It should also establish targets for accomplishment in the first year of cultural plan. [No cost.]

Medium term (2-3 years) – Measure and publish results: At the beginning of year two, the indicators and targets should be measured and assessed and the results published. Targets for the next two years should be established with annual measurements. [Cost: $15,000/year for part-time staff and printing costs.]

Longer term (beyond three years) – Continue research: Annual target setting and measurement of indicators and targets. [Cost: Continues at approximately $15,000/year.]

PART VII:
NEXT STEPS

"Time and conditions change so rapidly that unless we keep on the alert, ever working, watching, improving and learning, we will be left behind in the race of progress."

Maggie Walker, African American Bank President, Entrepreneur
Richmond, Virginia, August 20, 1901

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Recommendation VII.1

A reconstituted Task Force should continue to shepherd the cultural plan in its initial phases but plan to go out of business on the first anniversary of the delivery of this plan.

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The Task Force for this regional cultural action plan has been a very effective representative group for moving the plan from its initial inception through the various phases that have led to the delivery of a consultants' report. In many similar situations, the plan would now be turned over to a designated body such as a regional arts and cultural council (either public or private) to coordinate implementation. As has been stated before, such an agency does not exist at this time though the Arts Council of Richmond has begun to refashion itself for this role.

In the absence of a logical entity that is ready to take on coordination (and, very importantly, has the region's confidence to do so), the Task Force should take on this role on an *ad hoc* basis for the first year. Among its responsibilities will be to:

- Oversee continuing community dialogue

- Enlist leadership in support of the plan

- Appoint *ad hoc* committees

- Monitor the implementation of the first year's recommendations

- Ensure that there is an appropriate body to assume coordination responsibility after the first year.

Membership on the Task Force should be reconstituted somewhat. The present Task Force, with its considerable expertise in cultural matters, was ideal for the first phase of the work. Now some changes will be needed.

- First, existing members of the Task Force, especially from the corporate, foundation, and public sector, should garner additional participation from the highest levels of their respective organizations, identifying those who can champion the plan and including elected leaders who were not in their positions when the planning process began.

○ Second, more representation from people of color is needed if the plan is to reach into culturally specific communities and garner wide support. Ideally, new members would not be recruited from the pool of staff professionals within cultural institutions but would be community leaders with more diverse connections to their communities.

○ Third, the artist voice is under-represented at the present time.

○ Finally, higher education needs to be represented, especially given its tremendous footprint in the cultural sector.

Recommendation VII.2

The Task Force should ensure that community dialogue around the plan continues over the coming months throughout the region.

This consultants' report represents the perspective of outsiders to the Richmond region, informed by scores of contacts with hundreds of people. Nevertheless, for this to be the Richmond's region plan, the community dialogue which has been such an integral part of the plan should continue. Among the recommended processes are the following:

1. Continued "public meetings" in which task force members can lead discussions about the report in general.

2. Meetings with media representatives, including bloggers, who have been critical to the success of the process to date.

3. One on one meetings with elected, corporate, and foundation leadership including trying to enlist key leaders as public advocates for and funders of the plan.

As has already been done, the discussion should be spread throughout the region and incorporate not only the City of Richmond but the three counties that supported the plan.

Recommendation VII.3

A series of working sessions (or "studios") should be held to build the intellectual capital around the recommendations contained in the report.

While large group and general meetings to discuss the plan in a comprehensive fashion are critical, it will also be important to dig deeper and to fashion more detailed review and comment on the plan's specifics. Successful implementation will depend on the expertise of working professionals and others who know the community and can refine what has been recommended.

As an example of how this is being done in another community, the model developed by City of Providence Mayor David N. Cicilline may be instructive. The Mayor has launched **Creative Providence: A cultural plan for the creative sector** to explore the strengths and weaknesses of that capital city's creative community. Creative Providence was intended to position the city to realize its full potential as a creative center and deliver on its promise of innovation and change. It was also intended as a guide to public policy, private initiative, and investments for the citizens of the city.

As part of the Creative Providence public process, the Mayor announced what he called "Creative Providence Studios" with the following purposes:

🔴 *To form the foundation for the implementation of the cultural plan.*

🔴 *To understand and build on the plan's results*: Convene the creative community to develop strategic implementation initiatives to resolve problems and pursue opportunities.

🔴 *To compare the area's creative ecosystem to other places:* Review best practices.

Area business, educational, civic and cultural leaders and creative professionals were encouraged to come to the studios with the purpose of refining plan recommendations and discussing implementation methodologies with the Creative Providence Steering Committee. The focus areas for the Providence studios are not unlike topic areas that might be proposed for Richmond:

–Develop the creative economy
–Raise public awareness: Advocacy and Marketing
–Educate for creativity
–Foster resilient nonprofit cultural organizations
–Increase community access and cultural participation
–Support artists, designers, and creative workers

It is recommended that a similar approach be utilized for the Richmond region encouraging the widest possible participation.

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Recommendation VII.4

The Task Force should explicitly monitor progress in the area of coordination, ensuring that ad hoc committees are appointed and specific designated entities are prepared to carry the plan forward after the Task Force ceases operation.

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Three areas of recommendations concern organizational responsibilities and these must be carefully monitored during the first year:

- *Overall coordination role* – The Arts Council of Richmond has been asked to refashion itself into a regional body that can serve as the coordinating entity for the plan going forward.

- *Coordination in the area of the cultural calendar and cultural tourism* – The Richmond Metropolitan Convention and Visitors Bureau has been asked to take on both the community calendar responsibility and the promotion and cultural tourism piece.

- *Coordination for cultural education* – Various organizations have been identified to carry out the coordination of cultural education. Because this responsibility will be shared across organizations, monitoring this is especially important.

It will be the Task Force's responsibility to set clear expectations for what it considers success for each of these categories of coordination so as to either officially endorse continuing roles for these entities or suggest alternatives prior to its going out of business.

In addition, the plan calls for activity by several *ad hoc* committees. The Task Force should also be responsible for overseeing their work and coordinating any fund raising that grows out of their deliberations.

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Recommendation VII.5

The Task Force should raise an additional $25,000 toward continued coordination of this process during the first year's implementation, asking the Partnership for Nonprofit Excellence to continue as fiscal agent.

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The budget for preparation of the cultural plan has been expended as was budgeted. To continue coordination will require a modest amount of additional funds. Task Force members and the organizations they represent cannot be expected to bear the costs of coordination, community discussion, and monitoring during the first year. A sum of

$25,000 should be sought that will cover public discussion and cost of studios, part-time staffing, local transportation and office costs, and final evaluation and reporting. It is hoped that the Partnership for Nonprofit Excellence will continue to play a fiscal agent role for these funds.

It should be understood that the funds specified in this recommendation are independent of any money that would be required for implementation of specific recommendations in the plan and would be sought by other entities. It is for first-year coordination only. If it is apparent that the Task Force should be the vehicle for raising other funds for aspects of first year implementation, these funds would be over and above the sum mentioned here.

Depending how long it takes for a suitable agency to be ready to take on the coordination role, it may well turn out that the Task Force can relinquish its responsibilities before the first year of implementation is completed. In that case, the remaining budget would be turned over to the implementing/coordinating entity.

Recommendation VII.6

The Task Force should issue a progress report on first year implementation before going out of business.

The *ad hoc* nature of the Task Force is a tremendous advantage in providing the community with a relatively objective body that can coordinate and monitor first year implementation without being accused of self-interest for its own continued support. On the other hand, it must remember that it is neither an elected body nor a chartered nonprofit corporation with continuing accountability for its actions. Therefore its work must be transparent not only while it is completing the task but after its designated life has ended.

For this reason, before it is dissolved, the Task Force should provide the community with a report on first year accomplishments as well as its updated recommendations on continued implementation of the cultural plan. That report should be widely distributed and carried on the web site of the agency designated for continued oversight and coordination of the cultural plan.

APPENDIX A
LIST OF PARTICIPANTS

This Appendix lists the individuals who participated in this process through interviews and meetings. Affiliations are listed for information only and were accurate at the time of engagement.

Charlie Agee	Director, Corporate Contributions, Altria Client Services Inc.; Member, Cultural Plan Task Force
Pat Armbrust	Director of Education, Valentine Richmond History Center
Edward Ayers	President, University of Richmond
Peggy Baggett	Executive Director, Virginia Commission for the Arts
Sam Banks	Arts & Humanities Center, Richmond Public Schools, retired; Chair, VMFA Friends of African & African American Art
Janine Bell	Founder and Artistic Executive Director, Elegba Folklore Society; Member, Cultural Plan Task Force
Rena Berlin	Director of Education, Virginia Holocaust Museum
Jack Berry	Executive Director, Venture Richmond
Jack Berry	President & CEO, Richmond Metropolitan Convention and Visitors Bureau
Jay BeVille	Hanover County Schools
Tatjana Beylotte	Executive Director, 1708 Gallery
Beth Bickford	Director, Cultural Arts Center at Glen Allen
Bob Blue	Senior Vice President, Public Policy and Corporate Communications, Dominion Resources, Inc.
Brett Bonda	Education and *Minds in Motion* Director, Richmond Ballet

Sally Bowring	Adjunct Assistant Professor of Painting, Virginia Commonwealth University
Victor Branch	Senior Vice President, Market Development Manager - Virginia, Bank of America; Member, RCAP Consultant Selection Committee
B. J. Brown	Executive Director, Richmond Jazz Society
Jennie Brown	Executive Director, SPARC
John Bryan	President, Arts Council
Larry Brown	Managing Director, SPARC
Norman O. Burns	Executive Director, Maymont Foundation
Stacy Burrs	President, Black History Museum
Katherine Busser	Senior Vice President, Capital One
Anne Hart Chay	Owner & Curator, Visual Arts Studio
Malinda Collier	Vice President of Education, Visual Arts Center
Karen Coltrane	President & CEO, Children's Museum of Richmond
Richard Conti	Director/CEO, Science Museum of Virginia
Nancy Cozart	Hanover County Schools
Heidi Crapol	Director of Corporate Philanthropy, Genworth Financial
Mary Ann Curtin	Director, Intergovernmental Relations, Chesterfield County; Member, Cultural Plan Task Force
Sharon Damron	Dance & Drama Resource Teacher & Dorothy Rice Literature & History Resource Teacher, Arts & Humanities Center, MLK Middle School
Susan Davis	Executive Vice President, Community Foundation Serving Richmond and Central Virginia

George Drumwright, Jr.	Deputy County Manager, County of Henrico; Member, Cultural Plan Task Force
Kathy Emerson	Director, Quirk Gallery
David Fairchild	Chief Executive Officer, First Market Bank
Mike Falzone	Attorney, Hirschler Fleischer; Member, Cultural Plan Task Force
Kathryn Fessler	Director of Community Affairs, Wachovia Securities; Member, Cultural Plan Task Force
David Fisk	Executive Director, Richmond Symphony; Member, Cultural Plan Task Force
Mary Flinn	Director, *New Virginia Review*; Member, RCAP Consultant Selection Committee
Sue Fitz-Hugh	Member, Board of Directors, CenterStage
Rachel O'Dwyer Flynn	Director of Community Development, City of Richmond
Mike Gooding	Managing Director, of Richmond Triangle Players; Representative, Richmond Alliance of Professional Theatres; Member, Cultural Plan Task Force
Reggie Gordon	President, Greater Richmond chapter, American Red Cross
Marjorie Grier	Director, Corporate Philanthropy, Dominion Resources Services; Vice President, The Dominion Foundation; Member, Cultural Plan Task Force
Rev. Brian Gullins	Program Coordinator, Virginia Department of Health, Male Responsibility Program
Aimee Halbruner	Director of Education & Community Engagement, Richmond Symphony
Bob Halbruner	Director of Marketing and Public Relations, Richmond Symphony; Member, RCAP Consultant Selection Committee
Lauren Hall	Visual Arts Manager, Cultural Arts Center at Glen Allen

Lee Hanchey	Chair, Henrico County Public Schools Center for the Arts at Henrico High School
Carol Harris	Historic Program Manager, Maymont Mansion
R. Anthony Harris	Publisher & Designer, RVA Magazine & Gallery 5 supporter
Don Harrison	Writer, Musician, Blogger
Abdul Ali Haynes	Tour guide, Confederate White House
John Hodges	Deputy County Administrator for Community; Development for Hanover County; Member, Cultural Plan Task Force
Tameka Hobbs	Education Director, Library of Virginia
Mark Howell	Director of Education, American Civil War Center at Historic Tredegar
Randee Humphrey	Education Manager, Lewis Ginter Botanical Garden
Dr. Njeri Jackson	Assistant to Provost for Diversity, Virginia Commonwealth University
Linda Dalch Jones	Consultant, CenterStage Foundation and Non-Profit Management; Member, Cultural Plan Task Force
Betsy Kelly	Program Manager, ART180
Neil Kessler	Partner, Troutman Sanders
Jo Kennedy	President & CEO, Visual Arts Center; Member, Cultural Plan Task Force
Amanda Robinson Khodabandeh	Director, Gallery 5
Bijhan Khodabandeh	Art handler, Gallery 5
Ana Ines King	Director, Latin Ballet of Virginia; Member, Cultural Plan Task Force

Harry Kollatz, Jr.	Richmond Magazine
Mary Lauderdale	Museum Manager, Black History Museum
Maureen Elgersman Lee	Executive Director, Black History Museum
Frank Lennon	Vice President & Chief Administrative Officer, Brinks Co.
Gail Letts	President & CEO, SunTrust Bank, Central Virginia Region
Brian Little	Manager of Cultural Affairs, City of Richmond
Nancy Brennan Lund	Senior Vice President, Marketing, Altria Client Services
Suzanne Mallory-Parker	Instructional Specialist for Performing Arts, Chesterfield County Public Schools
Keith Martin	Managing Director, Richmond Ballet; Member, RCAP Consultant Selection Committee
William (Bill) Martin	Executive Director, Valentine Richmond History Center; Chair, Cultural Plan Task Force
Steve Markel	Vice Chairman & Director, Markel Corporation
Martin McFadden	Owner, 1212 Gallery & Member, Artspace
Theodora Anne Merry	Former director, Neighborhood for the Arts & t.a.m. llc.; Arts Consultant
Chuck Metzgar	Board member, CenterStage Foundation
Bruce Miller	Artistic Director, Theatre IV and Barksdale Theatre
Megan Miller	Education and Community Engagement Manager, Richmond Symphony
E. Frazier Millner	Director of Product Innovation & Strategic Marketing, Richmond Times-Dispatch
Robert (Bob) Mooney	Acting Executive Director and Board Member, CenterStage Foundation; Member, Cultural Plan Task Force

Christina Newton	Founder and Director, Curated Culture; Member, Cultural Plan Task Force
Amy Nisenson	Vice President, Community Affairs, Wachovia; Member, Cultural Plan Task Force
Alex Nyerges	Director, Virginia Museum of Fine Arts
Bill Obrochta	Director of Education, Virginia Historical Society
Andrea Olson	Director, Art on Wheels
Kathleen Panoff	Executive Director, Modlin Center for the Arts, University of Richmond
Jeremy Parker	Managing Editor, RVA Magazine
Marlene Paul	Executive Director, ART180
Dorothy Pauley	Arts Patron
Carol Piersol	Artistic Director, Firehouse Theatre
Glenn Proctor	Executive Editor, Richmond Times-Dispatch
Linda Powell Pruitt	President, Leadership Metro Richmond
Scott Putnam	Director, Amaranth Dance Company
Keith Ramsey	Painter and graphic designer
Teresa Roane	Library Manager, Museum of the Confederacy
Kelley Riebel	Director of Operations, Latin Ballet of Virginia; Member, Cultural Plan Task Force
Alan Rudnick	Board member, Arts Council of Richmond; Member, RCAP Consultant Selection Committee
Jerry Samford	Environmental Compliance Specialist, Troutman Saunders; President, Alliance for the Performing Arts
Tom Shepley	Library Services Administrator, Chesterfield County Public Library

Bela Sood	Professor of Psychiatry and Pediatrics; Chair, Division of Child & Adolescent Psychiatry; Medical Director, VA Treatment Center for Children, Virginia Commonwealth University Health Systems
James J.L. Stegmaier	County Administrator, Chesterfield County
Wallace Stettinius	Strategic Planning Consultant, Gray Co.
Kathy Strawn	Vice President & Executive Director, MeadWestvaco Foundation; Member, Cultural Plan Task Force
Marcia Thalhimer	President, Board of Trustees, Richmond Symphony; Community Volunteer
Rick Toscan	Dean, VCU School of the Arts
Jim Ukrop	Chairman, First Market Bank
Ted Ukrop	Vice President, Construction & Facilities, First Market Bank
Pete Wagner	Vice President for Development, Virginia Museum of Fine Arts; Member, Cultural Plan Task Force
Tina Walls	Senior Vice President of External Affairs, Altria Client Services Inc
Della Watkins	Associate Director of Education and Statewide Partnerships, VMFA
Phil Whiteway	Managing Director, Theatre IV and Barksdale Theatre; Member, Cultural Plan Task Force
Dennis Winston	Artist, educator
Lorna Wyckoff	Communications consultant
Vickie Yates	Director of Marketing and Public Relations, Museum of the Confederacy
Michel Zajur	Director, Hispanic Chamber of Commerce

The following individuals attended community meetings during the cultural action planning process.

Carol Akin	Maymont
Carrie Allen	MURP student
Pam Anderson	Visual Arts Center of Richmond
Don Bachmann	Virginia Society of Architects Institute of America
Erin Bagwell	RMCVB
Jeannie Baliles	Virginia Opera/Arts Council
Jon Baliles	Weekly Rant
Samuel G. Banks	FAAAA/VMFA
Stan Baranowski	Chamberlayne Actors Theatre
Miles Barnett	Artist
Page Bauder	Arts & Cultural Funding Consortium
Maurice Beane	Visual Arts Center of Richmond
Laura Beck	RMCVB
Janine Bell	Elegba Folklore Society
Scott Belleman	School of the Performing Arts for the Richmond; Community/Visual Arts Center of Richmond
Jack Berry	RMCVB
Jack Berry	Venture Richmond
Sukenya Best	Art Professor at J. Sargeant Reynolds
Jay BeVille	Hanover Co. Schools
Tatjana Beylotte	1708 Gallery
Beth Bickford	Cultural Arts Center at Glen Allen
Elizabeth Bickford	Bcreative
Amy Biegelsen	Style Weekly
Brenda Birdsey	Arts Council of Richmond/Arts Fund
Petie Bogen-Garret	Gay Community Center of Richmond
Ginger Bower	Richmond Symphony
Leslie Bozeman	Richmond Salsa Meetings
Patricia Bozeman	J. Sargeant Reynolds Community College
Patrick Bozeman	Leadfoot Designs
P. Muzi Branch	VCU
Barbara Brock	City of Richmond
Cynthia Brown	
Irby B. Brown	Richmond Shakespeare
Jennie Brown	SPARC
Larry Brown	SPARC
John Bryan	Arts Council
Jess Burgess	Richmond Ballet
Lowndes Burke	Arts Council
Norman Burns	Maymont Foundation

Chiquita Burroughs	Oneness Art Gallery
Vivian Buzzard	Visual Arts Center of Richmond
Melissa Canaday	Virginia Museum of Fine Arts; Sacred Heart Center
Margo Carlock	Virginia Association of Museums
Regina Carreras	Richmond Arts Council Board Member; Arts Board volunteer
Janese Charbeneau	Formerly of the Richmond Convention and Visitors Bureau
Bill Chapman	Richmond Forum
Kevin Clay	Community volunteer
Susan Coogan	Richmond Ballet
Anne Cook	Capital One Corporate Art Program
Ed Cook	Visual Arts Center of Richmond
Eileen Cowel	SunTrust Bank
Nancy Cozart	Hanover County Public Schools
Carrie Culpepper	Richmond Magazine
Carolyn Davidson	Virginia Opera
Lou Dean	SMV
Ann V. Deaton	DaVinci Resources
J. Sid Delcardayre	VanGo, Inc.
Gordon Dixon	Altria
Anne Douglas	Theatre IV
George Drumright	Henrico County
Nellie Dunn	Virginia Commonwealth University
Geraldine Duskin	Ghostprint Gallery
Bob Dutton	On Air Radio Players
Catherine Easterling	City of Richmond
Todd A. Elliott	WBCH/Black History Museum
Ann Elliotte	
Tony Felling	Byrd Theatre Foundation
Susan Ferrell	Virginia Museum of Fine Arts/1708 Gallery
Kathryn Fessler	Altria Client Services, Inc.
Bennett Fidlow	Barksdale Theatre
David Fisk	Richmond Symphony
Sue Fitz-Hugh	CenterStage
Leslie Flahart	Virginia Community Development
Mary Flinn	New Virginia Review
Katrina Fontenla	Curated Culture
Robert Fuhrman	Monacan High School
Sharon Fuller	Richmond Public Library
Don Garber	Theatre IV
Ashley Gardin	
Margie P. Gibert	Firehouse Theatre Project
Barbara Glick	CCAF
Mike Gooding	Richmond Triangle Players
Jessica Gordon	

Bernadette Goudelock	Virginia Historical Society
Jodi Gray	Ground Zero Dance Co.
Bill Greer	Research Resources
Anne Grier	Visual Art Center of Richmond
Marjorie Grier	Dominion
Aimee Halbruner	Richmond Symphony
Bob Halbruner	Richmond Symphony
Jim Hall	Art6
Suzanne Hall	Virginia Museum of Fine Arts/1708 Gallery
Jeannine Halphen	Concert Ballet of Virginia
Kathy Hamby	
Brooke Hardin	City of Richmond
Don Harrison	Save Richmond blog
Lynne Hartman	Theatrical Lighting Designer
Mike Haubenstock	
David Hershey	University of Richmond Museums/Curated Culture
John Hodges	John Hodges
Susan Hodgins	SPARC
Evans Hopkins	Artist/Black History Museum
Leslie Huffman	Arts Council of Richmond
Mitzi Humphrey	Art 6 Gallery
Randee Humphrey	Lewis Ginter Botanical Garden
Lynn Ivey	SPARC
Vicki & Allen Jessee	MCS Design & Production
Derrick Johnson	Virginia Museum of Fine Art
Michael Jones	The Community Foundation
Donna Joyce	Nonprofit consultant/Friends of Paradise Park
Margarette Joyner	Deep Water Productions
Katelyn Ann Kelley	Historic Richmond Foundation
Jo Kennedy	Visual Arts Center of Richmond
Anne Kenny-Urban	Richmond Symphony
Gregg Kimball	Library of Virginia
Jenni Kirby	Crossroads Arts Center
Heyn Kjerulf	Richmond Symphony
Aimee Koch	ART180
Richard Koch	Cultural Arts Center at Glen Allen
Harry Kollatz Jr	Firehouse Theatre Project
Lisa Kotula	Firehouse Theatre Project
Alex E. Lawrence, Jr.	Genealogy Research
Abbi Leinwand	CenterStage
Joe Lerch	City of Richmond - DCD
Brenda Levy	
Brian Little	Cultural Affairs, City of Richmond
Tom Lisk	Arts Council of Richmond

Jon Lohman	Virginia Folklife Program
Sylvio Lyrclt	Pine Camp Art Academy
Lois Malon	APVA Preservation Virginia
Bill Martin	Valentine Richmond History Center
Brandon Martin	RMCVB
Chris Martin	Planetary Project
Keith Martin	Richmond Ballet
Charta Massenburg	WRIC - Channel 8 TV station
Rob McAdams	Young Audiences of VA/1708
Glen McCane	One Voice Chorus
Sarah McCollum	
Lavetta McCune	One Voice Chorus
Erin McGrath	Work Force Language Services
Nancy McMahon	CACGA
Lucy Meade	Venture Richmond
Maura Meinhardt	Framework Studio
John Melleky	3Fold Consulting
Theodora Anne Merry	Former director, Neighborhood for the Arts & t.a.m. llc.; Arts Consultant
Marsha Merrell	Richmond Symphony
Steve Meyers	Alliance for Performing Arts
Bruce Miller	Barksdale Theatre
Dave Miller	The Field/Richmond
Frazier Millner	Richmond Times Dispatch
Kerry Mills	Art historian
Sherry Minson	Chesterfield Center for the Arts
Felicia Moon	VMFA
Bob Mooney	CenterStage Foundation
Sally Mooney	SPARC
Abby Moore	Visual Arts Center of Richmond
Cynthia Moore	VHS
Grant Mudge	Richmond Shakespeare
Ray Muhammad	American African Cultural Team
Henrietta Near	Art6 Gallery
Christina Newton	Curated Culture
Nga Nguyen-Weaver	Pine Camp Art Academy
Wally O'Brien	Richmond Symphony
Jacquie O'Connor	Henley Street Theatre
Cheryl Oberg	Community supporter
Andrea Olson	Art on Wheels
Shann Palmer	Art6 Gallery
Jeremy Parker	Managing Editor, RVA Magazine
Chris Payton	
Faye R. Pearson	

Lelia Pendleton	Bankshot Theatre
Marlene Paul	ART180
Carolyn Paulette	Barksdale Theatre
Tony Pelling	Byrd Theatre
Beth Petty	Valentine Richmond History Center
Doug Pick	CenterStage Foundation
Carol Piersol	Firehouse Theatre Project
Tom Sanchez Prunier	Art6 Gallery, ArtSpace
Riker Purcell	Richmond Arts Council
Susan Quel	Pine Camp Art Academy
Mike Randell	President, Chamberlayne Actors Theatre
Dee Raubenstine	Richmond Forum
David Redinbaugh	
John Reinhold	RVA Magazine
Brandon Reynolds	Style Weekly
James Ricks	Henley Street Theatre
Frank Robinson	Lewis Ginter Botanical Gardens
Erin Rodman	CenterStage
Edward Rucker	Former president, The Richmond Forum
Jerry Samford	Alliance for the Performing Arts
Carey Sargent	Musician
John Sarvay	Buttermilk & Molasses; Richmond Weblog Collective
Ronni Saunders	Art6 Gallery
Suzanne Savery	Valentine Richmond History Center
Elizabeth Schlater	University of Richmond Museums
E.T. Seayle	
Becky Severin	CVMC
Jayne Shaw	VCU School of the Arts
Liz Sheehan	Director, Partners in the Arts, Arts Council of Richmond
Tom Shepley	Library Services Administrator, Chesterfield County Public Library
Lois Shipley	Montpelier
Audrey Short	VCU
Lisa Sims	Venture Richmond/RFF
Craig M. Smith	The Steward School
William Snyder	
Ted Soto	Barksdale Theatre
Herb Southall	Black History Museum
Katarina Spears	Edgar Allen Poe Museum
Kathy Strawn	MWV/RCAP
Dick Steiner	ArtsFund Board
Jody Strickler	
Gus Stuhlreyer	Virginia Opera
Aaron Sutten	Richmond Ballet

Jessica Sutton	Brazier Fine Art
Rick Tatnall	Together We Stand
Earle P. Taylor	Chair, Art Advisory Council, Pine Camp Cultural Arts Center.
Marcia Thalhimer	Richmond Symphony Board
Heidi Thompson	The Richmond Forum
Kelly Tsow	Virginia Opera
Janine Turner	Art6 Gallery
Shawn Utsey	Dept. of African American Studies, VCU
Megan Vernon	Pine Camp Art Academy
Richard Walley	University of Richmond Museums
Christine Walters	Comedy Sportz Improv Theatre
Amber Warfield	CVMC
Harry Warner	Virginia War Memorial
Sheryl Warner	Musician
Cathy Welborn	Virginia Commission for the Arts
Bessida White	Black History Museum
Malissa S. White	Positive Connections
Phil Whiteway	Barksdale Theatre/Theatre IV
Erin Willoughby	Toad's Place
Cindy Wofford	VSA Arts of Virginia
Kenneth Yates	Gallery 5, Lucent Phoenix