

Madison Cultural Plan 2013



City of Madison
Wisconsin



Sparking the Public Imagination



Madison Cultural Plan 2013
Findings and Recommendations

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Honorable Mayor Paul Soglin, Members of the Madison Common Council, Madison Arts Commission and Madison residents:

Madison is widely recognized as a creative place; there's a lot going on in the arts, sciences, and history. We can do more to leverage our assets and seize opportunities.

This plan is itself an important opportunity. It provides a roadmap for igniting Madison's creativity and innovation. It gives us, as a community, a series of nuts and bolts recommendations for strengthening our creative infrastructure; increasing public access to creative activities; integrating creative resources into civic development; and sustaining creative workers, businesses, and institutions.

It has been my honor to chair the Madison Cultural Plan Steering Committee. I wish to acknowledge in particular my Vice Chair, Fabu Carter-Brisco, and the members of the committee who guided, imagined, and pondered every aspect of this plan. Thanks are due to former Mayor Dave Cieslewicz for supporting the idea of cultural planning and to current Mayor Paul Soglin for embracing the plan and moving it forward; to the Madison Arts Commission for its civic leadership; to city staff, particularly Karin Wolf, Arts Commission Administrator, for their hard work; and to Mary Berryman Agard, who skillfully wove the issues and ideas together into a cohesive whole.

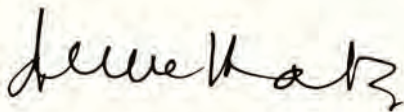
This plan is built from information, stories, and ideas shared by Madison residents. Hundreds of participants provided thousands of worthy observations and ideas describing the opportunities and challenges facing the creative sector in our community. From that stream of knowledge and experience, themes emerged that form the backbone of this plan. To the many artists, creative workers, and residents who spoke out, thank you.

This plan is a beginning. Bringing its many parts to life will take the faith, vision, cooperation, patience, and persistence of people who understand that building a

stronger creative sector can unite our residents; build a more sustainable, more humane city; strengthen our economy; and bring us joy.

Now that we have a plan, it's time to get all hands on deck. On behalf of the Steering Committee, I look forward to working with each of you to realize the opportunities ahead.

Best,



Anne Katz, Chair, Cultural Plan Steering Committee

Wisconsin Science Festival, Town Center, Wisconsin Institutes for Discovery





I. Acknowledgements

This cultural plan is the product of the time and wisdom of many people. In particular, the consultants would like to express gratitude to Karin Wolf, Arts Administrator, and Bill Fruhling, Principal Planner, for serving as liaisons to the broader contributing city staff. In addition, this planning process spanned two mayoral administrations, and both the offices of Mayor Paul Soglin and former Mayor David Cieslewicz contributed willingly to the work. Many other city employees, from clerical staff to department heads, committed important thoughts and energy to the plan.

More than any other single group, the members of the Madison Cultural Plan Steering Committee guided this process. They are:

- Anne Katz, Chair and Executive Director, Arts Wisconsin
- Fabu Carter-Brisco, Vice Chair and Madison Poet Laureate
- Nick Andreano, a.k.a. Nick Nice, DJ
- Allen Arntsen, Attorney, Foley and Lardner, LLP
- Veronica Delcourt, former Dean of Arts and Sciences, MATC
- Cathy Dethmers, Proprietor, High Noon Saloon
- Patty Elson, Ex Officio, Madison Arts Commission
- Steven Goldberg, Executive Director of the CUNA Mutual Group Foundation
- Ed Linville, Architect, Linville Architects
- Oscar Mireles, Poet and Executive Director/Principal, Omega School
- Linda Baldwin O'Hern, Publisher, Isthmus Newspaper
- Georgene Pomplun, Artist and Dane Arts Representative
- Marsha Rummel, Manager, Rainbow Bookstore and Alder, 6th District (2009-2011)
- Bob Sorge, Vice President for Strategic Partnerships, Madison Community Foundation
- Jason Tish, Executive Director, Madison Trust for Historic Preservation
- David Wells, Consultant, Terry Family Foundation
- Satya Rhodes Conway, Senior Associate at the Center on Wisconsin Strategy, and Alder, 12th District (2011-2012)

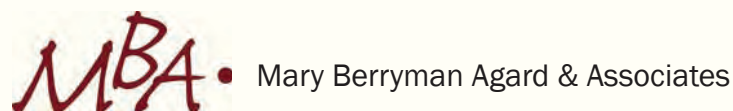
Members of the Madison Arts Commission conceived of this planning process and gathered the resources to see the job done. Their understanding of the community's need for a clear direction in creative sector development stands as the foundation of this work. They are:

- Celia Klehr, Founder of Forward Theatre (through April, 2012)
- Satya V. Rhodes Conway (2011-April, 2013) Alder, District 12 and Senior Associate, Center on Wisconsin Strategy
- Briony Jean Foy, Artist and Educator
- Thomas Farley, Managing Director, Farley BDG (through July, 2012)
- Norma Sober, Retired Arts Administrator (through December, 2012)
- Emily Luker, Musician and Teacher (through October, 2011)
- Patty Elson, Realtor, Restaino & Associates
- Leslee Nelson, Artist and Professor Emeritus, UW Madison
- José Madera, Musician and UW Madison Assistant Dean (through April, 2013)
- John Nicholas Schweitzer, Playwright and Former Administrative Law Judge, Department of Workforce Development (through April, 2013)
- Marsha Rummel (2009-2011) Manager, Rainbow Bookstore and Alder, 6th District

And perhaps most critically of all, thanks to those residents who participated in the interviews, roundtables, discussion meetings, focus groups and public meetings that drove the shape and content of this plan. They are listed an appendix to this report.



This Cultural Plan is supported in part by a grant from the Wisconsin Arts Board with Funds from the State of Wisconsin and the National Endowment for the Arts.





II. Introduction and Overview

II.A. Background

In 2003, hundreds of Madison residents gathered at an Arts Summit (see Appendix J) and called for the community to undertake a cultural plan. The City of Madison's Arts Commission initiated cultural planning in 2008 by soliciting bids for a process that would "present a long range framework and an achievable 3 to 5 year course of action that reflects the cultural preferences and priorities of Madison's citizens." The Arts Commission selected Mary Berryman Agard & Associates and subcontractors Vandewalle & Associates and Robert Bush to undertake the work.

II.B. Purpose

The Madison Cultural Plan 2013 is a five-year action plan to advance Madison's position as a center for creativity and innovation. The plan looks at the community's arts, science, and history resources and recommends practical steps to strengthen the sector itself, to connect creative work to broader civic issues, and to increase access to creative experiences. It is about bolstering the interplay of artists, creative workers, arts and cultural institutions, and creative commercial enterprises with one another and with their consumers, donors, and investors.



II.C. Methodology

At the outset, the consultant conducted a considerable amount of archival research. She reviewed and analyzed a variety of local reports, including the [City of Madison Master Plan](#), the [Framework for Public Art](#), the [Healthy City Plan](#), [Revitalizing, Sustaining, and Advancing Arts Education in the Madison Public Schools](#); municipal operating and capital budgets; local economic impact data from a variety of sources; and the [Report of the 2003 Call to Action Arts Summit](#). A wide variety of documents associated with particular local creative sector institutions, including annual reports, facilities plans, minutes of meetings, press reports, and marketing materials were reviewed. Additionally, the consultants reviewed and analyzed a wide range of materials from creative sector professional organizations to assess national best practices information, to explore models, to detect trends, and to ground local experience in a broader context.

This plan relies heavily on public input. It focuses on issues that rose to the top during the Madison Cultural Plan's group meetings (including discussion groups, focus groups, city staff team meetings, and roundtables) conducted during 2010-2011 and in key person interviews and survey responses.

Meetings were held in a variety of locations across the city and reached into a wide range of community sectors working in commercial, independent, and nonprofit structures in the arts, sciences, and history. Artists, creative workers, arts administrators, curators, historical preservationists, scientists, business persons from the entertainment and new technology fields, science educators, civil servants, developers, architects and landscape architects, students, and arts and cultural educators all participated in the process.

Some of these meetings were facilitated by the consulting team, some by Madison Cultural Plan Steering Committee members, and some by volunteers from the broader community. These meetings were surprising in their consonance. Themes of community identity, connectivity, voice, place, and sustainability emerged from virtually every discussion.

The process included surveys of consumers (193 respondents), artists and creative workers (240 respondents), and nonprofit arts and cultural institutions (79 respondents).

*Polar Bear Chair in
Circle Park*

Findings from the various aspects of public input were reviewed and strengthened by the Madison Cultural Plan Steering Committee, whose members also contributed to the shape and content of surveys, the identification of key informants, the convening of a large public meeting to present findings of the plan, and the development of recommendations.



*In this plan
Madison is
envisioned as
a center for
innovation and
creativity in the
arts, sciences,
and history.*

II.D. Vision

As a way of grounding the planning process, the Madison Cultural Plan Steering Committee articulated a vision of Madison's future as a center for innovation and creativity in the arts, sciences, and history. That vision imagines a future in which Madison...

- Is a community where everyone is welcome in the creative conversation and the free-flowing exchange of diverse voices creates a palpable validity and excitement
- Takes pride in its unique place at the center of the heartland, rooted in rich farmland, and surrounded by stunningly beautiful, lakes
- Keeps its history close, embracing past experiences and caring for important places and artifacts as foundations for future ideas and innovation
- Regards local ideas, expressions, inventions, and innovations as public treasures, and cares for these riches joyfully and wisely
- Invests in creativity as a fundamental precondition for prosperity
- Recognizes creative expression as a powerful force for human unification
- Is a nationally recognized center for multi-cultural expression and cross-disciplinary creative invention

*Mural, Villager
Mall Atrium*



- Is home to strong and connected communities of artists and creative workers and financially stable cultural institutions
- Embeds art and cultural artifacts and programs in public spaces within every neighborhood
- Values its vibrant downtown arts district and thriving entertainment industry
- Links families, schools, cultural institutions, colleges, university, and neighborhood-based organizations together to create lifelong opportunities for cultural learning and creative expression
- Erases artificial distinctions that separate amateur and professional creative engagement, cultivating both
- Likes a good debate, and embraces creative tension as a signature element of local character
- Marries aesthetic and functional thinking in designing the built environment
- Has a coherent, intentional process for continuously identifying and sustaining its diverse and ever-changing cultural resources
- Uses its authentic, quirky local identity as a starting point for creative exchanges both within the community and beyond its borders regionally, nationally, and internationally



II.E. Defining Success in Cultural Work

To further refine the planning process, the consultants asked Madison's artists and creative workers to define success in creative work. They articulated a wide range of interlocking ideas valuing cultural experiences that: 1) forge new connections to new audiences and the community, 2) diversify participation, 3) foster growth and development, 4) build new individual and organizational partnerships, 5) earn strong donor support, 6) develop their skills, have a larger social purpose, and 8) are characterized by productive creative exchanges. The following values should inform the evaluation of the outcomes of this plan.

- **CONNECTING TO AUDIENCES AND COMMUNITY IS CENTRAL.** Enhanced connections to new audiences and community, whether in the form of reaching previously under-served populations, combining audiences across disciplines, making programs more interactive, or simply building new works that attract new interest, are deeply valued.
- **DIVERSITY** in terms of audience and the artists and creative workers themselves is also deeply valued. Experiences that allow artists and creative workers to reach across discipline lines, to share different cultural contexts, and to experience diverse audiences are broadly viewed as enriching and exciting opportunities.
- **ORGANIZATIONAL GROWTH AND DEVELOPMENT KEEP THE FIELDS FERTILE.** Cultural organizations also value experiences that foster growth and development. They seek opportunities to develop new outlets or venues for work, step across or mix standard boundaries, enhance capacity through challenges, position for leadership, expand recognition of a genre or body of work, or provide renewed focus and drive creative output higher.
- **INTENTIONAL PARTNERSHIPS ARE IMPORTANT.** They provide an opportunity to include people and organizations with complimentary skills and diverse viewpoints. They open doors to new ideas and shared audiences. They can promote better town/gown relationships, create new communities, and make a place where new ideas can simmer into bold action. They can cause donors and investors to see participating partners in a whole new light.
- **DONOR PARTICIPATION MATTERS.** When a cultural program or idea is able to secure donor approval and support, artists and cultural workers and their organizations are energized. They value the generosity and interest of their funders.

- **PURPOSE IS AN IMPORTANT ELEMENT OF SUCCESS.** Cultural experiences that support a creative process, not merely a product, those that bring people together, that are directed at both the head and the heart, that are interactive, that fill a need, or advance pro-social causes are valued.
- **BUILDING SKILLS RAISES THE BAR.** Activities that build skills, for participating artists and cultural workers and audiences alike, are valued. Experiences that share traditions among diverse people, change the way participants view the world, give voice to passion, contribute to a sense of place, transmit knowledge or technical skills, or impart confidence are all skill-building in this sense.
- **ENERGY, VOICE, INSPIRATION, AND TRANSFORMATION CHARACTERIZE SUCCESSFUL WORK.** Artists and creative workers must be respected and given voice in planning and execution. The work needs to be hard, sustained, fun, and unscripted. Participants must share a drive for transformational and surprising outcomes. The process must build, rather than consume, energy. And at a personal level, high value experiences can give artists and creative workers opportunities to work with honored persons, to work in beautiful settings, to be inspired, to struggle with controversy together, and to build their skills and resumes.

An exploration of many examples of highly valued creative experiences yielded an understanding of what it takes to make these experiences a reality in Madison. Preconditions identified include cultivating the right attitude and approach, getting the right people involved, donor participation, solid planning, securing a fitting venue, good marketing and outreach, and effective partnerships. Artists and creative workers in the planning process amplified preconditions for success as follows:

- **PASSION, TENACITY, AND RISK ARE FUNDAMENTAL.** Those undertaking successful creative activity embrace their work with passion, enthusiasm, ownership, and belief. They must work from an optimistic, courageous starting point and proceed with generosity of spirit and open minds. They must be hard-working and trust in the eventual success of their efforts. They must take both individual and organizational risks.
- **THE RIGHT MIX OF PEOPLE IS THE BACKBONE OF SUCCESS.** While different creative experiences require different people and talents, some general rules apply. Successful projects have a skillful point person, high-level talent in the disciplines in question, and a network of key organizational players committed

to the activity. Skillful and well-informed volunteers, can-do staffers, and responsive audiences are all important.

- **SUFFICIENT DONOR INVESTMENT IS CRITICAL**, whether gifts of money, in-kind gifts, or volunteer participation. Funders who see themselves as equal partners in the activity and act as ambassadors for the creative experience, non-traditional funders, and key sponsorships are all regarded as critical resources.
- **INCLUSIVE, COMPREHENSIVE PLANNING UNDERPINS SUCCESSFUL ENDEAVORS**. This means that consumer demand is correctly identified, the learning curve is manageable, and artists and creative workers have a place at the planning table right from the start. The planning timeline must be ample, but not agonizingly long. Planners must have easy and prompt access to decision makers. The work must be done carefully, building toward something new. Marketing and outreach must be integrated into overall plans. When the experience involves new partnerships, planning must include a method for shared risk-taking.
- **SECURING A FITTING VENUE IS FUNDAMENTAL TO SUCCESS**. Venues must be of the right size, in the right location, affordable, and accessible. Production venues, studios, and meeting spaces that support the work are necessary. Suitable spaces to think, to experiment, to produce, to rehearse, and to offer the experience to the public all contribute to high-quality offerings.
- **MARKETING AND OUTREACH EFFORTS**, which govern public connectivity to each creative experience, are significant determinants of success. Attention to paid and free media exposure, guerilla, and social network marketing are all important in the current marketplace.
- **COLLABORATION FEEDS CREATIVITY**. The overwhelming majority of successful cultural experiences identified in the course of planning were collaborations among partners. These successful collaborations had many common features such as the identification of mutual benefits among partners, familiarity among collaborating individuals and organizations, a history of past relationships on which to build, willingness to partner, clarity about which resources partners bring to the table, equality of voice among partners, and having a facilitator or connector with a broad view.

These ideas and experiences cast the backdrop against which Madison's cultural plan identifies strategic goals and actions.

II.F. Status of Madison's Creative Sector

Madison's arts and cultural riches are legion. Among its many beloved resources, residents named Madison's festivals, fairs, nightlife, galleries, performing arts venues and companies, educational institutions, museums, public radio stations, neighborhood-based and youth programs, and the many free and affordable events in a variety of genres and settings. They are proud of local artists, both on the streets and in the studios, and take pride in the maturing public art program.

Madison's residents identify with the city's gorgeous shorelines and vistas as a fundamental source of beauty, inspiration, and activity. Within that natural landscape, invention and imagination move via many routes.

Those working within the creative sector count as treasures: the community's generosity, its openness to new ideas and experiences, the value it places on creative expression, the diversity of people within the creative sector, and the abundance of program choices.

The community grasps the powerful role science and innovation play in the local economy and in the powerful mixing of creative ideas. Madison cherishes its neighborhood sensibilities, historic architecture and spaces, local libraries and community gardens.

Still, as is often the case, what a community takes pride in, it also aspires to improve. The promise of the creative sector in Madison is enormous, but its very abundance has outgrown the structures and systems through which that bounty must be sustained.

In fact, the preeminent finding of the Madison Cultural Plan 2013 is this:

Madison is a community rich with creative characteristics, energy, and activity of nearly every sort; it needs additional infrastructure to sustain and grow those riches and to capture their value.

As a result, the focus of this plan is to create sufficient infrastructure through which Madison can sustain and grow the creative sector and make full use of its potential for community-building.

II.G. Thinking Regionally

Madison recognizes that its creative context is regional, rather than municipal. Madison Cultural Plan 2013, commissioned by the Madison Arts Commission, is of necessity focused on the city itself.

However, as Madison's cultural planning process has moved forward, other interested citizens working under the name Imagine and hosted by Edenfred, convened a series of discussions around the question of imagining the cultural ecology of the capital region. Their conversations and public meetings reached from Shake Rag Alley in Mineral Point to Lake Mills with stops in Madison, Spring Green, Prairie du Sac, Portage, Shullsburg, Stoughton, and Janesville.

The aspirations gathered in these meetings often parallel those discovered in Madison's cultural planning process. They seek to "organize, collect, act," to inventory creative assets and link them to one another and to a broader group of resources and opportunities, to provide voice for creative issues, to fold all residents into a continuous creative conversation, and to create "a slow moving train that allows new people to jump on board." Their ideas bind together the region's food production and its creative pleasures, its schools and learning centers, and its environmental and arts programs, also giving importance to diversity and inclusiveness.

They echo Madison's needs for affordable spaces for creative work to be done, for common gathering spots where creative people can come together for collegiality, for programs that reach out to under-served areas, and for closer ties between the arts and commerce.

In addition, there has been some early exploration of the need for cultural planning at the county level and regional levels.

Therefore, Madison's cultural plan must shape a starting point that positions the community to take its place in a larger, regional creative commons to come.

II.H. Aspirations and Goals

Madison aspires to forge connections within its creative sector and to link that sector with consumers; to cultivate people and institutions that will be the voices and champions for the field; to create a community identity that acknowledges Madison's historic and present reliance on creative invention; to preserve and enhance the unique and powerful aspects of place in terms of history and the natural and built environments; and to forge sustainable conditions for creative work, conditions that nurture human capital, provide adequate facilities, protect the natural environment and are supported by a coherent funding system.

In pursuit of these aspirations, this plan is focused around six broad strategic goals:

GOALS:

- A. POSITION MUNICIPAL GOVERNMENT FOR LEADERSHIP IN THE CREATIVE SECTOR
- B. CREATE A NEXUS FOR SUSTAINABLE LOCAL AND REGIONAL CREATIVE SECTOR DEVELOPMENT
- C. STRENGTHEN PROGRAMS THAT SERVE THE BROADEST POSSIBLE AUDIENCE
- D. ENGAGE CREATIVE SECTOR RESOURCES IN DEFINING PLACE AND IDENTITY
- E. STRENGTHEN POLICY AND PRACTICE AROUND CREATIVE SECTOR FACILITIES UTILIZATION AND DEVELOPMENT
- F. CREATE A COHERENT FUNDING SYSTEM FOR CREATIVE SECTOR DEVELOPMENT

As a way of grounding the planning process, the Madison Cultural Plan Steering Committee articulated a vision of Madison's future as a center for innovation and creativity in the arts, sciences, and history.

This plan is focused around six broad strategic goals.



II.I. Madison's Structural Opportunities

Madison's creative sector needs formal structures to further advance its work. While the City of Madison invests about sixteen million dollars in arts and cultural activities annually over a wide variety of functions, a management structure and budgetary system where these related activities and investments are brought together for planning, management, or evaluation would improve functioning. Likewise, a single coordinated outreach function that unites its community programs would boost community access to the University of Wisconsin. Dane Arts is a stable public/private grantor with other modest programs that has recently taken a broader role in creative sector affairs. The Madison Community Foundation includes important resources for investing in the arts, but many are held in independently advised funds.

Artists and creative workers need an ongoing, interdisciplinary gathering place where collaborative ideas and invention are free to grow. Similarly, cultural institutions call for a space to come together for common purposes such as marketing, special event scheduling, equipment and space sharing, or development of community-wide programs. The business and philanthropic sectors require structured opportunities for education, recruitment, or joint planning around specific matters of creative sector investment.

The sector hungers for a comprehensive information sharing system. There is unmet demand for promoting arts access, disseminating best practices, cultivating a broadening donor/investor base, increasing earned income opportunities, providing training and technical assistance or sector-specific

The primary recommendations in this plan are structural.

leadership development. Research evidenced no single existing local arts or cultural agency with the capacity to address all those needs.

Hence, the primary recommendations in this plan are structural and relate to 1) creating a local cultural public/private nexus and 2) reshaping municipal structures to strengthen and clarify participation in creative sector affairs. Most of the plan's other recommendations rely on these structural changes for implementation.

II.J. Recommended Structural Changes: A Thumbnail Sketch

First, the Madison Arts Commission's scope, purpose, and membership are reshaped. Recommended changes position the Arts Commission to take a lead role in coordinating municipal policy and investment in creative sector affairs. For example, the redefined Arts Commission is charged with coordinating and evaluating all municipal cultural investments.

A local public/private/creative sector coalition is created.

Second, within municipal government, a Creative Initiatives Staff Team is created. It is an inter-departmental work group comprised of staff responsible for a wide range of municipal functions impacting the creative sector. The team's job is to enhance practice and strengthen in-house tools to support creative sector development. For example, the team could recommend the inclusion of artists live/work spaces in affordable housing and community development plans. It might initiate a review of leases for parks and public facilities to insure consideration of creative uses or, it may be charged with planning a community cultural center in South Madison.

Third, a local public/private/creative sector partnership is created. This creative sector coalition shall serve as a proactive nexus for regional creative sector development. Its purpose is to link a wide range of creative sector interests and individuals; advance access to creative participation; build skills to strengthen practice, leadership, philanthropy, and investment; and give voice to the sector. For example, the coalition could lead a community effort to create a comprehensive, online information sharing system for the creative sector and its consumers and patrons. It is also responsible for creating a donors' forum where philanthropists can strengthen their collaborative approach to creative sector investment and for fostering engagement, outreach and education collaborations among cultural institutions to broaden public access and diversify participation in creative activities.

It is critical that the creative coalition begin as a regional effort, in terms of both programming and financial base.

In some communities, there is a local organization positioned to take on the development of a local public/private/creative sector partnership. Not uncommonly, the work gets done by a chamber of commerce, business association, or even a local arts organization. Throughout this planning process, many likely local organizations were considered for that role. Despite that search, no entity in Madison revealed itself to be positioned for and willing to engage this role. As a result, a new nonprofit agency may be warranted. Still, this plan provides a one-year development period to thoroughly evaluate preferred community options. Criteria for an effective partnership are articulated in Appendix C.

Specific, detailed activities for each of these three entities are described within this plan.







III. Findings

III.A. Connectivity

Madison's burgeoning creative sector wants more ways to connect and get plugged in, whether one is a member of that sector or a consumer looking to interact with it. Individuals from all corners of the creative community emphasized the desire for this connective tissue. They want more:

- Mechanisms through which to plan and implement collaborative programming;
- Connection among individual artists, historians, and scientists practicing in the various disciplines;
- Cohesiveness among arts and cultural workers, leaders, donors, and institutions;
- The ability to effectively engage the public in the creative conversation, especially with regard to children, communities of color, and low-income communities;
- Penetration of arts and cultural education and outreach activities into the broader community;
- The ability to harness the creative community as a major resource in advancing public discourse and innovative solutions to civic issues;
- To conceptualize, design, and execute community-wide arts and cultural collaborations at a scale consistent with Madison's size and energy;
- Efficient and cost effective ways to search for fundamental information;

Madison's creative sector wants to get plugged in with each other and the broader community.



- Technical assistance and organizational development needs;
- Lower costs associated with joint purchasing (including health insurance), joint marketing, fund development, audience development, and shared use of spaces and equipment;
- Strong leadership development specific to arts and cultural stewardship and concomitant diversity and breadth within the boards of local arts and cultural institutions; and
- Even greater private sector participation in nonprofit funding and stewardship.

Imagine a heart that works to pump ideas and opportunities throughout the community of creative investors, producers, and consumers. The creative sector yearns for a convening entity where it can gather to sustain its work and craft its own future. This need has been present for over a decade and was formally articulated by those participating in the 2003 Call to Action Arts Summit.

Individuals in Madison’s creative sector called with near unanimity for a creative commons, uniting creative sector participants, including its workers, funders, and consumers, in common cause. By establishing a public/private/creative sector partnership entity, Madison could catalyze exciting collaborations and events, bolster creative output, grow and equalize citizen access, strengthen volunteerism and stewardship, give the creative sector voice in civic affairs, increase fiscal efficiency, diversify earned and donated resources, and ignite broader citizen participation in Madison’s creative life.

This need is not unique to Madison. Approximately 35 Wisconsin communities, both large and small, have local arts or cultural agencies that focus on connecting the field, representing its interests, and promoting public access to arts and cultural activities. Nationally, they are commonly present in communities with strong creative profiles. *See Appendix C and Recommendations 6 and 49.*

III.A.1. ELECTRONIC INFORMATION SHARING

A variety of local databases (both online and privately held) gather information about arts and cultural entities, artists, genres, and interests but none is comprehensive. There are very real options for enhancing, merging, and strengthening any number of them (Portal Wisconsin, Madstage.com, Madison

Artists listserve, Isthmus' Daily Page Guide, and the Madison Music Project, City Parks' in-house list of special events, various blogs, Madison Festival's volunteer management database, privately held lists compiled by individuals and organizations, the University of Wisconsin Events Calendar, etc.). Work to unite these many limited-audience, limited-functionality databases into a stronger whole could drive new audiences, new energy, new efficiencies, and new ideas within the creative sector.

In this regard, Madison could compete better with communities that have invested in building strong cultural information-sharing tools. Creative people need efficient ways to locate one another. A master list of creative organizations; and a clearinghouse for arts and cultural educators and outreach workers to identify and share resources and build program partnerships would be very helpful.

Such a database would be a way for managers of outreach programs, fairs, and festivals to easily identify the full array of performers, exhibitors, and vendors present in Madison, connecting different disciplines, ethnicities, and age groups. Those employed in arts and cultural organizations would be able to easily find those who work independently. Arts educators could readily identify artists for in-school residencies, demonstrations and activities, especially since quality in an artist's interaction with students is an additional expectation. Businesses and consumers looking to commission or hire individual artists and creatives for specific work would find their choices expanded by abundant information. Finally, the general public could find resources and offerings produced by the creative sector.

There are hundreds of outreach programs that are produced in Madison both by educational institutions and by arts and cultural institutions. An electronic database would facilitate booking such outreach activities for schools, special events, and neighborhoods. Those who offer outreach services would easily identify potential outreach delivery partnership sites. Education and outreach programs would be better able to broaden their penetration into new places and populations.

Calendaring and scheduling are much easier where a comprehensive community calendar of arts and cultural events exists. Unlike many similar cities,

*Uniting
Madison's
electronic
databases
could build
audiences,
energy,
efficiencies,
and ideas.*

Madison does not feature prominent links to comprehensive arts and cultural calendars and resource databases on either the municipal or Chamber of Commerce websites. And while the Greater Madison Convention and Visitors Bureau does have an event listing, an expanded scope with increased local marketing would help improve Madison’s creative economy. *See Appendix E and Recommendation 7.*

III.A.2. MUNICIPAL PARTICIPATION IN THE CREATIVE SECTOR

The City of Madison has major investments in cultural activities including the Public Library, the Overture Center, Olbrich Botanical Gardens, the Henry Vilas Zoo, the Public Art Program, the Madison Arts Commission, festival and special event services, and historic preservation and urban design functions. It also supports a number of closely related functions that include some arts and cultural content, including forestry, community gardens, Monona Terrace, the Senior Center, Warner Park Community Recreation Center, various neighborhood centers, certain special events, and the management of public grounds and facilities used occasionally for arts and cultural events. The city also regulates a number of aspects of creative sector businesses, especially those in the entertainment field and fairs, festivals and special events via licensing and permitting processes. As Madison has grown, so too have the city’s responsibilities for, and impact on, creative sector development.

Presently, the city’s investments and efforts in the creative sector are dispersed through several agencies and staff. While many solid working relationships between individual civil servants with responsibilities for creative affairs have been forged, examples of omissions, incompatible timelines, incompatible expectations, and lack of communication exist. Resource allocation, especially with regard to the role of the Madison Arts Commission in city-building, does not reflect workload burdens.

The City of Madison can strengthen its creative sector capacity and participation in three ways. First, it can broaden and strengthen the role and structure of the Madison Arts Commission, positioning that body to take a leadership role in the city’s creative sector affairs. Second, it can work with the Finance Office to evaluate and enhance current capacity to identify and analyze municipal cultural expenditures. Third, it can create a staff team focused on creative sector planning. *See Appendices A and B and Recommendations 1, 2, and 5.*

III.B. Voice

Democratic societies recognize voice as a critical tool; they understand that when specific constituencies lack voice, their needs are unlikely to be accommodated. Voice emerges from sectors that are organized. Neighborhood associations, professional associations, unions, faith communities, advocacy organizations - all these kinds of groups forward their members' perspective to the broader public. They give voice.

In Madison, the creative sector has multiple voices. Members of the creative community and their funders acknowledge seek a cadre of highly visible, highly respected leaders to whom peers, the media, and the public can turn to for guidance in times of deliberation about ongoing creative sector development concerns.

When arts, science, or history related concerns are a part of broader public debate, effective champions and tools for coordination of position and message will benefit the arts. Connectivity across the creative sector and community level messaging should be coordinated.

In Madison, the creative sector lacks voice.

WORT 89.9 FM



Public voices are needed to advance a better understanding of many broad issues:

- The value of the arts, science, and history in making meaning;
- The long-term, positive effects of the arts and culture in everyday life;
- The value of arts and cultural experience in community-building;
- The value proposition for investment in the creative sector;
- The case for public cultural facilities (including parks and gardens) and community-wide events;
- The historic and present contributions of creative invention to Madison's economy; and
- The joy, reflection, academic accomplishment, and social cohesion creative experiences provide.

Both the creation of the Creative Sector Coalition and the recommended city structural changes are intended to create stronger voices in the arts. With effective voice, the sector can advance public recognition of the value of creative work; increase investment in and community yield from that work; assure the arts, science, and history a place at the table in broader public debates; and command more media coverage of creative sector affairs.

There is also a closely related question of the local use of art as voice. Madison should intentionally engage local arts and cultural institutions in efforts to address larger civic issues.

Arts and cultural resources are natural allies in sharing and shaping public opinion, in building community cohesion, and in changing public behavior. The community should increase its use of art as a way of engaging public participation in civic visioning and discourse. Madison could also do more to use the arts as an intentional ally in envisioning and building a sustainable community. There are many opportunities for arts and cultural programming in neighborhood identity building. *See Appendix C and Recommendations 6 and 49.*

III.C. Place

In each of us, there is a deep and cherished sense of home. The terrain, the scent of the air, the familiar shades of the sky, the landmarks, the memories attached to

Madison should celebrate its unique vistas, lakes and biodiversity.

buildings and street corners, the places where human marks are made upon the landscape, and the lives here and gone that shared experiences - these are the things that fill the heart of returning travelers when that first familiar bit of home swims into view. That feeling, that cry for home, is what makes the concept of place profoundly important to every individual.

Place, as the term is used here, includes the notion of the people who occupy and have occupied a particular spot on planet Earth, the natural environment, the built environment, and the events that shaped and will shape local experience.

Residents want the City to appreciate the extraordinary power of Madison's vistas, lakes, biodiversity and natural topography to feed the senses, still the heart, and charge and recharge creative exchange. They believe Madison's power of place needs advocacy and preservation; they ask for a more mindful attention to the protection of place. They express their concerns about place in terms of Madison's lakefronts and its watershed health, its design community's fragmentation, its modest historic preservation program, its need to engage neighborhoods in design and preservation efforts, and the desire to expand the role of public art in placemaking activities. All of these aspects of place require care and keeping through citizen participation, creative invention, and informed public policies.



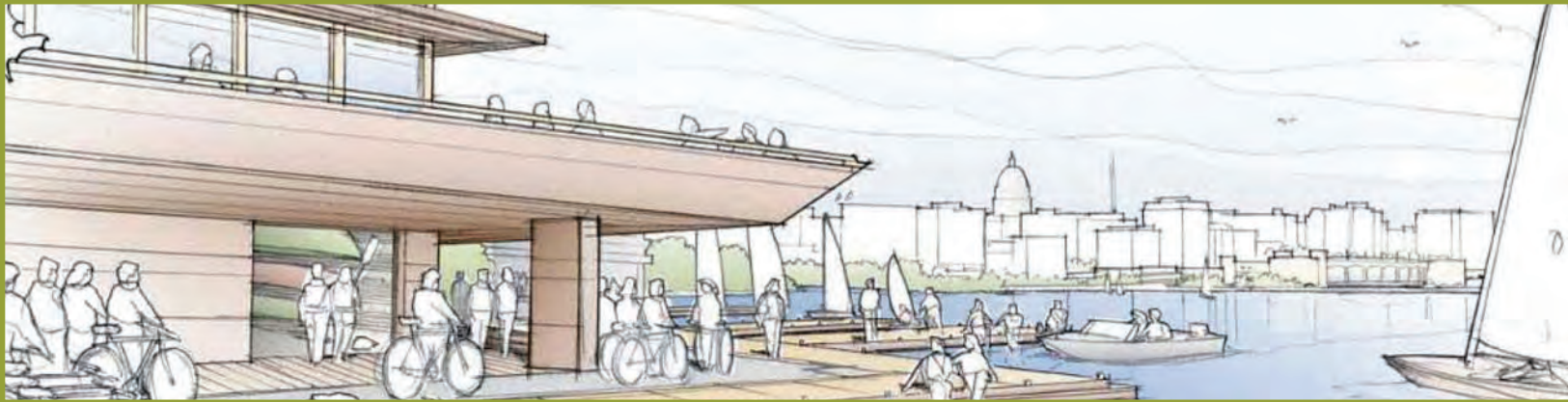
*"Home;" Steven Agard
2010*

III.C.1. LAKEFRONTS

Madison's lakes and shorelines are its signature physical feature today as they have been for thousands of years. Formed over 13,000 years ago by glacial retreat, the lakes drew first the effigy mound builders, then the HoChunk Nation, and eventually, settlers from the Eastern United States. The city in its present incarnation

was imagined and developed because of the Isthmus area's uniquely compelling physical character, framed by lakeshores. The creative sector can become a leading partner in making Madison a center for sustainable watershed management and the development of accessible lakefront facilities, natural spaces, and activities. It is a natural linkage: the environment that feeds creative inquiry and work should be sustained by those who daily rely on its inspiration.

Additionally, local lakefronts present significant opportunities for the development of flexible public spaces to support outdoor events, fairs, and festivals; sites for public art installations; entertainment and dining venues; and gathering spaces for both the creative community and the general public.



Conceptual drawing of the Lake Center in the Nolen Centennial Plan.

This observation is not new. Several existing plans demonstrate the strength and consistency of public interest in lakefronts as key resources in defining Madison's identity and establishing a healthy, place-based economy.

For example, the [Downtown Plan](#) calls for proposed paths along both the Lake Mendota and the Lake Monona shorelines and the new park space on Lake Monona from South Blair Street westward toward Monona Terrace. It also emphasizes the importance of considering lake vistas in development and proposes a major beautification project along John Nolen Drive.

The Downtown Design Work Group, a working group of Downtown Madison, Inc., contributed significant thinking to the Downtown Plan process in their [Design Visions for the Downtown Plan](#), which articulates this key goal: "Celebrate downtown's Isthmus location by creating new opportunities to access and interact with the lakes."

Recognizing the city's long held desire to connect the downtown with its lakefronts, this document provides design concepts for creating green cross-isthmus corridors, for redeveloping the Blair Street/John Nolen Drive area as a lakefront park atop a Hwy 151 underpass, for utilizing the development of a continuous lakefront promenade as an organizing design feature in the Langdon Street/Lake Mendota area, for utilizing Lake Monona's shores for things like a solar farm or water features, and for restoring or preserving shorelines with direct, continuous access.

It suggests cleaning up the John Nolen entryway to the city and creating a Law Park Aquatic Center featuring the Frank Lloyd Wright designed boathouse linked to a multimodal transportation center and cultivated wetlands, and expanding a grand promenade from Olin Terrace all the way to Lake Mendota, creating a winter garden park, or skylight structure, for year-round use on the Olin Terrace site to host garden markets and other public events during fall and winter.

The Nolen Centennial Project embraces the ideas of increasing access to Lake Monona, boosting economic vitality, connecting natural, cultural and recreational facilities from the lakeshore to the Goodman Pool, incorporating public art along the lakefront, and recreating a major gateway to the city.

The Public Art Framework and Field Guide for the City of Madison also identified the John Nolen gateway and Filene Park in particular, and shoreline improvements in general, as significant opportunities for siting public works.

The University of Wisconsin Campus Master Plan 2005 establishes this planning principle: "... Future development should capitalize on our magnificent lakefront setting and wonderful natural areas while preserving, enhancing, and sustaining those environments for future generations." It establishes a goal of sustaining "our lakefront setting" and maintaining open spaces including the Lakeshore Nature Preserve.

The city should establish a set of guiding standards for lakeshore development. These standards should favor enhancing public access by walking, boating, and biking; preserving water vistas; flexible-use site development; all season and day/night uses; protection from residential development in select areas designed for fairs, festivals, and late night events; public art activities and pieces that educate about or contribute to water quality and shoreline beauty; and iconic

public buildings, especially those serving the creative sector. The Comprehensive Plan should be revised to prohibit selling of municipal lakefront lands, except in those rare cases in which such lands might be exchanged for other parcels providing equivalent shoreline access at more desirable sites (for example, in cases of consolidation of public shorelines). By embedding a standard for lakefront development in its comprehensive plan, Madison could articulate its foundational lakefront development principles. *See Recommendation 23 and 24.*

III.C.2. THE DESIGN COMMUNITY

Madison is getting better at creating a built environment that is both aesthetically rich and sustainable. Having a Design Commission and a Sustainable Energy and Design Committee is very helpful. Still, there are many opportunities for strengthening the built environment.

Design has to take root locally. As one participant put it, “The best creativity comes from the soil.” Generally speaking, Madison is a community of small architectural firms. Often, larger firms secure larger contracts because of their greater capacity. That undermines the development of a connected architectural/built environmental design community. Madison needs to find ways to create a commitment to design quality for all public buildings, lands, and renovations via an ongoing blend of local and international architects and designers.

The Downtown Design Work Group’s efforts to contribute to the Downtown Plan demonstrate the value of creative alliances among professional designers. Where communities have a strong, connected community of local design professionals, including public artists, architects, and planners, design takes root and local design standards rise. It is in Madison’s best interest to create intentional, continuing opportunities for designers to come together in community-building. *See Recommendation 25.*

III.C.3. NEIGHBORHOOD WISDOM

Madison’s long history is rife with examples of planning processes in which neighborhood participation improved planning and design decisions. The value of neighborhoods as lead partners in shaping their own destiny has been regularly demonstrated. That role must be strengthened.

Where there is a strong, connected public design community, local design standards rise.

The city already relies heavily on the participation of neighborhood residents and associations in the development of neighborhood plans. These plans are flexibly defined to accommodate the diversity of neighborhood types and interests. They may or may not, as the neighborhood prefers, address design standards, historic preservation issues, or sustainability provisions. While flexibility in defining neighborhood plans is reasonable, residents would take a stronger role in addressing these issues with greater encouragement to do so.

The unique historic identity and traditional character of each neighborhood, not just those located on the Isthmus, should be preserved and protected. Green spaces should be folded into neighborhood plans. Strong and practical historic preservation, urban design, and neighborhood conservation ordinances are necessary foundational tools. Residents, natural leaders, and neighborhood associations should be trained to work effectively on behalf of maintaining high standards of design, preservation, and sustainability in their own neighborhoods.

See Recommendation 26.

III.C.4. HISTORIC PRESERVATION

Madison is an interesting community with regard to historic preservation. It is home to the State Historical Society, but it lacks a traditional local historical society. It has a longstanding historic preservation ordinance regarded as a model in the state, but it is currently in the process of re-evaluating that ordinance. It has five historic districts designated under the local ordinance and more than twenty designated under the federal National Register program. The locally designated districts have design guidelines that regulate alterations in the districts, but those guidelines vary widely in their thoroughness and clarity.

While older areas of the city have been evaluated for historic significance, most areas built in the second half of the last century have not. Municipal efforts to identify and designate historically significant places have been unfocused and often undertaken by people and organizations outside of the city departments, while the University of Wisconsin has supplemented its Campus Master Plan with a cultural landscape inventory. The community has many extraordinarily important archeological sites, but it has not done a survey identifying them.

Neighborhood Plans are strongest when residents take a strong role in creating them.

Madison should improve its historic preservation ordinance.

Madison’s robust historic preservation ordinance relies on language crafted decades ago when the community lacked experience with how it would or should work in practice. Now, with substantial experience to hand, Madison is grappling with the opportunity to update and revise that ordinance to be more sensible, clearer, and easier to implement. The Landmarks Commission, in collaboration with the city Preservation Planner, is evaluating the language of the Landmarks ordinance in an effort to clarify its intent, make it easier to interpret, and make the regulation process more predictable.

Revisions should focus on improving Madison’s ability to preserve its historic assets. Nationally, best practices for local historic preservation ordinances call for locally crafted protection, through zoning regulation, for the historic character of districts the community deems important to its culture and sense of identity.

Linking historic preservation skills to neighbors and neighborhood plans and creating positive incentives for preserving private property of historic merit can advance historic preservation in important ways. In order to take full advantage of Madison’s historic cultural resources and to support the sense of place engendered by its traditional neighborhoods, city planners should find ways to support and partner with organizations who bring technical preservation and conservation assistance to Madison’s traditional and historic neighborhoods. The city can explore ways to incentivize the preservation of the historic character of private properties, augmenting the Landmarks ordinance that currently compels preservation without offering any rewards or relief. *See recommendations 19, 20, 21, 22, 28, and 29.*

III.C.5. PUBLIC ART

Across the nation, in communities large and small, public art has become an important tool in shaping the public’s sense of place. Increasingly, Americans identify places by association with works of public art. Madison’s residents are no different and have called time and again for increasing the city’s investment in both permanent and temporary public works.

With the maturing of Madison’s public art program, success has brought the need for change. The program’s guidelines, process, structure, and focus should be updated and clarified. Efficiencies and increased resources are needed to sustain and grow the program.

The Madison Arts Commission can improve the public art program by clarifying its own role in decision-making, the role and membership of site or project-specific decision-making committees, policies for selecting early-design phase artists, policies and procedures for selecting temporary works, its role in training and developing local artists and design community professionals regarding the public art program in specific and public works in general, and its obligations to conserve the public collection.

In undertaking this work, the Commission should consider the need to shape a public art program that functions as a tool for sustaining human connections to place and increasing residents' commitment to local stewardship. This could be accomplished by developing a process for community-led design and creation of public works, by increasing the participation of local artists (including graffiti artists) in providing public art, and by establishing youth initiatives within the broader program.

Commissioners and members of appointed Public Art Selection Committees may wish to consult information available via the Public Art Network, a working group of Americans for the Arts, in particular reviewing their publications [Public Art Network Best Practice Goals and Guidelines](#), [Abridged Call for Artists Guidelines](#), and [Annotated Model Public Art Commission Agreement](#)

These documents are available to AFTA members here:

http://www.artsusa.org/networks/public_art_network/default_004.asp

At present, Madison lacks a mechanism that toggles the rate of investment in public art to the growth of the built environment. Rather, it relies on a static and inadequate annual appropriation. The amount has remained unchanged since it was established over a decade ago. Generally speaking, successful public art programs are based on appropriation systems that tie level of annual investment to capital expenditures. Madison needs to take that step, creating a formal percent-for-art approach to funding public art.

Currently, the Madison Arts Commission's single staff position is called upon in the development of capital projects whenever public art issues or artist participation occurs. The amount of work generated by these requests is gratifying for public art advocates but it is unrealistic to expect a single staffer to respond to every opportunity. A system of interagency charging would help the Commission secure the resources

Success has brought the need for change.

necessary to support this rapidly growing workload. In order for the public art program to continue effectively, additional staff or contracted service hours will be required.

Similarly, when neighborhood groups develop an interest in installing public works of art, that same single staff position is responsible to assist them in understanding funding options, design and siting issues, and municipal permitting processes.

“Blink”, Madison’s wildly popular program of temporary public art, also requires time-intensive internal project coordination for each installation. While frequent deadlines can be desirable from the perspective of applicants and in order to capture unforeseen opportunities, the current three deadlines per year also contribute to an unsustainable workload in-house.

The Arts Administrator is frequently called upon to help other city departments with selecting and hanging art on their walls. While the Arts Commission advocates for departments to display works in public areas, realistically, it does not have the capacity to curate individual departments’ many spaces.

Workload is a real issue at the Madison Arts Commission, and efficiencies in the management of the public art program could help free the Arts Administrator to focus on both supporting the Creative Initiatives Staff Team and the Madison Arts Commission, two areas in which the recommendations in this plan increase responsibilities. Efficiencies should include:

- Reducing the number of “Blink” deadlines to two per year.
- Creating a handbook for individuals, schools, businesses, organizations, and neighborhoods interested in commissioning public works that are funded independent of the city. This handbook can be developed based on a highly simplified version of the Public Art Field Guide, providing basic guidance and checklists for planning considerations, funding strategies, maintenance costs, permitting issues, and contracting considerations. It should be available on the Madison Art Commission website.
- Creating a checklist for municipal agencies interested in displaying works of art in public areas of their workspaces. This checklist should enumerate options for securing and displaying work, discuss liability issues, and recommend display of locally produced works.
- Create a database of artists willing to loan their work for exhibition in civic spaces.

Lastly, the public art program should strengthen focus on sustainability (already called for in the city's *Sustainability Plan*) and to more frequently support landscape architecture approaches. Guidelines could encourage the use of natural materials; support open space, brownfield, and empty lot installations of art that promote sustainability; help build a sense of place and neighborhood unity; support green art competitions judged by use of recycled/reused materials for educational impact; convert support structures for alternative transit (bus shelters, bike racks, bike paths) and the edges and fronts of parking structures into public art venues; and treat select storm water projects as design features in the landscape. *See Recommendations 17 and 46.*

III.C.6. COMMUNITY IDENTITY

A defined, unifying identity that captures all of Madison's unique characteristics and riches would create connection between citizens and help Madison share our values with the rest of the world. Fragments of the community's identity are present and trip off every tongue: a place of lakes, a city of bike paths, home of the University and its sports empire, and the state capital. But the community needs to formally frame a distinctive brand that names its unique identity and includes its most deeply held value: the right to free, provocative, and multifaceted expression.

Community identities are not simply invented. Rather, they emerge from the natural and human history of a place. Madison's rich historical narrative, its intimate connection to lakes and landscapes of great beauty, and its reputation as a quirky place will all be a part of a community branding process. Madison's treasured image as an iconoclastic and inventive city is the fruit of its creative sector. Work to develop a local brand must recognize that Madison's most important export is, and has long been, ideas.

Madison must frame a brand around its most deeply held value: the right to free, provocative, and multi-faceted expression.

"Bluethrough," Chele Isaac; a Madison Temporary Public Art Blink installation



Community identities are more than just marketing tools to drive tourism. They are organizing images that can contribute to inspiring local actions (for example, preserving the watershed), evoking cooperation around central values (for example, uniting diverse populations around free expression issues), or triggering community-wide learning (for example, community one book/one read programs).

In addition, community identities are important marketing tools for tourism and convention solicitation, where they provide a quick summary of the community's special character, and make implied promises about what a visit can deliver. Identifying and utilizing a well-framed community brand helps outsiders better imagine the unique experiences the community offers.

The Greater Madison Convention and Visitors Bureau is ideally positioned to take on this work, but it will require additional resources to do so. *See recommendations 30, 31, 32, and 33.*

III.D. Sustainability

Sustainability is a broad concept that has application in virtually every area of human endeavor. According to the city's sustainability plan:

"Madison defines sustainability as meeting the current environmental, social and economic needs of our community while ensuring the ability of future generations to meet their needs. Sustainability represents a desire to pass on to our children and grandchildren a world that is as good as, if not better than, the one we found."

Compare that definition of sustainability to this definition of culture, from a set of cultural planning guidelines issued by the New South Wales Ministry of Arts in Australia:

"Culture in its widest sense is about what matters to people and communities. It is about relationships, shared memories and experiences. It is about identity, history, and a sense of place. It is about the different cultural and religious backgrounds found in most communities. It is about

the things we consider valuable for passing on to future generations. It is our way of connecting the present with the past and the future.”

Culture and sustainability are inextricably linked; both seek to define human experience as a part of an unbroken river of time set in the context of an environment that includes natural and human-made elements. Both see the transmission of opportunity to future generations as central. And both rely on the mindful stewardship of capable human beings in environmental, social, and economic affairs.



*Tobacco Lofts at
Findorff Yards, National
Register of Historic
Places*

Sustainability is a critical consideration for all arts and cultural endeavors. Members of Madison’s creative sector place priority on sustainability of creative spaces and facilities, the urban landscape, transportation, human creative capital, and cultural investment.

III.D.1. CREATIVE SPACES AND FACILITIES

While Madison is relatively rich in major cultural facilities, it also has long-documented needs for:

- More affordable small performance, production, rehearsal, and studio spaces including live/work spaces;
- More equitable distribution of flexible creative learning and production spaces across its neighborhoods;
- A major outdoor concert venue;

- Increased facility resources in South Madison; and
- A dedicated festival site.

III.D.1.a. OPTIMIZING THE USE OF EXISTING FACILITIES

Optimizing the use of existing and planned facilities and venues advances the physical and fiscal sustainability of the arts and cultural community. Many venue needs could be met by changing controlling policies and practices, rather than by building new facilities. Additionally, some needs for rehearsal, studio, and production spaces could be met by improving the arts and cultural sector's tools for notifying one another of spaces available for rental or sharing.

The University of Wisconsin could choose to make the Camp Randall and the Kohl Center more affordable to concert uses, meeting the pressing need for cultivation of a live music audience among students. Their taking that role, in turn, would help drive patronage of local music venues.

Vacant storefronts can serve as temporary visual art installation and performance event sites, enlivening their appearance and visibility, boosting prospects for rental, and promoting healthy neighborhood activity. Many models are readily available nationally.

Increasing the availability of arts and cultural programming at the Warner Park Community Recreation Center could help offset low levels of consumer satisfaction with the availability of creative activities on the North Side.

Entertainment industry professionals regard the entire live music industry and its venues as overregulated, and particularly so in the case of events featuring performers identified with hip hop culture. Some called for revisiting costs associated with entertainment licensing, which are barriers to both emerging musicians and to the sustainability of commercial nightclubs. *See Recommendations 10, 13, 35 and 42.*

III.D.1.b. A COMMUNITY CULTURAL CENTER IN SOUTH MADISON

In some cases, however, new facilities, improved facilities, or repurposed facilities are warranted. The pervasiveness of calls for affordable performance, production, and studio spaces, and the depth of resident dissatisfaction with the availability of cultural resources in South and South West Madison argue for the creation of a

A new community cultural center should be located in South Madison.

community cultural center or community school for the arts on the South Side. Planners should investigate both models.

A community cultural center could utilize a barter system in which local resident artists and creative workers exchange the use of space and equipment for provision of teaching and programming support. Partnerships with local cultural institutions could be developed in which partners bring outreach or residency programs to the Center. The quality of programs should be high, offering sequential skill mastery to children and adults alike. The facility's capital and operating budgets should be structured as public/private partnerships.

Community schools for the arts center around the provision of arts instruction. They combine scholarship-supported and privately-paid lessons for children and adults. One advantage of this model is that earned income often supports a significant portion of the operating budget. Additionally, placing a popular, high quality arts learning center in South Madison introduces outside income to an area that struggles economically.

Other funding and development options to consider include:

- Partnership positions in extant facilities, or cooperative expansion of those facilities;
- Potential for rental income from instructional and rehearsal/production spaces;
- Long term lease agreements with arts and cultural organizations and/or commercial occupants;
- Application of neighborhood development funds including CDBG, TIF, and other appropriate capital investment tools;
- Long term lease agreements with educational institutions providing creative sector instruction;
- Barter programs that exchange occupancy for high quality instruction or programming;
- A balanced program of fee- and scholarship-based individual and group instruction;
- Sale of group instructional services to educational institutions, home schooling associations, corporations, faith and community groups, etc.;
- Private support including individuals, foundations, and corporations.

This community cultural center or school for the arts should be located in the emerging international area along the Park Street Corridor, and should be accessible by bus to both South and Southwest Madison residents. Collaborating partners should in particular include Centro Hispano, which has a modest cultural center at its facility already operating in that area. The new community cultural center should complement those efforts. *See Recommendation 18.*

In undertaking planning for a South Madison area community arts facility, the Creative Initiatives Staff Team should explore a wide range of capital and operating funding mechanisms and structural options. The National Guild for Community Arts Education (<http://resourcecenter.nationalguild.org>) provides a variety of useful tools to guide planning, development, and operation.

III.D.1.c. NEIGHBORHOOD CENTERS

Residents who live in areas without neighborhood centers have lacked access to recreational and community building opportunities for years. The current funding system rewards both extraordinarily troubled neighborhoods and those centers fortunate enough to have extremely successful community relations and fund raising leadership. Madison needs a more systematic approach to distributing resources to neighborhood centers, perhaps based on a capitation formula weighted for need. All neighborhoods, including historically underserved and emerging edge suburbs, need strong local programs, including significant arts and cultural offerings. *See Recommendations 14 and 18.*

Chiripa, Artisan Crafts of the Americas



III.D.1.d. CITY CAPITAL PARTICIPATION IN FACILITY DEVELOPMENT

In addition, the city can advance the inclusion of creative spaces in both public and private developments by exploring the financial tools and incentives already available and assessing their applicability to creative sector facility needs. For example, the Creative Initiatives Staff Team should explore low-income housing credits, historic preservation tax credits, affordable housing programs, the Community Development Block Program, and related financing tools. The Team should review the recent unsuccessful effort to repurpose the Garver Feed Mill for artists' studios to see what lessons may be learned from that experience. By reviewing available tools through the creative sector lens, and filling any gaps identified, the city positions itself to support development of needed facilities.

The Urban Institute has found that “the inclusion of arts and cultural uses in community development plans has much more practical value as a stimulant to artists' space development than inclusion of artists' space development in cultural plans.” As a result, this plan makes recommendations to bridge the gap between cultural and community development planning by requiring consideration of creative sector space needs in Madison's community development plans.

While the city does participate in capital facility costs for certain arts and cultural facilities, it concentrates that support on the Henry Vilas Zoo (based on an inter-governmental agreement), Monona Terrace, and the public libraries. The city lacks a mechanism for the systematic support of important neighborhood-based and discipline-specific facilities. Madison can correct this deficit by creating an annual capital commitment to such facilities, targeting support to facilities that are nonprofit ventures with representative citizen boards and strong operating positions. Such a fund could, for example, help advance the proposed South Madison Cultural Center or retrofit a warehouse to create low-cost production and performance spaces.

These capital funds should be made available on a competitive basis and require a 1:1 cash and/or in-kind match to encourage sweat equity projects. Eligible activities should include planning and feasibility studies, design work, and site preparation and construction. Eligible projects should include initial construction, renovation, repair, and upgrades including production/technical equipment, landscaping and grounds. Awards should be focused on projects consistent with the priorities expressed in the City's current cultural plan. *See Recommendations 39, 40, 41 and 45.*

III.D.2. CULTURAL CLUSTERS

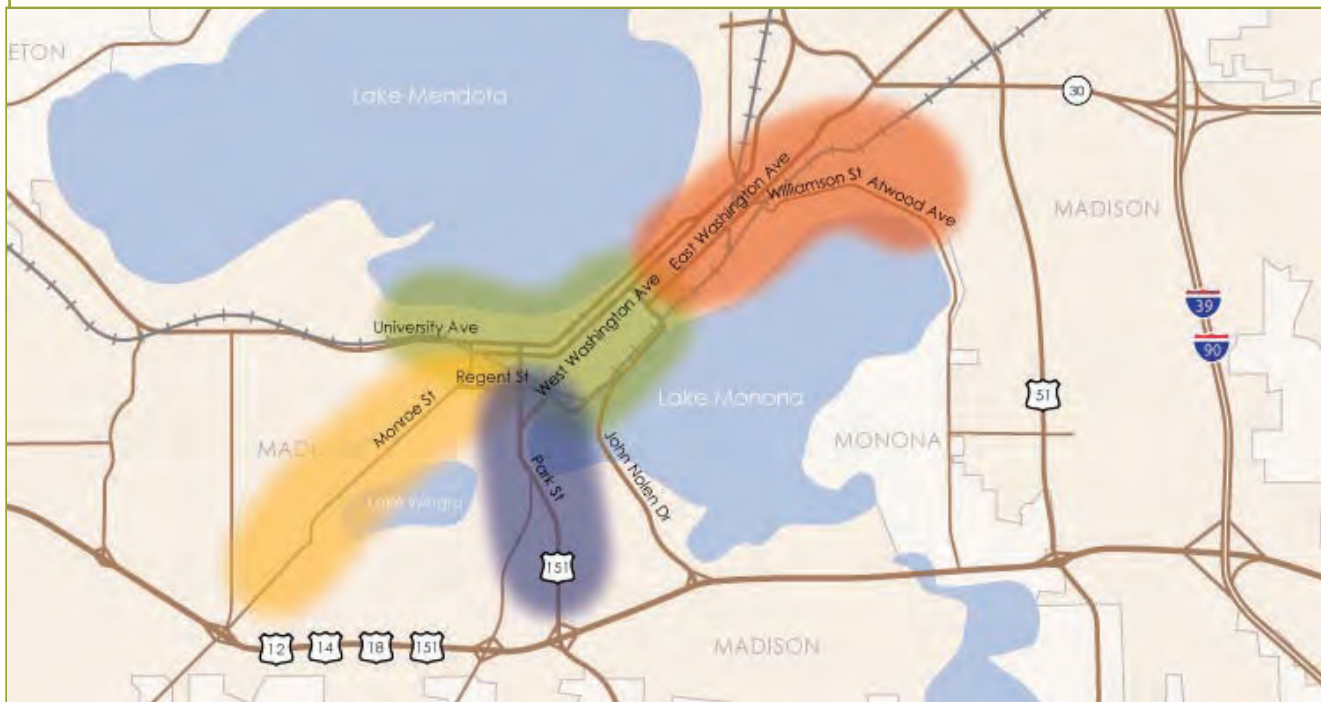
Madison has four naturally occurring cultural clusters, or viewed differently, one major cultural cross with four distinct arms.

THE REGENT/MONROE STREET CORRIDOR is home to many commercial galleries, design firms, music clubs, Madison's only neighborhood school for the arts, the zoo, and the Edgewood College campus, an important local cultural player in the arts and sciences especially now that it has invested in a substantial new arts facility.

THE LOWER UW CAMPUS/DOWNTOWN CORRIDOR, including the Square and outer ring are home to educational arts facilities including performance halls, studios, and rehearsal spaces; many commercial galleries and creative industry businesses; nightclubs and other live music venues; coffee houses with exhibition programs; on-street performance spaces; local foods restaurants; the farmers market; major outdoor special event sites; and several major independent institutions including the Bartell Theatre, the Overture Center, two historical museums, the main Public Library, the Madison Museum of Contemporary Art, and the Madison Children's Museum. Administrative spaces for many local arts and cultural organizations are also located in the area. Madison College envisions expansion of its arts related facilities in the area as well.

Madison has four naturally occurring cultural clusters.

Map of Madison's Naturally Occurring Cultural Clusters. For a larger map of concentrated assets and character see Appendix G.





*Madison Theatre Guild
Costume Shop*

SOUTH PARK STREET is emerging as an international cultural corridor including Centro Hispano, an active branch library, Latino press and media firms, a Mexican art gallery, Space Place, the large and growing Juneteenth Day Festival, recording studios, the Multicultural Center, and a variety of commercial outlets and restaurants focused on Asian, Latino, East Indian, and African American foodways. While under-resourced regarding arts and cultural gathering spaces, production, and performance venues and programs, the area’s emerging cultural capacity is apparent.

THE WILLIAMSON STREET/ATWOOD CORRIDOR, including the Central Park development zone has a strong array of cultural venues including many leading live music clubs, Broom Street Theatre, the Barrymore Theatre, Olbrich Botanical Gardens, TAPIT/ new works, local slow food restaurants, creative industry retail outlets, outdoor special event venues supporting a significant program of festivals, and a concentration of studios, galleries, and studio-galleries.

*The State Historical
Museum*





*Centro Hispano
lobby mural*

These natural cultural clusters have different needs and aspirations.

Nationally, there are many models that suggest the formal designation of cultural districts can enhance community life. The trick is in matching what is meant by “cultural district” with what each designated district wishes to achieve. For example, some states provide sales tax relief to artistic works produced and sold within the same official “cultural district.” In cases where the community seeks to increase property values in an arts-laden area, some local governments have linked the cultural district designation to TIF districts. Other cultural districts are formed to sustain arts and cultural activity while resisting increasing land values and related gentrification. Some districts are taxing authorities in their own right or benefit from designated taxes for the arts and culture, and proceeds are invested

*Olbrich Children's
Garden*



within the district to strengthen creative sector infrastructure. Other districts may be designated only for shared programming and marketing purposes, with a goal of increasing earned income for arts and cultural organizations located there, not infrequently through ties to tourism promotion.

Cultural districts can be tools for collaborative event and physical planning, for economic development, for marketing and/or for providing a mechanism for creative sector participation in civic affairs.

The discussion gets even more complicated in Madison, where the Overture Center-related Madison Cultural Arts District was created by special state legislation [WI Statutes 229.840 (1) and (2)]. This statute is a very narrowly crafted cultural facilities development tool. While the current state statute had a specific role in Overture's early years, it is unlikely to be a model suited for other Madison cases in which cultural districts for other purposes are more likely to be desired.

While many residents expressed the opinion that Madison needs a cultural district or districts, there was comparably little specificity in understanding what that could, and should, mean. The community needs a clearer picture of the various kinds of cultural districts, the lessons learned from their very varied experience, and how local designations could be crafted that fit the varying needs of Madison's potential cultural districts.

After a community learning and discussion process, it is likely there are some areas within the natural cultural clusters described here that could benefit from a formal designation as cultural districts, providing the legal meaning given to that term corresponds to clearly analyzed needs. It is unlikely that any system of creating formal cultural districts would be meaningful for all of the natural cultural clusters described above.

The Creative Initiatives Staff Team could play an important role in considering the value of creating cultural districts in Madison by convening symposiums and field trips for stakeholders and providing exposure to the various legal and functional structures and uses of cultural districts around the nation. If interest is great enough, The Creative Initiatives Staff Team could work with the Madison Arts Commission in creating a study group on cultural districts. If warranted after study, the City of Madison should advance

Madison needs a clearer picture of the various kinds of cultural districts.

the development of formal cultural districts through necessary ordinances, practices, and policies.

Determining what role the city should eventually play in the designation and management of cultural districts is important, whether that role becomes one of advocating for changes in state taxation law, contributing direct resources to the management of districts, partnering in marketing, coordinating streetscape amenities to support identification, or engaging in TIF partnerships grounded in creative sector activities.

Care should be taken to toggle that work to the new zoning code. Any ordinance should provide for residents and resident businesses and public and nonprofit arts and cultural institutions to petition to establish districts they deem desirable in consultation with the city, rather than enabling the municipality to define those districts unilaterally. In no case should the city be independently responsible for the creation of cultural districts; rather, it should position itself as a supporting partner in their development. *See Recommendation 44.*

III.D.3. GREENING THE URBAN LANDSCAPE

Madison's urban landscape is a critical cultural attribute where aesthetic and environmental issues come together. The current *Madison Sustainability Plan* addresses many of the same issues raised by participants in the cultural planning process. In particular, that plan recommends creating a comprehensive tree program with tree maintenance, crafting a tree preservation ordinance that provides for species variation; promoting tree planting by residents to compliment municipal planting; redesigning streetscapes and other built areas to incorporate non-traditional green space; minimizing the loss of tree cover and green space in public rights of way; protecting and replacing the tree canopy; and promoting the use of public land as edible landscapes, sculpture gardens, and community gardens. Residents reflected these same priorities in the cultural planning process.

III.D.4. FAIRS, FESTIVALS, AND SPECIAL EVENTS

Madison loves the many fairs, festivals, and outdoor events that fill the temperate months with variety and adventure. The majority of these events take place on

Aesthetic and environmental issues come together in the urban landscape.

public streets or in public parks. As a result, the way in which the city regulates and supports outdoor events and regulates street and park use is often a significant factor impacting the sustainability of these activities over time. City Parks is the seat of most of the municipal work related to fairs, festivals and special events. Particular events often involve other municipal departments or programs as either sponsors or participants. Both Monona Terrace and the Overture Center are home to major indoor festivals, and Olbrich Botanical Gardens and the Warner Park Community Recreation Center are sites for other festival and special event activities.

The city participates financially in some special events via line item support and fee waivers and in others via Madison Arts Commission grants. A unified, regularized system making financial participation and fee waivers available based on specific, fairly applied criteria is needed. Today, there is some conflict in approach. For example, line item support for a special event which is a fundraiser is substantial, while other event promoters seeking Arts Commission support face specific prohibitions against the support of fundraising events.

The City of Madison should optimize the uses of its parks and streets for fairs, festivals and special events (including outdoor concerts) by re-evaluating its current approach. While slowly growing flexibility in street use permitting and recent cooperation in promoting Freakfest has been a welcome exception, questions of correctly balancing event benefits with the closing of rights of way and both residential and commercial impacts of outdoor events remain. Madison needs to take an integrated look at related regulations and practices.

*The Capitol Square,
a frequent special
event site*



The city is too often regarded as a hindrance to arts and cultural uses of streets and parks spaces. It can be difficult to get permits to sell food and locally made crafts at events. Currently, costs for local police, including after-hours officers working private security, EMT services, and related park and street permitting can be prohibitive. Madison compares unfavorably to Fitchburg in terms of permitting simplicity, cost and hours of operation for festival uses. At one point, Fiesta Hispana moved to Fitchburg for just those reasons.

Recent difficult experiences with both Freakfest and the Mifflin Street Block Party suggest the city needs a proactive approach not just to special events on a case-by-case basis, but via a well-crafted, balanced, comprehensive policy approach.

The opportunity exists for the city to become a more intentional partner in the creation of sustainable fairs, festivals, and special events. Grounding current regulations and practices in a specific policy, addressing the hard issues of competing uses for different stakeholders, assuring the community's competitive position in relationship to surrounding communities and venues, and identifying mutually beneficial ways of conducting partnerships with event organizers will yield benefits community-wide.

Many of Madison's most treasured fairs, festivals, and special events are produced by all-volunteer groups. They frequently lack dedicated office space. Volunteer recruitment is burdensome and they have limited means to acknowledge volunteers. Many festivals have only their own experiences to rely on in finding artists and creative workers to participate, vendors to provide needed services, effective strategies for festival management, or assistance with the permitting process. The Partnership can take a role in supporting these events by providing opportunities for event organizers to share information, services, and resources.

See Appendix F: The Study Committee on Fairs, Festivals, and Special Events and Recommendation 11.

III.D.5. TRANSPORTATION

Creativity often requires people to come together. Sustainable systems of public transportation are vital to filling live performance venues, advancing creative commerce, and improving access for a diverse population. While the majority of consumers surveyed did not consider transportation a barrier to arts and cultural participation, about a third faced transportation barriers often or sometimes.

City policy impacts fairs, festivals, and special events.

Activities that give people access to arts and cultural participation throughout their lives are critical.

Public transportation is essential to safe nightclub attendance since at present, alcohol and live music are frequently a mutually dependent market. Nightclubs and similar live music venues would be well served by extended hours of bus service or similar transportation options that give patrons an affordable way to enjoy an evening of music and drinking and still reach home safely.

Public transportation is also a part of sustaining large public events and making them accessible to broad ranges of citizens. In particular, the reduced Metro Transit schedule on weekends makes it difficult for transit dependent individuals to get to and from events.

See Recommendations 37 and 38.

III.D.6. HUMAN CREATIVE CAPITAL

The collective knowledge, wisdom, traditions, skills, experience, motivation, and values of a community can be gathered under the concept of human capital. Human creative capital, a subset of this broader idea, can be defined as the collective ability to make and transmit meaning and values, to formulate new ideas, and to engage the imagination as a tool for shaping society.

In the context of the creative sector, those activities which give people access to arts and cultural learning and participation throughout their lives are critical. Increasing the penetration of Madison's many arts, science, and history education resources, into the full community would increase Madison's creative capital. There is great potential for increased cultural participation from underserved and new audiences.

III.D.6.a. COMMUNITY ENGAGEMENT, OUTREACH, AND EDUCATION

Madison can increase access to cultural outreach programs, reaching historically underserved children, adults and neighborhoods. It can build community capacity to engage in deep partnerships between outreach programs and outreach sites. It can engage in programs of exchange among creative sector individuals, institutions, and neighborhoods so that outreach becomes a two way street. It can rebuild arts education in the schools and strengthen science and history offerings, linking PK-12 schools to outreach programs from creative sector organizations and individuals.

A great deal of the local responsibility for arts education falls to the public schools, which meet that responsibility both via classroom instruction and through certain programs of the Madison School Community Recreation Department.

*Children's play,
Lapham Elementary
School*



In 2008, the District 's Fine Arts Task Force completed a study titled Revitalizing, Sustaining, and Advancing Arts Education in Madison's Public Schools. The report examines classroom-based instruction and makes informed recommendations for strengthening the vision, funding, administration, and collaboration around arts education. The report's recommendation regarding collaboration is particularly important here:

“Collaboration - Create more involvement with local community groups; more partnerships and collaborations with local arts organizations like theatre groups. Have more student exhibits, concerts, etc., (to) which the public is invited. Have kids perform at community festivals, downtown, etc., so that the arts education program is more visible and appreciated by those who complain about their property taxes. Publicize the programs that are underway. Make sure that the media are contacted when there is a residency or other program at a school. Give the school a media kit and advice on how to use it. Invite the neighbors.”

In Wisconsin's current financial and policy climate, public education is an embattled sector. Still, Madison's Board of Education and its Superintendent have been methodical in their efforts to implement the recommendations of the Task Force, providing annual funding to do so. The Board recently identified arts education as one of its four priority areas. Additionally, MMSD is planning to convene a new committee to focus on developing a long-range plan for partnership and financial support to ensure strong arts education in Madison's schools.

*A great deal
of the local
responsibility for
arts education
falls to the public
schools.*

The school district is also home to the Madison School-Community Recreation Department. Not surprisingly, budgetary pressures have been severe in this area, which lies outside the district's primary mandate. For many residents, and particularly for those living in poverty, these recreation programs, including arts offerings, are rare opportunities to engage in creative work. Rising fees for participation have come close to thresholds beyond which many children and adults will be excluded. It is important that the city monitors this situation and determines the best way to be a helpful partner in retaining affordable recreational resources, including arts activities, for the broadest possible public.

In many communities, the recreation department is a municipal agency. In Madison, there is a tradition of cooperation between city Parks and the School-Community Recreation Department. It is possible that, over time, some realignment of resources and roles can boost the prospects for retaining affordable recreation programs. Consideration of this question is likely to be driven largely by resources.

The Overture Center is taking steps to build a stronger outreach system and arts education capability in the community.

Edgewood College, the University of Wisconsin's Science and Arts Outreach programs and leaders, the Discovery Institutes, the Madison Public Schools, education and outreach directors from Madison's many arts and cultural institutions, and program directors and staff from present and prospective host sites, such as neighborhood centers, should be targeted as designers and beneficiaries of this effort.

The work should include investigating national models for community-wide, opt-in student ticket programs and the implementation of a local model to encourage affordable student attendance at ticketed arts and cultural events. The Wallace Foundation's Knowledge Center (<http://www.wallacefoundation.org/knowledge-center>) provides helpful research based guidance in developing school-community collaborations around arts education. *See Recommendations 9, 12, and 15.*

III.D.6.b. ARTISTS AND CREATIVE WORKERS

Sustaining Madison's community of artists and creative workers is fundamental to sustaining the creative sector. That means assuring a professional environment that offers affordable work spaces, access to needed information, community recognition, peer dialogue and support, local marketing opportunities and sales outlets, and material and virtual production resources and spaces.

It also means providing reasonable economic and health security for artists and creative workers and their families. Nationally, one in six artists is without health insurance. Among artists and creative workers surveyed as a part of this plan, independent creative work was infrequently the source of health insurance. Creating better health insurance for local artists and creative workers is an important part of sustaining Madison's creative community. Fortunately, new resources to address this problem are arising nationally, and information programs to connect local artists to them or to organize local solutions or groups can help.

Child's concept drawing of an ideal park; a Terrace Town activity



Networking and skill and market building programs for creative sector workers can promote economic and health security.

In Madison, almost half of artists and creative workers surveyed find their creative income unsatisfactory. When half the workers in a given sector are unsatisfied with the remuneration they derive from it, the sector's workforce is unstable. Helping create business skills and markets for creative work is critical to sustaining a creative workforce. The Artist Health Insurance Resource Center, online at <http://www.actorsfund.org/services-and-programs/ahirc> is a good place to start.

About a quarter of Madison's artists and creative workers either worry that their work is unprotected by any intellectual property mechanism or indicate they do not understand intellectual property protections. About two-thirds rank sales outlets and local marketing opportunities "fair" to "weak." High percentages rely on word of mouth advertising, and on inexpensive forms of e-marketing, including social media.

Artists and creative workers value diversity and collaboration within the creative sector-diversity of cultural tradition, degree of professionalism, discipline, ideas, and

*"Patty and Willy;"
Dr. Evermore*



style. Promoting connections between diverse artists and creative workers could help sustain the river of creative output.

Networking activities and skill and market-building programs for artists and creative workers can promote economic and health security, help individuals protect their intellectual property, and increase creative quality and productivity. This plan relies on the creation of a creative sector coalition as the primary source of artist and creative worker services to address these issues. *See Appendix C and E.*

III.D.6.c. PHILANTHROPISTS AND TRUSTEES

As far back as 2003, Madison’s creative sector leaders have called for leadership development services directed toward people who might wish to serve on arts and cultural institutions’ boards. At that time, leaders at the Call to Action Arts Summit identified the need to strengthen both board diversity and the standards for board stewardship in the community. In this planning process, philanthropists echoed that call, bemoaning the fairly fixed number of local creative sector givers and the lack of a convening entity for philanthropic and creative sector specific board development work. While many of these leaders have intimate knowledge of organizations with which they are closely associated, few have a sense of broadly defined needs or institutional wellness issues in the field as a whole. Many lament the lack of a local cultural agency that would convene philanthropists and board members to strengthen ongoing stewardship and philanthropic participation.

See Appendix C.

III.D.7. CREATIVE INVESTMENT

III.D.7.a. LOCAL CREATIVE SECTOR ECONOMY

Thrive, an economic development entity serving the Madison Region, issued a *2010 State of the Madison Region Report*. This report confirms the pivotal importance of the creative economy:

“The impact of the recession in the Madison Region creates a sense of urgency related to economic development and the future of the region’s economy. In large part, the future of the region’s economy hinges on its ability to educate and innovate...

Innovation is the process that translates creativity and knowledge into economic growth and social well-being. Innovation takes place across our regional economy, relying on high-quality workers to discover new knowledge and transfer those discoveries into productivity. In our global reality, innovation is emerging as the key engine of future economic prosperity."

In examining selected indicators of education and innovation, the report notes the region's quality of life as a "bright spot" and highlights the \$882 million in federal research money captured by the University of Wisconsin (2008), but urges improvement in efforts to "retain existing businesses, use research and innovation to build new businesses, and selectively attract new employers to the region." At present, a compelling economic case can be made for the idea that Madison's most lucrative export is ideas.

Wisconsin can claim a strong presence in academic research, biosciences, electromedical equipment manufacturing and related high-tech goods and services with a statewide high-tech payroll of \$5.6 billion. Still, residents underline the widely acknowledged need for Madison, and indeed Wisconsin, to cultivate more venture capital to move the stream of creative content into the local business base. In 2010, Wisconsin ranked 29th of 50 states in the New Economy Index issued regularly by the Information Technology & Innovation Foundation, advancing its relative ranking over previous years. The index measures states' efforts to succeed in the innovation economy.

Madison's gross metropolitan product is valued at \$33 billion but at present, no comprehensive estimate of economic activity based on creative sector work is available. Americans for the Arts data reveals that there were 1617 arts-related businesses employing 8326 people in 2008 in Congressional District 2 (the Madison area). Their report Arts and Economic Prosperity III indicates total Dane County expenditures of arts and cultural nonprofits and their audiences was \$111,002,561 in 2005. A Google patent search contains over 1500 patents issued during calendar 2008 that include Madison addresses for one or more of the listed inventors. These are compelling indicators, but they capture only very small subsections of creative sector functioning.

Madison needs more venture capital to connect creative ideas with markets.

Employment in the arts, one central part of the overall creative sector, appears to be holding steady. The Bureau of Labor Statistics projects 11% job growth for American artists by 2018, just above the 10% growth projected for overall labor force growth. Among artists, the highest growth rates are projected for museum curators and technicians, landscape architects, interior designers, actors, curators, architects, writers, and authors (National Endowment for the Arts; [Research Note #103 Artist Employment Projections Through 2018](#); June 27, 2011).

III.D.7.b. PHILANTHROPIC AND PUBLIC FUNDING CONTEXT

This cultural plan comes at a time of unprecedented national realignment. Public confidence in educational and financial institutions, the media, our economic system, and our democratic leaders and processes is deeply eroded. Constant exposure to the politics of division and recrimination has alienated the citizenry. Income inequity grows at a staggering rate. Times of stress and major societal change are, of course, the very times when creative new ideas are most needed; they hold the power to invent a better way forward.

And yet, like virtually all other social sectors, creative sector workers and institutions are destabilized by the current economic crisis and threatened by political divisiveness.

Federally, the National Endowment for the Arts has sustained and continues to be threatened with budget reductions and even calls for elimination. The National Endowment for the Humanities has sustained a series of cuts in recent years, including reduced funding for state humanities agencies and local programs. Federal science agencies fared comparably better in the most recent appropriations deliberations, being cut only 0.2% or \$1.1 billion below the FY 2010 enacted funding level. While certainly only a small sample of federal funding decisions critical to the creative sector, these examples can be regarded as indications of a trend.

[Giving USA-2011: The Annual Report on Philanthropy for the Year 2010](#), (Giving USA Foundation; The Center on Philanthropy at Indiana University; 2011) reports a 2.1% increase over the previous year in total estimated charitable giving, a 1.1% increase in giving by individuals, a 16.9% increase in charitable bequests, a decline of 1.8% in foundation giving; and an 8.8% rise in corporate giving in the nation as a

whole. Taken together, these figures represent a typical, slow, post-recovery gain from the 13% decline in 2007 and 2008, when the effects of the recession were sharply felt in charitable giving.

In 2010, the fastest growing areas of giving nationally were international giving, education, the arts, and public-society benefit organizations. Giving to the arts, humanities and culture rose to 4.1% of all charitable giving reaching a total of \$13.28 billion nationally, following years of a falling share of all giving (all figures adjusted for inflation).

Closer to home, the Wisconsin Arts Board has lost its status as a state agency and been reorganized as a part of the Department of Tourism. It has experienced sharp funding cuts and staff reductions and has lost its statewide Percent for Art Program. Dane Arts projects a 20% reduction of its private funding and a 6+% reduction of public funding. The City of Madison is grappling with a \$5.6 million reduction in state aid and a need to find \$11 million in cuts. Reductions at the state and national arts agency levels alone will take over half a million dollars out of Madison's creative economy; cuts to public schools (including Madison School Community Recreation) and higher education will take much more.

*Madison Children's
Museum*



In Madison's overall economic structure public sector employers are disproportionately represented among the largest employers. It should come as no surprise, then, that corporate giving is comparably low. In Madison, individuals and foundations are the primary sources of philanthropic funding.

All is not grim, however. Locally, some arts and cultural institutions have done well despite general constraints in the fund raising climate, especially regarding capital projects. In 2011, a group of local philanthropists together with local financial institutions gave \$15 million to retire the Overture Center's debt. Also in 2011, the Madison Public Library foundation was gifted \$3.4 million via a bequest from Helen Matheson Rupp. In October of 2010, the Chazen Museum of Art benefited from a bequest of 340 works of art valued at \$30 million. At that same time, the Madison Children's Museum announced it had reached and surpassed its \$10 million capital campaign goal. Edgewood College advanced its plans for a new Visual and Fine Arts Center, the Public Library initiated its campaign for a new central library, and the University of Wisconsin moved ahead with expansion of the Chazen Museum, a new School of Human Ecology facility, and the upcoming renovation of the Memorial Union that will include the Union Theatre and Play Circle.

As a part of this plan, sixteen nonprofit cultural organizations provided detailed operating budgets. In 2007-2008, the most frequent budgetary experience was upward growth. In 2008-2009, the most frequent budgetary experience was fairly evenly divided among organizations experiencing decline, growth, and holding flat compared to the benchmark year. By 2009-10, however, experience became more unified, with 15 of 16 organizations experiencing flat budgets compared with the previous year. Only one organization reported upward growth in every reported year. The August/September 2011 stock market decline threatens to exacerbate this problem. Madison's arts and cultural institutions cannot be stabilized without increased sources of general operating support. Raising new dollars is already the greatest challenge reported by many nonprofits in the field; further economic turmoil will not help.

Clearly, though capital campaigns have fared well, operating budgets are less stable. Since 2007, the Madison Repertory Theatre dissolved and Children's Theatre of Madison (CTM) pulled in its belt substantially. Madison Ballet crafted a leaner program to survive financial woes. The Wisconsin Chamber Orchestra navigated a

strike by its musicians. Beginning in 2012, the Overture Center needed to raise \$2.5 million dollars annually to support its operations, a huge increase in obligation in a difficult philanthropic climate. Still, somehow a handful of new organizations have raised up on tentative feet.

III.D.7.c. LOCAL PRIVATE DOLLARS

Madison is a generous community, giving willingly and often of its time, talent and wealth. Donors support what they love; key tenets in Madison include egalitarianism, progressivism, and compassion for everyman. Children’s programs and services remain popular with donors. Still, in order to sustain a community in which creative ideas are nurtured, celebrated, and harnessed to advance civic wellness, methods of making investments in arts and cultural institutions must become more coherent, focused, and effective.

The urgency of this issue today, in the face of the impending loss of over half a million dollars in state and federal support for Madison’s local arts institutions and devastating state funding blows to public and higher education, is profound. Madison has been lucky to have been better insulated against the current struggling economy than many other communities. Now, new state budget decisions are unraveling that insulation.

Locally, the primary sources of private giving are individuals and private foundations; corporate giving is comparably low. The diffuse nature of funders to arts and culture is reflected in Madison Community Foundation’s structure where there are nearly 1,000 separate donor-advised funds.



*University Research
Park's Metro Innovation
Center*

For the last five years, local capital campaigns have been relatively strong, while raising operating dollars is more challenging. Local arts and cultural institutions are frustrated by the lack of giving for general operating purposes as opposed to specific, time-limited projects.

Collaboration among private donors has usually centered around specific capital campaigns. The Great Performances Fund, which endows resident companies at the Overture Center, is the most aggressive attempt to create a collaborative arts funding mechanism in Madison to date. The recent capital campaign for the Madison Children’s Museum has set a new standard for engagement with a younger membership, donor base, and board.

Madison has only four highly successful, tested examples of public/private funding structures in the arts and cultural arena: Olbrich Gardens, the Madison Public Library, Monona Terrace and the Alliant Energy Center. As commentators from all corners of the creative sector have indicated, the community needs to increase its understanding of how such partnerships can be effectively structured. The recent Overture Center structural deliberation is the obvious case in point, but other examples, including tensions between historical and development interests around the Edgewater Hotel project, certainly exist.

There are very few examples of collaboration among funders around foundational needs in the arts and cultural community, and little understanding of the overall wellness of local institutions. No ongoing programs of donor education or deliberation focus on creative sector issues. *See Appendix C and recommendations 6.*

III.D.7.d. THE CITY OF MADISON

The City of Madison is an important creative sector funder; its largest investment, at about \$12 million annually, is the Public Library. Other significant investments include the Overture Center (\$1.8 million in 2012); Olbrich Botanical Gardens (about \$1.1 million annually); the Henry Vilas Zoo (about \$324,000); and Neighborhood Planning, Preservation and Design, which includes the Madison Arts Commission (about \$1.1 million annually). A variety of other municipal investments are made via the Parks Department, Police Department, Senior Center, Monona Terrace, and the Mall Concourse.

The City should monitor arts expenditures and their growth over time, or to make sure to align investment with cultural priorities.

In addition, the city makes capital and/or maintenance investments in libraries, park facilities and grounds, the zoo, street amenities, public art works, the Overture Center, Monona Terrace, and certain neighborhood and community facilities.

While the city has entirely sufficient accounting tools to monitor its cultural expenditures within the various departments and programs where those allocations reside, at present there is no efficient way to gather those expenditures together either to monitor their growth or compression over time or to help align levels of investment with current cultural priorities. This plan recommends providing an ongoing, efficient reporting capacity that aggregates cultural investments wherever they are made in both the operating and capital budgets as a part of strengthening the city's overall creative sector support management. The annual cultural expenditures report should be evaluated by the Madison Arts Commission as it monitors progress under this plan. *See Recommendation 5.*

III.D.7.d.i. LINE ITEM SUPPORT

Historically, the City of Madison has transferred certain Room Tax revenues to the general fund for the support of a handful of special cultural events identified as line items and other Room Tax Revenues to fund competitive arts grants. In the 2011 operating budget, \$107,275 in Room Tax funds were allocated via non-competitive, line item support to arts and cultural activities. Additionally, the Madison Arts Commission receives certain other funds (\$12,000 in 2011) earmarked for non-competitive distribution.

The City also made direct, non-competitive, miscellaneous general fund appropriations of \$28,000 to certain cultural activities and an award of \$324,000 to the Henry Vilas Zoo (2011).

It is not uncommon for communities to have historically evolved patterns of support for facilities, organizations, or activities seen as particularly important. Just as often, these patterns involve line item support tucked here and there in the budget. These historical patterns may or may not conform to contemporary community needs. A normal part of the process of maturation in municipal arts and cultural programming is the restructuring of these historical patterns of unexamined special support.

While many of the activities and organizations supported by line items are worthy, it is important for the Arts Commission to consider all contracts for creative sector services in the context of specific, publicly affirmed priorities.

The city should, however, exempt the Henry Vilas Zoo from competitive application because its current financial participation is governed by an ongoing partnership agreement with Dane County, drafted in 1983, when the zoo was transferred from municipal to county management and control. The agreement calls for the City of Madison and Dane County to split operating costs for the zoo, with the City paying 20% and the County paying 80% of those costs. That agreement should continue to be honored.

The city's role in the Overture Center changed in recent years. Those changes are framed by a 10-year structural agreement between the city and the 201 State Foundation (signed 12/28/10). The structural agreement creates a mechanism for financial support that mixes line item support with a requirement that the Center submit an annual grant request in the form of a draft annual performance contract.

The terms of the Overture agreement and its practicality and equity have been the subject of a broad public debate and the investment of considerable thought and analysis from many quarters. It is too soon to understand exactly how they will fare over time. It is likely that as experience is gained some changes in expectation will be addressed in the annual performance contract or even in the redesign of the structural agreement itself. Whatever the case, given that the city will be the largest single contributor to Overture's operating budget for the next decade, it is imperative that the Madison Arts Commission be engaged as the primary city entity for review and evaluation of the annual performance contract.

Similarly, the Madison Arts Commission's evaluation work should be supported by the Office of Finance with regard to financial performance monitoring and the Office of the City Attorney with regard to legal issues. *See Recommendations 50 and 51.*

III.D.7.d.ii ARTS GRANTS

The Madison Arts Commission's arts grants are deeply valued by their recipients, especially those recipients with small scale, highly innovative projects. In too many quarters, however, the City of Madison has a reputation for being difficult. Some nonprofits stay away from the city as a funding partner because they anticipate inflexibility. They describe the city's arts grants as too labor intensive for their modest value; both grant preparation and evaluation requirements are seen as out of scale with awards, especially from the perspective of some institutional applicants.

In-house at the Madison Arts Commission, an enormous amount of work goes into the effort to award comparatively few dollars fairly. It is important for the Commission to rethink its grants programs, emphasizing simplicity for both itself and its applicants. In general, having a very clear purpose and policy base is helpful to staff and grant reviewers alike. Making the system more efficient will free up staff time needed to support the work of the Creative Initiatives Staff Team.

An electronic grants management system should be put in place. The work of handling manually submitted applications and the preparation of vast paper volumes of grants for reviewers, and subsequent manual management and reporting would thus be made more efficient and sustainable.

Two alternate routes to reducing the workload should be considered. The first is the possibility of developing a collaborative agreement with Dane Arts. The second is the possibility of developing its own electronic grant-making system as a part of the city's broader MUNIS software development project.

Dane Arts offers a grants program, and many applicants seek funds from both the city and the county sources. At the county, an effective online application system exists. A wide range of residents participate in grant review panels. Their grant-making is already based on giving from a blended group of funding sources. Exploring ways to partner with Dane Arts to improve efficiencies makes sense, especially in a time of constrained resources.

Madison needs an electronic grants management system.

A partnership could be structured to maintain the ability of local applicants to utilize a city/county match strategy; to reduce the number of forms applicants need file by creating a joint city/county application and reporting process; to capture the advantage of the county's online application management system and to free the Arts Program Administrator for other responsibilities in broader city building.

Any such agreement should allow that city funds awarded be qualified as matches to any additional Dane Arts funds sought. Consideration should be given to the impact of any partnership agreement on stability of municipal funding for grants, sufficient identity of city participation in the grant-making, and continuation of the Madison Arts Commission's strength in supporting important small and emerging work. Additionally, the city would need to be satisfied with both the transparency and the rigor of the county's review panel process. The important question of panel membership would also need to be considered, especially regarding the place of residence of panelists. Madison dollars should be reviewed by panels on which Madison residents are represented at the very least in proportion to their presence in the county's overall population.

Such a partnership could allow the Madison Arts Commission to make \$65,000/year (in year one with annual growth to be determined by the Madison Arts Commission and the Madison Common Council) available to be granted via Dane Arts for grants to Madison-based artists, creative workers, and arts and cultural organizations for activities within the City of Madison.

The second option worthy of consideration is piggybacking on the city's ongoing effort to upgrade its overall software support for financial and management services. At present, the effort includes work with the Office of Community Services in developing electronic grants management tools. Slated for beta testing in 2012 and implementation in 2013, the grants management system may be relatively easy and inexpensive to adapt for Madison Arts Commission use.

In this option, the Madison Arts Commission would retain the role of reviewing grant applications, but the overall effort required of staff would be reduced by

*Africa Fest: Senegal
Dance Troupe Jam ak
Jam Afro-
Dance Theatre*



efficiencies in online application and report gathering, making applications available to Commission members for review online, and preparing contracts supported by automated flow of necessary information from applications to contract documents.

This option obviates problems of articulating the city and county processes, is likely to be more satisfactory to applicants who place more confidence in the city's review process, obviates any discussion of where panelists must reside, and links awards to the city's emerging unified financial reporting and management system. Its limitations are greater up-front investment of software system development time and the possibility of less reduction of staff burden regarding grants management. From the applicant point of view, this option would not offer the benefit of filing a unified application when seeking both city and county funding. *See Recommendations 4 and 47.*

III.D.7.d.iii. PUBLIC ART

Madison’s public art program has gained enormous support over the last several years, as implementation of the Public Art Framework has moved ahead. Now, a funding mechanism that ties the investment in public art to the annual level of local public capital investment is needed. These mechanisms, broadly called “percent for art,” insure the ongoing place of aesthetics in city-building.

Madison should adopt a percent for art approach, generating a revenue stream for public art from infrastructure, landscape and TIF projects. Funds generated via the percent for art mechanism, exclusive of those generated by TIF districts, should be made available for permanent and temporary installations via the Madison Arts Commission’s “Blink” Program, for contracts for services related to capital project design, for the effective management and maintenance of the public art program and collection including any necessary artists’ development programs, and for design competitions. Set-asides generated by TIF districts should be used in compliance with the TID statute, generally confined to capital costs of art.

The development of a percent for art ordinance should be undertaken in consultation with the City Treasurer’s Office, the City Finance Office, the City Attorney’s office, and the Madison Arts Commission so that funds generated are structured and managed appropriately, whether internal to the city or via an independent fund (for example, held by the Community Foundation in a dedicated fund).

Staffing costs for public art projects are also underfunded, in particular because no mechanism increases staff time for that work in relationship to the number and complexity of projects undertaken. The Director of Planning should explore the model currently in use in City Parks for supporting staff via billings to specific capital projects and any other models that could keep the Arts Commission’s staff allocation consistent with its capital projects-related workload. This mechanism should create a permanent position. *See Recommendation 46 and 48.*

A funding mechanism that ties the investment in public art to the annual level of local public capital investment is needed.

IV. Conclusion

These findings, taken in the aggregate, benchmark the status and needs of the creative sector in Madison, Wisconsin at this time. In many cases, the recommendations that follow were put forward by residents themselves. The recommendations are designed to move Madison's creative sector forward constructively, toward the community's shared aspirations.

Madison values creative work that supports education, connects people and institutions to one another, drives the new economy, contributes to human understanding, and speaks to who Madison is as a community. All across the creative sector there is broad agreement about the opportunities that abound and the work that must be done to capture those opportunities.

In a general sense, the success of this plan can be measured by movement toward the vision articulated by the Steering Committee. In practice, the work of evaluating accomplishments under this plan will be shared by many individuals and organizations. The principles on which evaluation should stand were addressed throughout the planning process by its many participants.

The Madison Cultural Plan 2013's intended outcomes should form the basis of subsequent evaluation. Those outcomes are:

- Stronger connections and increased interplay within the creative sector and between the sector and the broader community;

Henry Vilas Zoo



- Greater reliance on creative sector resources in addressing the broad civic, social, and economic agenda;
- Wider diversity within the creative sector;
- More robust public access to creative experiences;
- Increasingly fertile, capable, flexible, and sustainable creative sector businesses, artists and creative workers, and institutions;
- More depth in, and numbers of, significant partnerships;
- A growing community of deeply engaged philanthropists and investors in the arts, science and history;
- A local culture of building creative sector activities around strong, clearly articulated social, civic, and/or creative purposes; and
- Increasingly powerful energy, voice, inspiration, and transformation in the creative sector's work.



V. Recommendations: Goals/Actions 2013-2016

Goal: V.A. Position Municipal Government for Leadership in the Creative Sector

1. The Madison Common Council should revise Madison General Ordinance 8.33, redefining the Madison Arts Commission's membership and role, broadening its responsibility to include arts and culture rather than art alone. (See Appendix A: Restructuring the Madison Arts Commission) (Achieved in 2012)
2. The Department of Planning, Community, and Economic Development should convene a Creative Initiatives Staff Team staffed by the Neighborhood Planning, Preservation & Design Section. The Creative Initiatives Staff Team should be responsible to advance practice regarding creative sector issues in the built environment and in the city's social and economic development work. (See Appendix B: The Creative Initiatives Staff Team)
3. The Madison Arts Commission should take steps to re-prioritize staff responsibilities, making room for obligations associated with the Creative Initiatives Staff Team. (See Appendix B: The Creative Initiatives Staff Team)
4. The Madison Arts Commission should refine its approach to grant making and explore the options for reducing the workload associated with its arts grants including creating an online electronic submission process, while increasing access. (See Findings III.D.7.d.ii. Arts Grants)
5. The Cultural Initiatives Staff Team should provide an annual report of the City's arts and cultural highlights that reports both the quantity and quality resulting from both operating and cultural expenditures. (See Findings III.D.7.d. The City of Madison)

Goal: V.B. Create a Nexus for Sustainable Local and Regional Creative Sector Development

6. The Office of the Mayor should convene a regional effort to form a public/private/creative sector coalition to advance the creative sector. (See Appendix C and Findings 111.A. Connectivity)

7. The Cultural Coalition should initiate efforts to develop a comprehensive online information sharing system for the sector and its consumers and patrons, both to meet a profound community need and to demonstrate its own relevance to the community. (See Appendix E: Detailed View of the Electronic Information System and Findings III.A.1. Electronic Information Sharing)

8. The Madison Arts Commission and The Partnership should support MMSD when the proposed advisory committee on arts education is formed and assist in advancing its work. (See Findings III.D.6.a. Community Engagement, Outreach, and Education)

Goal: V.C. Strengthen Programs that Serve the Broadest Possible Audience

9. The City of Madison should partner with MMSD to apply to the Kennedy Center's Any Given Child project and if selected, should participate fully. [2013] (See Findings III.D.6.a. Community Engagement, Outreach, and Education)

10. The ALRC should continue its discussion with input from the Madison Police Department, Office of the City Attorney, nightclub owners, musicians, performers, and music promoters concerning licensing structures, fees, and public safety practices. This discussion should explore the concerns of venue operators and promoters of live and electronic music on audiences, artists, and the venues themselves. If warranted, policies and practices should be changed. (See Appendix F: The Study Committee on Fairs, Festivals, and Special Events)

11. The City should create an ad hoc Study Committee on Fairs, Festivals and Special Events and recommend revised municipal policies and practices as warranted. (See Appendix F: The Study Committee on Fairs, Festivals, and Special Events and Findings III.D.4. Fairs, Festivals, and Special Events)

12. City Parks and the Madison Arts Commission should work to strengthen arts and cultural programming at Neighborhood and Community Centers via partnerships with Madison School Community Recreation and other creative sector programmers, with particular emphasis on underserved areas. (See Findings III.D.6.a. Community Engagement, Outreach, and Education)

13. The Office of the Mayor should include in its work on neighborhood centers an emphasis on establishing arts and cultural programming throughout the City. (See Findings III.D.1.a. Optimizing the Use of Existing Facilities)

14. The Creative Sector Coalition, the Madison Arts Commission, and the Overture Center for the Arts, in cooperation with local organizations, should work together to develop a structured program designed to increase the capacity of local arts and cultural institutions, artists, and creative workers to provide high quality outreach and education programs and engage in partnership with sponsoring schools and neighborhood-based outreach sites. (See Findings III.D.1.c. Neighborhood Centers)

15. The coalition shall make as a priority the issue of arts and education and consider formalizing a training program to assist in training local teaching artists. (See Findings III.D.6.a. Community Engagement, Outreach, and Education)

16. The Creative Coalition should convene discussions among educational, non-profit and commercial music venues, musicians, and promoters to explore ways to grow and diversify the live music audience. (Appendix C: Detailed Recommendations Concerning the Creative Sector Coalition)

17. The Madison Arts Commission should update the structure and policy underpinning the Public Art Program, seeking to adopt current best practices from the field. In particular, the Commission should explore options for making the site-approval process more efficient for both permanent and temporary installations, for strengthening application and selection mechanisms, and for streamlining the contracting process. (See Findings III.C.5. Public Art)

18. The Creative Initiatives Staff Team should develop a plan for a community cultural center or community school for the arts in South Madison paralleling the city's commitment to the Warner Park Community Recreation Center. The Creative Initiatives Staff Team should also review the results of the research of the Community Services Staff Team to determine if there are other places in the City where Cultural Programming is needed. (See Findings III.D.1.b. A Community Cultural Center in South Madison and III.D.1.c. Neighborhood Centers)

Goal: V.D. Engage Creative Sector Resources in Defining Place

19. In implementing the Madison Sustainability Plan (2011), the City of Madison should ensure strong consideration of historic and aesthetic issues. (See Findings III.C.4. Historic Preservation)

20. The Landmarks Commission should clearly define its work as the preservation of both historic buildings and historic spaces including Native American sites, archaeological sites, buildings, and designed and planned landscapes. (See Findings III.C.4. Historic Preservation)

21. The Landmarks Commission should continue assessing the Landmarks ordinance and make amendments that will clarify the intent of the ordinance, update and/or clarify the design guidelines for historic districts if necessary. Changes should not reduce the effectiveness of the ordinance to compel the conservation of our important historic cultural resources. The requirement for a supermajority of Common Council members to overturn a decision of the Landmarks Ordinance should be retained. The City should establish a goal of conducting a City-wide comprehensive architecture and history survey and begin exploring ways to fund that work. (See Findings III.C.4. Historic Preservation)

22. The City should more proactive in promoting the adaptive reuse of historic buildings. (See Findings III.C.4. Historic Preservation)

23. The Director of Planning and Community and Economic Development should ensure that City of Madison's Comprehensive Plan establishes a specific goal of preserving and enhancing public access to and uses of lakeshores as primary community assets and articulate basic guidelines for their development. (See Findings III.C.1. Lakefronts)

24. Any proposed new uses for public parklands and lakeshore property need to respect existing uses of these lands as well as their historic and natural attributes. Existing natural areas and conservation parks must not be compromised by any effort to modify adjacent lands with additional development. (See Findings III.C.1. Lakefronts)

25. The Creative Initiatives Staff Team should explore ways to build the capacity of local built environment design teams so that they can access the City's procurement process. (See Findings III.C.2. The Design Community)

26. The Creative Initiatives Staff Team should develop easily available information resources regarding urban design, historic preservation, and sustainability that will assist neighborhood residents and other stakeholders in understanding how these issues may pertain to their neighborhoods during the early phases of neighborhood planning activities. (See Findings III.C.3. Neighborhood Wisdom)

27. The Creative Initiatives Staff Team should develop formal standards that require the participation of artists and landscape architects in early design work associated with capital municipal facilities, infrastructure, and grounds projects. The City of Madison should adopt such standards, making sure they compliment the public art program's design. (See Appendix B: The Creative Initiatives Staff Team)

28. The Landmarks Commission should continue to identify municipal funding and seek funding through the Wisconsin Historical Society's CLG grant program to survey more areas of the city for historically significant properties and districts. These surveys should include areas planned or built in the post-war decades. The city should support the designation of properties identified in these surveys, under either the local or federal preservation program. (See Findings III.C.4. Historic Preservation)

29. The Creative Initiatives Staff Team should develop affirmative incentives for the preservation of worthy historic buildings and spaces. The City of Madison should adopt such incentives. (See Findings III.C.4. Historic Preservation)

30. The City shall work with the Greater Madison Convention and Visitors Bureau to increase GMCVB's destination marketing of Madison's arts and culture. (See Findings III.C.6. Community Identity)

31. The City and the Greater Madison Convention and Visitors Bureau should collaborate to develop and implement shared marketing programs that include creative sector products, activities, and destinations. As a part of this work, the two collaborating entities should explore options for ongoing resources to expand the Bureau's capacity to engage in this kind of work. (See Findings III.C.6. Community Identity)

32. The Greater Madison Convention and Visitors Bureau should undertake a community branding process that captures Madison's unique cultural attributes. This effort will require special funding, and should be supported by a special one-year Room Tax appropriation (amount to be determined) and corporate donations from the hospitality industry. (See Findings III.C.6. Community Identity)

Goal: V.E. Strengthen Policy and Practice Around Creative Sector Facilities Utilization and Development

33. The Greater Madison Convention and Visitors Bureau should create specific marketing tools and programs supporting the use of the new community identity including training for local creative sector and hospitality industry leaders. (See Findings III.C.6. Community Identity)

34. The Creative Initiatives Staff Team should explore creating incentives for public art investments by private developers and implement those incentives via the city's public education, permitting, impact fee and/or review processes. The City of Madison should adopt such incentives. (See Appendix B: The Creative Initiatives Staff Team)

35. The Creative Initiatives Staff Team should promote the use of parks lands and facilities for arts and cultural events. (See Findings III.D.1.a. Optimizing the Use of Existing Facilities)

36. Breese Stevens Field should become a more frequently used site for performing arts events and festivals.

37. The Transit and Parking Commission, Madison Metro, private transportation companies and the Madison Area Transportation Planning Board (MPO) should routinely consider: weekend, evening, and late night and service industry riders; location and operating schedules of its regional arts, culture and entertainment industry resources; special events; and cultural districts in transportation planning. (See Findings III.D.5. Transportation)

38. The Transit and Parking Commission, Madison Metro, and the Madison Area Transportation Planning Board (MPO) should consult with live entertainment venue operators in crafting approaches and solutions to reduce bar time instances of intoxicated driving. (See Findings III.C.5. Transportation)

39. The Creative Initiatives Staff Team should systematically recommend the inclusion of artist live/work spaces in affordable housing and community development plans and initiatives whenever feasible. (See Findings III.D.1.d. City Participation in Facility Development)

40. The Creative Initiatives Staff Team should review all municipal and community development mechanisms available for financing studio, production, arts residencies (artist colonies), and live/work spaces; assess gaps in available financing mechanisms; and develop any necessary programs for the specific support of those spaces. The team should create tools, determine how they might be applied to such developments, and disseminate the resources to developers and interested parties. (See Findings III.D.1.d. Participation in Facility Development)

41. The Creative Initiatives Staff Team should regularly identify opportunities to create flexible, neighborhood-based spaces that support creative activities, especially in underserved areas (South Central, South West, and North Madison). (See Findings III.D.1.d. Participation in Facility Development)

42. The Madison Arts Commission should be encouraged to research model policies and ordinances regarding incenting the use of vacant facilities for cultural uses. (See Findings III.D.1.a. Optimizing the Use of Existing Facilities)

43. The Creative Initiatives Staff Team should regularly assess City-owned properties for their potential to help meet the housing and/or professional needs of the creative sector in planning for their continuing role in the community. (See Appendix B: The Creative Initiatives Staff Team)

44. The Creative Initiatives Staff Team should lead efforts to help Madison learn more about the different kinds of cultural districts that exist. It should test local interest in developing a local approach. (See III.D.2. Cultural Clusters)

Goal: V.F. Create a Coherent Funding System for Creative Sector Development

45. The City of Madison should support capital participation in arts and cultural facilities owned by nonprofit arts and cultural organizations governed by representative community-based boards and serving a critical role as either a neighborhood or a discipline-specific resource. (At a level comparable to peer Cities) (See Findings III.D.1.d. City Capital Participation in Facility Development)
46. The City of Madison should adopt a formal 1% for art ordinance that attaches to municipal capital projects including infrastructure and landscape projects and TIF districts. Any final program design should direct 5% of the annual allocation for public art to a conservation fund and provide for support of a full range of program activities. [TBD based on capital budget management decisions]. (See Findings III.C.5. Public Art and Findings III.D.7.d.iii. Public Art)
47. The City of Madison should increase support to Madison Arts Commission's arts grants to \$150,000 in year one and grow this fund at the annual rate of city budget growth until the annual allocation is equivalent in value to \$1/resident. (See Findings III.D.7.d.ii. Arts Grants)
48. The Director of Planning should adopt standard City practice for interagency billing compensating the Madison Arts Commission for staffing costs related to capital projects participation. The salary savings for Planning should be used to employ more arts staff. (See Findings III.D.7.d.iii. Public Art)
49. Beginning with the next budget cycle, the City shall allocate an additional \$100,000 to the Madison Arts Commission to seed the creation of the Creative Coalition. Funds should be used to create a contract for organizational development services as described in this document. The City should sustain its commitment for a minimum of five years. (See Appendix C: Detailed Recommendations Concerning the Creative Sector Coalition)
50. The City of Madison should end its practice of providing line item support to select arts and cultural entities and events, except for all such organizations with which we are contractually obliged, instead requiring all such organizations to seek support competitively in a process managed by the Madison Arts Commission. (See Findings III.D.7.d.i. Line Item Support)
51. With regard to the Overture Center, the Madison Arts Commission should become the primary agency for review and evaluation of the annual performance contract. (See Findings III.D.7.d.i. Line Item Support)

VI. Appendices

Appendix A: Restructuring the Madison Arts Commission

In restructuring the Madison Arts Commission, the city may wish to move the general ordinance governing the Madison Arts Commission to Chapter 33 - Boards, Commissions, and Committees, since its duties with the proposed changes will extend beyond the general concept framing Chapter 8 - Public Property.

Changes should include requiring the commission to:

- Advise the Mayor and the Common Council with regard to policies and regulations related to the arts, culture, and creative commerce;
- Conduct the city's public art program;
- Advise municipal efforts to engage artists and creative workers and groups in a broad range of civic and capital initiatives;
- Coordinate and support efforts to unite and focus municipal programs and services as they relate to arts and cultural activities and creative sector commerce;
- Establish guidelines and provide mechanisms for the distribution of grants and the issuance of requests for proposals for creative services;
- Review and evaluate the performance of external contractors to the city in the areas of arts and culture;
- Provide for ongoing, regular cultural planning on behalf of the city; and
- Provide an annual evaluation of the city's progress under its current cultural plan to the Mayor and the Common Council, based in part of the Finance Department's annual documentation of municipal cultural expenditures at least one month prior to the preparation of the Executive Budget.

Additionally, the membership of the commission should include:

- An alderperson
- Representatives of education (early, primary, secondary, and/or post-secondary)
- Representatives of creative sector commerce (individuals engaged in commercial enterprises in the arts, sciences, or history)
- Working artists from distinct disciplines and including both performing and visual arts and individuals engaged in architecture, landscape architecture, public art, or other work whose creative content is focused on shaping the built environment
- Creative workers (individuals whose professional contributions are based primarily on creative content in the field of arts, science, or history including those who promote, facilitate, produce, publish, market, or manage creative content)
- Consumers

Appendix B: The Creative Initiatives Staff Team

The Creative Initiatives Staff Team should be responsible to:

- Increase staff cross-training to create additional capacity in creative sector/cultural planning and development;
- Develop systems of mutual notification and deliberation on capital and operating issues of joint concern;
- Assist in synchronizing efforts among various municipal entities;
- Collaborate to develop mutually reinforcing practices, directions and policies;
- Develop efficient program and services management approaches;
- Identify opportunities for engaging creative sector resources in accomplishing the broader civic agenda, including the built environment, civic discourse, neighborhood planning, building social cohesion, providing constructive recreation, enlivening the community, and reaching underserved areas of the community;
- Engage in joint grant and fund development activities;
- Develop shared and properly sequenced priorities for the use of municipal resources;
- Provide the city staff with a lens through which its annual creative sector development activities are aggregated and evaluated.

The Creative Initiatives Staff Team should be comprised of appropriate representatives of the following municipal functions:

- Urban Design
- Madison Arts Commission
- Historic Preservation
- Parks Division Planning and Development
- Office of Business Resources
- Madison Community Gardens Committee (Community Development Office)
- Neighborhood Grants
- Neighborhood Resources
- Forestry
- Engineering

After the city has utilized the Creative Initiatives Staff Team for two years, the Office of the Mayor should evaluate the effectiveness of these structures to determine whether or not they are sufficient to advancing the city's responsibilities under this plan. If these teams have not provided sufficient integration of functions and/or accomplished recommended activities, the city should reorganize its staffing chart as warranted.

Appendix C: Detailed Recommendations Concerning The Creative Sector Coalition

The Creative Sector Coalition (CSC) should define its mission to include the arts, science, and history. It should be concerned with both the development of the commercial and nonprofit sectors. It should work to forward constructive interplay among arts and cultural institutions, their consumers and patrons, creative sector industry, and artists and creative workers. It should link these resources to the broader civic agenda. It should unite and support the creative sector throughout the region.

The CSC should focus on these activities:

- Providing an exciting place of imagination and inquiry where artists, creative workers, cultural institutions, creative industries, donors, investors, volunteers and interested citizens can come together, test for shared service needs, link to broader community issues and opportunities, and exchange and build ideas. Over time, a wide range of interest groups may be desired. This planning process identified the need for interest groups among local fair, festival, and special event producers; artists and creative workers; cultural institutions with common interests; and job-alike groups, in particular development directors; local historians and historic preservation groups; built environment design professionals; and donors.
- Promoting engagement of all citizens in every neighborhood, school, and workplace in the creative conversation, seeking opportunities to engage creative sector resources in broader community issues, positioning the sector as a leader in shedding light on civic questions and forging civic solutions.
- Increasing penetration of arts and cultural education and outreach activities throughout the community and the region.
- Building stewardship capacity among cultural institutions, including instituting a curriculum-based program of creative sector leadership development to deepen the skills of its champions, patrons, and persons interested in serving as board members in its institutions; recruiting participants from underserved or under-represented neighborhoods, populations, and businesses of the community; and connecting leadership development graduates to

- organizations seeking stronger, more skillful and more diverse boards.
- Advancing institutional health and capacity by increasing the resources available to the creative sector through advocacy, partnership development, and the provision of services that increase efficiencies within the sector, including programs of shared resources such as administrative services, training and technical assistance, marketing, production spaces, and equipment;
 - Developing systems of support for artists and creative workers, including providing connections to health insurance for independent workers (via resources such as from the Freelancer's Union to the Artists Health Insurance Resource Center), opportunities to connect to one another to build professional and business skills, market work, secure intellectual property, and collaborate.
 - Expanding the market for creative work, including such options as corporate exhibition and residency programs, buy-local campaigns, expanded Gallery Nights, community-wide campaigns marketing artists' works, e-marketing programs, studio walking tour events coordinated with the Greater Madison Convention and Visitors Bureau around major conventions, advocacy for private sector participation in creating public art, linking local artists and creative workers to markets beyond Madison, and other joint marketing approaches.
 - Conducting activities that are designed to broaden the range of earned income skills and strategies undertaken by arts and cultural institutions and artists and creative workers. This work could include marketing and e-marketing training, assessment of entrepreneurial strategies such as changed hours of operation, cooperative programming, new product development, or the like.
 - Conducting activities that will broaden the range of skills and strategies arts and cultural institutions and artists and creative workers can use to garner more unearned income: grant-writing and fundraising training, training and technical assistance in fund development, convening a development directors forum, and supporting collaborative fund development campaigns.
 - Standing as a collective voice for creative sector issues in the broader community, including clearly defining the value of investment in the creative sector, establishing an ongoing system of public messaging around creative sector topics; and leading advocacy around creative sector issues generally,

- representing the interests of artists and creative workers and their organizations.
- Providing accessible, reliable, and useful information for and about the creative sector, such as developing consumer-friendly online databases that include a comprehensive calendar of arts and cultural events. (See Appendix E: Detailed View of the Electronic Information System.)
 - Strengthening philanthropic participation within the sector through leadership development, the creation of a donor's education and collaboration forum, community training around public/private partnerships, and related support;
 - Serving as a mechanism through which arts, science, and history interests can come together to collaborate, including the ability to conceptualize, design, and execute community-wide activities consistent with our region's size, genius, and energy;
 - Create a Sector Coalition's Donors Roundtable should work to focus more private dollars on critical gaps in the funding spectrum, including multi-year general operating support; enhanced access to arts and cultural participation; organizational capacity enhancement activities including management training and technical assistance; earned and unearned income development; activities boosting individual artists' and creative workers' income-generating capacity and security; technological capacity enhancements; and creation of affordable studio, production, and rehearsal spaces.
 - Creative Sector Coalition's Donors Roundtable should create a loan fund to support entrepreneurial activities of artists, creative workers, cultural institutions, and small creative industry businesses. This fund should be focused on small and micro loans collateralized on powerful, feasible ideas. [2015]
 - Working toward the eventual establishment of a regional cultural agency.

The CSC should use as its programmatic litmus tests 1) whether the program or service being considered is consistent with the Madison Cultural Plan; and 2) whether provision of this service returns more to the creative sector than it extracts in dollars earned or raised. The CSC should roll out other services as institutional visibility and capacity allow, always prioritizing actions to increase public access and engagement or to reduce costs and/or boost income or functional opportunities for arts and cultural institutions, enterprises, artists, and creative workers.

Whether The CSC's eventual structure is an independent nonprofit or a program of some extant organization, its structure should meet the following criteria:

- Be a membership organization whose members are empowered to elect the majority of those governing the work.
- Be governed by at least 51% artists and creative workers and include consumers, donors, creative commerce representatives and other business representatives including those business categories currently under-represented on local arts and cultural institutions' boards: manufacturing and technology, food production, and insurance.
- Have a governing structure that provides for eventual expansion beyond Madison's boundaries, allowing for participation by local units of government willing to designate The CSC as a formal partner and to provide a fair share of financial support. For example, The CSC could determine that every unit of local government wishing to participate would be assessed a membership fee equal to \$.50 per resident per year.
- Founding governors should be chosen for real ability to contribute passion, time, ideas, or resources. They should immediately be trained in the roles and functions of local arts/cultural agencies, so they have models in mind in going forward. Care should be taken to diversify leadership in terms of race/ethnicity, gender, and age. Artists and creative workers should be drawn from the full spectrum of disciplines in the arts, science, and history.
- The Creative Sector Coalition should train groups of artists and creative workers to form collectives for the development of production, studio, and live/work spaces.

Appendix D: Outline of Requirements for an RFP to Create The Cultural Sector Coalition

The City of Madison's request for proposals for the creation of a public/private/creative sector partnership should:

- Require a creative, feasible, comprehensive one to three year work plan prepared by the applicant and based on this plan;
- Require experience in the successful local management of substantial creative sector services, including direct work with artists, creative workers, arts and cultural institutions, creative sector commerce, and the philanthropic community;
- Require in-depth familiarity with arts and cultural information resources, professional organizations and local cultural agency models from around the nation;
- Require substantial, successful experience in developing and delivering activities that advance connectivity among members of the creative sector and between the creative sector and its consumers and patrons locally and regionally;
- Require an applied and comprehensive knowledge of the conditions that support the creative process among individuals and organizations;
- Require experience in a range of successful public/private partnership efforts in the creative sector;
- Require a knowledge of working relationships within the local and regional creative sector; and
- Require advanced familiarity with and documented respect from local artists and creative workers, arts and cultural institutions, and creative sector commerce.

The scope of services in the request for proposals should be driven by the early implementation activities outlined in this plan. The term of the service agreement should be one to three years, after which time The CSC's governing body should be fully seated, trained, and functional with The CSC positioned to commence its independent operation.

The CSC should be designed to carefully balance its early efforts between its own organizational development work and promptly providing direct services that can be quickly configured (for example, forums, temporary installations, a first iteration web page connecting existing local databases, technical assistance programs purchased from reputable providers) with longer term projects. Early agenda items should include activities designed to coalesce The CSC itself, to make the public aware of the agency, to host its primary constituencies in collegial gatherings, to develop an electronic information-sharing system, and to initiate fund raising and membership campaigns.

Applicants bringing additional resources to the table in the completion of this work should benefit from preference in the selection process. For example, applicants able to provide additional financial support or in-kind resources should be recognized as strong contenders. Existing community-based cultural organizations and local foundations are appropriate candidates.

Appendix E: Detailed View of the Electronic Information System

The CSC should work with existing local online database representatives serving the sector to create a single, widely publicized meta directory webpage with links to all current local creative sector-related online databases. Links to the meta directory webpage should be prominently displayed on The CSC's own homepage, on the homepages of the City of Madison, the Greater Madison Convention and Visitor's Bureau, the Chamber of Commerce, Thrive and the homepages of all participating municipalities. Listed databases should be encouraged to provide a link from their individual sites to the meta directory page as well. This effort should be immediately supplemented by the creation of an artist, creative worker, and cultural institutions directory.

Based on experiences and relationships built in developing the meta directory, The Partnership should continue to work with those engaged in providing online databases to explore available models, clarify roles, and identify and fill gaps with the ultimate goal of creating a comprehensive, integrated, public, online database with broad functionalities that include:

- Artist and creative worker directory
- Arts and cultural institutions directory
- Creative sector businesses directory
- Creative sector facilities directory
- Cultural outreach and education programs and programming sites
- Cultural events/entertainment calendar
- Festival, fair, and special event resources directory

The information sharing system should be monetized to the extent compatible with meeting an inclusionary purpose. It should respect the investments of those currently operating and/or participating in creative sector online databases. It should contain user-generated, moderated content that is up to date and accurate. It should be coupled with other electronic functions that allow for things like citizen generated reviews and discussions, highlighted activities, discussion boards, and other elements that support general communication within the field and between the field and the public. The system should be built with both local

and out-of-town consumers in mind. It should be supported by a contemporary marketing effort including things like e-newsletters, push emails, and links to social networking sites and could contain e-marketing features as well. Appropriate parts of the system should include a curatorial role and voice. Whether the final design calls for collaborative management or has a single provider (for example, The CSC or another organization) should be determined during the planning and development process.

Appendix F: The Study Committee on Fairs, Festivals, and Special Events

The City of Madison should develop a clear understanding of how its policies and permitting structures impact local fair, festival, and special event production and sustainability, including conducting research into how its policies compare with both surrounding communities (competitive analysis) and those other communities nationally with an exceptional collection of fairs, festivals and special events (best practices analysis). Of particular concern are the fairness of current practices including special line item subsidies as compared to Madison Arts Commission grants; cooperative scheduling approaches; risk management practices and requirements; the incompatibility of vendor licensing and neighborhood level fund-raising bazaars and similar efforts; limitations on hours of park operations; alcohol sales and consumption controls, the need for event volunteers to be supported and acknowledged; and the sufficiency of tools to balance the needs of fairs, festivals, and special events with those of neighborhood residents and commercial enterprises.

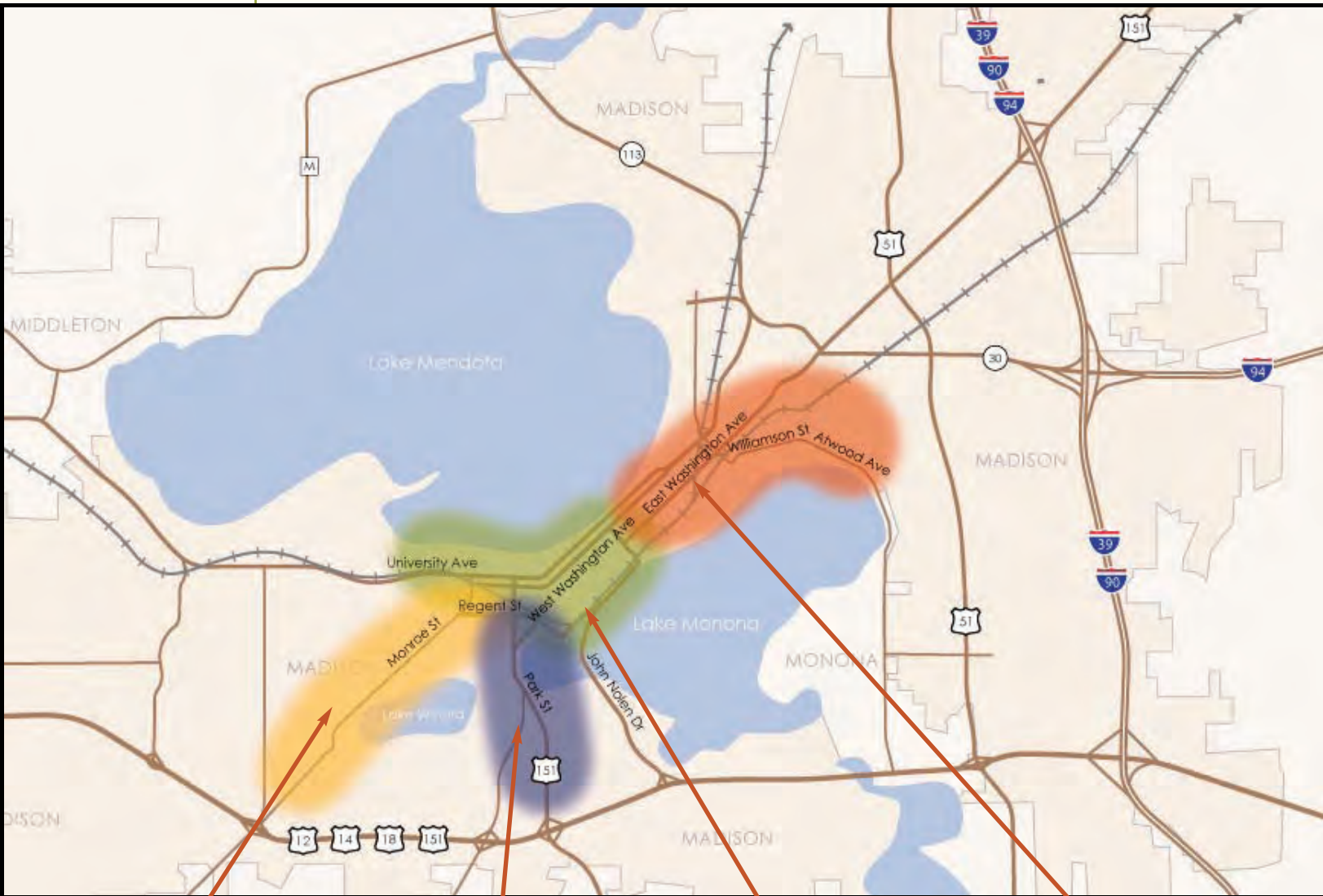
This work should include a fundamental partnership policy on fairs, festivals, and special events that states Madison's affirmative position with regard to their value to the community and defines its role in their support. The Creative Initiatives Staff Team should serve as a resource to the Study Committee.

The City of Madison should review the report of the Study Committee on Fairs, Festivals, and Special Events; consult with fair, festival, and special event producers and the general public; and recommend to the Mayor and the Common Council a course of action which could include changes in permitting, scheduling, risk management, public grounds and street uses regulations, public safety, and municipal subsidies and other changes in partnership practices effecting those events. Creation of an integrated policy position for the city will, of course, require the involvement of various city agencies, staffers and bodies, including Madison Parks and its Commission, the Madison Arts Commission, the Street Use Staff Commission, the Alcohol Policy Coordinator, the City Risk Manager,

the Madison Police Department, the Finance Director, and others as warranted by recommendations. The City of Madison should provide for the inclusion of these groups during both the study period and the municipal review and approval process.

In addition, the Study Committee may wish to work with Madison area festival promoters to determine their formal interest in utilizing dedicated festival site/s and to test for the desired attributes and pricing structures for such sites. If warranted, the city should consider prospects at Central Park and lakefront locations at Blair Street/John Nolen Drive, and Nolen Centennial sites.

Appendix G: Map of Cultural Clusters



HENRY VILAS ZOO • MADISON THEATRE GUILD COSTUME SHOP • MADISON OPERA • MONROE STREET FRAMING • CALABASH • ART GECKO • EDGEWOOD COLLEGE • UW ARBORETUM • GRACE CHOSY GALLERY • MILWARD FARRELL FINE ART • JANUS GALLERIES • MA-CHA TEAHOUSE AND GALLERY • MAURIE'S FINE CHOCOLATES • THE KNITTING TREE • STRICTLY DISCS

CENTRO HISPANO • UW SPACE PLACE • CAPOEIRA ANGOLA MADISON • SOUTH MADISON LIBRARY • SOUTH MADISON FARMER'S MARKET • TRIANGLE ETHNIC FEST • JUNETEENTH DAY CELEBRATION • STYLE AND GRACE SALON • CHIRIPA • LA MOVIDA • CALL FOR PEACE DRUM AND DANCE COMPANY • UW ODYSSEY PROJECT • TAQUERIA GUADALAJARA • INKA HERITAGE

DISCOVERY INSTITUTES • UW THEATRES • UW SCIENCE HALL • UW ART LOFTS • UW GEOLOGY MUSEUM • ORPHEUM THEATRE • FANNY GARVER GALLERY • OVERTURE CENTER • MADISON MUSEUM OF CONTEMPORARY ART • STATE HISTORICAL AND VETERAN'S MUSEUMS • MADISON CHILDREN'S MUSEUM • BARTELL THEATRE • MAJESTIC THEATRE • COFFEE HOUSES

BROOM STREET THEATRE • HATCH • SECTOR 67 • OLBRICH GARDEN • COMMONWEALTH GALLERY • BARRYMORE THEATRE • TAPIT/NEW WORKS • U-FRAME IT • HIGH NOON SALOON • HARMONY BAR • CRYSTAL CORNERS • JOLLY BOB'S • ABSOLUTELY ART • STUDIO PARAN • RENÉGLASS FACTORY



Appendix H

About the Consultants

MARY BERRYMAN AGARD & ASSOCIATES

Is a consulting firm working to help individuals, organizations, and communities translate aspirations into accomplishments. The firm works in cultural planning, civic dialog, public policy development, foundation management and consulting, donor services, project management, and non-profit consulting. Clients include non-profit organizations, foundations, individual donors, businesses, and units of government.

The firm's style is centered in creating dialog and is recognized for its special skills in facilitating successful communications among powerful and disenfranchised people and groups, helping clients understand systems, issues, and options in a broader context. MBA & Associates works in a highly interactive style, investing in human connections and forging lasting relationships. Project teams are flexible, do their homework, keep a sense of humor, and perform on time.

Experienced in research techniques, the firm looks both inside and outside each client's experience in seeking solutions, bringing the experiences of other similar systems to each client and helping them expand and evaluate their own choices.

VANDEWALLE & ASSOCIATES

Vandewalle & Associates is a firm of talented community and regional planners, economic development specialists, urban and regional designers, and landscape architects. This multi-disciplinary team of professionals is able to provide the comprehensive range of creative solutions and services required to create economically, socially, and environmentally sustainable growth patterns that preserve and enhance quality of life. Vandewalle & Associates is inspired by the opportunity to shape change in a rapidly transforming era, striving to create places for people to live and work that are vibrant and sustainable economically, environmentally, and socially. As "place-makers" and masters at planning,

economic development, urban design, and project implementation, Vandewalle & Associates works to foster a healthy quality of life that balances the relationships between people and the communities and environments in which they live.

ROBERT BUSH

Robert Bush is the Senior Vice President, Cultural & Community Investment at the Arts & Science Council in Charlotte-Mecklenburg, North Carolina-the third largest local arts agency in the United States. As such, Robert is a member of the executive leadership team with direct oversight and management responsibility for grant making, planning, public art, program and service efforts including the agency's community cultural, strategic, and project planning efforts; policy formation; evaluation; community needs assessment; advocacy, board relations and communications; special projects management; staff supervision; and local/state/national liaison functions.

Robert is the creator and manager of Charlotte's current Cultural Facilities Master Plan, and the broker of its complex public/private financing plan. He led the cultural community's participation in Charlotte's Community Building Initiative, a program designed to improve inter-racial trust. He has guided recent efforts at the Arts & Science Council to revise funding systems creating new streams of revenue for individual artists and creative workers and cultural organizations alike. He serves on the national board of directors of the NAMES Project and is a former director of both Americans for the Arts and the Council for the Arts National Coalition of United Arts Funds. A highly regarded leader in the field nationally, Robert is an adjunct lecturer for both Davidson and Goucher Colleges, teaching undergraduate and graduate level courses in arts administration.

Appendix I

Electronic Appendices

Additional appendices to this report are available online at <http://www.cityofmadison.com/MAC/culturalplan/appendices.cfm>

Materials include

1. Participants List
2. Where We Stand Powerpoint Presentation
3. Artists and Creative Workers Survey Findings
4. Consumer Survey Findings
5. Honors Event Date
6. What Constitutes Success
7. Where We Stand Handout
8. Final Overture Extract
9. Executive Summary 2003 Arts Summit

