



SALT LAKE COUNTY

Case Studies Update

May 2020



Research Phase

GUIDING QUESTIONS

THE RESEARCH PHASE

Based on the outcomes of the planning workshop in February, the following questions emerged:

- Could consolidated rehearsal facilities and consolidated arts facilities provide a more cost-effective structure?
- Does the County want to foster a deeper emphasis on supporting visual arts and individual artist needs? How do best practice communities balance the needs of performing vs. visual arts?
- Could regional arts councils potentially supplement the existing framework and provide a stronger base of support?
- How does the County want to strengthen nascent art forms and organizations over the next ten years? What role do individual artists have in the decisions that are made on the regional and/or municipal level?



RESEARCHING BEST PRACTICE

QUESTIONS THAT GUIDED THE RESEARCH

- What facilities and policies impact cultural planning at the local level, and how?
- How are best practice municipalities sustaining, growing and advocating for the arts and culture sector?
- What structures, systems, and policies helped to realize the vision for success?
- What operating and capital investments are required by best practice communities to support and grow the level of programming, services and facilities in their community?
- What relationship(s) exist, either formal or informal, between the local government and its arts and culture sector?
- How does the agency measure success and impact?
- What types of public art programs are thriving and how has the agency supported their long-term vibrancy and sustainability?

Research Topics

RESEARCH TOPICS

FIVE PRIMARY AREAS OF FOCUS

- Collaboration between municipalities and Arts Councils
- Government Support for Visual Artists and Public Art
- Multi-Use Rehearsal Facilities
- Maker Spaces
- Three-Season Amphitheaters



Encouraging Collaboration

ENCOURAGING COLLABORATION

MICHAEL ORLOVE, NEA DIRECTOR OF STATE, REGIONAL & LOCAL PARTNERSHIPS

- “A lot of these organizations are working in their own silos and they shouldn’t be. One of the drawbacks is **they think they are working on their own and in truth there are all these networks they could be a part of** – in Utah there is probably a network of arts presenters that meets formally or informally.
- Look to the networks that exist, make yourself known in the state – being connected by name, email, finding a time to meet, etc. One of the things I have been trying to share with these smaller organizations is to **try and be part of other cohorts and networks** – regional arts organization (e.g. WESTAF), a state arts agency, become a member of or sign up with AFTA, etc.
- The **budget size of the arts council is really a factor on the overall impact**. The way to grow and grow the programming is to broaden the networks they are a part of – especially on sustainability, funding and infrastructure.”

ENCOURAGING COLLABORATION

ALEJANDRA MONTOYA-BOYER, NATIONAL ASSOCIATION OF COUNTIES

- “Found that **what works is to create partnerships and teams to create solutions and events** – a member of each municipality has engagement in the process. With some possible financial incentives – we do this with a lot of our programming: bringing regional collaborations together.
- Is there a forum for them to talk about what is going on in their municipalities? Periodic phone calls, meetings, and then provide forms of incentives to partner with each other. On the flip side, make sure the communities are driving this. A lot of our model is around peer exchange and **we have learned that often they just don’t know what is going on in the community next to them**. Giving them this opportunity to talk is really informative.
- Provide **incentives for them to work together** to get technical assistance that the County funds/spearheads. This has had a pretty good success rate.”

ENCOURAGING COLLABORATION

RUBY LOPEZ HARPER, AFTA, SENIOR DIRECTOR OF LOCAL ARTS ADVANCEMENT

- *“No one has figured this out! **How you serve and activate is unique.** If the County has capacity, they could look to see how to aggregate data on behalf of the Arts Councils.*
- *You have to build infrastructure to create connectivity and break down feelings of competition – everyone lives in a zero-sum game, even if they don’t. **Build it from the beginning so it conveys openness and a collaborative spirit.***
- *It is important to communicate that you want to add – not take away. Reiterate that you are not looking to compress functionality or that you are worried about perceived efficiencies. **Each individual community has an identity and that gives them pride.***
- *The more people who participate, the better the system works. The system is amazing if everyone gets on board. **Okay, we are going to intentionally support you as a group and the answer can’t be more money!** They have to come with something else - what could this look like and where is the middle ground.”*

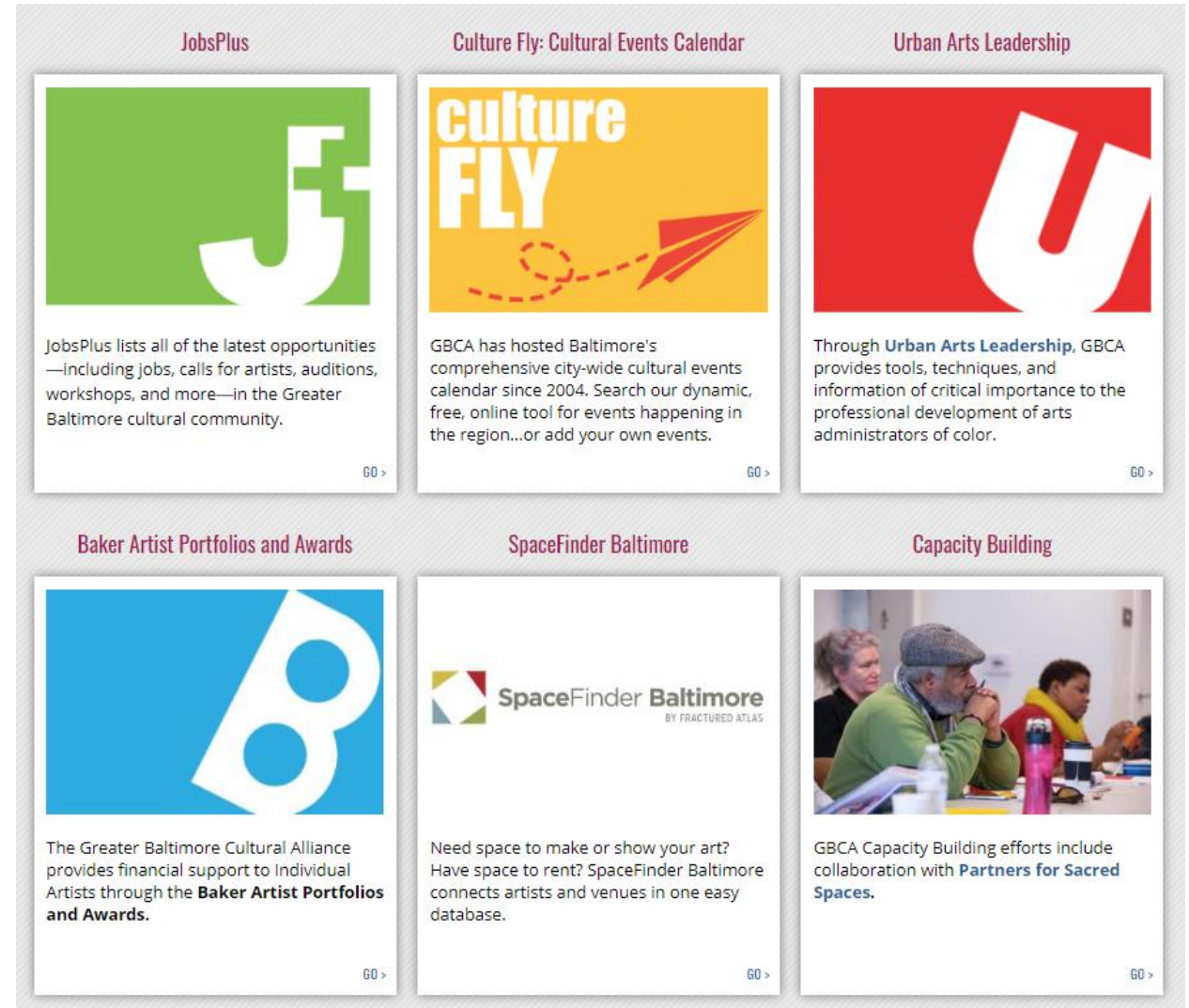
ENCOURAGING COLLABORATION

GREATER BALTIMORE CULTURAL ALLIANCE: BAKER ARTIST PORTFOLIOS AND AWARDS

GBCA's goals are to connect artists and organizations to one another and to vital resources through funding, technical assistance, and convening opportunities.

They advocate for the health, visibility, and financial strength of the sector with communications and other strategies that result in public and private support.

GBCA is a membership and service organization for arts, culture, history, heritage organizations, and attractions, as well as universities and colleges and individual artists.



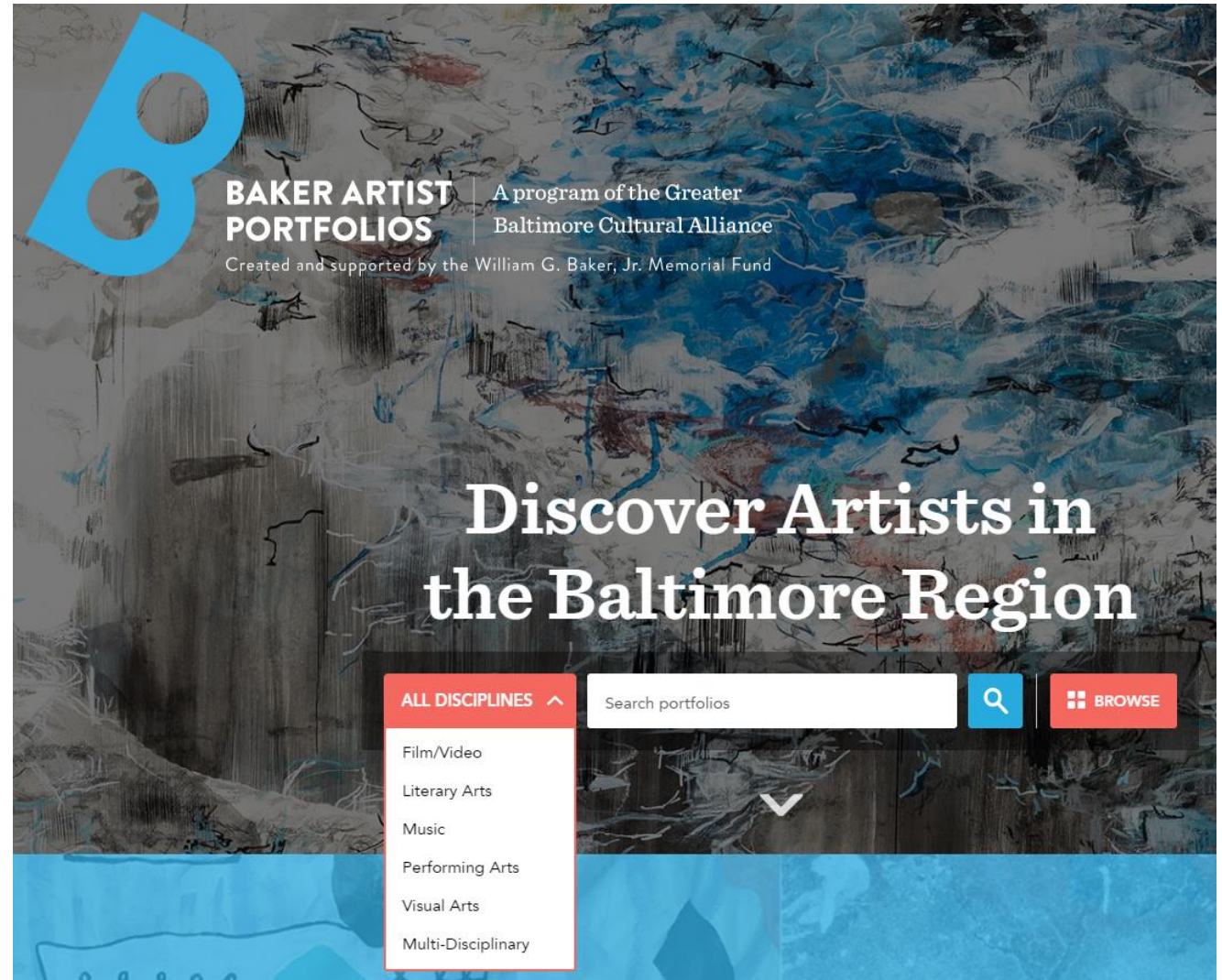
ENCOURAGING COLLABORATION

GREATER BALTIMORE CULTURAL ALLIANCE: BAKER ARTIST PORTFOLIOS AND AWARDS

The Baker Artist Portfolios were created to support artists and promote Greater Baltimore as a strong creative community.

The online portfolios are open to artists working in all disciplines who live and work in Baltimore City and its five surrounding counties.

The portfolios expose area artists' work to regional, national and international audiences.



Government Support for Visual Art & Public Art

GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

SAINT LOUIS, MISSOURI / MERIDITH MCKINLEY WITH VIA PARTNERSHIP

- The **Saint Louis Zoo Museum District (ZMD)** is a national model. It is the first regional cultural district in the nation to fund institutions that enhance a community's quality of life.
- The Regional Arts Commission (RAC) for the City and the County receives its funding from a hotel/motel tax – from Saint Louis County (90+ municipalities) and Saint Louis City, which is its own county.
- The St. Louis Regional Chamber estimates that the ZMD and its five institutions' operating and capital spending, along with spending by visitors, had a total regional economic impact of \$589.4 million and was responsible for 4,845 jobs within the region in 2017.

Institution	Maximum Authorized Tax Rate	2018 Property Tax Rate	Approximate 2018 Annual Net Tax Revenue
Saint Louis Zoo	8 cents	7.77 cents	\$21.80 million
Saint Louis Art Museum	8 cents	7.77 cents	\$21.80 million
Saint Louis Science Center	4 cents	3.90 cents	\$10.95 million
Missouri Botanical Garden	4 cents	3.90 cents	\$10.95 million
Missouri History Museum	4 cents	3.90 cents	\$10.95 million
ZMD Administration			\$4.05 million

GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

SAINT LOUIS, MISSOURI / MERIDITH MCKINLEY WITH VIA PARTNERSHIP

- The **Downtown STL Public Art Initiative** is leading the charge to bring more public art to Downtown.
- The Initiative represents the action phase of the Downtown STL Public Art Plan, which was developed through a yearlong process that engaged Downtown residents, workers, visitors, organizations, elected officials, developers, and businesses to present a shared vision and practical strategies for how public art can serve as a critical tool in Downtown's ongoing transformation and resurgence.



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

SAINT LOUIS, MISSOURI / MERIDITH MCKINLEY WITH VIA PARTNERSHIP

- **InSITE 2020** invites artists to share and develop ideas for site-specific, temporary public artworks that they would like to create in the Downtown St. Louis core.
- The competition allowed the artist to set their own budget up to \$30K – most proposals came in between \$10-\$30K. Overall budget was \$100K for the five projects.
- Open call through the artists networks online (Facebook, listservs, etc.), printed postcards distributed throughout arts organizations throughout the community, and some artist buildings in town that were papered.



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

SAINT LOUIS, MISSOURI / MERIDITH MCKINLEY WITH VIA PARTNERSHIP

- Artists choose their own sites, so partnerships were formed with the Parks Department, Streets Department, and the Downtown Community Improvement District.
- Also partnered with Midwest Artists Project Services (MAPS) to do two info sessions and with two different tour operators to introduce artists to the overall context and history of downtown.



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

DENVER, COLORADO / MICHAEL CHAVEZ, PUBLIC ART PROGRAM MANAGER DENVER ARTS & VENUES

- Since 1989, **Denver's Scientific and Cultural Facilities District** (SCFD) has distributed more than \$910 million of revenue from a 0.1 percent sales and use tax.
- In 2017, those funds amounted to more than \$54 million split among 272 organizations.
- Each organization that qualifies for eligibility must go through an application process to get SCFD funding.



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

DENVER, COLORADO / MICHAEL CHAVEZ, PUBLIC ART PROGRAM MANAGER DENVER ARTS & VENUES

- The five largest organizations are the Denver Museum of Nature and Science, the Denver Zoo, the Denver Art Museum, the Denver Botanic Gardens and the Denver Center for the Performing Arts.
- The second tier has 28 mid-sized organizations, like the Colorado Symphony, the Butterfly Pavilion, and the City of Lakewood's Heritage, Culture and Arts Division.
- The rest -- about 240 -- make up the third tier. These are small organizations, like theater groups and choirs.



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

DENVER, COLORADO / MICHAEL CHAVEZ, PUBLIC ART PROGRAM MANAGER DENVER ARTS & VENUES

- **Denver's 1% for Public Art Program** was established in 1988 and consists of more than 400 public artworks in its collection with more than \$40 million invested in public art. It is a robust program with 30 active projects.
- The City also has two other smaller public art programs that are funded by the SCFD – the Urban Arts Fund and P.S You are Here.



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

DENVER, COLORADO / MICHAEL CHAVEZ, PUBLIC ART PROGRAM MANAGER DENVER ARTS & VENUES

- **1% for Art** is funded through 1% of capital improvement public projects in the City of Denver that are over \$1MM.
- Money raised has to be spent in a one-mile radius of the original capital project. It is possible to combine budgets if there are two projects within the same one-mile radius.
- The City demonstrates that there is going to be public art where they do capital improvements – but this results in some “cultural deserts.”



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

DENVER, COLORADO / MICHAEL CHAVEZ, PUBLIC ART PROGRAM MANAGER DENVER ARTS & VENUES

“Success for me would be increasing diversity in the artists we are working with in the program. We started offering workshops on how to apply for public art, how to put together a great proposal, a “what to expect when you are expecting a public art project” manual. Offered it last year and again this year – have had over 100+ people who attend these but only a small percentage of people end up applying.”



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

DENVER, COLORADO / MICHAEL CHAVEZ, PUBLIC ART PROGRAM MANAGER DENVER ARTS & VENUES

- The city has a graffiti prevention and youth development program called the **Urban Arts Fund (UAF)**. Through the UAF, more than 150 new murals have been created in perpetually vandalized areas throughout the City & County of Denver.
- UAF has a budget of \$120K per year.
- These are temporary works of art on private property and the owner of the property is responsible for maintaining the art.
- There is now a mural festival in Denver every September, that is run by a nonprofit. UAF artists from 5-10 years ago are able to make money as an artist.



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

DENVER, COLORADO / MICHAEL CHAVEZ, PUBLIC ART PROGRAM MANAGER DENVER ARTS & VENUES

- **P.S. You are Here** (Public Space You are Here) is a creative placemaking initiative for temporary projects.
- Allows the City to pilot an idea or an artist.
- Rather than commission individuals the City commissions neighborhood groups/communities decide what they want and then they apply for those grants.
- This program has a budget of \$100K per year and is a result of the cultural plan that the City launched in 2013.



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

DENVER, COLORADO / MICHAEL CHAVEZ, PUBLIC ART PROGRAM MANAGER DENVER ARTS & VENUES

“We offer a public art boot camp for artists on the cusp who are serious but haven’t gotten that break. There will be a weekend intensive of training and we will choose 30 of those artists, out of those, three artists will be selected to create their projects and they will get a public art commission of \$150K+. We will probably make decisions based on EDI criteria to ensure there is a range of artists in the group. (Credit to Seattle for this concept!)”



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

LOS ANGELES, CALIFORNIA / JASON FOSTER, DESTINATION CRENSHAW

- **Destination Crenshaw** is a 1.3-mile-long open-air museum – an outdoor art and culture experience celebrating Black Los Angeles.
- As one of the largest Black communities west of the Mississippi River, Destination Crenshaw is an unprecedented community-led project that will celebrate the 200+ year history of Black activism in L.A.
- Los Angeles County Metropolitan Transportation Agency (Metro) Board unanimously voted to approve \$15 million in funding to support construction for Destination Crenshaw.



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

LOS ANGELES, CALIFORNIA / JASON FOSTER, DESTINATION CRENSHAW

- Metro had plans for a train line going down Crenshaw Boulevard that decimated the community, took down hundreds of trees, and bottle-necked a lot of car traffic.
- Placed on the community in a way that disparages anyone from walking up and down the corridor.
- Council District 8 led a community engagement process to say, “this is happening, what would you like to do.” It became much larger than the metro line, addressed affordability, lack of jobs and they all landed upon this project to not only address the train and the negative impacts on the community but also celebrate the community that exists.



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

LOS ANGELES, CALIFORNIA / JASON FOSTER, DESTINATION CRENSHAW

- Developed through a three-year community engagement process, Destination Crenshaw will create a vibrant public space that will unapologetically display the significant contributions of Black L.A. and serve as an economic incubator for residents and legacy businesses.
- *“Destination Crenshaw is being built for and by Black Los Angeles atop a rich history of Black activism. It will be a living celebration to remain standing for decades to come, one so stunning that everyone who visits will call their friends saying, ‘You’ve got to come see this.’”*
-- Marqueece Harris-Dawson, Councilmember, City of Los Angeles, District 8



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

LOS ANGELES, CALIFORNIA / JASON FOSTER, DESTINATION CRENSHAW

- *“I believe that it is truly going to be the model of how we can have community be a part of change, because change is a constant and we have to allow community to participate in a process.*
- *The groundbreaking we just had included 2000 people who came – canvassed for this event to share what was happening. Not just suits and hard hats for a photo. It was a community groundbreaking with artists from the neighborhood, vendors from the neighborhood.*
- *Very intentional about how we modeled what this would be for the neighborhood going forward.”*



GOVERNMENT SUPPORT FOR VISUAL ART & PUBLIC ART

LOS ANGELES, CALIFORNIA / JASON FOSTER, DESTINATION CRENSHAW

- *“How do we anchor the community? It is place-keeping.*
- *The art does that – it’s more than a museum. More than 100 public art commissions and a high majority it will be their first art commission ever. Catalyzing a whole class of LA artists to land more art commissions and make a career out of it.*
- *There was an open call for artists to submit RFPs, several events that have been held to court artists from Los Angeles and through the phone banking and canvassing asked if they are interested in working in construction and/or doing art.”*



Multi-Use Rehearsal Facilities

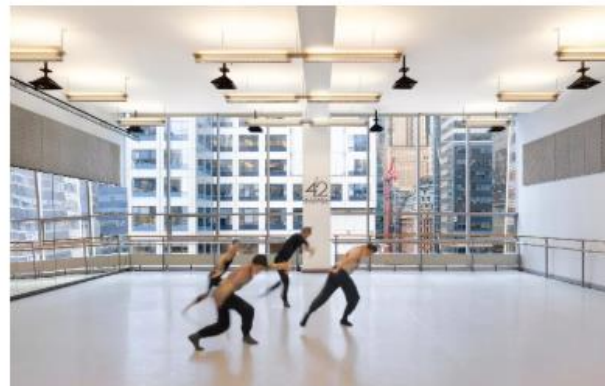
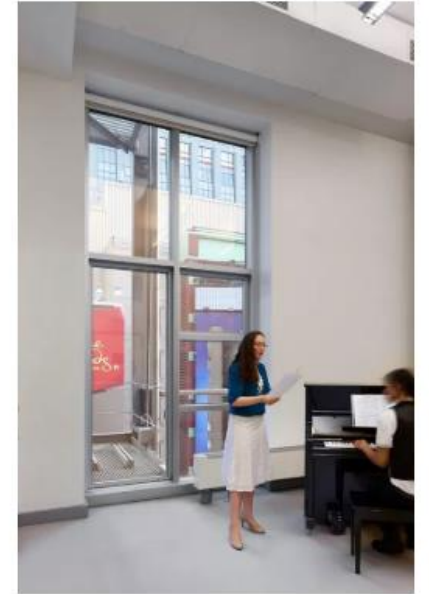
MULTI-USE REHEARSAL FACILITIES

NEW 42ND STREET STUDIOS

The New 42nd Street Studios is a project of The New 42nd Street, a nonprofit organization that leads the dynamic evolution of the reinvented 42nd Street, cultivating a unique cultural and entertainment destination at the "Crossroads of the World."

New 42 Studios cultivates new ideas in the performing arts through services and spaces that empower artists to do their best work.

The building is open 9am-7pm (rehearsal hours 10am-6pm), Monday through Saturday.

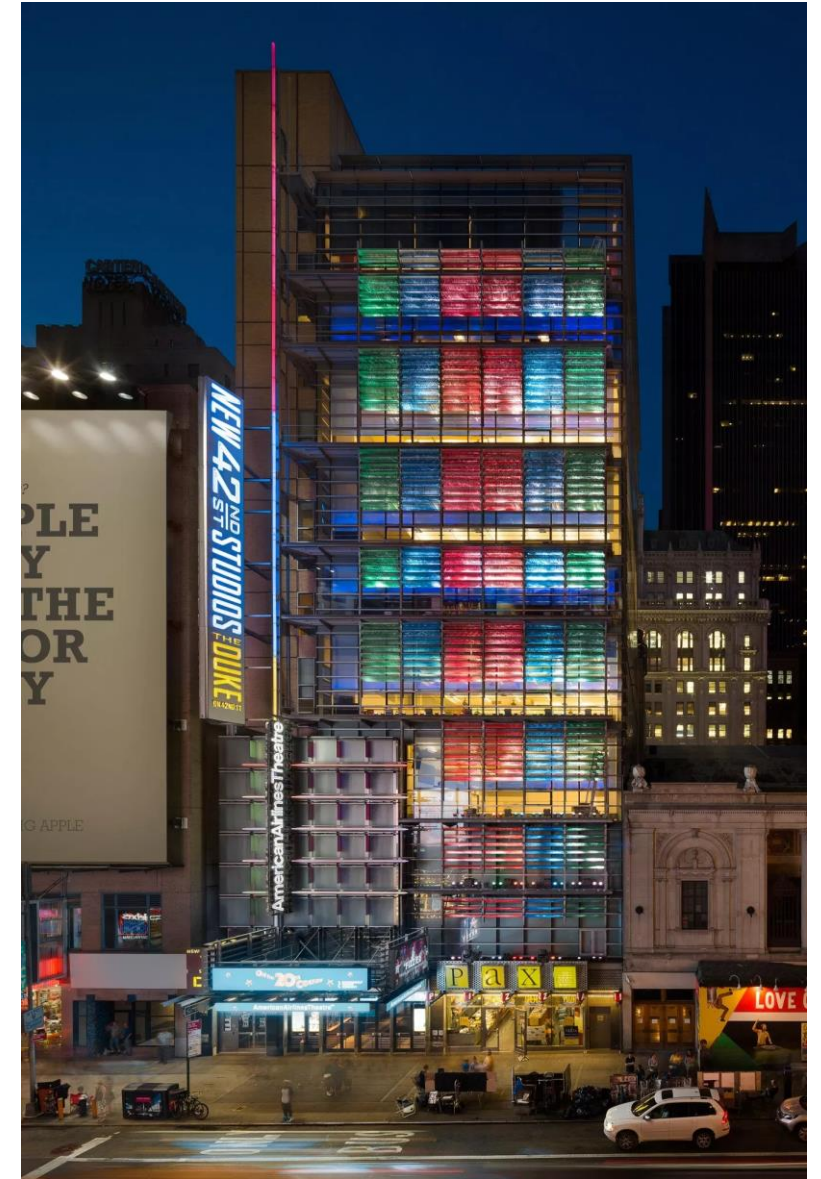


MULTI-USE REHEARSAL FACILITIES

NEW 42ND STREET STUDIOS

Construction on the facility was made possible by both public and private funding, including:

- The City of New York and The Council of the City of New York with a capital grant of \$2.5 million.
- The developers of the four buildings at each corner of 42nd Street.
- The Doris Duke Charitable Trust & The New York Community Trust
- Senator Roy M. Goodman with an appropriation from the Community Enhancement Facilities Assistance Program, administered by the Empire State Development Corporation.
- The New 42nd Street Board of Directors and the New York State Council on the Arts
- Other grants received from corporations, foundation and individuals.



MULTI-USE REHEARSAL FACILITIES

NEW 42ND STREET STUDIOS

Throughout the ten-story, 84,000 square foot building, five floors contain:

- 14 studios: column-free studios with sprung floors, tall ceiling heights, ballet barres, floor-to-ceiling mirrors, excellent acoustics and cityscape views
- Dressing rooms modeled after the most accommodating gyms and spas in the city.
- The Duke on 42nd Street
- Numerous artist support spaces, including a green room, new parent room and administrative services
- The offices of the nonprofit cultural organization New 42.

14 Rehearsal Studios	
Cora Cahan Studio 3A	57' x 39'
Studio 3B	35' x 39'
Studio 4A	55' x 50'
Studio 4B	35' x 50'
Studio 4C	15' x 16'
Studio 6A	55' x 50'
Floria V. Lasky Studio 6B	35' x 50'
Jerry Zaks Studio 6C	15' x 16'
Jerome Robbins Studio 7A	55' x 50'
Mike Ockrent Studio 7B	35' x 50'
Dorothy & Lewis B. Cullman Studio 7C	15' x 16'
Marian S. Heiskell Studio 9A	35' x 50'
Joan & Joe Cullman Studio 9B	35' x 50'
Studio 9C	8' x 10'

MULTI-USE REHEARSAL FACILITIES

NEW 42ND STREET STUDIOS

Home to commercial and nonprofit companies:

- Broadway and Off-Broadway,
- dance companies,
- local and regional theaters,
- choral and opera groups,
- orchestras,
- readings,
- work sessions,
- invited presentations,
- and auditions.



MULTI-USE REHEARSAL FACILITIES

NEW 42ND STREET STUDIOS

The Duke on 42nd Street is a centrally-located black box theater rental that offers nonprofit and commercial companies the opportunity to perform on famed 42nd Street.

Housed within the New 42nd Street Studios, The Duke on 42nd Street is a fully-staffed facility featuring customizable, state-of-the-art seating in various configurations and full light, sound and support systems.

200 seats on a custom-built fully-retractable unit and a gallery along the entire perimeter, the black box space is 57' x 49.5' x 19.5'.



Maker Spaces



MAKER SPACES

TORPEDO FACTORY ART CENTER

Founded in 1974 in an old munitions plant, the **Torpedo Factory Art Center** is home to the nation's largest collection of working-artists' open studios under one roof.

An Alexandria landmark for more than 40 years, it's the highlight of the Potomac Riverfront, attracting approximately 500,000 visitors annually.

The building is open daily from 10 AM-6 PM and from 10 AM-9 PM on Thursdays.



MAKER SPACES

TORPEDO FACTORY ART CENTER

The City of Alexandria owns and operates the Torpedo Factory Art Center as part of the Office of the Arts' family of programs and facilities. The Office of the Arts is a division of the Department of Recreation, Parks, and Cultural Activities.

The mission of the Torpedo Factory Art Center is to foster connections among artists and the public that ignite the creative spirit. We provide dynamic interactions with the arts through our community of visual artists, exhibitions, and programs. We offer art up close, in person, and in progress.



MAKER SPACES

TORPEDO FACTORY ART CENTER

The Torpedo Factory Art Center is home to the nation's largest collection of publicly accessible working-artist studios under one roof. More than 165 artists work, exhibit, and sell their art across three floors.

In addition to 82 working artist studios, it is home to:

- Two ongoing workshops
- Seven galleries
- The Art League School
- Discover Graphics Atelier, Inc.
- The Alexandria Archaeology Museum
- Visitor Information and Gift Shop



MAKER SPACES

TORPEDO FACTORY ART CENTER

Rent for a studio space is \$16 per square foot per year— commercial type A rent in Alexandria is \$30-40/square foot per year.

There is typically a need to have a dual income situation to afford to be here working all of the time. That makes it hard to build in the equality. Haven't seen too many who do it very well.

For the artists in the studio spaces, there is a focus on sales as a metric of success, like an “art mall” where the focus on sales is a big push. The need to make rent is a large part of that culture for the artists.



MAKER SPACES

TORPEDO FACTORY ART CENTER

The art forms are fairly traditional – the spaces don't lend themselves to new artforms. No walls that go all the way up, can't block sound or light as well and looking to solve for all that.

Not as diverse as they would like it to be – the artists are typically older, female and white/Eastern European.

There is significant demand for the spaces – if a space becomes available, it is immediately rented back out.



MAKER SPACES

TORPEDO FACTORY ART CENTER

Sources of income:

- 85-90% is rental income from the artists and tenants
- 10-15% is rent income from the main hall
- A very small portion is from the gift shop and sales in the galleries.



MAKER SPACES

TORPEDO FACTORY ART CENTER

Programming includes:

- Extensive education program that is coordinated and managed by the Art League, a tenant.
- City does some educational programming – seminars, lectures, etc.
- Community days and evening open house programs with a bar, music, and artists everywhere!
- Family days where the artists are out doing “make and take” days.



Three Season Amphitheaters



THREE SEASON AMPHITHEATERS

HOTA, SURFER'S PARADISE, QUEENSLAND, AUSTRALIA

The HOTA (Home of The Arts) was officially opened in December 1986 and is owned and managed by the Gold Coast City Council, the sole shareholder in the company and the major funder.

HOTA is a vibrant arts precinct, with a stunning Outdoor Stage, two theatres, two cinemas, a cafe and several function rooms.



THREE SEASON AMPHITHEATERS

HOTA, SURFER'S PARADISE, QUEENSLAND, AUSTRALIA

The HOTA Outdoor Stage is a multi-use amphitheater in the Gold Coast Cultural Precinct, Australia.

The highly versatile venue comprises a black-box theatre with a back wall that folds away completely, opening the box out onto an amphitheater with seating and lawn space for 5,000 people.



THREE SEASON AMPHITHEATERS

HOTA, SURFER'S PARADISE, QUEENSLAND, AUSTRALIA

In amphitheater mode, the Outdoor Stage has the technical infrastructure and event overlays to host major public events from rock concerts to orchestral performances.

The green roof is an adventure-based place of discovery to be climbed on, explored, sat and picnicked on.

The lawn is large and useful - there are no gates, and the landscape is fully accessible. It is durable, flexible and bespoke—tailored to its place it invites maximum activity.



THREE SEASON AMPHITHEATERS

HOTA, SURFER'S PARADISE, QUEENSLAND, AUSTRALIA

The double-sided building is a black box theater with a riverside entrance and a back wall that folds away completely.

The proscenium opening has a 46-foot wide, 26-foot high motorized bi-fold door – an aircraft hanger door – that collapses against the ceiling.



THREE SEASON AMPHITHEATERS

HOTA, SURFER'S PARADISE, QUEENSLAND, AUSTRALIA

With the hanger door closed, the multi-use flexible black box is suitable for small performances, rehearsals, cabaret, corporate events, theater, exhibitions, weddings, and parties for up to 280 patrons.



THREE SEASON AMPHITHEATERS

HOTA, SURFER'S PARADISE, QUEENSLAND, AUSTRALIA

The whole venue is nestled underneath a landscaped mound.

There is a commercial kitchen to cater for public and private functions, plus dressing rooms and backstage amenities.

The landscape is set up for temporary things like food trucks, merchandise kiosks and portable toilets.

It's tailored to Queensland's climate and for maximum activity.



Success Workshop Reprised

DEFINITION OF SUCCESS

WITH THE RECOMMENDATIONS

1. Identify and Respond to Cultural Facilities Needs for Salt Lake County

- Defining success for regional Performing Arts Centers
- Increasing annual utilization at amphitheaters
- Developing spaces dedicated to creating and developing work
 - Multi-Use Rehearsal Facilities
 - Maker Spaces

2. Identify and Provide Additional Non-Monetary Resources for the Community

- Encouraging collaboration between municipalities and Arts Councils
- Increasing access and equity for artists and arts organizations



DEFINITION OF SUCCESS

WITH THE RECOMMENDATIONS

3. Increase the Profile of the Arts & Culture Division as a Regional Asset

- Defining success for regional Performing Arts Centers
- Increasing annual utilization at amphitheaters
- Developing spaces dedicated to creating and developing work
 - Multi-Use Rehearsal Facilities
 - Maker Spaces
- Encouraging collaboration between municipalities and Arts Councils across the County
- Increasing access and equity for artists and arts organizations



PRIORITIES

WITH THE RECOMMENDATIONS

1. Identify current and future cultural facility needs in the County.

- Defining success for regional Performing Arts Centers
- Increasing annual utilization at amphitheaters: Three-Season Amphitheaters

2. Increase access and equity by identifying barriers for participating in the arts

- Support for visual artists and public art
- Multi-Use Rehearsal Facilities

3. Strengthen opportunities for visual artists

- Maker Spaces
- Support for visual artists and public art

4. Build awareness of the County's support of the arts community

- Encouraging collaboration between municipalities and Arts Councils across the County

Thank you!