

City of Milford



AGENDA

Council Meeting

November 27, 2012*

Milford City Hall - Joseph Ronnie Rogers Council Chambers - 201 South Walnut Street, Milford, Delaware

7:00 P.M.

COUNCIL MEETING

Call to Order - Mayor Joseph Ronnie Rogers

Invocation

Pledge of Allegiance

Recognition

Communications

Unfinished Business

Appointment of City of Milford Planning Commissioner

Appointment of City of Milford Board of Adjustment Member

New Business

Adoption of Resolution 2012-18/DWSRF Application/Water Facility Planning Grant

DPH-SCADA Upgrades/DSWRF Planning Grant

Award of Bid/Indoor Switchboards (Electric Department)

**Executive Session-

Pursuant to 29 Del. C. §10004(b)(4) Strategy sessions, including those involving legal advice or opinion from an attorney-at-law, with respect to collective bargaining or pending or potential litigation (Property Damages)

**Property Damages/Reimbursement

Adjourn

WORKSHOP

Call to Order- Mayor Joseph R. Rogers

***Our Town Grant/Scott Angelucci

Adjourn

SUPPORTING DOCUMENTS MUST BE SUBMITTED TO THE CITY CLERK IN ELECTRONIC FORMAT NO LATER THAN ONE WEEK PRIOR TO MEETING; NO PAPER DOCUMENTS WILL BE ACCEPTED OR DISTRIBUTED AFTER PACKET HAS BEEN POSTED ON THE CITY OF MILFORD WEBSITE.

This agenda shall be subject to change to include additional items including executive sessions or the deletion of items including executive sessions which arise at the time of the public body's meeting.



We Hope You Will Join Us

For Refreshments & Fun

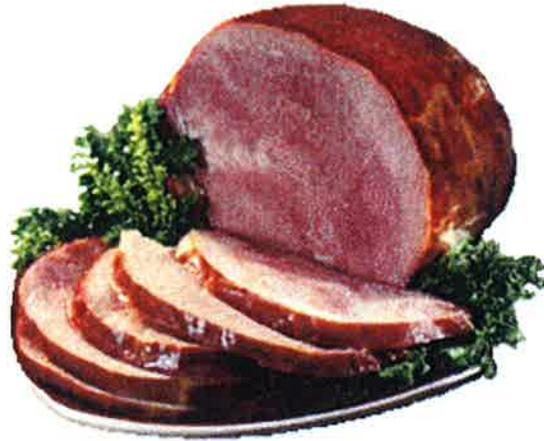
Holiday Open House

At The

Milford Museum

On Sunday December 2nd
From 2:00p.m. - 4:00p.m.

Holiday Hams will be
distributed



Tuesday, Dec. 11th

From

1pm - 4:30pm

City Hall

201 S. Walnut Street

City of Milford



RESOLUTION

2012-18

APPROVAL OF APPLICATION TO DWSRF FOR WATER FACILITY PLANNING GRANT

WHEREAS, the Mayor and Council of the City of Milford have approved a project to upgrade the operation, reliability and efficiency of its water utility by improving the implementation and integration of its existing Supervisory Control and Data Acquisition (SCADA) system, and

WHEREAS, the State Drinking Water State Revolving Fund (DWSRF) program has funding available for such projects in their Water Facility Planning Grant fund.

NOW, THEREFORE, BE IT RESOLVED, the Mayor and Council of the City of Milford approve of submitting an application to the DWSRF program for a Water Facility Planning grant to assist in funding the costs of evaluating their existing water system controls and data acquisition equipment for their improved implementation and integration into the Supervisory Control and Data Acquisition (SCADA) system.

Mayor Joseph Ronnie Rogers
City of Milford

Attest:

Teresa K. Hudson, MMC
City Clerk

Adopted: November 27, 2012



**DELAWARE HEALTH
AND SOCIAL SERVICES**

**DPH CONTRACT # 13-240
BETWEEN
THE DIVISION OF PUBLIC HEALTH,
DELAWARE DEPARTMENT OF HEALTH & SOCIAL SERVICES,
AND
City of Milford
FOR
SCADA Upgrades Planning Grant**

A. Introduction

1. This contract is entered into between the Delaware Department of Health and Social Services (the Department), Division of Public Health (Division) and the City of Milford (the Contractor).
2. The Contract shall commence on January 1, 2013 and terminate on June 30, 2013 unless specifically extended by an amendment, signed by all parties to the Contract. Time is of the essence. (Effective contract start date is subject to the provisions of Paragraph C. 1. of this Agreement.)

B. Administrative Requirements

1. Contractor recognizes that it is operating as an independent Contractor and that it is liable for any and all losses, penalties, damages, expenses, attorney's fees, judgments, and/or settlements incurred by reason of injury to or death of any and all persons, or injury to any and all property, of any nature, arising out of the Contractor's negligent performance under this Contract, and particularly without limiting the foregoing, caused by, resulting from, or arising out of any act of omission on the part of the Contractor in their negligent performance under this Contract.
2. The Contractor shall maintain such insurance as will protect against claims under Worker's Compensation Act and from any other claims for damages for personal injury, including death, which may arise from operations under this Contract. The Contractor is an independent contractor and is not an employee of the State.
3. During the term of this Contract, the Contractor shall, at its own expense, carry insurance with minimum coverage limits as follows:
 - a) Comprehensive General Liability \$1,000,000; and
 - b) Medical/Professional Liability \$1,000,000/ \$3,000,000; or
 - c) Misc. Errors and Omissions \$1,000,000/\$3,000,000; or

d) Product Liability \$1,000,000/\$3,000,000

All contractors must carry (a) and at least one of (b), (c), or (d), depending on the type of service or product being delivered.

If the contractual service requires the transportation of Departmental clients or staff, the contractor shall, in addition to the above coverage, secure at its own expense the following coverage:

e) Automotive Liability (Bodily Injury) \$100,000/\$300,000
f) Automotive Property Damage (to others) \$ 25,000

4. Notwithstanding the information contained above, the Contractor shall indemnify and hold harmless the State of Delaware, the Department and the Division from contingent liability to others for damages because of bodily injury, including death, that may result from the Contractor's negligent performance under this Contract, and any other liability for damages for which the Contractor is required to indemnify the State, the Department and the Division under any provision of this Contract.
5. The policies required under Paragraph B. 3. must be written to include Comprehensive General Liability coverage, including Bodily Injury and Property damage insurance to protect against claims arising from the performance of the Contractor and the contractor's subcontractors under this Contract and Medical/Professional Liability coverage when applicable.
6. The Contractor shall provide a Certificate of Insurance as proof that the Contractor has the required insurance. The certificate shall identify the Department and the Division as the "Certificate Holder" and shall be valid for the contract's period of performance as detailed in Paragraph A. 2.
7. The Contractor acknowledges and accepts full responsibility for securing and maintaining all licenses and permits, including the Delaware business license, as applicable and required by law, to engage in business and provide the goods and/or services to be acquired under the terms of this Contract. The Contractor acknowledges and is aware that Delaware law provides for significant penalties associated with the conduct of business without the appropriate license.
8. The Contractor agrees to comply with all State and Federal licensing standards and all other applicable standards as required to provide services under this Contract, to assure the quality of services provided under this Contract. The Contractor shall immediately notify the Department in writing of any change in the status of any accreditations, licenses or certifications in any jurisdiction in which they provide services or conduct business. If this change in status regards the fact that its accreditation, licensure, or certification is suspended, revoked, or otherwise impaired in any jurisdiction, the Contractor understands that such action may be grounds for termination of the Contract.

- a) If a contractor is under the regulation of any Department entity and has been assessed Civil Money Penalties (CMPs), or a court has entered a civil judgment against a Contractor or vendor in a case in which DHSS or its agencies was a party, the Contractor or vendor is excluded from other DHSS contractual opportunities or is at risk of contract termination in whole, or in part, until penalties are paid in full or the entity is participating in a corrective action plan approved by the Department.

A corrective action plan must be submitted in writing and must respond to findings of non-compliance with Federal, State, and Department requirements. Corrective action plans must include timeframes for correcting deficiencies and must be approved, in writing, by the Department.

The Contractor will be afforded a thirty (30) day period to cure non-compliance with Section 8(a). If, in the sole judgment of the Department, the Contractor has not made satisfactory progress in curing the infraction(s) within the aforementioned thirty (30) days, then the Department may immediately terminate any and/or all active contracts.

9. Contractor agrees to comply with all the terms, requirements and provisions of the Civil Rights Act of 1964, the Rehabilitation Act of 1973 and any other federal, state, local or any other anti discriminatory act, law, statute, regulation or policy along with all amendments and revision of these laws, in the performance of this Contract and will not discriminate against any applicant or employee or service recipient because of race, creed, religion, age, sex, color, national or ethnic origin, disability, status as a person in a marriage versus a person in a civil union, veteran's status or any other unlawful discriminatory basis or criteria.
10. The Contractor agrees to provide to the Divisional Contract Manager, on an annual basis, if requested, information regarding its client population served under this Contract by race, color, national origin or disability.
11. This Contract may be terminated in whole or in part by the Department upon five (5) calendar days written notice for cause or documented unsatisfactory performance, provided that, in its sole discretion, the Department may impose sanctions in lieu of termination as set forth in Appendix A attached to and incorporated into this Contract.

This Contract may be terminated in whole or in part by either party in the event of substantial failure of the other party to fulfill its obligations under this Contract through no fault of the terminating party; but only after the other party is given:

- a) Not less than 30 calendar days written notice of intent to terminate; and
- b) An opportunity for consultation with the terminating party prior to termination.

This Contract may be terminated in whole or in part by Delaware for its convenience, but only after Contractor is given:

- a) Not less than 30 calendar days written notice of intent to terminate; and

- b) An opportunity for consultation with Delaware prior to termination.

If termination for default is effected by Delaware, Delaware will pay Contractor that portion of the compensation which has been earned as of the effective date of termination but:

- a) No amount shall be allowed for anticipated profit on performed or unperformed services or other work, and
- b) Any payment due to Contractor at the time of termination may be adjusted to the extent of any additional costs occasioned to Delaware by reason of Contractor's default.
- c) Upon termination for default, Delaware may take over the work and prosecute the same to completion by agreement with another party or otherwise. In the event Contractor shall cease conducting business, Delaware shall have the right to make an unsolicited offer of employment to any employees of Contractor assigned to the performance of the Contract, notwithstanding any provisions in this document to the contrary.

If after termination for failure of Contractor to fulfill contractual obligations it is determined that Contractor has not so failed, the termination shall be deemed to have been effected for the convenience of Delaware.

The rights and remedies of Delaware and Contractor provided in this section are in addition to any other rights and remedies provided by law or under this Contract.

In the event of termination, all finished or unfinished documents, data, studies, surveys, drawings, models, maps, photographs, and reports or other material prepared by Contractor under this contract shall, at the option of the Department, become the property of the Department.

In the event of termination, the Contractor, upon receiving the termination notice, shall immediately cease work and refrain from purchasing contract related items unless otherwise instructed by the Department.

The Contractor shall be entitled to receive reasonable compensation as determined by the Department in its sole discretion for any satisfactory work completed on such documents and other materials that are usable to the Department. Whether such work is satisfactory and usable is determined by the Department in its sole discretion.

Should the Contractor cease conducting business, become insolvent, make a general assignment for the benefit of creditors, suffer or permit the appointment of a receiver for its business or assets, or shall avail itself of, or become subject to any proceeding under the Federal Bankruptcy Act or any other statute of any state relating to insolvency or protection of the rights of creditors, then at the option of the Department, this Contract shall terminate and be of no further force and effect. Contractor shall notify the Department immediately of such events.

12. Delaware may suspend performance by Contractor under this Contract for such period of time as Delaware, at its sole discretion, may prescribe by providing written notice to Contractor at least 30 working days prior to the date on which Delaware wishes to suspend. Upon such suspension, Delaware shall pay Contractor its compensation, based on the percentage of the project completed and earned until the effective date of suspension, less all previous payments. Contractor shall not perform further work under this Contract after the effective date of suspension. Contractor shall not perform further work under this Contract after the effective date of suspension until receipt of written notice from Delaware to resume performance.

In the event Delaware suspends performance by Contractor for any cause other than the error or omission of the Contractor, for an aggregate period in excess of 30 days, Contractor shall be entitled to an equitable adjustment of the compensation payable to Contractor under this Contract to reimburse for additional costs occasioned as a result of such suspension of performance by Delaware based on appropriated funds and approval by Delaware.

13. Any notice required or permitted under this Contract shall be effective upon receipt and may be hand delivered with receipt requested or by registered or certified mail with return receipt requested to the addresses listed below. Either Party may change its address for notices and official formal correspondence upon five (5) days written notice to the other.

To the Division at:

Division of Public Health
417 Federal Street
Dover, DE 19901
Attn: Support Services Section

To the Contractor at:

City of Milford
201 S Walnut St
Milford, DE 19963
Attn: Richard Carmean, City Manager

14. In the event of amendments to current Federal or State laws which nullify any term(s) or provision(s) of this Contract, the remainder of the Contract will remain unaffected.
15. This Contract shall not be altered, changed, modified or amended except by written consent of all Parties to the Contract.
16. The Contractor shall not enter into any subcontract for any portion of the services covered by this Contract without obtaining prior written approval of the Department. Any such subcontract shall be subject to all the conditions and provisions of this Contract. The approval requirements of this paragraph do not extend to the purchase of articles, supplies, equipment, rentals, leases and other day-to-day operational expenses in support of staff or facilities providing the services covered by this Contract.

17. The term "Contract Documents" shall mean the documents listed in this Section. Each of the Contract Documents is an essential part of the agreement between the Parties, and a requirement occurring in one is as binding as though occurring in all. The Contract Documents are intended to be complementary and to describe and provide for a complete agreement. This entire Contract between the Contractor and the Department is composed of these several pages and the attached Appendices. In the event of any conflict among the Contract Documents, the order of precedence shall be as set forth below:

Standard Department Contract (pages 1 – 10 of this contract)
Appendix A – Divisional Requirements
Appendix B – Service and Budget Description
Appendix C – Planning Grant Application

18. This Contract shall be interpreted and any disputes resolved according to the Laws of the State of Delaware. Except as may be otherwise provided in this contract, all claims, counterclaims, disputes and other matters in question between the Department and Contractor arising out of or relating to this Contract or the breach thereof will be decided by arbitration if the parties hereto mutually agree, or in a court of competent jurisdiction within the State of Delaware.
19. In the event Contractor is successful in an action under the antitrust laws of the United States and/or the State of Delaware against a vendor, supplier, subcontractor, or other party who provides particular goods or services to the Contractor that impact the budget for this Contract, Contractor agrees to reimburse the State of Delaware, Department of Health and Social Services for the pro-rata portion of the damages awarded that are attributable to the goods or services used by the Contractor to fulfill the requirements of this Contract. In the event Contractor refuses or neglects after reasonable written notice by the Department to bring such antitrust action, Contractor shall be deemed to have assigned such action to the Department.
20. Contractor covenants that it presently has no interest and shall not acquire any interests, direct or indirect, that would conflict in any manner or degree with the performance of this Contract. Contractor further covenants that in the performance of this contract, it shall not employ any person having such interest.
21. Contractor covenants that it has not employed or retained any company or person who is working primarily for the Contractor, to solicit or secure this agreement, by improperly influencing the Department or any of its employees in any professional procurement process; and, the Contractor has not paid or agreed to pay any person, company, corporation, individual or firm, other than a bona fide employee working primarily for the Contractor, any fee, commission, percentage, gift or any other consideration contingent upon or resulting from the award or making of this agreement. For the violation of this provision, the Department shall have the right to terminate the agreement without liability and, at its discretion, to deduct from the contract price, or otherwise recover, the full amount of such fee, commission, percentage, gift or consideration.
22. The Department shall have the unrestricted authority to publish, disclose, distribute and otherwise use, in whole or in part, any reports, data, or other materials prepared under this Contract. Contractor shall have no right to copyright any material produced in whole or in part

under this Contract. Upon the request of the Department, the Contractor shall execute additional documents as are required to assure the transfer of such copyrights to the Department.

If the use of any services or deliverables is prohibited by court action based on a U.S. patent or copyright infringement claim, Contractor shall, at its own expense, buy for the Department the right to continue using the services or deliverables or modify or replace the product with no material loss in use, at the option of the Department.

23. Contractor agrees that no information obtained pursuant to this Contract may be released in any form except in compliance with applicable laws and policies on the confidentiality of information and except as necessary for the proper discharge of the Contractor's obligations under this Contract.
24. Waiver of any default shall not be deemed to be a waiver of any subsequent default. Waiver or breach of any provision of this Contract shall not be deemed to be a waiver of any other or subsequent breach and shall not be construed to be a modification of the terms of the Contract unless stated to be such in writing, signed by authorized representatives of all parties and attached to the original Contract.
25. If the amount of this contract listed in Paragraph C2 is over \$25,000, the Contractor, by their signature in Section E, is representing that the Firm and/or its Principals, along with its subcontractors and assignees under this agreement, are not currently subject to either suspension or debarment from Procurement and Non-Procurement activities by the Federal Government.

C. Financial Requirements

1. The rights and obligations of each Party to this Contract are not effective and no Party is bound by the terms of this contract unless, and until, a validly executed Purchase Order is approved by the Secretary of Finance and received by Contractor, *if required by the State of Delaware Budget and Accounting Manual*, and all policies and procedures of the Department of Finance have been met. The obligations of the Department under this Contract are expressly limited to the amount of any approved Purchase Order. The State will not be liable for expenditures made or services delivered prior to Contractor's receipt of the Purchase Order.
2. Total payments under this Contract shall not exceed \$17,500.00 in accordance with the budget presented in Appendix B. Payment will be made upon receipt of an itemized invoice from the Contractor in accordance with the payment schedule, if any. The contractor or vendor must accept full payment by procurement (credit) card and or conventional check and/or other electronic means at the State's option, without imposing any additional fees, costs or conditions. Contractor is responsible for costs incurred in excess of the total cost of this Contract and the Department is not responsible for such costs.
3. The Contractor is solely responsible for the payment of all amounts due to all subcontractors and suppliers of goods, materials or services which may have been acquired by or provided to

the Contractor in the performance of this contract. The Department is not responsible for the payment of such subcontractors or suppliers.

4. The Contractor shall not assign the Contract or any portion thereof without prior written approval of the Department and subject to such conditions and revisions as the Department may deem necessary. No such approval by the Department of any assignment shall be deemed to provide for the incurrence of any obligations of the Department in addition to the total agreed upon price of the Contract.
5. Contractor shall maintain books, records, documents and other evidence directly pertinent to performance under this Contract in accordance with generally accepted accounting principles and practices. Contractor shall also maintain the financial information and data used by Contractor in the preparation of support of its bid or proposal. Contractor shall retain this information for a period of five (5) years from the date services were rendered by the Contractor. Records involving matters in litigation shall be retained for one (1) year following the termination of such litigation. The Department shall have access to such books, records, documents, and other evidence for the purpose of inspection, auditing, and copying during normal business hours of the Contractor after giving reasonable notice. Contractor will provide facilities for such access and inspection.
6. The Contractor agrees that any submission by or on behalf of the Contractor of any claim for payment by the Department shall constitute certification by the Contractor that the services or items for which payment is claimed were actually rendered by the Contractor or its agents, and that all information submitted in support of the claims is true, accurate, and complete.
7. The cost of any Contract audit disallowances resulting from the examination of the Contractor's financial records will be borne by the Contractor. Reimbursement to the Department for disallowances shall be drawn from the Contractor's own resources and not charged to Contract costs or cost pools indirectly charging Contract costs.
8. When the Department desires any addition or deletion to the deliverables or a change in the services to be provided under this Contract, it shall so notify the Contractor. The Department will develop a Contract Amendment authorizing said change. The Amendment shall state whether the change shall cause an alteration in the price or time required by the Contractor for any aspect of its performance under the Contract. Pricing of changes shall be consistent with those prices or costs established within this Contract. Such amendment shall not be effective until executed by all Parties pursuant to Paragraph B.14.

D. Miscellaneous Requirements

1. *If applicable*, the Contractor agrees to adhere to the requirements of DHSS Policy Memorandum # 46, (PM # 46, effective 3/11/05), and divisional procedures regarding the reporting and investigation of suspected abuse, neglect, mistreatment, misappropriation of property and significant injury of residents/clients receiving services, including providing testimony at any administrative proceedings arising from such investigations. The policy and procedures are included as Appendix N/A to this Contract. It is understood that adherence to this policy includes the development of appropriate procedures to implement the policy and

ensuring staff receive appropriate training on the policy requirements. The Contractor's procedures must include the position(s) responsible for the PM46 process in the provider agency. Documentation of staff training on PM46 must be maintained by the Contractor.

2. The Contractor, including its parent company and its subsidiaries, and any subcontractor, including its parent company and subsidiaries, agree to comply with the provisions of 29 Del. Code, Chapter 58: "Laws Regulating the Conduct of Officers and Employees of the State," and in particular with Section 5805 (d): "Post Employment Restrictions."
3. *When required by Law*, Contractor shall conduct child abuse and adult abuse registry checks and obtain service letters in accordance with 19 Del. Code Section 708; and 11 Del. Code, Sections 8563 and 8564. Contractor shall not employ individuals with adverse registry findings in the performance of this contract.
4. *If applicable*, the Contractor agrees to adhere to the requirements of DHSS Policy Memorandum # 40, and divisional procedures regarding conducting criminal background checks and handling adverse findings of the criminal background checks. This policy and procedure are included as Appendix N/A to this Contract. It is understood that adherence to this policy includes the development of appropriate procedures to implement the policy and ensuring staff receive appropriate training on the policy requirements. The Contractor's procedures must include the title of the position(s) responsible for the PM40 process in the contractor's agency.
5. *If applicable*, the Contractor agrees to adhere to the requirements of DHSS Policy Memorandum # 36 (PM #36, effective 9/24/2008), and divisional procedures regarding minimal requirements of contractors who are engaging in a contractual agreement to develop community based residential arrangements for those individuals served by Divisions within DHSS. This policy and procedure are included as Appendix N/A to this Contract. It is understood that adherence to this policy includes individuals/entities that enter into a contractual arrangement (*contractors*) with the DHSS/Division to develop a community based residential home(s) and apartment(s). Contractors shall be responsible for their subcontractors' adherence with this policy and related protocol(s) established by the applicable Division.
6. All Department campuses are tobacco-free. Contractors, their employees and sub-contractors are prohibited from using any tobacco products while on Department property. This prohibition extends to personal vehicles parked in Department parking lots.

Remainder of this page intentionally left blank.

E. Authorized Signatures:

For the Contractor:

Signature

Joseph "Ronnie" Rogers
Name (*please print*)

Mayor
Title

Date

For the Department:

Rita M. Landgraf
Secretary

Date

For the Division:

Karyl T. Rattay, MD, MS
Director

Date

APPENDIX A

DIVISION OF PUBLIC HEALTH REQUIREMENTS

1. **Lesser Sanctions** - The Division reserves the right to reduce the number of people a Contractor currently serves, restrict the number of referrals a Contractor may receive, or rescind authorization to operate one or more service sites (e.g., neighborhood home, apartment) or any combination of such measures as sanctions for documented unsatisfactory contract performance as determined by the Division. The Division may impose such sanctions for a period of between 30 to 365 days, with the right to renew the sanctions at the Division's sole discretion.
2. Funds received and expended under the contract must be recorded so as to permit the Division to audit and account for all contract expenditures in conformity with the terms, conditions, and provisions of this contract, and with all pertinent federal and state laws and regulations. The Division retains the right to approve this accounting system.
3. The Contractor shall recognize that no extra contractual services are approved unless specifically authorized in writing by the Division. Further, the Contractor shall recognize that any and all services performed outside the scope covered by this Contract and attached budgets will be deemed by the Division to be gratuitous and not subject to any financial reimbursement.
4. All products are expected to be free of misspellings and typos, as well as punctuation, grammatical and design errors. Acronyms should be avoided; when used, they should be spelled out on first reference with the acronym in parentheses after that reference. For example, 'Division of Public Health (DPH)' on first reference.
5. No part of any funds under this contract shall be used to pay the salary or expenses of any contractor or agent acting for the contractor, to engage in any activity (lobbying) designed to influence legislation or appropriations pending before the State Legislature and/or Congress.
6. The contractor agrees that, if defunding occurs, all equipment purchased with Division funds for \$1,000.00 or more and a useful life expectancy of one (1) year, will be returned to the Division within thirty (30) days.
7. Contractors receiving Federal funds must comply with all the requirements of the Federal Office of Management and Budget (OMB) Circular A-133, Audits of State, Local Governments, and Non-profit Organizations.

APPENDIX B

SERVICE AND BUDGET DESCRIPTION

1. Contractor: City of Milford

Address: 201 S Walnut Street
Milford, DE 19963

Phone: 302-424-8394
Email: citymanager@milford-de.gov

Contact Person's name: Richard Carmean

E.I. No.: 51-6000177
2. Division: Public Health/HSP/DWSRF
3. Service: The City proposes to use \$17,500 to evaluate their existing control and data acquisition equipment for the improved implementation and integration of their Supervisory Control and Data Acquisition (SCADA) system. The goal of the implementation and integration improvements is to improve operation, reliability and efficiency through the drinking water system. The study will be concurrent with the DWSRF Washington Street project. It allows the City to select the best-suited upgrades before construction is complete therefore, adding value to the construction project.
4. Total Payment shall not exceed \$17,500.00.
5. Payment(s) will be made upon presentation of invoice(s) with supporting documentation that verifies the completed, acceptable deliverable(s). Invoice must contain period of service, Vendor Invoice Number, Vendor EI Number, Contract Number, DPH Purchase Order Number and itemized description of the services provided to coincide with the contract deliverables. (See also Paragraph C.2. of the contract)
6. Source of Contract Funding:

 Federal Funds (CFDA# _____)
 State Funds
 Other Funds—Water Management Account
 Combination of Funds

APPENDIX C
PLANNING GRANT APPLICATION

Progressive Engineering Consultants, Inc.

**CONTRACT DOCUMENTS
FOR
INDOOR SWITCHBOARDS**

**CITY OF MILFORD
MILFORD, DELAWARE**

**Delivery #2 &
138 kV Tap Station**

DOCUMENTS PREPARED BY:

**P.O. BOX 690638 CHARLOTTE, NC 28227-7011
TELEPHONE (704) 545-7327 FACSIMILE (704) 545-2315**

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APPENDIX

PRELIMINARY SWITCHBOARD LAYOUTS

PRELIMINARY RELAY / CONTROL ONE-LINES

ADVERTISEMENT FOR BIDS

SECTION AB

ADVERTISEMENT FOR BIDS

**City of Milford
201 S. Walnut Street
Milford, Delaware 19963**

Sealed bids for furnishing two (2) indoor switchboards will be received by The City of Milford on or before 2:00 p.m. local time on Tuesday, October 23, 2012, at which time they will be publicly opened and read in the Council Chambers. Proposals shall be addressed to The City of Milford, 201 South Walnut Street, Milford, Delaware 19963, Attention: Ms. Terri Hudson.

The Contract Documents may be examined at the following locations:

City of Milford, Public Work Facility, 180 Vickers Drive
Progressive Engineering Consultants, Inc.

Milford, Delaware
Charlotte, North Carolina

Copies of the Contract Documents may be obtained at the office of Progressive Engineering Consultants, Inc., P.O. Box 690638, Charlotte, N.C., 28227, or by telephone (704)545-7327, Attention: Mike Dawson.

A certified check payable to The City of Milford or a satisfactory Bid Bond executed by a Corporate Surety licensed under the laws of Delaware to execute such bonds in the amount equal to five (5) percent of the total bid price shall be submitted with each bid. Bid proposals may not be withdrawn for ninety (90) days after the date of receipt of bids.

The successful bidder shall be required to furnish a separate one hundred (100) percent Performance Bond on the forms included as a part of the Contract Documents. The Performance Bond shall be in full force and effect for one (1) year after the date of final acceptance of the equipment by the City of Milford. Contract and Performance Bond are not to be completed at the time of this proposal, and are included in order to advise the Bidder as to form.

The bid deposit or bid bond shall be retained by the City of Milford if the successful bidder fails to execute the contract or fails to provide the required performance bonds, as stated above, within twenty (20) days after award of the contract.

The City of Milford reserves the right to reject any or all bid proposals and to accept any combination of proposals which are deemed to be in the best interest of the City.

CITY OF MILFORD

By _____

Title _____

NOTICE AND INSTRUCTIONS TO BIDDERS

SECTION NIB

NOTICE AND INSTRUCTIONS TO BIDDERS

NOTICE

The City of Milford, Delaware, (hereinafter referred to as the "Purchaser"), will receive sealed proposals for furnishing two (2) indoor switchboards. The time and location will be as stated below.

**Location: CITY OF MILFORD
201 S. Walnut Street
Milford, Delaware 19963**

**Time: 2:00 p.m., local time
Date: Tuesday, October 23, 2012**

The proposals will then be publicly opened and read in the Council Chambers.

INSTRUCTIONS

1. Bid proposals and all supporting documents must be submitted in a sealed envelope addressed to:

**Mailing Address:
The City of Milford
201 S. Walnut Street
Milford, Delaware 19963
Attention: Ms. Terri Hudson**

2. The name and address of the Bidder, and the date and hour of the opening of the Bids must appear on the envelope in which the Bid is submitted. Proposal shall also be marked "**SEALED PROPOSAL FOR THE PURCHASE OF INDOOR SWITCHBOARDS.**"

3. Bidders will be required to comply with all applicable statutes, regulations, etc., as set forth by the State of Delaware and those attached to and made a part of these bid documents.

4. Each proposal must be accompanied by a certified check on a bank that is a member of the FDIC, payable to the order of the Purchaser, or a Bidder's Bond acceptable to the Purchaser and running in favor of the Purchaser, in an amount equal to (5%) of the maximum bid price. If a proposal is accepted, the Bidder agrees that by filing its proposal together with such check or Bidder's Bond in consideration of the Purchaser's receiving and considering such proposal, said proposal shall be firm and binding upon each such Bidder and such check or Bidder's Bond shall be held by the Purchaser for a period not to exceed ninety (90) days from the date set for the opening of the proposals.

5. The successful Bidder will be required to enter into a contract with the Purchaser and to furnish a one hundred percent (100 %) Performance Bond, on the forms included as a part of these documents, in a penal sum equal to the contract price and with Surety satisfactory to the Purchaser's Attorney. Contract and Performance Bond are not to be completed at the time of this proposal, and are included in order to advise the Bidder as to form. The Performance Bond shall be in full force and effect for one (1) year after the date of final acceptance of the equipment by the Purchaser.
6. Any conditions, requirements, or restrictions included as part of the Bidder's Proposal as set forth in these Notice and Instructions to Bidders may result in the proposal being deemed non-responsive.
7. The Bidder's proposal shall include transportation charges to the substation site located in Milford, Delaware.
8. Each Bidder shall show, as a separate item, the amounts which will be payable by the successful Bidder as a result of taxes imposed by any taxing authority for the sale, purchase, or use of these materials, supplies, and equipment included in the taxable items furnished.
9. The Purchaser reserves the right to waive minor irregularities or minor errors in the proposal which appear to have been made through inadvertence, provided such irregularities or errors so waived are corrected on the proposal prior to its acceptance by the Purchaser. The Purchaser also reserves the right to reject any and all proposals or to accept any proposal which is deemed to be in the best interest of the Purchaser.
10. Specifications may be obtained at the office of the Purchaser's Engineer, Progressive Engineering Consultants, Inc., P.O. Box 690638, Charlotte, North Carolina 28227, or by calling (704) 545-7327, Attention: Mike Dawson.

CITY OF MILFORD
MILFORD, DELAWARE
(Purchaser)

PROGRESSIVE ENGINEERING
CONSULTANTS, INC.
(Engineer)

Date: September 27, 2012

BIDDERS PROPOSAL

SECTION BP

BIDDERS PROPOSAL

TO: CITY OF MILFORD
MILFORD, DELAWARE

Gentlemen:

The undersigned has carefully examined the attached form of Notice and Instructions, Specifications, and Contract, and hereby declares that he will furnish the material, equipment, and services as specified for the following price:

SECTION 1 - DELIVERY #2

One (1) Three Section Indoor
Switchboard as specified

Bid Price \$ _____

SECTION 1 OPTION

Option for Spare Transformer
Differential/Overcurrent Relay

Bid Price \$ _____

SECTION 1 OPTION

Option for Spare Bus Breaker
Overcurrent Relay

Bid Price \$ _____

SECTION 2 - 138 KV TAP STATION

One (1) Wall Mounted Indoor
Switchboard as specified

Bid Price \$ _____

SECTION 2 OPTION

Option for Spare Breaker
Overcurrent Relay

Bid Price \$ _____

Total \$ _____

MANUFACTURER / TYPE / CATALOG NUMBER:

Transformer Differential/Overcurrent Relays -
Bus Breaker Overcurrent Relays -
Demand Watt-Hour Meters -
Amp Meters -
Volt Meters -
Annunciator Panels -
138 kV Overcurrent Relays -

DELIVERY:

Indoor Switchboards -

APPLICABLE PRICE TERMS:

EXCEPTIONS:

Bidder

By

Address

Print Name

City State Zip

Title

Telephone

Date

CONTRACT
SECTION C

CONTRACT
FOR
INDOOR SWITCHBOARDS

CITY OF MILFORD
MILFORD, DELAWARE

THIS AGREEMENT, made and contracted this _____ day of _____, 2012 between the City of Milford, Delaware (hereinafter called the Purchaser), party of the first part, and _____

_____ hereinafter called the Materialman, party of the second part.

ITEM 1. WITNESSETH: That for and in consideration of the payments and agreements to be made and performed by the Purchaser, and under penalty expressed in the bond bearing even date with these presents, and hereunto annexed, the Materialman at its own proper cost and expense, and with skill and diligence, will furnish _____

_____ for the total sum of _____ Dollars (\$ _____) and furnish same in accordance with the Notice and Instructions to Bidders, Proposal and Specifications attached in full compliance with the agreement.

ITEM 2. And the said Materialman agrees to accept the price stated under Item 1 above in full compensation for the performance of this contract.

ITEM 3. This contract together with the aforementioned documents constitutes the entire agreement between the Purchaser and the Materialman.

ITEM 4. On completion of this contract by the Materialman and acceptance by the Purchaser as being in accordance with all portions of this contract, the Purchaser shall pay the above named contract price as follows: _____

ITEM 5. The Materialman shall be responsible for all fees or claims for any patented invention used by him, and shall defend any suit or proceeding for infringement of any patent or patents covering materials purchased hereunder which may be brought against the Purchaser and shall hold said Purchaser harmless for use or infringement of any patented thing or method used in connection with any article, equipment, device, or thing furnished or constructed hereunder.

IN WITNESS WHEREOF, the parties hereto have caused the Agreement to be executed by their duly authorized representatives all as of the day and year first above written.

Executed in three (3) counterparts.

(Materialman)

ATTEST:

Secretary

By _____

Title _____

SEAL

CITY OF MILFORD
MILFORD, DELAWARE
(Party of the First Part)

ATTEST:

Secretary

By _____

Title _____

SEAL

BOND
SECTION B

BOND

KNOW ALL MEN that we, _____ of _____,
County of _____, State of _____,
hereinafter called the Principal, and _____,
_____ hereinafter called the Surety
or Sureties, are held and firmly bound to the City of Milford, Delaware, hereinafter called the
Purchaser, in the sum of _____ Dollars (\$_____)
for payment whereof the Principal and the Surety or Sureties bind themselves, their heirs,
executors, administrators, successors and assigns, jointly and severally, firmly by these presents.

WHEREAS, the Principal has, by means of a written Agreement, dated the _____ day of
_____, 2012 entered into a contract or agreement with the Purchaser for _____

a copy of which Agreement is hereto attached and made a part hereof:

NOW THEREFORE, the condition of this obligation is such, that if the Principal shall faithfully
perform the said contract on his, its, or their part, and satisfy all claims and demands incurred for
the same and shall fully indemnify and save harmless the Purchaser from all cost and damage
which the Purchaser may suffer by reason of failure to do so, and shall fully reimburse and repay
the Purchaser all outlay and expense which the Purchaser may incur in making good any such
default, and shall pay all persons who have contracts with the Principal, or any sub-contractor of
the said Principal for labor, or material, or both, then this obligation shall be null and void,
otherwise, it shall remain in full force and effect.

And said Surety, for value received, hereby stipulates and agrees that no change, extension of
time, alteration or addition to the terms of the contract or to the work to be performed thereunder
or the specifications accompanying the same shall in any wise affect its obligations on this bond,
and it does hereby waive notice of any such change, extension of time, alteration or addition to
the terms of the contract of to the work or to the specifications.

IN TESTIMONY WHEREOF witness the hands and seals of the parties hereto on this ____ day
of _____, 2012.

Executed in three (3) counterparts.

(Contractor-Principal)

ATTEST:

By _____

By _____

Print Name _____

Print Name _____

Title _____

Title _____

SEAL

(Surety Company)

(Witness as to Surety)

By _____

Print Name _____

Title _____

Countersigned:

(Licensed Resident Agent)

SEAL

INSTRUCTIONS

Bonds must be executed by a Surety Company authorized to conduct business in the State of
Incorporation of the Owner, acknowledged before a Notary Public, and accompanied by Power
of Attorney or other authority satisfactory to the Owner.

SPECIFICATIONS

SECTION S

SECTION 1
DELIVERY #2
THREE PANEL
INDOOR SWITCHBOARD

1.1 GENERAL

These specifications cover one indoor switchboard consisting of three (3) individual, vertical, free-standing panels. The switchboard shall be arranged for monitoring, control, and protection of the Purchaser's 138-24.94/14.4 kV substation including the following equipment:

- 1) Two (2) Motor Operated Switches
- 2) Two (2) 138 kV High Side Circuit Breakers.
- 3) Two (2) 20/27/33 MVA Power Transformers.
- 4) Two (2) 25 kV Vacuum Bus Breakers.

Maximum height of the switchboard panels shall be 7'-0". Minimum panel width shall be 3'-0".

The indoor switchboard shall be designed in accordance with the latest applicable ANSI, IEEE, IEC, UL, and NEMA standards and shall be essentially arranged in accordance with the preliminary layout drawing in the attached Appendix.

1.2 FABRICATION AND FINISH

The indoor switchboard shall be fabricated of a minimum of 1/8 inch thick steel reinforced panels and shall be free of protruding bolts, screws, and fasteners. The panels shall be completely enclosed on the front and sides, but shall be open at the top, bottom, and rear.

The indoor switchboard shall be fabricated to be completely free-standing.

The panels shall be completely cleaned and de-burred prior to the application of a corrosion resistant primer and filler coat. Two finish coats of ANSI No. 61 light gray enamel shall be applied to the entire switchboard.

1.3 ARRANGEMENT

The indoor switchboard shall be arranged such that section No. 1 shall be dedicated for Bus No. 1 and Transformer No. 1 protection and control. Section No. 2 shall be dedicated for Bus No. 1, Bus No. 2, Transformer No.1 and Transformer No. 2 monitoring. Section No. 3 shall be dedicated for Bus No. 2 and Transformer No. 2 protection and control.

Each panel shall include a copper grounding bar with minimum dimensions of 1/4" x 1" and connecting plates to provide a continuous ground once the panels are installed. Each section shall include one copper ground lug for Purchaser connection of a 1/0 to 4/0 AWG copper ground wire. All panel internal ground connections shall be securely fastened to the associated grounding bar.

The grounding bar in each section shall be drilled and tapped on 3/4" centers for acceptance of ten (10) additional 10-32 machine screws.

1.4 WIRING AND TERMINAL CONNECTIONS

All internal switchboard wiring shall be enclosed in slotted PVC wireway with removable cover which shall be mounted either vertically or horizontally and securely fastened in place. Where necessary for customer connections, adequate additional slotted wireway (3" minimum) shall be furnished to allow installation of external connections. All internal wiring shall be accomplished with standard 600 volt, SIS type tinned copper switchboard wire and shall be appropriately labeled to indicate panel number and destination on both ends. Wire markings shall be pre-fixed with a one or two character designation to indicate panel number.

All internal connections shall incorporate insulated, ring type compression terminals. Wire shall be sized according to the ampacity requirements of the particular circuit, but in no case shall be less than No. 14 AWG stranded, tinned copper. Circuits designed for AC current inputs shall be wired with No. 10 AWG stranded tinned copper. For AC current connections, six point shorting type input terminals shall be furnished and shall be appropriately labeled.

All additional terminal blocks shall be rail mounted, heavy duty, double row barrier type, rated not less than 600 volts, 30 amperes and shall be twelve point minimum. Each terminal block shall be permanently labeled in accordance with the manufacturer's drawings and shall be sufficient in number to require no more than two terminations per point. At least one spare twelve point terminal block shall be provided and labeled in each row.

All slotted or drilled wire routing openings shall be a minimum of one inch (1") and shall be furnished with rubber grommets installed to prevent chafing of conductor insulation.

Control power to be furnished by the Purchaser shall be either 240/120 volts AC or 48 volts DC as required for proper operation of all switchboard components. Each section shall be provided with the necessary control power input terminals, fuse blocks, and fuses.

Each metering input from Purchaser supplied voltage transformers shall be protected by one three pole fuse block and fusing.

All screws used in the terminal blocks, as well as any screws used to secure panel mounted covers, shall be either phillips head or a combination slotted/phillips with a minimum of #2 head size.

1.5 DEVICE NAMEPLATES

Individual section and device nameplates shall be furnished for all components. Nameplates shall be engraved white lettering on black plastic background. Panel section nameplates shall be minimum, 1 1/2" in height by the required length, with minimum 3/4" lettering. Individual device nameplates shall be minimum, 3/4" in height by the required length, with minimum 3/8" lettering. All nameplates shall be securely fastened to the panel front by stainless steel machine screws threaded into the panel surface.

1.6 COMPONENT IDENTIFICATION

Each component installed in the switchboard shall be clearly identified by a permanent two letter alphabetic code which shall correspond to the designations used on the manufacturer's drawings. For the purpose of identification on the drawings, component designations shall be pre-fixed with a one or two letter panel designation to differentiate between component designations which are duplicated in different sections.

Each component shall be labeled on the front panel with an upper device function identification and a lower ANSI device designation as illustrated in these specifications.

1.7 PRIMARY TRANSFORMER DIFFERENTIAL / OVERCURRENT PROTECTION

DIFFERENTIAL PROTECTION

One (1) microprocessor based three phase, 48 volt DC, high speed, multi-tapped transformer differential relay shall be furnished for primary protection of each transformer. The relay shall be mounted in a semi-flush case, drawout type preferred, although connectorized will be accepted. The differential relay shall be rated 5 ampere AC input, and shall incorporate circuitry for percentage restraint, as well as, second, and fifth harmonic restraint.

Multiple CT matching taps shall be provided and shall be adjustable from 2.0 to 9.0 amperes in 0.1 ampere steps. The relay shall be furnished with user selectable 0°, +30°, or -30° phase shifting capability.

The relay shall also be furnished with the following features:

- 1) Power on LED.
- 2) Trip LED.
- 3) Power supply status output contact for annunciator input.
- 4) Individual phase element current operated targets.
- 5) Push to test button for each trip output function.
- 6) Front panel display which indicates system unbalance as a percent of trip setting.
- 7) Automatic case mounted current circuit closing contacts.
- 8) Auxiliary trip contact for annunciator input.

Tripping of the primary differential relay shall be connected to trip the respective high side circuit breaker by operation of the respective transformer differential lockout relay and shall also cause the appropriate annunciator input alarm.

OVERCURRENT PROTECTION

The transformer differential relay shall also incorporate overcurrent protection and shall, at a minimum, be furnished with the following features:

- *1) User selectable ANSI standard definite, inverse, moderately inverse, very inverse, and extremely inverse time overcurrent curves.
- 2) 48 volt DC control.
- 3) Current operated time and instantaneous targets
- 4) Control power on LED.
- 5) Timing in progress LED.
- 6) Pickup LED.
- 7) Power supply status output contact for annunciator input.
- 8) Current inputs for all phases and ground.
- 9) Programmable minimum trip level settings.
- 10) Front panel target indication for all trip features. (Individual time and instantaneous for each phase and ground.)
- 11) Time and date stamped fault history for all phases and ground.
- 12) Resettable duty monitor for calculation of accumulated breaker interrupting duty.
- 13) Resettable RMS phase current indication for instantaneous, integrated, and maximum integrated RMS current values.
- 14) Phase and ground fault indication counters.
- 15) Trip test switch for verification of trip, reclose and reset timing.
- 16) Front panel lockout indication.
- 17) Front panel ground/instantaneous trip block indication.
- 18) Front panel reclose block indication.
- 19) Control system malfunction indication.
- 20) Loss of DC control power indication.
- *21) User programmable instantaneous trip function (no intentional time delay).
- 22) Completely programmable operating sequence for each set of overcurrent functions.
- 23) Automatic reclosing function, programmable from 0 to 4 operations to lockout with each reclose interval programmable from 0 to 60 seconds in .1 second increments.
- 24) Programmable reset after successful reclose adjustable from 3 to 180 seconds.

All data shall be available for review and modification from the keypad located on the front of the instrument panel. All data shall also be available for review or modification from a personal computer over an RS-232C serial interface. Any custom software required for the programming or interrogation of the control until shall be furnished as a part of the differential relay package.

- *1) User selectable ANSI standard definite, inverse, moderately inverse, very inverse, and extremely inverse time overcurrent curves.
- 2) 48 volt DC control.
- 3) Current operated time and instantaneous targets
- 4) Control power on LED.
- 5) Timing in progress LED.
- 6) Pickup LED.
- 7) Power supply status output contact for annunciator input.
- 8) Current inputs for all phases and ground.
- 9) Programmable minimum trip level settings.
- 10) Front panel target indication for all trip features. (Individual time and instantaneous for each phase and ground.)
- 11) Time and date stamped fault history for all phases and ground.
- 12) Resettable duty monitor for calculation of accumulated breaker interrupting duty.
- 13) Resettable RMS phase current indication for instantaneous, integrated, and maximum integrated RMS current values.
- 14) Phase and ground fault indication counters.
- 15) Trip test switch for verification of trip, reclose and reset timing.
- 16) Front panel lockout indication.
- 17) Front panel ground/instantaneous trip block indication.
- 18) Front panel reclose block indication.
- 19) Control system malfunction indication.
- 20) Loss of DC control power indication.
- *21) User programmable instantaneous trip function (no intentional time delay).
- 22) Completely programmable operating sequence for each set of overcurrent functions.
- 23) Automatic reclosing function, programmable from 0 to 4 operations to lockout with each reclose interval programmable from 0 to 60 seconds in .1 second increments.
- 24) Programmable reset after successful reclose adjustable from 3 to 180 seconds.
- 25) Three-phase voltage inputs.

****The relay shall have the ability to trip the bus breaker directly, without any additional auxiliary relays.***

The relay shall be furnished with one uniquely addressable serial fiber optic port capable of communication with DNP 3.0 protocol (**MODBUS will not be acceptable**). This communication shall be accomplished with one multimode fiber optic cable pair with ST type connectors from each relay back to the customer's Remote Terminal Unit. This port shall be a direct output from the microprocessor based relay. Fiber to serial converters shall not be allowed. The relay shall be capable of the following wired inputs from the bus breaker and programmed to output the information via the fiber optic connection.

Loss of AC (LAC): Connected to provide dry contact closure on loss of breaker control AC supply and assigned to fiber optic output.

Loss of DC (LDC): Connected to provide dry contact closure on loss of breaker control DC supply and assigned to fiber optic output.

Breaker Position (POS): Connected to provide dry contact closure to indicate breaker position and assigned to fiber optic output.

The relay shall be capable of fiber optic input to control the following functions:

Remote Lockout (RLO): Programmed for pulsed customer input which shall open and lockout the breaker via the fiber optic connection. This shall be assigned to a relay output that is separate from the overcurrent trip output.

Remote Close (RCL): Programmed for pulsed customer input which shall close the breaker via the fiber optic connection. This shall be assigned to a relay output that is separate from the relay close output.

The relay shall be capable of the following wired outputs to the switchboard for Purchaser connection.

Control Malfunction Alarm (CMA): Programmed to provide dry contact output to indicate a microprocessor control malfunction and wired to a terminal board for Purchaser connection.

Manufacturer's drawings shall be marked with the preceding acronyms and addresses for actual customer programming.

Additionally, the following outputs shall be provided by the relay:

- 1) Individual phase and neutral amperes.
- 2) Three phase kW.
- 3) Three phase kVAR (lagging or leading).
- 4) Individual phase to ground voltages.

All specified DNP 3.0 binary and control, inputs and outputs shall be configured by the Vendor prior to shipment such that the equipment furnished shall meet the functional requirements of the specifications. Binary, analog, and control inputs and outputs shall be listed by address, function and scale factor. DNP 3.0 protocol shall at a minimum support both Class 0 and Class 1 type interrogations. Data filtering shall be available to allow Purchaser selection of points which are to be returned.

The relay manufacturer shall be Siemens, ABB, SEL, or GE labeled as follows for Bus Breaker No. 1:

50/51 B1

The same format shall be used for Transformer No. 2.

The current inputs for these relays shall be furnished from current transformers that are located in the bus breakers.

1.10 SUDDEN PRESSURE - OVERTEMPERATURE TRIP

The switchboard shall accommodate two separate inputs from Purchaser supplied sudden pressure rise and overtemperature trip outputs from each transformer. The inputs shall be connected to trip the high side circuit breakers by operation of the transformer differential lockout relay. These inputs shall also cause the appropriate annunciator input alarm.

1.11 DIFFERENTIAL BYPASS-INSTANTANEOUS CUTOUT

The following controls shall also be furnished as part of the switchboard:

One (1) differential bypass switch, for each transformer, designed to disconnect the transformer differential trip outputs from the appropriate lockout relay, as well as, two dry contact outputs each for customer SCADA connection and additional annunciator input.

One (1) instantaneous cutout switch, for each transformer, shall also be furnished which shall disable the transformer instantaneous overcurrent function from the differential/overcurrent relays when placed in the off position. Each switch shall also be furnished with two additional dry contact outputs each for annunciator and customer SCADA connection.

1.12 MOTOR OPERATED GROUP SWITCH CONTROL SWITCH

One (1) "pistol grip" style three position, spring return to center type control switch shall be furnished for each motor operated group switch and shall be wired to customer connection terminals for control of the high voltage motor operated switches. The switch shall be furnished with red (closed) and green (open) semaphore and lamps to indicate the control switch and motor operated switch position. The Purchaser will provide contact inputs for indication of motor operated switch position. The control switch shall be wired such that the motor operated group switch does not operate while the high side breaker is closed.

The Motor Operated Switch control switch shall be as manufactured by Electroschwitch or approved equal.

1.13 138 kV HIGH SIDE CIRCUIT BREAKER CONTROL SWITCH

One (1) "pistol grip" style three position, spring return to center type control switch shall be furnished for each 138 kV high side circuit breaker and shall be wired to customer connection terminals for control of the high voltage circuit breakers. The switch shall be furnished with red (closed) and green (open) semaphore and lamps to indicate the control switch and circuit breaker position. The switch shall be connected such that when placed in the trip position will trip and lockout the breaker without operation of the lockout relay. The control switch shall be trip free allowing the circuit breaker to trip if closed into a fault. Closing of the switch with the circuit breaker in the closed position shall cause no operation of any kind. The Purchaser will provide contact inputs for indication of circuit breaker position. The switch shall be wired with close interlocks that prevent closing of the 138 kV high side circuit breaker when the motor operated group switch is in the open position.

The Circuit Breaker control switch shall be as manufactured by Electroswitch or approved equal.

1.14 25 kV BUS BREAKER CONTROL SWITCH

One (1) "pistol grip" style three position, spring return to center type control switch shall be furnished for each bus breaker and shall be wired to customer connection terminals for control of the 25 kV bus breakers. The switch shall be furnished with red (closed) and green (open) semaphore and lamps to indicate the control switch and bus breaker position. The switch shall be connected such that when placed in the trip position will trip and lockout the bus breaker. The control switch shall be trip free allowing the bus breaker to trip if closed into a fault. Closing of the switch with the bus breaker in the closed position shall cause no operation of any kind. The Purchaser will provide contact inputs for indication of the bus breaker position. The switch shall be wired with close interlocks that prevent closing of the 25 kV bus breaker when the 138 kV high side circuit breaker is in the open position.

The 25 kV Bus Breaker control switch shall be as manufactured by Electroswitch or approved equal.

1.15 DIFFERENTIAL LOCKOUT RELAY

One (1) differential lockout relay shall be furnished for each transformer and shall be electrically operated, hand reset and shall be rated 48 VDC with 30 ampere rated contacts. The lockout relay shall be furnished with oval reset handle and orange lockout indicator flag. The operate coil shall be connected to the output of both the primary and secondary transformer differential relays such that closure of the appropriate relay contact shall cause the appropriate lockout relay to latch in the lockout position requiring hand reset. This shall also block closing of the high side circuit breaker. Upon tripping the lockout relay, the following shall occur:

- 1) The 138 kV high side circuit breaker shall trip.
- 2) The appropriate annunciator light shall illuminate.

The lockout relay shall, as a minimum, be furnished with the following output contacts wired to customer connection terminal points:

- 1) N/O contact for 138 kV high side circuit breaker trip.
- 2) N/O contact for annunciator input (prewired by vendor).
- 3) N/O contact for customer SCADA output.
- 4) Five (5) spare N/O contacts.
- 5) Five (5) spare N/C contacts.

Each lockout relay operate coil shall be wired in series with two (2) separate N/C relay contacts in order to de-energize the coil when in the operate state.

The transformer lockout relay shall be manufactured by Electroswitch or approved equal.

1.16 OVERCURRENT LOCKOUT RELAY

One (1) overcurrent lockout relay shall be furnished for each transformer and shall be electrically operated, hand reset and shall be rated 48 VDC with 30 ampere rated contacts. The lockout relay shall be furnished with oval reset handle and orange lockout indicator flag. The operate coil shall be connected to the output of the transformer overcurrent relays such that closure of the appropriate relay contact shall cause the appropriate lockout relay to latch in the lockout position requiring hand reset. Upon tripping the lockout relay, the following shall occur:

- 1) The 138 kV high side circuit breaker shall trip.
- 2) The appropriate annunciator light shall illuminate.

The lockout relay shall, as a minimum, be furnished with the following output contacts wired to customer connection terminal points:

- 1) N/O contact for 138 kV high side circuit breaker trip.
- 2) N/O contact for annunciator input (prewired by vendor).
- 3) N/O contact for customer SCADA output.
- 4) Five (5) spare N/O contacts.
- 5) Five (5) spare N/C contacts.

Each lockout relay operate coil shall be wired in series with two (2) separate N/C relay contacts in order to de-energize the coil when in the operate state.

The transformer lockout relay shall be manufactured by Electroswitch or approval equal.

1.17 TRANSFORMER METERING

The switchboard shall be furnished with the following instruments for monitoring of each transformer and bus:

- 1) One three phase, four wire, watthour/varhour demand meter with the following scrolling panel readouts:
 - a. Transformer instantaneous three phase kilowatts.
 - b. Transformer maximum three phase kilowatts since last reset on user selectable 15, 30, or 60 minute demand interval.
 - c. Transformer total kilowatthours since last reset.
 - d. Transformer instantaneous three phase kilovars.
 - e. Transformer maximum three phase kilovars since last reset on user selectable 15, 30, or 60 minute demand interval.
 - f. Transformer total lagging and leading kilovarhours since last reset.

Error of these quantities shall be no greater than 0.2% of reading.

Each watthour/varhour demand meter shall be equipped with one uniquely addressable serial fiber optic port capable of communication with DNP 3.0 protocol (**MODBUS will not be acceptable**). This communication shall be accomplished with one multimode fiber optic cable pair with ST type connectors from the meter back to the customer's Remote Terminal Unit. This port shall be a direct output from the meter. Fiber to serial converters shall not be allowed. The meter shall furnish the following specified functions:

- a. Transformer No. 1 three phase KW.
- b. Transformer No. 1 three phase KVAR (lagging or leading).
- c. Transformer No. 1 KWH and KVARH.
- d. Transformer No. 1 amperes (Phase A, B, C, and N).
- e. Transformer No. 1 volts (Phase A, B, and C).
- f. Transformer No. 1 power factor.

The same format shall be used for Transformer No. 2.

Error of these outputs shall be no greater than 0.2% of reading.

- 2) One solid state, 0-5 Amp AC ammeter with four individual red, seven segment, four digit displays for Phase A, B, C, and N primary amperes with maximum indicator, reset function, and programmable current transformer ratio. Programmable ampere demand intervals of 15, 30, and 60 minutes shall be available with reset. Primary amperes shall be displayed to the nearest whole unit with error no greater than 0.25% of reading.
- 3) One solid state 0-150 volt AC voltmeter with three individual red, seven segment, four digit displays for Phase A, B, and C secondary voltage with maximum and minimum

indicator, and reset function. Voltage shall be displayed to the nearest one-tenth of a volt. Error shall be no greater than 0.25% of reading.

All metering equipment shall be rated 0-5 amperes input continuous, 10 amp overload, 0-150 volts AC input, 48 VDC control as necessary.

All metering equipment shall meet or exceed the latest requirements of ANSI surge withstand capability test C37.90a SWC. Voltage inputs shall be furnished with metal oxide varister protection at terminal boards.

Panel meter numeric displays shall be a minimum of 3/8" in height.

Panel meters shall have appropriate fuses installed on the control and power inputs as recommended by the manufacturer.

1.18 PANEL ANNUNCIATORS

The switchboard shall be equipped with four (4) solid state latching type annunciator panels for the following inputs:

Transformer #1

- | | |
|-------------------------------------------------|---------------------------------------|
| 1) Transformer No. 1 Differential Trip | Label - T1 Differential Trip |
| 2) Transformer No. 1 Overcurrent Trip | Label - T1 Overcurrent Trip |
| 3) Transformer No. 1 Overtemperature | Label - T1 Overtemp |
| 4) Transformer No. 1 Sudden Pressure Trip | Label - T1 Sudden Pressure Trip |
| 5) Transformer No. 1 Differential Bypass | Label - T1 Differential Bypass |
| 6) Transformer No. 1 Instantaneous Switch Off | Label - T1 Instantaneous Off |
| 7) Transformer No. 1 Primary Relay Power Fail | Label - T1 Primary Relay Power Fail |
| 8) Transformer No. 1 Secondary Relay Power Fail | Label - T1 Secondary Relay Power Fail |
| 9) Spare | |
| 10) Spare | |
| 11) Spare | |
| 12) Battery Charger Loss of AC | Label - Battery Charger AC |

Bus #1

- | | |
|----------------------------------------------------|----------------------------------|
| 1) #1 Bus Disconnect Switch Open | Label - #1 Bus Switch Open |
| 2) #1 Bus Disconnect Switch in Local Mode | Label - #1 Bus Switch Local Mode |
| 3) #1 Bus Disconnect Switch Loss of AC | Label - #1 Bus Switch AC |
| 4) #1 Bus Disconnect Switch Loss of DC Control | Label - #1 Bus Switch DC Control |
| 5) #1 High Side Circuit Breaker Open | Label - 52T1 Open |
| 6) #1 High Side Circuit Breaker in Local Mode | Label - 52T1 Local Mode |
| 7) #1 High Side Circuit Breaker Loss of AC Control | Label - 52T1 Loss of AC Control |
| 8) #1 High Side Circuit Breaker Loss of DC Control | Label - 52T1 Loss of DC Control |
| 9) #1 High Side Circuit Breaker Low Gas Pressure | Label - 52T1 Low Gas Pressure |

- | | |
|---------------------------------------------|---------------------------------|
| 10) #1 25 kV Bus Breaker Open | Label - 52B1 Open |
| 11) #1 25 kV Bus Breaker Loss of AC | Label - 52B1 Loss of AC |
| 12) #1 25 kV Bus Breaker Loss of DC Control | Label - 52B1 Loss of DC Control |

Transformer #2

- | | |
|-------------------------------------------------|---------------------------------------|
| 1) Transformer No. 2 Differential Trip | Label - T2 Differential Trip |
| 2) Transformer No. 2 Overcurrent Trip | Label - T2 Overcurrent Trip |
| 3) Transformer No. 2 Overtemperature | Label - T2 Overtemp |
| 4) Transformer No. 2 Sudden Pressure Trip | Label - T2 Sudden Pressure Trip |
| 5) Transformer No. 2 Differential Bypass | Label - T2 Differential Bypass |
| 6) Transformer No. 2 Instantaneous Switch Off | Label - T2 Instantaneous Off |
| 7) Transformer No. 2 Primary Relay Power Fail | Label - T2 Primary Relay Power Fail |
| 8) Transformer No. 2 Secondary Relay Power Fail | Label - T2 Secondary Relay Power Fail |
| 9) Spare | |
| 10) Spare | |
| 11) Spare | |
| 12) Transfer Switch Position | Label - Transfer Switch Position |

Bus #2

- | | |
|----------------------------------------------------|----------------------------------|
| 1) #2 Bus Disconnect Switch Open | Label - #2 Bus Switch Open |
| 2) #2 Bus Disconnect Switch in Local Mode | Label - #2 Bus Switch Local Mode |
| 3) #2 Bus Disconnect Switch Loss of DC Control | Label - #2 Bus Switch DC Control |
| 4) #2 Bus Disconnect Switch Loss of AC | Label - #2 Bus Switch AC |
| 5) #2 High Side Circuit Breaker Open | Label - 52T2 Open |
| 6) #2 High Side Circuit Breaker in Local Mode | Label - 52T2 Local Mode |
| 7) #2 High Side Circuit Breaker Loss of AC Control | Label - 52T2 Loss of AC Control |
| 8) #2 High Side Circuit Breaker Loss of DC Control | Label - 52T2 Loss of DC Control |
| 9) #2 High Side Circuit Breaker Low Gas Pressure | Label - 52T2 Low Gas Pressure |
| 10) #2 25 kV Bus Breaker Open | Label - 52B2 Open |
| 11) #2 25 kV Bus Breaker Loss of AC | Label - 52B2 Loss of AC |
| 12) #2 25 kV Bus Breaker Loss of DC Control | Label - 52B2 Loss of DC Control |

Each annunciator panel shall be designed for 48 Volt DC control and shall be latching type with individual alarm reset and lamp test. Panel lights shall remain illuminated until the fault is cleared and the associated alarm is reset. Capability shall be provided from the front panel for each input to be placed in the off, on, or reset position individually. Spare annunciator inputs may be re-defined prior to panel fabrication. Each annunciator input shall be furnished with a duplicate output wired to terminal points for customer SCADA connection. These must be “dry”, un-powered contacts. Each panel shall be wired to provide a single “dry” contact closure if any individual alarm activates and this shall be wired to a terminal block for customer connection. The panel shall also include a test switch circuit.

Each annunciator panel shall meet or exceed the latest requirement of ANSI surge withstand capability test C37.90A SWC.

1.19 STATION DC VOLTAGE TRANSDUCER

One DC voltage transducer shall be furnished and mounted, for connection to the Purchaser's 48 Volt DC supply. The transducer shall be 0-60 Volts DC input, 0-1 mA DC output into 0-10k ohms and shall be internally powered. The DC output shall be brought out to terminal boards for customer connection. Transducer shall be Rochester Instruments or approved equal.

1.20 LAMPS

All lamps installed in the switchboard shall be LED solid state type of appropriate voltage capability.

Lamps shall be manufactured by Data Display Products, or approved equal.

1.21 DRAWINGS AND INSTRUCTION BOOKS

Subsequent to notification of award of contract, the Supplier shall furnish, within four weeks, for approval two (2) sets of Drawing and Instructions covering the physical size, weight, arrangement, dimensions, electrical characteristics, wiring diagrams and other pertinent data for the switchboard. The Supplier shall also supply four (4) prints of the finally approved issue of each drawing for the Purchaser's records. Record copies shall include operating instructions and renewal parts lists for all equipment supplied with the switchboard. The Supplier shall also furnish four (4) sets of **written instruction** (CDs can be in addition to written instructions, not a replacement) and renewal parts lists, suitably illustrated, covering the operation and maintenance of all components applying specifically to this installation. In addition to the record drawings to be furnished, the Supplier shall also furnish one complete set of drawings on diskette in format suitable for use in AutoCad.

The successful Bidder shall furnish all approval and final drawings including:

- Switchboard Layout Details
- Metering and Relaying Three Line diagram (Including Customer Equipment)
- Metering and Relaying Control Diagram (Including Customer Equipment)
- Individual Switchboard Panel Wiring Diagrams
- Individual Panel Interconnection Diagrams
- Customer Interconnection Points

Equipment electrical drawings for customer supplied equipment shall be furnished to the successful Bidder by the Purchaser either in hard copy or digital format as available.

1.22 PROPOSAL INFORMATION

Each Bidder shall submit the following minimum information with the Bid Proposal:

- Switchboard Manufacturer with contact and telephone number.
- Anticipated size of each switchboard panel (HxWxD).
- Transformer differential/overcurrent relay manufacturer and type.
- Transformer lockout relay manufacturer and type.
- Control switch manufacturer and type.
- Transformer metering equipment manufacturer and type.
- Panel annunciator manufacturer and type.

1.23 SPARE PARTS

Ten (10) spare LED bulbs for each different type of lamp furnished shall be included in the proposal price. One spare interposing relay of each type installed in the switchboard shall be furnished as a part of the proposal. The Bidder shall show, as two separate options, the cost of one (1) spare transformer differential/overcurrent relay, and the cost of one (1) spare bus breaker overcurrent relay.

1.24 WARRANTY

All components of the switchboard shall be warranted for a minimum of one (1) year from the date that the unit is placed in operation. Component warranties shall either be passed from the manufacturer to the Purchaser or shall be warranted by the switchboard vendor.

1.25 EXCEPTIONS

Any exceptions, clarifications, or deviations to the specifications contained herein shall be so noted on the Bidder's Proposal page or on a separate page titled "Exceptions" that shall be referred to on the Bidder's Proposal page. If no exceptions are stated on one (1) of the two (2) previously mentioned locations, it shall be deemed that the Bidder meets or exceeds all requirements of these specifications.

SECTION 2
138 kV TAP STATION
INDOOR SWITCHBOARD

2.1 GENERAL

These specifications cover one indoor switchboard consisting of one (1) vertical, wall-mounted cabinet, with hinged front panel. The switchboard shall be arranged for monitoring, control, and protection of the Purchaser's 138 kV tap station including the following equipment:

- 1) One (1) Motor Operated Switch
- 2) One (1) 138 kV Circuit Breaker.

Maximum height of the cabinet shall be 4'-0". Maximum cabinet width shall be 3'-0". Maximum cabinet depth shall be 1'-6".

The indoor switchboard shall be designed in accordance with the latest applicable ANSI, IEEE, IEC, UL, and NEMA standards and shall be essentially arranged in accordance with the preliminary layout drawing in the attached Appendix.

2.2 FABRICATION AND FINISH

The indoor switchboard shall be fabricated of a minimum of 1/8 inch thick steel reinforced panels and shall be free of protruding bolts, screws, and fasteners. The cabinet shall be completely enclosed on all sides, with a hinged front panel to allow access to all wiring. The bottom of the cabinet shall be furnished with a removable panel to allow the customer to drill holes for all incoming and outgoing wiring.

The indoor switchboard shall be fabricated to be completely wall-mounted, with no additional support.

The cabinet shall be completely cleaned and de-burred prior to the application of a corrosion resistant primer and filler coat. Two finish coats of ANSI No. 61 light gray enamel shall be applied to the entire cabinet.

2.3 GROUNDING

The cabinet shall include a copper grounding bar with minimum dimensions of 1/4" x 1". The cabinet shall include one copper ground lug for Purchaser connection of a 1/0 to 4/0 AWG copper ground wire. All panel internal ground connections shall be securely fastened to the associated grounding bar.

The grounding bar shall be drilled and tapped on 3/4" centers for acceptance of ten (10) additional 10-32 machine screws.

2.4 WIRING AND TERMINAL CONNECTIONS

All internal switchboard wiring shall be enclosed in slotted PVC wireway with removable cover which shall be mounted either vertically or horizontally and securely fastened in place. Where necessary for customer connections, adequate additional slotted wireway (3" minimum) shall be furnished to allow installation of external connections. All internal wiring shall be accomplished with standard 600 volt, SIS type tinned copper switchboard wire and shall be appropriately labeled to indicate panel number and destination on both ends.

All internal connections shall incorporate insulated, ring type compression terminals. Wire shall be sized according to the ampacity requirements of the particular circuit, but in no case shall be less than No. 14 AWG stranded, tinned copper. Circuits designed for AC current inputs shall be wired with No. 10 AWG stranded tinned copper. For AC current connections, six point shorting type input terminals shall be furnished and shall be appropriately labeled.

All additional terminal blocks shall be rail mounted, heavy duty, double row barrier type, rated not less than 600 volts, 30 amperes and shall be twelve point minimum. Each terminal block shall be permanently labeled in accordance with the manufacturer's drawings and shall be sufficient in number to require no more than two terminations per point. At least one spare twelve point terminal block shall be provided and labeled in each row.

Control power to be furnished by the Purchaser shall be either 240/120 volts AC or 48 volts DC as required for proper operation of all switchboard components. The cabinet shall be provided with the necessary control power input terminals, fuse blocks, and fuses.

Each metering input from Purchaser supplied voltage transformers shall be protected by one three pole fuse block and fusing.

All screws used in the terminal blocks, as well as any screws used to secure panel mounted covers, shall be either phillips head or a combination slotted/phillips with a minimum of #2 head size.

2.5 DEVICE NAMEPLATES

Individual device nameplates shall be furnished for all components. Nameplates shall be engraved white lettering on black plastic background. Individual device nameplates shall be minimum, 3/4" in height by the required length, with minimum 3/8" lettering. All nameplates shall be securely fastened to the panel front by stainless steel machine screws threaded into the panel surface.

2.6 COMPONENT IDENTIFICATION

Each component installed in the switchboard shall be clearly identified by a permanent two letter alphabetic code which shall correspond to the designations used on the manufacturer's drawings. Each component shall be labeled on the front panel with an upper device function identification and a lower ANSI device designation as illustrated in these specifications.

2.7 PRIMARY OVERCURRENT PROTECTION

The cabinet shall include one (1) microprocessor based three phase, 48 volt DC, overcurrent relay for primary protection and control of the 138 kV circuit breaker. The relay shall be furnished in a semi-flush case, drawout type preferred, although connectorized will be accepted. The overcurrent relay shall provide, as a minimum, the following local features:

- *1) User selectable ANSI standard definite, inverse, moderately inverse, very inverse, and extremely inverse time overcurrent curves.
- 2) 48 volt DC control.
- 3) Current operated time and instantaneous targets
- 4) Control power on LED.
- 5) Timing in progress LED.
- 6) Pickup LED.
- 7) Power supply status output contact for annunciator input.
- 8) Current inputs for all phases and ground.
- 9) Programmable minimum trip level settings.
- 10) Front panel target indication for all trip features. (Individual time and instantaneous for each phase and ground.)
- 11) Time and date stamped fault history for all phases and ground.
- 12) Resettable duty monitor for calculation of accumulated breaker interrupting duty.
- 13) Resettable RMS phase current indication for instantaneous, integrated, and maximum integrated RMS current values.
- 14) Phase and ground fault indication counters.
- 15) Trip test switch for verification of trip, reclose and reset timing.
- 16) Front panel lockout indication.
- 17) Front panel ground/instantaneous trip block indication.
- 18) Front panel reclose block indication.
- 19) Control system malfunction indication.
- 20) Loss of DC control power indication.
- *21) User programmable instantaneous trip function (no intentional time delay).
- 22) Completely programmable operating sequence for each set of overcurrent functions.
- 23) Automatic reclosing function, programmable from 0 to 4 operations to lockout with each reclose interval programmable from 0 to 60 seconds in .1 second increments.
- 24) Programmable reset after successful reclose adjustable from 3 to 180 seconds.
- 25) Three-phase voltage inputs.

****The relay shall have the ability to trip the circuit breaker directly, without any additional auxiliary relays.***

Tripping of the primary overcurrent relay shall be connected to trip the circuit breaker directly via trip coil #1 and shall also cause the appropriate annunciator input alarm.

The relay shall be furnished with one uniquely addressable serial fiber optic port capable of communication with DNP 3.0 protocol (**MODBUS will not be acceptable**). This communication shall be accomplished with one multimode fiber optic cable pair with ST type connectors from the relay back to the customer's Remote Terminal Unit. This port shall be a direct output from the microprocessor based relay. Fiber to serial converters shall not be allowed. The relay shall be capable of the following wired inputs from the circuit breaker and programmed to output the information via the fiber optic connection.

Loss of AC (LAC): Connected to provide dry contact closure on loss of breaker control AC supply and assigned to fiber optic output.

Loss of DC (LDC): Connected to provide dry contact closure on loss of breaker control DC circuit supply and assigned to fiber optic output.

Breaker Position (POS): Connected to provide dry contact closure to indicate breaker position and assigned to fiber optic output.

Low Gas Pressure/Density Alarm (LGPA): Connected to provide dry contact closure on low gas pressure alarm and assigned to fiber optic output.

The relay shall be capable of the following wired inputs from the switchboard and programmed to output the information via the fiber optic connection.

Manual Reclosing Switch (MRSW): Programmed to provide fiber optic output to monitor the position of the panel mounted non-reclosing switch.

Manual Ground Trip Switch (MGSW): Programmed to provide fiber optic output to monitor the position of the panel mounted ground relay and phase instantaneous trip block switch.

The relay shall be capable of fiber optic input to control the following functions:

Remote Lockout (RLO): Programmed for pulsed customer input which shall open and lockout the breaker via the fiber optic connection. This shall be assigned to a relay output that is separate from the overcurrent trip output.

Remote Close (RCL): Programmed for pulsed customer input which shall close the breaker via the fiber optic connection. This shall be assigned to a relay output that is separate from the relay close output.

Reclosing Control (RSW): Programmed for latched customer input via fiber optic which shall block or disable the reclose feature. Programmed output shall be furnished via fiber optic to monitor the separate status of this feature to determine the reclosing function availability for service.

Ground Switch Control (GSW): Programmed for latched customer input via fiber optic which shall block or disable the complete ground trip function and the instantaneous trip function of the phase overcurrent protective trip circuits. While activated, the breaker shall only trip as a result of phase time delay trip operation. Fiber optic output shall be programmed to monitor the separate status of this feature to determine the ground and instantaneous trip function availability for service.

The relay shall be capable of the following wired outputs:

Trip (TRIP): Programmed to provide, dry contact output to trip the breaker and wired to a terminal board for Purchaser connection.

Close (CLO): Programmed to provide dry contact output to close the breaker via the reclosing function of the relay and wired to a terminal board for Purchaser connection.

Control Malfunction Alarm (CMA): Programmed to provide dry contact output to indicate a microprocessor control malfunction and wired to a terminal board for Purchaser connection.

Breaker Fail (BKFL): Connected to provide dry contact output to indicate the breaker failure to operate and wired to trip the breaker fail lockout relay. This trip output shall be separate from the overcurrent trip output and wired to a terminal board for Purchaser connection.

The relay shall have, as a minimum, four (4) spare binary inputs and four (4) spare binary outputs.

Manufacturer's drawings shall be marked with the preceding acronyms and addresses for actual customer programming.

Additionally, the following outputs shall be provided by the relay:

- 1) Individual phase and neutral amperes.
- 2) Three phase kW.
- 3) Three phase kVAR (lagging or leading).
- 4) Individual phase to ground voltages.

All specified DNP 3.0 binary and control, inputs and outputs shall be configured by the Vendor prior to shipment such that the equipment furnished shall meet the functional requirements of the specifications. Binary, analog, and control inputs and outputs shall be listed by address, function and scale factor. DNP 3.0 protocol shall at a minimum support both Class 0 and Class 1 type interrogations. Data filtering shall be available to allow Purchaser selection of points which are to be returned.

The relay manufacturer shall be Siemens, ABB, SEL, or GE and labeled as follows for Circuit Breaker No. 1:

50/51 B1
Primary

2.8 SECONDARY OVERCURRENT PROTECTION

The cabinet shall include one (1) additional overcurrent relay, identical to the one specified in Section 2.7, for backup overcurrent protection. The current inputs for the secondary relay shall be furnished from current transformers that are the same as the primary relay's current inputs.

Tripping of the secondary overcurrent relay shall be connected to trip the circuit breaker directly via trip coil #2 and shall also cause the appropriate annunciator input alarm.

The secondary relay shall be labeled: 50/51 B1
Secondary

2.9 MOTOR OPERATED INCOMING SWITCH CONTROL SWITCH

One (1) "pistol grip" style three position, spring return to center type control switch shall be furnished for the motor operated group switch and shall be wired to customer connection terminals for control of the high voltage motor operated switch. The switch shall be furnished with red (closed) and green (open) semaphore and lamps to indicate the control switch and motor operated switch position. The Purchaser will provide contact inputs for indication of motor operated switch position. The control switch shall be wired such that the motor operated incoming switch does not operate while the circuit breaker is closed.

The Motor Operated Switch control switch shall be as manufactured by Electros witch or approved equal.

2.10 CIRCUIT BREAKER CONTROL SWITCH

One (1) "pistol grip" style three position, spring return to center type control switch shall be furnished for the 138 kV circuit breaker and shall be wired to customer connection terminals for control of the 138 kV circuit breaker. The switch shall be furnished with red (closed) and green (open) semaphore and lamps to indicate the control switch and circuit breaker position. The switch shall be connected such that when placed in the trip position will trip and lockout the breaker. The control switch shall be trip free allowing the circuit breaker to trip if closed into a fault. Closing of the switch with the circuit breaker in the closed position shall cause no operation of any kind. The Purchaser will provide contact inputs for indication of circuit breaker

position. The switch shall be wired with close interlocks that prevent closing of the circuit breaker when the motor operated incoming switch is in the open position.

The Circuit Breaker control switch shall be as manufactured by Electroswitch or approved equal.

2.11 MANUAL RECLOSING - GROUND CUTOFF SWITCHES

One (1) control switch **for each** overcurrent relay shall be furnished to disable the reclosing relay from operation and shall be supplied with the following minimum features:

- 1) One (1) rotary type operator knob.
- 2) Legend "on-off" plate.
- 3) Two (2) contact blocks complete with "a" and "b" contacts.
- 4) Two additional contacts for annunciator and SCADA input.

One (1) control switch to disable both the ground trip and instantaneous trip functions of both relays from operation shall be supplied with the following minimum features:

- 1) One (1) rotary type operator knob.
- 2) Legend "on-off" plate.
- 3) Two (2) contact blocks complete with "a" and "b" contacts.
- 4) Two additional contacts for annunciator and SCADA input.

The overcurrent relays shall also be programmed for each input.

2.12 PANEL ANNUNCIATORS

The switchboard shall be equipped with two (2) solid state latching type annunciator panels for the following inputs:

Circuit Breaker

- | | |
|-----------------------------------------------|-------------------------------------|
| 1) Circuit Breaker Overcurrent Trip | Label - Breaker Overcurrent Trip |
| 2) Circuit Breaker Loss of AC Control | Label - Breaker AC Control |
| 3) Circuit Breaker Loss of DC Control Circuit | Label - Breaker DC Control |
| 4) Circuit Breaker Low Gas Pressure | Label - Breaker Low Gas Pressure |
| 5) Circuit Breaker in Local Mode | Label - Breaker Local Mode |
| 6) Circuit Breaker Failure to Trip | Label - Breaker Failure to Trip |
| 7) Primary Relay Power Fail | Label - Primary Relay Power Fail |
| 8) Secondary Relay Power Fail | Label - Secondary Relay Power Fail |
| 9) Primary Relay Reclosing Disabled | Label - Primary Reclosing Disabled |
| 10) Secondary Relay Reclosing Enabled | Label - Secondary Reclosing Enabled |
| 11) Ground Disabled | Label - Ground Disabled |
| 12) Spare | |

Station Panel

1) DP&L LOR Trip	Label - DP&L LOR Trip
2) Incoming Switch Open	Label - Incoming Switch Open
3) Incoming Switch in Local Mode	Label - Incoming Switch Local Mode
4) Incoming Switch Loss of AC Control	Label - Incoming Switch AC Control
5) Incoming Switch Loss of DC Control	Label - Incoming Switch DC Control
6) Battery Charger Loss of AC	Label - Battery Charger AC
7) Spare	
8) Spare	
9) Spare	
10) Spare	
11) Spare	
12) Spare	

The annunciator panel shall be designed for 48 Volt DC control and shall be latching type with individual alarm reset and lamp test. Panel lights shall remain illuminated until the fault is cleared and the associated alarm is reset. Capability shall be provided from the front panel for each input to be placed in the off, on, or reset position individually. Spare annunciator inputs may be re-defined prior to panel fabrication. The annunciator panel shall be wired to provide a single “dry” contact closure if any individual alarm activates and this shall be wired to a terminal block for customer connection. The panel shall also include a test switch circuit.

The annunciator panel shall meet or exceed the latest requirement of ANSI surge withstand capability test C37.90A SWC.

Each annunciator input shall be furnished with a duplicate output wired to terminal points for customer SCADA connection. These must be “dry”, unpowered, contacts.

2.13 STATION DC VOLTAGE TRANSDUCER

One DC voltage transducer shall be furnished and mounted, for connection to the Purchaser’s 48 Volt DC supply. The transducer shall be 0-60 Volts DC input, 0-1 mA DC output into 0-10k ohms and shall be internally powered. The DC output shall be brought out to terminal boards for customer connection. Transducer shall be Rochester Instruments or approved equal.

2.14 LAMPS

All lamps installed in the switchboard shall be LED solid state type of appropriate voltage capability.

Lamps shall be manufactured by Data Display Products, or approved equal.

2.15 DRAWINGS AND INSTRUCTION BOOKS

Subsequent to notification of award of contract, the Supplier shall furnish, within four weeks, for approval two (2) sets of Drawing and Instructions covering the physical size, weight, arrangement, dimensions, electrical characteristics, wiring diagrams and other pertinent data for the switchboard. The Supplier shall also supply four (4) prints of the finally approved issue of each drawing for the Purchaser's records. Record copies shall include operating instructions and renewal parts lists for all equipment supplied with the switchboard. The Supplier shall also furnish four (4) sets of **written instruction** (CDs can be an addition to written instructions, not a replacement) and renewal parts lists, suitably illustrated, covering the operation and maintenance of all components applying specifically to this installation. In addition to the record drawings to be furnished, the Supplier shall also furnish one complete set of drawings on diskette in format suitable for use in AutoCad.

The successful Bidder shall furnish all approval and final drawings including:

- Switchboard Layout Details
- Metering and Relaying Three Line diagram (Including Customer Equipment)
- Metering and Relaying Control Diagram (Including Customer Equipment)
- Individual Switchboard Panel Wiring Diagrams
- Individual Panel Interconnection Diagrams
- Customer Interconnection Points

Equipment electrical drawings for customer supplied equipment shall be furnished to the successful Bidder by the Purchaser either in hard copy or digital format as available.

2.16 PROPOSAL INFORMATION

Each Bidder shall submit the following minimum information with the Bid Proposal:

- Switchboard Manufacturer with contact and telephone number.
- Anticipated size of switchboard cabinet (HxWxD).
- Circuit breaker overcurrent relay manufacturer and type.
- Lockout relay manufacturer and type.
- Control switch manufacturer and type.
- Panel annunciator manufacturer and type.

2.17 SPARE PARTS

Ten (10) spare LED bulbs for each different type of lamp furnished shall be included in the proposal price. One spare interposing relay of each type installed in the switchboard shall be furnished as a part of the proposal. The Bidder shall show, as a separate option, the cost of one (1) spare overcurrent relay.

2.18 WARRANTY

All components of the switchboard shall be warranted for a minimum of one (1) year from the date that the unit is placed in operation. Component warranties shall either be passed from the manufacturer to the Purchaser or shall be warranted by the switchboard vendor.

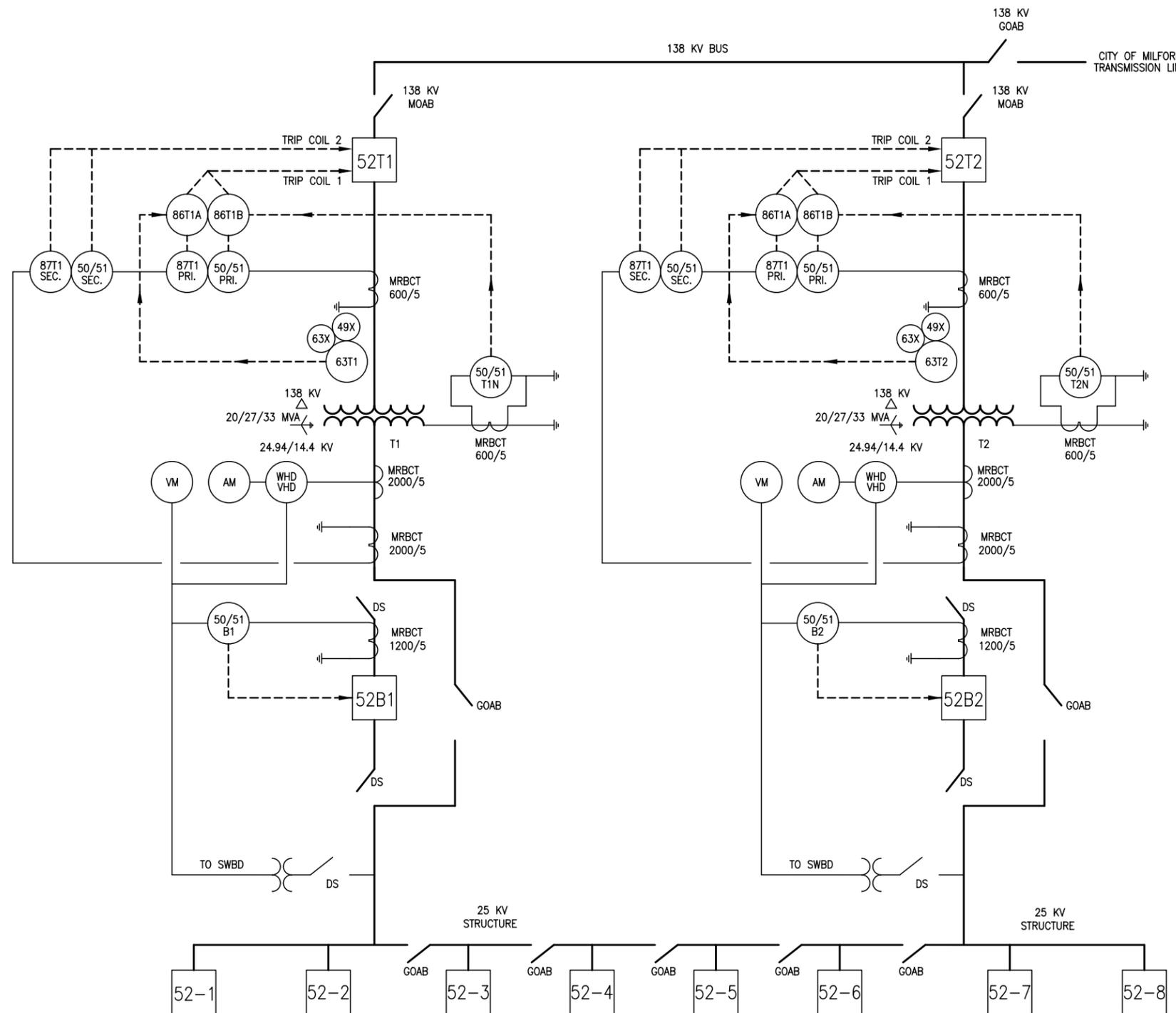
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APPENDIX

PRELIMINARY SWITCHBOARD LAYOUTS

PRELIMINARY RELAY/CONTROL ONE-LINES



PRELIMINARY
DO NOT USE FOR CONSTRUCTION

REVISIONS			REVISIONS		
NO.	DATE	DESCRIPTION	NO.	DATE	DESCRIPTION
0					

SCALE: NTS
DATE ISSUED: 9/21/12
DESIGNED BY: MAD
DRAWN BY: MAD
CHECKED BY: MAD
APPROVED BY: RAC



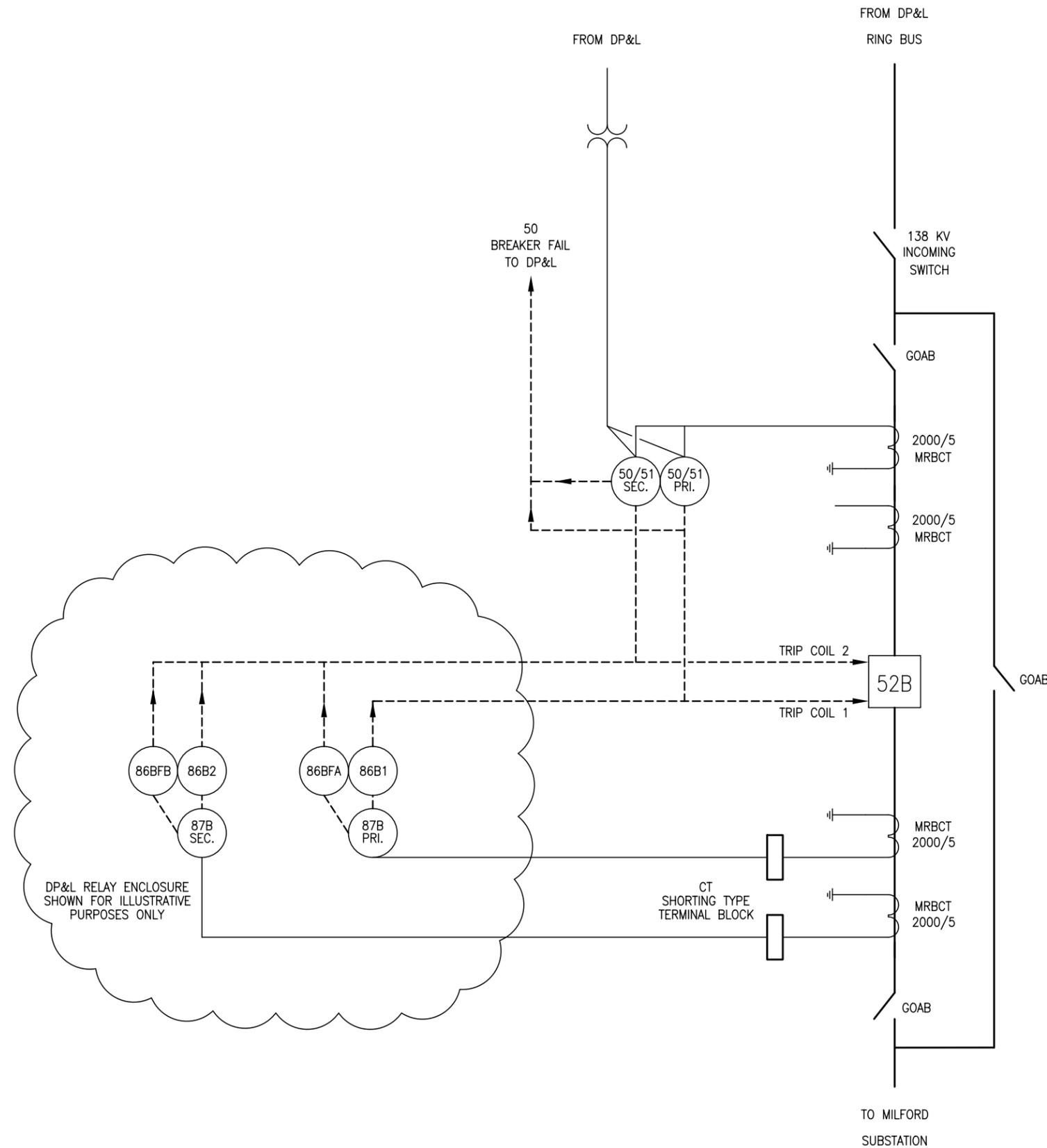
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CONSULTANTS, INC.**
Complete Power Engineering Services
P.O. BOX 690638
CHARLOTTE, N.C. 28227

OFFICE
(704) 545-7327

FAX
(704) 545-2315

CITY OF MILFORD
MILFORD, DELAWARE
138-24.94/14.4 KV SUBSTATION
PRELIMINARY RELAY/CONTROL ONE-LINE

DRAWING NO.
158-12-015
SHEET 1 OF 1



PRELIMINARY
DO NOT USE FOR CONSTRUCTION

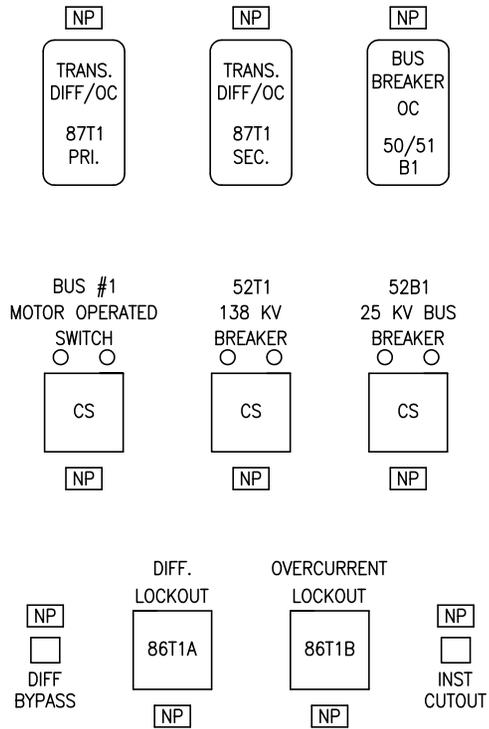
REVISIONS			REVISIONS		
NO.	DATE	DESCRIPTION	NO.	DATE	DESCRIPTION
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SCALE: NTS
 DATE ISSUED: 9/21/12
 DESIGNED BY: MAD
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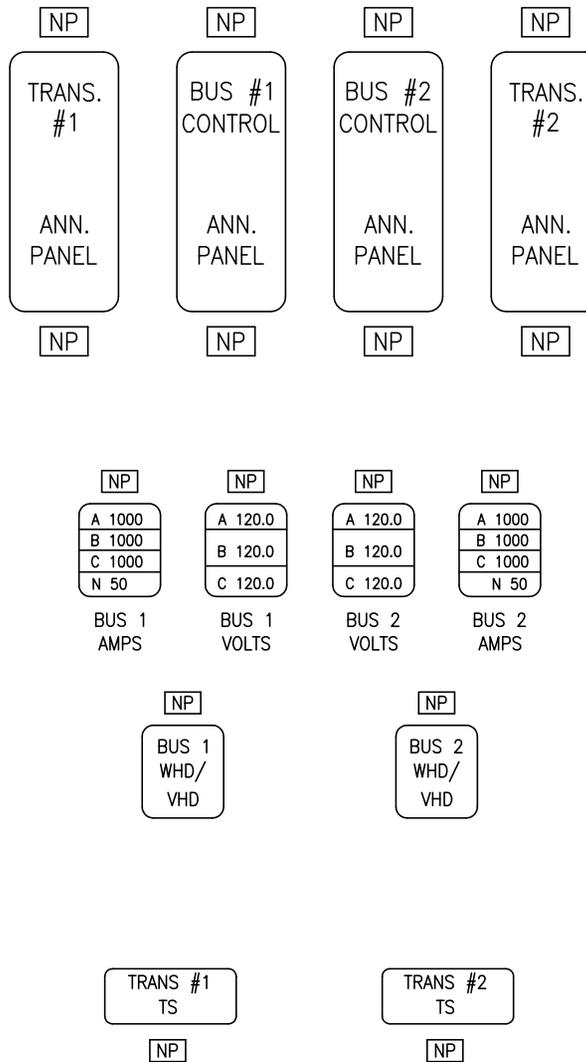

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CITY OF MILFORD MILFORD, DELAWARE	DRAWING NO. 158-12-016
138 KV TAP STATION PRELIMINARY RELAY/CONTROL ONE-LINE	SHEET 1 OF 1

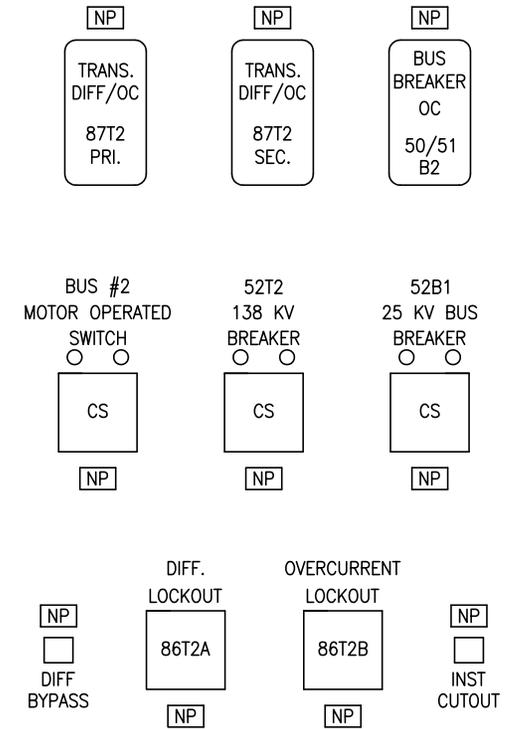
TRANSFORMER 1



METERING PANEL



TRANSFORMER 2



PRELIMINARY
DO NOT USE FOR CONSTRUCTION

REVISIONS		REVISIONS	
NO.	DATE	DESCRIPTION	
NO.			

SCALE:	NTS
DATE ISSUED:	9/21/12
DESIGNED BY:	MAD
DRAWN BY:	MAD
CHECKED BY:	MAD
APPROVED BY:	RAC

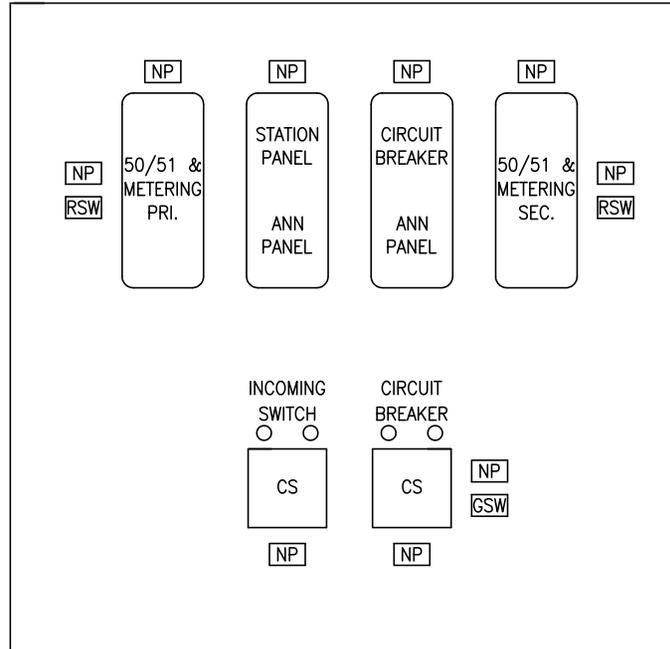
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CITY OF MILFORD MILFORD, DELAWARE		DRAWING NO. 158-12-018
138-24.94/14.4 KV SUBSTATION PRELIMINARY SWITCHBOARD LAYOUT		SHEET 1 OF 1

PRELIMINARY

DO NOT USE FOR CONSTRUCTION



REVISIONS		REVISIONS	
NO.	DATE	DESCRIPTION	
NO.			

SCALE: NTS
 DATE ISSUED: 9/21/12
 DESIGNED BY: MAD
 DRAWN BY: MAD
 CHECKED BY: MAD
 APPROVED BY: RAC



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CITY OF MILFORD
 MILFORD, DELAWARE
 138 KV TAP STATION
 PRELIMINARY SWITCHBOARD LAYOUT

DRAWING NO. 158-12-017
 SHEET 1 OF 1

Progressive Engineering Consultants, Inc.

P.O. BOX 690638 CHARLOTTE, NC 28227 - 7011
TELEPHONE (704) 545 - 7327 FACSIMILE (704) 545 – 2315
progress@pecinc.net

ADDENDUM NO. 1 CONTRACT DOCUMENTS FOR INDOOR SWITCHBOARDS

CITY OF MILFORD, DELAWARE

By this Addendum, please be advised that the following modifications shall be included as part of the contract documents dated September 27, 2012.

Please remove the following items from the OVERCURRENT PROTECTION portion of Section 1.7 PRIMARY TRANSFORMER DIFFERENTIAL/OVERCURRENT PROTECTION on page S-4:

- 23) Automatic reclosing function, programmable from 0 to 4 operations to lockout with each reclosing interval programmable from 0-60 seconds in .1 second increments.
- 24) Programmable reset after successful reclose adjustable from 3 to 180 seconds.

Please remove the following items from Section 1.9 25 kV BUS BREAKER OVERCURRENT PROTECTION on page S-6:

- 23) Automatic reclosing function, programmable from 0 to 4 operations to lockout with each reclosing interval programmable from 0-60 seconds in .1 second increments.
- 24) Programmable reset after successful reclose adjustable from 3 to 180 seconds.

Addendum Date: October 18, 2012

The Bidder is required to acknowledge receipt of this Addendum by signing and submitting it with the proposal.

CITY OF MILFORD
MILFORD, DELAWARE

Bidder

By _____

Print Name _____

Title _____

Date _____

ADDEN 1 IndoorSWBD

CITY OF MILFORD, DELAWARE
BID TABULATION

BID DATE: 2:00 PM
TUESDAY, OCTOBER 23, 2012
PAGE 1 of 2

INDOOR SWITCHBOARDS
DELIVERY #2 & 138 KV TAP STATION

	①	②	③	④	
BIDDER	Schweitzer Eng.	HD Supply	ABB	Siemens Ind.	
BID BOND	Yes	Yes	Yes	Yes	
ADDENDUM NO. 1	?	Yes	?	?	
 <u>Section 1 - Delivery #2:</u> One (1) Three Section Indoor Switchboard as specified	\$104,890.00	\$108,134.00	\$126,650.00	\$140,197.00	
<u>Section 1 - OPTION:</u> Option for Spare Transformer Differential/Overcurrent Relay	\$ 8,225.00	\$ 8,500.00	\$ 4,275.00	\$ 5,436.00	
<u>Section 1 - OPTION:</u> Option for Spare Bus Breaker Overcurrent Relay	\$ 5,105.00	\$ 5,265.00	\$ 4,385.00	\$ 3,291.00	
<u>Section 2 - 138kV Tap Station:</u> One (1) Wall Mounted Indoor Switchboard as specified	\$ 26,935.00	\$ 27,770.00	\$ 32,550.00	\$ 44,377.00	
<u>Section 2 - OPTION:</u> Option for Spare Breaker Overcurrent Relay	\$ 5,105.00	\$ 5,265.00	\$ 4,385.00	\$ 5,200.00	
	<u>\$ 150,260.00</u>	<u>\$ 154,934.00</u>	<u>\$ 172,245.00</u>	<u>\$ 198,501.00</u>	

CITY OF MILFORD, DELAWARE
BID TABULATION

BIDDER	① <u>Schweitzer Eng.</u>	② <u>HO Supply</u>	③ <u>ABB</u>	④ <u>Siemens Ind.</u>	
<u>MANUFACTURER / TYPE / CATALOG NUMBER:</u>					
Transformer Differential/ Overcurrent Relays	✓ <u>Refer to Bid</u>	✓ <u>Refer to Bid</u>	✓ <u>Refer to Bid</u>	✓ <u>Refer to Bid</u>	
Bus Breaker Overcurrent Relays	✓	✓	✓	✓	
Demand Watt-Hour Meters	✓	✓	✓	✓	
Amp Meters	✓	✓	✓	✓	
Volt Meters	✓	✓	✓	✓	
Annunciator Panels	✓	✓	✓	✓	
138kV Overcurrent Relays	✓	✓	✓	✓	
<u>DELIVERY:</u>					
Indoor Switchboards	<u>16 Weeks ARO</u>	<u>16 Weeks ARO</u>	<u>?</u>	<u>150 Days ARO</u>	
<u>APPLICABLE PRICE TERMS:</u>					
	<u>Net 30</u>	<u>Net 30</u>	<u>?</u>	<u>Net 30</u>	
<u>EXCEPTIONS:</u>					
	<u>Yes</u>	<u>Yes</u>	<u>Yes</u>	<u>Yes</u>	

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progress@pecinc.net

November 20, 2012

Mr. Rick Carmean
City of Milford
201 S. Walnut Street
Milford, DE 19963

Re: Award Recommendation – Indoor Switchboards - Delivery #2 Substation and 138 kV Tap Station

Dear Mr. Carmean:

Sealed bids were received, publicly opened, and read on October 23, 2012 for furnishing Indoor Switchboards for the Delivery #2 Substation and 138 kV Tap Station. As shown by the enclosed tabulation of bids received, Schweitzer Engineering Laboratories, Inc. submitted the lowest cost proposal in the amount of \$150,260.00.

While evaluating the submitted proposal it was determined that some of the equipment was found to be excessive for the required needs of the switchboards. Several of the items quoted are typically used for transmission systems rather than substations. Schweitzer Engineering Laboratories, Inc. was contacted about the proposed equipment and asked if other products could be used which would be more suitable for use in a substation while still meeting the requirements of the specifications and, subsequently, reducing the costs associated with the equipment. It was determined that several of the items could be replaced and the proposal was amended based on the replacement equipment. The cost breakdown is as follows:

Section 1: Delivery #2 Substation

Switchboard	\$79,220.00
Spare Differential Relay	\$3,750.00
Spare Overcurrent Relay*	\$3,580.00

Section 2: 138 kV Tap Station

Switchboard	\$22,280.00
Spare Overcurrent Relay*	\$3,580.00

** The spare overcurrent relay proposed for both Section 1 and Section 2 are identical requiring only one spare.*

We have reviewed the revised proposal and believe it to be in compliance with the specifications. Therefore, we recommend that the City purchase the Indoor Switchboards from both sections, one (1) spare differential relay, and one (1) spare overcurrent relay from Schweitzer Engineering Laboratories, Inc. in the amount of \$108,830.00.

Please notify us of your decision in order that we may prepare the necessary contract documents for execution.

Should you have questions or comments, please call.

Very Truly Yours,

PROGRESSIVE ENGINEERING CONSULTANTS, INC.

By: *Michael A. Dawson, P.E.*
Via Electronic Email

Enclosures

mad/MAD

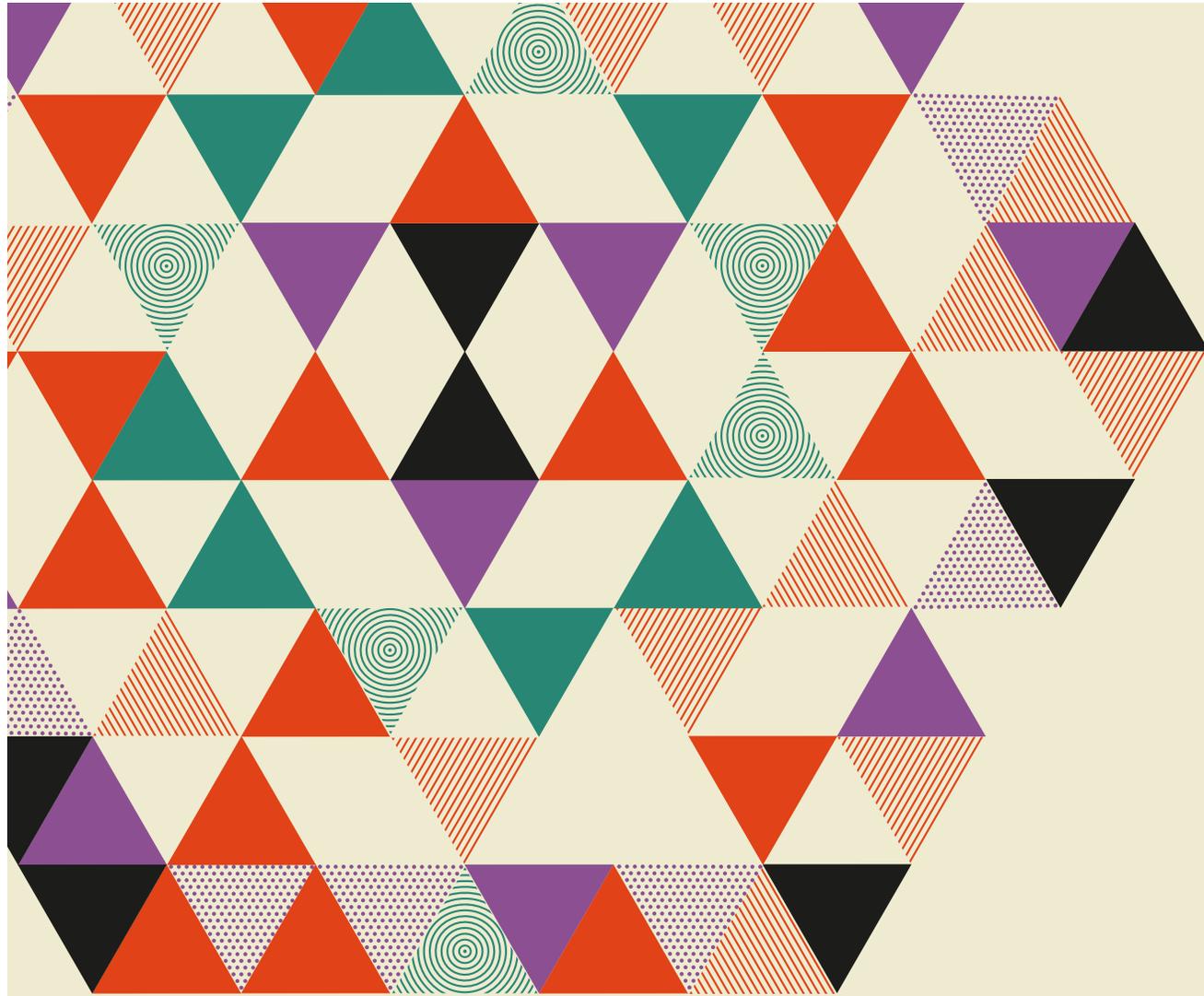
112012RC - Switchboard Award Letter

From: Scott [mailto:angeluccigallery@aol.com]
Sent: Wednesday, November 21, 2012 1:36 PM
To: Terri Hudson
Subject: Re: Agenda

Terri,

Thanks for your quick response, unfortunately I didn't see your e-mail until Wednesday. I spoke to Carleen and she gave me Skip's e-mail. I'll send info to you both. The request is for the Cities participation in a grant from the National Endowment for the Arts entitled "our Town". Grants will be allocated to projects throughout the country which use the arts for economic development. The amounts are between 25k and 200k based on need. The application specifies the requirement of a partnership including local government, non-profit and private. I am including access by jpg to several files including application information and an Executive Summary which reinforces the concept and illustrates examples of successful programs. Our "River Arts Center" project for the former Carlisle Firehouse seems like a perfect fit. Thank you.

Scott Angelucci



Creative PLACEMAKING

Ann Markusen Markusen Economic Research Services
Anne Gadwa Metris Arts Consulting

EXECUTIVE SUMMARY



A White Paper for The Mayors' Institute on City Design, a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors and American Architectural Foundation.

Creative Placemaking

Ann Markusen, Markusen Economic Research Services
and Anne Gadwa, Metris Arts Consulting

This white paper is for The Mayors' Institute on City Design, a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors and American Architectural Foundation.

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CREATIVE PLACEMAKING: EXECUTIVE SUMMARY

In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.

In turn, these creative locales foster entrepreneurs and cultural industries that generate jobs and income, spin off new products and services, and attract and retain unrelated businesses and skilled workers. Together, creative placemaking’s livability and economic development outcomes have the potential to radically change the future of American towns and cities.

Instead of a single arts center or a cluster of large arts and cultural institutions, contemporary creative placemaking

envisions a more decentralized portfolio of spaces acting as creative crucibles. In each, arts and culture exist cheek-by-jowl with private sector export and retail businesses and mixed-income housing, often occupying buildings and lots that had been vacant and under-used. In large cities, many such hubs reflect the ethnic or historical character of place and invite residents and visitors alike across porous boundaries to visit, patronize, and enjoy. In smaller towns, traditional cultural practices and landscapes are transformed into distinctive cultural centers and

festivals that revive emptying downtowns and attract regional visitors. Large cultural institutions, often inspired by their smaller counterparts, are increasingly engaging in active placemaking.

This white paper summarizes two decades of creative American placemaking, drawing on original economic research and case studies of pathbreaking initiatives in large and small cities, metropolitan to rural, as well as published accounts. The case studies stretch from Providence, Rhode Island, to Los Angeles, California, and





CREATIVE ECONOMIES HOST

- ▶ 2 million artists
- ▶ 3.6 million cultural workers
- ▶ 4.9 million cultural industry jobs



CREATIVE PLACEMAKING FOSTERS ECONOMIC DEVELOPMENT

- ▶ Recirculates residents' incomes locally at a higher rate
- ▶ Re-uses vacant and underutilized land, buildings, and infrastructure
- ▶ Creates jobs in construction, local businesses, and cultural activity
- ▶ Expands entrepreneurial ranks of artists and designers
- ▶ Trains the next generation of cultural workers
- ▶ Attracts and retains non-arts-related businesses and skills



CREATIVE PLACEMAKING FOSTERS AMERICAN LEADERSHIP IN GLOBALLY COMPETITIVE INDUSTRIES

- | | |
|--------------------------------|-------------------|
| ▶ Movies | ▶ Social media |
| ▶ Broadcasting | ▶ Advertising |
| ▶ Publishing | ▶ Design services |
| ▶ News media | ▶ Architecture |
| ▶ Musical recordings and video | ▶ Video games |



CASES OF CREATIVE PLACEMAKING

- ▶ Three Cleveland west-side theatres, one owned by a community development corporation, lead the redevelopment of a commercial corridor as Gordon Square Arts District.
- ▶ Buffalo's Mayor and a non-profit arts developer transform a vacant auto plant into artist studios and housing, infusing the neighborhood with creative and economic activity.
- ▶ Portland's new transit stations incorporate artwork that reflects distinctive neighborhoods and encourages ridership.
- ▶ San José's 01SJ Biennial marries art and technology to generate new products, bring people downtown, and showcase the City's diversity.

from Arnaudville, Louisiana, and Fond du Lac, Minnesota, to Seattle, Washington. Each reveals a distinctive strategy that succeeded when initiators built partnerships across sectors, missions, and levels of government, leveraging funds from diverse sources and programs.

Creative placemaking serves livability, diversity, and economic development goals. Livability outcomes include heightened public safety, community identity, environmental quality, increased affordable housing and workplace options for creative workers, more beautiful and reliable transportation choices, and increased collaboration between civic, non-profit, and for-profit partners. Economic development quickens because arts and cultural investments help a locality capture a higher share of expenditures from local income. Instead of traveling elsewhere for entertainment and culture, or going to a big-box retailer or shopping mall, residents are patrons of local talent and venues, earnings that re-circulate at a higher rate in the local economy. Re-using vacant space generates local property and sales tax revenues that can be devoted to streets, lighting, sanitation, greenery, and police and fire. Additional jobs and incomes are generated in construction, retail businesses, and arts and cultural production. New businesses, in the creative industries and others, are attracted to these communities.

Place has always been important for the emergence of new products, industries, and jobs. We find that creative places are cultural industry crucibles where people, ideas, and organizations come together, generating new products, industries, jobs, and American exports. They nurture entrepreneurs and expand the ranks of self-employed artists and designers who market their creations far afield. Training grounds for area youth, they incubate the next generation of creative workers and entrepreneurs. Because jobs increasingly follow people, rather than vice versa, they draw and retain other businesses and workers to their rich, lively, and diverse environs.¹

As cultural industry incubators, creative places make valuable contributions to the national economy. More than 2 million Americans support themselves as artists, and the ranks of cultural workers exceed 3.8 million, or almost 3% of the nation's workforce. Many are entrepreneurs, some employ others; 65% of writers, 57% of visual artists, and 41% of musicians are self-employed.

Artists and related cultural workers provide the core expertise for American cultural industries, supporting close to 5 million jobs. These industries—the performing arts, movies, television, broadcasting, sound recording, video games, design, advertising, publishing, tourism—are among our most competitive internationally, producing billions of dollars in export earnings.

Creative placemakers confront daunting challenges. Many have stumbled along the way. Others have been slowed down or suffer growing pains. We asked leaders of successful efforts about the challenges they faced, how they met them, and what lessons they learned. In addition to overcoming fiscal challenges stemming from the Great Recession, many creative placemakers have navigated similar obstacles, namely: difficulties in creating partnerships, countering skepticism on the part of communities and public leaders, assembling adequate financing, clearing regulatory hurdles, ensuring long-term maintenance and sustainability, avoiding displacement and gentrification, documenting progress, and developing performance metrics. These insights are as important as their achievements for informing policy and encouraging other communities.

In the United States, creative placemaking operates at all geographic scales and with a diverse array of initiators and partners. We identify six components of a successful strategy, drawn from in-depth interviews. Each effort starts with an entrepreneurial initiator; demonstrates a commitment to place and its distinctive character; mobilizes public will, both in local government and the citizenry; attracts private sector

CHALLENGES FOR CREATIVE PLACEMAKING

- ▶ Forging partnerships
- ▶ Countering community skepticism
- ▶ Assembling adequate financing
- ▶ Clearing regulatory hurdles
- ▶ Ensuring maintenance and sustainability
- ▶ Avoiding displacement and gentrification
- ▶ Developing metrics of performance

SUCCESSFUL CREATIVE PLACEMAKING

- ▶ Prompted by an initiator with innovative vision and drive
- ▶ Tailors strategy to distinctive features of place
- ▶ Mobilizes public will
- ▶ Attracts private sector buy-in
- ▶ Enjoys support of local arts and cultural leaders
- ▶ Builds partnerships across sectors, missions, and levels of government

support, either from cultural industries or place developers or both; wins the active participation of arts and cultural leaders; and succeeds in building partnerships across sectors (for-profit, non-profit, government, and community), missions (e.g., cultural affairs, economic and workforce development, transportation, housing, planning, environment, and health), and levels of government (local, state, and federal).

Our research finds that through creative placemaking, arts and culture make substantial contributions to local economic development, livability, and cultural industry competitiveness. These contributions have not been given their due in public policy. Many city and small-town leaders are beginning to understand these connections. Some are modeling their initiatives on pathbreakers elsewhere, tailoring them to their own distinctive assets and challenges. At the state and federal levels, politicians, policymakers, and agency heads see the potential for arts and cultural activities to improve the effectiveness of their missions in transportation, housing, workforce development, health care, environmental remediation, and education. Exemplary cases of creative placemaking suggest that a collaborative policy platform can be developed across agencies, levels of government and public/non-profit/private sector organizations. This platform should be constructed from evidence on what works and where, and it should include evaluation from the start.

Arts and culture at this historic juncture are proving their power as economic and social catalysts. Through smart collaborations with other sectors—government, private business, foundations—they are creating opportunities for rejuvenation and economic development, anchored in and tailored to diverse communities. The arts can be a fulcrum for the creative transformation of American cities. ▲

¹ Ann Markusen and Greg Schrock, "The Artistic Dividend: Urban Artistic Specialization and Economic Development Implications," *Urban Studies* 43, no. 10 (2006): 1661-1686; Richard Florida, *The Rise of the Creative Class* (New York, NY: Basic Books, 2002).



Summer Performance Series, Cleveland Public Theatre

Photo © Cleveland Public Theatre



2008-024: Taste of Summer © 2008 City of Philadelphia Mural Arts Program/ Ann Northrup and Reentry Workers.

Photo © JackRamsdale.com

ANN MARKUSEN, Principal, Markusen Economic Research Services

Ann Markusen holds a PhD and MS in Economics from Michigan State University with fields of expertise in urban and regional economics, economic development, public finance, and industrial organization. An expert on urban and regional economic development, she has testified before Congress and served as President of the North American Regional Science Association, Brookings Economic Policy Fellow, Council on Foreign Relations Senior Fellow, and Member of the Presidential Commission on Offsets in International Trade. Markusen won the William Alonso Memorial Prize for Innovative Work in Regional Science (2006) and the Walter Isard Award for Outstanding Scholarly Achievement (1996). In 2010-11, she is serving as the Fulbright Distinguished Chair at the MacIntosh School of Architecture's Glasgow Urban Lab, where she is conducting a US/UK comparative study of creative cities.

Markusen has published more than a dozen books, include *Reining in the Competition for Capital* (2007), *From Defence to Development* (2003), *Arming the Future: A Defense Industry for the 21st Century* (1999), *Second Tier Cities* (1999), *Trading Industries, Trading Regions* (1993), *Dismantling the Cold War Economy* (1992), *The Rise of the Gunbelt* (1991), *Regions:*

The Economics and Politics of Territory (1987), *High Tech America* (1986), and *Profit Cycle, Oligopoly and Regional Development* (1985).

Markusen's recent work focuses on urban revitalization, particularly on the contributions of arts and culture, human capital, and public policy. Her recent publications include:

- ▼ "Arts and Culture in Urban and Regional Planning: A Review and Research Agenda" (*Journal of Planning Education and Research*, 2010)
- ▼ *Los Angeles: America's Artist Super-City* (2010, Center for Cultural Innovation)
- ▼ *Native Artists: Livelihoods, Resources, Space, Gifts* (2009, The McKnight Foundation)
- ▼ *San José Creative Entrepreneur Project: Artists' Resource and Space Study* (2008) and *Final Report and Recommendations* (2009, Center for Cultural Innovation and City of San José)
- ▼ *Artist Data User Guide* (2008, Leveraging Investments in Creativity) exploring the demographics of state and metro artists from 2000 Census data
- ▼ *Crossover: How Artists Build Careers across Commercial, Non-profit and Community Work* (2006, The James Irvine Foundation, The William and Flora Hewlett Foundation, and Leveraging Investments in Creativity)

- ▼ *Artists' Centers: Evolution and Impact on Careers, Neighborhoods and Economics* (2006, The McKnight Foundation)

Markusen has given keynote addresses on the creative city and the roles of artists and arts and culture in urban revitalization in Europe (Finland, Germany, France, UK), Australia, Brazil, Japan, South Korea, Canada, and in many cities and smaller towns around the US.

Markusen is a frequent advisor to mayors and city councils, state governments, and the federal government. She has worked for Chicago Mayor Harold Washington's Steel Industry Task Force, the Michigan House of Representatives as Staff Economist, and the Government Accountability Office in Washington. She is a widely sought public speaker across the US and internationally on economic development. Markusen has held professorships of three to ten years each at University of Colorado, University of California Berkeley, Northwestern University, Rutgers University, and University of Minnesota, teaching in the field of economic development. Her publications can be downloaded from her website at <http://www.hhh.umn.edu/projects/prie>.

ANNE GADWA, Principal, Metris Arts Consulting

Anne Gadwa is principal of Metris Arts Consulting, which provides data, analysis, and planning support to help communities strengthen the arts and help arts activity strengthen communities. An experienced researcher, Gadwa holds a master's degree in Urban and Regional Planning from the University of Minnesota's Humphrey Institute of Public Affairs and a B.A. from Oberlin College. Gadwa has authored major studies and journal articles, including:

- ▼ *How Artist Space Matters* (Metris Arts Consulting for Artspace Projects, 2010), a pathbreaking study of the impacts of three artist live/work projects in Minnesota

on artists, the larger arts ecology, neighborhoods, and the regional economy.

- ▼ "Arts and Culture in Urban and Regional Planning: A Review and Research Agenda" (*Journal of Planning Education and Research*, 2010)
- ▼ *San José Creative Entrepreneurs Project: Artists' Resource and Space Study* (Center for Cultural Innovation, Los Angeles, 2008)
- ▼ *Defining, Measuring and Comparing Place-Based Public Investment Outcomes* (Lincoln Land Institute, Cambridge, MA, 2009)
- ▼ *Working Effectively with Somali Residents Through the Arts*, a study examining how the non-profit, commercial and

academic arts sectors can work more effectively with a large concentration of Somali residents in the Cedar Riverside neighborhood in Minneapolis. (Cedar Riverside Neighborhood Revitalization Program, Minneapolis, 2009)

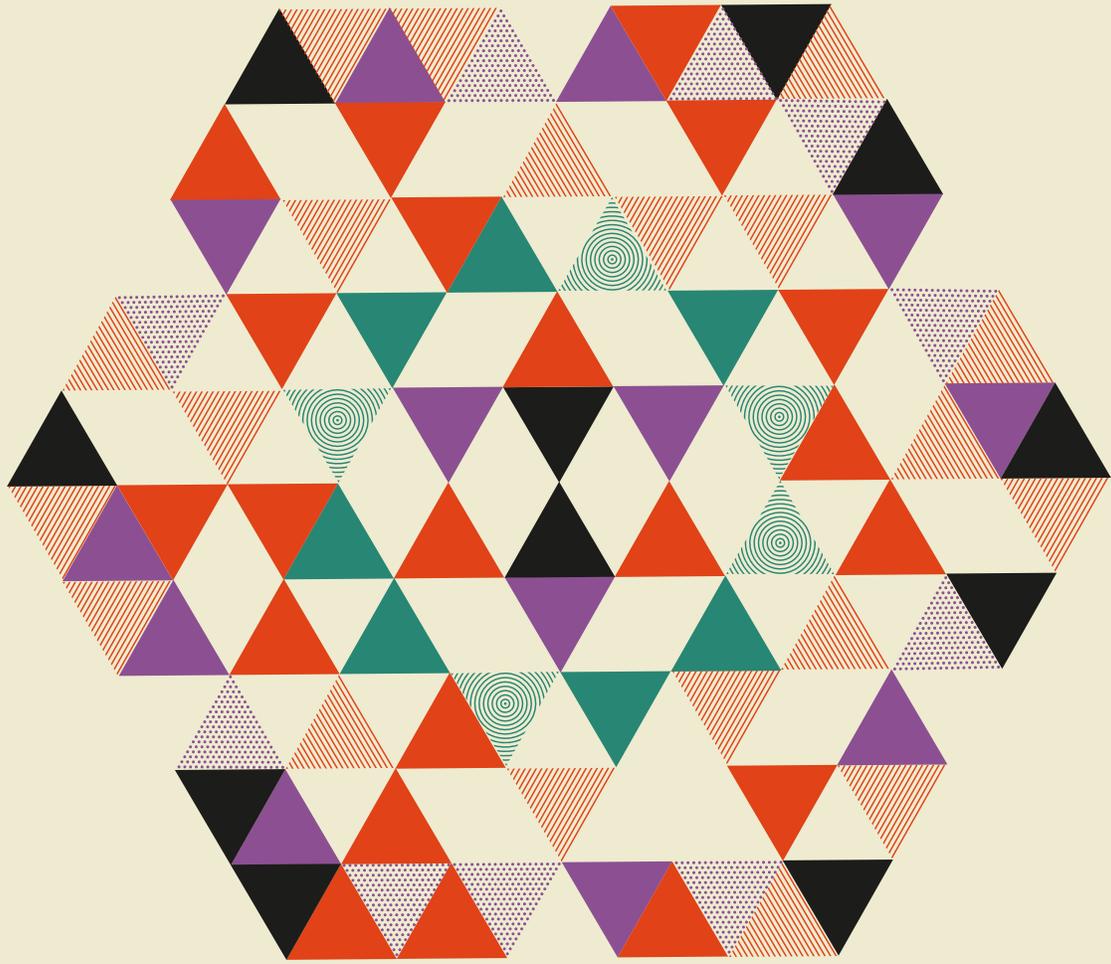
Gadwa's past professional experience in choreography and managing finances and operations of non-profit arts organizations (Movement Research, NY, 2001-2005 and In the Heart of the Beast Puppet and Mask Theater, MN, 2005-2007) informs Gadwa's work. For more information and to download publications, visit www.metrisarts.com.



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I. INTRODUCTION

For two decades, American cities, suburbs, and small towns have struggled with structural change and residential uprooting. The causes are powerful: an integrating world economy, accelerating technological change, and Americans' proclivity to move. These forces unsettle communities and diminish returns on past investments in public infrastructure and in local networks and know-how.

Prairie and rural Appalachian towns shrink as capital-intensive agriculture, resource exhaustion, and manufacturing flight whittle down jobs and income. In cities large and small, downtowns lose business services and retail to low-density suburbs. Lacking the room and resources to build anew, close-in city precincts and inner-ring suburbs continue to lose higher-income residents. Venerable cities suffer out-migration, especially of the young, while fast-growing cities and outer-ring suburbs struggle with the public sector costs of sprawl. The Great Recession has compounded these problems.

In response, governments have committed billions to physical infrastructure and incentives to induce companies to move or stay, with mixed results. Physical capital investments have crowded out human capital investments that hold greater promise for regional development. Incentives to firms have quickened rather than dampened business migration and have cut deeply into long-term public sector revenues.¹

Yet revitalization has come from an unexpected quarter. Mostly under the radar, unusual partners have made significant arts and cultural investments,

leveraging resources from many funding sources. They create and provide jobs, nurture local businesses, generate spin-offs, revitalize local economies, and stabilize neighborhoods. They reinforce the nation's global leadership in cultural industries, a major source of jobs. In Cleveland, for instance, three theaters are driving the redevelopment of a commercial corridor as an arts district on the city's under-served west side. In dozens of cities large and small, vacant auto plants, warehouses, and hotels are transformed into artist studios and housing, infusing creative and economic activity into their neighborhoods—Buffalo's Artspace Lofts are an example. In Portland, new transit stations incorporate artwork that reflects each neighborhood, quickening the take-up of environment-friendly ridership. San José's OISJ Biennial marries art and technology to generate new economic sectors, bring people downtown, attract 50,000 visitors, and showcase the diversity of the City's residents.

Animating new and existing infrastructure, these creative placemaking developments make important contributions to economic competitiveness, livability, and sustainability. Artists and designers are an entrepreneurial asset ripe for development, and in creative places,

they find business skills and access to each other that improves their work and earnings.² Cultural industries cluster and thrive where creative workers reside. Arts-anchored revitalization encourages non-arts firms and families to commit to place and to participate actively in remaking where they live and work. Confirming the investment payoff, seniors, families with children, and young working people are moving back into central cities and arts-rich small towns.

Arts-based creative placemaking complements American cultural industries and supports their role as global economic players. High tech and finance have dominated American discussions of competitive advantage. In fact, the nation's cultural industries are undisputed world leaders and innovators, responsible for millions of good-paying jobs. Film, television, publishing, news media, recorded music (classical, jazz, world), video games, social media, advertising, design, and traveling performances of music, modern dance, musical theatre, and drama—all are arenas where American creativity, design, and workmanship excel. Many non-arts sectors employ artists to design products, improve work processes, and illustrate marketing campaigns that

make companies more productive and successful in an increasingly visual and aural world.

In this white paper, we report the results of extensive research on placemaking led by arts and culture and its contributions to livability, economic revitalization, creative entrepreneurship, and cultural industries. The methodology consists of reviews of existing literature, a scan of hundreds of possible cases of place-based creative revitalization, and an in-depth analysis of more than a dozen pathbreaking efforts that share common components of successful creative placemaking but are unique in their initiators, mission, partners, diversity mix, and geography.

Not all creative placemaking efforts succeed. Not all are good public investments. Based on responses to our interview questions about obstacles and lessons learned, we identified common challenges: creating partnerships, countering skepticism on the part of communities and public leaders, assembling adequate financing, clearing regulatory hurdles, ensuring maintenance

and sustainability, avoiding displacement and gentrification, and developing performance metrics. These insights are as important as achievements in informing policy and helping other communities craft their creative placemaking strategies.

Successful pioneering cases share the same ingredients. Each is rooted in the talents and vision of one or several collaborating initiators. Each project has mobilized public will around its vision. Each has garnered private sector business support and buy-in. Each enjoys the commitment of some or all of the area's arts and cultural community who give of their talents, experience, and resources. In each, initiators dovetail their aspirations with those of other agencies and partners to tap into diverse pots for funding.

A culture-based revitalization effort must be appropriate to its local circumstances, not a "me, too" replica of what other cities and towns are doing. The best of the projects nurture distinctive qualities and resources that already exist in the community and can be celebrated to serve community members while drawing

in visitors and new businesses, as Mark Stern and Susan Seifert's longitudinal study in Philadelphia finds.³ In some cases, the innovation is so powerful that it becomes a role model for creative adaptations in other cities and towns. Some cities' successful experiments have induced state and national policy changes that enhance placemaking, diversity, environmental sustainability, and economic competitiveness.

In this paper, we first review the character and contributions of arts and culture as placemakers. We then explore the significance of creative places as cultural industry incubators. We address the challenges in successful creative placemaking and review characteristics shared by successful arts-related revitalization efforts around the country. The research findings call for further investigation into how a new intergovernmental policy platform could be constructed to bridge functional and sectoral divides, advancing the livability and economic productivity of American communities of all sizes. ▲



II. ARTS, CULTURE, AND CREATIVITY AS PLACEMAKERS

Today's placemaking efforts celebrate and stabilize distinctiveness with modest-scale investments, a dramatic change in American economic development. Cities and neighborhoods used to compete for major infrastructure commitments, aspiring to move up an urban hierarchy of look-alikes. In the new century, sponsors look beyond physical alterations, paying more attention to the animation of places with economic and cultural activity.

To participate in creative and cultural activities, residents and visitors alike are invited to spend their discretionary incomes locally and to cross boundaries between unique and diverse neighborhoods and within networks of small towns. Large-grained neighborhoods dominated by destination facilities like stadiums and mega-event centers are giving way to mixed-used developments that combine workspaces with housing, retail, culture, and recreational space. Elements of sustainability—transit, biking, walkability, and clean water and air—are also intentional goals. This new sensibility aspires to make places attractive to entrepreneurs, skilled workers, and new and existing residents. Arts and culture play a pivotal role in this transformation.

Placemaking is not a new American preoccupation. Citizens, local and state governments, and federal agencies have always strategically shaped communities and regions. In economists' parlance, governments supply "public goods" such as infrastructure, parks, and education, none of which can be adequately supplied by private enterprise. Youthful American cities

competed for government-funded canals and railroads and, more recently, interstate highways. They also bid for job-generating military bases, universities, state capitols, and government agencies. Cities faced with industrial crowding and suburban exodus made investments in cultural and recreational space, as in the nineteenth-century City Beautiful movement. In the twentieth century, cities engaged in federally funded urban renewal, tearing down and replacing aging factories and housing with monolithic districts and structures. The outcomes have been disappointing on both livability and economic development fronts and have not stopped the centrifugal migration of business and residents.⁴

The arts quarters of cities participated in these movements. For more than a hundred years, larger American cities built monumental art museums, symphony halls, opera houses, and theatres. Often these were clustered together, as in San Francisco's Civic Center or New York's Lincoln Center, the latter an urban renewal project. Most were designed as stand-alone edifices or complexes with little integration with street life or arts-related businesses.

By the late twentieth century, some of these had become isolated in inner cities suffering from population loss and disinvestment. Aging fine arts audience members drove to these destinations, parked in municipal garages, saw a show, and went home.

Over the past two decades, under the rubric of "the creative city," arts, community, and civic leaders have joined forces to fashion and nurture a larger portfolio of smaller spaces for arts and culture and animate them with activity.⁵ The creative city embeds arts and cultural activities in neighborhoods cheek-by-jowl with private sector export and retail businesses and mixed-income housing. The vision invokes what Jane Jacobs celebrated in post-World War II Manhattan—a mosaic of distinctive neighborhoods, each with its cultural hallmarks, cuisines, festivals, and street life: Little Italy, SoHo, Greenwich Village, Chinatown. Across porous borders, city folk and visitors alike are invited to shop, enjoy, and learn alongside local residents.⁶ Even large cultural venues and revitalization efforts can encourage neighborhood diversification: New York's recent Time Square makeover is an example.

CREATIVE PLACEMAKING: SCALE AND STRATEGY

Placemaking can occur at scales as large as a multi-state region and as small as a rural town or city neighborhood. Spanning the tiny and the huge, there are literally hundreds of American cities and regions that have looked critically at their cultural and economic development portfolios and sites, debating how best to use their scarce resources to foster a distinctive creative milieu.

In our literature review and the appended case studies, we found creative placemaking projects working at many geographic scales and with a diverse array of initiators and partners. The multi-state New England Creative Economy Initiative, launched in 2003 by the New England Council, brought together leaders from the business, cultural, and political communities of each of New England's states to insist that economic development include investment in creative industries, a creative workforce, and a community life rich in arts and cultural heritage. Also in 2003, Governor Jennifer Granholm funded Michigan's Cool Cities Initiative to promote place-based creative jobs and industries across the state.⁷ In 2005, Lieutenant Governor Mitchell Landrieu started Louisiana's Cultural Economy Initiative, convening an annual Cultural Industries Summit and subsequently designating cultural districts around the state. In each of these cases, state governments devoted substantial resources and leadership to creative placemaking.

Citywide creative placemaking strategies have also been crafted, often with prominent mayoral or city councilmember leadership. For twenty years, Philadelphia's Mural Arts Program has uplifted neighborhoods with distinctive large-scale artwork created by artists, neighborhood youth, reentrant workers, and prison inmates, simultaneously beautifying, delivering arts training, and increasing public safety and community health (see case study). Emerging in the mid-2000s from the Mayor's office, Seattle

City of Music embraces commercial, non-profit, and community music-making in many venues (see case study). San José's 2008 Creative Entrepreneur Project sought to animate its downtown and neighborhood cultural nodes long-term with enterprising artists and designers (see case study).

Some small towns have put themselves on the map by cultivating a distinctive creative face. Asheville, North Carolina, has remade itself as a city of craft, mounting its annual *HandMade: The Western North Carolina Craft, Architecture & Design Expo*. Ashland, Oregon's Shakespeare Festival has blossomed over the years into a huge undertaking that draws visitors nationwide for more than a dozen serious plays, many contemporary, over a nine-month season. Branson, Missouri, building on bottom-up commercial music venues, attracts large numbers of visitors to its dozens of country music stages. Arnaudville, Louisiana, has recently recast itself as an arts locale celebrating Cajun culture (see case study). All four of these rural areas and towns increased livability and economic development through distinctive strategies.

Many creative placemaking efforts address specific neighborhoods, including downtowns and residential and industrial areas that offer under-utilized private and public capacity ripe for human ingenuity. In the early 1990s, the City of Chicago devoted a vacant downtown lot to gallery37, a workforce development program that apprenticed youth to

working artists—the program soon spread throughout the city as the renamed After School Matters (see case study). In Buffalo, Paducah, and Providence, vacant industrial spaces and run-down housing were transformed into artist housing and arts workspaces, jump-starting neighborhood renewal (see case studies). A community development corporation and two theater companies joined forces in Cleveland's west side to create Gordon Square Arts District, a commercial business and housing revitalizer (see case study). In Los Angeles, Hollywood Boulevard's past glory and present creativity has been preserved and revived in a concerted public/private effort (see case study).

Other creative placemaking initiatives seek to fuse arts and cultural content with the missions of other sectors. In Portland (see case study) and Los Angeles, new transit stations incorporate public art that has been designed, with community input, to reflect the neighborhood, harnessing artistry to quicken ridership. The City of Phoenix is complementing freeways and aqueducts with sculptures and artwork that softens hard edges and creates recreational space (see case study). On the Fond du Lac reservation in northern Minnesota, a health care and social services manager has improved healing and community identity by commissioning and suffusing a network of dispersed buildings with Native artists' work (see case study). San José's O1SJ Biennial seeks to merge art with Silicon Valley's formidable high technology sector (see case study).

OUTCOMES: LIVABILITY AND ECONOMIC DEVELOPMENT

The creative city vision serves livability, diversity, and economic development goals. It addresses safety, aesthetic, expressive, and environmental concerns of people who live, work, and visit. Resident artists, often traversing the neighborhood at all hours, make the streets livelier and safer, as do patrons of cultural venues and well-designed streetscapes.

Local arts offerings—public art, murals, art parades, art fairs and crawls, museums, performances, and open studio nights—offer people an opportunity to enjoy and participate. Federal research shows arts and cultural participants are more likely to be civically engaged in their communities than non-participants, even after controlling for other factors.⁸ Arts activities are often fused with new environmental initiatives to clean up the streets, create bike paths and bus shelters, expose and transform unsightly public utilities, and design landscaped urban parks over sewer and waterworks. They also showcase an area's heritage and the culture and skills of newer residents

from many ethnic and racial groups. By dispersing arts and cultural resources across multiple districts, they create vibrant hubs that serve residents and attract visitors.

Creative placemaking generates economic returns in multiple ways. Arts and cultural investments help a locality capture a higher share of local expenditures from income. Instead of traveling elsewhere for entertainment and culture, or going to a big-box retailer or mall for shopping fun, residents spend more on local talent and venues, money that re-circulates at a higher rate in the local economy. By using vacant and underutilized land,

buildings, and infrastructure, investments in creativity increase their contribution to the public good and private sector productivity. Sales, income, and property tax revenues paid to local governments rise, enabling better maintenance of and additions to public infrastructure like streets, lighting, sanitation, greenery, and public safety. In short-term construction and permanent work with arts and cultural presenters and producers, new jobs and income streams are created. Additional jobs and incomes are generated in retail businesses that serve an expanded population of residents and visitors. And, as we next show, they spawn, attract, and retain creative businesses. ▲



III. CREATIVE PLACES AS INCUBATORS OF ARTS AND CULTURAL ENTERPRISE

Cultural industries flourish in creative places. New products and services sprout in districts where skilled creative workers congregate by day and night. There, “the secrets of the industry are in the air,” as pioneering economist Alfred Marshall put it. Creative places nurture entrepreneurs, expanding the ranks of self-employed artists and designers and related workers who market their creations far afield and often employ others in whole or part.

They anchor multiple enterprises in cultural industries that specialize in products and services employing creative talent. Either formally or through informal work apprenticeships, creative places foster workforce development by training area youth to become the next generation of creative workers and entrepreneurs. They also draw and retain non-arts businesses and workers to their rich, lively, and diverse environs. Jobs increasingly follow people, rather than the other way around.⁹

Place has always been important for the emergence of new products and entire industries. They form crucibles wherein people, ideas, and organizations come together. Silicon Valley outpaced established East Coast electronic centers

when young engineers and innovators began to cluster there—committed to the place rather than to particular employers.¹⁰ The same is true of Detroit and motor vehicles, Los Angeles and motion pictures, New Orleans and jazz, Nashville and country music, Boston and publishing, Chicago and advertising, New York and visual art, and San Francisco and product design. The Seattle City of Music initiative is explicitly designed to enhance its music industry. In smaller towns and at the neighborhood scale, cultural nodes host distinctive creative activities as well.

This role of creative placemaking in hosting cultural industries is under-appreciated. Few economic sectors are as large, diverse, entrepreneurial, and export-generating as

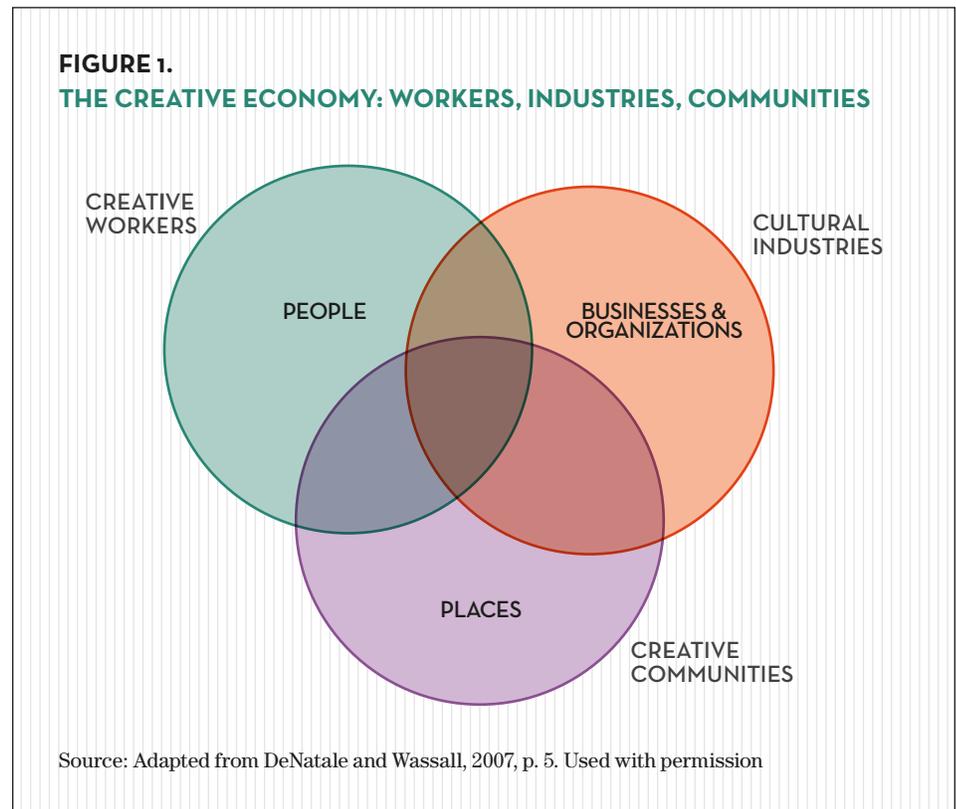
the American arts and cultural enterprise writ large. Whether approached as industries (what cultural firms make), occupations (what cultural workers do), or a set of organizations (producing firms, non-profit, public agencies and community groups), the arts and cultural sector is the nation’s most under-rated economic engine, producing millions of well-paying jobs. It is our most competitive sector. Many nations are challenging American science and engineering prowess, but few successfully do so in visual arts, a diverse music portfolio, digital media, design, and writing, from literature to screenplays and news. In addition to its impressive export earnings, it is the creative sector that most cultivates and disseminates what it is to be American to the rest of the world.

THE CREATIVE ECONOMY

The creative economy consists of three overlapping domains: workers, industries, and places, depicted as intersecting circles (Figure 1).¹¹ Each domain is populated by a unique set of actors and institutions. In all three, American enterprise is a strong driver of results.

Creative people decide what kinds of education and training to pursue and where to live and work. Those choosing arts and design make up the cultural workforce along with related support workers. As shown by the non-overlap in Figure 1, not all creative workers are embedded in cultural businesses and organizations. Many are self-employed, though some may sell their services or output to cultural industries, and many are employed in non-cultural enterprises. Compared to the workforce as a whole, artists are more than five times as likely to be self-employed (45% self-employment vs. 8% of workers overall, as of 2002), and they often create jobs for others.¹² Many gravitate to communities that offer rich cultural industry work and learning opportunities. Others choose affordable cities and small towns, exporting their work over the Internet, through galleries and publishers, or by traveling to perform.

In the cultural industries, businesses, non-profit organizations, and informal partnerships produce and market cultural goods and services. Their ingenuity and investments have built important cultural clusters over the decades: Hollywood moviemaking, Nashville's country music, and New York's galleries, Madison Avenue advertising, and Broadway theatres. Yet arts and cultural producers are widely dispersed and found even in some tiny rural hamlets, though not in all places, as shown in Figure 1. Creative firms sustain jobs and related businesses in hundreds



of thousands of communities and span all income levels and ethnicities. Some cultural enterprises operate strictly in virtual space and are thus not embedded in place.

Places are the spatial setting for arts and cultural production and consumption. Local governments plan and regulate land uses, provide infrastructure and services, and act as a forum for all kinds of creative actors who wish to alter or improve the character

of neighborhoods, districts, downtowns, or small communities. Creative placemaking may originate in the public sector but it just as often emerges in the community. Artists, arts leaders, community developers, high tech entrepreneurs, philanthropists, real estate developers, managers in non-arts businesses, and immigrant community activists—all have led in the revitalization cases profiled here.

CREATIVE WORKERS AND ENTREPRENEURS

Artists form a highly educated and innovation-producing segment of the American workforce. In 2005, an estimated 2 million Americans reported artwork as their major occupation.

Defined by their creative skills and work process, arts occupations include musicians, writers, actors, dancers, designers, architects, announcers, and visual artists (Table 1). Artists were twice as likely as workers overall to have completed college degrees. These rates rose from 51% in 2000 to 55% by 2005. Yet artists' median annual income lags behind that of other professional workers by 19.4%.¹³

The estimate of two million does not include hundreds of thousands of

additional people who do artwork as a second job. Nor the tens of thousands of artists who work primarily as teachers (K-12, colleges and universities, private studios) or as arts administrators. Nor the unknown numbers of artists who spend more than ten hours a week making art and sharing it beyond their families and close friendship circle but who earn no income from it.

The ranks of cultural workers exceeded 3.6 million, about 2.7% of the nation's workforce, in 2002.¹⁴ This broader

occupational grouping includes arts professors, librarians, advertising managers, reporters, editors and technical writers, camera operators, and jewelers, among others. It still does not cover K-12 teachers and accomplished artists who do not sell their work. Creative workforce totals would be even larger if support workers were included: people who make and repair musical instruments, theatre prop makers and stage managers, sound mixers, and so on. In addition, many other jobs are dependent on the quality and

TABLE 1.
ARTISTS BY DISCIPLINE 2003-2005

	TOTAL	PERCENT OF ALL ARTISTS
DESIGNERS	779,359	39.0
ART DIRECTORS, FINE ARTISTS, AND ANIMATORS	216,996	10.9
ARCHITECTS	198,498	9.9
WRITERS AND AUTHORS	185,276	9.3
MUSICIANS AND SINGERS	169,647	8.5
PHOTOGRAPHERS	147,389	7.4
PRODUCERS AND DIRECTORS	139,996	7.0
ANNOUNCERS	55,817	2.8
ENTERTAINERS AND PERFORMERS	41,128	2.1
ACTORS	39,717	2.0
DANCERS AND CHOREOGRAPHERS	25,851	1.3
TOTAL ARTISTS	1,999,474	100

Source: Markusen and Schrock, 2006: Table 8.

competitiveness of artists' work inside large companies but outside the cultural sector.

Self-employment rates among artists are extraordinarily high, more than one in three compared with less than 10% of the workforce as a whole.¹⁵ Those whose artwork is a second job have much higher rates of self-employment. Combining primary and secondary jobs, rates are as high as 65% for writers and 28% for architects (Table 2).¹⁶ Arts careers continue

to attract young people, despite the high cost and long years of education and the paucity of formal jobs. Since 1970, the share of visual and performing arts among all bachelor's degrees has shot up from 3.6% to more than 5.6%.¹⁷

The nation's artistic workforce grew rapidly between 1970 and 1990 and since then has kept pace with overall labor force expansion.¹⁸ Writers and designers have been among the fastest-growing cultural

occupations. But the current Great Recession has been tougher on artists than workers as a whole. Artists' unemployment rates in the second year of the recession rose to 9.5%, above that for all civilian workers. Artists also left the workforce in higher than average numbers and thus were not counted as unemployed. Architects and designers have been disproportionately affected, though actors suffer the highest unemployment rates—over 50% in the fourth quarter of 2009.¹⁹

TABLE 2.
SELF EMPLOYMENT RATES, ARTISTIC OCCUPATIONS, US, 2000

OCCUPATION	% SELF-EMPLOYMENT	PRIMARY JOB	SECOND JOB
WRITERS	65	71,369	10,056
VISUAL ARTISTS	57	69,470	13,549
MUSICIANS, SINGERS	41	65,618	32,728
PERFORMING ARTISTS	36	113,178	37,494
ACTORS	37	32,652	3,8117
PRODUCERS, DIRECTORS	22	11,879	949
DANCERS, CHOREOGRAPHERS	12	3,029	NA
DESIGNERS	32	132,122	24,095
ARCHITECTS	28	31,295	3,068

Source: National Endowment for the Arts, 2008: 5. Data from the American Community Survey.

CULTURAL INDUSTRIES

If asked to name the nation's cultural industries, most Americans might mention movie-making, musical recording, photography, and perhaps publishing. But the enterprises, both commercial and non-profit, that rely heavily on cultural workers and produce cultural content are much broader than this.

They include music and performing arts organizations, museums and galleries, broadcasters, advertisers, printers,

design services, eating and drinking establishments, educational institutions, arts equipment makers and repairers,

newspaper and book publishers, and religious institutions. Some of these are quite new. The video game industry, for

TABLE 3.
DISTRIBUTION OF ARTISTS IN SELECTED INDUSTRIES, UNITED STATES, 2000

INDUSTRY	TOTAL ARTISTS	ARTISTS AS % OF INDUSTRY	TOTAL EMPLOYMENT
INDEPENDENT ARTISTS, PERFORMING ARTS	259,066	45.3	571,645
OTHER PROFESSIONAL, SCIENTIFIC, TECHNICAL SERVICES	64,536	22.8	283,636
SOUND RECORDING INDUSTRIES	7,700	20.0	38,428
MOTION PICTURES AND VIDEO INDUSTRIES	55,403	17.9	309,204
RADIO AND TELEVISION BROADCASTING AND CABLE	61,263	10.4	590,482
TOYS, AMUSEMENT, SPORTING GOODS MANUFACTURING	12,685	9.4	135,414
SPECIALIZED DESIGN SERVICES	22,785	8.4	271,541
ADVERTISING AND RELATED SERVICES	36,048	6.6	544,099
PUBLISHING, EXCEPT NEWSPAPERS AND SOFTWARE	23,545	5.6	418,578
RELIGIOUS ORGANIZATIONS	55,362	5.6	991,520
DRINKING PLACES, ALCOHOLIC BEVERAGES	11,284	5.1	219,437
NEWSPAPER PUBLISHERS	21,240	4.2	508,928
CULTURAL INDUSTRIES	630,917		4,882,912
CIVIC, SOCIAL, ADVOCACY, GRANTMAKING ORGANIZATIONS	6,992	1.1	661,391
PRINTING AND RELATED SUPPORT ACTIVITIES	8,547	1.0	855,008
MANAGEMENT, SCIENTIFIC, TECHNICAL CONSULTING SERVICES	7,170	0.7	975,059
OTHER AMUSEMENT, GAMBLING, RECREATION INDUSTRIES	9,846	0.7	1,497,631
COLLEGES AND UNIVERSITIES, INCLUDING JUNIOR COLLEGES	20,268	0.7	3,111,308
COMPUTER SYSTEMS DESIGN AND RELATED SERVICES	6,147	0.5	1,246,028
RESTAURANTS AND OTHER FOOD SERVICES	7,111	0.1	6,307,807
ELEMENTARY AND SECONDARY SCHOOLS	6,571	0.1	7,791,243
ALL SELECTED INDUSTRIES	703,56		27,328,387

Source: Markusen and Gadwa, 2008. Data from Census Public Use Microdata Sample ²¹

instance, is estimated to serve a \$55 billion market worldwide.²⁰

Cultural industries are defined by researchers as those employing high concentrations of artists in their workforce (Table 3). Jobs in cultural enterprises are estimated to be between 4.6 and 4.9 million or more than 3.5% of the American workforce.²² They include all people who work for performing arts organizations (whether commercial or non-profit), Madison Avenue advertising firms, broadcasting networks, videogame producers, and Hollywood’s moviemakers, among others. In these enterprises, creative talent supports large numbers of other workers. But the table also shows that more than 200,000 artists are spread across other industries where their talents make companies’ products, services, and production and design processes more efficient. Under a broader definition that includes other leisure activities, cultural industry employment grew from 15.7 to

17.3 million between 1998 and 2004, an increase of 10%.²³

Cultural industries account for an important component of US output and exports. Although gross national product data are not available for all of the cultural industries, the totals for a number of important ones are listed in Table 4. Not all of the large group “Professional, Technical, and Scientific Services” can be considered cultural. On the other hand, other sectors that rely on cultural talent—advertising, higher education arts training and research, and toys and amusements, for instance—are not included here. Nor are the manufacturing industries that make musical instruments, cameras, recording equipment, computer software, and the many other tools and materials that support artistic output.

Because they enjoy robust domestic and international demand, the cultural industries constitute a reliable comparative advantage for the American economy.

As people often say in tough times, you can always laugh with a movie or find an emotional outlet with a good book or a great play. American films, dramas, novels, non-fiction, and original compositions and recordings are sought worldwide, and American artists and cultural managers’ expertise is admired in most corners of the globe. Young people, the future marketplace, are especially avid consumers.

Export totals for cultural industries are even more difficult to determine, because data on important sectors like tourism, advertising, design services, and other cultural content services are subsumed in larger industry groups. However, even a selected set of cultural industries—broadcasting, telecommunications, motion pictures, sound recording, performing arts, printing, and publishing—generated \$45 billion in export sales in 2008, more than computer systems design, electrical equipment, air transportation, financial services, and American agriculture

TABLE 4.
US GROSS NATIONAL PRODUCT BY INDUSTRY ACCOUNTS, 2007

SELECTED CULTURAL INDUSTRIES	BILLIONS \$
PUBLISHING	303
MOTION PICTURE AND SOUND RECORDING	99
BROADCASTING AND TELECOMMUNICATIONS	800
PERFORMING ARTS, MUSEUMS, SPECTATOR SPORTS	99
AMUSEMENTS, GAMBLING, AND RECREATION	109
PROFESSIONAL, SCIENTIFIC, AND TECHNICAL SERVICES	2,697
TOTAL, SELECTED CULTURAL INDUSTRIES	4,108
ALL PRIVATE INDUSTRIES	22,895
% TOTAL, SELECTED CULTURAL INDUSTRIES	18%

Source: Bureau of Economic Analysis, Department of Commerce, 2010

TABLE 5.
US EXPORTS, CULTURAL INDUSTRIES VS. OTHER MAJOR EXPORTING INDUSTRIES, 2008

CULTURAL INDUSTRIES	EXPORTS (MILLIONS \$)
BROADCASTING AND TELECOMMUNICATIONS	6,321
MOTION PICTURE AND SOUND RECORDING INDUSTRIES	11,989
PERFORMING ARTS, SPECTATOR SPORTS, MUSEUMS, AND RELATED ACTIVITIES	376
PRINTING AND RELATED SUPPORT ACTIVITIES	2,447
PUBLISHING INDUSTRIES (INCLUDES SOFTWARE)	24,597
TOTAL, SELECTED CULTURAL INDUSTRIES	45,730
OTHER MAJOR EXPORTING INDUSTRIES	EXPORTS (MILLIONS \$)
COMPUTER SYSTEMS DESIGN AND RELATED SERVICES	9,725
ELECTRICAL EQUIPMENT, APPLIANCES, AND COMPONENTS	28,489
AIR TRANSPORTATION	35,559
SECURITIES, COMMODITY CONTRACTS, AND INVESTMENTS	37,044
FARMS	45,568
MOTOR VEHICLES, BODIES AND TRAILERS, AND PARTS	87,389
COMPUTER AND ELECTRONIC PRODUCTS	117,607

Source: Bureau of Economic Analysis, Industry Economic Accounts, Input-Output Accounts Data

industries (Table 5). Unfortunately, we cannot compare them with other innovative industries such as biotech and robotics, the data for which are buried in large chemical and machinery manufacturing sectors.

International tourism, strongly tied to arts and culture, is an especially important source of export earnings. Visitors to the US spend much of their time and money visiting unique and prestigious cultural sites and enjoying live performances. A place without a distinctive cultural aura is much less apt to land on visitors' itineraries than those

with such amenities. There is no easy way of accounting for this economic impact, beyond affirming that tourism, a form of direct participatory experience, is one of the world's largest industries and is closely tied to creative destinations.

Arts and culture's economic contribution cannot be measured in exports alone or tourists brought into the community. As noted above, many small towns, aging suburbs, and deteriorating city neighborhoods have revitalized their economies by expanding arts and cultural services that offer residents opportunities

to spend their discretionary income locally. Local cultural opportunities also invite people to participate actively as amateur musicians, dancers, costume-makers, actors, and writers, deepening appreciation for artistic expertise and increasing their patronage of professional artists and arts organizations. When you realize how hard it is to play a guitar well or sculpt in stone, your desire to hear or see an accomplished artist soars. And the more residents make art, the more likely they are to become creative entrepreneurs. This observation brings us back to the project of creative placemaking. ▲



IV. CHALLENGES FOR CREATIVE PLACEMAKING

In this difficult Great Recession era, creative placemaking has paradoxically quickened. From small cities on the Plains to inner-ring suburbs to communities with vacated industrial structures, initiatives are bubbling up, often led by unlikely partners. They face considerable obstacles.

Many have become discouraged. Others have been slowed down or face growing pains. We found that many of the most successful efforts had incubation periods of one to two decades or more: historic Hollywood, Cleveland's Gordon Square, San José's ZERO1, Fond du Lac's Min No Aya Win complex, Chicago's After School Matters, and Providence's waterfront and industrial area arts revitalization.

In our research, we asked leaders of successful efforts about challenges they faced, how they dealt with them, and what lessons they learned. We found difficulties with the following: creating partnerships, overcoming skepticism on the part of communities and public leaders, assembling adequate financing, clearing regulatory hurdles, ensuring maintenance and sustainability, avoiding displacement and gentrification, documenting progress, and developing performance metrics. These insights are essential to informing policy and helping other communities.

The external environment has not been welcoming. State and local public budgets are shrinking. Banks and developers are risk-averse. Philanthropists and arts organizations have experienced asset implosion and a fall-off in contributed income. Turf walls can be high between agencies—most housing and workforce development programs are not tailored for self-employed artists or small 501(c)(3)s, and zoning ordinances forbid artist-nurturing live/work spaces. The baffling architecture of federal programs complicates matters. Schools, financially pressed, are cutting arts programs. Yet in the pathbreaking cases summarized in our Appendix, and in many other places across the country, placemakers have succeeded. In this section, we summarize the challenges; in the next, we analyze the components that successful cases collectively demonstrate.

CHALLENGES FOR CREATIVE PLACEMAKING

- ▶ Forging and sustaining partnerships
- ▶ Countering community skepticism
- ▶ Assembling adequate financing
- ▶ Clearing regulatory hurdles
- ▶ Ensuring maintenance and sustainability
- ▶ Avoiding displacement and gentrification
- ▶ Developing metrics for performance and evaluation

FORGING AND SUSTAINING PARTNERSHIPS

Partnerships, as we show below, are central to successful creative placemaking. Yet many placemaking entrepreneurs articulated the challenges in forging them. In many cases, building and maintaining partnerships have delayed projects and cut into the time that can be spent on programming. At Chicago's After School Matters, a Chicago first lady and department of cultural affairs

commissioner teamed up to animate a vacant lot with a new program apprenticing youth to working artists. Portland's TriMet public art staff had to earn the trust of transit engineers and minority community leaders, each with very different concerns. The three non-profit initiators of Cleveland's Gordon Square Arts District, each with his/her own organizations to run and raise funds for,

spend about a third of their time on the District effort. Partnering, many leaders reflect, requires listening, accommodating others' agendas and timelines, sharing information, and teaching each other skills. It also requires knowing when to abandon unfruitful or conflict-ridden relationships that are impeding progress.

COUNTERING COMMUNITY SKEPTICISM

Some creative placemaking initiatives confront community skepticism that makes it harder to earn public endorsement and resources. Artists who initiated Arnaudville's transformation only gradually earned buy-in from town leaders, slowing

the pace of their efforts. Art forms, organizations, and neighborhoods that feel left out may complain of inequity and oppose public support, an ongoing challenge for Philadelphia's Mural Arts program and Seattle City of Music. In

some cases, the concept itself escapes people. San José's ZERO1 organizers see their toughest challenge as convincing residents and tourists that melding arts with technology can serve as a powerful economic and urban strategy for the City.

ASSEMBLING ADEQUATE FINANCING

Nearly every group of placemaking initiators described daunting fundraising challenges. Both Artspace Buffalo Lofts and Cleveland's Gordon Square Arts District required sustained campaigns that knocked on many doors across all sectors to raise funds. Artspace raised rehabilitation and

purchase funds from 19 different grantors and lenders. The relatively small size of many initiators compounds the problem. Large philanthropic organizations and wealthy individuals are often generous supporters of a region's largest arts organizations. One of Gordon Square's partners explained, "When

we were separate small organizations, we couldn't do capital campaigns. We don't have wealthy donors on our staffs. Together, we've done great with funders and government." But it has taken years, and the funding for the two remaining theaters has not been fully raised.

CLEARING REGULATORY HURDLES

It isn't always about money. Regulatory regimes also pose hurdles for arts and culture-originating projects. Many cities have zoning codes that forbid the mixing of residential with commercial and industrial uses, precluding artists live/work housing.²⁴ In Buffalo, Artspace faced

problematic state agency design standards. Using new concepts in traffic calming, the Gordon Square partners fought the Ohio Department of Transportation for two years before winning its bid to narrow its main street, Detroit Avenue, a state highway. Seattle's City of Music initiative had its

roots in live music venues' problems with public safety and anti-music ordinances. In these and other cases, placemakers had to devote time, thought, and political capital to changing regulatory regimes.

ENSURING MAINTENANCE AND SUSTAINABILITY

Maintaining space, streetscapes, and artwork and sustaining programming pose big challenges. Often it is easier to garner private sector, public sector, and philanthropic support for money to build or renovate buildings than it is to

convince the same parties to provide maintenance and operating support over the long run. American cities are riddled with over-sized infrastructure projects that later become white elephants. Outdoor murals in many cities pose preservation

problems. Portland's TriMet is already thinking through the durability of the art in its transit stations. Building these concerns into an initiative's design is advisable.

AVOIDING DISPLACEMENT AND GENTRIFICATION

Arts-initiated revitalization can set off gentrification pressures that displace current residents and small businesses, including non-profit arts organizations.²⁵ In other words, they may be too successful. In Kentucky, Paducah's Lowertown now faces a dwindling stock of properties available for the artist relocation program as well as greater residential demand from non-artists. In the absence of deed restrictions that encourage Paducah's relocated artists to

sell their homes to other artists rather than the highest bidder, the district may lose its artistic integrity. Hollywood Boulevard's rejuvenation prompted at least one small theater group to decamp for other city locations, and endangered other arts groups. Low income and minority residents are sometimes at risk from creative revitalization.

There are, however, creative ways to guard against displacement or respond

to it. In the Hollywood case, the City's Community Redevelopment Agency responded with an innovative Arts Retention Program. To keep them affordable and committed to artists, non-profit developer Artspace Projects commits to owning and managing the artist live/work and studio buildings that it builds and renovates. Land banking and community land trust have been used in other locales to preserve arts and cultural renovations.²⁶

DEVELOPING METRICS FOR PERFORMANCE AND EVALUATION

As creative placemaking efforts succeed and get smarter, advocates and funders are beginning to desire and demand documentation of progress and measures of success. They want to be able to demonstrate outcomes to funders, public officials, and community members, often prerequisites for future support and new projects. They want to know: What is the impact on artists? On the surrounding arts community? On local businesses? On residents of the neighborhood? On property values, tax revenues, and public service demand? On local quality of life? On civic engagement? Is the project worth what we spent on it? Is it superior

to alternatives that might have used the same resources?

It is quite difficult to determine the precise impacts of a localized intervention, because so many other things are simultaneously influencing the environment. Surprisingly, there are almost no good studies of other types of urban interventions such as stadiums or public housing. Impact analyses are often written as advocacy documents before the fact, but their data are hypothetical. However, recent pioneering evaluation studies have developed and applied methodologies for showing the impact

of arts and cultural placemaking. Two that deserve mention are economist Stephen Sheppard's documentation of the impact of museums and other arts spaces on neighborhood property values and social networks, and urban planner Anne Gadwa's multi-faceted study of several artist live/work buildings on artists, arts communities, neighborhoods, and businesses.²⁷ These efforts demonstrate that it is possible to evaluate and provide metrics, and there is likely to be a surge in good scholarship on this front. ▲



V. COMPONENTS OF SUCCESSFUL PLACEMAKING INITIATIVES

In thousands of state and local laboratories, arts and cultural catalysts have partnered in economic and community development and revitalization efforts. Pioneering cases from the nation's largest metros to tiny hamlets illuminate how partners came together to produce economic development and livability through the arts.

More than a dozen such cases are profiled in the Appendix. Each possesses a commitment to place and its distinctive qualities; a unique vision; successful partnering; buy-in from public, private, and arts and cultural non-profit sectors; and an ability to cross boundaries to leverage support and funds from other functional agencies (transportation, housing, environmental, parks and recreation, workforce development,

small business) and various levels of government. All cases have demonstrated concrete outcomes. Many others were identified in a nationwide scan. Those showcased also satisfy geographical, diversity, and size criteria.

Synthesizing across the in-depth case studies, we identify six components that distinguish successful place-based arts and cultural revitalization. Success

means that the initiatives produce gains in livability and sustainability as well as new jobs and economic activity, and do so in an equitable and participatory way. The components suggest a new policy vision at all levels of government where agencies join forces across functional missions (e.g., economic development, environmental protection, arts, and culture) to foster successful initiatives, evaluate them, and disseminate the results.

CREATIVE INITIATORS

Generally, one person or a small team originates a creative placemaking vision. The individuals most responsible for sparking arts development and revitalization efforts come from a surprising range of backgrounds.

Private sector actors sometimes start the process. For instance, a Silicon Valley executive first envisioned marrying the region's technological prowess to its underdeveloped artistic talent in creating the youthful and internationally respected O1SJ Biennial.

Artists, alone or with others, often lead creative placemaking. For instance, painter George Marks envisioned the revitalization of Arnaudville, Louisiana, as a haven for

artists and performers, drawing tourists and new residents. In Seattle, a group of disgruntled musicians formed a Joint Artists Musicians Political Action Committee to challenge the City's antagonism to live music and went on to provide ideas and energy for the Seattle City of Music Initiative.

Creative initiators are found in the public sector, too, not always in cultural affairs agencies. Lois Weisberg, Commissioner of

Chicago's Department of Cultural Affairs, animated a vacant downtown lot with a new program apprenticing youth to working artists. On Fond du Lac's Ojibwe reservation, Social Service Director Phil Norrgard wanted to infuse his multi-building complex with contemporary Ojibwe art, because art is central to healing. In the process, his tribal agency has been a substantial contributor to Ojibwe artists' visibility and careers.

DESIGNING AROUND DISTINCTIVENESS

In the twentieth century, most places aspired to move up what economists call the urban hierarchy to move from rural to small town to city or metropolis ranking.

In the arts arena, as with sports stadiums and convention centers, this often meant competing to host and expand large art museums, repertory theatres, and performing arts centers. All quite expensive, some of these investments have succeeded, but many have not.²⁸ Over the past two decades, city and town leaders have intentionally sought a distinctive brand through a bundle of activities that will draw and retain residents and visitors.²⁹ In our survey of arts-based revitalization, we found that most successful projects reach for this quality of distinctiveness. They build on existing expertise and characteristics of place.

As reflected in their urban layout and architecture, some communities have built their initiatives around unique local economic and social history. Buffalo, Cleveland, Providence, and Paducah are all older industrial cities that first blossomed when water-based trade was dominant. Built along rivers and lakeshores, they possess commercial, industrial, and

residential structures with architectural and historic merit. In each of these cities, coalitions of artists, city officials, real estate developers, banks, and philanthropists worked to recreate attractive work and living spaces in emptied structures, taking advantage of shorelines and preserving the individual character of buildings. Providence's famous WaterFire® event uses the river as an artery connecting various sites. Many other American communities have used vintage architecture and land uses as stages for arts-infused revitalization.

Some cities have built their arts initiatives around a characteristic local culture practice or industry. Artist initiators in Louisiana's Arnaudville embraced the town's Cajun heritage. Hollywood Boulevard redevelopers restored the historic downtown of the movie industry, making it again the destination where visitors can stroll along the Walk of Fame with its bronze star plaques embedded underfoot. Fond du Lac's Min No Aya Win Center sought to increase visibility

(and incomes) of Ojibwe artists by commissioning and purchasing their work while transforming the Band's buildings into places of healing and community identity. Not all such cultural initiatives look backward. Seattle City of Music began with the recognition that Grunge music had put the City on the map as a destination for young people. San José's ZERO1 directly addresses Silicon Valley's lopsided concentration of innovative scientists and engineers and under-representation of artists, seeking to link these creative occupations to spur new ideas and animate the City.

Some cities have crafted their arts initiatives around notable problems, making the proverbial lemonade out of lemons. Phoenix, one of the nation's most sprawling and auto-dependent metros, fastened on a large visual arts program to adorn its many miles of sound barrier-lined freeways. Philadelphia's Mural Arts tackled graffiti-ridden areas by training young people to create neighborhood-reflecting beauty.

MOBILIZING PUBLIC WILL

Good placemaking ideas generally don't become reality without strong public sector support. In some instances mayors, city council members, and responsive agency staffers avidly embraced initiatives.

In others, proposed projects are met with local government indifference, hostility, and/or budgetary crises. In some cases, mobilized citizens make a difference through advocacy and action, including the insertion of arts and cultural agendas into electoral politics.

Mayors, especially in cities with strong mayoral systems, have often been enthusiastic and effective supporters. In Buffalo, Mayor Anthony Masiello assigned a senior staff person to work strenuously on an initiative to transform an abandoned

auto plant into artist housing. In cities with weak mayor/strong council systems, a single councilmember may deliver public will. Cleveland City councilmember Matt Zone helped incubate the Gordon Square Arts District, committing Community Development Block Grant monies, negotiating \$3 million in public financing, and attending every planning and team meeting. In some cases, politicians commit during election season. Newly elected Mayor Greg Nickels christened Seattle City of Music after musicians organized

to support his campaign. Although regime change may sometimes derail creative placemaking initiatives, some cities have been able to sustain them. Providence's revival as an arts and cultural city owes much to a string of Mayor advocates.

Entrepreneurial efforts on the part of key City staffers often mobilize public will. In San José, Chief Strategist Kim Walesh, lodged in the Office of Economic Development, successfully won City Council and Mayoral support for new arts facilities, festivals like

Left Coast Live and OISJ, and the City's pioneering Creative Entrepreneur Project.

City government commitment is also essential for accessing state and federal

resources. In case after case, local politicians and city staff helped move their town's revitalization plan forward by proposing that public art be incorporated in state and federally funded roadway

and transit projects, that state capital bonding be used to restore historic theaters, or that historic preservation and Low-Income Housing Tax Credits be offered for rehabbed artist housing.

THE REINVESTMENT FUND DISCOVERS ARTS AND CULTURE'S POTENTIAL

The Reinvestment Fund (TRF) has been financing urban real estate projects and businesses in the Mid-Atlantic for twenty-five years. TRF has substantial portfolios in affordable housing, commercial real estate, and charter schools. While the Fund had always provided debt financing to local arts and cultural facilities, it was not until recently that TRF's President and CEO, Jeremy Nowak, began to understand the power of arts and culture as catalysts for neighborhood change. He read the work of University of Pennsylvania scholars Mark Stern and Susan Seifert documenting the long-term stabilization and enlivening of neighborhoods that enjoy concentrations of artists and arts activities.³⁰ In fact, their work had made use of some of TRF's urban market indicators to track the relationship between such things as cultural participation and real estate values. "Their work was like a light bulb shining on a big asset right under my nose," Nowak is fond of saying. "And the self-organizing dimension of so much cultural activity made it clear to me that we had always underestimated its value."

The Reinvestment Fund had never looked systematically at cultural assets as a factor in community change. They had intuitively supported it, as in their involvement with Crane Arts, a huge wedge-shaped Philadelphia plumbing warehouse they had helped convert into artist studios and suites. In 2007, Nowak wrote a remarkable brief, *Creativity and Neighborhood Development*, in which he lays out a framework for placemaking, addresses the development impact of community arts and culture, and reviews the types of flexible investments that can be employed.³¹ Since then, TRF has become more focused on the arts: supporting the redevelopment of sections of Orange, New Jersey, in partnership with HANDS, a non-profit community development organization that is converting historic properties into new arts and performing arts facilities; financing the renovation of the Queen Theatre in Wilmington, Delaware, which will anchor an emerging arts community; and building, in partnership with Homes For America, the new City Arts Building, in the Station North section of Baltimore.

GARNERING PRIVATE SECTOR SUPPORT

Private sector developers, lenders, sponsors, philanthropists, and local arts businesses have in most cases been important facilitators of arts and culture-led revitalization.

Where investments in arts space are involved, local developers and banks are important partners. Possessing considerable knowledge about the real estate market and neighborhood economy, they have resources to invest and can earn a return on development. Paducah's Artist Relocation Program, Cleveland's Gordon Square Arts District, and Providence's sustained arts-based revitalization all have benefited from the support of local banks and developers.

Cultural industry firms often sponsor or contribute to citywide creative initiatives because they see future benefits to

productivity and workforce retention. PDI/Dreamworks founder Richard Chuang served on San José's Creative Entrepreneur Project Steering Committee and gave the keynote address at its Artist Town Hall. Because they see future new product potential in ZERO1's fusion of art with technology, Silicon Valley high tech companies supply 30% of its budget.

Private sector philanthropists, including corporate and family foundations and individuals, are often backers of arts-based revitalization, because they see the potential to generate significant benefits

for neighborhoods, cultural industries, and entire regions. Artspace Buffalo Lofts' artist housing finance package relied on corporate philanthropists, and San José's ZERO1 has recruited high tech corporate sponsors.

Commercial art galleries, theaters, music presenters, and music venues have been significant participants in cultural revitalization at both neighborhood and city scale. Music presenter and venue owner Chris Esparza's Giant Creative Services and two commercial art gallery owners made substantial contributions to San José's Creative Entrepreneur Project.

SECURING ARTS COMMUNITY ENGAGEMENT

Arts-related revitalization cannot take place without significant input of time, talent, and financial commitment on the part of the arts community.

Sometimes a new or rehabbed large arts facility can prompt downtown rejuvenation, as has San Francisco's Yerba Buena Center or Grand Forks, North Dakota's Empire Theatre. But in creative placemaking, it is more often smaller and unusual arts entrepreneurs that lead the effort.

Theaters provide a good example. In Cleveland, two smaller theater companies joined the Detroit Shoreway Community Development Corporation in designing and raising funds for an envisioned Gordon Square Arts District. Artist housing is another. Artspace Projects, a non-profit

real estate developer, has rehabilitated or constructed more than twenty buildings around the United States as artist live/work, studio, and presentation space. An arts-dedicated non-profit, its commitment to managing artists space post-production to keep it affordable and dedicated to the arts has helped secure public sector and philanthropic support.

Artist service organizations can be key partners in creative placemaking. Dedicated to helping artists become good business people, California's Center for Cultural Innovation was at the forefront in

San José's Creative Entrepreneur Project. Ethnic arts organizations have also played lead roles. Movimiento de Arte y Cultura Latino Americana (MACLA) created a visual arts center that turned around its San José neighborhood.³² Educational institutions with strong arts departments can help revitalize a city's cultural industries: in Los Angeles, Otis College of Art and Design commissioned reports on the Arts and Cultural Economy of Los Angeles.³³ These and many other organizations contribute staff time, sponsorships, and portions of their hard-earned revenues to placemaking projects.

BUILDING PARTNERSHIPS

Initiators, politicians, city staffers, businesses, philanthropists, and arts organizations are all actors in successful arts-based revitalization efforts.

But it is the partnerships forged among them, and with state and federal government agencies, that have proved central to successful outcomes. Partnering can be challenging, as shown above. But its prevalence confirms that it is a crucial component of creative placemaking.

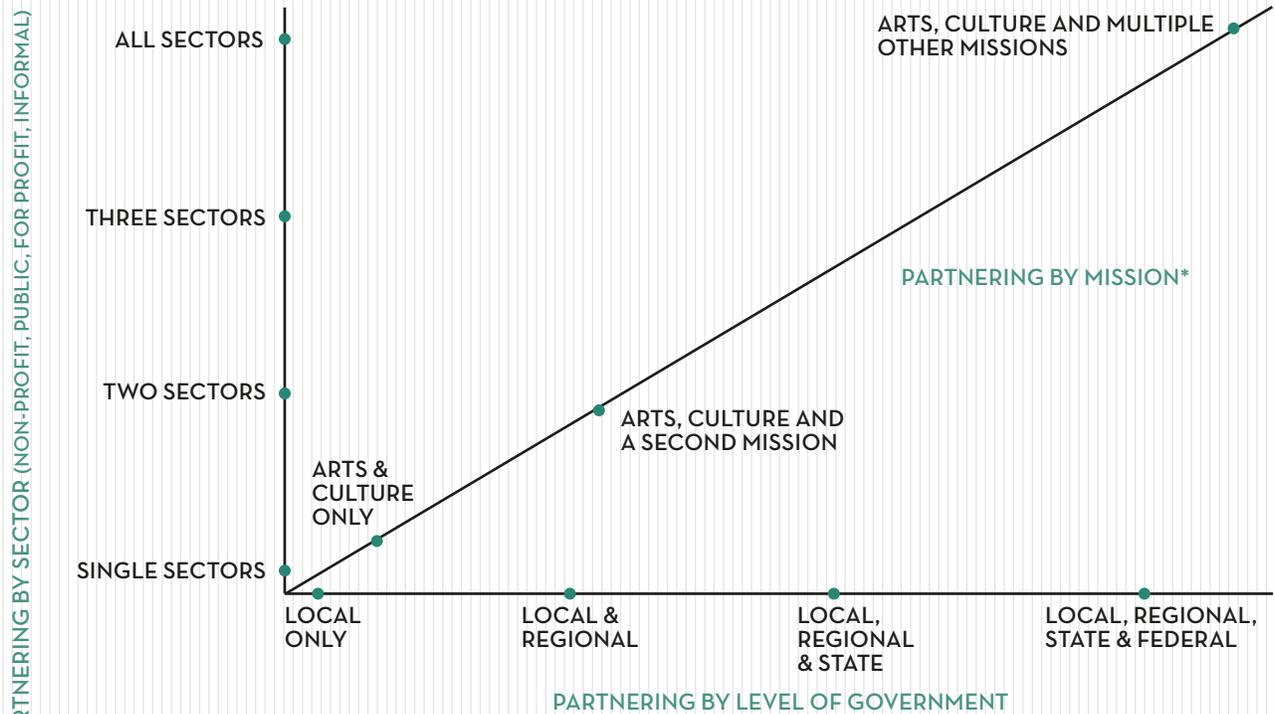
Partners bring different configurations of capability and knowledge to the creative placemaking table. A non-exhaustive account includes the following. Arts and cultural organizations and cultural industries offer visual, musical, spatial and design skills, and innovative solutions to place-based problems. Artists bring their entrepreneurial talents, motivation, comfort with risk-taking, and considerable formal education. Community development organizations possess local intelligence, knowledge of zoning and other local government practices, financing experience, a network of local stakeholders, and knowledge of what works at the grassroots level.

Developers and builders are steeped in area market intelligence and offer land and structural expertise as well as development skills. Mayors, governors, city council members and legislators understand public priorities intimately, have problem-solving and negotiating skills, the power of the bully pulpit and to set agendas, and to allocate public resources. Banks and financial institutions control financial resources and possess regional market savvy. Foundations also make financial commitments and they are important shapers of cultural policy and economic development. Public sector leaders and staff wield legal and mission know-how as well as planning, process, and evaluation skills across agencies and levels of government.

Partnerships operate along three axes: cross-agency, cross-sector, and intergovernmental (Figure 2). Single agency to multi-agency partnerships within a single tier of government form

one important axis (shown here as the diagonal axis). Historically, most American city cultural affairs offices operated independently of other city agencies and, with small budgets, often focused narrowly on public art. In recent years, in cities like San José and Minneapolis, cultural affairs offices have merged with economic and community development agencies, increasing their leverage. In other cities, cultural affairs leaders have approached and forged informal or project-based partnerships with other City agencies that have greatly amplified their reach. For instance, the City of San José's Creative Entrepreneur initiative, led by the Office of Cultural Affairs, earned partners in the City's housing, planning, and transportation departments, as well as others in the economic development agency in which it was embedded. In another case, Philadelphia's Mural Arts program, embraced by the City's Mayor, won enduring support from the City's

FIGURE 2.
AXES OF PARTNERSHIP: SECTOR, MISSION, LEVEL OF GOVERNMENT



*Transportation, Housing, Urban Redevelopment, Health, Education, Environment, Public Safety

Departments of Transportation, Streets, and Behavioral Health. In each case, agency partners either fund or offer in-kind contributions (space, staffing, equipment) to the Citywide arts initiative.

Alliances across public, commercial, non-profit, and community sectors form a second axis for creative partnering (shown in Figure 2 as the vertical axis). Organizations in each operate quite differently, constrained by legal and governance systems.³⁴ Sometimes conflicting agendas threaten the entire effort. It requires time, understanding, and accommodation for a non-profit arts group to work with a for-profit developer, a bank, one or more public sector agencies beholden to an elected city council, and an informal (i.e. unincorporated) community group that has no executive director and not much of a budget. Regardless of who initiates creative placemaking, potential

partners must find the opportunities where interests, missions, and resources dovetail. In the restoration of historic Hollywood Boulevard, for example, the local Chamber of Commerce and private developers figured out how to work with Los Angeles' Community Redevelopment Agency, and the latter successfully responded to the neighborhood's small non-profit arts organizations threatened by gentrification.

Inter-government partnerships form a third axis. State and federal agencies have been important partners in place-based arts and cultural revitalization. Sometimes an initial funding stream helps ensure a project's incubation. Chicago launched its gallery³⁷ with federal Job Training Partnership Act funds. Artspace Buffalo Lofts won state and federal tax credits and a HUD grant, crucial for the project's success. In other cases, state and federal support has been an add-on after initial funding. Fond du

Lac has been able to use federal Bureau of Indian Affairs building maintenance funds to help purchase Ojibwe artwork for its social services and health-care complex.

Although the challenges are remarkable, many initiators and advocates of creative placemaking succeed in forging partnerships along each of these axes, often simultaneously. Many learn by doing; some learn by watching the innovations of counterparts in other places with similar circumstances. However, many local initiators design and pursue projects without the benefit of lessons from such counterparts. An intergovernmental creative placemaking policy could disseminate such learning. The case studies in the Appendix identify a range of best practices that can serve as initial guideposts. But more analyses are required to identify basic building blocks and a template that can serve a wide variety of communities. ▲



VI. CONCLUSION: TOWARD A CREATIVE PLACEMAKING POLICY PLATFORM

Growing attention to arts and culture as community creators and cultural industry stimuli parallels thirty years of emerging consciousness about the environment and its significance for livability and economic competitiveness. When Americans broadly first began to understand the negative consequences of environmental degradation in the 1970s, they organized to experiment with new forms of remediation and stewardship, winning significant changes in policy, law, and government organization.

Similarly, in the 1990s, and even earlier in some communities, creative initiators began to use arts and culture as a way of stemming industrial decline and job and resident outmigration, reusing vacated land, buildings, and infrastructure in new ways that enliven neighborhoods and whole regions while incubating creative businesses. But the policy frameworks and networking around creative placemaking have yet to be built.

The research reported here indicates that a new policy platform could link creative actors from multiple sectors, local agency missions, and levels of government in a visible and concerted initiative to encourage creative placemaking and cultural industry innovation. This effort can begin with dissemination of local pathbreaking models such as those we have documented here: how leaders initiated, structured, and funded their efforts, and the hard evidence on outcomes. Many more case studies could be done and sifted through to help policymakers understand the on-the-ground processes that seem to work best and

how these are conditioned by external circumstances (size of place, industry structure, local human capital, health of the overall economy). Failed initiatives as well as successful ones should be examined.

In our research effort, we faced real challenges finding data that fully captured cultural industry dimensions and performance. Similarly, it proved difficult to locate data that revealed the impact of creative placemaking on resident and business income, livability, and city government revenues and services. While we were able to document the composition and sum of expenditures on a placemaking initiative, it proved more difficult to determine the costs and benefits of that initiative compared to other uses of the same human energy and financial resources. These are not insoluble problems: better research and evaluation could be conducted retrospectively, as we have here. Furthermore, an evaluation component could be built into new efforts as a condition of public sector funding or regulatory accommodation. Just as

environmental research and evaluation have helped us understand how best to remediate past damage and how to avoid future degradation—and with which technologies and conservation practices—arts and cultural placemaking evaluations will ensure more effective outcomes.

In the absence of any past federal creative placemaking initiative, people in big cities and tiny hamlets have shown the way in literally hundreds of experiments that stretch back twenty years and even longer. They are using arts and culture to animate downtowns and neighborhoods, to stoke their creative industries, to stabilize population and jobs, and to attract new residents and businesses. As the case studies show, such efforts have been strenuous and enduring, encountering tough challenges and redesigning partnerships and strategies to fit their own circumstances. It may take a decade, but we anticipate that creative placemaking/cultural industry initiatives will continue to spread from place to place, state to state, and from local to federal government. ▲

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CASE STUDIES

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INTRODUCTION

In thousands of state and local laboratories, arts and cultural catalysts have partnered in placemaking and cultivating cultural industries. In this Appendix, we profile fourteen unique and pathbreaking cases with demonstrated accomplishments. We chose the case studies from hundreds of possible cases written up by others or widely admired by practitioners, policymakers, and researchers.

For every case that we profile, there are many more that could serve as exemplars. Those showcased are wide-ranging in

geographic, diversity, and size dimensions. Our cases also serve as roadmaps for other communities that have begun similar

efforts, adapting successful strategies to their own circumstances.

Successful pioneering cases share the same components. Each:

- ▼ is rooted in the talents and vision of one or several collaborating initiators
- ▼ demonstrates a commitment to a particular place and its distinctive qualities
- ▼ mobilizes public will around its vision
- ▼ garners private sector business support and buy-in
- ▼ enjoys the commitment of the local arts and cultural community
- ▼ dovetails initiators' aspirations with those of other partners
- ▼ crosses boundaries to leverage support and funds from other functional agencies (transportation, housing, environmental, parks and recreation, workforce development, small business) and levels of government

All have produced gains in livability and sustainability as well as new jobs and/or economic activity. They generally do so in an equitable and participatory way. Initiators faced formidable challenges

that often resulted in delays and changes in strategy. The components and lessons learned demonstrate the need for a new policy platform at all levels of government where agencies join forces across

functional missions and with private, non-profit, and community partners to foster successful initiatives, evaluate them, and disseminate the results.

Community Developers Partner with Theaters

Cleveland, Ohio's Gordon Square Arts District



Photo © Cleveland Public Theatre

*Cleveland Public Theatre,
Gordon Square Arts District*



Photo © Detroit Shoreway Community Development

Gordon Square Arts District

Under the banner of “The Art of Economic Development,” Gordon Square Arts District, a collaboration of three non-profits, is midway through a \$30 million revitalization that will generate half-a-billion in economic development in an inner city Cleveland, Ohio neighborhood.

Led by a community development corporation, the team is raising funds from public and philanthropic sources to renovate two theaters and build a new home for a third. A dazzling artist-created streetscape now serves as the District's central spine. The District has revitalized the area's commercial core with arts offerings and new retail businesses while preserving and adding low-income housing units.

The non-profit organizations' core team all own and/or operate theaters. The 37-year-old Detroit Shoreway Community Development Corporation (DSCDC) bought Gordon Square Arcade and its historic Capitol Theatre in 1979, averting demolition. The 27-year-old Cleveland Public Theatre purchased a condemned theater nearby that opened in 2003 but without heat or air conditioning. Near West, a musical theatre company founded in the 1970s to give local kids an alternative to life on the streets, operates on the third floor of an old church and hopes to build anew. Cleveland's major arts institutions are clustered on the city's East Side, each large enough to lobby independently for funding. But the West Side theater groups were treated as small potatoes by funders and banks alike until they began to work together under the rubric of the Gordon Square Arts District in 2002.

The arts-based makeover took more than ten years to gel. Funds from the Local Initiative Support Corporation enabled an arts master plan in the late 1990s. The

City of Cleveland funded a market and economic feasibility study. Elected in 2002, City Councilmember Matt Zone negotiated \$3 million in public financing and attended every planning and team meeting. By 2008 the partners had assembled enough public and private funding to complete its Detroit Avenue Streetscape, linking the theaters and generating new and rehabbed businesses, homes, restaurants, and shops.

Artwork has been central to the Gordon Square vision. The team commissioned environmental artist Susie Frazier Mueller to work with developers and architects in designing the streetscape and leveraged her \$6,000 stipend into \$250,000 worth of public art elements along the Avenue. The half-mile stretch includes backless, curved, and under-lit amoeba-like benches and irregular laser-cut crosswalks—imaginative reflections of the topography of Lake Erie.

The partnership has been extraordinarily entrepreneurial in securing financial support (see box). It sought and won funding from the City of Cleveland, county, regional, state, and federal programs; from non-profits like LISC and the statewide Finance Fund; from the Cleveland and Gund Foundations, major philanthropies; and from private donors and the City's public utility.

By October of 2009, half of the Gordon Square plan had become reality. The Capitol Theatre opened its doors, streetscape

improvements on Detroit Avenue stretched from West 58th to West 73rd, and parking lots had been created and improved. In phase one of its renovations, the Cleveland Public Theatre replaced seven roofs, funded in part by a State of Ohio capital grant, and Near West is ready to build its new performance center, fronted by a public plaza.

Economic development impacts have been a major rationale for the Gordon Square Arts District funding, and the results to date are heartening. An economic impact study found that 245 construction jobs were funded annually over the 2004-2009 period with 310 forecast for each of the next three years. In the first full year of operations, 2013, the analysis expects 643 new non-transient jobs net of those displaced, at least 10% of them in arts, design, and architecture with most of the rest in retail, restaurants and clubs. The team anticipates 100,000 theatre-goers a year once all three theatres are up and running.

For Gordon Square Arts District leaders, cobbling together the funding has been the biggest challenge. “When we were separate small organizations,’ reflects Ramsey, “we couldn’t do capital campaigns. We don’t have wealthy donors on our staffs. Together, we’ve done great with funders and government, though it has made it tougher on our individual fund-raising efforts.” He estimates that a third of each organization’s staff time goes into the Arts District effort. The partners also had to fight with the Ohio Department of Transportation for two years for approval to narrow Detroit Avenue, a state highway. Using the ideas of traffic calming, the team eventually won permission.

GORDON SQUARE ARTS DISTRICT, CLEVELAND, SOURCES OF FUNDING, 1997-PRESENT

SOURCE OF FUNDS, LOANS, IN-KIND CONTRIBUTIONS	CONTRIBUTIONS, LOANS (\$)
PLANNING, MARKETING, FEASIBILITY STUDIES	
LOCAL INITIATIVE SUPPORT CORPORATION	50,000
CITY OF CLEVELAND COMMUNITY DEVELOPMENT BLOCK GRANTS	25,000
STREETScape AND ARTS DISTRICT	
NEIGHBORHOOD PROGRESS, INC.	6,000
CITY OF CLEVELAND % FOR THE ARTS	1,900,000
NORTHEAST OHIO AREA COORDINATING AGENCY	1,500,000
GREATER CLEVELAND REGIONAL TRANSIT AUTHORITY	25,000
GUND FOUNDATION	1,200,000
CLEVELAND PUBLIC POWER	IN-KIND WIRING
	DONATIONS
THEATRE RENOVATIONS	
STATE OF OHIO CAPITAL GRANT CAPITOL, PUBLIC THEATRES	1,900,000
CUYAHOGA COUNTY CAPITAL GRANT CAPITOL THEATRE	360,000
CITY OF CLEVELAND LOAN CAPITOL THEATRE 30 YEARS AT 2%	1,500,000
CLEVELAND FOUNDATION CAPITOL THEATRE CAPITAL GRANT	500,000
PHILANTHROPIC CONTRIBUTIONS, CLEVELAND PUBLIC, NEAR WEST THEATRES	2,200,000
NEW MARKET, FEDERAL AND STATE HISTORIC PRESERVATION TAX CREDITS	4,000,000
FINANCE FUND, STATEWIDE CAPITOL THEATRE	120,000



KEY TAKEAWAYS

- ▶ A veteran community development corporation (CDC) initiates a decade-plus arts remaking of an inner city commercial corridor.
- ▶ Three theaters comprise the distinctive anchor for Gordon Square Arts District, a partnership of the CDC and two theatre companies.
- ▶ More than half the \$30 million in streetscape and theatre renovations has been lent or granted by public agencies (local, regional, state, federal) and private non-profit foundations, developers, philanthropists, and utility company partners.
- ▶ Community development, highway and transit monies complement arts and cultural investments to generate permanent jobs, foster new and expanded businesses, and engage neighborhood youth through drama.

Artists, the Third Leg of the Cultural Stool

Creative Entrepreneur Project, San José, California



High n' Low Rider by Rubén Ortiz-Torres



Jazz on the Row, Santana Row in San José

The City of San José aspires for its downtown to be Silicon Valley's City Center. Following big public/private investments in arts and cultural venues and non-profit arts organizations, leaders sought to animate the city with cultural happenings and wide-ranging artist involvement.

"The City needed flavor on the street," recalls entrepreneur Chris Esparza, CEO of the for-profit Giant Creative Services, "because it had created beautiful building facades that no one wanted to be in." In early 2008, the City's Office of Economic Development/Cultural Affairs took up the challenge, launching a citywide Creative Entrepreneur Project (CEP) to nurture artists and link them with the region's extraordinary technology community.

The City now celebrates and sustains Valley artists across disciplines with artist

business training, professional development scholarships, a web-based resource guide, and commissions for artists on public transportation projects. "As inventors and interpreters of artwork, artists are now celebrated as the backbone of the arts sector, but also as small businesses that make San José 'cool,' attracting talent and in turn economic activity," says Kerry Adams-Hapner, Director of Cultural Affairs.

Over two prior decades, the City had invested heavily in downtown cultural facilities, including the Tech Museum of

Innovation, San José Repertory Theatre, San José Museum of Art, and California Theatre, home to Opera San José and Symphony Silicon Valley. The City had also partnered with smaller culturally specific arts groups like Teatro Visión and Movimiento de Arte y Cultura Latino Americana (MACLA), incubating them into medium-sized organizations and anchors for their communities and districts. "But we hadn't explicitly considered how to nurture and support artists, the critical third leg of the stool," recalls the City's Chief Strategist, Kim Walesh.

In addition to animating San José's downtown and neighborhoods, City leaders also dreamed of marrying Silicon Valley's technological prowess to its artistic skills. In 2007, Cultural Affairs manager Lawrence Thoo approached Welsh with the idea of helping artists become more successful commercially. With the non-profit Center for Cultural Innovation, they launched the Creative Entrepreneur Project (CEP). Its high-powered steering committee brought together high tech and arts entrepreneurs, developers and architects, college faculty and board members, and senior City staff from planning, housing, and economic development departments.

CCI conducted a survey of artists in the San José area, presenting results to an Artists' Town Hall.³⁵ In his keynote, Richard Chuang, co-founder of PDI/Dreamworks, told how doing artwork as a non-English-speaking child saved him from the life of a laborer and explained with dazzling graphics how art, design, and technology fuse in an increasingly visual world. The survey revealed artists' powerful desire to make arts income through bookings, sales, and commissions; find affordable workspace; and improve marketing and networking. The recommendations prompted City-funded Business of Art courses, a Creative Capacity Fund for artist training and scholarships, an on-line small and creative business resource guide, and a creative business component in its workforce development program.³⁶

CEP followup is a City partnership with individuals and organizations, public and private. After their Business of Art training, a group of the artists formed the Silicon Valley Artist Collaborative, building a website, organizing exhibitions, and convening regularly. The non-profit Latino arts organization MACLA is conducting

pre-development studies on live/work and workspace for artists. The ZERO1 biennial (see profile) leads the region's art and technology fusion. Climate Clock, a major public art initiative, will use information and measurement technologies to gather and display climate change data in San José's Diridon Station, where commuter trains, fast rail, light rail, and busses converge. To fund it, the City pools its percent for art dollars with San José State University resources, private investments, a submitted National Science Foundation proposal, and eventually, federal Percent for Art funding, for high-speed rail.

CEP has played an important role in animating San José's redeveloped downtown. Because live music takes place chiefly in commercial venues, the City's Cultural Affairs staff and Arts Commissions had historically not seen live music as part of their purview. 1stACT Silicon Valley, a non-profit launched in 2008 by Valley powerbrokers, is now working with the City to re-infuse the urban core with music. A new live music festival, Left Coast Live, organized by CEP steering committee member Chris Esparza, is now a six-day, 100-band event that matches innovative live music with 35 downtown venues.

The Creative Entrepreneur Project is singular for its high-level economic development patronage, bridges built with other city departments, and entrepreneurial partnerships with leaders in high tech, downtown business, education, non-profit arts, diverse communities, and actors outside the region. The CEP sends a signal to the artist community that the city values their role, understands their contributions to placemaking, and sees the potential in greater crossover between arts and technology.



KEY TAKEAWAYS

- ▶ An Office of Cultural Affairs staffer proposes an artist-focused initiative to complement City investments in arts facilities and cultural organizations.
- ▶ The City builds a diverse steering committee and partners with the non-profit Center for Cultural Innovation to survey artists, report back to them in an Artists' Town Hall, and make recommendations.
- ▶ Implementation is a joint project of the City, private sector developers, colleges, arts organizations, and cultural entrepreneurs.
- ▶ City cross-agency partnerships provide artist business training, professional development scholarships, a web-based resource guide, and commissions for artists on public transportation and other public art projects.
- ▶ The CEP has animated the City's redeveloped downtown with new artist-initiated festivals, music venues, and art fairs.

After Autos . . . Artists

Artspace Buffalo Lofts, Buffalo, New York

Buffalo ends up near the bottom of most city rankings. But Richard Florida saw something in Buffalo and bucked that trend in his *The Rise of the Creative Class*. Wanting to prove the point, politicians across party lines including Buffalo's mayor and a New York governor and US senator supported Artspace Buffalo Lofts, a now vibrant artist community carved out of a vacant automobile factory.



Photo © Monika Parilkova Byrne, 2008

Artspace Buffalo Lofts

Not only did Buffalo Lofts create new space for artists, but it also began to break down historic social divides and trigger an economic revival in one of Buffalo's most challenged neighborhoods.

East of Main Street—neglected, unproven, poor. City leadership took a gamble that locating an artist live-work development just past the Main Street dividing line might help erase the barrier and draw dollars and confidence east. Sixty low-income artists and their families now reside in affordable live-work units carved out of the former Buffalo Electric Vehicle Company building, vacant for over 15 years, and in six new fourplexes built behind the factory. Within a few months of opening, five hundred names were on the waitlist. At Coe Place, adjacent to the building and east of Main, new property owners have breathed life into vacant, dilapidated buildings. They frequently attend art openings at the two-story community gallery operated by Artspace Buffalo Lofts residents.

Strong political backing, the acumen of an experienced artist space developer, an outpouring of community and arts support, and a specific financing instrument—Low-Income Housing Tax Credits (LIHTC)—built Artspace Buffalo Lofts. An \$11 million tax credit award, the largest single such New York State outlay for 2006, provided the lion's share of the \$17.6 million development costs. A public subsidy for leveraging private sector dollars, Low-

Income Housing Tax Credits give private investors federal tax credits for their equity investments in affordable housing. Buffalo Lofts earned both State and Federal tax credits, significantly expanding the equity available to the project and opening it up to individuals earning only 30% of area median income. Buffalo's Mayor Masiello took sizable political risks for the project. Masiello conveyed to the State's Department of Housing and Community Renewal that Artspace Buffalo Lofts was his administration's top LIHTC priority. He also guaranteed the developer, Artspace Projects, 24/7 access to Eva Hassett, his chief of staff, who provided critical on-the-ground leadership on everything from organizing tours to fundraising to political connections at the state and federal levels.

Senator Hillary Clinton and Governor George Pataki came on board as early supporters, boosting the project's tax credit prospects. Clinton's support helped leverage an additional \$250,000 from the federal Department of Housing and Urban Development. Artspace Projects, a developer of artist spaces with 23 projects under its belt in 17 cities and 12 states, provided its considerable expertise. Artists, arts organizations, and neighborhood and community groups offered their enthusiastic support. Without broad-based community buy-in, the project never would have happened. Phased in incrementally, early artist tenants opened their homes up as often as three times per week for tours to potential funders—fostering a sense of ownership for supporters. Despite Buffalo's economic challenges, Artspace Projects completed Buffalo Lofts in a record 3.5

years thanks to solid cross-sector support and community buy-in.

Artspace and their local partners, however, faced significant hurdles building Artspace Buffalo Lofts. Even with its long history of success nationwide, Artspace had never before secured funding for a project in New York State. Additional challenges ranged from unearthing buried leaking gas tanks that triggered cost overruns, to coaxing the Department of Housing and Community Renewal to apply flexibility in its design standards, to the collaborative development process itself. To amass \$17.6 million in development costs, they pulled together loans and grants from 19 different lenders and grantors in the public and private sectors. With 23 different projects in operation around the country, Artspace knew how to piece together funding and support for artist spaces. But more recently, as the tax credit market turned south with the economic recession, it has been forced to try to do more with less with other artist housing developments. Strong local leadership and collaboration across sectors, functional agencies, and governmental levels are becoming even more critical.

Transformative. That's the descriptor Hassett chose to sum up Artspace Buffalo Lofts ... Transformative for the artists and families living in the building, a source of validation for individual artists across Buffalo, a means to breathe new life into a vacant eyesore downtown, a catalyst for surrounding neighborhoods' revitalization, and a way to break down a barrier isolating a marginalized part of town.



KEY TAKEAWAYS

- ▶ A Buffalo Mayor initiates the conversion of a long-vacant auto factory into sixty low-income artist family housing units and six new fourplexes in a challenged neighborhood.
- ▶ A non-profit developer of artist housing assembles tools and partners to make it work: state and federal low-income housing tax credits, more flexible state design standards, and \$17.6 million in loans and grants from 19 lenders and grantors, public and private.
- ▶ Support of artists, arts organizations, and neighborhood and community groups helps move the project to completion in a record 3.5 years.
- ▶ The artist live-work development helps erase an old Main Street dividing line, drawing dollars and confidence east.

Unusual Bedfellows Transform the City of Music

Seattle, Washington

Thanks to an unlikely coalition, Seattle has shed its repressive mid-1990s anti-dance ordinances and poster-bans and dubbed itself “City of Music.” Under an economic development mantle, stakeholders including mayors, grunge rock celebrities, and for-profit and non-profit producers, presenters, and venues, together build on Seattle’s music legacy. In the process they cement its reputation as a great place to live.



Photo courtesy of City of Seattle

Sasquatch! Music Festival

Seattle’s Office of Film + Music, an anomaly among U.S. cities, champions the three-part City of Music initiative—City of Musicians, City of Live Music, and City of Music Business. Strategies range from embracing outdoor festivals, a wealth of different music venues, and business retention efforts for the music business industry writ large to bolstering K-12 music education and musician homeownership programs. In year two of the 12-year initiative, musicians now have access to affordable health care at a pay-what-you-can musicians’ clinic. In 2009, live music venues earned a special exemption from Seattle’s 5% tax on admissions fees, contributing to a climate in which two new venues opened, in stark contrast to 2008 when six venues closed.

It took political and legal action by the city’s musicians, but politicians finally got the wake-up call that music in Seattle is a \$1.2 billion industry deserving of support. With wealth and fame from the grunge explosion, Nirvana bassist Krist Novoselic founded JAMPAC (Joint Artists and Musicians Political Action Committee) in 1995, which successfully fought off local anti-music ordinances. Gradually, JAMPAC found politicians sympathetic to their

cause, until “What will you do for music?” became a major campaign platform issue.

Taking office in 2002, pro-music Mayor Gregory Nickels commissioned two economic impact studies by University of Washington’s William Beyers (2004 and 2008).³⁷ The 2008 study revealed that music created 20,193 jobs in the region, with \$2.2 billion in sales and \$840 million in earnings, and generated \$148 million in tax revenues in King County. Beyers’ music industry studies broke new ground by not restricting their purview to the non-profit music sphere, as so many arts studies do. They scaled the silos between sectors, showing the full range of enterprises that supply the music sector (instrument makers, composers, music teachers, equipment retailers, recording studios) and included clubs and symphony halls together as live venues. Not only did the studies reveal the music industry’s economic heft, they also empowered the broad swath of players within Seattle’s music industry to see themselves as a coalition.

Office of Film + Music Director, James Kebblas, took up the challenge of nurturing the music industry, working hard to ensure that a wide array of stakeholders continue to craft and support the City of Music Initiative. Seattle’s Office of Arts and Culture spearheads K-12 music education efforts. Sub Pop Records invests in youth through their annual Loser Scholarship, which offers college scholarship money to high school seniors involved in music or other arts. Non-profit arts organizations

helped coordinate the musicians’ health clinic. Aside from a modest discretionary budget and salaries for two dedicated staff positions, the private sector funds most City of Music Initiative costs. When the Office of Film + Music promotes the Seattle scene at Austin’s South by Southwest festival, for instance, city coffers contribute only a fraction of the expense.

The Seattle Music Initiative has been nimble enough to outlast a mayoral leadership change. But, it still faces challenges, some even from within the arts community. Mayor Michael McGinn made pro-music constituencies even greater promises than did incumbent Nickels, helping ensure his victory over Nickels in November 2009. However, in a city that also hosts a vibrant dance and theater scene, some arts advocates question Seattle’s leaders’ support for music above other art forms. Government officials counter with economic impact figures and claim that by promoting music, they will whet the public’s appetite for other art forms. No other art form has bridged the sectors the way music has. The broad music coalition united, amassed the political capital needed, and the City continues to be responsive to their needs.

Their efforts make Seattle shine on quality of life measures. Seattle frequently tops the list as a place where young people want to move.³⁸ Talent at Microsoft and teenage DJs at the youth-run Vera Project share the benefits of a vibrant music city, as do individual musicians, symphony conductors, non-profit arts advocates, club owners, and record labels.



KEY TAKEAWAYS

- ▶ Musicians and music entrepreneurs challenge city regulations to demand recognition of the role of music, a \$1.2 billion industry, in economic vitality.
- ▶ A new mayor mounts a City of Music initiative that nurtures musicians, live music (classical to contemporary), and music businesses.
- ▶ By 2008, including multiplier effects, music of all genres generated more than 20,000 jobs, \$2.2 billion in sales, and \$148 million in King County revenues.

Art – A Rural Community’s Newest Crop

Arnaudville, Louisiana



Photo © Tom Pierce, 2009

Weekly fiddle jam



Photo © Lorraine Lantier

Creole musician Joe Hall

Over six years, Arnaudville, population 1,480, remade itself from a small, forgotten community into a rural hub of cultural activity. Led by an artist, a handful of townspeople re-imagined the town’s impediments as assets.

By adopting a decentralized, regional approach and tapping into existing talent, they’ve unearthed a wellspring of community pride. Visitors from all over the world and residents of the region play music at weekly acoustic fiddle jams, speak French at monthly conversation tables, and see bonfires floating down the bayou on flat-bottom boats during the Fire and Water Festival.

A vacant auto store turned artist cooperative, Arnaudville’s Town Market Rural Arts Center houses the Deux Bayous Gallery, painter George Marks’ studio, NuNu’s Café and its Frederick Stage, and the Frederick l’Ecole des Arts (Frederick School). Centered on creative living, the non-profit Frederick School invites the

region’s residents to share their talents in the culinary, literary, performing, and visual arts, and environmental sustainability. Through an Art in Context program, activity spills past school walls into satellite stages, classrooms, and galleries across the region. Neighboring towns of Grand Coteau, Breaux Bridge, and Sunset host literary festivals and Cajun jams.

As recently as 2005, these activities and platforms did not exist, despite plenty of local talent. When artist George Marks returned to care for his ailing father, he found that old storefronts had been torn down, the bakery had closed, and the former meat market was now a drug house. A successful painter with gallery representation, Marks considered moving to

New York, but decided to stay, transforming the old auto store into Town Market.

With friends, Marks wondered whether the factors blamed for Arnaudville’s decline could be converted into assets. Off the I-10 and I-49 beaten paths, big box stores and strip malls had bypassed Arnaudville. Straddling St. Landry and St. Martin Parishes, it was a step-child of both. By building on arts, distinctive culture, and tourism, the friends imagined that the Parishes might finally embrace them while preserving their freedom from superstore retail.

Although the Arnaudville experiment started as a grassroots “act first, apologize later” movement, Marks and fellow

organizers worked from sound political instincts and crafted savvy strategies. They reached out to artists who might relocate to the area but would celebrate, not change, Arnaudville's unique rural culture reflecting Cajun, French, German, Spanish, and Native American influences. A relocating fiddler, for instance, re-opened a former drug-house as a fiddle shop.

Anticipating local skepticism, the team initially promoted its concept to cities and visitors from afar. The tourism offices for St. Landry and St. Martin Parishes became early advocates. Visitors do come: the French Consulate in New Orleans uses the Frederick School as a rural venue for presenters from French-speaking countries around the world. But organizers relied on early support from sources closer to home for crucial momentum. Through profit sharing, local private businesses hosting Frederick School satellite classes and events have a vested interest in the strategy's success. As townspeople saw more people pumping gas, buying groceries, and eating at restaurants, the Mayor, Town Council, and Chamber of Commerce became supporters. Quoting Mt. Auburn and Associates' study on the Louisiana cultural economy, Marks convinced town aldermen to sell the town's old water processing center, out of commission for 20 years, to an out-of-town sculptor for his live/work studio.³⁹

The Arnaudville creative placemakers attracted resources from state and philanthropic sectors as well. In 2008, Mayor Kathy Richard and the Council sought and won a Louisiana cultural district designation from the state's

Cultural Economy Initiative. District status grants the town sales tax exemptions for original art purchases and eligibility for state historic tax credits. From staff at the Acadiana Center for the Arts—the regional arts council—Frederick School organizers learned grants could fund their programs, helping free them from bootstrapping operations when and if Marks sold a painting. They subsequently won grants from *Consulat Général de France à La Nouvelle-Orléans*, South Arts, and the Louisiana Cultural Economy Foundation, a private foundation resulting from the Cultural Economy Initiative.

With a powerful vision and persistence, an artist and his allies have demonstrated how cultural development can benefit their region. Property values have climbed, bucking national trends. Some 40-70 people, from schoolchildren to grandparents, come from as far as Canada, Haiti, and Africa to gather monthly at NuNu's, break bread, and speak French. Whereas local communities previously felt cut off from one another, they now embrace a spirit of regionalism. Marks reflects, "Everything we do is an amalgamation of all of these different folks. We provide a platform for what people do best." Future plans include converting the old jailhouse into a "bed, bread, and water" guesthouse, expanding artist housing, increasing Frederick School offerings on environmental sustainability, and exploring synergies between art and environmental stewardship. Creative leadership awakened Arnaudville to its own assets.



KEY TAKEAWAYS

- ▶ Artist initiator envisions a small, rural town with Cajun, French, German, Spanish, and Native American roots remade as an arts magnet.
- ▶ Drawing on local assets, regional partnerships with local businesses and county tourism office advocacy, town leaders' skepticism slowly overcome.
- ▶ City leaders and artists win Cultural District designation from the state of Louisiana's Cultural Economy Initiative, bringing tax breaks and historical preservation tax credits.
- ▶ In-migrating artists, rising property values, and greater local patronage and visitors from far afield stimulate the local economy.

Building Community, Boosting Ridership

TriMet's Interstate MAX Public Art Program, Portland, Oregon



Second Growth by Wayne Chabre



Mosaic tile community workshop

For TriMet's managers, building new light rail lines involves both opportunity and responsibility, goals they have met with skillful integration of public art. A key element in the livability movement, mass transit encourages high-density growth using existing infrastructure, reducing new outlays on sprawling freeways and sewer systems.

Avoiding the anonymity of past urban renewal projects, TriMet's station artwork showcases neighborhood history and reflects diverse social fabrics, instilling pride of place and boosting ridership.

Along the Interstate MAX (Metropolitan Area Express) line in North Portland, artists worked closely with community members to celebrate neighborhoods' distinctive cultures and overcome mistrust fueled by past public works. The line links downtown with Portland's

most racially and ethnically diverse areas, home to Native Americans and successive waves of immigrants. At a stop in the Albina neighborhood, the commercial heart of the African American community before hospital expansion and other urban renewal projects, artist Wayne Chabre's *Second Growth*, a 12-foot tall bronze trumpet vine, bursts out of the concrete, recalling the area's once vibrant jazz scene. Nightlife and local arts have again begun to animate the district. At the Expo Center stop, Valerie Otani's *Voices*

of Remembrance memorializes the 3,700 Japanese Americans interned during World War II at the Portland Metropolitan Exposition Center site. Its five large timber gates, or torii, suspend wind-clanging metal tags like those worn by internees, and stainless steel engravings of newspapers headlines like "Portland to be First Jap-Free City" encircle gate legs.

A model of civic participation, nearly 75 community members helped establish the Interstate MAX art program's initial vision,

select artists, provide background on the neighborhood's culture and history, and review artwork. Initially, North Portland residents viewed the light rail project with suspicion, and assumed they would have to fight to get artworks. As TriMet fielded calls, forwarded by City Hall, they realized the art program presented an opportunity to engage deeply with residents and provide them with a platform to shape and claim this new infrastructure. TriMet and community advisors prioritized local artists (over 40 participated) and developed mentorship opportunities and smaller projects to incorporate those with little or no public art experience, many of them artists of color. Area youth and residents participated in storytelling, writing, painting murals, and making mosaics. To balance broad participation with expertise, arts and design professionals populated a volunteer Art Advisory Committee, ensuring that selected artists' work would withstand wear and tear and aesthetic tests of time.

TriMet funded the Interstate MAX public art program using its percent for art policy to assemble \$1.2 million from the \$350 million total project costs, largely funded by the Federal Transit Administration (FTA). But before the mid 1990s, neither the FTA, nor TriMet, had established policies allowing transit dollars to cover artwork. For an earlier TriMet line, TriMet made the case to the FTA for arts inclusion. Shortly thereafter, a federal directive strongly encouraged all regional transit agencies to include artists in their projects.⁴⁰ TriMet formalized its percent for art policy in 1997, allocating 1.5% of eligible construction costs.

In its efforts to incorporate community-relevant art, TriMet has earned the trust of partnering units of government and its own engineering and construction staff. It now knows many mistakes to avoid. TriMet gives its Arts Advisory Committee a great deal of autonomy, including asking local, regional, and federal governments, who contribute funding, not to intrude in the process. Though initially skeptical, TriMet engineers and construction crews observed that the public art team played by the rules, respecting budgets and deadlines. With limited budgets, TriMet seeks public art with low maintenance costs. Over time, it has learned to plan for both commissioning fees and installation costs.

One strong mark of Portland's transit art success is its widespread public acceptance. TriMet has yet to face complaints that art is an unnecessary expense. Instead residents along all the transit lines want to ensure that they, too, get their fair share of it. TriMet's Public Art Manager Mary Priester reflects that public art should be rooted in place. Art, in turn, gives places character and humanity. When done "right," every project is different. TriMet artists facilitate a collaborative process, marrying their visions to a place's history and social fabric. As the Interstate MAX public art program illustrates, art rooted in community can help repair, rather than augment, regional inequities. It can help communities heal from past wrongs and renew their public spaces around unique identity.



KEY TAKEAWAYS

- ▶ Ethnic community challengers of a new public transit line become partners in design of stations and hiring of artists whose public works reflect the neighborhoods' histories and character.
- ▶ Public sector transit staffers make the case to their superiors and the federal Department of Transportation that transit planning funds should be spent on community engagement in station design and on commissioned artistic work sensitive to place, innovations that have become federal policy.
- ▶ Unique and powerful public art at transit stops increases transit ridership, an environmental gain, while strengthening community identity and addressing historic inequities.

Chasing Artists, Not Smokestacks

Paducah, Kentucky Artist Relocation Program

Paducah, population 26,000, seems an unlikely locale for an artist haven. Why have artists from as far as Hawaii and China chosen to uproot and make Paducah home?



Photos © Paducah Artist Renaissance Alliance

The City, with the help of a visionary artist resident and a civically minded local bank, offered artists an unusually enticing carrot: homeownership in renovated historic buildings. In the process, Paducah leveraged \$30 million of private investment and triggered a complete turnaround for Lowertown, its oldest neighborhood once plagued by drug dealers, prostitution, and disinvestment.

In Paducah's Artist Relocation Program, artists apply to acquire and rehab City-owned properties. Proposals follow site visits and include cost and time estimates for rehabilitation and business plans. For qualifying artists, Paducah Bank provides low-interest loans for as much as 300% of the appraised value to cover purchase and renovation costs. The artists rehabilitate their properties, many setting up studios or galleries on the ground floor and living space above. As owners, artists earn equity and can't be evicted by landlords.

An artist's idea started the turnaround. Ten years ago most residents wouldn't even drive through Lowertown, a neighborhood four blocks from downtown and the Ohio River. Over 60% owned by absentee landlords, Lowertown's historic building stock had fallen into severe disrepair. Few townspeople wanted to invest in properties that could cost \$200,000 to fix up, because the renovated homes would sell for only \$80,000. Artist Mark Barone was an exception. Having rehabilitated two homes in Lowertown, he saw how its large spaces could accommodate artist live/work set-ups. In 1999, he envisioned the neighborhood's potential as an artist district. Barone's idea caught Mayor Albert Jones' attention, and in

2000 Jones drafted Barone to coordinate the Artist Relocation Program. With only a \$45,000 marketing budget and a \$29,000 salary, Barone went to work promoting the program to media outlets across the country.

The City undertook concerted efforts on several fronts. The Artist Relocation Program dovetailed with Lowertown's neighborhood land-use planning process. This allowed Paducah's Planning Department to change the City's zoning ordinances to permit both residential and commercial uses. They also designated Lowertown as a historic district and required that renovations follow design guidelines. By collecting on liens, and through auction and foreclosure, the City stepped-up efforts to acquire neglected properties. To discourage predatory landlord practices, the City enforced health and safety codes. With transportation enhancement grants totaling \$3 million the City invested in comprehensive lighting and sidewalk improvements for Lowertown.

A local bank stepped up to the plate to fashion attractive financing arrangements for incoming artist owners. The City extended \$2,500 per artist to subsidize the cost of professional fees and architectural services and turned over property titles for as little as \$1. Paducah Bank matched program-qualifying artists with low-interest loans. Starting with a modest \$370,000 loan for a demonstration project that renovated three storefront buildings, Paducah Bank ramped up its lending to \$2 million within the program's first year, quickly recognizing the investment potential.

Now ten years into the program, Paducah celebrates its success story. With only modest public sector outlays, the City

leveraged a 10-to-1 return on public investment, thanks to Paducah Bank's unusual risk tolerance for artists. Within 25 square blocks, 70 artists rehabilitated 80 Lowertown properties and constructed 20 new buildings. Long-time residents who once avoided Lowertown now buy homes there, start small businesses, and patronize artists. Even in a sour real estate climate, renovated Lowertown homes now sell for a competitive \$250,000 or more. Eleven different awards programs have recognized Paducah as a national standout.

Lowertown's transformation did not come without friction. Townspeople, already wary of artist transplants, perceived incentive programs as unjust giveaways, even though many artists contributed sizable down payments and all are required to pay mortgages. Tenants and property owners viewed tough rental license requirements and code inspections as intrusive. The City's efforts to promote homeownership displaced some low-income renters, although the City increased the pool of properties that accepted Section 8 vouchers to mitigate this impact, and constructed three houses priced for low- and moderate-income families.

Paducah's artist-led renaissance faces sustainability challenges. The Artist Relocation Program is winding down. Although the City is still marketing eleven properties, only four of these have structures on them. A few of the original artist owners have sold their properties, recouping their investments. Over the coming years, the City may have to tailor new programs to keep Lowertown artist housing affordable and maintain its commercial arts businesses.



KEY TAKEAWAYS

- ▶ An artist who had rehabbed two homes envisioned turning around the Lowertown district by offering artists City-owned properties to refurbish.
- ▶ The City of Paducah changes its zoning regulations, acquires properties, and markets the program, teaming with a local bank that provides low-interest loans.
- ▶ A decade later, the City had leveraged \$30 million in private investment and attracted 70 artists who rehabilitated 80 Lowertown properties and constructed 20 new buildings, a 10-to-1 return on investment.

Art Shores Up the Walk of Fame

Remaking Los Angeles, California's Hollywood

Photo © Lauran Davis and CRA/LA, 2010



Hollywood and La Brea Gateway by Catherine Hardwicke



Photo © Carlos Figuercoa and CRA/LA, 2009

Hollywood Arts Retention Program graduates

When Hollywood Boulevard's glamour slipped into seediness, the Community Redevelopment Agency of the City of Los Angeles (CRA/LA) turned to art and design to help the 1,100-acre area anchored by the Boulevard reclaim its glory.

Later, when comprehensive revitalization efforts spurred a red-hot real-estate market, a cohort of small arts organizations received a leg-up in the form of planning support, technical assistance, and grants to help them remain in the area. Through partnerships that span a public agency, non-profit arts groups, and private developers, the Hollywood Project Area strives to roll out a red carpet for tourists and movie stars without pulling the rug out from under long-time arts tenants.

Art and design have always been an important part of the comprehensive, long-term Hollywood Redevelopment Plan, adopted by the Los Angeles City Council in 1986. A \$5 million streetscape

demonstration project, launched in the early 1990s, used art and design to celebrate the area's rich entertainment heritage. Lights reminiscent of studio "barn door" lights shine on the sidewalks. Visitors snap pictures under the Hollywood La Brea Gateway, a silver art-deco style gazebo supported by sculptures of four grande dames of film. CRA/LA's \$15 million rehabilitation painstakingly restored the landmark Egyptian Theatre's 1920s glamour, providing a new home for the non-profit arthouse, Cinematheque. Completed in 2001, the publicly financed Hollywood and Highland Center links a metro station with shopping and the Kodak Theatre, the Academy Awards' new permanent

home. A sinuous marble mosaic, Erika Rothenberg's *Road to Hollywood* snakes its way through the development, offering stories of how Hollywood workers began their careers, culminating with a lookout of the famous Hollywood sign.

Many Hollywood developments integrate cultural components, thanks to CRA/LA's percent for art policy. Developers receiving CRA/LA financing dedicate 1% of development costs to art. They may use 60% of the funds for on-site public art, with the remaining 40% pooled in a cultural trust fund that supports art in projects CRA/LA develops. Or, developers may devote their fee to a cultural facility within the project area. Some private developers,

like the W Hotel's Gatehouse Capital and Legacy Partners, spend beyond the required amount to realize visions like Pae White's constellation of iridescent medallions, Christian Moeller's 3-D steel mural of hands, and Jennifer Steinkamp's series of digital panels, all visible as one exits the metro station.

But small arts organizations suffered rapid rent increases as private developers invested in infill projects. When The Actors' Gang, a performing arts mainstay, lost its space in 2005, Hollywood advocates mobilized. Recognizing that arts organizations—some that had been in the area over 20 years—have defined Hollywood and spurred ancillary investment and spending, CRA/LA developed the Arts Retention Program, a partnership with the non-profit LA Stage Alliance, to help small arts groups build capacity.

The Arts Retention Program offers arts organizations planning support, technical assistance, and seed grants for facility upgrades. From 2006 to 2009, twelve arts groups including arts education programs, theaters, and museums went through the rigorous, multi-year program. They exit better equipped to tackle tough market pressures; and ten of the arts organizations have remained active in Hollywood. The program bolsters arts organizations' credibility, so that developers considering setting aside space for arts and cultural organizations can be confident in the latter's stability. Even in the recession-cooled market, one developer included space for an arts education program

in a planned rehabilitation of a historic home. A second cohort of Hollywood arts organizations will soon enter the program, and CRA/LA recently replicated its innovative approach in four other communities.

Hollywood's revitalization has encountered setbacks and challenges. CRA/LA takes a long view of its work. Its efforts in Hollywood fall within a 40-year plan. Lawsuits held up its work in Hollywood for four years, preventing it from moving beyond planning stages until 1990. However, \$7 million in construction mitigation funds and FEMA and insurance payouts from a 1994 earthquake allowed it to move ahead with the streetscape demonstration project. In the realm of public art, CRA/LA has learned over time to prioritize sustainability. Proposals for technically complex pieces must include a maintenance plan that details stewardship and funding. CRA/LA works with private developers to record covenants, so that future property owners will preserve works of art. CRA/LA and the Hollywood Arts Council, a non-profit, also actively partner on public art conservation.

Drawing on and preserving the area's unique arts and entertainment legacy, CRA/LA and its private and non-profit partners have made tremendous strides, reclaiming Hollywood as a major cultural destination. Public art helps bridge Hollywood's mystique with today's reality. CRA/LA has proactively partnered non-profit arts organizations to help secure their future, so that Hollywood can retain these cultural assets.



KEY TAKEAWAYS

- ▶ In the 1980s, Hollywood advocates and the Community Redevelopment Agency of the City of Los Angeles begin a remake of the Hollywood Boulevard area, promoting its unique arts and entertainment legacy.
- ▶ CRA/LA's multi-million dollar demonstration projects— a theater restoration, streetscaping, and transit-oriented developments— spur private development and prompt a hot real-estate market.
- ▶ To avoid displacement from rising rents, CRA/LA launches an Arts Retention Program to help small arts organizations secure long-term leases and provide planning support, technical assistance, and seed-grants for facility upgrades.
- ▶ Today cultural workers, residents, and visitors enjoy distinctive public art and landmark cultural facilities, which strengthen Hollywood's identity.

Art as Healing

Fond du Lac Reservation, Minnesota

On Fond du Lac in northern Minnesota, a tribal health and social services manager has animated community health and gathering places around the reservation with a rich, diverse collection of Ojibwe visual art.

Believing that art is essential for healing and community identity, he has convinced tribal leaders to spend a percent of the building and maintenance costs on purchasing and commissioning work by living Native artists. The funds come from income for services provided to members and from the federal Bureau of Indian Affairs, Indian Health Services, and State of Minnesota programs. The suffusion of art vibrant with cultural content encourages community members to access services, congregate, and share; while the payments that artists receive help to ensure future creative output.

When Fond du Lac tribal members visit their Min No Aya Win Human Services Center, they enter and wait for appointments in a spacious atrium. An entire wall is packed with hundreds of historic photos of their elders, brought in by Band members. As they move through corridors and into examination rooms, offices and conferences space, they are surrounded by artwork created by Ojibwe artists—murals, stencils, sculpture, paintings, and fiber art. In some, their creators use traditional techniques, such as beadwork and bitten birchbark, or materials such as deer hide, feathers, and bone. Other rooms host modernist paintings and sculpture, some humorous, some political, some simply beautiful. Some artists harness traditional techniques to modern themes. Others use contemporary tools to explore historic or mythic content.

The Min No Aya Win complex operates on reservation land west of Cloquet, Minnesota, and includes a human services center in downtown Duluth. Since the early 1990s, American Indians have received health care and social services in a series of attractive new buildings made possible with revenues from the Band's two casinos.



Photo © Cheryl Walsh Belleville, 2008

Karen Savage Blue, Wall Mural, Mash Ka Wiesen Treatment Center, Sawyer, MN.



Photo © Cheryl Walsh Belleville, 2008

Karen Savage Blue, Ojibwe painter; Fond du Lac teacher; member.



Photo © Cheryl Walsh Belleville, 2008

Phil Norrgard, Min No Aya Win Clinic. Artworks by Carl Gawboy and John Losh.

In planning each new structure, complex director Phil Norrgard asked the Tribal Council to commit 1–2% from budgets of \$2.6, \$4, and \$6.5 million for the three central structures to purchase design and artwork for interiors. In making his pitch, Norrgard pointed out that utilitarian walls and doors cost ten times as much as the artwork he advocates.

But more important, Norrgard convinced Tribal Council members that art is essential to healing: “Art provides a context for healing that can’t be created any other way.” Fond du Lac members reach a comfort level with health care and social services much faster when interior environments complement their culture. Norrgard believes that in a place of healing, art is a natural part of the entire atmosphere. “It helps create the right climate for the other work to take place. People feel better when they see and interact with beautiful things, especially when they see that their grandparents, parents, and other community members have brought and attended to things that are beautiful. It’s not just utilitarian, but honoring that part of life that honors the divine. That’s what you hope to do with healing, too. Art has to share that space.”

The devotion of resources and space to artwork pays off in terms of staff morale. In health and social services, employees are often dealing with serious individual disease and dysfunction. High staff turnover rates persist in many Indian communities. “Art reveals that incredible creative potential in all of us and gives us hope when situations are discouraging,” reflects Norrgard.

Min No Aya Win’s patronage of living artists boosts their careers. Among the five-building complex’s treasures are brightly colored floral beadwork

by Marcie McIntyre, stenciled borders by Wendy Savage, and sculptures by Jeff Savage. There are paintings by Norval Morrisseau, Carl Gawboy, Karen Savage Blue, Joe Geeshick, and others, all impeccably framed and presented. Together, they comprise the largest collection of contemporary Ojibwe art in the upper Midwest, outdoing the region’s collecting museums. In a 2009 study of Native artists’ livelihoods, several artists acknowledged the considerable contribution of Min No Aya Win purchases to their incomes and visibility.⁴¹

Norrgard welcomes artists to drop by and often buys directly from them out of their cars or at exhibits. “We have failed the art community by not appreciating and investing more in the work. We have done so much to this world to make it not beautiful, like homogenizing the visual landscape.” Norrgard pays special attention to young artists, hoping to demonstrate to young people that art has value.

Convincing Board members to spend precious resources on artwork can be a challenge. Despite Min No Aya Win’s pioneering example, few other Minnesota tribes have been willing to devote casino or economic development funds to artwork in community centers, hotels, or casinos. Fond du Lac’s example demonstrates how a non-arts professional with an articulate philosophy and patience can build partnerships with non-arts leaders to integrate art and culture into community space, leveraging funds from tribal enterprises and the public sector. The ubiquitous artwork enhances community members’ health while sustaining artists’ careers. By transforming community centers into engaged aesthetic experiences, it is a model for placemaking on reservations and in rural communities.



KEY TAKEAWAYS

- ▶ A tribal health and social services manager makes the case for culturally specific art as an instrument for healing and community identity.
- ▶ To commission and purchase Ojibwe design and artwork, the Tribal Council commits 1–2% from casino-funded budgets of \$2.6, \$4, and \$6.5 million for new buildings spread around the reservation, supplemented with Bureau of Indian Affairs and State of Minnesota health maintenance monies.
- ▶ Surrounded by artwork that expressed traditional and contemporary Ojibwe themes, tribal members are more apt to seek health care and to heal faster, and staff morale improves as well.
- ▶ Contemporary Ojibwe artists’ visibility and incomes are significantly amplified by Min No Aya Win complex patronage.

Marrying Art to Technology

01SJ Biennial, San José, California



Photo © Everett Taasevigen, 2008

Baby Love by Shu Lea Cheang

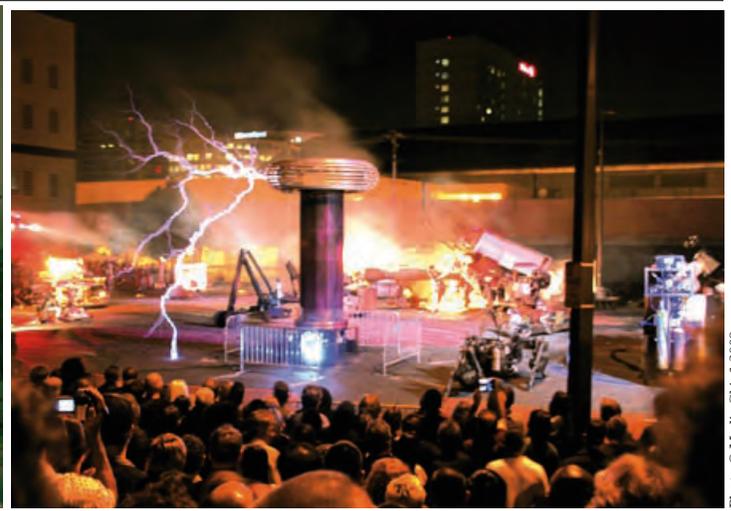


Photo © Media Chief, 2008

Mashup by Survival Research Labs

Can techie entrepreneurs remake a city as a place that weds technology with art? This is the quest of ZERO1, a San José non-profit art and technology network and producer of the 01SJ Biennial.

Central to ZERO1's mission is the belief that art is 1) central to collaboration, experimentation, discovery, and invention, and 2) can provoke our critical understanding of the contemporary world. Jump-started with support from the City of San José, the event now draws up to 55,000 people, generates millions in local sales, creates jobs, and leverages funds from foundation and corporate sponsors. One of the largest and most prestigious US biennials exploring the art/technology nexus, ZERO1 is remaking the face of San José for the larger world and its own citizens.

The third 01SJ Biennial, "Build Your Own World," is slated for September 2010. On eight separate platforms around the city, creators will present large and small

commissioned art projects that explore contemporary thinking using technology. Trans-disciplinary in focus, the festival encompasses visual and performing arts, theater, music, and public art installations offered to the public for free or a nominal fee. For three weeks at its 2010 Biennial centerpiece, *Out of the Garage and into the World*, artists will lead workshops that engage participants 24/7, showcasing Silicon Valley's creativity, entrepreneurship, and innovation.

ZERO1 helps the Valley's residents see themselves as denizens of a uniquely creative region, not just as Biennial hosts. The City supports the Biennial because it believes San José's unique comparative advantage lies in the marriage of its

technology prowess with its growing arts community. Through the Biennial, says ZERO1 Executive Director Joel Slayton, "we are laying the groundwork for an enduring collaborative community that shares common strategic goals and resources, produces unique presentation platforms, and insists on an inclusive curatorial process."

ZERO1's lineage began in the mid-1990s, when Andy Cunningham, its founder and an icon in Silicon Valley public relations and strategic communications, staged the Interactive Media Festival. She raised \$2 million from Motorola for the Los Angeles-based event. The Festival hosted artists and projects that forecast the future, including Marc Andreessen unveiling

Mosaic (his forerunner to Netscape) as an art project. As a follow-on incubation model for artist/techie intersection, Andy Cunningham assembled a board and established the non-profit Ground Zero, renamed ZERO1 following 9/11.

The idea for an international festival around creativity and innovation gradually emerged, attracting corporate sponsors and public interest. The City of San José sought an event that would brand it as the heart of Silicon Valley. The fledgling ZERO1 wrote a bid, submitted and won by the City, to host the 2006 International Symposium for Electronic Arts, using it as a launch pad to establish O1SJ as an international biennial festival.

The Biennial is an intricate partnership between forty Silicon Valley arts organizations and ZERO1. The arts partners contribute presentation venues and participants. Refusing to act as a flow-through mechanism for funding, ZERO1 doesn't just turn over dollars that it raises to artists and arts organizations. "All must have skin in the game, bring something to the table," says Slayton. ZERO1 brings them networks, curatorial expertise, and international recognition while exposing their constituents to creative artists from all over the world.

ZERO1 is shifting away from financial dependency on the public sector. The City's Department of Economic Development provided crucial early support with \$250,000 for the 2006 and 2008 Biennials. As City budgets tightened, ZERO1 found itself competing directly with its cultural organization partners

for limited resources, so it turned to the private sector. Of its current \$1.5 million annual budget, foundations provide 50-60% and corporate sponsorships most of the rest. Revenues from token entrance fees amount to less than 10%. But ZERO1 continues to work with the City's Public Art program on mutually beneficial projects, bringing ZERO1 programming expertise, facility resources, and help in navigating City regulations.

ZERO1 is a 21st-century model for how non-profit arts organizations might function in a fast-changing world. It is more like a start-up company than an arts presenter. Its Green Prix, a Biennial platform centered on eco-locomotion—how people can move through urban space on everything from modified skateboards, bicycles, and solar cars to self-guiding automobiles—parades to a central place where people can spend hours examining the entries and talking with their creators. ZERO1 is also entrepreneuring a Center for Corporate Creativity and Cultural Innovation that will offer companies access to new ideas from the arts/technology nexus.

ZERO1 faces financial and partnership-building challenges. But the biggest challenge is how to shift people's expectations about the kind of world they want to live in and the role that art plays in building it. ZERO1 hopes the biennial event will prompt visitors to say, "Wow, this is Silicon Valley!" Says Slayton, "Right now, you can't find this perception, but if we can marry these—art, technology, digital culture—this could be one of the nation's most vibrant cities."



KEY TAKEAWAYS

- ▶ Envisioning the marriage of technology prowess with artistic talent, a San José tech entrepreneur initiates a series of festivals and a non-profit organization, ZERO1, to organize them.
- ▶ The City of San José provides early crucial funding, but the Biennial is increasingly supported by corporate sponsorships and philanthropy.
- ▶ A partnership between forty Silicon Valley arts organizations and ZERO1, the arts partners contribute presentation venues and participants while gaining networks, curatorial expertise, and international recognition.
- ▶ The Biennial now draws 55,000 people and generates millions in local sales while creating jobs and nurturing art/technology projects that will grow future cultural industry businesses.

After School Matters in Chicago, Illinois



Photos © After School Matters, 2009

Can arts leaders yoke a vacant downtown lot with workforce development monies to create a pioneering program to provide city youth with marketable skills and job savvy? That's what happened in Chicago almost two decades ago.

The initiative, gallery37, was the joint brainchild of the City's First Lady and the Cultural Affairs Commissioner, who saw how it could also support artists as youth mentors and teachers. The program subsequently spread to schools and neighborhoods all over the city, and with a name change to After School Matters, into non-arts skill areas. It has partnered across public, private, and non-profit sectors, including city/parks/schools cooperation. The initiative has encouraged other City efforts, such as Cleveland's ArtWorks youth training program.

In After School Matters' placements that range from skateboard design to culinary arts to lifeguard training, Chicago teens have access to 25,000 after school and

summer opportunities to prepare for college and employment. Far-reaching public and community partnerships explain the initiative's success and underpin training offerings at 60 public high schools and more than 100 community organizations. Facilitating access to neighborhood resources, public partners spanning the City of Chicago and its schools, libraries, and park districts provide 63% of the \$28M annual budget through in-kind and financial contributions. A pioneering approach, After School Matters has earned national accolades, including a 1997 Innovations in American Government Award.

The non-profit After School Matters offers youth hands-on, project-based learning through a range of opportunities from

informal clubs to apprenticeships with stipends, to rigorous internships. Through gallery37, After School Matters' flagship arts program, youth work with artist mentors, gaining valuable professional experience and aptitude in their chosen artistic discipline. Program "campuses" center around a local high school, a neighboring park, and library. Across all content areas, youth learn the soft-skills valued by employers: teamwork, timeliness, effective communication, and project management skills, and meet professional standards for attendance, dedication, and conduct. School principals value the program's ability to keep youth safe after school and stay on track academically. Over 100 community-based organizations host additional offerings. The Chicago Park

District leverages the program to train its future workforce, ranging from lifeguards to sports coaches.

After School Matters' roots stem from innovative public sector leadership and non-traditional federal and philanthropic seed monies. Heeding Mayor Richard M. Daley's call in the early '90s to submit ideas for Block 37, a prominent undeveloped parcel in the heart of the City's business district, First Lady Maggie Daley and Department of Cultural Affairs Commissioner Lois Weisberg proposed gallery37, an arts-based paid apprenticeship program for teens. Maggie Daley and Weisberg saw an opportunity to animate Block 37 while countering high youth unemployment, compensating for cuts in youth arts programming, and offering work and career-enhancing opportunities for both teens and professional artists. Launched in 1991 with initial funding from the Federal Job Training Partnership Act (JTPA), the creative bridging of arts and workforce development soon expanded citywide. In 1995, when the Mayor assumed responsibility for Chicago's public schools, gallery37 moved from summer to year-round programming. Affirming the model's success, gallery37 became After School Matters in the early 2000s. Piggybacking on public sector innovation, the Robert Wood Johnson Foundation recognized the program's potential to reduce high-risk behavior in youth and awarded a \$5 million grant, extending gallery37's techniques into other content areas such as sports, science, communications, and technology.

For all of its merits, the partnership model, as well as the program's rapid growth and

fluctuations in funding, entail formidable challenges. Executive Director David Siniski cautions others not to underestimate the tremendous amount of time required to develop and sustain relationships that range from individual school principals to upper level administrators of City departments. Increased demand drove After School Matters' expansion from 260 teens in 1991 to 25,000 teens in spring 2010, but funding fluctuations also dictate program contractions. Given Illinois' recent budget crises, the organization is uncertain that it will receive funding for the next fiscal year, which could amount to a \$4.5 million cut in program support. Federal support has been modest after the initial JTPA seed funding, though After School Matters secured a \$1 million Workforce Investment award from the American Recovery and Reinvestment Act in 2009.

Despite challenges, After School Matters' success along several dimensions is irrefutable. A 2007 study from the University of Chicago's Chapin Hall Center found beneficial outcomes for participating youth including improved graduation and attendance rates and fewer course failures.⁴² Chicago residents enjoy public dance, music, and theater performances, purchase youth-made art at the gallery37 Retail Store, and take pride in neighborhood-based public art created by participants. Cities in Ireland and Scotland and as nearby as Cleveland have mounted programs based on the After School Matters model. The City of Chicago demonstrates to teens that their communities care about their futures and provide tools to help them succeed.



KEY TAKEAWAYS

- ▶ A First Lady and the Cultural Affairs Commissioner animate a key vacant Chicago downtown property with an arts mentoring and job training program for youth.
- ▶ gallery37's success prompts a private foundation to support its expansion city-wide and into other subject areas, from 260 teens in 1991 to 25,000 in 2010.
- ▶ After School Matters now operates across the city, pairing students with artist mentors at high schools, parks, and libraries, public partners providing 63% of its \$28 million budget.
- ▶ gallery37 improves youth graduation rates, expands the arts and design workforce, offers public performances throughout the City, and greets visitors with airport murals that celebrate the City's diverse cultures.

Transforming Neighborhoods and Lives

Philadelphia, Pennsylvania's Mural Arts Program



Photo by Clem Murray for the Philadelphia Inquirer

Ann Northrup and inmate artists at Riverside Correctional Facility celebrate the dedication of Going Home, the mural on which they collaborated.

Through a unique city agency-non-profit hybrid, Philadelphia, once plagued by graffiti, is now the City of Murals. More than 3,000 of them have converted expanses of once-vacant walls into beacons of pride.

Stabilizing abandoned lots, enlivening community centers, and animating open spaces, multi-story paintings reflect the cultures of Philadelphia's neighborhoods. Twelve thousand residents and visitors tour the artworks annually. But the 2,500 youth, 400 inmates and ex-offenders, 300 professional artists, and 100 communities involved each year in arts education, restorative justice programs, and mural creation feel the Mural Arts Program's impacts even more deeply.

Today, Philadelphia's Mural Arts Program is a city agency headed by founding artist Jane Golden. A non-profit sister organization, Philadelphia Mural Arts Advocates, works in tandem with the agency, securing service contracts and raising private grant dollars and donations. Half of the Mural Arts Program's \$6.5 million annual budget comes from private grants, donations, and earned income, and half is from the public sector. The City of Philadelphia contributes the bulk of public funding through staffing and service contracts, although the Pennsylvania Council for the Arts and the National Endowment for the Arts also provide support.

The program's crosscutting projects speak for themselves. Thanks to a partnership with Philadelphia's Streets Department and the Design Center at Philadelphia University, two fleets of recycling trucks

now sport colorful youth-created graphic wraps. Through the process, youth learned about single-stream recycling and now look on with pride as the trucks service neighborhoods surrounding their schools. A 50,000-square-foot mural will soon enliven the massive expanse of parking garages at the Philadelphia International Airport, an initiative of the Deputy Mayor for Transportation. The artwork, *How Philly Moves*, will celebrate the joy of dance. To create it, artist JJ Tiziou photographed 60 professional and amateur dancers and will employ both artists and ex-offenders to install the mural, which will incorporate a selection of the photographs. To date, the Philadelphia Airport, Philadelphia Parking Authority, Bank of America, and US Airways have committed funding.

A City search for a solution to a growing graffiti problem sparked the Mural Arts Program. In 1984, as part of the City's Philadelphia Anti-Graffiti Network, Mayor Wilson Goode hired muralist Jane Golden to work with adjudicated graffiti writers. Golden recognized their artistic sensibilities. Through mural-making, she offered these youth a support structure, empowering them to create beautiful public works of art. From the start, neighborhood residents sanctioned and shaped mural themes and collaborated on design through facilitated community meetings. During the first ten years, many mural-involved community residents had

never previously encountered a City agency other than police. Golden used the program's entrée to leverage additional City support and services for previously under-served communities.

The City and Golden have expanded and stewarded the Mural Program for 26 successful years. Recognizing the program's community-bridging and placemaking roles, Mayor Edward Rendell increased City support and in 1996 reorganized the Anti-Graffiti network into the Mural Arts Program with Golden as director. Golden concurrently established the non-profit Philadelphia Mural Arts Advocates. With increased access to funds, the Mural Arts Program dramatically increased the number of projects it undertook.

Although the technical learning curve is mostly behind it, the program still tackles challenges and new opportunities. Paintings created in the early years require more maintenance than those made after artists learned which materials and surface preparation techniques improve durability. The program sometimes faces scrutiny from other local arts organizations working in the public art realm. They question why one entity should command such a large share of public resources. Beyond staffing provided as a City agency, Mural Arts earns service contracts through a competitive bid process. City support,

however, has also flowed to Mural Arts out of recognition that its work serves not just artistic, but also social, placemaking and economic development objectives. For instance, a new initiative matches artists with behavioral health service providers to serve individuals struggling with drug addiction, homelessness, developmental disabilities, or mental illness. These ventures into new, untested domains continue to push the program.

Philadelphia's mural legacy is still evolving, but is already a success commanding international attention. Over 3,000 murals have enlivened Philadelphia's streets, schools, community organizations, and open spaces, each with its own artistic merit and community-related distinctiveness. The program employs artists with varying levels of experience and skills and from a range of ethnic backgrounds. In its first 25 years, it has provided more than 20,000 underserved youth with arts education. Its work with the criminal justice system provides inmates and ex-offenders with social and basic education skills, and gives them an opportunity to make amends by restoring their communities. What began as an anti-graffiti experiment is now the largest mural program in the county, a model for replication, and a catalyst for beneficial social change.



Photo by Steve Weinik.

Design in Motion © 2009 City of Philadelphia Mural Arts Program/Desiree Bender & Big Picture Youth.



KEY TAKEAWAYS

- ▶ An artist and mayor launch the nation's largest mural arts program, begun as an anti-graffiti effort fueled by neighborhood input and harnessing ex-graffiti writers' skills.
- ▶ Private grants, donations, and earned income cover half the program's \$6.5 million annual budget, with City budgets paying for staffing and services, and additional contributions from the Pennsylvania Council for the Arts and the National Endowment for the Arts.
- ▶ Driven by a philosophy of yoking artistic with social, placemaking, and economic development objectives, the program enjoys support and staffing contributions from the City's streets, transportation, criminal justice, and behavioral health agencies.
- ▶ Each year, 2,500 youth, 400 inmates and ex-offenders, and 300 professional artists work in 100 communities to stabilize abandoned lots, enliven community centers, animate open spaces, and reflect the diverse cultures of city neighborhoods.

Animating Infrastructure

Phoenix, Arizona Public Art Program

As a sprawling, new growth desert city, Phoenix has faced acute infrastructure demands over the last 20 years. Its groundbreaking public art program infuses art and design into public facilities and spaces ranging from freeway overpasses to recycling centers and neighborhood parks.



Photo © Phoenix Office of Cultural Affairs/Bob Rink, 2003

Waterworks by Mags Harries, Lajos Heder, and Steve Martino



Photo © Tim Lanterman/Phoenix Office of Cultural Affairs, 1998

Mountain Pass Bridge by Laurie Lundquist, SVR, Inc. & HDR Engineering, Inc.

These projects not only make Phoenix a more beautiful and vibrant city, they also expand infrastructure's very function by revealing processes often hidden from the public eye, celebrating common purpose, history, and community. The City of Phoenix not only benefits from the artistic output, but also from the process of creating public art. Artists and the Office of Cultural Affairs staff act as innovators and conveners, engaging citizens and linking disparate jurisdictions and departments.

Public art along major highways illustrate this pioneering approach. Sculptures line freeway sound walls and underpasses, and five landmark artist-designed pedestrian bridges animate State Route 51. In her *Our Shared Environment*—six reptile-shaped support columns and 18 large relief panels of human, abstract, and animal images—artist Marilyn Zwak honors the inhabitants of the ancient Hohokam village discovered when freeway site excavation began. Zwak proved to skeptical engineers that stabilized adobe could be integrated into a major highway bridge.

Phoenix's public art also animates the City's canals and waterworks. Public art lines the banks of the Salt River Valley canal system, reclaiming a stark, forgotten watercourse as a prized community asset. Water cascading from two diverted aqueducts surround visitors at Arizona Falls' Waterworks, a cooling station for recreational users on the canal banks. The project relied heavily on a community steering committee and hinged on a master agreement brokered by the City of Phoenix, Salt River Project

(the public utility company managing the waterway), the federal Bureau of Reclamation, and the Maricopa County Flood Control District.

With more than 145 projects completed and 80 in progress, the Phoenix Public Art Program is one of the most active municipal public art programs in the country. A generous and sustainable funding structure—the 1986 ordinance allocating up to one percent of the City’s Capital Improvement Program to public art—reflects a precocious commitment by a wide range of civic leaders to improving Phoenix’s quality of life. Phoenix has invested over \$30 million since 1986, with budgets for individual projects ranging from under \$10,000 to over \$2.5 million. In 1988, Phoenix adopted the nation’s first citywide public art master plan, applying an arts perspective to city-shaping systems ranging from transportation to water to housing. The ordinance’s flexible structure allows resources to be pooled by department. In recent years, the Office of Cultural Affairs has used GIS mapping to identify concentrations of capital improvements and funds, creating more opportunities for high-impact, inter-departmental public art projects.

Phoenix’s approach stands out for reasons beyond its marrying art to infrastructure: it has insisted on artist and resident participation from the start. In 1984, Mayor Terry Goddard convened an Ad Hoc Committee on the Arts with 25 members and an auxiliary of 125 permanent guests. Residents help shape projects through initial planning meetings, serving on artist selection panels, and providing ongoing input during the artistic process. The

Public Art Program involves artists in the earliest stages of design, giving them a peer-to-peer voice with engineers, architects, urban planners, and city staff.

By embedding artists as core members of the design team, the City of Phoenix has moved beyond using public art as a band-aid for urban spaces. Edward Lebow, Phoenix Public Art Program Director, explains that it allows room for impertinent questions to be asked. By questioning assumptions of how things should look and function, artists collaborating with other design professionals spark citywide debates about the nature of public design and public space. These can be heated, as with the public clamor and mass media coverage of the *Wall Cycle to Ocotillo* installation of a series of large sculptural pots on State Route 51. Yet they expand the public’s understanding of the role and function of both art and infrastructure.

Amid controversy and accolades, Phoenix harnesses public art to convert utilitarian infrastructure into compelling places, enriching the city as a whole. Articles in the *New York Times*, *Wall Street Journal*, and *Atlantic Monthly* have applauded the Public Art Program’s work. The U.S. Department of Transportation, National Endowment for the Arts, and other regional and local bodies have honored the Public Art Program’s innovative efforts with numerous awards. The Public Art Program’s revised (2006) organizing principles, which prioritize creative partnerships and sustainability, show that Phoenix still leads the nation’s thinking on public art.



KEY TAKEAWAYS

- ▶ Civic leaders envision public art helping to enhance Phoenix’s quality of life, commissioning a landmark citywide public art master plan and percent for art funding stream.
- ▶ Over 20 years, Phoenix has invested over \$30 million in public art, infusing capital projects with art, and in the process sparking a debate about the nature and role of infrastructure.
- ▶ From canals and trails, to pedestrian bridges over freeways, to recycling centers, public art helps make Phoenix more livable for residents and has earned the City national acclaim.

Mayors and Artists Spark a Renaissance

Providence, Rhode Island

For almost 30 years, Providence mayors have intentionally used arts and culture to build pride of place, attract residents and visitors downtown, and foster economic development. Lynne McCormack, Director for the Providence Department of Art, Culture and Tourism, explains that the mayors “get” how arts and culture contribute to the city.



Photo © Michael Melford

WaterFire Providence

“Even the one that went to federal prison got it.” In Providence, city leaders champion arts and culture initiatives—festivals, tax incentive fueled arts districts, loans, and technical assistance for arts facilities—because the whole of the city benefits. Although Providence remains a challenged older post-industrial city, with high unemployment and poverty rates, distinctive arts and cultural activities have staunched the City’s population decline and avoided greater distress.

An example of Providence’s make-it-happen approach, WaterFire Providence® has evolved from a one-time event into an ongoing community ritual several times a month, spring to fall. Providence has struggled for almost a century with plant closings, population stagnation, physical deterioration, and more recently, a downtown retail exodus. In the early 1990s, the City moved boldly, uncovering its downtown rivers that had been paved over for decades, but only partly succeeding in creating a new downtown focal point.

Then in 1994, for a First Night celebration, artist Barnaby Evans installed a series of ceremonial bonfires on downtown Providence rivers. The dramatic work of art resonated with the broad public. Mayor Vincent Cianci encouraged Evans to create an ongoing fire installation via WaterFire, a non-profit arts organization.

Supporters of the recurring festival include local businesses, volunteers who donate their time, and the City's parks and police departments, which provide operational resources. WaterFire® draws more than one million people to Providence each year, an estimated two-thirds coming from outside the area.⁴³

In pioneering arts districts with innovative tax incentives, Providence led the country. Artists in the district pay no state income tax on art income, and sales tax is waived on original artwork purchases. A civically minded developer, Buff Chase, and Mayor Cianci initiated the plan in the late 1990s as a way to entice artists into rehabilitated downtown buildings. The Rhode Island General Assembly authorized legislation in 1998, expanding the model to districts in nine other communities across the state. Maryland and Louisiana have followed Rhode Island's lead and adopted similar policies.⁴⁴

Providence's sustained activist approach toward arts-based community development relies on historic assets and artists. Because urban renewal bypassed Providence, the city enjoys the nation's largest share of National Historic Register buildings, many transformed by artists into studios and live-work spaces. Artists facing evictions learned that the City's planning department could provide below-market loans and technical assistance for space acquisition. An example is AS220, a non-profit community arts space that anchors the downtown arts and entertainment district. From 1986-2009 the artists of AS220 worked closely with the planning department to secure financing and acquire three live-work buildings with exhibition space. City leaders continue to support artists' efforts as they see urban dead spots become animated streetscapes.

During Providence's journey from the "armpit of New England" to self-proclaimed "creative capital," government, civic, and arts leaders have encountered challenges. Providence has been unable to tap the expertise of national artist space developers, like Artspace Projects. Thirty-five percent of Providence's land is owned by tax-exempt non-profits, so the City cannot afford giveaways, and both for-profit and non-profit developers are deterred by high acquisitions costs relative to other markets. Local artists committed to Providence initiate developments and rely heavily on the City for initial below-market loans that then entice private lenders to invest.

Designating arts districts is also challenging. In an early attempt, artists found the neighborhood's renovated old office spaces ill suited to their needs. In 2005 the City tried again and succeeded in attracting galleries and artists into a west-side neighborhood offering a mix of retail and industrial space appropriate for loft conversions. Providence also faces tensions between transparency of process and development flexibility. Most action happens opportunistically rather than through formal, codified procedures.

Arts and culture have fed Providence's renaissance, thanks in large part to strong, sustained political will. The current mayor, David Cicilline, champions the arts' contributions to revitalization in federal arenas ranging from Congressional sub-committees to the U.S. Conference of Mayors. He established the Department of Art, Culture, and Tourism, where staffers acts as ombudsmen, helping artists navigate City bureaucracies and translate unfamiliar business lingo. Gradually, through artist driven initiatives, City leadership and private sector cooperation, Providence is shaping its future.



KEY TAKEAWAYS

- ▶ A series of visionary mayors harness arts and culture to recast Providence as the Creative Capital.
- ▶ The WaterFire® Providence festival animates downtown rivers with floating bonfires, drawing over one million people to Providence each year, an estimated two-thirds from outside the region.
- ▶ City staffers, artists, and private developers work together to reclaim underutilized space for artist spaces, pioneering innovative arts-friendly tax incentives.

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The Economics and Politics of Territory (1987), *High Tech America* (1986), and *Profit Cycle, Oligopoly and Regional Development* (1985).

Markusen's recent work focuses on urban revitalization, particularly on the contributions of arts and culture, human capital, and public policy. Her recent publications include:

- ▼ "Arts and Culture in Urban and Regional Planning: A Review and Research Agenda" (*Journal of Planning Education and Research*, 2010)
- ▼ *Los Angeles: America's Artist Super-City* (2010, Center for Cultural Innovation)
- ▼ *Native Artists: Livelihoods, Resources, Space, Gifts* (2009, The McKnight Foundation)
- ▼ *San José Creative Entrepreneur Project: Artists' Resource and Space Study* (2008) and *Final Report and Recommendations* (2009, Center for Cultural Innovation and City of San José)
- ▼ *Artist Data User Guide* (2008, Leveraging Investments in Creativity) exploring the demographics of state and metro artists from 2000 Census data
- ▼ *Crossover: How Artists Build Careers across Commercial, Non-profit and Community Work* (2006, The James Irvine Foundation, The William and Flora Hewlett Foundation, and Leveraging Investments in Creativity)

- ▼ *Artists' Centers: Evolution and Impact on Careers, Neighborhoods and Economics* (2006, The McKnight Foundation)

Markusen has given keynote addresses on the creative city and the roles of artists and arts and culture in urban revitalization in Europe (Finland, Germany, France, UK), Australia, Brazil, Japan, South Korea, Canada, and in many cities and smaller towns around the US.

Markusen is a frequent advisor to mayors and city councils, state governments, and the federal government. She has worked for Chicago Mayor Harold Washington's Steel Industry Task Force, the Michigan House of Representatives as Staff Economist, and the Government Accountability Office in Washington. She is a widely sought public speaker across the US and internationally on economic development. Markusen has held professorships of three to ten years each at University of Colorado, University of California Berkeley, Northwestern University, Rutgers University, and University of Minnesota, teaching in the field of economic development. Her publications can be downloaded from her website at <http://www.hhh.umn.edu/projects/prie>.

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Anne Gadwa is principal of Metris Arts Consulting, which provides data, analysis, and planning support to help communities strengthen the arts and help arts activity strengthen communities. An experienced researcher, Gadwa holds a master's degree in Urban and Regional Planning from the University of Minnesota's Humphrey Institute of Public Affairs and a B.A. from Oberlin College. Gadwa has authored major studies and journal articles, including:

- ▼ *How Artist Space Matters* (Metris Arts Consulting for Artspace Projects, 2010), a pathbreaking study of the impacts of three artist live/work projects in Minnesota

on artists, the larger arts ecology, neighborhoods, and the regional economy.

- ▼ "Arts and Culture in Urban and Regional Planning: A Review and Research Agenda" (*Journal of Planning Education and Research*, 2010)
- ▼ *San José Creative Entrepreneurs Project: Artists' Resource and Space Study* (Center for Cultural Innovation, Los Angeles, 2008)
- ▼ *Defining, Measuring and Comparing Place-Based Public Investment Outcomes* (Lincoln Land Institute, Cambridge, MA, 2009)
- ▼ *Working Effectively with Somali Residents Through the Arts*, a study examining how the non-profit, commercial and

academic arts sectors can work more effectively with a large concentration of Somali residents in the Cedar Riverside neighborhood in Minneapolis. (Cedar Riverside Neighborhood Revitalization Program, Minneapolis, 2009)

Gadwa's past professional experience in choreography and managing finances and operations of -profit arts organizations (Movement Research, NY, 2001-2005 and In the Heart of the Beast Puppet and Mask Theater, MN, 2005-2007) informs Gadwa's work. For more information and to download publications, visit www.metrisarts.com.



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Wendy Holmes

Thora Jacobson

Amanda Johnson

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James Keblas

Barbara Koenen

Ed Lebow

George Marks

Lynne McCormack

Maria Meyers

Cora Mirikitani

Phil Norrgard

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Creative Placemaking

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Our Town

Grant Program Description

Art works to improve the lives of America's citizens in many ways. Communities across our nation are leveraging the arts and engaging design to make their communities more livable with enhanced quality of life, increased creative activity, a distinct sense of place, and vibrant local economies that together capitalize on their existing assets. The NEA defines these efforts as the process of *Creative Placemaking*:

"In creative placemaking, partners from public, private, nonprofit, and community sectors strategically shape the physical and social character of a neighborhood, town, tribe, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired."

Ann Markusen, Markusen Economic Research Services
 Anne Gadwa Nicodemus, Metris Arts Consulting
 From *Creative Placemaking*

Through *Our Town*, subject to the availability of funding, the National Endowment for the Arts will provide a limited number of grants, ranging from \$25,000 to \$200,000, for creative placemaking projects that contribute toward the livability of communities and help transform them into lively, beautiful, and sustainable places with the arts at their core. *Our Town* will invest in creative and innovative projects in which communities, together with their arts and design organizations and artists, seek to:

- Improve their quality of life.
- Encourage greater creative activity.
- Foster stronger community identity and a sense of place.
- Revitalize economic development.

Through *Our Town* projects, the NEA intends to achieve the following outcome:
Livability: American communities are strengthened through the arts. See "Intended NEA Outcome" for more details.

Partnerships

A key to the success of creative placemaking is involving the arts in partnership with committed governmental and private sector leadership. All *Our Town* applications must reflect a partnership that will provide leadership for the project. These partnerships must involve two primary partners: a nonprofit organization and a local government entity. One of the two primary partners must be a cultural (arts or design) organization.

Additional partners are encouraged and may include an appropriate variety of entities such as state level government agencies, foundations, arts organizations and artists, nonprofit organizations, design professionals and design centers, educational institutions, real estate developers, business leaders, and community organizations, as well as public and governmental entities.

You may find it helpful to contact your local arts agency as you begin the process within your community.

Projects

The Arts Endowment plans to support a variety of diverse projects across the country in urban and rural communities of all sizes. Please review the list of grants on our website to see the types of projects that have been funded recently through *Our Town* and the related *Mayors' Institute on City Design 25th Anniversary Initiative*.

Our Town projects should represent the distinct character and quality of their communities and must reflect the following principles:

RELATED MATERIALS

- ▶ [Director's Welcome](#) (video)
- ▶ [Our Town Communities](#)
- ▶ [Our Town Webinars](#)
- ▶ [NEA ARTS Magazine on Creative Placemaking](#)
- ▶ [Creative Placemaking](#) (pdf)
- ▶ [2011 & 2012 grants](#) (by state)
- ▶ [2011 & 2012 grants](#) (by type)
- ▶ [Sample Application Narratives](#)

- A systemic approach to civic development and a persuasive vision for enhanced community livability.
- Clearly defined civic development goals and objectives that recognize and enhance the role that the arts and design play at the center of community life.
- An action plan aligned with the project vision and civic development goals.
- A funding plan that is appropriate, feasible, indicates strong and wide community support, and includes a well-conceived strategy for maintaining the work of the project.
- Artistic excellence of the design and/or arts organizations, designers, or artists involved with the project.

Projects may include arts engagement, cultural planning, and design activities such as:

Arts Engagement

Arts engagement projects support artistically excellent artistic production or practice as the focus of creative placemaking work.

- Innovative programming that fosters interaction among community members, arts organizations, and artists, or activates existing cultural and community assets.
- Festivals and performances in spaces not normally used for such purposes.
- Public art that improves public spaces and strategically reflects or shapes the physical and social character of a community.

Cultural Planning

Cultural planning projects support the development of artistically excellent local support systems necessary for creative placemaking to succeed.

- Creative asset mapping.
- Cultural district planning.
- The development of master plans or community-wide strategies for public art.
- Support for creative entrepreneurship.
- Creative industry cluster/hub development.

Design

Design projects that demonstrate artistic excellence while supporting the development of environments where creative placemaking takes place, or where the identity of place is created or reinforced.

- Design of rehearsal, studio, or live/work spaces for artists.
- Design of cultural spaces – new or adaptive reuse.
- Design of public spaces, e.g., parks, plazas, landscapes, neighborhoods, districts, infrastructure, bridges, and artist-produced elements of streetscapes,
- Community engagement activities including design charrettes, design competitions, and community design workshops.

We understand that creative placemaking projects are often multi-year, large-scale initiatives. Please specify in your application which phase or phases of your project are included in your request for NEA funding. All phases of a project -- except for construction, purchase, or renovation of facilities as noted below -- are eligible for support. All costs included in your Project Budget must be expended within your period of support.

If relevant to your project, you will be required to provide information in accordance with the [National Environmental Policy Act](#) and/or the [National Historic Preservation Act](#).

Funding under *Our Town* is **not** available for:

- Projects that do not involve the required partnership that will provide leadership for the project. Partnerships must involve at least two primary partners: a nonprofit organization and a local government entity. One of the two primary partners must be a cultural (arts or design) organization.
- Activities that are not tied directly to long-term civic development goals.
- Projects where the arts, design, or cultural activity are not core to the project's plan.
- Capacity building initiatives for artists that are not integral to a broader civic development strategy.
- Construction, purchase, or renovation of facilities. (Design fees, community planning, and installation of public art are eligible; however, no Arts Endowment or matching funds may be directed to the costs of physical construction or renovation or toward the purchase costs of facilities or land.)

- Costs (and their match) to bring a project into compliance with federal grant requirements. This includes environmental or historical assessments or reviews.
- Subgranting or regranting, except for local arts agencies that are designated to operate on behalf of their local governments or are operating units of city or county government. (See more information on subgranting.) Subgranting activity by designated local arts agencies must be directly relevant to the *Our Town* project activities.
- Financial awards to winners of competitions.
- Fund raising or financing activities.

Note: The *Grants for Arts Projects* guidelines provide additional information on what **we do not fund**.

Intended Outcome

Through *Our Town* projects, the Arts Endowment intends to achieve the following outcome from our strategic plan: *Livability: American communities are strengthened through the arts*.

The anticipated long-term results for Livability projects are measurable community benefits, such as growth in overall levels of social and civic engagement; arts- or design-focused changes in policies, laws, and/or regulations; job and/or revenue growth for the community; or changes in in-and-out migration patterns. You will be asked to address the anticipated results in your application. If you receive a grant, you will be asked to provide evidence of those results at the end of your project. Given the nature of Livability projects, benefits are likely to emerge over time and may not be fully measurable during the period of a grant. You will need to provide evidence of progress toward achieving improved livability as appropriate to the project. Before applying, **please review the reporting requirements for Livability**. We recognize that some projects involve risk, and we want to hear about both your successes and failures. Failures can provide valuable learning experiences, and reporting them will have no effect on your ability to receive NEA funds in the future.

Beyond the reporting requirements for all grantees, selected *Our Town* grantees may be asked to assist in the collection of additional information that can help the NEA determine the degree to which agency objectives were achieved. For example, *Our Town* grantees may be asked to participate in surveys or interviews, and/or may be asked to assist in publicizing and promoting these data collection efforts. You may be contacted to provide evidence of project accomplishments including, but not limited to, work samples, community action plans, cultural asset studies, programs, reviews, relevant news clippings, and playbills. Please remember that you are required to maintain project documentation for three years following submission of your final report.

We may publish grantees' reports and products on our website. Please note that all federal grantmaking agencies retain a royalty-free right to use all or a portion of grantees' reports and products for federal purposes.

Deadline Date

You are required to submit your application electronically through Grants.gov, the federal government's online application system. The Grants.gov system must receive your validated and accepted application no later than 11:59 p.m., Eastern Time, on January 14, 2013. We strongly recommend that you submit at least 10 days in advance of the deadline to give yourself ample time to resolve any problems that you might encounter. We will not accept late applications.

The Grants.gov Contact Center is available 24 hours a day, 7 days a week.

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