

Strengthening the
Region through

CREATIVITY, ARTS & CULTURE

imagine
chattanooga
2040



Report of the Imagine Chattanooga 20/20 Steering Committee

Approved December 7, 2011

Mrs. Ruth Holmberg and Mr. Tom White, Co-Chairs
Chattanooga Mayor Ron Littlefield and
Hamilton County Mayor Jim Coppinger, Honorary Chairs

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A CALL TO COMMUNITY ACTION

Our primary goal is to define and create a plan that answers the question “What can creativity, arts, and culture do for greater Chattanooga?” Together we must forge a collective vision, coordinated action, and widespread support.

Ruth Holmberg

*Co-Chair Imagine Chattanooga 20/20
Times Free Press op-ed, October 2, 2011*

I’ve lived here 30 years and I hope to live here 30 more. We have a wonderful economic future here and I’d like to see the arts and the whole cultural aspect of life be a continuing part of that.

*Tom White, Senior Vice President, UNUM
Co-Chair Imagine Chattanooga 20/20
Quoted in Chatter, August, 2011*

Ruth Holmberg and Tom White have a vision for the future of Greater Chattanooga. So do 26,000 other people who have expressed their aspirations for their community. Large numbers of them agree.

THEY VALUE:

- **High quality education**
- **A vibrant economy with strong professional and technical sectors that offer high-wage, high-value jobs**
- **Diversity and democracy at its best**
- **Sustained revitalization of Chattanooga’s downtown with its continued identity as “the best mid-sized city in America”**
- **A good quality of life including public safety, a sustainable environment, and excellent health care.**



People in Greater Chattanooga love their community and they want it to thrive. And that is where the arts and culture come in. Imagine Chattanooga 20/20 is a citizen-driven planning process that is intended to provide a blueprint for strengthening the region through creativity, arts, and culture. *According to Hamilton County Mayor Jim Coppinger, an Honorary Co-Chair of Imagine Chattanooga 20/20, “In almost every area where local citizens have expressed their aspirations for our community, there are important roles for the arts to play.”*

THE VISION

A vibrant and diverse Chattanooga region, celebrated locally, regionally, and nationally for the ways in which creativity, arts, and culture enrich and enhance its way of life.

THE GUIDING PRINCIPLES

A BROAD DEFINITION OF ARTS AND CULTURE: From the beginning of Imagine Chattanooga 20/20, local citizens have used a broad definition of arts and culture that encompasses the community's customs, beliefs, and traditions. The definition includes the fine arts but also such creative expressions as traditional, ethnic, and folk art, music, and craft; the history and heritage of the City and region; landmarks, parks, and natural attractions; and the built environment. A vibrant and diverse Chattanooga region, celebrated locally, regionally, and nationally for the ways in which creativity, arts, and culture enrich and enhance its way of life.

A PLAN TO BENEFIT EVERYONE: This plan is intended for everyone, not just the privileged few. A section of the plan deals with reaching those who have traditionally been underserved. But the theme of inclusiveness is intended to extend throughout the plan.

PUBLIC INVOLVEMENT: Imagine Chattanooga 20/20 has involved public visioning and community engagement processes that Honorary Co-Chair and Chattanooga Mayor Ron Littlefield has described as "transforming Chattanooga and the surrounding region since the early 1980s. Our community pioneered this approach, and we know that the key to success is making sure everyone has the opportunity to express their values, priorities, and ideas."

A DYNAMIC PLAN WITH ACCOUNTABILITY: This document reflects the beginning of a process of transformation. But it is only words on a page. The success of the plan will be determined by how many of its ideas are taken up. In order to assure that words become actions, a report on progress will be made to the community in six months' time and annually after that.



GOALS

I. ARTS AND CULTURAL EDUCATION

Imagine Chattanooga 20/20 proposes the development of a system of arts and cultural education delivery that ensures its availability to young people. It would have the following goals:

- **All children and families in Hamilton County will have access to high quality in-school and community-based arts and cultural education.**
- **Access will be provided through a comprehensive and sequential system that creates unbroken pathways of opportunity and encourages and promotes equity and broad participation.**
- **These arts and cultural education opportunities will also address the community's broader academic and social goals for children and families and will involve a partnership of public and private sectors, cultural institutions, artists, community-based providers, and significant funders.**

II. ECONOMIC DEVELOPMENT

Chattanooga's arts and cultural community will contribute to the economic development of the region in three ways:

- **Promotion of the community for business expansion and relocation**
- **Encouragement of arts and culture-related convention business**
- **Expansion of cultural tourism through a 21st century approach to marketing, calendaring, and centralized ticketing.**



III. DIVERSITY AND DEMOCRACY AT ITS BEST

In order to ensure that the arts are for all in Chattanooga, equity of opportunity will be an explicit goal in many activities and in funding policies. There will also be efforts to recognize and encourage the many unique cultures and cultural expressions that make the community a special place.

IV. A VIBRANT DOWNTOWN

Civic pride in a vibrant downtown will be enhanced by:

- **A cultural hub that provides a consolidated presence of arts organizations, artists, galleries, and space for arts education programming**
- **Greater availability of appropriate and well-maintained facilities for performances**
- **A strengthened public art program.**

V. A GOOD QUALITY OF LIFE

Chattanooga's arts and cultural community will partner with community organizations representing public safety, the environment, and health to foster joint programs enhancing local quality of life.

VI. PROVIDING THE INFRASTRUCTURE, RESOURCES, AND TOOLS

The infrastructure for arts and culture will be strengthened.

TACTICS INCLUDE:

- **Providing tools, resources, and services for local artists**
- **Encouraging collaboration and consolidation among arts and cultural organizations combined with skill development in fundraising and other areas**
- **Providing increased funding and more creative funding distribution mechanisms**
- **Creating a cultural endowment**
- **Enhancing effective advocacy for arts and culture**
- **Allied Arts to become the coordinating agency for cultural plan implementation.**



VII. NEXT STEPS

- The Steering Committee approved the plan on December 7, 2011. The Steering Committee officially designated Allied Arts to coordinate the overall implementation process since Allied Arts is the designated agency for arts and culture for the City of Chattanooga and Hamilton County.
- Allied Arts will assign specific agencies for implementation (already some of these are involved in implementation processes) or, where more work needs to be done, Allied Arts will convene working groups on implementation. These groups will be charged with a specific task that requires completion of timelines, budgets, and lines of responsibility for the various tactics under its purview.
- Allied Arts will report back to a reconstituted Steering Committee and the community as a whole in June of 2012 on the progress of implementation.
- Allied Arts will seek a designated seat on the Regional Growth Plan steering committee and other major planning groups.



ACKNOWLEDGMENTS

The Steering Committee (Appendix A) and the consultant team (Appendix D) are grateful to all those who participated (a listing can be found in Appendix B). Thanks also to the funders who made the plan possible (Appendix D).



THE PEOPLE HAVE SPOKEN. NOW IT IS TIME TO TRANSFORM THEIR VISION INTO REALITY.

THE PLAN CULTURAL

INTRODUCTION

This cultural plan for Chattanooga and Hamilton County is built around community priorities identified by local citizens. It is not simply a list of what arts advocates might wish for themselves or the organizations they love; rather, it is a series of carefully chosen action steps designed to make the community a better place to live, work, and visit.

The plan is based on the broadest possible definition of arts and culture that encompassed the community's customs, beliefs, and traditions. It includes the fine arts but steps beyond them to such creative expressions as traditional, ethnic, and folk art, music, and crafts; the history and heritage of the City and region; landmarks, parks, and natural attractions; and the built environment.

The decision to build the plan around broad community aspirations was influenced in part by the manner in which positive change happens in Chattanooga – it is, as the local saying goes, “the Chattanooga way.” But the decision is also influenced by current economic realities facing the region and the country. Resources must be deployed strategically and effectively. Partnerships must be pursued. Efficiency of program delivery and administration is essential. Most importantly, this plan must be designed to include everyone, not just those who are traditional arts consumers and supporters. “The arts,” as they say in Chattanooga, “are for all.”

Each of the major categories of action steps below grows out of one of the community priorities identified in surveys of local citizens over recent years. **THEY ARE:**

- **High quality education**
- **A vibrant economy with strong professional and technical sectors that offer high-wage, high-value jobs**
- **Diversity and democracy at its best**
- **Sustained revitalization of Chattanooga's downtown with its continued identity as “the best mid-sized city in America”**
- **A good quality of life including public safety, a sustainable environment, and excellent health care.**

In each section there is one or more broad goals contained in a box. Each goal is marked as to whether its realization should be immediate/short term (implemented in the next year); medium term (next 2-3 years) or longer term (4-7 years). It is understood that certain medium and longer-term goals may be pushed forward if there is strong desire and/or funding to do so.

There are two final sections of the cultural plan. The first identifies those infrastructure and funding needs required to accomplish the recommended actions. The second suggests next steps in the process.

I. HIGH QUALITY EDUCATION

Arts education aids students in skills needed in the workplace: flexibility, the ability to solve problems and communicate, the ability to learn new skills, to be creative and innovative, and to strive for excellence.

– *Joseph M. Calahan, Director of Corporate Communications, Xerox Corporation*

As a principal, I cannot imagine a school that is not infused with arts and culture. Quality arts education deepens learning throughout the curriculum and creates a positive school environment that promotes success among all students.

– *Jill Levine, Principal, Chattanooga Normal Park Museum Magnet Schools*

The evidence that the arts contribute to high quality educational outcomes is overwhelming as evinced by study after study. Yet in many places, Chattanooga included, arts education is not universally available. Often it is only the affluent who have access and even their opportunities may be episodic – available one year but without continuous pathways of opportunities throughout their educational careers. Though many programs are available in Chattanooga, they are not organized in a coherent way and there are gaps in what is offered.

Imagine Chattanooga 20/20 proposes the development of a system of arts and cultural education delivery that ensures its availability to young people. It would have the following goals:

- **All children and families in Hamilton County will have access to high quality in-school and community-based arts and cultural education.**
- **Access will be provided through a comprehensive and sequential system that creates unbroken pathways of opportunity and encourages and promotes equity and broad participation.**
- **These arts and cultural education opportunities will also address the community's broader academic and social goals for children and families and will involve a partnership of public and private sectors, cultural institutions, artists, community-based providers, and significant funders.**

(MEDIUM-TERM GOAL)

TACTICS

1. Conduct an inventory of current arts education programs in the schools and community to identify critical gaps in arts education programs as well as to identify successful existing models in the community.
2. Develop a coordinated approach to arts and cultural education opportunities for children in PreK–12 that includes both arts-focused instruction and arts instruction integrated with other subject matter such as reading and math, rewarding cultural institutions, community based providers, artists, and others who participate in this approach.
3. Identify the appropriate agency to coordinate the arts education effort and hire appropriate dedicated staff to ensure program delivery for PreK-12 children in the community and schools.
4. Partner with the higher education community to develop rigorous research and assessment that will lead to continuous improvement in arts and cultural education programs and that can measure the impact of programs on children, families, and the broader community.
5. Develop a coordinated and aggressive approach to advocate for arts and cultural education in the local schools and community. Advocacy should be based on local and national research on the impact of arts education and should include as a goal the placement of an arts educator in every school. This should be organized through an advocacy entity that is recommended under VI.D in this report.
6. Develop an in-depth and practical program of professional development for teachers and community teaching artists that is grounded in recognized best practices. The professional development should include workshops, modeling, and coaching elements as well as resources to support implementation of what has been learned.
7. Explore best practices in arts education that can enhance an understanding of successful programs and the systems approach to program delivery.
8. Implement Chattanooga’s Imagine! initiative for all grade levels to ensure that all children in the community have exposure to different art forms and venues.
9. Develop a Cultural Passport Program that would provide children from disadvantaged or underserved communities with free or discounted admission and transportation to museums, arts performances, and other art activities.
10. Create a community wide arts festival to showcase the artistic talents and achievements of students.

¹ It is critical for the public school system (HCDE) and the coordinating agency to have a senior position dedicated to arts education. Currently there is no person at either Allied Arts or HCDE whose primary responsibility is to coordinate and facilitate arts education. HCDE is the only major urban school district in the state that does not have a senior arts position.

11. Develop a diversified funding stream for PreK-12 arts and cultural education in the community to include individual, corporate, foundation, and government support and funding from local, state, and national sources.
12. As a critical component of this funding model, Chattanooga's local arts agency, Allied Arts, should make a long term commitment through its general revenues to a systemic and coordinated approach to arts and cultural education.



II. ECONOMIC DEVELOPMENT

Chattanooga's arts and cultural community will contribute to economic development in three ways:

- **Promotion of the community for business expansion and relocation**
- **Encouragement of arts and culture-related convention business**
- **Expansion of cultural tourism through a 21st century approach to calendaring, marketing, and centralized ticketing.**

(IMMEDIATE/SHORT TERM GOAL)

A. CORPORATE RELOCATION AND EXPANSION

We're competing against the whole world to retain and recruit employers. Coming together as a team on economic development will give us a tremendous advantage in making the most of our economic opportunities while preserving the quality of life that makes us so attractive to the companies we already have.

*Tom Edd Wilson
President and CEO, Chattanooga Area Chamber of Commerce
Invitation to Regional Growth Plan Initiative, October 19, 2011*

Local citizens in the Chattanooga region want a vibrant economy with strong professional and technical sectors that offer high-wage, high-value jobs. Such jobs become available when companies that are located in the Chattanooga region thrive and expand.

Good jobs also come when companies choose to relocate to the Chattanooga region. Recent examples are Alstom, Amazon, Wacker, and Volkswagen and while these are the largest, there are others that are significant. T-Mobile built an 800-seat call center, which has grown to over 1,000 employees. When Chattem acquired ACT Mouthwash, it brought production to Chattanooga. Volkswagen has helped attract 20 new suppliers – the biggest of these being Gestamp. Wrigley expanded an existing operation twice, bringing the manufacture of both Altoids and LifeSavers mints to Chattanooga.



Why do thriving companies choose to stay in Chattanooga and why do other companies choose to relocate to the area when so many other communities can compete with generous economic concessions and incentives? The decisions are complex but we know that the arts, culture, and quality of life factors play a role. Volkswagen made this clear when company representatives chose to speak to the community at an event at the Hunter Museum soon after the decision. It was the intangibles in Chattanooga that became the tangibles and gave the community the edge. Chattanooga offered something more and arts and culture was a part of the package. Attracting companies (and their highly educated senior management) to a community can be significantly enhanced by:

- **Cultural amenities of all kinds**
- **High quality schools with rich programs including the arts**
- **Interesting and stimulating volunteer activities in local nonprofits (including arts and cultural organizations)**
- **Attractions and festivals that enhance the sense of community richness**
- **An attractive city including one populated by public art.**



1. Work with the City, the County, the Chamber and other entities to refine and enhance the message targeted to business leaders about the extent and quality of arts and cultural organizations, attractions, and offerings in the community.
2. Develop similar messaging about the presence of a community of artists and creative businesses in Chattanooga and the community's commitment to public art.
3. Prepare print and electronic material that promotes the arts and culture of the region to business.
4. Include a representative of the cultural community on high-level groups planning and pitching the region to business, including the upcoming Regional Growth Plan Initiative.

B. CONVENTION BUSINESS

The convention marketplace is a competitive one, especially during times of economic stress. For that reason, cities avail themselves of any opportunity to brand a city as friendly to a particular industry. The arts industry has already discovered Chattanooga. Part of the reason is the density and quality of local arts. Another is the fact that the scale of the city is perfect for the smaller size gatherings that are characteristic of the arts. In recent years, Chattanooga has played host to the National Association of State Arts Agencies, the Tennessee Music Educators Association, the American Choral Directors Association (state conference), and the National Association of Teachers of Singing (regional auditions). In March 2012, the Southeastern Theatre Conference will be held in Chattanooga with 4000 people and it will return in four years. Another national organization, the Arts Education Partnership, will meet in Chattanooga in September 2012.

Hosting events for these types of groups often goes beyond the typical convention-type needs of meeting space, exhibit halls, banquet rooms, dining, and hotel considerations. In addition to these items, groups that focus on musical or other artistic ventures also need adequate rehearsal, performing, demonstration, and other spaces. Often such events are a creative collaboration between government-run arts facilities, churches, schools, and other parties in order to accommodate these relatively specialized needs. Special attention should be given to assessing what types of venues are available in Chattanooga that would be key components of an attractive bid to these particular entities. Since many of these spaces are City-owned and managed, the involvement of City staff will be especially important.

TACTICS

1. Chattanooga should brand itself as a convention destination for arts and cultural gatherings, developing a case for the unique elements that can contribute to a special experience.
2. The CVB should work closely with the arts community, the City, and with Allied Arts in developing marketing and related activities for this purpose.
3. Efforts should be made to assess the requirements and availability of appropriate spaces for arts-related gatherings and agreements worked out with the owners/managers to ensure ease and affordability of use for the incoming groups.



C. CULTURAL TOURISM

The Convention & Visitors Bureau believes that the arts are an integral part of a robust culture and provide a significant value to our community. They are one of the many reasons people are drawn to our City. However, in order to grow the arts and cultural scene, we must tell our story in an organized and compelling manner.

Bob Doak
President and CEO, Chattanooga Convention & Visitors Bureau

Another way that the arts and culture contribute to local economies is through cultural tourism. Attracting visitors to the Chattanooga region and giving visitors reasons to stay and spend dollars provides a direct form of economic impact. It also contributes indirectly to the economy by enhancing the Chattanooga brand regionally and nationally. The arts (including events, festivals, and destinations like museums and galleries) and cultural attractions (including a major aquarium and a variety of important historical sites) provide a rich array of opportunities for the visitor whether from afar or from close by.

In 2009, the Convention and Visitors Bureau commissioned Impacts Research to provide some baseline data that enriched an understanding of visitors' perceptions of Chattanooga. Results included the following:



- **Chattanooga facilitates a social interaction with friends and family; scheduling is convenient and easy, access is easy, the City is walkable, and it is safe.**
- **What is least satisfying in a visit to Chattanooga is the lack of density in the downtown, the lack of “family” experiences (especially for “teens and tweens”), and the lack of immersive downtown experience (there’s more to “see” than to “do”).**
- **The downtown area is the focus for visitors. Visitors appreciate the friendliness and vibrancy of the downtown area.**
- **The riverfront, Aquarium, and fine dining are specific motivators to visit Chattanooga. History is also a contributing factor.**
- **The availability of cultural amenities contributes to the favorable perception of Chattanooga as a “Big Small City.”**
- **Special events and festivals motivate visitation.**
- **The market perceives Chattanooga as a very hospitable, welcoming destination.**

Indeed, Chattanooga, despite its small size (according to the 2010 census, the City has less than 165,000 people, while Hamilton County has a little more than twice that many – 336,000), has much to offer the visitor. When one looks at the amount of arts and cultural activity in the region, it exceeds by a large degree cities and counties of much greater size. Most of the organizations providing the amenities are relatively small and few can afford to promote themselves in a way that reaches the average the visitor. What is needed is a consolidated program to calendar and promote the cultural amenities of the region and to provide centralized ticketing opportunities.

Happily, new technology has been developed with the assistance of several national foundations that allows communities to partner on a powerful web-based marketing platform. This new software provides a number of functions including centralized calendar, promotion, ticketing and other uses. Originally developed in Silicon Valley and now in use in more than 30 cities, Artsopolis (as it is called) offers an opportunity for a powerful partnership between cultural interests, tourism promoters, and local media (who have need for a comprehensive calendar of events).

While the original impetus for pursuing an events calendar and ticketing is coming from arts and culture entities and individuals, this tool could benefit others including sports activities, outdoor offerings, and convention organizers. Also, it could be a boon to those local citizens who are looking for things to do at a certain time for themselves or their families. Another advantage is to use such a tool as a date clearinghouse to avoid the inevitable conflicts around dates.

TACTICS

1. Establish a partnership to embark on a joint calendar/marketing/ticketing initiative involving at a minimum the Times Free Press, WRCB-TV, the Convention and Visitors Bureau (CVB), RiverCity Company, and Allied Arts, among others.
2. Acquire the Artsopolis software (*already a local foundation has agreed to fund the acquisition cost*).
3. Identify the appropriate entity to host the website and take primary responsibility for feeding the calendar (with input from arts and cultural interests), ideally an entity already in the calendaring business.
4. Develop appropriate branding and marketing around the concept of Chattanooga – a creative city – a wonderful place to live, work, and visit. Utilize material from the site to promote the assets of the City and region more generally.

5. The partners, along with the arts and cultural community, should plan the addition of the centralized ticketing features with decisions to be made about how it will be located and operated.
6. An artist registry and other communications features of the software should be maintained by Allied Arts and incorporated into the overall partnership strategy.



III. DIVERSITY & DEMOCRACY AT ITS BEST

In order to ensure that the arts are for all in Chattanooga, equity of opportunity will be an explicit goal in activities and in funding policies. There will also be efforts to recognize and encourage the many unique cultures and cultural expressions that make the community a special place.

(MEDIUM-TERM GOAL)

Many people in Chattanooga realize that its diversity is one of its strengths – the difference in backgrounds and life situations contribute to a richer mix of points of view. The challenge is harnessing this for the good of the community.

“Chattanooga has become one of the most livable and vibrant cities in the country,” said Partners for Livable Communities president, Bob McNulty. “The unique partnerships between city and citizenry, public and private entities, to improve local quality of life have transformed Chattanooga into a national mode of sustainable growth and regional prosperity.” Despite this ringing endorsement, Chattanooga – for its future well-being – must dedicate itself to finding ways to ensure that all its citizens fully participate in and enjoy the fruits of the city’s prosperity.

*Lillie Wills and Jim Hill
Co-Chairs, Diversity Committee, Imagine Chattanooga 20/20*

Significant improvement in the participation of Latino citizens in Chattanooga’s arts and cultural endeavors can be achieved through initiatives advanced by La Paz which advocates on behalf of the Latino community by creating awareness and building trusted relationships with partner organizations and individuals working to serve the Latino population, as well as educating the Latino community to become self-sufficient, engaging members of the Chattanooga community.

*David Ortiz
La Paz Board Chair*

Our ability to collaborate and work across the lines that have traditionally divided us will set us apart as one of this nation's most livable communities.

Linda Bennett

Executive Director, Choose Chattanooga

Quoted in the Chattanooga.com April 12, 2010

The popular slogan in Chattanooga is “the arts are for all.” It has been used by Allied Arts in its united arts fundraising efforts and it is intended to chip away at a traditional view of the arts as an elitist activity simply for the wealthy. There have been many efforts locally to make arts and cultural activities, facilities, and funding truly “for all.” But despite these efforts at inclusiveness, much more could be done to serve diverse communities and neighborhoods in the region and to celebrate the local arts that originate there. Part of the challenge may be a lack of awareness on the part of traditional arts and cultural providers and funders. But part may also be a natural outgrowth of the fact that the region is geographically spread out and there are some outlying communities that want to develop amenities and activities closer to home. Transportation can be a major challenge, both for them and for underserved populations in local Chattanooga neighborhoods.

In the City of Chattanooga, there are a number of recreation centers that are already appropriately located in diverse neighborhoods and many of these offer effective programs. Currently these are under-utilized. More and better promoted cultural programming could boost usage. The centers are currently being re-branded as “Community Service Centers,” which may help to broaden their appeal.

Good models for outreach do exist, including those that take programs to neighborhoods. Yet there continue to be barriers to participation. In some cases there is a language barrier and in others cost is a factor. Some complain that there are few mechanisms to connect partners to one another. Another barrier is in the types of program offered as some may not be considered culturally appropriate. The cultural expression of some – especially in the African American and Latino communities – often takes the form of ethnic and folk expressions. Giving greater recognition to a broader definition of “arts and culture” may well be a way to build stronger links.

To reach diverse communities, it is important to make connections with people who are connected to the neighborhood institutions that are trusted by those who live there. For example, churches can be a launching point for important musical programs and connecting with the leaders of these programs is highly desirable. In other cases, the appropriate strategy is finding people who speak the native language of potential participants – especially Spanish in the case of many Latino families. An emphasis on working with such contact people and equipping them with multi-language materials about programs can be a useful strategy. Currently, almost all promotional materials on arts and cultural programs are exclusively in English.

With respect to funding, there is only one non-white organization among the funded partners of Allied Arts. Perhaps a funding category modeled on the City's Neighborhood Services Grant program could be a successful way of providing funds to underserved individuals.

TACTICS

1. Make equity of opportunity an explicit goal in program development and funding, realizing that ethnic, geographic, economic, and age considerations are all factors in reaching deep into the community
2. Place continued emphasis on diverse representation on boards of arts and cultural organizations as well as among staff and audiences. When ad hoc planning groups are assembled for arts and cultural issues, ethnic and geographic diversity must always be a primary concern.
3. The arts and cultural education initiative recommended in section I of the cultural plan must reach all children in the community. In addition, life-long and multi-generational learning initiatives should be pursued that bring a broader range of culturally appropriate arts and cultural experiences to under-served communities.
4. To ensure that neighborhoods and underserved communities are better served, a special neighborhood arts and culture program should be developed that provides small grants for neighborhood and community cultural initiatives, similar to the existing Neighborhood Services Grant program. Consideration should be given to grants peer panels made up primarily of those representing these neighborhoods.
5. In addition, traditional arts and cultural institutions should be supported for activities that explicitly are intended to reach new audiences and have a proven track record in doing so. Transportation to encourage access should be an allowable cost in such funding.
6. Develop a list of contact people who are involved in youth and cultural programming at area churches as a way to improve communication.
7. Ensure that information on regional cultural activities is included in the planned web-based communications initiative and that multi-lingual material is included.
8. Use existing Chattanooga area cultural assets, including the Bessie Smith Cultural Center and the City's legacy of blues musicianship, to promote the City regionally and nationally and encourage cultural and ethnic tourism.

IV. A VIBRANT DOWNTOWN

Civic pride in a vibrant downtown will be enhanced by:

- **A cultural hub that provides a consolidated presence of arts organizations, artists, galleries, and space for arts education programming (MEDIUM-TERM)**
- **Greater availability of appropriate and well-maintained facilities for performances (LONGER-TERM)**
- **A strengthened public art program. (MEDIUM-TERM)**

Chattanoogans take justifiable pride in their downtown and others around the country have taken notice.

If you haven't been to Chattanooga lately, you're missing a real treat. A generation ago, the downtown area was in a serious state of decline. Now the people of Chattanooga have capitalized on the natural beauty of the city's setting, creating one of the south's most desirable destinations.

*J. Stephen, Chattanooga Visitor who has traveled in 53 different countries and is in the process of visiting every county in the United States
Quoted in IgoUgo.com*

The renaissance of downtown over recent decades is a success story that resonates nationally. But it is still a work in progress and there is much more to be done. According to surveys, local citizens want continued revitalization of Chattanooga's downtown with its ongoing identity as "the best mid-sized city in America." The arts and culture can and should play a major role.

A. CULTURAL HUB

The Chattanooga region has no single cultural district. In the City of Chattanooga alone there is a significant cultural presence on the Riverfront (with the Aquarium and new History Museum), in Bluff View (anchored by the Hunter Museum), in the North Shore area (including Allied Arts and the Association for Visual Arts), in the Southside/Main Street District with many artists and galleries, and in the ML King Boulevard/University district area anchored by the Bessie Smith Cultural Center. The Tivoli Theatre is a major presence in the Central Business District while there are other areas of the City with significant arts activity as well. Outside of Chattanooga there are facilities and activities on Signal Mountain (Mountain Arts Community Center) and the broader regional cultural infrastructure includes many historic sites including Point Park on Lookout Mountain and other sites with the Chickamauga & Chattanooga National Military Parks.

This decentralized presence of arts and culture offers some advantages – people can find activities and attractions almost anywhere. But it also has a downside. There is no single gathering place for the cultural community, nowhere that is seen as a natural hub, and nowhere that visitors can go to find a major concentration of cultural opportunities. While creating a cultural district artificially at this point does not make sense, creating some kind of cultural hub does, and it can be part of the continuing rejuvenation of the City.

Many smaller arts groups would benefit from such a central location where they might share office space and other services. In addition, locating Allied Arts, the local arts agency, in a central hub would provide a centralized location for convening, advocacy, fundraising, and joint planning. This could be combined with some small performance and classroom space for educational activities. Artists could also benefit from retail galleries and studio space. All of these possibilities could contribute to a positive transformation and upgrading of City real estate and a possible destination for visitors.

There are many models of such spaces around the country that have been documented in WolfBrown's research for this cultural plan, which is available on the Imagine Chattanooga 20/20 website (<http://imaginechattanooga2020.org/index.php/documents/>). These should be studied while a partnership of arts interests and real estate development interests is convened to explore a long-term lease or acquired space for this purpose.

TACTICS

1. Review information about centralized cultural facilities in other communities and visit some that offer interesting models for Chattanooga.
2. Complete an analysis of users and functions for a new facility, developing some alternative pro forma possible program, financial, and physical space plans with a management plan. Potential users include arts and cultural organizations, artists, gallery owners, others wishing to provide arts and cultural education activities, and Allied Arts.
3. Explore possibilities for space including long-term lease and acquisition. Gifted or highly subsidized space should be the highest priority for consideration.
4. Assemble the necessary dollars to move ahead with the cultural hub concept reserving naming rights for funders.



B. FACILITY NEEDS IN THE PERFORMING ARTS

Considerable research was carried out on facilities in Chattanooga as part of the cultural plan. This includes an inventory of performance facilities and a survey of needs for different types of facilities, results from which are available on the Imagine Chattanooga 20/20 website (<http://imaginechattanooga2020.org/index.php/documents/>). The community has a rich infrastructure of facilities, but many are heavily booked and not available to groups that might wish to use them. Others are beyond the financial reach of potential users, especially in the performing arts.

Currently, the greatest need in the community is for a high quality mid-size performing arts space (roughly 750 seats). It should be suitable especially for unamplified music (good acoustic quality) and dance (sprung floor, wing space, dressing rooms), it should have easy access for load ins for theatre companies using scenery, and it should be affordable for local groups. The City is currently embarking on a modest renovation of the Memorial Auditorium Community Theater, which will be the right size to meet the need of some groups. While this will provide some relief in the short term, it is not likely to meet the long-term needs of many of the groups that are seeking space given the limited configuration and the level of renovation contemplated.

From the user point of view, there is a second problem in addition to availability – cost. Facility owners want to recoup the cost of maintaining the facilities through rentals and rental rates for many of these are beyond the reach of smaller local groups.

Finally, there is the challenge of maintaining space, most especially the City’s crown jewel (the Tivoli). Maintaining them at their peak level will require dollars that are well beyond the anticipated revenues from rentals.

TACTICS

1. Establish a facilities task force comprised of arts leaders, foundation executives, and representatives from local government.
2. The task force should determine the appropriate balance of resources, including private fundraising, which should be directed to maintenance of the Tivoli (including considering a plan to reconfigure seating in the balcony) and renovation of the Memorial Auditorium Community Theatre.

3. The task force should develop usage policies that make these two facilities available to a broader range of cultural groups, including City rental rate subsidy for smaller local nonprofit arts and cultural groups.
4. The task force should determine the time-line for a full feasibility study for a state-of-the-art 750-seat theatre including siting, list of potential users, operating and program plan, ownership, cost, and other necessary information.

C. PUBLIC ART

Another aspect of a vibrant downtown is the availability of art that can be enjoyed by the public. Chattanooga is fortunate in its impressive public art collection, with over one hundred permanent and 42 temporary works. The range and diversity of pieces is noteworthy and includes works unique to the region, including, for example, “The Passage,” located on the Trail of Tears and commemorating Cherokee history and culture. The concentration of works in the downtown, including by the waterfront, in the Bluff View Arts District, and elsewhere provides a dense and rich experience and adds to the vibrancy and urban feel of those areas. The collection represents a broad range of artistic styles and, because it can appeal to visitors, it has the possibility of distinct economic benefits to the community. In addition to the works in the downtown area, Chattanooga State Community College has an extraordinary collection of public art, although the collection itself is not visited frequently by Chattanooga residents or visitors.



Public Art Chattanooga’s Art in the Neighborhood initiative, designed to expand the presence of public art in neighborhoods throughout Chattanooga, represents an important strategy to broaden the impact of art and creative expression in the lives of Chattanooga residents and to share the benefits of creative expression outside the downtown core. Its staff and the Public Art Committee have established industry-standard procedures for operating the Public Art program, including, among other things, selecting artists and art works through effective competitive processes that engage community members in decision-making. Ensuring that these procedures are consistently followed is an important priority for the program.

Public Art Chattanooga is housed in the City of Chattanooga’s Parks and Recreation Department. At its inception the program operated as a partnership that included the City, Allied Arts, RiverCity Company, and the Hunter Museum. Although the roles of the partners have shifted over the years and others have been added, building such a public-private partnership has proved to be a workable strategy.

The bulk of the funds for public art in Chattanooga have always come from private sources, most notably from the Benwood and Lyndhurst foundations. An unintended consequence of the availability of private sector funding has been that the public sector has taken a back seat. The strength of this private money has made it harder to get public dollars.

While Chattanooga's Public Art ordinance requires the City to provide "...one percent of the eligible annual capital improvements budget funded from the General Fund or one hundred thousand dollars whichever is greater..." the City has not been consistently forthcoming with the required funding. In recent years, it has not provided even the baseline \$100,000.

Because of the difficulty of obtaining the necessary funding for the Public Art program, it has been hobbled by a lack of adequate and consistent staffing. The current staff has done an extraordinary job under difficult circumstances.

A key issue facing Public Art Chattanooga is obtaining consistent and on-going sources of funding. Each year funding for Public Art staff has to be secured anew, a taxing and time-consuming process that draws staff away from tasks that might better serve to strengthen the economic impact of the public art collection.

TACTICS

1. Rejuvenate the public-private partnership to secure on-going and reliable funding for Public Art Chattanooga to ensure a strong program and adequate well-trained staff. This will require a broad-based education and advocacy campaign to familiarize residents with the program's economic and social benefits. It is recommended that the advocacy work be incorporated into a larger advocacy effort outlined under VI.D below.
2. Update the 2003 Public Art Plan in such a way that the collection can continue to grow strategically and such issues as siting, maintenance, and community engagement can be more effectively addressed. Efforts should ensure that all Public Art placed on public property in Chattanooga be acquired, sited, and maintained in accordance with Public Art Chattanooga's policies and procedures.
3. The Public Art Plan should include consideration of a business model that takes the administration of the program out of the public sector as is common in other communities. This will relieve some of the pressure on elected officials to intervene in the selection of specific art pieces and other matters.

4. Expand the Art in the Neighborhood initiative as a way of introducing Public Art outside of the Downtown and riverfront areas with funding provided by public and private sector partners. At the same time, develop collaborative mechanisms between Public Art Chattanooga and the sculpture collection at Chattanooga State Community College to ensure greater visitation of all art works outside the central core.
5. Public Art Chattanooga should work with organizations and individuals in the African American community to ensure greater inclusion of public art in those neighborhoods. At the same time, partnerships with interested parties such as the Urban League should be strengthened.
6. In addition to acquiring new works of art for the permanent collection, temporary exhibitions like the Mid-South Sculpture Alliance should continue to be employed to augment and expand the impact of public art.
7. Additional ancillary mechanisms should be developed to enhance the scope of the Public Art program through, for example, virtual reality smartphone-based applications for self-guided tours, self-guided bicycle tours, and other approaches that will allow for tracking and documenting visitation to specific public art sites.
8. Programs that support alternatives to sculptural work should be implemented, including building the collection of two-dimensional work for indoor public spaces and continuing the support for murals in neighborhoods around Chattanooga.
9. Consider a voluntary Public Art in Private Development program that provides incentives for developers to incorporate arts and cultural amenities into their projects.
10. Develop a stronger advocacy voice through the advocacy program recommended in Part VI.D of this report.



V. A GOOD QUALITY OF LIFE

Chattanooga's arts and cultural community will partner with community organizations representing public safety, the environment, and health to foster joint programs enhancing local quality of life.

(LONGER-TERM GOAL)

The various surveys of local citizens identified their desire for a good quality of life, including public safety, a sustainable environment, and excellent health care. Other communities have seen significant arts and cultural programs built around these aspirations. While other priority initiatives are likely to come first in this cultural plan (e.g., education, cultural tourism), continued discussion should focus on the three quality-of-life areas discussed below.



A. PUBLIC SAFETY

Throughout the United States, communities have seen significant partnerships between the arts and agencies working on behalf of public safety and rehabilitation. In Portland, Oregon, the Regional Arts & Culture Council encourages partnerships between artists and the Portland Fire Bureau, the Multnomah County Department of Community Justice, and the County's Health Department. In Moorstown, New Jersey, the Out-of-School program of the Perkins Center features professional artists working with at-risk youth in Camden City and Camden County. Programs explore personal and societal issues such as culture, identity, self-reliance, self-empowerment and alternatives to violence. Perkins has also partnered with the Prosecutor's Office and Camden Community Connections for several years to provide Mural Classes. ArtsBridge in Houston focuses on children of homeless families while InsideOUT Writers in Hollywood, California offers innovative writing programs for incarcerated and formerly incarcerated youth and young adults. Carnegie Hall's Musical Connections Program provides musical programs in prison environments and juvenile detention centers.

The purpose of these various programs is not mere entertainment. They are designed to address larger community goals of crime prevention, rehabilitation, and positive re-entry into society. Their success has been documented in various evaluations that show positive outcomes in these areas. Because they rely on partnerships across sectors, dialogue and finding common goals is an important first step.

B. ARTS, CULTURE AND THE ENVIRONMENT

Other communities have seen significant arts and cultural programs built around these aspirations. In Tucson, for example, an annual festival integrates arts, science, and culture to raise awareness, promote stewardship, inspire ideas, and foster creative expression about our water future. The 2011 festival featured an art show, Enviro-Exhibitor Fair, dance/theater performances, speakers, workshops, film festival, book fair, music, kid's activities, and cross-cultural/interfaith water ritual. Initiating Greater Tucson's World Water Week, the Festival brought together artists, water experts, educators, engineers, developers, conservationists, health advocates, youth, and many other community members to creatively and proactively engage in water issues from various perspectives. The Festival has been held in conjunction with an annual car-free event and an annual 100% solar powered festival that features local music and speeches from renowned scientists and local leaders. Together these three events reached over 10,000 Tucson residents, greatly increasing awareness and knowledge regarding environmental issues in the region.

Similarly, Laughing Brook in Cincinnati is a program that combines arts and the environment. Laughing Brook is a stream of 106 biosculptures in constructed wetland habitats that creates a community gathering area and focal point for park users while demonstrating sustainable urban stormwater practices. Stormwater runoff is gathered in a small plaza, where it seeps through porous paving to collect in an underground cistern. The runoff is pumped over the biosculptures and through the wetlands until the next heavy rains, when the cleaned water is released into the river Walkways meander over the wetland stream and Biosculptures, surrounded by prairie landscapes, butterfly gardens, and native plant nurseries.

C. ARTS AND HEALTH

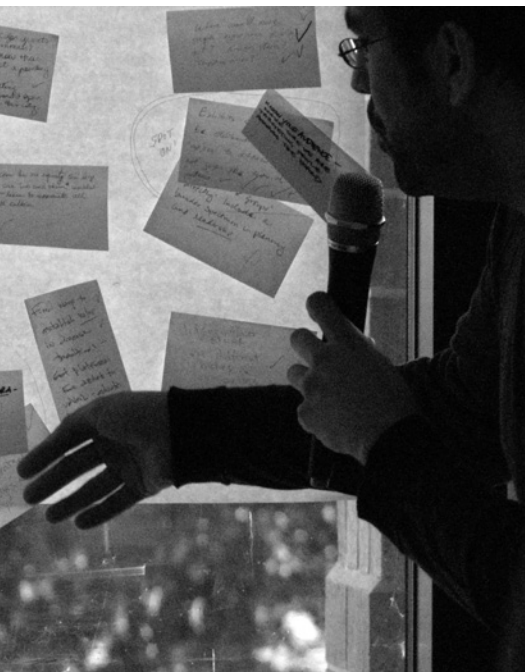
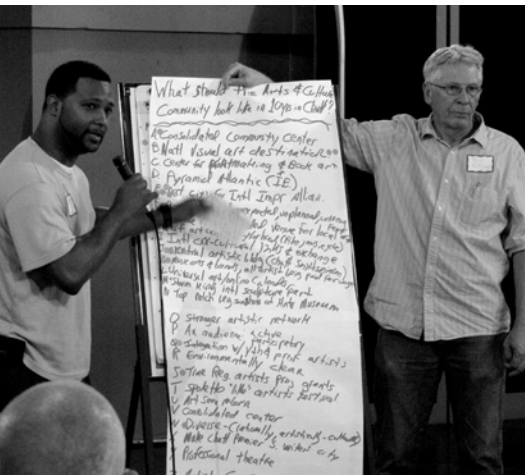
The evidence that the arts can contribute to better health care has been documented through numerous studies. There are literally hundreds of projects throughout the country that involve musicians and visual artists working with patients to ease pain, reduce anxiety, and in some cases enhance memory. In certain programs musicians help new mothers bond with their children through lullaby song writing and singing. In others, they help hospitals reinforce health care messaging around healthy eating, preventive care, and health care screening. Some of these programs, including ones involving disabled children, can be found in Chattanooga.



To a large extent, these programs are most effective when representatives of the arts community make common cause with those representing environmental, health, and/or community safety interests. More formal networking could be pursued, which could lead to more extensive programming and the possibility of specialized funding that would not ordinarily be available to arts and cultural organizations.

In addition, it is important to remember that in many cases, programs in each of these areas can be designed by existing arts groups, sometimes merely redeploying existing resources to help them in fulfilling their missions. Local funders can help by adjusting guidelines to encourage meaningful initiatives in each of these areas and foster cross-sector coalitions that strengthen organizations and make them more relevant to community concerns.

TACTICS



1. An Arts, Culture, and Public Safety Working Group should be convened to study models of successful programs in other communities and consider whether joint initiatives might be established in the Chattanooga region.
2. Similarly, an Environment Working Group should be convened to look at common goals, interests, and opportunities with the idea of possible joint programming in the future. It should study models of successful programming elsewhere and explore the potential of dedicated funding that might not be available to either group working alone.
3. Finally, an Arts, Culture, and Health Working Group should be established that might be modeled on the Boston Arts Coalition for Health. Such a group would not only include practitioners working in arts and health settings but also researchers who are studying the impact of the arts on health care.
4. The Working Groups should invite experts from other communities who work in these areas to share expertise and build awareness of the positive outcomes of these types of efforts in public meetings including leadership gatherings.
5. Local funders should consider redeploying some of their grantmaking to encourage initiatives in these areas and new funding should be sought that would otherwise be unavailable to the arts and cultural sectors for these activities.

³ For a literature review of the impact of music on health care, go to <http://wolfbrown.com/index.php?page=music-and-health-care>.

VI. PROVIDING THE INFRASTRUCTURE, RESOURCES & TOOLS

The infrastructure for arts and culture will be strengthened by:

- Providing tools, resources, and services for local artists (MEDIUM-TERM)
- Encouraging collaboration and consolidation among arts and cultural organizations combined with skill development in fundraising and other areas (IMMEDIATE/SHORT-TERM)
- Providing increased funding and more creative funding distribution mechanisms (IMMEDIATE/SHORT-TERM)
- Creating a cultural endowment (LONGER-TERM)
- Enhancing effective advocacy for arts and culture (MEDIUM-TERM)
- Allied Arts to become the coordinating agency for cultural plan implementation (IMMEDIATE/SHORT-TERM)

A. ARTISTS NEEDS

Over 100 artists participated in the cultural planning process. This group is critical to Chattanooga's identity as a center for art and culture. There were six special meetings involving artists and many came to meetings for the general public to express their views. They represented all artistic disciplines, ethnicities, and stages of career. Many of their concerns, such as more sustainable funding for the arts, a strengthened public art program, enhanced cultural tourism, more effective branding of Chattanooga as a creative city, and better education and advocacy about arts and culture, are reflected in other parts of this report.

TACTICS

1. Promote local artists and help them market their work to increase the amount sold in Chattanooga and promote the work of Chattanooga's artists outside the City, in support of artists as small business people.



2. Develop affordable and flexible spaces for artists for discipline-specific needs (*rehearsal, studio, shop, practice, office, etc.*), performances, exhibitions, and sales as well as informal networking and socializing. This could be incorporated into the cultural hub recommended in section IVA.
3. Establish a centralized, comprehensive website to provide important information and opportunities for artists (*e.g., grants, fellowships, exhibition calls, auditions, agents, film shoots, etc.*).
4. As part of that website, create a database of available resources (*e.g., graphic designers, printers, marketing professionals, website developers/designers, etc.*) for artists to use, through cash or barter transactions.
5. Provide access to professional development and capacity building opportunities for artists to build their artistic and business skills (*in particular, web-based and social media marketing training*).
6. Offer access to support services for artists, including health and other forms of insurance, lines of credit, etc.
7. Provide enhanced arts and cultural education opportunities as part of the new arts education initiative recommended in section I, using artists as instructors for young people and adults.

B. ARTS AND CULTURAL ORGANIZATIONS

Arts and cultural organizations have a variety of needs and many of these are dealt with in other sections of the plan. Previous sections have action steps connected with more adequate and affordable facilities for performing, shared administrative space, better calendaring, ticketing, and marketing. Forthcoming sections will deal with funding and the need for more effective advocacy.

One area where help is needed is in training and professional development both for staff and boards. This is particularly critical in the area of fundraising (as will be discussed in section VI.C). But representatives in many local arts organizations could benefit from skill development in marketing, human resources/personnel, strategic planning, governance/trusteeship, program and organizational evaluation, and advocacy.



One area that is not touched on elsewhere is more effective collaboration among some arts organizations and the need for greater efficiency. Among many of the arts and cultural organizations, one sees evidence of fruitful program partnerships. In the area of administration and back office, Chattanooga offers a national model collaborative system between the Aquarium, the Hunter Museum, and the Creative Discovery Museum. These institutions work together on a joint approach to financial management, marketing, human resource management, purchasing, and technology allowing great savings and more dollars going into programs that serve the public. The partnership has been so successful that a fourth institution, the History Center, is slated to join.

In the area of the performing arts, many more organizations exist but there is less evidence of administrative sharing and working together. A recent study looking only at the financial management area indicated that performing arts organizations could benefit from sharing this function. Other shared administrative services would also make sense, especially if several organizations shared space as is recommended in section IV.A.

Beyond shared services, the first phase of the cultural planning process (which included organizational assessments of the funded partners of Allied Arts) indicated that some consolidation of the arts sector might result in stronger organizations with better capacity for fundraising and overall quality operations. In some cases, mergers could result in greater efficiency, visibility, and support. One should not anticipate that mergers will result from this information nor that general encouragement of mergers from outside parties will be effective among nonprofit arts organizations – inertia tends to be too great a force. However, various tools can be used to provide more tangible encouragement of cooperation and consolidation.

TACTICS

1. Arts organization should pursue actions that will be beneficial to them that are discussed in other sections of this report including appropriate and affordable facilities for performing (section IV.B); shared administrative space (section IV.A); better calendaring, ticketing and marketing (section II.C); funding (section VI.C); and advocacy (VI.D).
2. Technical assistance and professional development should be provided for local staffs and trustees in such areas as fundraising, marketing, human resources/personnel, strategic planning, governance/trusteeship, program and organizational evaluation, advocacy, and other areas as needed.
3. Performing arts organizations should pursue joint financial management where doing so can provide either lower cost or better quality service (or both).

4. Other shared services should be explored by arts organizations (*incentivized by grant guidelines by funders encouraging such efforts*).
5. Arts and cultural organizations and local funders should pursue consolidation of the sector through mergers where similar organizations would be strengthened by such moves. Resources should be provided to fund consulting assistance to help plan and consummate such mergers.

C. FUNDING

Chattanooga's arts and cultural community needs three kinds of financial support in order to thrive:

- **ONGOING OPERATING FUNDING:** Local arts groups need a predictable source of contributed income to support operations. Currently, in addition to any earned income groups may generate, operating income comes from Allied Arts' united arts campaign and a pool of donors who give directly to the groups, but the amounts contributed directly by donors are modest.
- **PROJECT/INITIATIVE FUNDING:** There are many arts-related initiatives and projects that are important to the future vibrancy of the community:
 - Arts and cultural education
 - Artsopolis (a joint marketing, ticketing vehicle promoting cultural tourism and audience development)
 - Economic development initiatives
 - An arts and cultural incubator space in a cultural hub facility
 - Technical assistance for arts and cultural groups and artists
 - Arts and social service programs
 - Arts and environment initiatives
 - Others as identified by the community through the cultural plan.

CAPITALIZATION FUNDING

- Unrestricted cash reserves
- Endowment funding



¹ A model for how outside funding can encourage greater institutional cooperation has already been provided by the Lyndhurst Foundation, which put up money that could be utilized for shared services among arts and cultural groups. This fund has made possible serious consideration of the Artsopolis software discussed in section IIC.

YET MANY PROBLEMS STAND IN THE WAY OF HAVING ADEQUATE FUNDING:

- Private fundraising has relied for too long on a small pool of donors and families who are getting older (*and in some cases leaving the area*). The pool has to be expanded and donors need to be cultivated especially in what in many communities is considered the “mid-range” (\$5,000-\$15,000 unrestricted annual fund gifts) and larger contributions.
- Chattanooga's arts groups have relied for too long on this small pool of major donors and a united arts fund for their operating capital.
- Because Allied Arts has been focused on its united arts fund, there have been inadequate funds to undertake much-needed projects and initiatives that would benefit the community.
- Public funding has suffered. Chattanooga has no consistent stream of public funding like a dedicated tax for the arts and culture like other communities do despite the richness of its offerings and organizations.
- Local arts groups are undercapitalized with inadequate reserves (*minimum 25% of operating budgets*) and endowments (*100% of operating budgets for larger organizations*). Yet few are in a position to mount endowment campaigns.

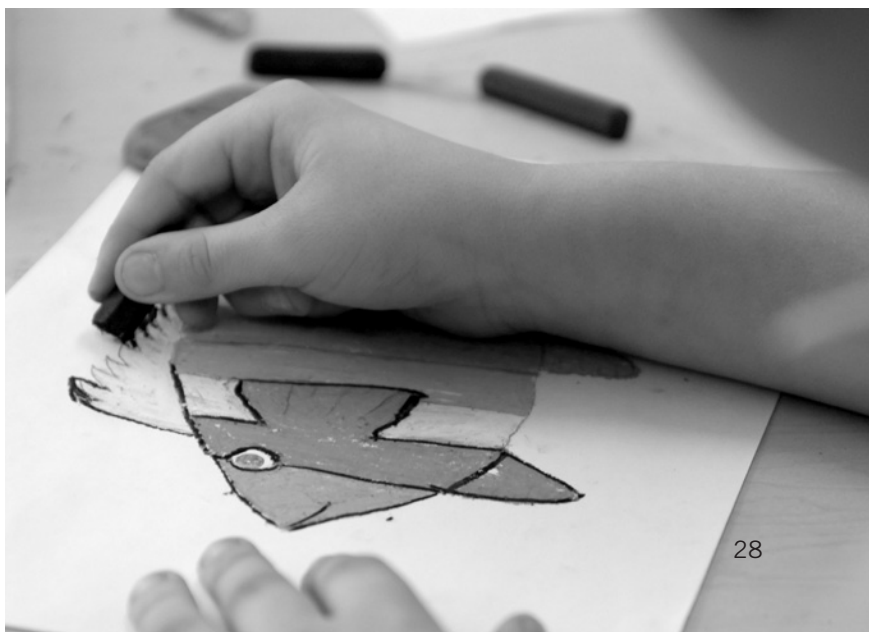


A special observation about capitalization funding: Increasingly the national funding community has taken special interest in undercapitalization of arts and cultural groups and their vulnerability. As a general rule, healthy organizations have both unrestricted reserves on which they can draw as well as endowment funds (*for larger organizations with budgets of over \$500,000*) to contribute to operating needs. Yet many of these organizations are ill-equipped to raise or manage these funds. That is why the idea of a pooled endowment has such appeal. Charlotte – as an example – has over \$100 million in a pooled endowment for arts and culture held at the Foundation for the Carolinas. The cultural plan is recommending that one be set up for Chattanooga.

Some may voice concerns that raising money for endowment will take away from much needed ongoing fundraising needs. But the evidence is that most of the money that is contributed to endowments is not competitive with annual fundraising because it is in the form of one-time gifts often associated with the donors' estate planning and done with an eye toward tax savings. For the arts of Chattanooga not to have a vehicle by which affluent donors can utilize this approach means potential money lost to other sectors.

TACTICS

1. An extensive multi-year, targeted technical assistance program must be implemented to develop local fundraising capacity for local arts organizations as increasingly they must raise more and more of their own funds. This program can include some general workshops for smaller groups but should also provide one-on-one assistance and training (*and in some cases re-educating*) board members as to their responsibilities in this area. At the same time, Allied Arts should officially loosen restrictions on competitive fundraising by local arts organizations.
2. As part of a technical assistance effort, arts and cultural groups should be coached on the importance of unrestricted cash reserves and how to build them over time.
3. Allied Arts should continue its united arts campaign. Over time, the eligibility criteria should be opened up so that it is not limited to a fixed number of partners. In addition, increasing amounts of resources should be allocated to targeted initiatives (like arts education) rather than simply to general operating support.
4. A sophisticated advocacy effort should be launched to achieve a dedicated stream of public funding for the arts to ensure greater predictability in levels of funding.
5. A new Chattanooga Cultural Endowment should be established. The fund should be for the benefit of cultural organizations in Chattanooga and Hamilton County of a minimum budget size that meet specific criteria to be partners. Unless otherwise stipulated by donors, income from the endowment should be for operating support. Individuals who wish to contribute money to the cultural endowment may do so and be assured of proper management of their funds. Those who wish to designate their funds for the benefit of a specific organization may do so.
6. Particularly important will be accessing expertise in arranging for planned gifts (*charitable remainder trusts, charitable lead trusts, pooled income funds, bequests, etc.*) and management of assets for those donors who establish such vehicles when requested.





D. ADVOCACY

In order to achieve the ambitious goals of the cultural plan, it will be necessary to develop a powerful advocacy voice for arts and culture. Many communities have created formal entities for this kind of advocacy. One that might serve as a model is the Creative Advocacy Network (CAN) in Portland, Oregon (<http://theartscan.org>). This 501(c)3 nonprofit corporation is a local grassroots effort that is fueled by volunteers and led by a coalition of arts, education, business, and government leaders. It was created in support of arts and culture in the region, including securing a dedicated public funding stream.

Similar entities have been established around the country including one (in Cuyahoga County, Ohio) that was successful in an effort to pass a ten-year one and a half cent tax on cigarettes. Revenues from the tax are dedicated to support arts and cultural assets throughout the county. Cuyahoga Arts & Culture was established to oversee distribution of the resulting funds, and in FY 2011, more than 120 nonprofit organizations received grants totaling nearly \$15 million.

It is interesting that the general wisdom was that such a dedicated public funding stream could never be passed by voters in a part of the country (Ohio) where the economy was under stress long before the current economic downturn. Advocates believed, correctly, that even in difficult times the right kind of coalition can be assembled to get people to agree on actions that they believe are in their own best interests, even when they may have to pay more for them.

In addition to a dedicated public funding stream, the advocacy organization should have a broader mandate taking on such issues as arts and cultural education, public art, and other topics that require an organized voice. While a broader mandate requires more effort, it also ensures a wider support base.

TACTICS

1. The Chattanooga region should establish and fund advocacy efforts to build awareness and mobilize local citizens in support of the recommendations of this cultural plan. In particular this advocacy initiative should include support for:

- **A dedicated public funding stream for the arts**
- **Access to arts and culture for every resident**
- **Free arts and music experiences available to every school-age child in their classrooms and communities**
- **Strengthening highest-quality arts and cultural institutions, allowing the City to finally reach its true creative and cultural capacity**
- **A strong and well-funded public arts program**
- **A creative Chattanooga brand that provides awareness regionally and nationally of Chattanooga as a creative community**



E. ALLIED ARTS

This cultural plan contains a bold agenda for action. But to be implemented, it will require an agency whose mandate is to oversee a process that involves numerous agencies, organizations and individuals. In some cases (*e.g., arts education, advocacy*), no existing entity can provide the ongoing management of the activity and either a new entity needs to be created or an existing one needs to be restructured to take on the activity. Given the economic challenges of the times, there will be little enthusiasm for creating entirely new structures so the preferred option is to find an entity that could be well suited to the task.

Allied Arts has been appointed by the Steering Committee to coordinate the cultural plan implementation. It is the designated arts agency for arts and culture for the city and county, state, and federal governments. It has a long-standing track record of coordination of funding and program activity in the arts and cultural arena and is well known among local funders and arts advocates. It has long stood for the idea that the arts are for all.

TACTICS

1. Allied Arts should develop:

- **Greater clarity in its mission as a full service designated local arts and cultural agency with authority to oversee and implement cultural policy, programs, advocacy, and funding. This should include coordination, convening, reporting, and developing partnerships with other sectors like education, economic development, tourism, downtown development, the environment, health, and other areas discussed in the plan**
- **New funding policies that allow for the development of initiatives that embrace the goals of this plan**
- **A stronger advocacy capacity**



VII. NEXT STEPS

RECOMMENDED NEXT STEPS FOR THIS CULTURAL PLAN ARE AS FOLLOWS:

1. Steering Committee approved the plan on December 7, 2011.
2. Steering Committee approved procedure for continued planning and implementation.
 - **Steering Committee officially approved Allied Arts as the oversight agency for coordinating implementation subject to that agency's consideration of the changes recommended in section VI of this report.**
 - **Steering Committee will also begin identifying those agencies and organizations that should be included in discussions of implementation for various parts of the report.**
3. Steering Committee procedure for review.
 - **Individuals will be encouraged to volunteer to review and comment on a six-month update from Allied Arts on the progress of implementation in June 2012.**
 - **This Implementation Review Committee will be augmented by others in the community with an interest in following the progress of review.**
 - **The Imagine Chattanooga 20/20 website, currently being hosted by the Times Free Press, should continue to be updated as progress is made on implementation.**
4. Allied Arts convenes working groups for the various initiatives (though not necessarily all at once). Strongest priority should be given to those initiatives marked as "Immediate/Short-term" in the cultural plan. The Working Groups should utilize the format given on the following pages in order to allow regular updating as the plan moves forward.



5. Allied Arts will report to the reconstituted Steering Committee and the community as a whole in June, publishing its findings and recommendations on the Imagine Chattanooga 20/20 website and inviting continued community comment. Thereafter, Allied Arts will make annual reports to the community publishing a “state of the arts and culture report.” Strong consideration should be given to working with the Ochs Center in developing this report to include trackable statistics. Much baseline data can be provided by an upcoming “Local Arts Index” being supplied by Americans for the Arts in which data from Chattanooga can be compared with national statistics.
6. Allied Arts will seek a designated seat on the Regional Growth Plan steering committee and advocate for a working group on arts and culture. It will also identify other important planning initiatives in which the cultural community should have a voice.



APPENDIX



APPENDIX A

Steering Committee Members

The following individuals were members of the Steering Committee that has overseen the development of this cultural plan. This plan would not have come to fruition without their hard work.

Jeannine Alday	Former Chief of Staff, County Mayor, Hamilton County Government
Corinne Allen	Executive Director, Benwood Foundation
Charlie Arant	President, Tennessee Aquarium
Bob Bernhardt	Music Director Emeritus, Chattanooga Symphony and Opera
Alexis Bogo	President, Hamico Foundation
Dan Bowers	President, Allied Arts of Greater Chattanooga
Roger Brown	Chancellor, University of Tennessee at Chattanooga
Jim Catanzaro	President, Chattanooga State Community College
Bruz Clark	President, Lyndhurst Foundation
Pete Cooper	President, Community Foundation of Greater Chattanooga
Jim Coppinger	Mayor, Hamilton County Government
Missy Crutchfield	Administrator, Dept. Education, Arts & Culture, City of Chattanooga
Katherine Currin	Community Catalyst, STAND
Robert Doak	President, Chattanooga Area Convention & Visitors Bureau
Isaac Duncan III	Artist
Patti Frierson	Board Chair, Allied Arts of Greater Chattanooga
Matt Greenwell	Head of Art Department, University of Tennessee Chattanooga
Larry Henry	Commissioner, Hamilton County Government
Jim Hill	Civic Leader
Wade Hinton	Attorney, Volkswagen Group of America
Ruth Holmberg	Publisher Emeritus, Chattanooga Times
Kristy Huntley	Program Officer, Benwood Foundation
Mai Bell Hurley	Civic Leader
Helen Johnson	Creative Strategist, CreateHere
Pam Ladd	Council Chair, City of Chattanooga
Jill Levine	Principal, Normal Park Museum Magnet Schools
Ron Littlefield	Mayor, City of Chattanooga
Warren Logan	President & CEO, Urban of Greater Chattanooga
Rose Martin	President, Bessie Smith Cultural Center
Norma Mills	Board Chair, Hunter Museum of American Art
Niel Nielson	President, Covenant College
David Ortiz	Corporate Diversity Consultant, BlueCross BlueShield of Tennessee
Peggy Petrey	Chair, Holmberg Arts Leadership Institute Alumni
Mary Portera	Owner, River Gallery
Robin Posey	Program Officer, Community Foundation of Greater Chattanooga
George Quick	Producing Director, Chattanooga Theatre Centre

Susan Rich	Shareholder, Baker Donelson, Bearman, Caldwell & Berkowitz, PC
Sally Robinson	Council Member, City of Chattanooga
Karen Rudolph	Program Officer, Lyndhurst Foundation
Molly Sasse	Executive Director, Chattanooga Symphony & Opera
Frank Schriener	Former CEO, First Tennessee Bank
Henry Schulson	Executive Director, Creative Discovery Museum
Virginia Anne Sharber	Attorney, Miller & Martin, LLP
Alice Smith	Civic Leader
Jason Taylor	President, Chattanooga Times Free Press
Peggy Townsend	Executive Director, Public Art Chattanooga
Kim White	President and CEO, RiverCity Company
Tom White	Senior Vice President, Investor Relations, UNUM
Lillie Wills	Civic Leader
Tom Edd Wilson	President & CEO, Chattanooga Area Chamber of Commerce



APPENDIX B

LIST OF PARTICIPANTS

The following is a list of individuals who participated in the cultural planning process. Apologies to anyone whose name was not captured. Thanks to all for making this a true community endeavor.

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Sonia Young
Larry Zehnder
Ray Zimmerman



APPENDIX C PARTICIPANTS IN FACILITIES INVENTORY AND NEEDS SURVEY

The following organizations provided information for the performance facility inventory and the facilities needs survey that were administered as part of the research for this plan. Many thanks to these participants – their extra efforts provided important information.

FACILITIES INVENTORY PARTICIPANTS

Barking Legs Theater	Heritage House
Baylor School	Hunter Museum of American Art
Bessie Smith Cultural Center	Jewish Cultural Center
The Bright School	Lindsay Street Hall
Center for Creative Arts	Loose Cannon Arts & Events
Chattanooga Convention Center	Soldiers and Sailors Memorial
The Public Library-Downtown	Auditorium and Community Theatre
Chattanooga State Community College	Mountain Arts Community Center
Chattanooga Theatre Centre	North River Civic Center
Catoosa County Civic Center(The Colonnade)	The Palms at Hamilton
CreateHere	St. Elmo Fire Hall
Creative Discovery Museum	St. Andrew's Center
Finley Stadium	Tennessee Aquarium
greenspaces	Track 29
	UTC Fine Arts Center

FACILITIES NEEDS SURVEY PARTICIPANTS

Arts & Education Council (AEC)	City of Chattanooga Pipe Band
AVA	City Parks and Recreation
Ballet Tennessee	Destiny Theatre Company
Bessie Smith Cultural Center	Ensemble Theatre of Chattanooga
Chattanooga Bach Choir and Orchestra	greenspaces
Chattanooga Ballet	Hamilton County Fair
Chattanooga Boys Choir	Hunter Museum of American Art
Chattanooga Choral Society for the Preservation of African American Song	Jan Pennington Gray Harp Scholarship Fund
Chattanooga Girls Choir	Photographic Society of Chattanooga
Chattanooga Music Club, Inc.	Scenic City Chorus
Chattanooga Symphony and Opera	St. Andrews Center
Chattanooga Traditional Dance Society	The Shaking Ray Levi Society
Chattanooga Writers Guild	Tivoli Auditorium Promotion Association
Chattanooga Kids on the Block	Track 29
Choral Arts Society of Chattanooga	UTC Fine Arts Center

APPENDIX D FUNDERS

Support for Imagine Chattanooga 20/20 has been provided by:



allied arts



THE KRESGE FOUNDATION



BENWOOD FOUNDATION



COMMUNITY FOUNDATION OF
GREATER CHATTANOOGA

Chattanooga Times Free Press

APPENDIX E THE CONSULTANT TEAM AND ADMINISTRATIVE SUPPORT

The following consultants from WolfBrown assisted in the planning process and the preparation of this report:

Jane Culbert
Marc Goldring
Dr. Dennie Palmer Wolf
Dr. Thomas Wolf

Administrative support for Imagine Chattanooga 20/20 was provided by staff of Allied Arts of Greater Chattanooga:

Dan Bowers
Caroline Bulman
Marilyn Harrison
Fletcher Sims
Rodney Van Valkenburg



APPENDIX F BIBLIOGRAPHY

This list serves as a bibliography of reports used by WolfBrown as background for the development of this cultural plan. An asterisk indicates those authored by the consultants as part of this planning process. All of the indicated reports are available on the Imagine Chattanooga 20/20 website (<http://imaginechattanooga2020.org/index.php/documents/>).

PROCESS

CULTURAL PLAN: New Visions for the Nineties

The previous cultural plan developed in 1990.

CULTURAL PLAN SCOPE OF WORK

An overview of the cultural planning process to be conducted by WolfBrown.

CULTURAL PLAN PHASE 1*

An executive summary of the first phase of the cultural plan led by WolfBrown Consultants and funded by the Kresge Foundation.

CULTURAL PLANNING – What can we learn from other communities?*

Dr. Thomas Wolf summarizes cultural planning success stories in three communities: Dallas, Texas; Charlotte, North Carolina; and Portland, Oregon.

BIO: DR. THOMAS WOLF

Biography of lead consultant Dr. Thomas Wolf.

COMMUNITY PARTICIPATION

Synthesis of Comments from the Public Meetings*

This report offers a summary of common themes (as well as verbatim ideas) from a series of seven community meetings held throughout the Chattanooga region in October 2011. The purpose of these sessions, which involved almost 300 residents, was to gather ideas and information about cultural interests and priorities throughout the region.

CHATTANOOGA REGION RESEARCH INITIATIVES

Summary of Chattanooga Research Initiatives*

This report, prepared by WolfBrown Consultants, summarizes findings from the extensive research on community priorities that has been conducted in the Chattanooga region over the last few years.

ECONOMIC AND COMMUNITY DEVELOPMENT

The Role of the Arts in Economic Development

The National Governors Association in partnership with the National Endowment for the Arts and the National Assembly of State Arts Agencies prepared this issue brief exploring and demonstrating the effective policies and practices that best integrate economic development and the arts.

Community Initiative Program Concepts Report*

As part of the background research for the Chattanooga Cultural Plan, WolfBrown has compiled information from a variety of communities about use of the arts to address various community issues.

ARTS ORGANIZATIONS-MARKETING

ARTSOPOLIS

Information about Artsopolis. Developed 'by the Arts, for the Arts,' the Artsopolis software will help develop a community-wide events and information website.

FACILITIES

Cultural Facilities Needs Survey*

This online survey was developed to determine the community facility needs of artists and organizations.

Cultural Facility Needs Survey Summary*

This report summarizes the findings from the facilities needs survey.

Cultural Performance Facility Inventory Protocol*

This survey was developed to compile information about existing community facilities.

Cultural Performance Facility Inventory*

This excel file summarizes data provided about respondents' facilities based on responses to the inventory protocol. Provides information on contact person, capacity, amenities, etc.

Cultural Performance Facility Inventory Summary*

This report summarizes the quantitative findings from the inventory.

FUNDING

Arts and Culture Funding Practices Models*

As part of the background research for the Chattanooga Cultural Plan, WolfBrown has compiled information from a variety of communities about funding for the arts.

INDIVIDUAL ARTISTS AND PUBLIC ART

Synthesis of All-Call Artist Meeting Comments*

The report synthesizes the comments by seventy people attending the All-Call Artists Meeting in April, 2011. Report: Summary of Initial Public Art Research WolfBrown consultant, Marc Brown reports on his visit to Chattanooga April 25-28, 2011.

FAMILY AND CHILDREN – EDUCATION

Arts and Cultural Education Models*

As part of the background research for the Chattanooga Cultural Plan, WolfBrown has compiled information from a variety of communities about cultural education programs.

Family and Children: Education Working Group Notes*

Initial findings, observations and understandings by the Family and Children: Education Working Group

What School Leaders Can Do To Increase Arts Education

In a time of shrinking budgets and shifting priorities, what can we do to make and keep the arts strong in schools? This report by the Arts Education Partnership provides some suggestions.

Dallas Blazes “Coordinated” Trail in Arts Education for City Young People

This Wallace Foundation report describes Dallas’ Thriving Minds initiative that seeks to expand and improve children’s arts learning opportunities in and out of school.



— VIVIAN —

Happy

Valentines
Day



— Mrs. Lanoston —



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