



**City of Lawrence, Kansas**

***A City-Wide Cultural Plan***

**A Proposal by**



**and**



**November 21, 2014**

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City of Lawrence, Kansas  
Christina McClelland, Director of Arts and Culture  
6 E. 6<sup>th</sup> Street  
Lawrence, Kansas 66044

Dear Ms. McClelland;

Please find enclosed materials in response to the City of Lawrence RFQ dated October 24 for *Consultant Services for the Lawrence City-Wide Cultural Plan*, presented as a partnership between Christine Harris Connections and Creative Community Builders (consultant team). We hope that our respective and collective expertise of over 60 years of creative community development and cultural organizational expertise can be of help with focusing a vision and developing a widely-shared, dynamic cultural plan for the City of Lawrence, KS.

Creative Community Builders is one of the most highly-regarded small consulting firms focused on cultural planning and creative placemaking in the U.S. Our unique area of strength lies in helping communities integrate arts and culture with economic development, design, and other community development goals. Christine Harris Connections is playing a leading role in defining, profiling and implementing creative community economic development strategies. Together, we conduct studies of local economies relative to their creative sector assets and potentials. Our planning addresses a full range of community issues and will result in a broadly-based and sustainable yet dynamic plan serving the City of Lawrence, its residents, and creative organizations. We connect cultural programs and facilities with the economic, educational, social, civic and physical development and vitality of communities. We strategically build upon the community's history, creative assets and collective energies in support of a renewed vision for the future.

We are recognized leaders in this field and will be able to provide extraordinary value to this project with a unique collaborative approach. We employ an asset-based, iterative approach with the end goal of a sustainable, vibrant, economically viable creative community.

Included in the following proposal is an outline of the planning journey we take with you, not for you, that involves local leadership in a thoughtful process to reflect, learn, create, seek input, formulate, and take initial steps towards implementation. Recognizing the work already done by the Cultural District Task Force, we are excited to help build on this excellent momentum. The scope of services, steps, and costs are, of course, open to modification to meet the needs of the City if you select this consultant team.

Please let us know if you would like us to send you any of our recent project reports.

We look forward to hearing from you, and hope we have the opportunity to assist you with this process. Thank you very much.

Sincerely,



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## **NARRATIVE: Our Cultural Planning Approach**

### **Background**

During a planning process of six months we propose a number of critical steps that will assure reflection, learning, creativity, and accountability – along with well-grounded planning within current economic realities. Each step is designed to fully engage community stakeholders as well as draw on best practices and experience both in and outside of the United States. Our approach is designed to identify and engage a full palate of resources towards the creation of a strategic, meaningful and viable community cultural plan. Values, vision, assets, strategies, outcomes, and implementation steps are all addressed – with relevant stakeholders, including the community at large.

The consultant team will begin the process with no assumptions about the community and its desires. We will guide a broadly-based and well-informed deliberative and iterative process to identify the community's assets, challenges, vision, capacities, and leadership. We will be guided by your Cultural District Task Force Report, the Horizon 2020 Update, and other relevant City planning and economic development plans and priorities. Through these steps community leaders can arrive at clarity about a cultural master plan that will best meet the community's needs. The consultants' planning process is also designed to help build the capacity of local leaders to carry on work called for in the plan.

### **Our Approach: Asset-based Planning and Capacity-building**

We prefer working with a stakeholder Steering Committee of no more than 20 members who represent City staff (including economic development), Cultural District Task Force, and institutional interests, balanced with artists, educators, business owners, and other key civic and cultural leaders. Our work as strategic planners employs community organizing and capacity-building strategies that bring people and organizations together around common purpose to shape plans and to build ownership, shared identity, and local leadership.

Our consulting team uses an *asset-based approach* that integrates community assessment, cultural planning, economic development, identity development, and bridge-building. We believe that each community has unique history and character, a distinct culture, and economic underpinnings, all of which must be clear elements in any plan for the future. Models from other communities can provide valuable information but strategies and solutions remain unique to each community. In the case of Lawrence, these will be built upon the natural resources, infrastructure, geographic position, identity, economic drivers, civic traditions, cultural activities, civic and educational institutions, and other things that make the City work. These will need to be fully understood and appreciated as the Steering Committee and other local leadership develop a common vocabulary and a vision. We will engage this Committee and other members of the community to develop guiding values and identify assets. Working together to identify strengths and the abundant possibilities made possible through collaboration, we believe city leaders will find new opportunities.

Ultimately the most important assets in any community are people, leadership, and their ability to work together. Throughout the planning process we identify and engage leaders, assess the community's strengths and challenges, and model good collaboration through the planning process itself.

We work in an inclusive way respectful of community values and culture. In meetings with leaders, interviews, and public meetings we listen for what people value, what cultural and historic attributes invoke pride, and for issues of concern. With this information, we seek ways the arts can make greater contributions to the overall quality of life. We engage community leaders in facilitated discussions to generate strategies that resonate with the community. We assemble work groups, and we use consensus-building techniques. Our process represents a community organizing approach to planning, building understanding of shared intentions and finding practical strategies to achieve them. We build from plans already generated by the community and we impart strategies drawn from experiences of other communities.

Our process includes agreeing on an activity timeline with identified responsibilities, reviewing the timeline and progress with regular client phone calls and being highly responsive via email. We request working with one project manager who is the point person for the City, and Christine Harris will be our project manager/point person. We strategically determine site visits that are critical for project development and credibility, and we schedule conference calls as needed around those site visits. Over many years of this work, we have learned that focused contact and agreed accountabilities are critical to the project's success.

In convening the stakeholder steering committee and leading to an analysis of assets and challenges, we conduct interviews, use focus groups involving a wide mix of stakeholders, and engage public input through surveys and/or a public town hall. We also:

- Look specifically at the local ecology of cultural and economic resources that comprise the City's cultural economy.
- Review the City's priorities and activities for arts and culture within the context of economic development plans, parks and recreation priorities, tourism activities, K-16 education, and senior/aging resources.
- Examine the design opportunities that the physical environment provides. If possible, photo-document its physical and geographic assets.
- Analyze the current economy of the area examining existing market studies, needs assessments, other economic data from a variety of sources.
- Look at marketing and promotional materials (including web sites and electronic marketing materials) and how they portray the community and its cultural resources to local audiences and visitors.
- Carefully examine the community's resources, public policies, and shared intentions and identify the organizational capacity to successfully implement and sustain the cultural plan.

The underpinning of our collective approach is an asset-based, collaborative, inclusive and iterative process designed to link and leverage stakeholders for the purpose of optimizing community vibrancy and creative capacity.

## **REFERENCES**

The following demonstrate a range of related planning activities completed recently. All are rooted in city cultural assets, including district and public art plans linked to economic development.

1. City of Marquette, MI – Master arts and culture plan – this was a ten-year strategic plan to develop the City’s arts, culture and creative economy plan as well as recommend a regional cultural alliance. We worked with the Community Services Director and Community Services Arts and Culture Manager as well as a community-wide Steering Committee. June, 2014.

Client: City of Marquette, MI

Reference: **Karl Zueger**, Community Services Director, City of Marquette  
906-225-8589, [kzueger@mqtcty.org](mailto:kzueger@mqtcty.org)

2. Capacity Building and Artist Support Study - Oklahoma City, Oklahoma – Undertaken for the Cultural Development Corporation of Central Oklahoma, the *Artist Support Project* grew out of recognition among civic leaders in the greater Oklahoma City area that despite having an energetic artist community and strengths in cultural programs and activities, progress was impeded by a lack of support services and networks. CCB met with 120 artists and cultural leaders to devise short and long-term plans to build artist networks coordinate a variety of city resources and launch multiple partnerships and programs to support the development artists and their many contributions to the area's economy, neighborhoods, and quality of life.

Client: Cultural Development Corporation of Central Oklahoma

Reference: **Robbie Kienzle**, Director of Urban Redevelopment Division and Director of Arts and Cultural Affairs, City of Oklahoma City, 405-297-1740  
[robbie.kienzle@okc.gov](mailto:robbie.kienzle@okc.gov)

3. Hennepin Cultural District, Minneapolis, MN – Downtown cultural district plan created in partnership with Hennepin Theatre Trust, Walker Art Center, Artspace, and City of Minneapolis – a ten-year strategic development plan to transform the physical landscape, organizational networks, public activities and image of a vibrant but challenged 1.8-mile mixed-use urban corridor.

Client: Hennepin Theatre Trust

Reference: **Tom Hoch**, President and CEO, Hennepin Theatre Trust, 612-455-9510,  
[tom.hoch@hennepintheatretrust.org](mailto:tom.hoch@hennepintheatretrust.org)

## **EXPERIENCE DESCRIPTION**

This RFQ response combines the expertise, experience and energies of two highly regarded creative community consultants, Tom Borrup of Creative Community Builders, and Christine Harris of Christine Harris Connections. Tom and Christine have been colleagues for many years, and together recently completed a ten-year master arts and culture plan for the City of Marquette, MI.

We both mobilize the creative and cultural assets of communities, positioning them as viable and sustainable partners in economic, social, civic, and physical development initiatives. Every community we work with is unique and each faces different challenges. The first thing we do is to listen. We convene stakeholders, research the current state of affairs, and collect data that help us, together, shape a process and a plan.

**Creative Community Builders (CCB)** has been working with municipalities of all sizes to build strategies and plans around community cultural assets that lead to vibrant and prosperous futures for the past dozen years. CCB brings research-driven insights to fuel our work creating collaborative community relationships that are meaningful and sustainable. We conduct strategic planning designed to fit the needs, goals, and culture of organizations and communities.

After a 25-year career in the nonprofit arts sector, Creative Community Builders' Principal, Tom Borrup, literally wrote the book on how to leverage cultural resources to support economic and community development, *The Creative Community Builder's Handbook* (Fieldstone, 2006). Through group discussion, one-on-one meetings, research and data analysis, we set the stage for your community to determine its values, assets, and vision. Strategic goals, action steps, and business plans are crafted to turn the vision into reality.

### **Current and recent projects and clients include:**

- Springfield Foundation, Springfield, OH (*creative placemaking and cultural development strategies*)
- Bloomington, MN Theatre and Arts Center (*creative placemaking planning, activities, demonstrations*)
- City of Bogotá, Colombia (*city-wide cultural policy development, neighborhood-based workshops*)
- City of Marquette, MI, with Christine Harris Connections (*comprehensive arts & cultural plan*)
- Foundation for Louisiana, New Orleans, LA (*corridor development, neighborhood leadership training*)
- Franconia Sculpture Park, Shafer, MN (*strategic planning, capital expansion positioning*)
- City of Providence, RI, with Dreeszen Associates (*cultural identity development, five transit corridors*)
- Hennepin Theatre Trust, Minneapolis, MN (*creative placemaking – downtown cultural district*)
- National Alliance of Media Arts and Culture, San Francisco, CA – (*national field data analysis*)
- Cultural Development Corporation, Oklahoma City, OK – (*regional artist support research and plan*)
- St. Croix Valley Foundation, Hudson, WI – (*National Heritage Area plan development*)
- Franconia Sculpture Park, Center City, MN – (*strategic development and expansion plan*)
- Creative Alliance of New Orleans – (*cultural economy & organizational strategic planning*)
- Hope Community, Minneapolis, MN – (*develop interactive database of nonprofit organizations*)
- Arts & Community Change, Brooklyn, NY – (*research policy recommendations for cultural districts*)
- Lowertown Master Plan Task Force, St. Paul, MN – (*arts district/neighborhood master plan*)
- St. Croix Falls, WI – (*linking historic theater restoration, local economic development*)
- Citizens for Loring Park Community, Minneapolis, MN – (*urban neighborhood master plan*)

- Arts Alliance Illinois, Chicago, IL – *(strategic positioning in regional planning)*
- St. Anthony Park Community Council, St. Paul, MN *(creative enterprise zone planning)*
- Surdna Foundation, New York, NY – *(funding policy development, cultural districts)*
- Walt Disney Corporation, Lake Buena Vista, FL – *(thematic development of proposed community)*
- Tucson-Pima Arts Council, AZ – *(capacity building, cultural development strategies)*
- Dept. of History, Arts & Libraries, Lansing, MI – *(cultural economic development planning)*
- 1<sup>st</sup> ACT Silicon Valley, San Jose, CA – *(strategic planning, research, region-wide assessment)*
- George Kaiser Family Foundation, Tulsa, OK – *(cultural district planning & coordination)*
- Portland Community TV, Portland, OR – *(3-year evaluation, new technology initiative)*
- Morgan Family Foundation/Yellow Springs, OH, *(arts-based community revitalization initiative)*
- Living Arts of Tulsa, Tulsa, OK, *(strategic organizational planning and development)*
- The Ford Foundation/Partners for Livable Communities, New York, NY – Initiative to expand the role of arts in social and economic revitalization. Evaluate and provide technical assistance to:
  - Center for Creative Community Development, North Adams, MA - *(economic research)*
  - Movimiento de Arte y Cultural Latino Americana, San Jose, CA - *(neighborhood strategies)*
  - Nuestras Raices, Holyoke, MA - *(cross-sector strategies and organizational development)*
  - Queens Museum of Art, New York, NY - *(neighborhood development strategies)*
  - Project Row House, Houston, TX – *(strategic positioning)*
- Michigan Main Streets, Calumet & Boyne City, MI *(cultural economic development planning)*
- Legacy Project, Rochester, MI, with Sutton+Associates *(art center planning joining 3 communities)*
- City of Concord, NH, with Craig Dreezen *(city-wide creative economy planning)*
- Franconia Sculpture Park, Franconia, MN *(organizational strategic planning and positioning)*
- Minneapolis Television Network, Minneapolis, MN - *(strategic planning)*
- City of San José, CA Redevelopment Agency, with M. Alvarez *(art center assessment and plan)*
- City of San José, CA, Office of Cultural Affairs *(neighborhood arts program assessment)*
- Out North Development, Anchorage, AK - *(strategic positioning & asset development)*
- Fifth Ward Re-development Corporation, Houston, TX, with Sutton+Associates *(strategic positioning)*

Christine Harris of **Christine Harris Connections** has been helping build creative communities for over 30 years. Her initial career work involved senior executive roles for the Milwaukee Symphony (Dir of Marketing and Education), Milwaukee Ballet (CEO), Institute for Music, Health and Education (CEO), as well as President/CEO for the United Performing Arts Fund (an organization that raises over \$10 million annually for the performing arts). In those organizations, Christine spearheaded all strategic planning work. She formed her national consultancy in 2011, after transitioning the nonprofit Cultural Alliance of Greater Milwaukee to Creative Alliance Milwaukee in her CEO roles. This organizational change followed the publication of the first ever Midwestern creative economy profile *Creativity Works! Milwaukee Regional Creative Industries Project*.

Christine has been involved with cultural planning efforts for Greater Milwaukee, WI, Arts Alliance Illinois, Arts Alliance Portage County, WI, and City of Marquette, MI.



Christine has been a consulted advisor and presenter for both the Americans for the Arts and the National Endowment for the Arts. She most recently was the lead researcher and author for *America's Creative Economy: A Study of Recent Conceptions, Definitions and Approaches to Measurement Across the USA* – with lead funding from the NEA.

She co-founded the Creative Economy Coalition, organizations which are supporting and strengthening their creative communities. This Coalition is a working committee of the National Creativity Network.

**Current and recent projects and clients:**

- \*National Endowment for the Arts, D.C. (*presenter on creative economy and designer of research America's Creative Economy: A Study of Recent Conceptions, Definitions and Approaches to Measurement Across the USA*)
- \*City of Austin, TX (*creative sector needs assessment*)
- \*Arts United, Fort Wayne, IN (*strategic assessment and development of cultural and strategic plans*)
- \*City of Marquette, MI (*master ten year arts and culture plan*)
- \*Mount Mary University, WI (*creative community engagement assessment and corporate creativity leadership program development*)
- \*Creative Alliance Milwaukee (*Creative Milwaukee Experience tour program; executive consultant*)
- \*Arts Alliance of Portage County, WI (*creative economy research and community planning*)
- \*United Performing Arts Fund, WI (*arts education grant design and allocation process development*)
- \*Arts Alliance Illinois, IL (*creative economy research Board presentation*)
- \*Lindsey Bovinet, ISI, Inc., WI (*project manager, development of downtown 'creative hub'*)
- \*Greater Milwaukee Committee, WI (*research and inventory creative collaborative work spaces*)
- \*Cuyahoga Arts Council, OH (*national grant reviewer*)
- \*Americans for the Arts (*presenter*)
- \*Alverno College (*keynote presentation on creativity*)

## **DRAFT PROJECT SCOPE**

We appreciate that you have defined the goals of this cultural planning process as: 1) document Lawrence's cultural assets, 2) define cultural priorities, 3) recommend strategies and tools which the City of Lawrence can provide to support the efforts of the community to accomplish those priorities and further enhance the climate for creative sector development to thrive, and 4) provide recommendations for integrating infrastructure and capital improvement projects with the overall goals of the plan.

Our consultant team will work with you to develop, refine and test the viability of a city-wide cultural plan. The scope of work will include a clear path of implementation, helping to grow a sustainable, vibrant creative cultural sector. It is important to note here that our definition of the cultural sector is inclusive of the connection to natural resources, heritage, and nonprofit and commercial creative businesses. We acknowledge that this is a draft project scope, subject to refinement upon engagement and in discussion with the City's Director of Arts and Culture and all relevant project personnel.

### **TASK ONE: Inventory Analysis and Assessment of Community Needs**

*1. Meet with City Director of Arts and Culture, Lawrence Cultural Arts Commission, and others to determine stakeholders and interview schedule, and review Scope of Work.*

The consulting team will host a conference call to meet the client and discuss in detail the Scope of Work. We will discuss and agree stakeholders that need to be involved, and the schedule for first onsite visit. We recommend establishing a Steering Committee of no more than 20 persons to strategically guide and support this project. This ensures all of the appropriate voices are heard, that there is community buy-in to the project and a unified message throughout the community.

During the first onsite visit, we will meet with project personnel, host the first Steering Committee meeting, conduct interviews and focus groups, determine strategy for citizen involvement, and discuss any questions or clarifications needed by either the client or the consultants.

We will discuss our review of all research materials.

*2. Review existing studies, comprehensive plans, local history*

Our team collects and examines relevant plans, studies, and local histories prior to and during our first site visit, such as the Cultural District Task Force Report, Horizon 2020, current City plans (including parks and recreation, economic development, convention and visitors bureau, university) and others as agreed. The review includes outside reports such as annual reports and strategic plans

of stakeholders (such as the Lawrence Arts Center, Theatre Lawrence, Spencer Museum of Art, etc.) as well as information from Kansas Arts Commission and Kansas Creative Arts Industries Commission. We review these to ascertain opportunities for synergy with cultural planning. These plans also provide documentation of community cultural assets and needs, and established visions, goals, and strategies that can be complemented and supported through cultural planning.

### *3. Research, inventory and data collection*

We start the assessment in advance of on-site work by communicating with local leadership and reviewing community economic data, databases, directories, and web sites that identify and characterize economic and cultural resources. We create a profile of the community and will work with City staff and Steering Committee to create an inventory of cultural resources using an inclusive definition. The consultants will advise on a strategy for inventorying creative assets and City staff will be responsible for gathering and collating the creative community inventory.

Our definition of culture includes heritage trails, public art, museums, natural resources, public spaces, arts and entertainment venues and districts, historic places, distinctive neighborhoods, creative incubators, fairs and festivals, and non-profit as well as for profit creative businesses. While individual artists and creative workers are difficult to inventory, we assess the community of artists and creative workers as a class. Connectivity within and between each part of the community is critical, as is the relative location of the City in regards to other centers of population, activity, and economic production.

Once on site, we share the developing list of cultural resources with stakeholders and community leaders and engage people in helping to identify and understand the local meaning and relative importance of these and other overlooked resources. We work with City staff to develop the composition of a physical and social capital inventory. If Lawrence is interested, we can also discuss the pros and cons of doing a 'cultural asset mapping' along with the inventory collation, although coordinating such a mapping is outside this proposed project scope. We also look for opportunities within the community among under-utilized assets such as empty buildings, defunct rail connections, and fallow real estate along rivers, waterfronts or in other prominent locations.

#### TASK ONE Deliverables:

- Detailed Scope of Work

- Identity Report: What Sets Lawrence Apart

- Steering Committee agenda, tasks and timeline

- Challenges and Opportunities from Interviews and Focus Groups

- Creative Community Inventory (will be in process)

## **TASK TWO: Vision, Values, Goals and Plan Development**

### *1. Define and formalize the community vision for arts and culture in support of broader creative economy and City goals*

Clarifying and establishing consensus regarding a vision is a core part of the planning. It will be addressed first by the Steering Committee who will identify four to five focus areas and a set of guiding values. We will prepare a draft description of the City-wide Cultural Plan. These focus areas and Cultural Plan scope will be tested among regional leaders, tourism and economic development professionals, educators, philanthropists, and others.

The information gathered from focus groups and interviews, along with the Identity Report will be used to structure a citizen engagement strategy. An online public survey will be developed by the consultants; designed, administered and promoted by the City and Steering Committee, and be available for a minimum of 4 weeks.

A vision emerges through the early stages of the process informed by a variety of steps and fully vetted among community leaders. We approach planning as both a process and a product that belongs to the community in every respect. Meaningful and effective meetings of stakeholders and wider community gatherings are essential to the planning. A public event will be included in the public engagement strategy, following the results of the survey. This public event will provide further focus on specific values, a vision and key strategies based on all of the work compiled to date. Transparency is important, thus we work with the Steering Committee and City staff to establish a communications plan including email and use of local media to provide information on the planning process and an announcement of the plan content once it is presented.

A well-attended public meeting is a key step in forming a vision. We engage participants in fun, creative exercises that tap both right and left-brain thinkers.

#### **Typical agenda for a two-to-three-hour public planning meeting**

- Introduce Steering Committee, City Director of Arts and Culture, the consulting team, and other civic leaders present
- Acknowledge funders and project sponsors
- Affirm the plan's intended outcomes
- Present the scope of work, work plan and schedule
- Present results of the public survey
- Summarize historic context and acknowledge prior planning work (including relevant plans, studies, and other cultural and economic development plans to build upon)
- Involve people in highly engaging exercises to identify community values, assets, vision, and challenges (*TBD – activities may involve small and large group brainstorming, post-it note exercises, theater games, visual art or other activities*)
- Summarize key impressions and ideas from the session
- Thank participants, promote further opportunities to participate, and confirm next steps

We have convened many meetings to publicly launch cultural visioning, assessment, and planning. Our team believes in creating a welcoming, participatory, and enjoyable process. We feel it is important for people to have fun while planning, to make new friends, and to discover new things about their community and new ideas and ways of doing things. We will adapt our approach to the specific culture and preferences of Lawrence.

We will work with the Steering Committee to identify community members to participate, to expand our base of informants, to engage more people in planning, and to identify emerging leaders. Local groups will be called upon to promote the meeting. We locate the event in a public, fully accessible location, and fulfill legal or policy requirements to post notice of the meeting. Refreshments and time to mingle encourage networking among cultural, business, and economic development representatives.

Meeting results inform further deliberation of the Steering Committee as we develop and prioritize goals, objectives and strategies. We will concurrently examine goals in the Cultural District Task Force Report and other City documents to ensure alignment. We will then put the finishing touches on a draft vision, values, and strategies that will later be tested or vetted, and then adopted.

## *2. Identify assets and challenges, and gather project ideas*

In addition to the interviews and public process described above, the visioning meeting gathers information on assets and challenges and identifies additional cultural and community building resources. We conclude the analysis of assets and challenges with a report that documents our findings. These include cultural assets and opportunities as well as things that limit or threaten the utilization of cultural resources to improve citizen's quality of life and the community's identity and future vision. We will also explore potential for profit creative assets that offer added value to an arts and culture strategy. These assessment reports become the basis for a cultural plan that builds on assets and responds to challenges.

One specific area of exploration will be the review of current and potential collaborations and partnerships that could create synergies, which will leverage resources and provide new revenue opportunities.

## *3. Develop a project action plan*

The consultants visit mid-way through the process to conclude interviews and present results of the assets and challenges analysis and overall community assessment. At this stage we convene a planning retreat of the Steering Committee and City staff, and possibly other invited cultural and economic leaders. Here we present findings and explore potential strategies, action steps, and organizations that can take responsibility for implementing the resulting plan. This meeting informs a first draft of the plan.

We use this mid-project meeting as an opportunity to build on the group's capacity to work together, as well as to elicit good thinking. We will report findings, confirm the results of our

assessment, define the critical opportunities and issues that the plan should address. Here we engage community leaders in generating initial strategies that become the basis of the plan. We identify responsibilities for implementation and begin to outline an implementation process. This active participation helps energize local cultural and civic leaders, give local ownership to the emerging plan, develop momentum, and build leadership capacity to implement the plan.

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| <b>Typical agenda for a four to five-hour Steering Committee mid-point retreat</b> |
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| <ul style="list-style-type: none"><li>• Review progress in planning and confirm expectations for the planning retreat</li><li>• Discuss results of interviews and assessments</li><li>• Confirm opportunities and issues that the cultural plan will address – these are the topics for small group planning work after lunch</li><li>• Lunch break</li><li>• Participants break into smaller work groups to develop objectives and strategies</li><li>• Entire body discusses reports and recommendations from work groups</li><li>• Determine process for implementation of the Cultural Plan</li><li>• Consultant confirms next steps and timing to write the cultural plan</li></ul> |
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From this point, the consulting team begins to draft the cultural plan. The plan will include identification of measures for future assessment based on the analysis described above. The plan will also identify opportunities for collaborative activities, ongoing collaborative working structures, and investment opportunities based upon cultural industry trends, facility locations and characteristics, market area, tourism activity, local competition, and potential market segments.

Implementation strategies will identify key barriers, strategic solutions, opportunities, costs, and benefits for achieving sustainable collaborative culture-based development and community activities. Stakeholders individually, and through the Steering Committee will be asked to devise strategies for overcoming obstacles. Potential public and private investors will also be identified as partners in implementation who can help create solutions and maximize opportunities. The plan will provide action strategies that include primary goals and objectives. Strategies will reference “best practices” relevant to this region and build upon the talents and resources of local residents and local assets.

*4. Identify long and short-term funding strategies for programs and facilities and identify entities responsible for implementation*

Consultants will evaluate costs for program initiatives and any possible facility improvement or construction and then identify revenue streams for their ongoing support. Considerations will include dedicated and discretionary public funds, private philanthropic funds, and operating budgets of existing organizations. *Pairing cultural programs and facilities with other City purposes and priorities, such as education, recreation, tourism or economic development is key in finding operating efficiencies, positioning them for long-term success, and enhancing their meaning in the community.* We will review potential economic incentives as well as any regulatory barriers.

As the point of planning is to steer future growth and/or change, the cultural plan will include action steps and implementation advice for each strategy as well as identify individuals and organizations invested in making progress in their community. For a plan to be an authentic and useful guide to decision-making and resource allocation, action steps are necessarily more specific in the short-term and more general in the long-term.

All the planning activities come down to one point: *to develop agreed upon strategies that expand the community's quality of life and economy by leveraging community arts and cultural and other creative assets*; using partnerships among civic, cultural, business, and economic development organizations to achieve priority results.

We will provide an implementation matrix that will include a timeline, responsible parties, potential cost and revenue implications as well as any suggested changes in staffing, job descriptions, or other infrastructure resources.

**TASK TWO Deliverables:**

- Results of Community Process
- Vision, Values and Key Strategies/Focus Areas
- Assets and Challenges Summary
- Draft Strategic Plan

**TASK THREE: Community Input and Administration**

*Test and Present Strategic Plan*

In preparation for a public presentation of the Cultural Plan, consultants will present the draft plan along with recommended programs and action steps to the Steering Committee and City staff to facilitate discussion and review with other stakeholders. These will include the Mayor, City Manager, Department Directors, and other select institutional and community leaders identified through the planning process. A final conference call will be held between the consultants and the Steering Committee to discuss their review of the draft plan.

At the conclusion of the planning process we will present the complete draft plan. By the time of the presentation, community leaders who participated in the planning will have reviewed drafts and contributed comments that the consulting team will have incorporated into the plan. Ordinarily, we invite community leaders to review the plan in this final meeting and recommend final adjustments, so they feel a genuine sense of ownership and commitment to the plan.

**Typical agenda for a two-hour final plan presentation meeting**

- Welcome, acknowledge Steering Committee, leaders, funders, sponsors, and planners
- Summarize purpose and planning methods
- Present draft plan with a PowerPoint summary and the written plan
- Discuss the plan and its implications
- Consider any amendments necessary
- Discuss implementation and next steps to act on first priorities

This plan will be revised as necessary following the final presentation.

**TASK THREE Deliverables:**

- Final City-wide Cultural Plan, including:
- Recommendations for capital projects
- Organizational infrastructure plans
- Implementation Matrix

**TASK FOUR: Approval and Implementation**

We will:

- submit the final recommended plan to the City Director of Arts and Culture, and
- identify any recommended policy changes for the City

**TASK FOUR Deliverable:**

Community Presentation of Final Strategic Cultural Plan

**Draft WORK SCHEDULE**

|                  |  |
|------------------|--|
| January          | <b>Negotiate timetable, budget, deliverables and execute contract</b> Conduct initial conversations with City Director and Steering Committee leadership   |
| January          | <b>Schedule first site visit, meetings with local leaders</b> to get acquainted<br>Set schedule of interviews, focus groups and, Steering Committee meetings   |
| January-February | <b>Gather background information:</b> Collect studies, master plans, economic plans, marketing materials; start inventory of local cultural and other key civic organizations; assemble demographic, economic, other data; plan public meeting; complete comparative model review  |
| February         | <b>Identity Report</b> submitted. <b>On-site visit:</b> Conduct a 4 day visit including kickoff meeting with Steering Committee. <b>Conduct interviews</b> and focus groups with Steering Committee members, key civic and cultural leadership; <b>Convene public Town Hall meeting</b> , meet with Steering Committee, invited cultural and economic leaders to launch assessment, identify cultural assets; <b>analysis of assets and challenges</b> |
| March            | <b>Follow-up phone interviews</b> of cultural and other civic, educational, and economic development organizations to reach those we could not interview face to face. <b>Online survey administration. Plan mid-point Steering Committee meeting</b>  |
| April            | <b>Write assessment report</b> to document results of assets and challenges analysis and analysis of demographics, economic data, and marketing materials  |
| April            | <b>Convene mid-point onsite meeting</b> with Steering Committee, key partners and stakeholders; Report assessment results; define opportunities and critical issues for planning; develop strategies and action steps; confirm next steps in planning  |



|          |  |
|----------|--|
| May      | <b>Draft Cultural Plan</b> and conduct additional meeting(s) with Steering Committee and staff by teleconference |
| May      | <b>Revise and refine draft plan; Present plan on-site and</b> vet with community leaders                         |
| June     | <b>Submit final draft Cultural Plan and Public Presentation of Plan</b>  |
| End June | <b>Submit Final Approved Plan, write final summary report; Contract conclude</b>                                 |

## **PROJECT BUDGET**

|   |                 |
|---|-----------------|
| Christine Harris, Project Manager @ \$150 per hour (80 hours)<br>Primary responsibility for project management, data and research review, interviews, and final report development                          | \$12,000        |
| Thomas Borrup, Senior Consultant @ \$150 per hour (67 hours)<br>Primary responsibility for facilitating public and Committee meetings, examining other community models, and initial draft of Cultural Plan | \$10,000        |
| Design, Presentation and Printing of Final Report   | \$ 2,000        |
| <b>Total</b>  | <b>\$24,000</b> |

## **Travel Budget Estimate**

Travel costs are estimated here and would be billed with actual receipts. The City may have access to hotel or rental car discounts that would reduce these costs.

|  |                 |
|--|-----------------|
| 4 site visits (January, February, April, June) |                 |
| Airfare \$250 x 2 persons x 4 visits           | \$ 2,000        |
| Rental car (\$40/day) x 3 days x 4 visits      | \$ 480          |
| Hotel \$120 x 2 persons x 2 nights x 4 visits  | \$ 1,950        |
| Per diem \$75 x 2 persons x 8 days             | \$ 1,200        |
| <b>Total Estimate</b>                          | <b>\$ 5,630</b> |

## **Responsibility of City of Lawrence**

- a project manager point person to work with Christine Harris, consultant team project manager
- staffing and minutes of all meetings
- conference calling logistics

## RESUMES



### **CHRISTINE HARRIS**

2460 N. 85<sup>th</sup> St

Wauwatosa, WI 53226-1912

(414) 379-1011 christine@charrisconnect.com

### **EXPERIENCE**

- July 2011-  
Present      **CEO, Christine Harris Connections**  
Founder of consultancy practice dedicated to building creative community. Includes being Executive Advisor to Creative Alliance Milwaukee.  
More details can be found at [www.charrisconnect.com](http://www.charrisconnect.com)
- Mar 2011 –  
July 2011      **President and Executive Director, Creative Alliance Milwaukee**  
Chief executive officer responsible for transition the Cultural Alliance into Creative Alliance Milwaukee following the publication of ***Creativity Works! Milwaukee Regional Creative Industries Project***. Mission of Alliance – drive economic prosperity as a catalytic hub championing creativity through education, commerce and culture; advancing our creative industries.
- Jan 2008 –  
Mar 2011      **President and Executive Director, Cultural Alliance of Greater Milwaukee**  
Chief executive officer responsible for developing and delivering the mission of strengthen, advance, and represent the creative sectors as a vital asset for growing a vibrant, dynamic region. Spearheading efforts in advocacy, convening, and promoting our creative industries. Designed and produced research reports: *A Cultural Asset Inventory of Milwaukee 7; Strategic Audience Development*.
- Dec 2002 –  
Oct. 2007      **President, United Performing Arts Fund, Milwaukee, WI**. Chief executive officer responsible for implementing the strategic direction of the nation’s number one Fund dedicated to raising and allocating operating funds to the performing arts \$10+ million annually. Re-engineered mission expands the focus to include additional support activities for members to ensure the excellence and sustainability of the performing arts sector as a contribution to a vibrant and dynamic region.
- Aug. 1997 -  
Dec. 2002      **Executive Director, Milwaukee Ballet Company, Milw, WI**. Overseeing all administrative and fiscal functions of a \$5 million professional performing arts company with over 100 employees and two unions. In turnaround situation, eliminated \$1 million of debt in first 10 months. Balanced budgets all five years; raised visibility and credibility.

- July 1995 - **Executive Director, Institute for Music, Health and Education, Minneapolis, MN.** Responsible for directing and re-visioning non-profit designed to provide product and services to those interested in sound and music for wellness. International organization with sales of \$400,000+ and 1,000 active students.
- April 1997
- Sept. 1990 - **Consultant, Christine Harris Connections, Milwaukee, WI.** Recognized authority on strategic arts planning, audience development and arts education. Founded and directed the Milwaukee Symphony's innovative ACE program, developing collaborations with City Ballet, Ko-Thi, Dancecircus, Present Music, Skylight, etc. Successfully assessed and improved marketing and strategic planning projects for individual organizations and at a community level. Clients included Alverno College, Milwaukee Foundation, Next Act, and UPAF, among others.
- July 1995
- Feb. 1988 - **Executive Director, Great Woods Institute for the Arts, Newton, MA.**
- Sept. 1988 Responsible for overseeing and directing the classical music festival and summer education program for the off-season residency of the Pittsburgh Symphony.
- June 1984 - **Director of Audience Development, Milwaukee Symphony, Milwaukee, WI.**
- Sept. 1990 Management of over \$4 million in revenues for one of the top 15 orchestras. Directed all marketing, sales, promotional and educational activities. Achieved record sales and initiated community collaboration. Regularly led seminars and workshops for the American Symphony Orchestra League, as well as writing articles for national arts publications.
- July 1979 - **Business Development Executive, B.A.T. Stores, London, England**
- Dec. 1983
- Sept. 1975 - **Buyer, Marks and Spencer, PLC, London, England**
- June 1979
- Aug. 1974 - **Case Writer/Research Assistant, Harvard Business School, Cambridge, MA.** Sept. 1975

## **COMMUNITY SERVICE**

**Board service:** VISIT Milwaukee (Exec Committee); Americans for the Arts' National *United Arts Fund Council*; Helen Bader Institute for NonProfit Management Leadership Council (Exec Committee); Professional Dimensions; PEARLS for Teen Girls; Early Music Now.

**Awards:** *Milwaukee Business Journal's* "Woman of Influence" in 2005; *US Postal Service's* "Women Putting Their Stamp on Milwaukee" in 2006; the Sharon Lynne Wilson Center's 2006 EDDY Award for regional arts collaboration; Civic Music Association 'Distinguished Citizen' Award in 2007; Milwaukee Public Theatre "Champion of the Arts" Award in 2010

## **NATIONAL SERVICE**

Co-Founder of Creative Economy Coalition, a working committee of the National Creativity Network, [www.nationalcreativitynetwork.org](http://www.nationalcreativitynetwork.org)

## **EDUCATION**

- July 2005 Harvard Business School Executive Education Program, "Strategic Perspectives in Non-Profit Management"
- July 2002 Certificate of Completion. Three year **Future Thinking Leadership Development**. Center for Authentic Leadership, Atlanta, GA.
- Dec. 1974 **M.Sc.** – Marketing and Consumer Sciences; University of Wisconsin, Madison, WI.
- June 1972 **B.Sc.** – Retailing; University of Wisconsin, Madison, WI.

## **CURRENT and RECENT CLIENTS**

- \*National Endowment for the Arts, D.C. (*presenter on creative economy and designer of research America's Creative Economy: A Study of Recent Conceptions, Definitions and Approaches to Measurement Across the USA*) 2013
- \*National Creativity Network (*lead author and researcher for "America's Creative Economy: A Study of Recent Conceptions, Definitions and Approaches to Measurement Across the USA"*) 2013
- \*City of Austin Cultural Arts Division (*Creative Sector Support Structure Needs Assessment*) 2014
- \*Mount Mary University, WI (*creative community engagement assessment and corporate creativity leadership program development*) 2012 - present
- \*Creative Alliance Milwaukee (*executive consultant*) 2008-2014
- \*Arts Alliance of Portage County, WI (*creative economy research, community planning*) 2012-2013
- \*United Performing Arts Fund, WI (*arts education grant design and allocation process development*) 2012, 2013
- \*Arts Alliance Illinois, IL (*creative economy research Board presentation*) 2011, 2013
- \*Lindsey Bovinet, ISI, Inc., WI (*project manager, development of downtown 'creative hub'*) 2012
- \*Greater Milwaukee Committee, WI (*research and inventory creative collaborative work spaces*)
- \*Cuyahoga Arts Council, OH (*national grant reviewer*) 2012, 2014
- \*Americans for the Arts (*presenter*) various since 2003
- \*Alverno College (*keynote presentation on creativity*) 2012

## **TEACHING and WORKSHOPS**

- Adjunct Faculty: *Creative Enterprise Seminar*; University of Wisconsin-Milwaukee, 2015
- Guest Lecturer: *Arts Administration Seminar*; University of Wisconsin-Madison Bolz Center for Arts Administration, 2014
- Faculty: *Creative Enterprise in Today's Economy*; University of Wisconsin-Whitewater, 2013
- Moderator: *Creative Milwaukee @ Work Conference*, Creative Alliance Milwaukee, 2013
- Presenter: *From Cultural Amenities to Creative Industries: Repositioning the Value and Identity of the Community's Creative Assets*, National Endowment for the Arts National Council, 2011

- Presenter: *The Creative Economy*, Urban Arts Federation – Americans for the Arts 2011; Arts Alliance Portage County 2013; National Endowment for the Arts 2012
- Panelist: *From Cultural Affairs to Creative Affairs*, Americans for the Arts Conference 2011
- Teaching Assistant: *Retailing* course; University of Wisconsin-Madison Business School 1974

#### **GRANT REVIEW PANELIST**

Cuyahoga Arts Council, Cleveland, Ohio 2012, 2014  
National Endowment for the Arts, Washington, D.C. circa 2000  
Wisconsin Arts Board – various between 2003-2008  
Milwaukee Arts Board – various between 2004-2010

#### **PUBLICATIONS**

- \**America's Creative Economy: A Study of Recent Conceptions, Definitions and Approaches to Measurement Across the USA*, National Creativity Network Press, 2013
- \**The Role of Creative Education in Preparing Tomorrow's Talent*, 2012
- \**Creativity Works!* Milwaukee Regional Creative Industries Report, 2010
- \**Greater Milwaukee's Regional Cultural Assets: An Inventory of Pride* 2008
- \**Selling the Experience*, American Symphony Orchestra League Magazine, circa 1987



**THOMAS C. BORRUP**

2929 Chicago Ave., Ste. 911, Minneapolis, MN 55407 / 612-871-1180  
tom@communityandculture.com

Tom possesses extensive knowledge and experience with a wide range of cultural work, community building, and nonprofit management. He served as executive director of Intermedia Arts, a leading community-based pioneer in the field of arts-based community development 1980 - 2002. He serves as a consultant to cities, foundations and nonprofits across the U.S.

Tom teaches as an adjunct for several university programs in urban planning and in arts and cultural management. He authored the *Creative Community Builder's Handbook*, 2006, a book that remains the leading text and guide to transforming communities through arts and culture. He is presently pursuing his doctorate through the Antioch University Ph.D. Program in Leadership and Change. His research and dissertation address the role of organizational and social networks in the planning and ongoing management of cultural districts.

**EDUCATION**

- Ph.D. Candidate – Leadership and Change, Antioch University, Yellow Springs, OH, present
- Master of Arts, Communications & Public Policy, Goddard College, Plainfield, VT, 1983
- Knight Fellow in Community Building, Univ. of Miami School of Architecture, Miami, FL, 2002
- Bachelor of Arts, Liberal Arts, Goddard College, 1978
- Strategic Leadership in a Changing Environment, National Arts Stabilization, 1998
- Certificate, Cultural Leadership/Managing the Arts Enterprise, New York University Graduate School of Public Administration, New York, NY, 1987
- Professional development workshops in Personnel Supervision, Board Development, Fundraising, Financial Management, Conflict Resolution, Management Effectiveness, 1982-2001

**LEADERSHIP & ORGANIZATIONAL DEVELOPMENT EXPERIENCE**

**Principal and Consultant, Creative Community Builders, Minneapolis, MN (2002-Present)**

Help clients identify and leverage cultural and creative assets for community revitalization and change. Develop strategic positioning, measurable outcomes, and plans to integrate cultural, social, economic and design strategies.

**Executive Director, Intermedia Arts, Minneapolis, MN (1980-2002)**

Led nationally recognized community-based center, a national model in advancing arts based community development, interdisciplinary and cross-cultural collaborations.

- Completed capital campaign, designed and built state-of-the-art community cultural center.
- Created partnerships with over 200 activist, arts, educational and business organizations to develop and implement programs serving a multi-ethnic community.
- Raised over \$1 million annually from local, regional and national sources.
- Developed Institute for Community Cultural Development, a unique 6-month program for

arts administrators, artists and community development professionals to explore, practice and evaluate arts-based community development projects.

**Director, Image Coop, Inc., Montpelier, VT (1979-1980)**

Directed visual and media arts gallery, artist working space and media arts education through Community College of Vermont.

**Director, National Conference on Public Access Cable Television, Community Video Center, San Diego, CA (1978).** Designed and led ground-breaking cross-sector national conference.

**TEACHING AND LECTURING**

- Instructor, Knowlton School of Architecture, Ohio State University, Certificate in Creative Placemaking (2013-present)
- Instructor, Rutgers University, Bloustein School of Planning, Creative Placemaking Master Practitioner Certificate Program (2012-2013)
- Adjunct Professor, Drexel University, Philadelphia, Graduate Program in Arts and Cultural Management (Cultural Planning, 2009-Present)
- Instructor, Saint Mary's University of Minnesota, Graduate Program in Arts and Cultural Management, Minneapolis, MN (Cultural Studies, Arts & Community Development, 2004-Present)
- Faculty, University of Massachusetts, Continuing Education/Arts Extension Service, Amherst, MA (Creative Economy, 2003-Present)
- Recent Guest Lectures: Allegheny College, Meadville, PA; Brown University, Providence, RI; University of Minnesota/Humphrey Institute, Cultural Leadership, Minneapolis, MN; University of Massachusetts, Landscape Architecture and Regional Planning, Amherst, MA; University of Miami School of Architecture, Miami, FL; University of Minnesota, Department of Art, Minneapolis, MN; Macalester College, St. Paul, MN

**ORGANIZATIONAL FUNDING REVIEW**

- Kresge Foundation, Community Arts Initiative, Tucson, AZ, 2010
- Ford Foundation, Community Development and the Arts Initiative, 2003-2009
- Creative Capital Foundation, State Partnership Program, 2005
- Rockefeller Foundation, Partnerships Affirming Community Transformation, 2002-2003
- Jerome Foundation, Ongoing funding and policy review, 1994-2003
- Walter and Elise Haas Foundation, Creative Work Fund, San Francisco, 2000
- Andy Warhol Foundation for the Visual Arts, 10-year Foundation policy review, 1998
- Lila Wallace Readers' Digest Fund, Exemplary Community Arts Centers, 1998
- Ohio Arts Council, site evaluations, policy and grant reviews, Columbus, OH, 1986-1989
- Minnesota State Arts Board, St. Paul, MN, 1987-1989
- McKnight Foundation/Minneapolis Arts Commission, 1982-1985
- Metropolitan Regional Arts Council, St. Paul, MN 1983-1987 and 1992-1993 and 2006

National Endowment for the Arts, Review Panelist:

- Design Arts/Mayor's Institute on City Design, 2010
- Visual Arts, 2009
- Multidisciplinary National Services, 2003
- Museums and Visual Arts Policy and Planning, 1995
- Visual Artists Organizations, 1993
- Advancement, 1993
- Presenting and Commissioning, 1990-1994
- Film and Video Screening, 1989
- Media Arts Centers, 1988
- Design Arts Program, 1983
- Regional Film/Video Fellowships, 1983

**PUBLICATIONS/ARTICLES**

***Up From the Roots: Economic and Cultural Equity in Naturally Occurring Cultural Districts Findings from a Series of Roundtable Discussions 2009–2011***, with Caron Atlas, 2011

***Shaping a Creative Milieu: Creativity, Process, Pedagogy, Leadership, and Place***, an interdisciplinary survey of research in relation to conditions and processes important in fostering creativity, *Journal of Urban Culture Research*, 2010.

***Something Different Is Stirring: DIY Culture in Silicon Valley***, an in-depth inventory and analysis of the formal cultural infrastructure of Silicon Valley revealed rapid changes in the Industrial Age models of cultural organization, *Community Arts Network*, May 2010.

***Creative City Fever: The 2010 City, Culture and Society Conference, Munich***, a report from a 2010 creative city conference where academics from Singapore, Tokyo, Auckland, Toronto, Rotterdam and other world-class cities explored vexing questions about creative-economy development, *Community Arts Network*, April 2010.

***Compare/Contrast: Cities, regions, even entire nations, are pursuing the Creative Economy. What can we learn from Singapore, Glasgow, and Ogulin?***, *Architecture Boston*, Vol. 12 No. 3, August 19, 2009.

***The Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Arts and Culture***, book assesses 20 arts-centered community development projects and provides step-by-step guide to building economic, social, civic and physical infrastructure of communities through the arts. Commissioned by the McKnight Foundation. Includes case studies from urban, rural, and suburban communities and best practices related to ten successful strategies. Fieldstone Alliance (formerly A.H. Wilder Foundation Publishing Center), St. Paul, MN and Partners for Livable Communities, Washington, DC, 2006.



***There's No Place Like Silicon Valley: An Emerging Cultural Ecosystem for the 21st Century***, a Report on the Cultural Infrastructure of California's Silicon Valley By Creative Community Builders for 1st Act Silicon Valley, July 2009.

***The Creative Economy: Views from Abroad***, thoughts on place, culture, creativity and economic livelihood from the 2008 Creative Clusters Conference in Glasgow, Scotland, Community Arts Network, January 2009.

***Higher Ground: Informal Arts, Cultural Policy and the Evolving Role of Nonprofits***. With the rise of the creative class, prosumers, Pro-ams and Net-Geners, are nonprofit cultural institutions outdated? Community Arts Network, July 2007.

***Fuel for the Creative Engine: Arts and the Economy***, University of Massachusetts, Arts Extension Service, *Fundamentals of Arts Management*, text book chapter, 2007.

***New Creative Community***, a review of a new book by cultural critic Arlene Goldbard, Community Arts Network, November 2006.

***Up from the Roots: Re-examining the Flow of Economic and Creative Capital***, thoughts on connections between informal arts practices and grassroots economic development, Grantmakers in the Arts READER, Summer, 2006.

***Culture as Community Connector***, a survey of arts organizations leading community transformation, and of research evaluating the effectiveness of these practices, Progressive Planning, Fall 2005.

***What's Radical About Valuing Assets as a Strategy in Cultural Work***, a description of how asset-based practices used by artists and cultural organizations relate to other community development practitioners, Community Arts Network, 2005.

***Thinking Outside the Cubicle? Does the 501(c)(3) Box Stifle Creativity in the Dot-com Era?*** Examining Maribel Alvarez' book, *There's Nothing Informal About It: Participatory Arts Within the Cultural Ecology of Silicon Valley*, this article explores similarities between informal arts and high-tech cultural, and how conventional arts institutions are letting down audiences, Community Arts Network, 2006.

***Creative Organizations: Putting Culture to Work in Community Development***, a report commissioned by the Ford Foundation's Active Public Space Initiative of the Asset Building and Community Development Program, Community Arts Network, January, 2004.

***The State of Film: Massachusetts Media Arts Organizations Grow a Community of Practice and the Practice of Community***, review of a foundation and nonprofit partnership to elevate the role of independent media arts as a force in the creative economy, commissioned by the LEF Foundation. National Alliance for Media Arts and Culture, San Francisco, CA, Spring 2005.

***Urban Alchemy: In Search a Formula for the City of Tomorrow***, a report on the Bruner/Loeb Symposium on Transforming Communities through the Arts, Chicago Cultural Center, November, 2003, Community Arts Network, January 2004.

***Taking it to the Bank: Unlocking Community Cultural Assets***, a review of *The Mystery of Capital: Why Capitalism Triumphs in the West and Fails Everywhere Else*, by Hernando DeSoto, Grantmakers in the Arts READER, Winter 2004.

***Putting the Arts to Work in Neighborhoods: Creating Active Public Spaces***, a survey of cultural organizations working to revitalize communities, and current research confirming their multiple impacts, Ford Foundation Reports, Spring 2004.

***Aesthetics Are Crucial to a Walkable City***, Op-Ed Commentary, Minneapolis Star Tribune, June 2003.

***Administration of Cultural Democracy: Three Experiments***, assessment of innovative community-based arts centers in Portland, ME, Minneapolis, MN and Seattle, WA. Community Arts Network, September 2003.

***The Dialectic of Community Arts Practice and Globalization, or Is This Parade Going the Wrong Way?*** reflections on community-based arts practices in communities with changing demographics, Community Arts Network, June 2003.

***Toward Asset-Based Community Cultural Development: A Journey Through the Disparate Worlds of Community Building***, reflections on cross-over activities between professions and practices, Community Arts Network, April 2003.

***Intermedia Arts: A Multicultural Home Away from Home***, Lessons Learned: Case Studies from the Field, National Endowment for the Arts Web site, 1999.

## **RECENT PROFESSIONAL/COMMUNITY SERVICE**

Board of Directors, Appalshop, Inc., Whitesburg, KY; strategic planning and operational policy for this major, regional, multi-disciplinary Appalachian cultural production center. (2004-present)

Board of Directors and Treasurer, Phillips Community TV, Minneapolis, MN; assist with program and management development with inner city youth leadership development organization. (2004-2010)

Elliot Park Neighborhood, Inc., Minneapolis, MN, (eastern edge of downtown), Board of Directors, Building Land Use and Housing Committee; task forces to review developer proposals for residential and mixed-use high-rise projects. (2004-2007)

Board of Directors and Chair, Jerome Foundation, St. Paul, MN; set policy and guided over \$5 million in annual grantmaking; investment committee, provided oversight of more than \$100 million in assets. Two terms as Board Chair. (1994-2003)

Community Advisory Board, Twin Cities Public Television. (2001-2005)

Board of Directors, VOICE in Phillips, a multi-ethnic organizing and funding group (Minneapolis, Ford and Mott Foundations) to employ asset-based community development practices and seed ABCD projects within the city's poorest and most diverse neighborhood. (1999-2003)

## **AWARDS**

- Leadership Initiatives in Neighborhoods, St. Paul Companies and the Amherst H. Wilder Foundation, 2002; including a sabbatical grant to travel and study innovative community development programs
- Knight Fellowship in Community Building, University of Miami School of Architecture, Miami, FL, 2002
- U.S. Bank/Sally Ordway Irvine Award for Artistic Initiative, St. Paul, MN, 1996
- Jerome Foundation Travel and Study Grant, St. Paul, MN, 1987, to spend six weeks researching contemporary arts centers in Western Europe
- George Stoney Award, National Federation of Local Cable Programmers (now Alliance for Community Media), Washington, D.C., 1982, annual award to an individual for contribution to the field of community television