

CREATIVE WATERSHED



Duluth Arts +
Culture Plan



City of Duluth
Emily Larson, Mayor

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Welcome from Mayor Emily Larson:

The City of Duluth has positive momentum. People across the state view this city in a much different light now than they did years ago. We are growing as a regional destination for many reasons: the amazing Lake Superior and all it has to offer, our beautiful trails and parks system, our great craft industries, restaurants and breweries. We also have yet another attraction that invites visitors and residents young and old: a vibrant arts and culture community.

From improvisational comedy, to the Duluth Homegrown Music Festival, to sculptures and paintings, to photography, to a live theatrical radio show, it is this community that creates jobs, attracts visitors and contributes so clearly to not only the high quality of life in our beautiful city, but also to what makes us unique.

Duluth's creative economy is a growth industry deserving of strategic investment, from both public and private sources, and this plan provides the city with an inspiring roadmap to follow.

Duluth's history is filled with stories of adventurous and creative entrepreneurs, a legacy that is brought back to the surface in this new Arts + Culture Plan.

I am grateful for the committed Duluth Public Arts Commission volunteers who spent countless hours over the past 18 months to help shape this plan, along with the help of a dedicated Steering Committee and numerous community members who gave their time and critical thought.

Forecast Public Art and Creative Community Builders, the consulting team overseeing this in depth planning process, lent their expertise and gave us lots of great ideas and solid recommendations to consider, both in the short term and in consideration of Duluth's next 20 years as a cultural hub.

I invite leaders in the community to help realize this plan and champion our wonderful arts and culture scene as well as its artists.

When we look at a Duluth where all neighbors, in all neighborhoods, live a fair, just and happy life, we can see that the arts tie closely into all of what makes Duluth not only a destination, but also a home.

Thank you, and please consider lending your skills and thoughts to how we can continue to build our already great arts and culture community.

Sincerely,

Emily Larson, Mayor

INTRODUCTION

Project Team



Forecast Public Art

&



Team Members

Jack Becker	Forecast Public Art
Tom Borrup	Creative Community Builders
Carrie Christensen	Forecast Public Art
Bob Lunning	Forecast Public Art
Rachael Kilgour	Duluth Coordinator
Jen Krava	Forecast Public Art

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Pete Dingels	
Jodi Broadwell	
Sophie Spehar	
Joan Henrik	
Peter Spooner	
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Laurel Sanders	
Mary Tennis	

City of Duluth Staff Members

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Hank Martinsen
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Daniel Oyiniye	Emily Larson
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Ron Benson	Chris Monroe
Allison Aune	Flo Matamoros
Sarah Hoist	Bronwyn Lipinski
David Thompson	Ann Markusen
Kathy McTavish	Phil Jents
Sarah Brokke	Tami LaPole
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Project Team

Steering Committee Members

Adam Swanson
Adeline Wright
Anna Tanski
Annelise Verhoeven
Annie Dugan
Ashley Kolka
Bridget Riversmith
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Carl Crawford
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Christine Seitz
Crystal Pelkey
Dan Hartman
David Hoole
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Fred Lewis
Gabe Mayfield
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Ivy Vainio
Jack Lavoy
Jason Wussow
Jennifer Webb

Joan Hendrik
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John Heino
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Keith Hamre
Ken Bloom
Laurel Sanders
Leann Weber
Lisa Luokkala
Marsha Hystead
Mary Mathews
Mary Tennis
Melissa LaTour
Pam Kramer
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Peter Spooner
Rachel Payne
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Sophie Spehar
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1 INTRODUCTION

Executive Summary

Any visitor to Duluth readily sees that it benefits from a vast, sprawling resource: Lake Superior. But it also enjoys another resource that, while equally deep and broad, is not as easily seen: its arts and culture communities.

Forecast Public Art, a St. Paul-based nonprofit organization, and partner Creative Community Builders, were invited to find ways for the community to make better use of this resource. Our intent has been to do so in a comprehensive, yet sustainable fashion. This has required having both a broad view of the power and potential of this arts resource, as well as a detailed understanding of the individual elements that are critical to sustaining it. It also requires recognizing that, unlike a natural resource such as Lake Superior, a cultural resource requires human intervention — far-reaching, detailed planning, plus clear leadership — to thrive and expand.

Over the past year, Forecast team members have worked closely with hundreds of people and scores of organizations, institutions and governmental bodies to create this detailed plan — the City of Duluth Arts + Culture Plan — to promote a vision of Duluth as a soon-to-be nationally recognized treasure of rich cultural resources and forward-thinking makers and doers.

Background

Duluth has been in the forefront of public arts programs, passing an ordinance in 1986 that set aside money from city building projects for an arts fund that supported public art and organized arts activities. Since then, the understanding and use of those funds has changed and expanded. At the center of these activities is the Duluth Public Arts Commission (DPAC), an advisory board appointed by the mayor’s office.

On a parallel track, the city’s private citizens — artists, entrepreneurs, community developers, and members of what is often described as

the “creative class” — have followed their own visions, revitalizing neighborhoods, parks and business districts with a sense of excitement and potential. The University of Minnesota and other area colleges have likewise attracted talent to the region and provided significant cultural venues and resources.

We believe that DPAC—as a critical governance and advisory body—in conjunction with much needed implementation capacity, can serve to bring together the city’s public and private arts and cultural activities and leaders, given adequate time and community support. Our intent in this plan is to provide a framework by which the City of Duluth and its arts and culture communities can work together, strengthening what is already in place and creating platforms for new activities and endeavors. This plan begins a process to coordinate the human and financial capital necessary to achieve DPAC’s mission articulated in the 2013 ordinance. (see pages 115-117)

Criteria and Recommendations

The plan specifies in great detail the steps Forecast believes are necessary to help Duluth realize its potential as an arts and cultural landmark and gain the visibility and recognition it deserves. As we prepared the plan, we established the following criteria in devising our recommendations:

- Align the plan’s goals with those of the City of Duluth
- Clarify the roles for DPAC and other stewards of the plan
- Foster connections among the broader arts and culture communities
- Engage the community and be transparent about the process
- Incorporate perspectives of a diverse array of Duluth residents and stakeholders
- Create a plan that is actionable and measurable

From there, we developed five goals that encompass an extensive set of recommendations in support of each goal. These goals are identified in the plan as described in the bold print and detailed on pages 44-57 in the plan.

1. Cultivate Our Talents: Arts Development and a Creative ‘Maker’ Economy

Build and capitalize on Duluth’s creative community and historic grassroots “maker” economy by interconnecting and supporting artists with the city’s industrial and business resources, skill base and educational infrastructure.

2. Activate and Connect Our Neighborhoods and Downtown: Creative Placemaking and Public Art

Enhance distinctive neighborhood and downtown identities, and livability by fostering cross-sector partnerships, public art, cultural activities, and local economic development.

3. Amplify Our Message: Audience Development and Tourism

Expand base of local audiences and regional/national visitors to increase the economic impact of the arts across the city.

4. Capitalize Our Strengths: Infrastructure for the Creative Sector

Invest in physical facilities to support creative production, increase audiences and improve cultural experiences.

5. Make It Happen: The Role of City Government

Expand scope, partnerships, and resources for the City's Arts Commission to implement goals in this plan.

Next Steps

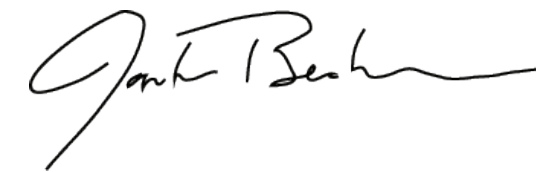
We have provided a list of short-term, mid-term, and long-term objectives to achieve each of these goals. To start the process, we suggest that DPAC and its partners take the following steps:

- Enlist support for the plan from the City Council and other government bodies through formal adoptions and endorsements, then share and celebrate those achievements within the arts community.
- Recruit new DPAC members and advisors with expertise in advocacy, community development, underserved populations, marketing, the creative economy, industry and the arts, fundraising, policy development, finance and planning. These individuals will increase DPAC's capacity and expand its spheres of influence within the community.
- Secure a new home for DPAC within the City. We recommend the Department of Economic Development. This will help position arts and culture as a key element of the community's long-term prosperity.

- Create an annual work plan based on funding for public art available now and projected for the future. Allocate a portion of this funding to support a part-time staff member to oversee DPAC-mandated, city-approved projects.
- Cultivate and sustain relationships within all city departments and among key stakeholder sectors in the Twin Ports community with the aim of identifying and promoting arts and cultural activities. Convene an annual Arts Summit, in partnership with the Mayor's Office, to celebrate, reflect on, and guide DPAC's work.

Duluth is a forward-thinking city with tremendous potential. The rich and diverse arts community has demonstrated that major accomplishments are possible by blending efforts. This Arts + Culture Master Plan describes strategic investments that will benefit Duluth and the Twin Ports region in the economic, social, civic, creative, and physical realms. On behalf of our entire team, I'm pleased to present the plan and express our appreciation to everyone who participated in the process.

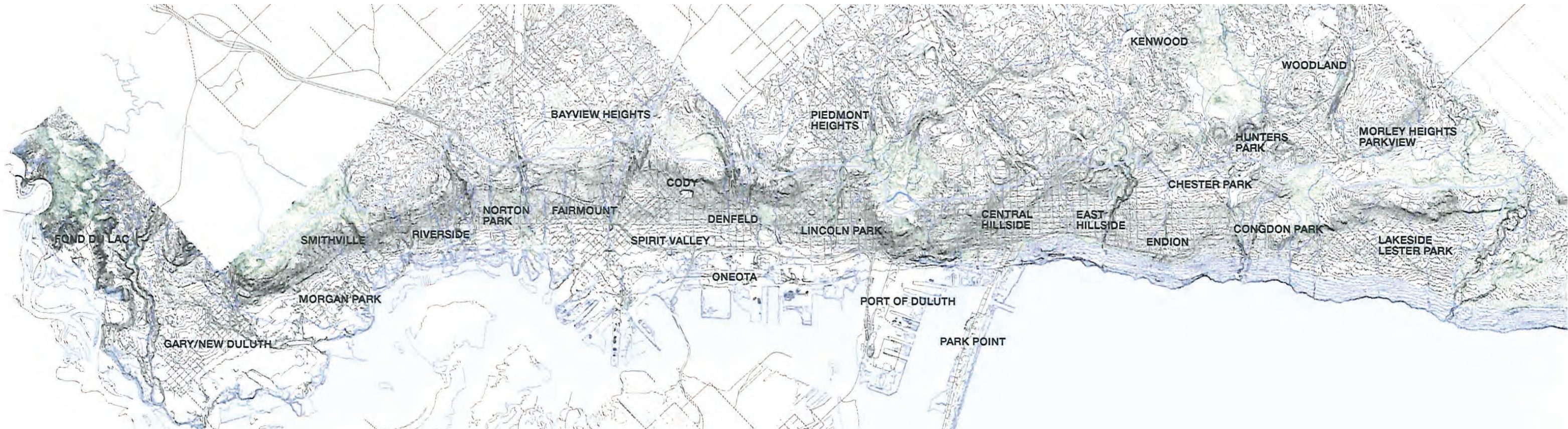
Sincerely,



Jack Becker

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COMMUNITY

IDENTITY,

ASSETS,

+ VISION



COMMUNITY IDENTITY, ASSETS, +VISION

A Global City on the North Shore

Duluth remains iconic in the history of North American cities. Its position as the world's third largest inland port situated on the world's largest body of fresh water automatically brings notoriety. It remains the point of access to the riches of Minnesota's iron range and a legendary trading and shipping center where lumber, grain, iron ore, and other natural resources as well as manufactured goods move around the world. Duluth serves as both a long-time global source and a destination. The birthplace of Bob Dylan and Grandma's Marathon, both known around the world, put the city on the map as well. However, what makes Duluth special for those who live, work, and visit is the unique mix of terrain, spectacular views of Lake Superior, sandy beaches, abundant all-season outdoor recreation, monumental industrial infrastructure, and a warm social and creative culture.

During more than three centuries as an international trading hub—and half that time as a robust manufacturing center—considerable knowledge, skills, relationships, and organizational capacities have taken root and continue to serve the city. Businesses continue to start up and grow. Excellent primary, secondary, and higher education grow and retain talented people. And, awareness of the city's history—both the good and the bad—provide lessons for building a better community. Participatory, progressive civic life celebrates workers, ingenuity, and collective achievement.

Resilient People - Resilient Places

Duluth has also struggled. Global competition and industrial change has brought ups and downs, and the climate sometimes seems severe. Aspirations of citizens often outpace community capacity. The city has suffered economic and natural calamities but these have only demonstrated community resolve and the city's ability to work together. A threat to the downtown's waterfront by construction of I-35 was met with activism and creativity – a successful resolution spurring development of the now celebrated Canal Park and the Lakewalk. The celebrated

geography also presents challenges. Twenty-six miles of lakefront real estate is divided by sometimes-rugged terrain and sometimes by social history. As a result, distinctive neighborhoods—such as Spirit Valley, Riverside, and Morgan Park have grown up and remain ripe with unique identities. While they serve needs of residents, they struggle to find a voice within the larger awareness of the city. The University of Minnesota Duluth, a renowned educational institution and economic engine, serves the needs of a large and diverse student population, yet the campus is segregated from the core of the city—geographically and socially.

In spite of setbacks, struggles, and what seems a long period of economic stagnation, Duluthians hold a strong belief in their community. Even individuals who have become recent residents bring creativity and hard work to making their small corner better or their small enterprise more successful. Civic leaders, including nonprofit and for-profit entrepreneurs, work together to improve important infrastructure ranging from a new transit center and rail service, to the NorShor Theater and Armory. New housing around the University and mixed-use development at Pier B, along with other public and private sector investments, promise long-term growth. Neglected West Side neighborhoods are finding new purpose as better places to live, work, and visit. Tourism remains strong and downtown public realm improvements promise a more attractive environment for a growing workforce and for visitors. Duluth is poised for a cultural renaissance and a new era of economic prosperity—a creative watershed.

Cultivating Cultural + Human Resources

Duluth also enjoys many celebrated cultural resources beginning with its diverse populace—native peoples as well as established and recent immigrants, whose world views inspire today's large and active communities of artists and creative sector entrepreneurs. From the Art Institute to Zeitgeist and from the Aquarium to the Zoo, the city's natural, historic, cultural, and creative activities cover a wide spectrum, from

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COMMUNITY IDENTITY, ASSETS, +VISION

A Global City on the North Shore

Duluth Playhouse, the country's oldest community theatre, to Washington Lofts where new art is made every day, the city appreciates the old and the new, the traditional and the avant-garde. Multiple maker spaces now provide artists and tinkerers alike opportunities to create and invent. Duluth embodies a unique blend of the outdoors, industry, the arts, and music. The rich industrial history and its continued presence are balanced with a creative spirit and a vision as a place to celebrate.

The present challenge for Duluth is to find synergies, not only among its varied cultural assets but among its many tourism, business, civic, and educational assets, and between its rich heritage and traditional skills. Creative and entrepreneurial energies provide the spark for innovations in older businesses, for start-ups, for re-use of old buildings, and for re-weaving community fabric. These abundant energies need to be applied to all levels of civic challenges. The deep well of cultural enterprises and creative people need to be at the table as critical partners to address challenges and to make Duluth an even more desirable and more collaborative environment.

A Creative Watershed: An Arts + Cultural Plan for Duluth

This plan cannot address all the work needed to bring vibrancy, prosperity, and equity to the entire city. However, it endeavors to position the city's cultural assets as partners in a more holistic approach and propel these assets into more central roles to bring about a better city and a better place for all Duluth residents, lifelong, residents, new arrivals, young, old, and in-between.

The vision embodied in this plan is to see Duluth as Minnesota's Creative Watershed, a place where the State's celebrated Legacy Amendment is exemplified, where the outdoors and clean water are one with arts and heritage. Duluth is where these powerful forces meet can-do maker culture, where the most powerful and renewable natural resource is the people and their creativity. Duluth is the place where tourists can experience an awe-inspiring natural environment, an epic industrial history, and the vibrant making of the new—all in one grand vista.



COMMUNITY ASSETS + PLANNING PROCESS

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COMMUNITY ASSETS + PLANNING PROCESS

The Planning Process

Building Off a Planning Legacy

This plan was informed by and builds upon the momentum of other municipal planning efforts. By dovetailing goals and strategies with current policies and plans, we work to foster the integration of arts and culture into other proposed and existing systems in Duluth. As an early step in the arts and culture planning process, an inventory of other City plans laid the groundwork. This included an analysis of Duluth's Comprehensive Plan as well as several small area plans and citywide plans like the Duluth Trail and Bikeway Plan. There were several core findings that the Arts + Culture Plan is able to build on, including the strong interest in creative placemaking in the Comprehensive Plan. There are several citywide goals and visions that focus on unearthing and celebrating the unique aspects of place in the physical, economic and cultural connections across Duluth and emphasizing the importance of including all neighborhoods across the City of Duluth as both unique and as part of a unified whole.

The Public Art Ordinance is one of the policies that guided the planning process. This ordinance helped inspire the need for the plan, and likewise provided the initial vision for funding and management of public art, culture and creative placemaking in Duluth.

Planning Participation: City Staff Connections

Following reviews of Duluth's Comprehensive Plan, recent small area plans, and the Parks and Recreation Master Plan, FPA+CCB met with representatives of Planning and Construction Services, Parks and Recreation, Mayor Don Ness and Mayor Emily Larson, and the City Architect. The purpose of these meetings was to gain an understanding of current and near-term planning initiatives that involve public art, to identify opportunities for DPAC to support planning initiatives, and to better understand the chains of communication between DPAC and other agencies.

Information gathered through this process has revealed both willingness and potential for closer working relationships and missing links in the systems to be addressed in the plan, and a clearer understanding of the most effective management, funding, and support that the City can provide around arts and culture in Duluth. In particular, these conversations provided clear directions for next steps in an actionable plan, and a clear role for DPAC moving forward.

In the early stage of the process, DPAC and the consulting team developed a series of guiding questions for the planning process. These questions set the stage for the early conversations with the Steering Committee, DPAC and other plan stakeholders.

- What are the opportunities for public/private partnerships in Duluth around arts and culture?
- What players need to be together around the table to have a successful arts and culture infrastructure?
- What are the key geographies and opportunities for increased connections?
- What are the funding opportunities?
- What is the identity of Duluth that arts and culture can celebrate, lift up, or represent?
- What role can public art play to enhance resident and visitor experiences of the city?
- What are the social and civic connections in Duluth?
- How do we use public art to catalyze? How can we do something that inspiring and impactful?
- How do we make art accessible and at the same time challenging? How do we help the people of Duluth grow through the arts?
- How do we make it fun!?
- How do we all work together to make public art successful?
- Who is involved in arts and cultural offerings and how?
- What are the roles of key stakeholders in managing, stewarding and advocating for the plan's vision?

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COMMUNITY ASSETS + PLANNING PROCESS

The Planning Process

Creative Practitioner Engagement

Holding creative practitioners at the center of the art and culture planning process is a critical part of understanding the assets and opportunities in Duluth. Consultants and DPAC valued the input of artists (of all disciplines), designers, and other creative practitioners as key perspectives in the planning process since they represent the heart of the arts and cultural ecology of the city. The consulting team met with several groups of artists and creative practitioners to record what they value about Duluth as well as what they see as opportunities for growth on a community-wide scale around arts and culture. We made an effort to invite a diversity of perspectives into the conversation around race, age, artistic discipline, socio-economic status, geography, and professional experience. The plan recommendations were informed by perspectives shared in these focus groups. Focus groups were hosted with each of the following groups of creative practitioners:

- Multi-disciplinary artist group (April 2015)
- Performing artists (May 2015)
- Visual artists (May and June 2015)
- Arts educators (June 2015)
- Twin Ports artists/activists (June 2015)

Art, Culture, + Community Institutions and Organizations Engagement

As part of the asset and opportunity identification process, the team met with several key stakeholder groups connected to arts and cultural offerings in the Duluth Area. In these meetings, interviews and focus groups, organizations, we heard from businesses and groups that play an active role in art, culture, and community building in Duluth. Recommendations in this plan were informed by these meetings and

Division 4. Municipal arts fund.

Sec. 20-18. Municipal arts fund created.

There is hereby established in the treasury of the city of Duluth a special fund designated the municipal arts fund for the purpose of assisting in funding the fine arts in the city of Duluth. Into said fund the following monies shall be appropriated: monies appropriated to it from time to time by the council; gifts and grants from public or private agencies intended or designated to be used for the arts including all or part of the cost of payments or subsidies to artists and purchase of works of art; and community arts set-aside funds as set forth in Section 20-19 below. (Ord. No. 8777, 4-7-1986, ' 2.)

Sec. 20-19. Community arts set-aside.

- (a) That there is hereby established a community arts set-aside of one percent of the cost of all new building construction projects costing in excess of the city's current capitalization level for buildings and structures, funded in whole or in part by city funds for the furtherance of arts projects in the city. Upon the approval of any such project, an amount equal to the set-aside shall be transferred by the city auditor from the fund accounting for the building construction project to the municipal arts fund; provided, however, in the event that the project is funded in part by another entity, the city shall make every effort to secure an additional one percent of such entity's contribution to the project for the municipal arts fund; provided further, however, that the city's contribution to the municipal arts fund shall be limited to the set-aside on its share of the project costs;
- (b) For the purposes of this Section, the phrase Acity funds@ shall mean all funds coming from or passing through the city=s treasury for which the city is required to account under the generally accepted accounting principles except funds received by the city from governmental, public or private sources for the purpose of defraying all or a portion of the cost of the new building construction project or the proceeds of bonds to be repaid solely from pledging the revenues from the new building construction project. (Ord. No. 8777, 4-7-1986, ' 2; Ord. No. 9915, 6-19-2008, ' 1; Ord. No. 10022, 4-12-2010, ' 1.)

See appendix F for the complete DPAC ordinance adopted in 2013.

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COMMUNITY ASSETS + PLANNING PROCESS

The Planning Process

honor the central role these arts organizations and cultural institutions play in Duluth's arts and culture ecosystem.

The groups include:

- Twin Ports Arts Align
- Visit Duluth
- The Greater Downtown Council
- Duluth Art Institute
- Duluth Playhouse
- College of Saint Scholastica
- The Armory
- Sacred Heart Music Center
- The NorShor
- Washington Studios Artists Cooperative
- Zeitgeist
- University of Minnesota - Duluth
- Lake Superior College

Steering Committee Guidance

DPAC invited approximately forty-five artists, educators, institutional representatives, and business leaders to serve on a Steering Committee as a resource and sounding board and to assist in the development of the Arts + Culture Plan. This group provided significant insights with regard to Duluth's physical and cultural contexts. Since Steering Committee members are connected to many sectors, they were well situated to communicate with the broader community about the plan as it developed and provide relevant information to DPAC and the consulting team. The Steering Committee was convened at different stages of the planning process and asked to review and guide aspects of the plan as it developed.

See list of Steering Committee members on page 6.



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COMMUNITY ASSETS + PLANNING PROCESS

Citywide Site Analysis - Mapping Duluth

Art and cultural planning is place based. It is grounded in the unique physical and social qualities of each community. The consulting team conducted extensive place based observations across the city of Duluth and the surrounding region. Through observation the team worked to understand the past, present and future of the public realm, districts, facilities, parks, and connections within and across the community. The observation process balanced perceptions of existing conditions along with an exploration of the potential of place. These observations, along with data collected via community mapping exercises, provided the backbone of recommendations for public art and cultural infrastructure. Combining reviews of recently adopted City planning documents and data from the mapping exercises, the consulting team mapped the places in Duluth that people care about and considered locational opportunities for a variety of creative activities.

A series of maps were created with the community to illustrate the physical environment and connections in Duluth in regards to art and culture. The maps represent a range of community and municipal perspectives synthesized from research and community conversations. The diverse perspectives of Steering Committee members, DPAC members, focus group participants, along with City staff and officials contributed to our nuanced understanding of Duluth and the surrounding context through mapping. The maps were informed by emotional, physical, historical, and social connections to place.

In the "Mapping Duluth" exercise, Steering Committee and focus group members identified memorable physical features of their city. They also located places where they socialize, attend cultural events, bump into acquaintances, and take out-of-town visitors for "an authentic Duluth experience." Small group discussions of the mapping exercise focused on common themes, cultural assets and opportunities in and around Duluth. The results of these exercises enabled us to create an overlay map of public art and placemaking opportunities throughout the city.

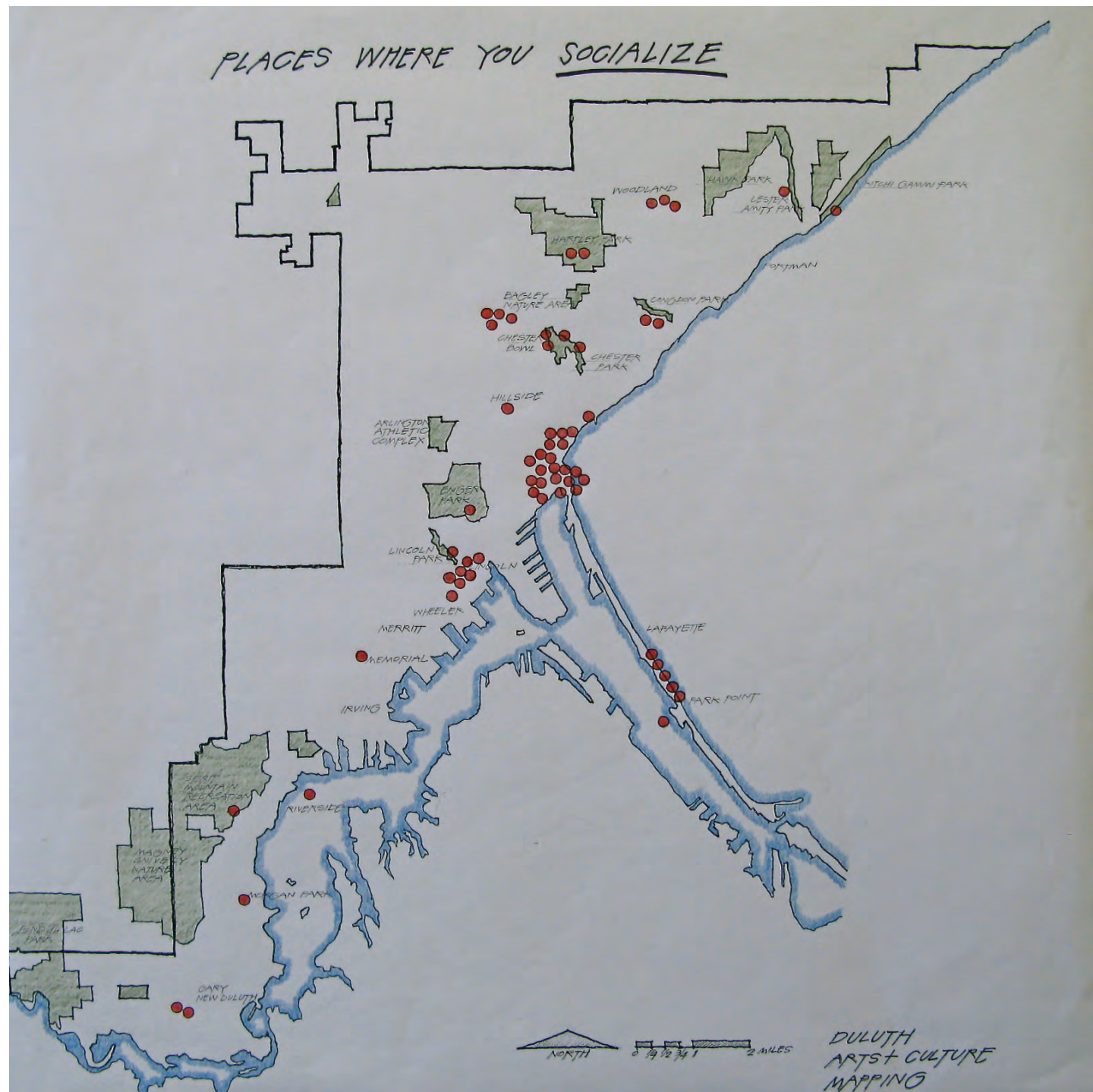
The following maps document the Steering Committee's perspectives on the geography of social interaction and cultural engagement in Duluth.



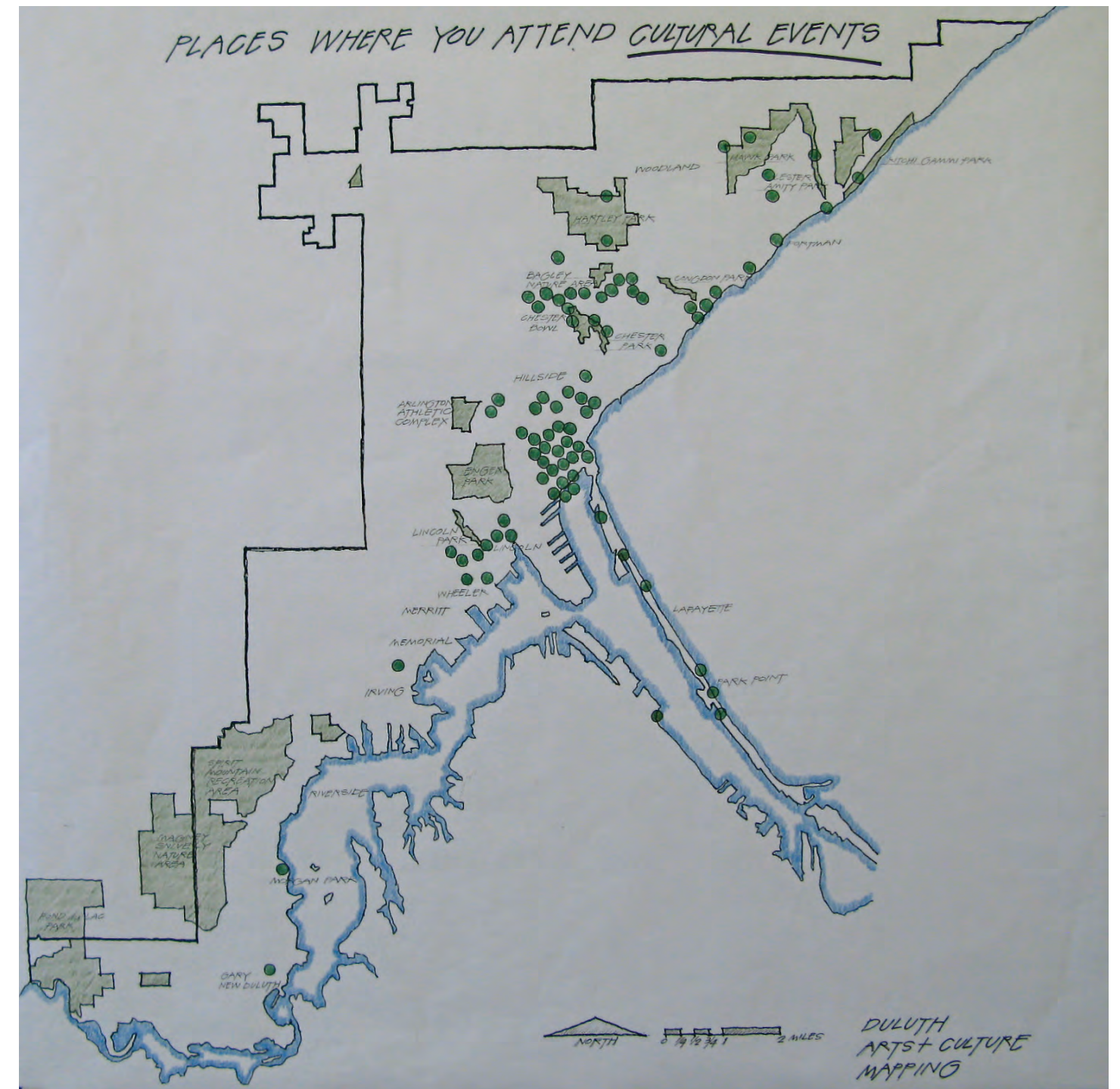
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COMMUNITY ASSETS + PLANNING PROCESS

Citywide Site Analysis - Mapping Duluth



Where do you socialize?

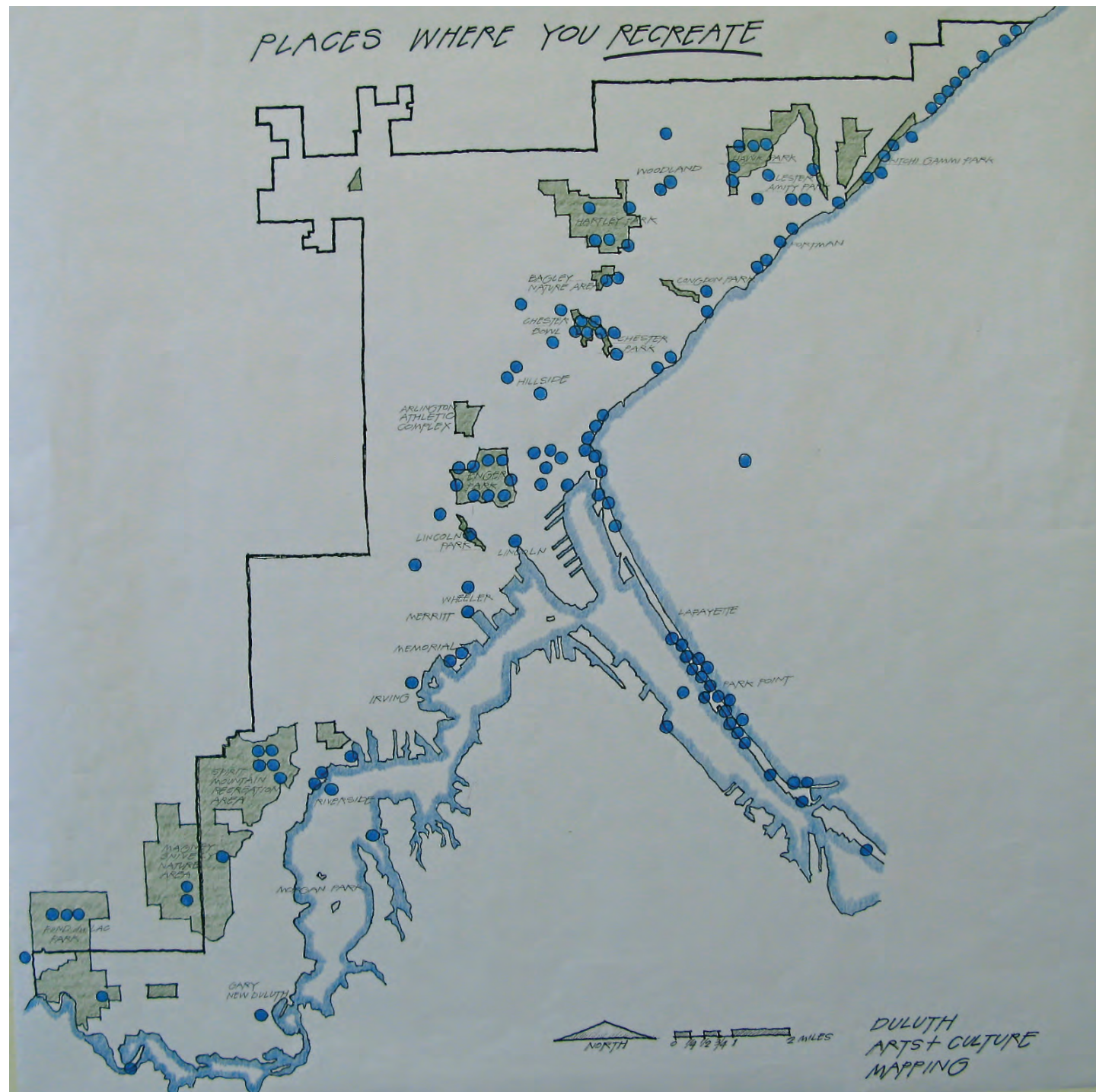


Where do you attend cultural events?

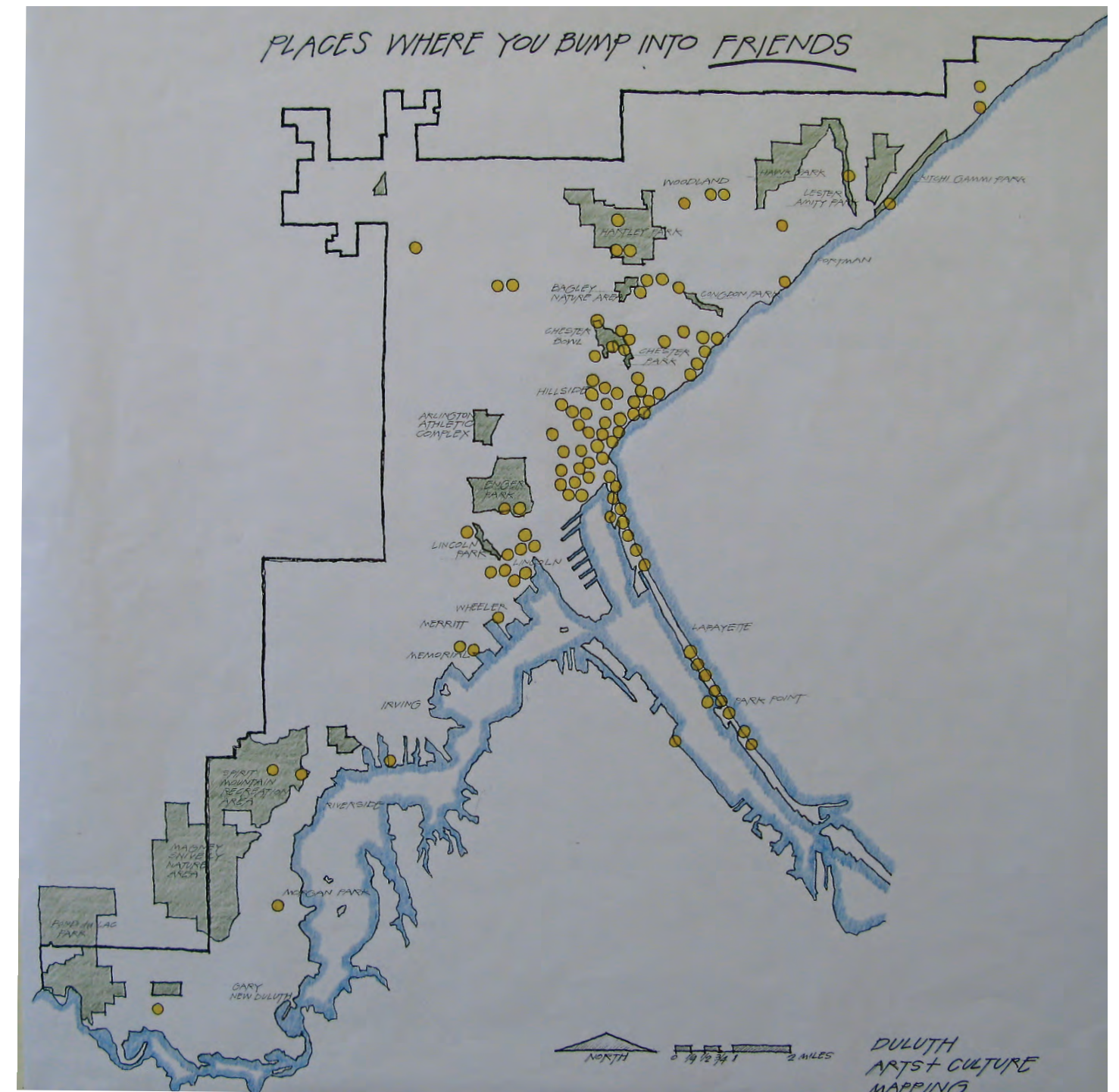
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COMMUNITY ASSETS + PLANNING PROCESS

Citywide Site Analysis - Mapping Duluth



Where do you recreate?

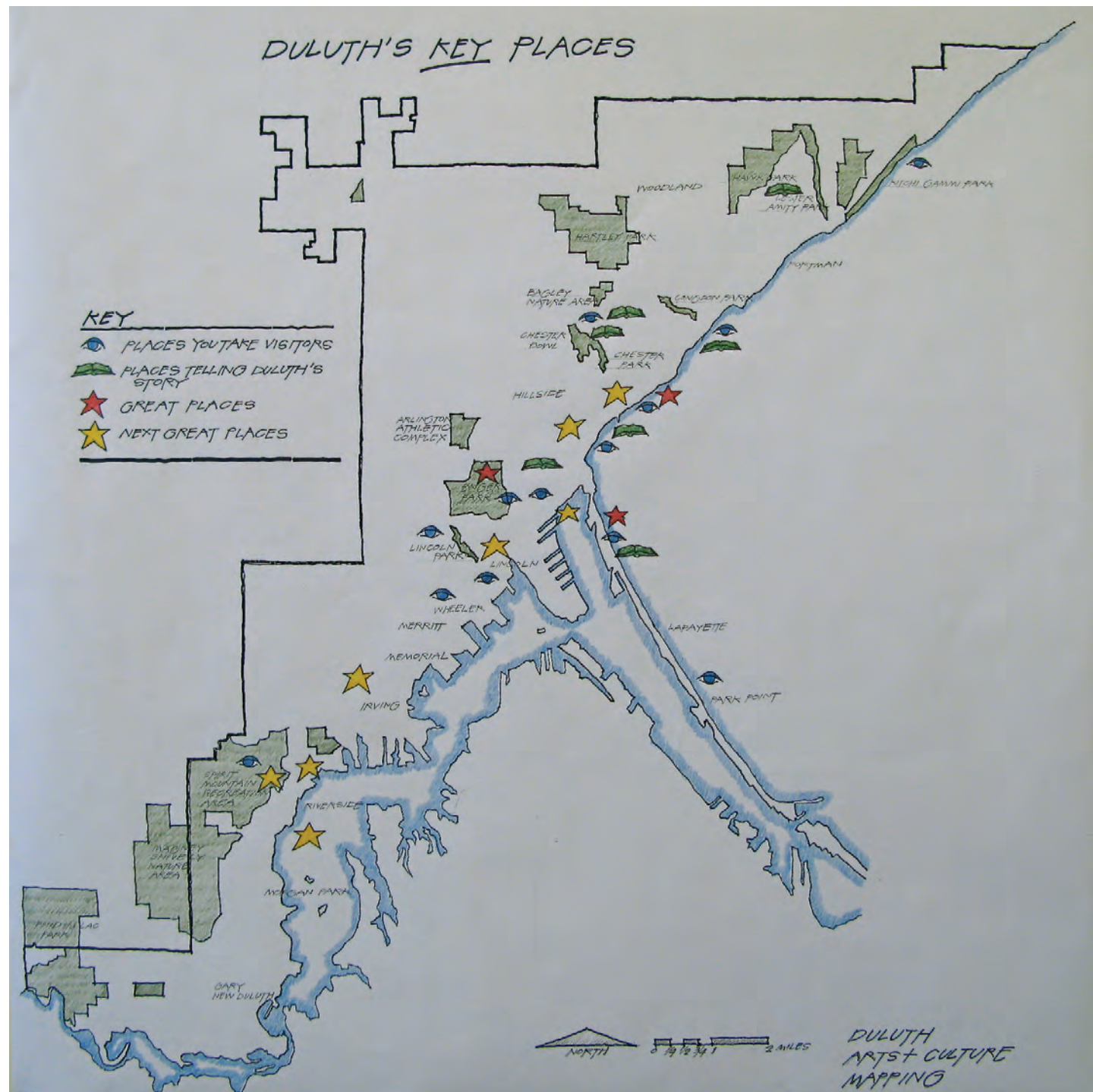


Where do you bump into friends?

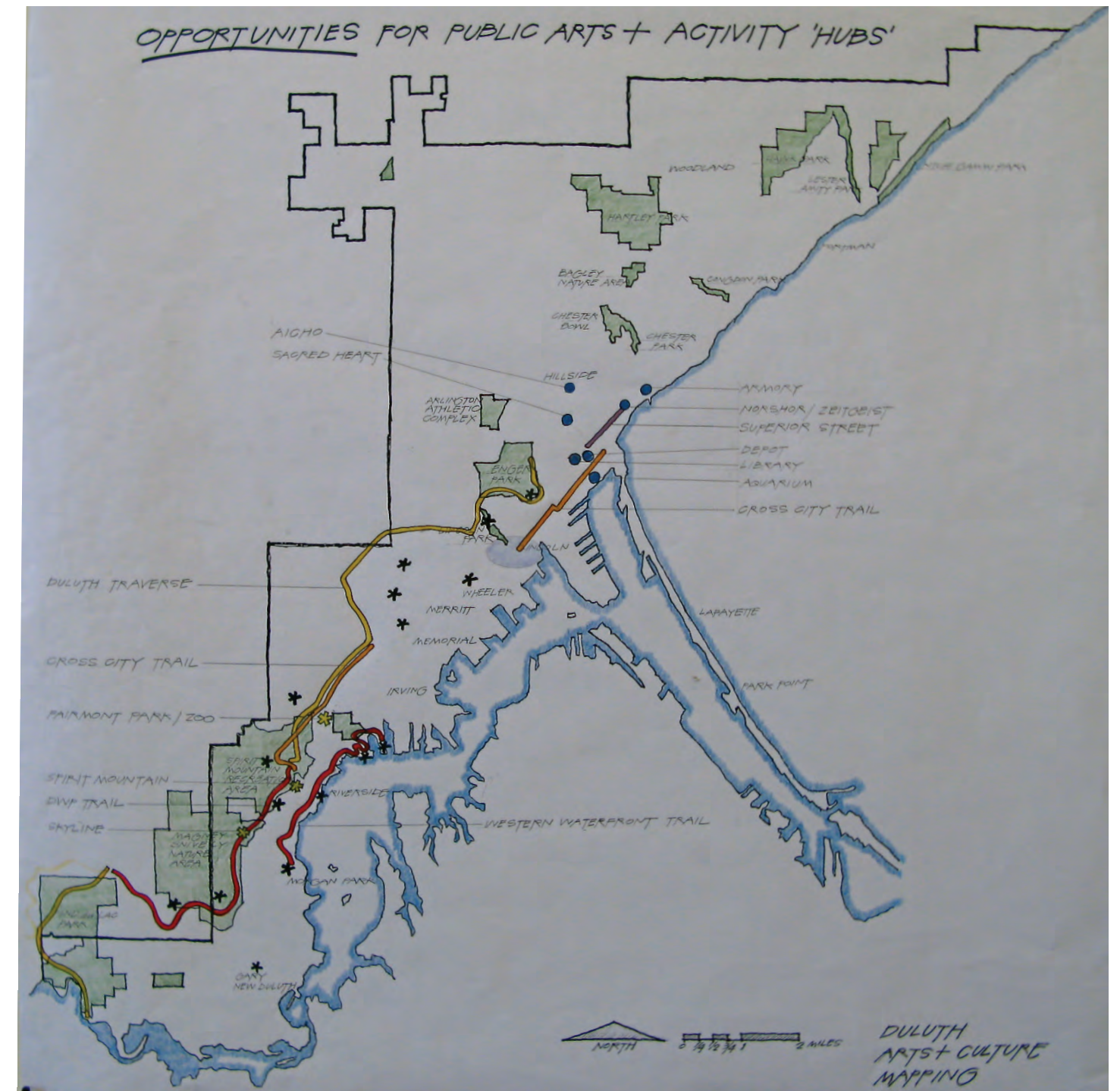
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COMMUNITY ASSETS + PLANNING PROCESS

Citywide Site Analysis - Mapping Duluth



Where are the places that make Duluth unique?



Where are the places and activities that will shape Duluth's future?

3 COMMUNITY ASSETS + PLANNING PROCESS

Information Gathering

Community Engagement in a Box

The ultimate success of the plan depends on it being embraced by people with a stake in its implementation. Therefore, DPAC’s earliest vision for this plan included “marketing” the results of the planning process to the broader community. Asking citizens their opinions, engaging stakeholders to seek out their diverse perspectives, and being transparent about the planning process jumpstarted broader awareness and acceptance of the plan. The consulting team conceived Community Engagement in a Box as a toolkit DPAC and Steering Committee members—along with other community volunteers—could use to gain input. Included in this compactly designed toolkit are instructions; an explanation of the planning process; long-form surveys; postcards to gather quick, fun impressions and offer link to the online survey; and buttons for rewarding people who completed the survey. These kits were distributed across the community to engage people where they are, and collect their values and



“Besides anywhere next to The Lake, Chester Bowl is my favorite place to go. It’s been a retreat and place of rejuvenation for me since I started at UMD in 1988. I purchased a home close to the park so I could keep this park in my life. Today I bring my four-year old there almost daily to play and explore. We were able to attend two of the Tuesday-night concerts there this summer. It’s a magical place in the heart of the city.”

- Arts + Culture Community Survey Respondent

Duluth Public Arts + Culture Plan Community Survey

Developed by the consulting team, the following survey can be accessed through Forecast Public Art’s website and is being linked to Duluth partner organization websites (<http://forecastpublicart.org/forecast/consulting/2015/07/duluth-public-art-and-culture-plan/>). It is also available in paper form as part of Community Engagement in a Box. More than 200 respondents completed the community survey.

Survey respondents represented a diverse perspective of Duluth:

- 90% of the respondents were residents of Duluth;
- 8% were people of color, closely reflecting the racial demographics of Duluth, according to the 2012 census (which states that 10% of the Duluth population are people of color);
- 11% identified as LBGQTI

While most of the respondents connect with Duluth’s arts and cultural community by being an audience member, between 13% and 19% of the people who answered the survey are board members of arts and cultural organizations, and/or is someone who owns or manages a creative business. 34% of respondents identify as an amateur artist, performer, writer or other type of craftsperson.

3 COMMUNITY ASSETS + PLANNING PROCESS

Information Gathering

Of the 200 people responding, the top five important aspects of living in Duluth are as follows: Lake Superior; recreational activities; arts and cultural events (including historical sites and experiences of heritage); and the people (including people’s neighborhood).

Seventy-one percent of Duluth residents who took the survey are interested in experiencing public art or cultural offerings in downtown Duluth. Specific places people would most like to have those experiences are the Lakewalk and the streets. 54% expressed a desire for more art and cultural experiences in the parks.

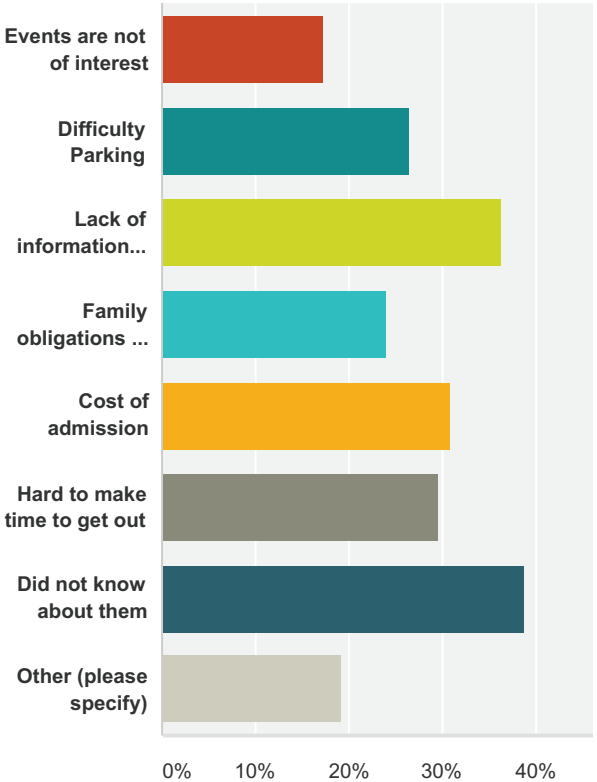
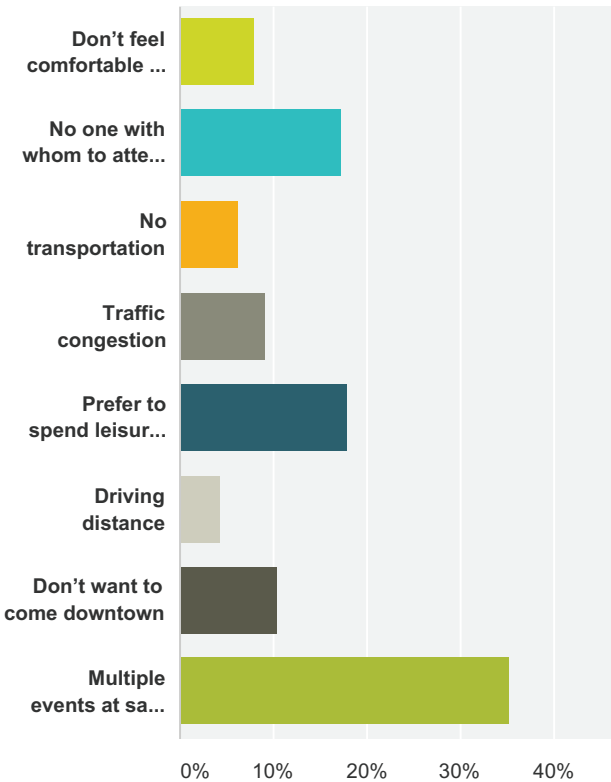
During the previous 12 months most of Duluth residents who responded attended or participated in an arts, culture and heritage program, such as live music, festivals, museums and galleries, film, or visited parks and nature trails. And when asked “What’s your favorite place in Duluth?” the top choices were: Lake Superior; the Lakewalk, the trails and creeks; Canal Park; Skyline Parkway; Downtown; Brighton Beach; Leif Erikson; Grant and Enger Park; their own homes; Hawks Ridge; the library and Spirit Lake.

The barriers that keep people from engaging in arts and cultural offerings (as much as they would like) are: too many events happening at the same time; lack of information or not knowing about them; cost; and lack of time.

When asked to identify the five services and resources that would be most beneficial to arts, culture, and heritage development in Duluth, the top five listed were: coordinate marketing of the creative activities in the area; ensure that the arts and culture development is included in the city’s overall community and economic development plans; ensure that city funding for the arts and cultural initiatives is equitably allocated to diverse projects throughout Duluth; provide an online calendar of all arts and culture events; and advocate for arts education. The least beneficial were: advocate to public officials the value of for profit and independent creative business, as well as the nonprofit sector.

When asked to name the top priorities the City of Duluth government should contribute to the arts, culture and heritage, participants named the following: continued direct support for arts and culture activities (such as grants to artists, arts organizations, festivals); develop policies that fosters arts education in the schools; partner with organizations working on arts, cultural and heritage initiatives; and publicity and marketing for arts and culture events.

The values and barriers that were revealed as a result of our survey directly informed our plan recommendations and strategic goals.



3

COMMUNITY ASSETS + PLANNING PROCESS

Information Gathering

Twin Ports Arts Align Survey

In addition to the Duluth Arts + Culture Community Survey that was circulated throughout Duluth, the Twin Ports Arts Align group conducted its own survey with creative practitioners and arts and culture organizations across the Twin Ports region. While there was some overlap in the content of the two surveys, the goal of the Arts Align survey was intended to help them determine organizational next steps for Arts Align affiliates and gauge an overall sense of priorities for arts and cultural practitioners in the Twin Ports Region. This timely and useful additional data provided a more nuanced understanding of how the arts and culture community connects and finds support across the region. The Arts Align survey data confirmed perspectives regarding assets and opportunities among artists articulated in our stakeholder focus groups and interviews, strengthening the validity of our findings.

“The impact of the work artists and arts educators do is recognized as integral to a thriving, progressive community. Recognition would be realized in the form of grant dollars for artists, affordable work and living spaces and increased arts education in K-12 schools. A community that sees the value of an artist’s perspective and is willing to collaborate across disciplines is important to me.”

– Twin Ports Arts Align Survey Respondent

“The Lakewalk. I live near the 18th street entrance. I love having such easy access to walking or biking along the lake and the ability to get to Canal Park or Lakeside without a car. I love how beautifully maintained the paths are in every season and how safe I feel there. I also love the artistic aspects to it whether planted gardens, flower, or sculpture. I especially love Movies in the Park at Leif Erikson Park. I love that the movies are free, organized, family-fun affairs that include offerings for adults and children and that they attract such a wide range of people of varied ethnicities and socio-economic backgrounds all coming together to enjoy an evening in the outdoors. Go Duluth!”

- Arts + Culture Community Survey Respondent

Local Liaison

The consulting team relied greatly on the deep community knowledge and connections of our local partners, clients and local liaison. We were able to bring on an additional member to our team for the planning process who helped make connections to a wide representation of voices in the arts and cultural community of Duluth. Rachel Kilgour, the planning team’s local liaison and coordinator, a local musician and community connector, was a key collaborator during the team’s outreach efforts across Duluth. We are grateful for the outstanding help she provided, for her many personal connections, and for her wisdom around traversing the creative watershed of Duluth.



RECOMMENDATIONS

FOR

ART

+ CULTURE

RECOMMENDATIONS FOR ART + CULTURE

Core Areas of Focus

The overall purpose of the plan is to build on the best qualities and cultural assets of Duluth to improve the creative, economic, social, and civic life for all residents and to foster a more meaningful experience for visitors.

The guiding principle of the plan is to ensure that City policies governing arts and culture, and the allocation of City funding to arts and cultural programs and activities and to contractors providing arts and cultural services to the City are equitably distributed across racial, cultural, and geographic communities.

The Duluth Arts + Culture Plan is based on five core areas of focus:

1. DPAC Administration and Management Structures

The success of this Art + Culture Plan depends on DPAC's capacity for program management, intergovernmental effectiveness and community leadership described in its mission. The plan will help DPAC develop policies and strategies for establishing effective governance systems, implement strategic recruitment efforts for commission members representing Duluth's diverse communities, and meet DPAC's staffing needs. This ranges from positioning DPAC as the leading advocate for the cultural sector in Duluth and influencing regulatory policies to best support arts and cultural activities of all kinds; laying out guidelines for attracting and selecting qualified artists, and implementing impactful public art projects. Ultimately, achieving this vision and the promise of its arts communities will require a public commitment to a municipal office of arts and cultural heritage to coordinate these creative and economically beneficial efforts.

2. DPAC's Role in the City and Arts Community

With the adoption of its revised ordinance, DPAC can evolve to

perform more active roles within the City: managing the selection process for capital investments triggering the percent for art program; advising on the placemaking aspects of City planning projects; assisting with the review of arts-related projects that arise from neighborhoods; and directing public and private resources in support of Duluth's robust cultural sector. DPAC's capacity needs to be considered in relationship to these potential opportunities. Coordinating or convening the broader arts communities in Duluth is also needed and DPAC could assist through strategic guidance and collaboration, as well as bringing other public and private entities to the table.

3. Goals, Structure, and Funding for a City Public Art Program

Deciding how public art is implemented to broadly serve both public and private sectors in Duluth and the surrounding region will help lay the foundation for DPAC's revitalized public art program. An inclusive approach that combines temporary and permanent visual art, as well as a wide range of accessible cultural activities will allow for the greatest range of potential ways to serve needs in Duluth's diverse communities. For capital projects, it will be important to determine where the City wishes to be along the continuum from "encouraging" to "requiring" art in public and private improvement efforts. DPAC needs to further institutionalize the mechanisms for implementation of its public art program. Discussions about private sector participation in the ordinance are in the beginning stages, with interest expressed by several developers. Developing and maintaining a robust educational program about public art—for the community and professional artists—will help raise awareness, understanding and appreciation for the work of DPAC. This plan provides tools and data DPAC needs to make informed decisions and recommendations, including examples of other cities' approaches, funding models for public art programs being used around the country, and educational resources that can be shared in Duluth.

4. Key Partnerships and Strategies for Creative Placemaking

Duluth's potential as a creative city is rooted in its distinctive geographies, vibrant history, and thriving creative communities of individuals and organizations. Vibrant and iconic cities engage the senses with distinguishing sights, sounds, and smells. Duluth consists of remarkable, interconnected places that extend and deepen one's experience. Beginning with its natural foundation —geologic and ecologic—Duluth's industries and cultural institutions express values of identity, experience, sense of place, and connectedness. These physical, historical, and cultural contexts inform and guide Duluth's future as both a maker-based and knowledge-based economy, not to mention its strong tourism base.

5. Resources and a Supportive Environment for Artists

Duluth's cultural scene, like Lake Superior, is both broad and deep. Its remarkably active community of artists and creative entrepreneurs can benefit from a variety of supportive services: education, training and professional development; mentoring; direct funding; exhibition and performance opportunities; learning opportunities for residents of all ages; and resources for art educators and teaching artists. The City's public art and cultural development efforts can be cultivated for lifelong learning opportunities benefitting citizens and visitors. With its diverse and active creative communities, Duluth can deepen the public's appreciation of its cultural resources, and provide opportunities for more people to participate in creative occupations. With partners in arts education and cultural organizations, DPAC can play a strategic role by increasing artists' capacities, broadening audience appreciation and enriching Duluth's public life.

The goals and strategies provided in the Recommendations Matrix (p. 48-57) were developed through a comprehensive analysis of each core area of focus and prioritized according to Criteria for an Actionable Plan:

- Align with City planning efforts
- Clarify DPAC's role and that of other stewards of the plan

- Foster connections to the broader arts and culture communities
- Engage the audience
- Incorporate diverse perspectives
- Move to an actionable plan

Strategic Goals

Building off the Core Areas of Focus and the Criteria for an Actionable Plan, five Strategic Goals frame the plan recommendations. These goals are outlined in detail on page 48-57, along with implementation partners and a suggested initiation timeline.

The five Strategic Goals are:

1. **Cultivate Our Talents: Arts Development and Creative "Maker" Economy**
Build and capitalize on Duluth's creative community and historic grassroots "maker" economy by interconnecting and supporting artists with the city's industrial and business resources, skill base and educational infrastructure.
2. **Connect and Activate Our Neighborhoods: Creative Placemaking and Public Art**
Enhance distinctive neighborhood and downtown identities and livability by fostering cross-sector partnerships, public art, cultural activity, and local economies.
3. **Amplify Our Message: Audience Development and Tourism**
Expand base of local audiences and regional/national visitors to increase the economic impact of the arts across the city.
4. **Capitalize Our Strengths: Infrastructure for the Creative Sector**
Invest in physical facilities, foster creative practitioners, and organizational capacity to support creative production, increase audiences and improve cultural experiences.
5. **Make it Happen: The Role of City Government**
Expand scope, partnerships, and resources for the City's Arts Commission to implement goals in this plan.

RECOMMENDATIONS
FOR ART + CULTURE

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CULTIVATE OUR TALENTS:
Arts Development and a Creative “Maker” Economy

Build and capitalize on Duluth’s creative community and historic grassroots “maker” economy by interconnecting and supporting artists with the city’s industrial and business resources, skill base and educational infrastructure.

	Recommendations	Strategies	Rationale		Related Criteria (refer to list above)	Leadership Responsibility	Implementation Partners	Initiation Timeframe
1.1	Leverage existing resources to foster a supportive and productive environment for local artists and creative economy	Partner with arts and economic development organizations to reframe the language to encompass a broader creative sector; Embed arts and creative sector enterprises in Chamber of Commerce and Downtown Duluth to foster collaborative and cross-sector dialog	Recognizes the economic potential of historic and emerging culture of makers		3	DEDA	DPAC and Chamber	Mid-term
1.2	Invest in physical infrastructure and affordable workspace that supports artists, creative entrepreneurs, and cultural activities (Also See: 4.1)	Incentivize development of pop-up and adaptive reuse of industrial and vacant commercial spaces; Support maker spaces and co-working spaces for artists and creative start-ups	Provides the support systems necessary for the development of a creative economy & rejuvenates under-utilized assets		3, 5	Private and public sector developers	DEDA, DPAC, and Arts Align	Mid-term
1.3	Coalesce Duluth’s talent, attract widespread attention and participation, and generate economic activity (Also See 3.2)	Develop a signature event, such as a Maker Fair, on an annual basis to draw attention on a national scale to Duluth’s Maker economy. Create opportunities for artists to coordinate efforts to promote regular community wide events (i.e. Second Friday Art Crawl)	Recognizes the economic potential of historic and emerging culture of makers on a national stage		3,4	Art Institute	Visit Duluth, Maker Space, DEDA	Long-term
1.4	Build on life-long learning opportunities related to arts, culture, and entrepreneurship	Develop an artist in residence program with the parks, schools, and City government; partner with University and community colleges on arts and entrepreneurship programs	Builds the artists, makers & audiences of the future		3,5	UMD Continuing Education	Lake Superior College and St. Scholastica	Mid/long-term
1.5	Develop business and professional development assistance for artists and creative entrepreneurs	Collaborate with regional arts intermediary organizations like Springboard for the Arts, Forecast Public Art and Intermedia Arts to conduct a series of local trainings, incorporating effective ways to reach tourists. Create an online directory of artists and makers for the City	Assists artists’ ability to expand the skills needed for career growth		3	ARAC	Non-profit arts community	Mid-term
1.6	Grow arts education in K-12 schools with expanded paid opportunities for teaching artists, and expand access/ transportation to artistic programs for youth	Work with local arts organizations and artists in collaboration with the School District to develop a roster of teaching artists that schools can apply to have as visiting teaching artists	Creates additional revenue for artists and provides access to the arts for communities of all ages across Duluth		3,5	School Board, DPAC, Parent Groups, Private Schools, Teacher Education programs (UMD, CSS, UWS)	Local arts organizations and Compas, ISD 709	Short-term
1.7	Conduct a study on the breadth, depth, and impact for the creative economy of Duluth	Expand the scope of the Minnesota Citizens for the Arts (MCA) 2015 study to develop a broader and more nuanced understanding of the creative economy in Duluth	Creates a clear argument for how arts and culture play an important role in a healthy economy		3	DEDA	Chamber of Commerce and DPAC with market analysis consultant	Mid-term

RECOMMENDATIONS
FOR ART + CULTURE

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CONNECT AND ACTIVATE OUR
NEIGHBORHOODS AND DOWNTOWN:
Creative Placemaking and public art

Enhance distinctive neighborhood and downtown identities and livability by fostering cross-sector partnerships, public art, cultural activity, and local economies.

	Recommendations	Strategies	Rationale		Related Criteria (refer to list above)	Leadership Responsibility	Implementation Partners	Initiation Timeframe
2.1	Build on the unique cultural heritage contexts of Duluth neighborhoods to inform authentic creative placemaking initiatives	Work with schools, historical societies, Native community, and neighborhoods during design processes, art selection processes through neighborhood and community listening sessions	Gives under-served and under-recognized communities a voice in setting the stage for creation of authentic places		1,5	Planning Department	DPAC & DHPC, historical societies, neighborhood liaison in Mayor’s Office, district councils	Ongoing
2.2	Incorporate art, culture and placemaking principles in to the City’s Comprehensive Plan	In each subject of the Comprehensive Plan, determine how arts and culture can play a role (ie. Transportation, Land Use, etc); partner with DPAC to plan and define what it can look like in the new plan	Transforms Duluth’s physical, social & cultural environments over time by giving communities & neighborhoods the mechanism to influence decisions		1	Planning Department	Mayor’s Office, Parks & Recreation, Public Works & other City agencies	Short-term
2.3	Grow alliances among leaders in environmental advocacy, outdoor recreation, and the arts	Cultivate connections between DPAC and environmental advocacy groups specially connected to the trail system, the parks system and the Saint Louis River Corridor	Embraces the strong legacy of outdoor activities as core cultural activities in Duluth and looks for ways to deepen the connection to creative practitioners		3,4	DPAC	UMD, Parks Department, Saint Louis River Corridor Coalition, MN Land Trust, Arts Align	Short-term
2.4	Develop policies that support pop-up infrastructure and events in the public realm	Develop a series of pilot projects to identify hurdles to pop-up or temporary art in the public realm. Consider vacant storefronts in collaboration with DPAC and DEDA	Fosters economic and cultural opportunities in under-utilized spaces and creates low investment modes for piloting infrastructural improvements		4	DPAC & DEDA	Healthy Duluth	Short-term
2.5	Highlight the breadth of things to discover across Duluth through expanded partnerships between the tourism industry and local arts and cultural organizations and artists across the City’s entire length	Build on the success of community calendars like Perfect Duluth Day to promote events, coordinate events so that they are co-sponsored and advertised by Visit Duluth and other tourist industry advocates	Contributes to the success of producing entities and informs audiences of events to increase economic impact		4	Visit Duluth & ARAC	Arts & culture organizations, Duluth Perfect Day... others	Mid-term
2.6	Foster greater collaboration between DPAC, Heritage Preservation Commission, Planning, Parks & Recreation, Public Works, and other City entities	Have seats for DPAC members on Parks, Planning and Preservation Commission. Have seats for other commissions on DPAC	Aligns art & culture opportunities across departments, maximizing impacts		1	DPAC	Heritage Preservation Commission, Planning, Parks & Recreation, Public Works and other City entities	Short-term
2.7	Integrate the arts and public art into infrastructure projects across the City	Work across multiple agencies to develop an artist designed wayfinding system, seating, functional amenities, etc.	Develops new support systems for artists and adds value to infrastructure (such as development of a more effective trail system across the City for residents and visitors)		1,4	Parks Department, MN Land Trust, Public Works	DPAC	Mid/long-term
2.8	Continue the momentum of arts and cultural district and corridor development across the City	Promote and celebrate the Downtown Historic Arts and Theater District	Focuses resources and energies, which increases potential for impact and return on investment		3	Greater Downtown Council and Business Improvement District, Duluth Playhouse, The Zeitgeist, Casino	DPAC, Visit Duluth, Planning, key stakeholder representatives	Short-term

RECOMMENDATIONS
FOR ART + CULTURE

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AMPLIFY OUR MESSAGE:
Audience Development and Tourism

Expand base of local audiences and regional/national visitors to increase the economic impact of the arts across the city.

	Recommendations	Strategies	Rationale		Related Criteria (refer to list above)	Leadership Responsibility	Implementation Partners	Initiation Timeframe
3.1	Enhance tourism attraction and engagement of visitors through a focus on their complete experience	Develop and implement PR and marketing strategies that capitalize on Duluth’s “other natural resource” to put City’s creative assets on national culture map; build collaborations between arts and cultural producers, food, beverage, lodging, and other “hosts”	Increases cultural tourism, economic vitality, attracts more artistic talent and helps attract/retain students, employees and work force		4	Visit Duluth	DPAC, Explore MN, local PR and Marketing firms, Greater Downtown Duluth, Arts Align	Mid/long-term
3.2	Position Duluth as the Workshop of the North—the place where things are made	Develop a signature event such as a Maker Fair on an annual basis to draw attention on a national scale to the Duluth Maker economy	Recognizes the economic potential of historic and emerging culture of makers on a national stage		3	Art Institute	Visit Duluth, Maker Space, Breweries, Restaurants, Duluth based apparel/soft goods companies, Jewelers, Duluth Folk School	
3.3	Foster working partnerships between the tourism industry and local arts and cultural organizations and cultural practitioners	Host forums for dialogues among leaders from both sectors and facilitate meaningful conversations with actionable outcomes	Increases chances for connections and effective strategies to surface, and builds coalitions		4	Visit Duluth	DPAC, local arts and culture leaders, facilitator, UMD	Mid-term
3.4	Build an ongoing forum and foster Greater Twin Ports coordination/ collaboration among arts, culture and special event producers	Host monthly networking events for artists and arts organizations from across the region	Values regional program coordination and planning		4	Arts Align	ARAC, Art Institute, City governments, educational institutions	Long-term
3.5	Engage consortium of arts organizations in conversation with Duluth Transit Authority to find optimal coordination of transit schedules and routes to enable audiences and artists to participate in cultural activities	Establish liaison from DPAC to DTA, determine way to put on agenda, or plan separate roundtable with participants	Provides the support systems necessary for the development of a creative economy & rejuvenates under-utilized assets		1,5	DPAC	Arts Align, DTA	Mid-term
3.6	Convene an annual conversation, symposium, and celebration around arts and culture (with awards!)	Model an annual arts summit, led by the Mayor’s office, similar to the Mayor’s Housing Summit to set clear goals for the full arts and culture community each year (providing input for DPAC’s work plan)	Fulfills DPAC’s potential to provide community vision and direction		3,5	Mayor’s Office and Arts Align	Non-profit arts organizations, educational institutions, individual artists	Short-term



RECOMMENDATIONS FOR ART + CULTURE

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CAPITALIZE OUR STRENGTHS: Infrastructure for the Cultural Sector

Invest in physical facilities, foster creative practitioners, and organizational capacity to support creative production, increase audiences and improve cultural experiences.

	Recommendations	Strategies	Rationale		Related Criteria (refer to list above)	Leadership Responsibility	Implementation Partners	Initiation Timeframe
4.1	Invest in quality spaces to support artists and nonprofit arts and cultural activities	Coordinate investments in presentational spaces and venues with a focus on improving the experience for artists, local audiences, and visitors	Provides the support systems necessary for the development of a creative economy & rejuvenates under-utilized assets		3,5	Private and public sector developers	DEDA	Mid-term
4.2	Coordinate capital projects for arts and culture, leveraging and focusing city financial tools and philanthropic funding to accommodate long term economic and social value	DPAC should work with the DHPC to develop a CIP projection each year as part of the annual work plan	Engages DPAC in prioritizing capital projects and leveraging funding		1	City of Duluth Mayor & Council	DPAC, Chief Administrative Officer, Department of Finance	Short-term
4.3	Convene cultural organizations with City and civic leaders to coordinate facility use and development	Commission a comprehensive study to survey existing and in-development cultural facilities to prioritize city and regional needs	Ensures that community spaces are used to their best potential and ensures that needs for space are met		3	DPAC	The Armory, Art Institute, NorShor, Arts Align	Mid-term
4.4	Create connections among different artists to collaborate across disciplines—such as performing and visual arts—to broaden audience base	Provide funding opportunities that target inter-disciplinary and cross-sector art and cultural projects	Develops a broader audience base and creates more opportunities for artists to expand into new markets		3,5	ARAC	Art Institute, Home Grown Music Festival and other festivals, DPAC	Mid-term
4.5	Foster a unified voice in the arts and culture sector	Support efforts by Twin Ports Arts Align to connect artists, arts administrators, and allies; promote the arts and culture in the Twin Ports; and foster communication and collaboration around the arts and culture in the region in partnership with DPAC	Maximizes use of existing resources		3	DPAC and Arts Align	ARAC, Visit Duluth	Mid-term

RECOMMENDATIONS
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MAKE IT HAPPEN:
The Role of City Government

Expand scope, partnerships, and resources for the City’s Arts Commission to implement goals in this plan.

	Recommendations	Strategies	Rationale		Related Criteria (refer to list above)	Leadership Responsibility	Implementation Partners	Initiation Timeframe
5.1	Create a departmental home for DPAC in Duluth Economic Development Authority (DEDA)	Appoint key staff contact in DEDA to develop work plan and staff Commission meetings	Recognizes the role of arts and culture in economic development		2,5	City of Duluth Mayor’s Office	DPAC, DEDA, Council	At the acceptance of this plan
5.2	Adopt a framework of guidelines, policies, and procedures for commissioning, maintaining and maximizing the value of public art that is City owned	These standards should also be aligned with other public sector owned and managed art, historic structures and property	Institutionalizes DPAC’s mission, role, & responsibilities		2,5	DPAC	City of Duluth Mayor & Council	Short-term
5.3	Increase the commission’s size and broaden its expertise and cross-sector representation in terms of arts and cultural affairs	Expand DPAC from 9 to 13 commissioners by extending invitations to specific individuals and aim to meet quorum at every meeting; add members who represent organizations, policy, community, under-represented, community development professionals, city staff, tourism industry, funding and finance, regional government staff	Expands the reach & effectiveness of DPAC’s mission		2,5	City of Duluth Mayor & Council	DPAC	Short-term
5.4	Coordinate communication regarding city infrastructure projects and funding to identify opportunities for public art	DPAC works closely with the DHPC to develop a CIP projection each year as part of the annual work plan. Draft an advisory budget document (in partnership with the City) to inform how the City spends arts money	Informs DPAC of capital projects with Percent for Art funding		1,4	City of Duluth Mayor & Council	DPAC, Chief Administrative Officer, Department of Finance	Short-term
5.5	Engage in selected City planning initiatives where DPAC input would be beneficial	Work closely with the Planning Commission to get art planned in from the beginning of projects	Brings art and placemaking expertise to the planning phase of City projects		1	DPAC	City agencies undertaking planning initiatives, affected communities & individual artists	Short-term
5.6	Develop an annual work plan for DPAC	Coordinate inter-agency communications regarding capital projects	Establishes a plan to fulfill DPAC’s mission and meet its goals		2,5	DPAC		Ongoing
5.7	Develop implementation capacity for DPAC and other arts/culture/heritage-related activities, from consulting help to staff support.	Develop a City position of Director of Arts & Culture who connects, convenes and conceives of efforts to activate arts and culture for social & economic good and manages public art projects (in lieu of staff in the short term, engage qualified consultants)	Provides expertise needed to accomplish the missions of volunteer commissions, and implement objectives outlined in annual work plan		2	City of Duluth Mayor	DPAC, Council & DEDA	Long-term
5.8	Conduct a localized inventory of arts- and culturally-oriented opportunities and hopes for the future for each neighborhood or district	Coincide with or build on small area plans, etc.	Creates opportunities for under-served neighborhoods & diverse communities		2	Planning	DPAC, Parks & Recreation, Public Works, neighborhoods & Arts Align	Mid-term



REVITALIZING DULUTH'S PUBLIC ART PROGRAM



REVITALIZING DULUTH'S PUBLIC ART PROGRAM

Overview

The City of Duluth has a thirty-year history of support for art in public places making it an early adopter among the 350 public art programs in America today. In 1986, the city council established a municipal arts fund and a community arts set-aside of one percent of the cost of all new building construction projects costing in excess of \$5,000. Upon the approval of a new building project, one percent of the budget was transferred by the city treasurer from the general fund to the municipal arts fund. If the project was funded in part by another entity, the city would attempt to secure an additional one percent of such entity's contribution to the project for the municipal arts fund. The city's contribution to the municipal arts fund would be limited annually to \$100,000.

In 2013, the city council revised the Duluth Public Arts Commission (DPAC) ordinance and eliminated the municipal arts fund (Duluth Public Art Fund), leaving the community arts set-aside funds in the general fund under the control of the mayor's office. The provision requiring the city to make efforts to secure additional arts funding from other project partners was also eliminated.

DPAC's Mission

Over the past three decades, Duluth's arts community has grown and matured. The definition of public art has likewise expanded to include a wide array of creative possibilities. DPAC's mission, authorized by the 2013 ordinance, addresses this broader understanding of the field, and the needs of the larger arts community:

- Fostering arts development
- Advising the mayor and city council on arts-related matters
- Stimulating participation and appreciation of the arts
- Advocating on behalf of arts and cultural development
- Determining methods of selecting artists and artworks
- Evaluating and recommending artists eligible for funding by the city
- Evaluating and recommending artworks for approved locations in the city

- Recommending funding for artists and locations for the performing arts
- Assisting the City in raising funds from private and public sources for funding the arts

Private developments influence the perception and experience of public space. For this reason, like other cities, Duluth has attempted to encourage private entities to include public art in their projects. Cities prompt private developments to include public art in a variety of ways, ranging from strongly encouraging developers to consider art, offering public art as an option contributing a project's site improvement requirements, to mandating public art be part of private developments. Any one of these approaches could offer private developments a meaningful opportunity to contribute to Duluth's public art ecosystem.

Independent artists, local businesses, nonprofits, churches and others have likewise contributed to Duluth's rich history of public art, including skyway installations, Smelt Parades, roadside memorials and even giant Rubber Ducks, like the one planned to participate in the upcoming Tall Ships Festival. A significant amount of private support has been generated in the past, and will continue long into the future.

All of these factors—the City's evolving role, Duluth's vibrant arts communities, changing notions of the public art field, and the recognition of the private sector's role in shaping the public realm—have called attention the need for an orchestrated approach to nurturing and guiding Duluth's public arts.

While much of its mission is internal to the City of Duluth operations, DPAC's impact extends into broader community activities. Given Duluth's extraordinary potential to stimulate its creative economy by coordinating and promoting public and private arts and cultural activities, these community-wide aspects of DPAC's mission can significantly impact the city's vitality. As a municipal commission composed of appointed, volunteer members and with limited staff assistance, DPAC currently lacks the capacity to accomplish the full range of its authority, and in recent



REVITALIZING DULUTH'S PUBLIC ART PROGRAM

Overview

years, DPAC’s energy has waned. This plan is designed to reinvigorate DPAC and reinvent its role in the larger community.

In the long term, to support and complement DPAC’s mission, the City of Duluth would benefit from the addition of a privately run arts service and advocacy organization representing the needs and goals of the larger arts and culture community. This entity, perhaps a future iteration of the Twin Ports Arts Align, with involvement from the Arrowhead Regional Arts Council could offer a collective voice representing the broad and diverse cultural community of the region, leading to increased support and better public policies for artists, arts organizations, and independent public art producers. Given the city’s increasing vibrancy and desire to attract and retain talent, the need for coordination of Duluth’s arts and culture community warrants an investment of human and financial resources. We believe public-private partnerships are the key to long-term success; both the City and the private sector need to adequately support DPAC and its partners.

This plan offers recommendations designed to help foster the growth of public art, culture and creative placemaking in the Duluth region, maximizing on public-private partnerships, utilizing best practices, and growing the community’s engagement with artists in the public sphere. To accomplish this, DPAC would benefit from an expanded membership roster that includes expertise of educators, artists, businesspersons, craftspeople, community developers, neighborhood representatives, and elected officials with a passion for Duluth’s heritage, identity, and diverse cultures. A key recommendation of this plan is the establishment of a more heterogeneous DPAC membership that would enable DPAC to assume a more active role in achieving its mission.

Starting Points for Revitalizing the City’s Public Art Program

Based on our assessment of DPAC’s current capacity, challenges and opportunities, the following is a list of recommended steps for DPAC to take toward the successful reestablishment of the City’s vital public art program.

- Develop an annual DPAC work plan that builds upon its mission, anticipates planned capital projects, and coordinates with City agencies and planning initiatives.
- Appoint a public art “point person” within the city to assist with communication with other key agencies involved in public art.
- Continue cataloguing public art in the city and develop a collections management system.
- Establish fund tracking mechanisms with the Finance Department to identify City operating funds related to arts and culture as well as agency-directed set asides for public art as part of upcoming capital improvement projects.
- Engage a professional conservator to produce condition reports and recommendations regarding maintenance or repairs that may be needed to City-owned artworks.
- Establish volunteer advisory groups and artist selection committees with expertise supporting DPAC’s mission.
- Seek funding to support the implementation of projects, coordination of volunteer committee members and interface with advisory groups.
- Engage a professional public art consultant as needed to facilitate the commissioning of public art projects until such time as a qualified staff person is hired by the City.



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Engaging the Community in the Development of the Program

Public arts programs are designed to serve the public, hence the development of any program benefits from broad public participation. It is critical to have citizen-led advisory committees and involve community members with specific areas of expertise in selecting artists and approving designs. This is particularly important when public funds are being utilized, but it's also helpful when private developers and property owners pursue adding publicly accessible art to their development efforts. The following pages include recommendations for establishing an overall governance system for public art, as well as guidelines for establishing a public art advisory committee.

Public Art Program Purpose and Goals

The following language should be adopted as the overarching goal of Duluth's Public Art Program:

Maximize the contributions public art offers Duluth's civic spaces and community. Enhance our quality of life through exceptional, meaningful public art, in all its forms, and embrace a transparent process that reflects the diversity and interests of all Duluth's communities.

Rationales:

- Public art animates civic spaces and reflects and contributes to community identity, health, heritage and quality of life.
- A robust public art program enhances the climate for artistic creativity and contributes to the community's sense of civic pride.
- It is important to enhance and preserve the artistic heritage and cultural history of the Duluth region.
- Public art strengthens public places and enhances and promotes Duluth's identity as a livable and creative city, and a desirable place to live, work and visit.
- Public art in private development creates value for the developer and

an amenity for the public.

- Aesthetic and social values deserve equal weight with any building project's functional and economic values.
- Duluth has already established a robust collection of historical and contemporary public art, and has many great opportunities for future public art.
- Developing a maintenance and conservation program for the city's collection will help preserve public art for future generations.

Recommended Strategic Tasks:

1. Establish an appropriate governance system, sustainable funding mechanism and skilled management structure for DPAC.
2. Involve artists in the design, implementation and integration of art in public and private improvement projects, and connect artistic talent with the needs of the city.
3. Develop guiding principles for public art, placemaking, designating districts, identifying trails and discerning opportunities throughout the city.
4. Generate strategies for identifying, locating and developing public art and civic places to strengthen community and build social infrastructure through public-private partnerships.
5. Encourage short-term public art and creative placemaking activities to animate public spaces and/or identify ways to revitalize existing civic locales.
6. Work with education partners to increase awareness and appreciation of public art by the broader community and provide training to nurture emerging talent.
7. Establish procedures for insuring public engagement in the program, including the selection of artists for commissioning, supporting events, and reviewing/approving proposed design and placemaking projects.
8. Establish policies for reviewing/accepting gifts of art, reviewing/approving unsolicited project proposals, deaccessioning art, and supporting ongoing management/maintenance of the city's collection.



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9. Inventory Duluth's cultural heritage contexts to inform authentic creative placemaking initiatives.
10. Periodically survey Duluth neighborhoods' arts- and culturally-oriented needs and desires.
11. Coordinate with partners in the arts community to serve needs of arts and culture developers and producers.

Definition of Public Art

Public art is a fast-evolving, widespread field of inquiry, encompassing a wide variety of creative expressions in the public sphere. As such, it's hard to pin down to one definition. The possibilities for artistic expression are endless and the benefits of public art are many. It is vital to acknowledge the importance of the process, as well as the product; that public art can be fixed or temporary; and that all kinds of visual, performing, and media art forms can be employed by artists engaging with audiences outside of traditional venues. The following working definition is a hybrid drawn from other public art programs in the U.S.:

Public art is publicly accessible original art that enriches the city and evokes meaning. It may include permanent visual art, performances, installations, events and other temporary works, preservation or restoration of unique architectural features, ornamentation or details. It may also include the artist-designed infrastructure and structures themselves. Public art should consider the site, its context and audience. Public art may possess functional as well as aesthetic qualities; it may be integrated into the site or a discrete work.

A glossary of terms frequently used in the public art field may be accessed online via the Forecast Public Art Toolkit (<http://forecastpublicart.org/toolkit/glossary.html>). The Toolkit also offers sample Calls for Artists; sample contracts; copyright and insurance information, and a variety of other useful resources.

Other useful web resources include PublicArtArchive.org and the Public Art Network (a program of Americans for the Arts): <http://www.americansforthearts.org/by-topic/public-art>

Best Practices in Public Art

Public art is a complex profession; artists entering the field are typically unfamiliar with the basics and best practices due to the lack of attention public art receives by educational institutions. Likewise, related professions, such as place-based design professionals, city planners, community developers and elected officials—and the broader communities in which public art exists—are largely unfamiliar with the breadth and depth of work being done in the public art field. Access to educational programs, training programs for artists, and online resources for design professionals are valuable to any effective public art program.

At its best, public art serves a common good, enlivens shared spaces, strengthens community bonds and connects us with our sense of humanity. A belief in the significance of these outcomes informs those who commission and create art in the public realm.

While public art in a well-conceived environment may elevate the human spirit, it is, by itself, incapable of ennobling poorly planned places. To make the most of any investment in public art, involve public artists and/or public art expertise early on in the planning and design process, and consider the effort a collaboration or a partnership, rather than simply hiring an artist to make art to put in a public space.

Conceiving and making public art can benefit from involving artists in a shared effort, with community members, funders, and governmental agencies participating in a collaborative process in response to a shared vision. This creative process requires give and take, mutual respect, openness and transparency. This process of making public art



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requires of all the stakeholders a shared commitment to a community-centered creative process, adequate time to achieve the desired results, and sufficient funding to appropriately compensate artists and realize visionary outcomes.

Making art to be experienced in spaces that are held in common by the general public necessitates unique artistic skills and capacities, such as sensitivity to community values, discernment of special circumstances in a given site, understanding of physical properties affecting artistic expressions, and merging these into a cohesive and creative whole.

Establishing Governance Systems

An effective and transparent Public Art Program requires the involvement of a citizen-led Art Selection Committee, as well as a citizen-led Public Art Advisory Committee. Beyond the larger arts and culture advisory role played by DPAC members, the Public Art Advisory group offers broad, yet focused knowledge of the public art field and issues guiding planning and offering intermittent expertise, while the Selection Committee is focused on context-specific projects. These groups typically do not have the final say; they serve to advise and make recommendations that may subsequently require additional approvals by the DPAC and the governing bodies of the public entities that eventually will own and maintain the resulting public artworks.

The establishment of an Art Selection Committee should consider the following membership:

- One or two members of the DPAC (as liaisons, and co-chairs of the Committee)
- City representative
- Community stakeholder representative
- Professional artist or curator familiar with public art practices
- Place-based design professional (landscape architecture,

- architecture, urban planning, etc.)
- Community development professional
- Other key stakeholder representative

On a case-by-case basis, at the discretion of the Committee, additional representatives should be invited to review and offer input on review meetings involving specific locations, addressing specific topics, or projects involving complex technical processes. This may include the architect of the building where public art is proposed, facilities maintenance representative, a neighborhood representative addressing contextual issues, etc. These individuals may be given voting power as deemed appropriate by the Committee.

The Public Art Advisory Committee should include the following members:

- Arts professional familiar with public art
- Art curator
- Art educator
- Art historian, writer, or critic
- Art conservator, familiar with maintenance and restoration methodologies
- Other professionals, as deemed useful to DPAC and the Public Art Program Manager, such as landscape architect, architect, interior designer, etc.

Criteria for Art in the Public Realm

Art in Duluth’s public places should meet one or more of the following criteria:

- Contributes to Duluth citizens’ sense of belonging and identity
- Contributes to a distinctive character and/or historical aspect of Duluth and/or its neighborhoods and districts



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- Contributes to the connectedness between and diversity of Duluth’s communities
- Contributes to the experience of wayfinding and multimodal movement in Duluth
- Contributes to and reinforces established local and regional plans and environmental design strategies
- Represents high quality aesthetics and/or craftsmanship
- Responds to the context of its setting, the audiences it serves, and environmental impact
- Responds to additional criteria listed in the project brief (Call for Artists)

Considerations for Reviewing Public Art (General Guidelines)

Context Specific

Artworks are formally appropriate to the conditions of the proposed site, respectful of the values and activities of nearby communities, and responsive to the particular context.

Artistic Quality

Artworks are unique and original, demonstrating a high level of creative imagination and craft. In addition to artistic quality, an equitable process for promoting, selecting and developing artistic proposals is a priority.

Considerations for Site Selection

Public Access

Suitable sites for public art are on public property or on private property fully accessible to all community members, are free of sensitive environmental conditions that may be adversely affected by the introduction of the work of art, and pose no extraordinary safety concerns for public use. Indoor sites must be freely accessible to all community members during normal work hours.

Public Purpose

Acceptable artworks respect the functional purpose of streets and sidewalks to enable movement by all modes of transportation, and respond to safety and maintenance concerns. The public realm frequently serves as a corridor for public utilities below or above ground, which should be considered prior to the installation of artworks.

Methods for Procuring Public Art

Purchasing Artworks

The purchase of existing artworks may be suitable and appropriate for certain sites, budgets and project schedules. Existing artworks need to meet the Considerations for Reviewing Public Art, as well as Accepting Gifts of Artwork.

Selecting Artists for Public Art Projects

When a public art project is conceived, the location for the artwork is approved by the property owner, sources of funding are identified, an art selection panel is convened, the Art Selection Committee implements procedures for selecting artists, employing one of three processes:

1. Invitational.
 - A limited number of artists or artist-led teams meeting the project criteria are invited to submit Qualifications for the proposed project. Artists’ qualifications include a letter of interest in the specific project, a statement of qualifications, examples of previous work, and acknowledgement of the project schedule and budget.
 - The Art Selection Committee may select an artist for the project based on the artists’ submitted qualifications, interviews with pre-qualified artists or based on requested



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design proposals from selected artists for committee consideration.

- If design proposals are requested, artists shall be given sufficient time and be reasonably compensated. Artists who are not selected for a commission, retain all rights to their proposals.

2. Curatorial Review.

- A public art consultant may be hired to research and select artists based on their previous work and develop a list of pre-qualified artists for consideration by the selection panel for one or more public art projects. Information regarding the pre-qualified artists may be maintained for consideration for future projects.

3. Open Call.

- For certain projects, the Art Selection Committee may request qualifications from a larger pool of artists, and an open competition may be considered. The Art Selection Committee may limit eligibility to a specific geographic area or to artists meeting established criteria. In an open call, artists are typically asked to provide a statement of qualifications including a resume and examples of previous or current artworks, and a statement of availability for the anticipated project. The selection panel follows procedures described in the Invitational process for selecting artists responding to an open call. Please note that the time frame for an open call is typically longer and the expense is typically higher than an Invitational process, as it can require more staff time to process applications and conduct all communications.

Reviewing Artist-initiated Projects
Artists may submit unsolicited public art proposals for placing artworks

on publicly owned property, following guidelines established by the property owner/manager. Artists seeking funding or in-kind support for unsolicited public art proposals are encouraged to first obtain support from City Councilmember representing the area where the proposed site is located, and then follow procedures established by DPAC. Until formal procedures are in place, please refer to the site owner/public agency public art “point person.” (Note: The City, Park District and UND do not typically fund unsolicited proposals)

Artists or property owners may submit unsolicited public art proposals for privately owned property, not requiring funding or in-kind support from the City. In addition to obtaining all the necessary building permits or event permits—until formal procedures are in place—artists should refer to the City’s “point person” for further information.

Accepting Gifts of Artwork

In the event a donor offers an existing artwork as a gift to the City or other public property owner, the artwork needs to meet the Criteria for Art in the Public Realm, Considerations for Reviewing Public Art, and these additional criteria:

- Documentation of legal ownership by the donor.
- Agreement between the donor and the site owner indicating the artwork becomes the property of the site owner.
- Mutual acceptance that future display and disposition of the artwork is solely at the discretion of the property owner.
- Appraisals of value shall be the responsibility of the donor.
- Tax deductibility shall be within the limits prescribed by the Internal Revenue Code.
- The donor shall receive no implied or tangible goods or services in exchange for the gift.
- The piece is an original artwork.
- The piece undergoes a conservation review, and the donor provides funding for ongoing conservation.



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Collection Management Policies

Maintenance and Stewardship

Art in the public realm is an expression of community values. Care and maintenance of artworks and their surroundings conveys a sense of these values to the public. Responsibility for stewardship of artworks and for public access rests with the public or private agency/owner. Routine and special maintenance of artworks and the surrounding environment, including all associated costs, are the responsibility of the owner agency, unless otherwise agreed. Upon final acceptance of an artwork, DPAC may assist the owner agency in acquiring documentation and maintenance information from the artist. The owner agency is responsible for retaining maintenance guidance, records, and insurance for each artwork. DPAC may engage consultants with expertise in conservation and maintenance to evaluate and/or maintain artworks owned by the City of Duluth and may provide consultant recommendations to private agencies owning artworks.

Inventory

In partnership with other public and private agencies owning public art, DPAC will maintain an inventory/database of the Duluth's public art collection, assist agencies in setting priorities for restoration and conservation, and maintain records of artworks. When a new public artwork is commissioned, the responsible public or private agency will provide documentation of the artwork, including photographs, title of the artwork, name and contact information for the artist(s), and artist-developed directions for routine and special maintenance. DPAC will add this information to the inventory/database.

Conservation and Restoration

DPAC or its designated consultant will periodically survey and make recommendations to responsible agencies with regard to the condition of all permanent public artworks in Duluth. DPAC may contract with

an art conservator for these surveys. The agencies owning artworks are responsible for the periodic conservation identified in the surveys. Restoration of valued public artworks may require significant re-investment. Working with the owners of such artworks, DPAC will assess the public benefit of these works to the community on a case-by-case basis. In the special circumstances where broad public benefit is established, DPAC may assist the responsible agency by providing expertise and seeking grants and/or donations to support necessary restoration.

Relocation and Deaccession

Uses of property and environmental conditions change over time and the condition of "permanent" artworks may deteriorate to a point where restoration is not feasible. Once a public artwork has been approved and installed, it may only be removed from public view for a set of predetermined reasons.

The agency owners of public artworks will notify DPAC of changes in facilities or surrounding environments or conditions deemed to require the relocation of artworks. DPAC will review the circumstances and recommend to the agencies best practices for relocation.

In the event an owner agency wishes to permanently remove an artwork from public view, DPAC shall be consulted 120 days prior to the proposed deaccession. Upon receiving this notification, DPAC will, if possible, contact the artist and will evaluate the artwork for alternatives to deaccession. If no alternatives to deaccession are available, the artist will be given the opportunity to receive all or parts of the artwork at no cost to the artist.

Public-Private Partnerships

We recommend that the City of Duluth encourage private property owners and developers to voluntarily participate in the Duluth's Public



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Art program. This participation may take a variety of forms. Private property owners may wish to include a public art consultant or public artist on their design team early in the overall project design process or add public art to their facilities in a variety of ways.

DPAC may provide assistance to property owners in the selection of artworks of significance to the general public. When the property owner requests assistance, DPAC will evaluate the request and determine how best to collaborate to assist in the selection of an artist and/or artwork.

The acquisition of works of public art requires a commitment by the property owner to preserve, protect, and permanently display the work of art in its original condition at the time of installation, as described in these guidelines. The routine maintenance, conservation, and preservation of the work of art will be the responsibility of the facility owner.

Interagency Agreements

In order for DPAC to effectively serve as a vehicle for public art program management, as well as other regranting services not specific to public art, it is essential that DPAC establish a legally binding agreement among and between the agencies involved as primary stakeholders in any actions taken by DPAC. It is helpful to review existing interagency agreements used by the City of Duluth, city agencies and local colleges and universities as templates for the content needed for these agreements. It may also be useful to review effective interagency agreements being used by other nonprofits and city agencies administering public art programs, such as St. Louis County, MN, the Tucson-Pima, AZ, Arts Council, the Arts Partnership in Fargo, ND, or the Friends of the Arts in St. Louis Park, MN. The agreement should reference any policies or guidelines for processing invoices, transferring funds, decision-making, contracting, insurance,

copyright, and other legal or financial procedures. The agreement should also clarify roles and responsibilities that each partner entity is required to fulfill, and outline accountability measures to which each agency must adhere.

Private Property Owner's or Developer's Checklist

DPAC encourages private property owners and developers to incorporate public art into their projects. The following describes the steps owners and developers are encouraged to take to implement public art projects on private property:

1. Review guidelines provided by DPAC as a resource tool for property owners.
2. Meet with DPAC to review options for the inclusion of public art in the proposed project and meet with City planner to review process for approval of public art installations.
3. Determine methodology for artist or artwork selection, following recommendations by DPAC.
4. Select an artist or artwork and enter into an agreement with the artist.
5. Prior to finalizing the design, present the public art concept to DPAC and to City agencies with responsibility for project approval.
6. Submit final design documentation to the city building inspections department for permitting.
7. Following the completion and installation of the artwork, submit documentation of the artwork, maintenance plan, and acknowledgement of responsibility for maintenance to DPAC.

The background is a photograph of a grey brick wall. Overlaid on the left side is a large, semi-transparent blue circle. A wavy, light blue line with a dark blue outline meanders across the wall, passing through the blue circle.

STRATEGIES FOR DEVELOPING PLACE BASED ART



STRATEGIES FOR DEVELOPING PLACE BASED ART

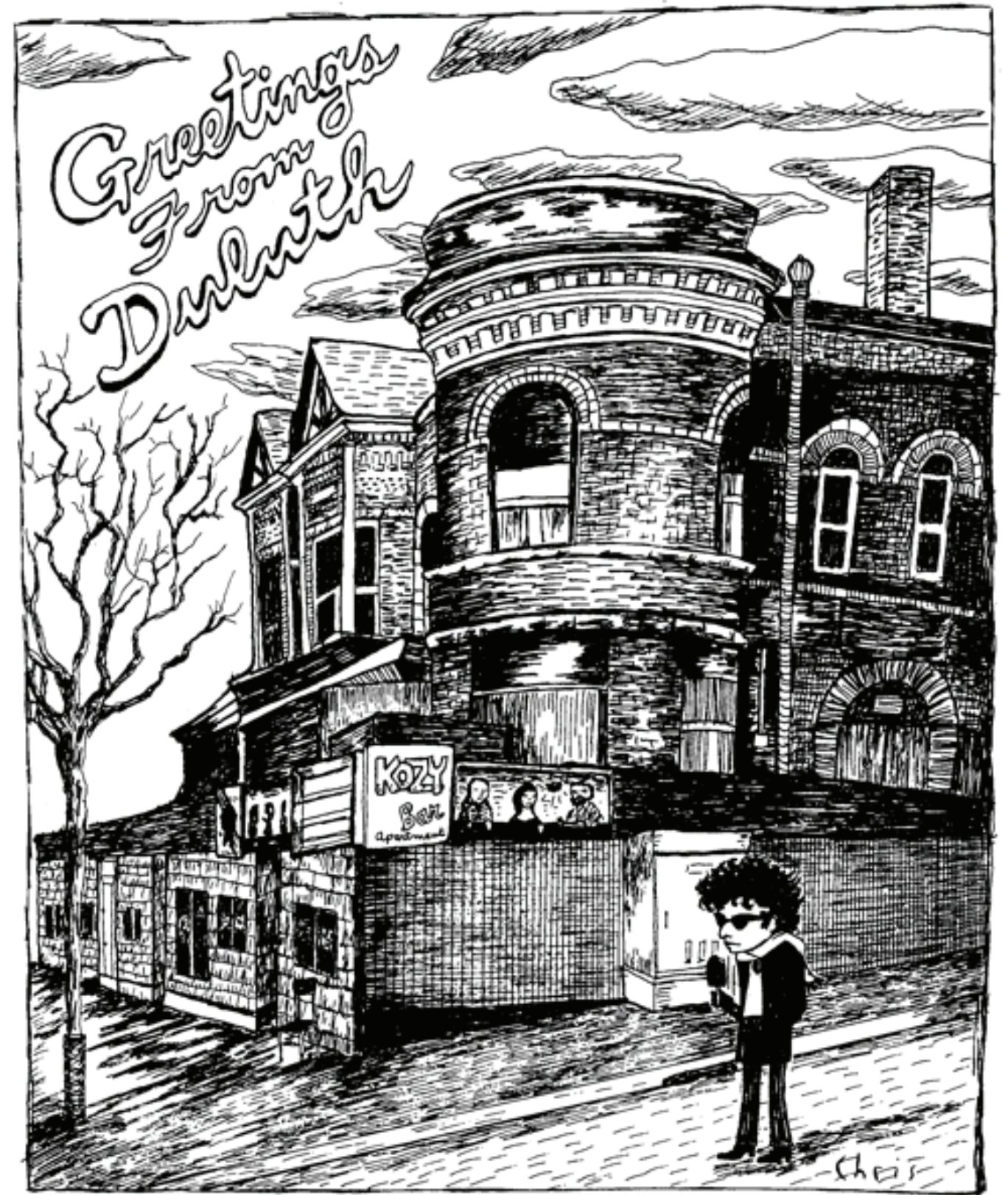
Principles + Considerations for Locating Art in the Public Realm

Public art is a manifestation of our collective culture. Its planning, selection, placement, and form offer insights into our shared community values. In general, meaningful public art projects should adhere to the following principles:

- Reflects social and ethnic diversity of the community
- Involves artists in the process of conceiving and creating
- Engages community members in identifying a locale's identity and character
- Contributes to a sense of place, and/or provides opportunities to honor the context of the site (including its history, users and environmental factors)

When planning and locating public art in a neighborhood, along a corridor, or in downtown, it's important to establish criteria, using the following considerations:

- Visibility and accessibility of the artwork
- Who is the audience and what is the viewer's perspective
- Public safety, durability and low maintenance
- Relationship to surroundings—existing & future, built & natural
- Environmental impact and sustainability
- Artistic quality and uniqueness of expression
- Context and characteristics of the site
- Equitable dispersion of art throughout the neighborhood
- Value in promoting Duluth, the neighborhood, or specific locale





STRATEGIES FOR DEVELOPING PLACE BASED ART

Sample Case Study: Developing + Testing Strategies in Lincoln Park

A Place-based Public Art Overlay for the Lincoln Park Neighborhood

The Lincoln Park neighborhood is on the brink of transformative demographic and economic changes. Once a center of manufacturing with nearby residences for workers and a local commercial/service district to meet their needs, Lincoln Park is currently developing a new identity for itself after a period of decline. Building on its amenities, the neighborhood is seeing reinvestments in its public and private sectors, suggesting that Lincoln Park is undergoing renewal.

A mix of craft and start-up businesses in the West Michigan/Superior Streets commercial district and the renovation of residential properties following the foreclosure crisis are attracting a new generation of neighbors and drawing the attention of visitors. Restaurants and specialty shops are contributing to Lincoln Park's vitality and appeal as popular destinations in Duluth. The beloved Lincoln Park and other neighborhood parks are being renovated to invigorate their key roles as community gathering grounds and contemplative natural amenities.

As the neighborhood becomes more connected to the rest of Duluth by way of pedestrian and bicycle trail systems, its decades-long isolation imposed by the construction of rail and high-speed roadways is receding. Lincoln Park is reintegrating into the city with connections of the Cross City Trail to the lakefront, downtown, and the St. Louis River corridor.

In the imaginations of younger Duluthians, the Lincoln Park neighborhood is on the verge of becoming the "next great place" in their city. Through the City's small area plan, these perceptions of the neighborhood are shaping policy.

Place-based public art can jump start this process of "becoming" by celebrating this neighborhood vision. Public art in Lincoln Park can be an enduring element in the cultural metamorphosis of the neighborhood. Strategically, this begins by viewing the Lincoln Park Small Area Plan

recommendations through a lens of creative placemaking with a public art focus. Involving artists and place-makers in planning, decision-making and implementation phases is fundamental to making this a reality. This involvement is critical to the success of public projects as well as beneficial to private sector initiatives.

Considering how artists and other creative businesses can jumpstart Lincoln Park's vision for the future raises the dilemma of how these opportunities are realized. An entity—or clearinghouse—is needed to connect current challenges with creative solutions. Such an entity could be neighborhood-based, however the opportunities and challenges are citywide. The future vitality of Lincoln Park could well depend on how this citywide need is met.

The following are examples of ways place-based public art can contribute the vision of the Lincoln Park Small Area Plan and help transform this neighborhood, which, in turn, will contribute to the rebirth of West Duluth. These recommendations should be considered as part of an arts and culture "overlay" to the Small Area Plan.



STRATEGIES FOR DEVELOPING PLACE BASED ART

Sample Case Study: Developing + Testing Strategies in Lincoln Park

Land Use

Goal 1: Institute mixed-use zoning.

While achieving a new mix of uses is an on-going process, a new mix of activities can precede this intended direction.

To support the re-zoning of the commercial district, public art can immediately create a gravitational pull attracting visitors. Seasonal outdoor sculpture exhibits, art festivals, musical performances, art installations in empty commercial storefront windows, for example, draw people to experience the event and leads to the discovery of neighborhood businesses or to realize the potential of a storefront space. Some of these may become enduring traditions in Lincoln Park; others would likely be one-time offerings. Whatever their duration, these initiatives will create meaningful experiences and change people's perceptions.

As the mixed-use revitalization continues, with artful interventions keeping pace, perceptions and expectations of public and semi-public spaces in Lincoln Park will lead to artful place-making as a new norm. Likewise, future expressions of neighborhood identity will create authentic connections to the neighborhood's past and project visions of the neighborhood's future.

Economic Development

Goal 1: Revitalize the retail core.

Turning around the decline of a retail area generally takes time, however drawing visitors to an area to see the potential from a fresh perspective can happen rather quickly. This kind of rally is about hospitality; inviting people in and making them feel welcome and comfortable during their time in Lincoln Park. When people take a fresh look at an overlooked place, they see new possibilities that can lead to long-term investment.

Artists are skilled at framing views and directing attention with temporary interventions that transform an area's sense of a place.

Here are a few initiatives that will help bring people back to the retail core:

- Include artists on the advisory team working with business/property owners during the initial planning stages of redevelopment. While real estate and commerce may seem removed from the pursuits of artists, many artists are tuned in to the practicalities of redevelopment. Their creative points of view can take a planning process in unanticipated, productive directions. Artists are, by nature, makers and doers; their energy, enthusiasm and entrepreneurial spirit motivate them and those around them to move plans to actions.
- Explore the Irrigate model in Saint Paul, which paired artists with business owners to assist businesses impacted by the Light Rail Transit construction. In this model of engagement, an artist interprets challenges facing a business and implements creative initiatives to address them. Initiatives can take many forms: performances, temporary transformations of the business's space, eye-catching signs, etc.
- Identify key vacant sites in the commercial core and sponsor artist-led teams to create pop-up parklots. Develop a similar program for vacant storefronts to transform a dreary block of commercial buildings into a temporary gallery.
- Help lure artists to move into the area, and then help them stay there. Evaluate underutilized buildings for potential use as artists' workspaces. Provide grants and loans to building owners willing to meet this need and institute policies for ownership arrangements, securing affordable space for artists as the neighborhood's property values rise. While this is a long-term undertaking, securing the future of Lincoln Park's creative economy requires thinking ahead, anticipating the neighborhood's growing popularity. Seek to avoid gentrification, when the rise in property value extends beyond the reach of creative start-ups, the very catalysts of revitalization needed for long-term success.



STRATEGIES FOR DEVELOPING PLACE BASED ART

Sample Case Study: Developing + Testing Strategies in Lincoln Park

Goal 2: Brownfield redevelopment.

During the period when brownfields lay fallow, improve their appearance and draw positive attention to them by introducing wildflowers and other plantings of seasonal interest to create sensory impact. Encourage artists to “design” the plantings and to create temporary installations. Sculptors often lack places to display their work, and brownfield sites can offer a unique, and highly visible venue.

Goal 3: Build out Clyde Park complex.

The build out of Clyde Park and the revitalization of the Lincoln Park neighborhood are mutually supporting. Coordinating these efforts is key to the success of each.

Clyde Park is an excellent venue for exhibits and events to draw more visitors to the Lincoln Park neighborhood and to increase a sense of belonging among neighbors. Visual and performing artists can be the catalyst for revitalizing Lincoln Park and for the continuing the economic vitality of Clyde Park.

The Duluth Children’s Museum in the Clyde Park complex is a destination for families citywide. Artists are already developing and creating exhibits for the museum to the delight of children. The relationships between the museum and artist/makers can be strengthened and broadened in ways that serve the mission of the museum and directly contribute to Duluth’s creative economy.

The Children’s Museum is a model for other entities in Duluth that may benefit from “business” relationships with artists. While they have taken the initiative to cultivate connections to artists, these types of associations would occur more frequently if a clearinghouse entity serving as a connector to artists can be established.

Goal 4: Adaptive reuse of existing multi-story buildings.

The currently deflated value of Lincoln Park’s building stock is an asset to

creatives, who frequently require large amounts of affordable space to be productive.

Focus on artists and creative businesses as tenants and residences for underutilized buildings in Lincoln Park. The creatives would benefit from affordable workspace, as they bring new life to the commercial district. Frequently, artists are the first wave of economic activity beginning neighborhood revitalization.

Duluth MakerSpace is a prime example of connecting a vision with affordable workspace. Its founders’ initiative and ongoing commitment is generating a community of makers and transforming the perception of a derelict part of Lincoln Park.

Coordination between realtors, property owners, and the neighborhood are needed to encourage replication of this model. The assistance of a clearinghouse connecting artists and available spaces could speed the process.

Goal 5: Focus on improving perception of the neighborhood.

Streets are safer when activated by people with a sense of belonging and connection to them. Artful interventions—such as artist-designed street furnishings, plantings, lighting, etc.—can contribute to this goal. A City-sponsored program for artists in residence in the Department of Public Works could help make this a reality.

Transportation

Goal 1: Provide safe, convenient, efficient, multimodal options.

Through the Percent for Art in Public Places program, include public art in the development of the Cross City Trail extension and Heritage Center to Harrison Park connection.

When replacing deteriorated sidewalks, incorporate creative expressions—such as a “sidewalk poetry” program.



STRATEGIES FOR DEVELOPING PLACE BASED ART

Sample Case Study: Developing + Testing Strategies in Lincoln Park

Develop and implement a wayfinding system for the trail systems that employ creative visual communications combining a citywide visual language with local features.

Include artists in the planning of streetscape improvements and public art, through the Percent for Art program, in streetscape replacement projects.

Health Impacts

The above recommendations for place-based public art are predicated on an understanding that art meaningfully contributes to the health of the community it serves.

Two over-arching health determinants identified in the Small Area Plan are community/social cohesion and access to healthy foods. Art and creative placemaking contribute to these determinants. By emphasizing the connection between place, art and healing, the Lincoln Park neighborhood can achieve its vision for revitalization while developing a culture of care based on healthy living, a creative economy and spiritual transcendence. Local production and distribution of food can be part of creative process changing the way the neighborhood sees itself and attracting peripheral creative enterprises along the cycle of growth.

Other Opportunities Not Addressed in the Small Area Plan

One of the most valuable contributions creative people make to their communities is to see things as they might be and ask, "Why not?"

The elevated highway cutting through the Lincoln Park neighborhood may be blight on the neighborhood, but it is a key element of regional transportation infrastructure. It is here to stay, so asking how to make the best of it simply makes sense.

Reimagine the ground plane of the highway right-of-way as a place on

which the community gathers instead of a barrier in the neighborhood. Convene neighborhood visioning sessions to brainstorm new uses for this liminal place. Think of this under-utilized land as a place to come together rather than a barrier, a venue for activities that are currently missing, a connector through the neighborhood and beyond, a focal point that highlights neighborhood identity. Determine the feasibility of the various ideas and collaborate with the array of stakeholders to implement the best ideas. This process could make a great place in Lincoln Park and build a confident community of neighbors with the organizational skills to make change.

Applying Principles and Strategies Throughout Duluth

While Lincoln Park has unique challenges presenting exciting opportunities for creative intervention, every neighborhood in Duluth could benefit by being viewed through a lens of arts and culture.



AMERICAN CENTURY

APPENDIXES

7

APPENDIX A

Inventory of Public Art in Duluth

(Sample Excerpt from 153 page full document)

6	Doug Freeman Fountain of the Wind, 1993 (installed 1994)
Conservation: use estly	Cheronis survey September 2001; treatment 2005; Cheronis survey 2010: This sculpture is doing better since stopping the of the anti-sudsing agent. Modest patina abrasion. Very cloudy, mod- disfigured patina discoloration on the main figure and some of the fish, from old accumulations of wax and corrosion products. Light corrosion with a few areas of heavy corrosion. Clean the entire surface, use solvents and a heated gentle pressure washer to remove the old coatings of paraffin/wax (desudsing agents); touch up any patina as needed; heat the bronze elements and apply protective wax coating. Wax the gilded finials. Estimate assumes that DPAC will provide an assistant and 2 volunteers. 2010 est, \$1200 Try to find out how the water is being treated at this time. What addi- are being used? Once the sculpture has been conserved for the first DPAC should see that the sculpture receives annual assessment, and bi-annual cleaning and waxing. This can be done by a trained staff person. Follow written instructions provided at the end of the treatment.
tives time, conservation	
Needs as of 8/2013:	
• annual assessment; survey all elements	
• fountain is drained annually by City staff	
• check with City for dates and details about their addition of rails/barriers to this work;	
find out how the water is being treated at this time.	

6	ARTIST:	Doug Freeman	  
		<p>Minneapolis-based sculptor Doug Freeman creates sculpture and designs spaces that invite visitors to participate, play and imagine. His work focuses on commissioned public art – particularly places for people, such as fountains, memorials, plazas and parks. Trained as a figurative sculptor with additional study in landscape architecture, Doug often collaborates with landscape architects and other design professionals. He’s worked with clients in this country and Japan to create public art that’s become a lasting part of their communities. Douglas Freeman was born in 1953 and graduated from Luther College in 1975. From 1975-77 he was engaged in graduate study, served an apprenticeship and was studio assistant to Mustafa Naguib at the Naguib School of Sculpture in Chicago. His formal education has been supplemented by several extended study-abroad experiences in such diverse locations as Italy, Nepal, and Thailand, as well as workshops with artists Toshio Odate, Tony Hepburn, Don Reita, and Nancy Randall, to name only a few. He has been a sculptor instructor, artist in residence, and head of the sculpture department at the Art Center of Minnesota, and conducted workshops and lecture-demonstrations in several locations throughout the upper Midwest.</p>	
	TITLE/DATE:	Fountain of the Wind, 1993 (installed 1994)	
	Size:	12' x 60' x 25' overall	
	Location:	Canal Park, sidewalk opposite Dewitt-Seitz building	
	Description:	Fountain installation of sculptures, stepping stones, pool, waterfalls, rocks, two light beacons. Sculptures are 7 fish, 1 human/animal, lighthouse surround.	
	Materials:	Fish and figure are cast and bronze; beacons are stainless steel, glass, bronze, gold leaf. Brick, granite, concrete and concrete with exposed aggregate surround.	

7 APPENDIX B

Listing of Duluth's Public Events and Festivals (selected)

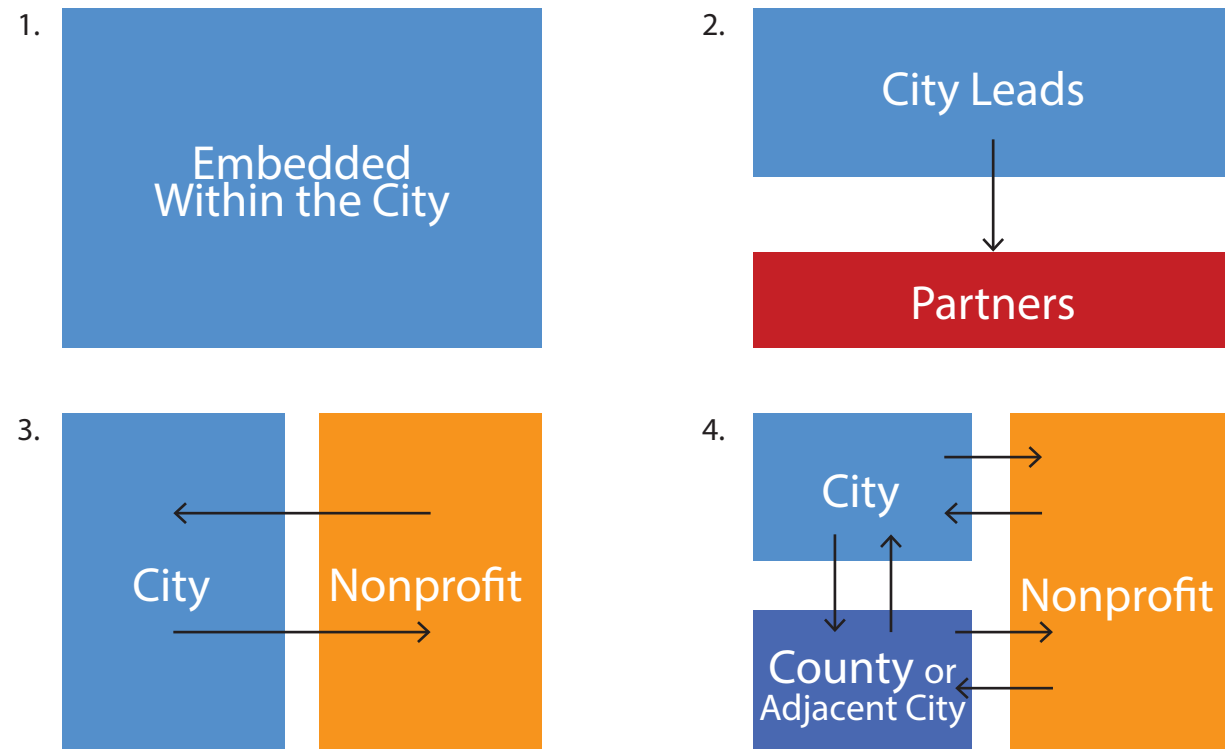
Park Point Art Fair
Day of the Dead Celebration
Christmas City of the North Parade
Diorama-rama
Grandma's Marathon
Gallery openings
DSSO
Movies in the Park
Homegrown Music Festival
Martin Luther King Day
Steampunk Convention (no longer happening)
Pride Festival
Harvest Festival
Roller Derby
Empty Bowl
Folk Festival (No longer happening)
Reggae Fest
Bluesfest
Smelt Parade
Rhubarb Festival
Juneteenth
Day of Remembrance (CJMM)
Fall Fest (Chester Bowl)
Spirit Valley Days
Park Point Garage Sales
Choice Unlimited Masquerade Ball



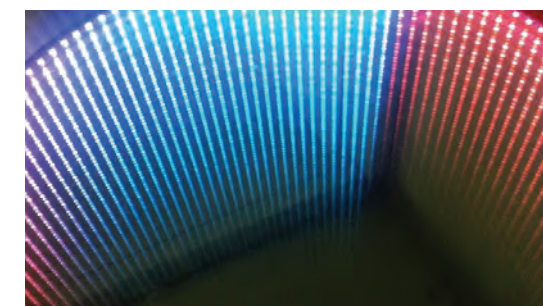
APPENDIX C

Municipal Arts Agencies Comparative Report

These are examples of the structural arrangements arts and culture management can take. The following pages show examples of these structures in various cities. The comparative cities were selected for the following comparable features with Duluth: approximate population, near or on a state border, college town, and river or railroad presence.



The first structure outlined above, “Embedded within the city,” is an option that typically includes an arts commission-like entity that is internal to the City and involves a City staff person or team. The second structure is a City/Nonprofit partnership model where the city leads and the Nonprofit serves to facilitate community engagement and work with the private sector. The third structure is a City/Nonprofit partnership model, in which the Nonprofit leads and strategically works with other entities to manage, support, and fund art and cultural offerings. The fourth structure represents a regional approach lead by a Nonprofit partnering with multiple government agencies.



APPENDIX D

Community Engagement in a Box
+ Community Survey

Community Engagement in a Box is a tool created by the consulting team and utilized by ambassadors of the Duluth Art + Culture plan to collect information from other residents of Duluth. The Box contained postcards collecting the hopes and wishes of residents, talking points for the ambassador and as a takeaway, a paper survey to be filled in, and buttons to give out in return for a filled in survey!



Duluth Art and Culture Plan: Community Survey

The Duluth Public Arts Commission is seeking public opinion for input into its master City-wide arts and culture planning process. As a very engaged community, your thoughts and dreams are critical to this process. The City has hired consultants Forecast Public Art and Creative Community Builders to facilitate the arts and culture planning process, which includes conducting this survey looking at the quality of Duluth's arts and cultural life. Your input will be invaluable as we consider how to grow and ensure the sustainability of our vital arts and culture scene.

1. What best describes what is important to you about living in Duluth? Check or circle your top five.
 - a. The lake
 - b. Recreational opportunities
 - c. Arts and culture activities
 - d. History, heritage and historic places
 - e. Maker activities
 - f. Downtown
 - g. Your neighborhood
 - h. Architectural significance
 - i. Universities
 - j. Festivals and parades
 - k. The craft culture
 - l. Industry
 - m. The people
 - n. Professional career opportunities
 - o. Other_____
2. How do you connect with Duluth's arts and cultural community? Please check or circle all that apply.
 - a. Audience member
 - b. Board member of arts, culture or heritage organization
 - c. Staff of arts or cultural organization
 - d. Professional artist, performer, writer, designer, or other creative worker
 - e. Owner, manager, of a creative business
 - f. Amateur artist, performer, writer, etc.
 - g. Educator or teaching artist
 - h. Student or parent of student
 - i. Economic or community development professional
 - j. Public official
 - k. Other _____
3. Where are you most interested in experiencing public art or cultural offerings in Duluth? (Check up to three priority locations)
 - a. Downtown
 - b. In my neighborhood _____ (Enter name of neighborhood here)
 - c. Parks
 - d. Trails
 - e. Lakewalk
 - f. New private development
 - g. New city development

Please email completed surveys to carrie@forecastpublicart.org or mail to Forecast Public Art, 2300 Myrtle Ave #160, St Paul, MN 55114

- h. Library
- i. Schools
- j. Streets
- k. Greater Twin Ports

4. Which of the following arts, culture and heritage programs have you attended or participated in at least once in the last 12 months in Duluth? (Select all that apply)

- a. Hands-on arts classes/workshops
- b. Dance
- c. Children’s activities at local cultural institutions
- d. Non-commercial community radio or television
- e. Community or professional theatre
- f. Live music
- g. Film
- h. Festivals
- i. Parades
- j. Art museums/galleries
- k. Historical museum
- l. Specialty/craft food production or preparation
- m. Public library events
- n. Literary or poetry readings
- o. Performance or exhibition of ethnic cultures
- p. Music or art in a non-traditional venue, such as a coffee shop or community center
- q. Purchased original art or craft
- r. Attended arts or cultural events on a university campus
- s. Parks and other nature trails
- t. NONE
- u. other _____

5. What is your favorite place in Duluth? (i.e., an intersection, a landmark, a building, park, etc.) Why?

6. What do you see as Duluth’s 3-5 unique arts, cultural and creative assets? Assets could be community strengths, people, places, organizations, or other creative resources.

7. If you are not able to engage in arts and cultural offerings as much as you would like, what are the barriers? Please check all that apply.

- a. Don’t feel comfortable or welcome
- b. No one with whom to attend events
- c. No transportation
- d. Traffic congestion
- e. Prefer to spend leisure time other ways
- f. Driving distance
- g. Don’t want to come downtown

Please email completed surveys to carrie@forecastpublicart.org or mail to
Forecast Public Art, 2300 Myrtle Ave #160, St Paul, MN 55114

- h. Multiple events at same time
- i. Events are not of interest
- j. Difficulty Parking
- k. Lack of information about events
- l. Family obligations or child care
- m. Cost of admission
- n. Hard to make time to get out
- o. Did not know about them
- p. Other _____

8. Identify the five services and resources that you think would be most beneficial to arts, culture, and heritage development in Duluth. (Do not consider how or by whom these would be accomplished.)

- a. Provide resources and services for arts and culture organizations to help build their program capacity
- b. Coordinate marketing of the creative activities in the area
- c. Coordinate long term planning with civic organizations
- d. Provide resources and services for individual creative entrepreneurs to build their businesses
- e. Ensure that the arts and culture development is included in the city s overall community and economic development
- f. Ensure that City funding for the arts and cultural initiatives is equitably allocated to diverse projects throughout Duluth
- g. Document the impact of the creative sector
- h. Advocate the value of the nonprofit sector to public officials
- i. Advocate the value of for profit and independent creative business to public officials
- j. Advocate for arts education
- k. Provide an online calendar of all arts and culture events
- l. Attract and retain artists/creative workers
- m. Provide opportunities for direct participation in artistic endeavors
- n. Better connection with university-community artistic offerings
- o. Awareness and connections around cultural offerings in the Greater Twin Ports Area
- p. Other_____

9.What are your top five priorities for City of Duluth government contributions to the arts, culture and heritage?

- a. Continue direct support for arts and culture activities, i.e. grants to artists, arts organizations, festivals
- b. Subsidize arts and culture events by providing free or reduced permit fees.
- c. Partner with organizations working on arts, cultural and heritage initiatives.
- d. Publicity and marketing for arts and culture events
- e. Help nonprofit organizations by providing access to technical support, workshops, and other resources and services
- f. Provide resources and services for independent creative businesses
- g. Invest or assist in finding monies for new artistic or creative developments
- h. Provide greater access to cultural opportunities for people with limited means
- i. Provide financially accessible youth programming
- j. Leadership of creative and cultural planning, including new developments such as creative placemaking; new or renovated facilities; etc.
- k. Provide an online database of resources and services available to the nonprofit and for profit creative sectors
- l. Develop policies that fosters arts education in the schools
- m. Prioritize affordable artist housing and studio space
- n. Comprehensive arts and culture calendar via online access
- o. Other_____

Please email completed surveys to carrie@forecastpublicart.org or mail to
Forecast Public Art, 2300 Myrtle Ave #160, St Paul, MN 55114

ABOUT YOU:

11. What is your residence zip code? _____

12. Do you live in the City of Duluth?

- a. Yes
- b. No

13. Gender:

- a. Male
- b. Female
- c. Prefer not to answer

14. Age:

- a. Under 18
- b. 19-24
- c. 25-34
- d. 35-44
- e. 45-54
- f. 55-64
- g. 65 +

15. Which of the following best describes you? (Check or circle all that apply)

- American Indian or/Alaska Native
- Asian/Asian American
- Native Hawaiian/Other Pacific Islander
- Black/African American
- African/African Immigrant
- White/Caucasian
- Latino and/or Hispanic
- Other (please specify): _____

16. Do you identify as LGBTQIA?

17. Do you identify as a person with physical or mental disabilities?

18. Education – what is the last degree earned:

- a. Elementary or middle school
- b. High school
- c. Community or two-year college
- d. Four-year college
- e. Graduate degree
- f. Prefer not to answer

19. Number of people in household:

- a. 1
- b. 2
- c. 3
- d. 4
- e. 5 +
- f. prefer not to answer

20. Number of years lived in the area

- g. Under 3
- h. 3-5
- i. 6-15
- j. 16-30
- k. 31 +
- l. prefer not to answer

21. Annual household income

- m. Under \$25,000
- n. \$25,000 – 49,999
- o. \$50,000 - \$74,999
- p. \$75,000 - \$99,999
- q. over \$100,000
- r. prefer not to answer

22. Please share your email with us if you d like to stay in touch with the planning process and DPAC:

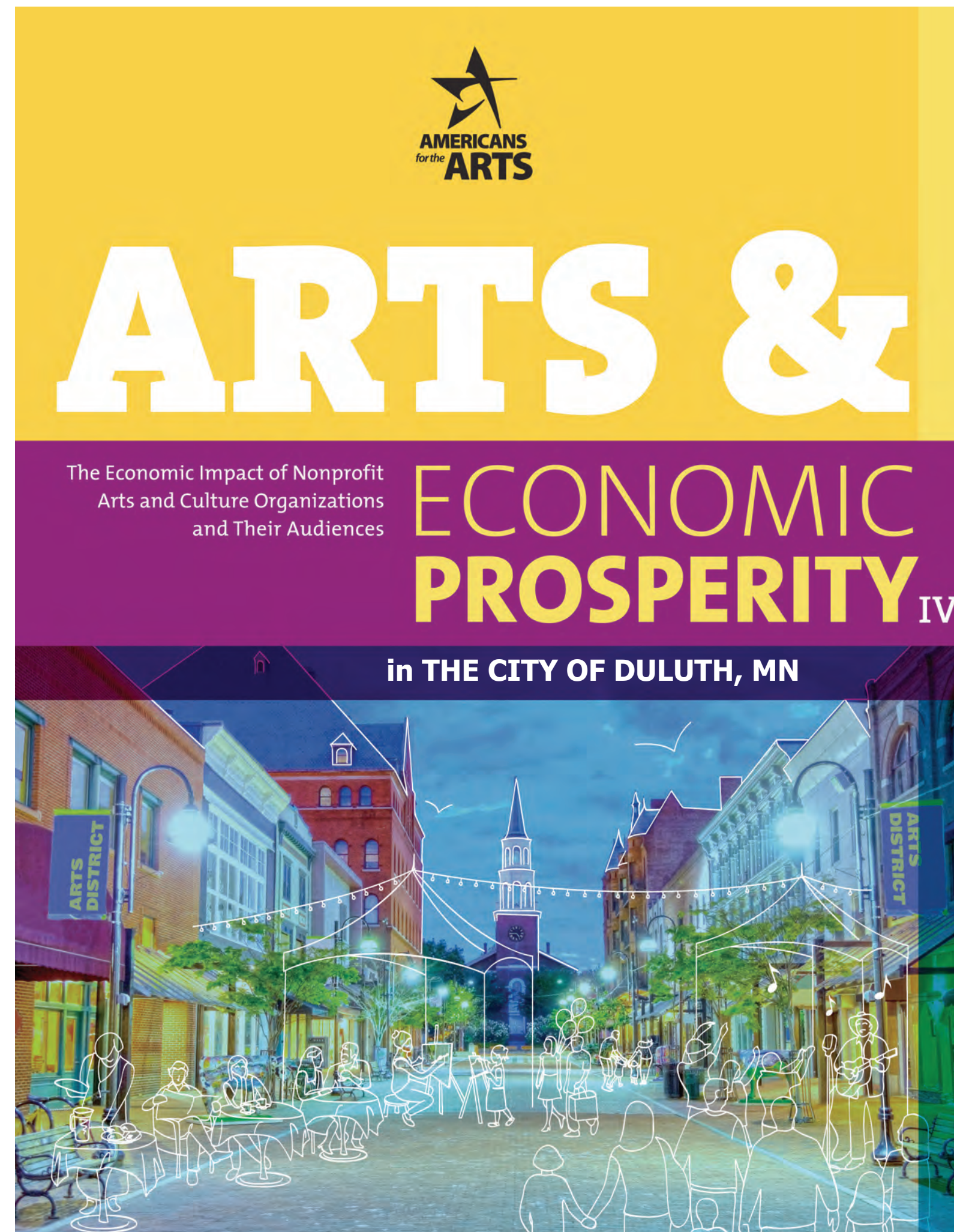
Other comments?

7 APPENDIX E

Minnesota Citizens for the Arts (MCA) - Duluth Creative Minnesota Report

In 2015, Americans for the Arts produced a report detailing the economic prosperity of nonprofit arts and culture organizations in Duluth. This 116 page report is available online as a PDF here:

<http://creativemn.org/wp-content/uploads/2015/09/DuluthOnlineFullStudy.pdf>



APPENDIX F

Community Presentation - Interim Report Powerpoint



City of Duluth • Public Arts Commission

ARTS + CULTURE PLAN • 2016

Prepared by
Forecast Public Art + Creative Community Builders
January 2016

City of Duluth • Public Arts Commission



Guiding the City's Arts + Culture Plan

Position entrepreneurial creativity at the core of Duluth's economic, environmental, and cultural revitalization.

Arts + Culture Plan • 2016

Forecast Public Art + Creative Community Builders

City of Duluth • Public Arts Commission



Listening to Stakeholders and Studying the Landscape

- Focused conversations with arts communities
- Interviews with cultural organizations
- Steering committee meetings
- Public art and placemaking overlay maps
- Surveys of the general public

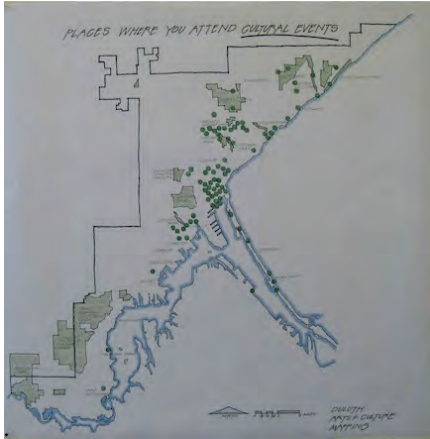
Arts + Culture Plan • 2016

Forecast Public Art + Creative Community Builders

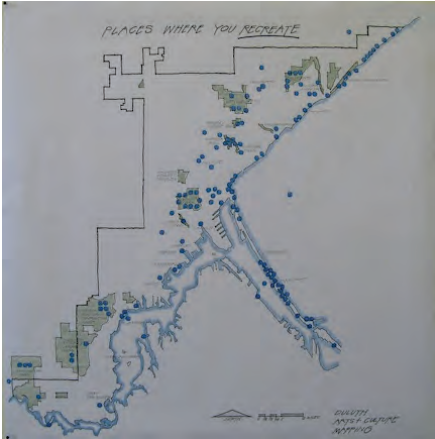
City of Duluth • Public Arts Commission



Socialize



Cultural Events



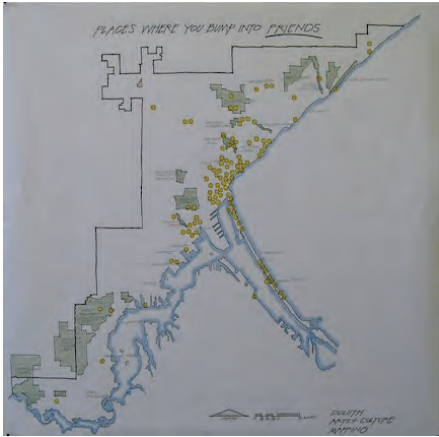
Recreate

Mapping Duluth

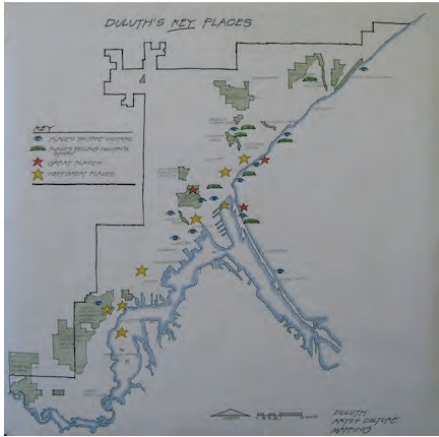
- Places where you socialize
- Places where you attend cultural events
- Places where you recreate

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Bump into friends



Key places



Opportunities

Mapping Duluth

- Places where you bump into friends
- Key places in Duluth
- Opportunities for public arts and activity

Arts + Culture Plan • 2016

City of Duluth • Public Arts Commission

Probing Perceptions & Opinions - Highlights from the Arts Align Survey:

- 95% said local arts & culture is a priority in their lives.
- 75% would spend more money on arts and culture, if offerings were expanded.
- 76% are interested in effort that benefit the entire Twin Ports.
- A plurality articulated current voids in arts programming:
 - Dance
 - Art by community members of color
 - Native American art and galleries
 - Interesting public art projects



Arts + Culture Plan • 2016

City of Duluth • Public Arts Commission

Probing Perceptions & Opinions - Highlights from the Public Arts Commission Survey:

- When asked to identify services and resources beneficial to arts, culture and heritage, respondents listed these top priorities:
 - coordinated marketing
 - online events calendar
 - integration with City's overall plans
 - equitable allocation of public funds
- To help develop Duluth's arts and culture, respondents said their top priority for City of Duluth government is:
 - continuing direct support for arts and culture activities



Arts + Culture Plan • 2016

Probing Perceptions & Opinions -

Highlights from the **Public Arts Commission** Survey:

- 206 people responded to the survey:
 - Live in Duluth - 92%
 - Female - 71%
 - White/Caucasian - 93%
 - Attended college - 94%
- While the environment & outdoor recreation are also high quality of life attributes, 64% of respondents view arts & culture activities as a priority.
- Respondents most want to experience public art:
 - Downtown - 69%
 - In schools - 34%
 - In parks - 53%
 - On the Lakewalk - 34%



Arts + Culture Plan • 2016

Probing Perceptions & Opinions -

Highlights from the **Public Arts Commission** Survey:

- Top five services/resources to benefit arts, culture & heritage:
 - Coordinated marketing - 50%
 - Arts education advocacy - 46%
 - Resources for individuals - 39%
 - Online calendar- 47%
 - Ensure City funding - 42%
- Top priorities for City of Duluth contributions to arts, culture & heritage:
 - Continued direct support - 59%
 - Publicity & marketing - 44%
 - Foster arts education - 43%



Arts + Culture Plan • 2016

Probing Perceptions & Opinions -

Highlights from the **Public Arts Commission** Survey:

- During a year, arts, cultural & heritage programs are well-attended by respondents:
 - Live music - 79%
 - Art museums/galleries - 66%
 - Festivals - 71%
 - Theatre - 55%
- Lack of information is the primary reason 36% respondents do not engage in arts & cultural offerings.



Arts + Culture Plan • 2016

Arts & Economic Prosperity in the City of Duluth
Prepared by Americans for the Arts & Minnesota Citizens for the Arts



ARROWHEAD REGIONAL ARTS COUNCIL

This region benefits from over \$36 million dollars in economic impact from the nonprofit arts and culture.

IMPACT ON ECONOMY AND EMPLOYMENT

TOTAL DIRECT EXPENDITURES BY ORGANIZATIONS	TOTAL ARTS AND CULTURE RELATED SPENDING BY AUDIENCES	TOTAL ECONOMIC IMPACT
\$14,291,391	\$21,734,978	\$36,026,369
STATE GOVERNMENT REVENUES: \$2,968,000	LOCAL GOVERNMENT REVENUES: \$779,000	TOTAL GOVERNMENT REVENUES: \$3.7 MILLION

EMPLOYMENT

FTE jobs supported: 922

VOLUNTEERS

Total number of volunteers: 1,949
Total volunteer hours: 73,542

Arts + Culture Plan • 2016

City of Duluth • Public Arts Commission

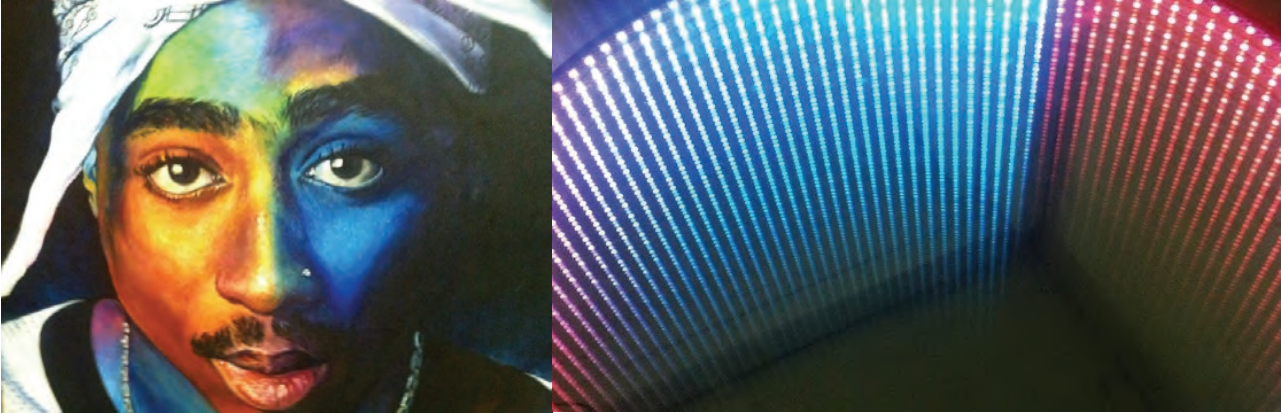


Generating an Actionable Plan

- Align with City’s broader planning efforts
- Foster connections between artists, cultural organizations, and governmental agencies
- Convene visioning conversations with regional creative communities
- Build sustainable support systems

Arts + Culture Plan • 2016

City of Duluth • Public Arts Commission



Developing Shared Stewardship of the Plan’s Vision

- Embed diverse perspectives in its implementation
- Encourage individual and private sector initiatives
- Foster partnerships among arts, culture and other sectors
- Inspire leadership and capacity building

Arts + Culture Plan • 2016

City of Duluth • Public Arts Commission



Leveraging Arts + Culture as an Asset

- Coordinate resources
- Broaden audiences and appreciation for creative entrepreneurship
- Identify opportunities to involve artists and integrate art

Arts + Culture Plan • 2016

City of Duluth • Public Arts Commission

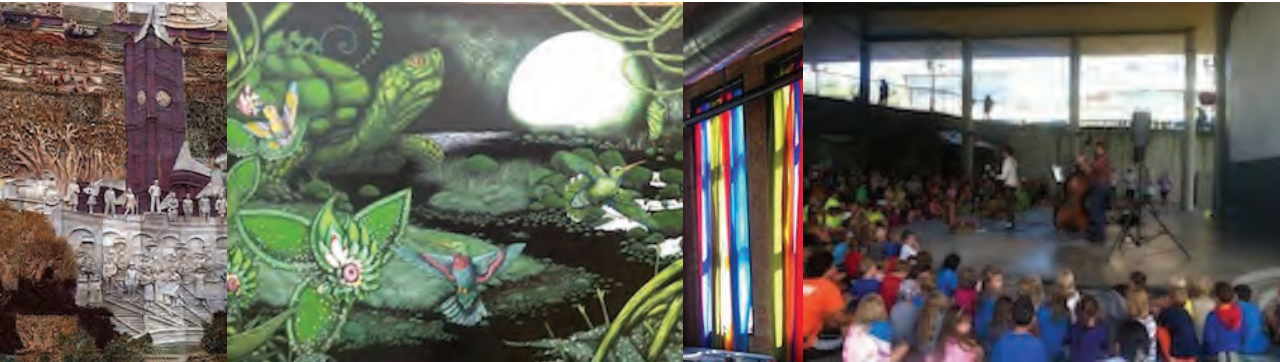


Preliminary Criteria for the Arts + Culture Plan

- Align with City planning efforts
- Clarify DPAC’s role and that of other stewards of the plan
- Foster connections to the broader arts and culture communities
- Engage the audience
- Incorporate diverse perspectives
- Move to an actionable plan

Arts + Culture Plan • 2016

City of Duluth • Public Arts Commission



Tonight’s Work Session: Key Areas of Focus for the Plan

- Establish program administration and management structures
- Make recommendations regarding DPAC’s role within the City and to the broader arts community
- Define goals, structure and funding options for a City Public Art Program
- Evaluate key partnerships and strategies for creative placemaking
- Address resources and develop a supportive environment for artists

Arts + Culture Plan • 2016

Forecast Public Art + Creative Community Builders

DPAC Ordinance 2013

- (g) To promote the acceptance, accommodation, education, training and employment of disabled persons;
- (h) To encourage the development of coordinated, interdepartmental goals and objectives and the coordination of program, services and facilities among all city departments and private providers of service as they relate to disabled persons. (Ord. No. 8527, 7-14-1980, § 1; Ord. No. 8956, 10-2-1989, § 1.)

Article XVIII. Repealed.

Secs. 2-97 to 2-102. Repealed by Ordinance No. 9383, 9-28-1998, § 1.

Sec. 2-103. Repealed by Ordinance No. 9113, 12-14-1992, § 3.

Article XIX. Duluth Public Arts Commission.

Sec. 2-104. Statement of purpose.

It is the purpose of this ordinance [Article] to promote the public welfare and to serve the public interest, convenience and necessity through the promotion of the arts in the city of Duluth, particularly by fostering public arts events in the city and establishing physical works of art in public places throughout the city; the city council of the city of Duluth further finds that the promotion of public art can help to build the economy of the city through promotion of tourism and can improve the lives of its citizens through the humanization and individualization of public spaces and structures, while preserving historic sites which contribute to the unique character of the city; in furtherance of these goals, said council finds the need to form a public arts commission to advocate for, promote and participate in the selection and interpretation of public artwork and public arts events in the city of Duluth. (Ord. No. 8777, 4-7-1986, §1; Ord. No. 10220, 4-22-2013, § 1.)

Sec. 2-105. Definitions.

For the purposes of this ordinance [Article], the following words and phrases shall have the meanings hereinafter ascribed to them:

- (a) Commission. The Duluth public arts commission;
- (b) Commissioner or commissioners. The person or those persons serving as members of the commission as appointed pursuant to Section 2-107 hereof;
- (c) Council or city council. The city council of the city of Duluth. (Ord. No. 8777, 4-7-1986, § 1; Ord. No. 10220, 4-22-2013, § 1.)

Sec. 2-106. Commission created.

For the purposes herein provided, there shall be created in and for the city of Duluth a Duluth public arts commission. (Ord. No. 8777, 4-7-1986, §1; cited only by Ord. No. 10220, 4-22-2013, § 1.)

Sec. 2-107. Commissioners.

- (a) The membership of the commission shall consist of nine commissioners who shall be appointed to the membership of said commission and who shall perform their duties as herein after set forth in this ordinance [Article];
- (b) Commissioners shall serve without compensation. Terms of commissioners shall be for three years and all terms shall expire on March 31 of the appropriate year or until their respective successors are appointed and qualified. When a vacancy occurs in said commission, by means of resignation, death, removal from the city or removal for failure or neglect to perform the duties of a commissioner, such vacancy shall be filled for the unexpired term;

(c) All appointments and removals of commissioners shall be made by the mayor, with the approval of the city council evidenced by resolution;

(d) Within 20 days after all of the commissioners have been appointed, the commission shall meet and organize and adopt, and thereafter may amend, such rules and regulations for the conduct of the commission as the commission shall deem to be in the public interest and most likely to advance, enhance, foster and promote the purposes of this ordinance [Article]. At such meeting and at all subsequent meetings of the commission, 50 percent or more of the commissioners then holding office shall constitute a quorum for the transaction of business;

(e) The commissioners shall elect from among their membership a president and vice president and shall also elect a secretary who, may or may not be a member of said commission. No two of such offices shall be held by one commissioner. The officers shall have their duties and powers usually attendant upon such offices and such other duties and powers not inconsistent therewith as may be provided by the commission. (Ord. No. 8777, 4-7-1986, §1; Ord. No. 10220, 4-22-2013, § 1.)

Sec. 2-108. Staff support; consultants.

(a) Staff support shall, whenever practical, be provided by such city staff personnel as may be directed by the chief administrative officer;

(b) In the event that certain services, such as consulting services, are desirable to promote and foster public art, the commission may request that the city hire consultants to provide such services and may recommend that a particular person or firm be hired to provide such services. (Ord. No. 8777, 4-7-1986, §1; Ord. No. 10220, 4-22-2013, § 1.)

Sec. 2-109. Commission authority.

In furtherance of the purposes set forth in Section 2-104, the commission shall have the following authority:

(a) To establish such internal rules and regulations as the commission shall deem advantageous for its internal operations;

(b) To foster the development of the arts in the city of Duluth;

(c) To advise city administration and the city council with respect to arts-related matters;

(d) To stimulate participation in and appreciation of the arts by city residents;

(e) To act as an advocate for the arts before private and public agencies;

(f) To assist the city in the establishment and maintenance of a municipal arts plan for the city as set forth in Section 2-110 below;

(g) To determine methods of selection of artists, and works of art;

(h) To evaluate and recommend artists eligible for funding by the city;

(i) To evaluate and recommend works of art for approved locations for funding by the city;

(j) To recommend for funding artists and locations for the performing arts;

(k) To establish criteria for the selection of consultants on the arts;

(l) To assist the city in raising funds from public and private sources for the funding of arts projects in the city;

(m) To report to the council at least annually on the activities of the commission and the projects that it has recommended. (Ord. No. 8777, 4-7-1986, § 1; Ord. No. 10220, 4-22-2013, § 1.)

Sec. 2-110. Municipal arts plan.

The commission will work with the city to develop and promulgate a municipal arts plan for the entire city. Thereafter, this plan shall be periodically updated. The plan will list long term objectives of the commission in carrying out its purpose as stated above; establish criteria for the selection of artists and works of art; create a list of potential locations throughout the city for the placement of works of art; develop a list of priorities for the funding of various art projects

throughout the city; identify the existing inventory of public art work in the city; establish a collection policy; and create guidelines for public accessibility and safety. (Ord. No. 8777, 4-7-1986, § 1; Ord. No. 10220, 4-22-2013, § 1.)

Article XX. Repealed.

Secs. 2-111 to 2-115. Repealed by Ordinance No. 9855, 8-13-2007, § 1.

Article XXI. Repealed.

Secs. 2-116 to 2-120. Repealed by Ordinance No. 9933, 10-13-2008, § 1.

Article XXII. Repealed.

Secs. 2-121 to 2-123. Repealed by Ordinance No. 9875, 11-26-2007, § 4.

Article XXIII. Tree Commission.

Sec. 2-124. Commission created.

There is hereby created a tree commission. (Ord. No. 9256, 6-5-1995, § 1.)

Sec. 2-125. Members; appointment; terms; vacancies.⁷

The commission shall consist of nine members who shall be appointed by the mayor subject to confirmation by the city council. Vacancies shall be filled for the unexpired term in the same manner. Of the initial members, three shall be appointed for three years, three shall be appointed for two years and three shall be appointed for one year; thereafter all appointments, other than those to fill unexpired terms, shall be for three years. The terms of members shall expire on August 31 of the appropriate year. Members shall serve until their successors are appointed and qualified. Two members of the commission shall be professionally engaged in an occupation relating to forestry, landscaping, tree or plant nursery, architecture or an allied or related profession, and seven shall be interested citizens. The city forester shall be an ex officio member of the commission. (Ord. No. 9256, 6-5-1995, § 1.)

Sec. 2-126. Adoption of rules and regulations; election of officers; quorum.

Within 20 days after all of the original members have been appointed, the commission shall meet and organize and adopt rules and regulations for the conduct of its business that are not inconsistent with the terms of this Article. The commissioners shall elect from among their membership a chairperson and a vice chairperson. At such initial meeting and at all subsequent meetings of the commission, a majority of the voting members actually appointed and serving at the time of the meeting shall constitute a quorum for the transaction of business. (Ord. No. 9256, 6-5-1995, § 1; Ord. No. 9523, 1-28-2002, § 1.)

Sec. 2-127. Powers and duties.

The tree commission shall act as an advisory group for the city forestry program, by recommending and advising the city administration and the city council on policies, budgetary concerns and technical tree related issues having an impact on boulevard tree placement and replacement, management, maintenance and removal, reforestation, urban forest management, and tree preservation. (Ord. No. 9256, 6-5-1995, § 1.)

⁷Terms expire on March 31, pursuant to § 2-68 of this Code.