SNOWMASS VILLAGE ARTS ADVISORY BOARD

SNOWMASS VILLAGE

SAAB SPECIAL MEETING MINUTES
Monday, March 28th, 2016 @ 4:00PM
Town Hall Conference Room

1. CALL TO ORDER Genoa Faber 4:05 PM
2. ROLLCALL: Oscar Carlson, Jim Anathan, Katherine Bell, Genoa Faber, Agustin Goba, Carol Batchelder, Joanne Houck, Joyce Shenk
   Guests- Michael Miracle-Aspen Skiing Company Director of Community Engagement, Tom Levitt, Linda Rennick, Dr. Lynn Waldorf
3. Scope of services for Arts Strategic Plan discussion- Led by Dr. Lynn Waldorf

   This special meeting was held so Dr. Lynn Waldorf, Executive Director of Colorado Artists could create the scope of work and schedule timing for the Strategic Plan she has been hired to provide. As an attachment to the minutes are two sheets passed out by Lynn.

   Lynn began by going over several possibilities for Long-Term goals and outlying each option she asked the Board what they saw as important to focus on. (Attachment 1) At this time the Board would like to focus on option 3, Basic Art Plan and at a later date focus on the Creative District or Creative Community.
   Board Comments:
   - Define what is Snowmass's Branding and identity
   - They would like to work more with the non-profits in the area (Aspen Film Festival)
   - Share the arts more with the surrounding cities
   - Identify who would be the stakeholders and assets for this plan
   - Check into getting SAAB business cards from Vista Print
   - Board sees there role as the ambassadors of the Arts

   The discussion moved into the planning stage (Attachment 2) and scheduling tentative time frames.
   - Lynn went over what she thought could be a draft scheduling plan that would encompass all the meetings required to get a full understanding from everyone on what should be the Strategic Plan for SAAB.
   - After review the Board agreed this would be a good draft and tentatively set time frames for each step of the way.
   - Step 2b required work for the SAAB board
     - Field trip to Breckenridge to meet with the organizer of their Creative Art District- Carol Batchelder and Linda Rennick
     - Look at different Case Studies- Genoa Faber
     - Check out the CCI- Katherine Bell
     - All members need to read the Case study http://www.americansforthearts.org/sites/default/files/Arts%26America_TourismDiplomacy.pdf
     -

- Knowing that this is just a draft the board was ready to move forward with the attached planning schedule
- At the next meeting in April the Board needs to be ready to start finalizing dates for future steps
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Meeting Adjourned at 6:15pm

Next Meeting: Thursday, April 21st, 2016 at 4:00pm,
Future Meetings: All 3rd Thursday at Town Hall unless otherwise noted

SAAB Meeting
March 28, 2016
Topic: Public and Performing Arts Planning

Objective: Create a Scope of Work and Schedule for Strategic Planning

Long-term Vision

- What are the possibilities?
  - Creative District
  - Creative Community
  - Basic Art Plan: Art Walk, Art in Situ, Events and Festivals
  - Alignment with arts & cultural plans with other communities in Roaring Fork Valley

- What are the Goals? Some possibilities:
  - Celebrate and experience the Arts [art/cultural events]
  - Enhance livability [enjoyable to live, work, create, and play here]
  - Promote unique identity [what is SMV compared to Aspen and other creative communities?]
  - Increase visitors [tourism – local, state, national and international]
  - Develop creative industry [artist opportunities, jobs/businesses/workspace for creatives]

- What does this mean for SAAB as an agency? [role, staffing, community power sharing]
  - Board strength, function
  - Capacity to sustain financing for an arts plan

Issues to Consider
Whose job is it to clarify the Town's unique identity?
Is this planning just about the arts, or the arts & culture?
How do we want to celebrate and experience the arts?
How will our efforts enhance livability through the arts?
How will we increase visitors through the arts?
How will we serve our diverse visitors: RFV Hispanics, All Coloradans, US Citizens, Internationals?
How will we support the creation of a hub of creative industry?

Possible Creative Community Data Collection
Hotel Data: Who is visiting? Staying? How long? What are occupancy rates each month? Do types of visitors change during the year and why? Where is the thrust of marketing for our hotels, restaurants, businesses?
How many artist and creatives live here? Work here? How many creative economy businesses?
How much office space or alternative work space is available now? In the future?

Lynn's Role
Meeting facilitator
Listen, think, lead planning
Suggest additional resources and speakers, as needed
Compile planning results from meetings in useful formats
Write up final plan

SAAB's Role
Set meeting dates
Identify and inviting meeting attendees (stakeholders and residents)
Attend and participate at meetings
Provide refreshments at Community Meeting (coffee/tea service, cookies)
Identify stakeholders to be interviewed
Information gathering

Snowmass Village Arts Advisory Board (SAAB)
2016 Public and Performing Arts Plan

Strategic Planning Schedule [Draft]

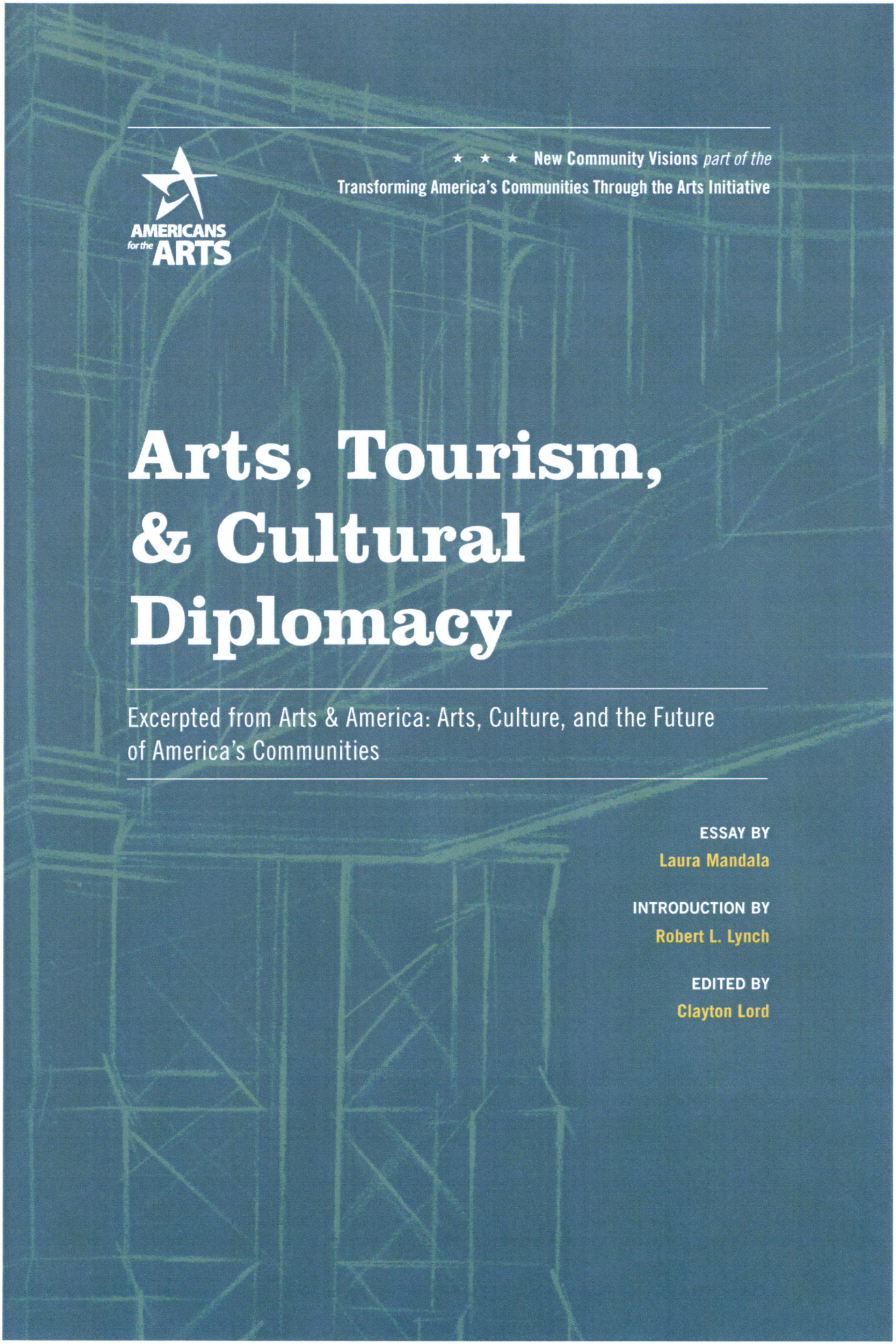
Step	Date	Item	Who	Details
1	3/28	SAAB Meeting	SAAB Members	[2 hr] Long term vision, tentative goals, scope of work, planning schedule, contract format
2a	Before April 21st	SMV Stakeholder interviews *What is your vision for SMV?*	Lynn Waldorf Select arts & culture leaders, business leaders, Town leaders	Interview select stakeholders to gain their perspectives and help secure their buy-in
2b	Before April 21st	Information Gathering	SAAB Members; Planning Staff	[1 month] Reading on cultural planning, case studies, *Call Yourself a Creative Community* site Gathering of pertinent economic/other data Field trip to Breckenridge? * Carol ; Linda Speaker: Genna Moe, Basalt update
3	4/21	SAAB Meeting	SAAB Members Rose Abello	[1 hr] Review findings to date; agree on approach to SMV stakeholder meeting - who are the assets
4a	may	2-hour SMV stakeholder meeting *What is a shared vision for SMV?*	Arts & culture leaders, business leaders, Ski Co, Town Council, Dept. leaders [Invitation from Mayor – your presence is requested...]	[1.5 hrs] Review purpose of SAAB and current agenda, introduce creative placemaking practices, gather input on overarching goals for an arts Plan. 60-min workshop: Introduce concept of ~~creating~~ refine a unique identity for the town, and create an environmental scan of Town's assets. 2 hrs
4b	5/19	SAAB Meeting	SAAB Members	~~[1 hrs]~~ Report findings to date, discuss plan for Community Workshop
5a	mid to Late June	Community Workshop *What are the arts to be about for Snowmass Village?*	Open to all who want to attend plus some requested by Mayor	[3 hrs] Review SAAB history, accomplishments and challenges dealt with, current state of affairs and future considerations, best practices in cultural planning, review identified goals, creativity exercise, identify core values around arts in community (*what do we want to make sure is included in this plan?*), create a Practical Vision (the main elements of plan)
5b	7/17	SAAB Meeting	SAAB Members	[1 hrs] Discuss Practical Vision, revisit SAAB mission statement, core values, progress, discuss rest of planning needs goals in RFQ
6		Planning Workshop	PPAP Team* Plan out 1 year	[2 hrs] Assets and Challenges, Actions steps, Strategic Directions things to make it come into being
7		Planning Workshop	PPAP Team	[2 hrs] Feasibility Discussion, Costs/Financing Identify Community Launch (kick off) Activity
8		Planning Workshop	PPAP Team	[2 hrs] Calendaring, Staffing, Accountability Evaluation – Performance Targets
9		Strategic Plan drafted	Lynn Waldorf	Lynn will draft Strategic Plan, with input from SAAB and PPAP Team
10	9/15	SAAB Meeting	Lynn Waldorf & SAAB Members	[1 hrs] SAAB will review Plan draft and provide feedback. Lynn will finalize and submit Plan. *Q*Who will handle final layout and photos?*

7-13 → Community Forum at Elk Camp

*PPAP Team = Public & Performing Arts Planning Team

2016 SAAB Attendence

	Member	Jan	Feb	Mar 17th Reg Mtg	Mar 28th Sp Mtg	Ap	May	June	July	Aug	Sept	Oct	Nov	Dec
1	Katherine Bell		x		x									
2	Oscar Carlson	x	x		x									
3	Agustin Goba		x		x									
4	Jim Anathan	x	x		x									
5	Genoa Faber	x	x		x									
6	Carol Batchelder		x		x									
7	Jim Kehoe	x												
8	Joanne Houck		x		x									
9	Joyce Shenk		x		x									
10	Tom Levitt				x guest									
11	Linda Rennick				x guest									
12	Michael Miracle				x guest									
13	Dr. Lynn Waldorf-guest speaker				x guest									



★ ★ ★ New Community Visions *part of the*
Transforming America's Communities Through the Arts Initiative

AMERICANS for the ARTS

Arts, Tourism, & Cultural Diplomacy

Excerpted from Arts & America: Arts, Culture, and the Future of America's Communities

ESSAY BY
Laura Mandala

INTRODUCTION BY
Robert L. Lynch

EDITED BY
Clayton Lord

An Introduction

Dear Reader,

For the last 30 years here at Americans for the Arts, I have had the privilege of visiting and learning about a different community almost every week.

In multiple places in every state, I have witnessed firsthand the magic and majesty of the arts themselves and also their transformative power in helping to tackle social and community issues. Whether in a small town or a major population center, the same breadth of value is present. Magnificent, awe-inspiring performances and museum exhibits exist side by side with arts programs designed to accelerate healing in hospitals; musical performances with the homeless to bring comfort and perhaps new inspiration; hands-on visual and performing arts programs in military facilities to aid returning wounded service men and women in coping with PTSD or recovering from physical injury; or the myriad of other ways that the arts are a part of people's lives.

During my travels, I usually have the honor of meeting hard working local leaders from the government, business, and

education sectors as well as from the arts. When a mayor or county commissioner proudly talks about her home-grown arts treasures—while in the same breath explaining the economic and employment benefits of the arts to her community or the attractiveness of the arts offerings there as a cultural tourism destination—it is clear that the arts are valued as a source of pride and identity and as a positive contributor to growth.

Although the arts have delivered this spectrum of entertainment, inspiration, and transformative value for as long as humankind has existed, they have faced a roller coaster of recognition and marginalization in our country since even before our founding. We are now, however, at a moment where there seems to be an increased recognition of the broad value of the arts. That provides us with an inflection point at which to explore, discuss, and recalibrate what it takes to advance the arts and arts education in America. This book of 10 essays provides an opportunity to look at ideas that might help a community invent or reinvent how the arts fit into it. Our guest authors take a look at the kinds of thinking and mechanisms decision-makers, leaders, and citizens need in order to make the arts more fully part of the quality of experience that every child and every community member gets from living in a particular place.

Americans for the Arts is in the business of helping leaders build capacity for the advancement of the arts and arts education. We work toward a vision that all of the arts and their power can be made available and accessible to every American. The leaders that we help are generating positive change for and through the arts at the local, state, or national levels and across all sectors. Since our founding 55 years ago, we have created materials, management tools, case-making research and data, along with professional and leadership development training to help leaders carry out this important work. About 25 years ago, our publication, *Community Vision*, along with a series of companion pieces, was created to guide the process of expanding capacity for community development through the arts. But a great

deal has changed since then, so we have embarked on the three-year journey to update those tools, look anew at what the arts are doing in communities, and create materials that will help community leaders advance that work today.

In this book, 10 authors focus on just a few of the issue areas that the arts are working in today. These essay topics do not illustrate the only way the arts are working in communities. We are continually looking at other topics in other publications, tools, and discussions to help communities customize their unique approach to involving the arts in addressing their particular needs and goals. Such additional issue areas include: the re-entry of active military service members, veterans, youth at risk, crime prevention, immigration, technology, disease, drug abuse, housing, aging, faith and religion, and perhaps most importantly cross-cultural understanding and equity. This is a partial list of the challenges and opportunities where the arts are playing an important role.

To set some context for the future, we have also included an essay that lays out some thoughts on the history of art in community. My friend, Maryo Gard Ewell, has done more to document the history and sea changes of the last century of arts-based community development than anyone else I can think of. She says that she does it because a field isn't a field if it doesn't know its history. I thank her for her extensive contributions to our database of field knowledge, which Clayton Lord has been able to draw upon for his comprehensive history piece in this book. Maryo is also fond of saying that a field isn't a field without a few heroes in the mix. I count both her and her father, Robert Gard, mentioned in that history, to be among those heroes.

Our field of nonprofit arts organizations and individuals working to advance the arts and to create better communities through the arts is constantly evolving, constantly reinventing an understanding of itself and its role in this great American experiment. But the field

should never waver on the deeply rooted belief in its essential necessity to the world. We are in a period of evolving understanding right now. The broad transformative power of the arts as a means to help create solutions to a broad array of social and economic issues is a big part of the value of the arts in today's American Community.

The rising demand for deeper accountability for what the arts bring to the table in terms of social welfare along with the advent of new sources of data, technology, and processing power to make previously invisible connections visible brings us to a pivotal moment. The arts are poised to be fully integrated into a nuanced, deep, and powerful conversation about who and what is needed to create healthy, equitable communities for everyone.

The arts are valuable. Artists are essential. Arts education is critical to keeping America creative and competitive in order to meet the challenges of the 21st century. The arts are a strong partner in the solution to these challenges and can be even stronger in the future. The arts help transform American communities and the result can be a better child, a better town, a better nation, and perhaps a better world. My hope is that this book of ideas can help in that transformative journey.

Sincerely,

Robert L. Lynch
President and CEO
Americans for the Arts

Arts, Tourism, & Cultural Diplomacy

— by Laura Mandala —

Executive Summary

This essay looks at the changing face of tourism in America, as well as the role that the arts may play in positively impacting those changes over the next 10–15 years. In particular, this essay proposes the following trends and associated arts interventions:

- Increasingly, tourists will seek deeply authentic experiences and will sidestep kitsch or other more manufactured representations. Tourism will emphasize cultural experiences to respond to this increased desire to discover and explore new truths through historical and cultural resources and arts-based interpretation.

- Tourists will seek active experience as much as simply wanting to be in a physical destination as an observer. History, sensory experiences, and engaging activities that will leave a lasting memory will be paramount. A community's arts, crafts, and cultural traditions will be increasingly engaged to provide this deep level of experience, historical access, and memory.
- A general increased awareness of, and interest in, cultural differences will bring about a time when much tourism is centered around both domestic and international tourists being interested in learning about other cultural traditions. This soft diplomacy will be carried forward through the showcasing of local artistic and cultural experiences, interpretive activities, and the participatory arts.

— C. Lord

For more and more tourists—from Baby Boomers to Millennials—the concept of a "vacation" is changing. A generation ago, people used their free time merely to escape. Increasingly, travelers seek to not only tour a new place, but to engage personally with its people and culture.

To immerse a visitor in an authentic experience rooted in a new destination, there is no more powerful attraction than the arts. From dance to food, from music to crafts, artistic expression is turning the heads of today's traveler—and tomorrow's. Communities that invest in public arts—in the "tourism product" that is the place and its residents—will see a compounding dividend, enhancing civic pride while also generating significant new tourism revenue.

As the middle class in emerging markets grows and acquires the means to travel, the potential for the United States as a tourism

destination expands. According to the World Tourism Organization, an agency of the United Nations, "The global wealth of traditions is one of the principal motivations for travel, with tourists seeking to engage with new cultures and to experience the global variety of performing arts, handicrafts, rituals, and cuisines."[1]

The arts-as-tourism trend is also robust here at home and is not limited to America's gateway cities like New York or Los Angeles. It's just as true across the nation's heartland. In awarding 2015 grants to 10 cities and counties within the state of Georgia for arts-related tourism product development, the Georgia Department of Economic Development called cultural and heritage tourism "one of the fastest growing segments in today's travel industry, with 80 percent of travelers interested in cultural attractions, destinations, and events."[2] Last year, the City of New Orleans affirmed the "centrality of indigenous arts and culture...and connections between policy, programming, and progress for this important economic engine."[3] From New Mexico Arts Trails to The Crooked Road, Virginia's Heritage Music Trail, three-fourths of tourist-oriented cultural festivals take place in communities with populations less than 250,000. More than a third of those occur in towns of less than 10,000 residents.[4] Tourism is a powerful economic engine for the United States, contributing $2.1 trillion in economic output annually and employing one of every nine American workers. The tourism industry is the largest U.S. service export, generating a $75.7 billion trade surplus in 2014.[5] International visitors to the United States are walking economic stimulus packages, spending an average of $4,500 per person and often returning for additional visits. For the United States, this not only generates enormous revenue, but also yields public diplomacy benefits as each visitor returns home with a deeper and invariably more favorable understanding of Americans and American values.

For the 10 years following the September 11 attacks—described by the tourism industry as the "lost decade"—America's share of

"Foreign travelers who experience American arts and culture activities stay here longer and visit U.S. destinations."

the global travel market declined by 5 percent.[6] In response, the White House unveiled a National Travel and Tourism Strategy with the goal of attracting 100 million additional international visitors by 2021, implementing much needed reforms in visa and entry policies to restore the United States' share of the growing world-wide travel market.

Another element of the strategy was the creation of Brand USA, a public-private corporation, tasked with comprehensive marketing of the United States abroad in order to attract international business and leisure visitors. The main message: the welcome mat is out and the United States is open for business. A key element was an ongoing series of familiarization ("fam") tours for overseas travel agents and tour operators to showcase America as an international destination. Starting with the first round in 2013,[7] the Brand USA "fams" stressed America's cultural assets, from Plymouth Plantation in Massachusetts to the Apache Trail in Arizona, from the Dallas Art District in Texas to the Art Institute in Chicago.

This approach is working. In 2014, the United States welcomed a record-breaking number of international visitors—more than 74 million people. That is a 7 percent increase over 2013. The U.S. Department of Commerce data shows that foreign travelers who experience American arts and culture activities stay here longer and visit more, as well as more varied, U.S. destinations. The arts continue to help fuel the resurgence in tourism to and within the United States, driving both domestic and international travelers to explore American destinations.[8] For many travelers, arts and culture activities are a regular part of the travel experience. In the United States alone, 131 million people have participated in art, culture, or heritage activities while traveling. This is 76 percent of all leisure

travelers over the past three years, with an economic value to the U.S. economy of $171 billion.[9] "Cultural" or "arts" tourism may mean different things to different people, but in general these terms connote a range of attractions and activities that reflect the American persona—Chicago architectural tours; the Kentucky Bourbon Trail; Gettysburg battle reenactments; Seattle jazz cruises; the Boston Freedom Trail; or the Cooperstown, New York Baseball Hall of Fame.

Regardless of how cultural tourism is precisely defined, it clearly reflects three strong trends in tourism: the search for authenticity, visitors' desire for immersive experiences, and heightened industry focus on diverse markets. By contributing to each of these trends, arts and culture help to generate significant economic benefits for local communities while supporting the uniquely American artistic expression across the nation.

Search for Authenticity

Cultural tourism increasingly reflects the traveler's desire to discover and explore new truths, whether historical and cultural resources or interpretations in the visual and performing arts. It reflects a thirst for authenticity.

This can lead to two types of journeys: adventures to unfamiliar venues where the tourist learns about new cultures or heritage travel to connect, often quite viscerally, with one's own cultural roots. Either way, the United States is a multicultural treasure trove of potential destinations. All of them require context and interpretation, which often emerges through various kinds of artistic expression, and all rely on core authenticity. As one researcher notes, "The days have well and truly passed where low-quality experiences can satisfy the gullible tourist."[10] There is considerable scholarship on tensions associated with the development of such attractions (for instance, around exploitation of historic sites as tourist destinations). The goal is to create educational

experiences for tourists without whitewashing cultural or historical facts. In that regard, "commoditization does not destroy the meaning of historical products, neither for the locals nor for the tourists. Tourist-oriented products frequently acquire new meanings for the local, as they become a diacritical mark of their ethnic or cultural identity, a vehicle of self-representation before an external public."[11] The future of tourism will be characterized by interest in the very essence of the destination and its people. The heritage story is successful only when told with candor, nuance, and sensitivity. There is no room for glib stereotype. The Alabama Tourism Department handled this challenge ably in introductory commentary for its four-day Civil Rights Trail itinerary, with commentary that did not shy away from the difficult imagery and reflective horror of what had happened at the sites. Rather than whitewashing what was a terribly traumatic time, the curators made sure to include a rounded view of the history, including sculptures "depicting the reality of the police dogs and fire hoses that were turned on demonstrators" during protests.[12] The need for cultural authenticity is just as relevant in non-political contexts. Exotic craft beers and wine from local vineyards appeal to travelers because they are from that place and reflect the lives of its people and their way of life. They cannot be experienced anywhere else in nearly as genuine a manner.

The Gallup organization has been tracking the attitudes and preferences of Millennials along with other generations. Results demonstrate a strong desire among consumers for authenticity from brands, employers, and experiences. Many travelers are looking to understand the true sense of place in their vacation destinations.[13] Tourists don't want to just be tourists; they want to have a more immersive, authentic experience rather than pass through as simply an observer.

Among the most evocative manifestations of a region's genuine identity are its arts and culture. Over time, these expressions evolve into a local consciousness, woven by collective experience, retold stories, and shared memories. Distinct from written history and

quantifiable civic data, the soul of a community is stamped with an indelible character. That authenticity is sensed more than measured. Cultural expressions, in both traditional and innovative art forms, offer an important window to the way a community sees itself. The community's personality is neither simple nor static, but it contains an essential authenticity, often interpreted through the lens of a community's cultural resources that increasingly attract and engage the visitor.

Desire for Immersive Experiences

More than ever, tourists seek active experiences as much as a physical destination. The landscape may be authentic, but today's tourist wants to be more than an observer. Many also want the smells and sounds of the place the locals call home. They want to engage in activities that will leave a lasting impression, that touch their own hearts, and nothing does that like a community's arts, crafts, and cultural traditions.

The original Ben's Chili Bowl, located in a corridor known during the 1960s as the "Black Broadway" located on U Street in Washington, DC, still has its original counter, booths, and stools and has a story that is quintessentially American. In the 1960s, it was not uncommon for Duke Ellington or Ella Fitzgerald to stop in for a chili half-smoke. As the owners tell it, "Just take a look around and you will see all of America sitting together, laughing together, sharing stories and memories, listening to classic soul, rock & roll, R&B, and funk while doing what we all enjoy so much—having a good meal with good people."

It would not be possible to replicate the full Ben's experience by simply buying the same half-smoke at an airport concession. The experience stretches far beyond the food. It is a visceral one that draws travelers who want to taste, in the most complete way

"It is difficult to overstate the positive impact of this investment in community arts, not only for economic benefit but in terms of the self-image of the community."

possible, the same Ben's chili that activists and firefighters ate when Ben's stayed open after curfew during the riots that followed Dr. Martin Luther King's assassination. The immersive experience is most effective when it balances education and entertainment, so visitors participate in activities which authentically illuminate their hosts' values.

For all these reasons, many communities across the country today are investing in local art and artists to enhance civic pride while generating significant tourist revenue. One example is the Little Haiti Cultural Center, which highlights the work of performing and visual artists of Haitian heritage in the Miami area. From the Center, cultural travelers can also visit a "botanical" (voodoo shop), indulge in Creole cooking, or shop for high-end arts and jewelry at the Haitian Cultural Arts Alliance. Complementing the cafes, bodegas, and Santeria that are already the cornerstone of this community, the multiplex becomes the honey-pot around which local businesses can thrive as visitors stay longer, spend more, and satisfy their desire for discovery and adventure.

It is difficult to overstate the positive impact of this investment in community arts, not only for economic benefit but also in terms of the self-image of the community. The Gallup organization collected data on individuals' sense of "well being" and tracked their attitudes toward the places they live. During the period of investment in the arts, there was a sharp increase in the percentage of local citizens reporting that Miami was "getting better" as a place to live.[14] Travelers immersed in a destination get a taste of what it might be to live in that place, at that point in time, and, sometime unintentionally, attain an insight and understanding to

a segment of society that can foster cross-cultural, social, and even political understanding.

Domestic and International Cultural Diplomacy

The third trend in the travel industry is a focus on attracting, and sharing the experiences of, diverse populations. The U.S. State Department recognizes tourism as "soft diplomacy," exposing the vast and unique components of American culture to populations around the world (including within the span of the United States itself) and promoting greater cultural understanding. This cross-pollination of cultures reflects both increasing cultural enlightenment among destinations and a response to the sharp decline in international market share during the "lost decade" after 2001. In short, the industry realized it needed to reach out to new and emerging markets—and fast. The arts were, and remain, a critical element of that outreach.

This approach can take different forms, most notably through appeals to/about ethnic and racial target audiences or by marketing varied menus of tourism products and cultural themes that resonate for different traveler demographics. Analyzing travel preference patterns of niche groups helps destinations evaluate and target markets best suited to their own tourism offerings. It also helps inform planning and development of new local tourism assets.[15] By cultivating indigenous artists and culture, communities are opening themselves to wider travel audiences. Travelers want to identify with locals wherever they go. Highlighting a barrio festival or a community block party or small-town parade gives visitors a chance to become part of the place and its people.

The enormous diversity of our nation provides countless points of entry for domestic and international visitors. For many African-Americans, attending the recent 50th anniversary of the Selma-Montgomery voting rights march took on intense personal meaning. For the Polish or Chinese visitor who also joined the

commemoration's walk over the Edmund Pettus Bridge, the authenticity and immersion made the experience just as palpable.

The Selma commemoration included film festivals, book signings, concerts, storytelling, dance, and theater performances because the cultural arts are absolutely essential to telling the authentic, immersive story that attracts people from near and far.

Municipalities understand that distinctive cultural activities both enrich the lives of their own citizens and attract visitors, and their dollars, from far away. Across the country, savvy local officials are developing public art master plans to ensure a shared vision of the community's profile and to help coordinate the work of local actors in painting that public picture.

For instance, through public art, Durham, NC, jumpstarted economic activity while showcasing a narrative of African-American entrepreneurship on Parrish Street, known locally in the early 20th century as "Black Wall Street." The plan "establishes a bold direction in which many types of art form the epicenter of downtown while their execution honors successful public art processes, urban land use planning structure, and landscape design strategies for artistic consideration."[16] This development also attracts the African-American traveler, many of whom say they are interested in traveling to destinations that reflect African-American history and culture.

Even to budget analysts, arts and culture can be far more than just an "amenity." From a city planning perspective, "Arts and culture strategies help to reveal and enhance the underlying identity–the unique meaning, value, and character—of the physical and social form of a community."[17] From such seeds, much can grow.

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In 1989, the Palm Springs International Film Festival was just an idea. Twenty-five years later, it drew 140,000 visitors over a 10-day

period. Because of its success, film-related businesses came, followed by an annual international green architecture convention. This focus on visual arts, in turn, spawned a unique brand of cultural tourism where visitors participate in hands-on projects at different art studios. The area now also hosts a six-day music and arts festival especially popular with young people.

The lesson for communities across America, large and small, was articulated well by Robert Stearns, executive director of ArtsOasis, which promotes the creative arts in the Palm Springs area: "Building the creative *economy* requires building the creative *community*."[18] And of course, the creative economy is one that attracts the visitor.

Tomorrow's tourist seeks experiences that are real, that allow for personal involvement, and that underscore the diverse narratives that define the character of communities across America. The artist's voice is indispensable to understanding the fundamental character of each destination. There is a continuing arts and culture renaissance in urban America, the focus of which is a nurturance of the talents of the indigenous communities of people. Ongoing highlighting of Hispanic/Latino, African-American, and Native American arts, for example, is transforming communities, attracting additional development and businesses, making these communities appealing to both residents and travelers. Tourism, in turn, will serve as a catalyst for further growth as communities embrace their own identity and share it with visitors.

As such, the national goal to welcome 100 million international travelers will have the mutually beneficial effect of attracting more diverse travelers, while igniting national pride in the diversity of people and places in America, and enhancing cross-cultural understanding. Arts and culture are the essential reflection of that diversity. By enriching them, we can promote the uniqueness of communities and cities throughout the country.

NOTES

1. UNWTO, *Study on Tourism and Intangible Cultural Heritage,* http://dtxtq4w60xqpw.cloudfront.net/sites/all/files/docpdf/summaryview.pdf.
2. "Georgia Communities Receive Funding for Tourism and Arts," *Georgia.org*, October 3, 2014, http://www.georgia.org/newsroom/press-releases/georgia-communities-receive-funding-tourism-arts/.
3. "Mayor Landrieu Releases Report on Cultural Economy," *City of New Orleans*, May 25, 2014, http://www.nola.gov/mayor/press-releases/2014/20140425-cultural-economy-snapshot/.
4. National Governors Association, *New Engines of Growth: Five Roles for Arts, Culture and Design*, 2012.
5. National Travel and Tourism Office, February 25, 2014, Press Release.
6. US Travel Association and Oxford Economics, *The Lost Decade: The High Costs of America's Failure to Compete for International Travel*, 2010, https://network.ustravel.org/eWeb/video/lostdecadereport.pdf.
7. "MegaFams," *Brand USA*, http://www.thebrandusa.com/Events/MegaFams.
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Arts in Healthy Communities: Additional Discussion and Resources

The Transforming America's Communities Through the Arts initiative, of which New Community Visions is a part, is an effort by Americans for the Arts and our partners to explore more deeply the important, symbiotic structure of America's modern communities and to better understand the role that the arts can play in amplifying the positive impacts of the many sectors that exist inside every community.

This book has focused on 10 sectors, but Americans for the Arts generally has identified 30 sectors that we believe need to be considered when talking about creating and maintaining a healthy community, many of which can be aided by arts and culture.

In the efforts encompassed by Transforming America's Communities Through the Arts, as well as in the day-to-day work of Americans for the Arts going back nearly 60 years, we continue to pursue an expanded, better appreciated, and better understood role for the arts in healthy community development and maintenance.

For more resources related to the varied role of arts in community development, we recommend exploring the following Americans for the Arts resources—as well as the Americans for the Arts website in general—and the many great resources outlined in the endnotes of each essay.

New Community Visions

Keep track of the progress of New Community Visions by visiting *www.AmericansForTheArts.org/CommunityVisions*

Arts and the Military

Americans for the Arts is a founding partner of the National Initiative for Arts & Health in the Military, and hosts the partnership's website, *www.ArtsAcrossTheMilitary.org*, where you can

review full text of reports related to the role of arts in the lives of active military, veterans, and their families along with a list of upcoming events, a national network directory, and more.

Arts and the Economy

For more than 20 years, Americans for the Arts has been at the forefront of measuring the economic impact of the arts on American communities and the United States, most visibly through the Arts and Economic Prosperity reports (*www.AmericansForTheArts.org/AEP*). Americans for the Arts also generates bi-annual Creative Industries reports on all U.S. counties, and is working to launch a new program called the Institute for the Creative Economy as part of the Transforming America's Communities Through the Arts initiative. Find out more about both at *www.AmericansForTheArts.org*.

Arts and Business

Americans for the Arts has a robust set of programs and trainings around the role of the arts in the private sector, most notably the pARTnership Movement, which showcases the role that the arts can play in bettering businesses and other private sector organizations (*www.pARTnershipmovement.org*).

Arts and Civic Engagement

For more than a decade, the Animating Democracy Initiative of Americans for the Arts has been exploring and developing the academic literature, case studies, and general knowledge and vocabulary around arts and civic engagement, social justice, and community health (*www.AnimatingDemocracy.org*).

Arts and Education

Americans for the Arts' arts education programming is a cornerstone of our belief in the role of arts in developing the communities of the future (*www.AmericansForTheArts.org/ArtsEd*). We work with more than 30 other arts education organizations across the country on advocacy, research, policy, and capacity-building. We also implement large-scale programs and partnerships like the Arts Education State Public Policy Pilot Initiative (*www.AmericansForTheArts.org/SPPP*), which seeks to encourage innovation around the adoption or adaptation of core arts standards in education at a state level, and the Arts Education Navigator series (*www.AmericansForTheArts.org/ArtsEdNavigator*), which creates easy-to-use advocacy plans and tools for parents, students, and teachers, as well.

In addition to these specific areas of work, Americans for the Arts also houses a trove of research, policy, and practice documents for arts organizations, local arts agencies, and others in the arts sector through our website, *www.AmericansForTheArts.org*

Arts and America: Arts, Culture, and the Future of America's Communities

With contributions from Felipe Buitrago Restrepo, Rosa M. Cabrera, Ian Garrett, Talia Gibas, Brea M. Heidelberg, Clayton Lord, Robert L. Lynch, Laura Mandala, Judy Rollins, Judith Tannenbaum, Constance Y. White, and Laura Zabel

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About the New Community Visions Initiative, part of Transforming America's Communities Through the Arts

The essays in *Arts and America* collectively form the first phase of an initiative called New Community Visions—a national visioning exercise for local arts agencies, arts organizations, artists, and those interested in better understanding the future role of arts and culture in helping American communities thrive.

New Community Visions is part of a sustained, three-year suite of large-scale initiatives from Americans for the Arts that are together called *Transforming America's Communities Through the Arts*. Through those initiatives, we hope to:

- generate dialogue on a national, state, and local level around the creation and sustainability of healthy communities;
- activate a diverse set of programming and partnerships spanning public, private, and nonprofit sectors;
- lay the groundwork for a collective movement forward over the next decade and beyond;
- and help leaders and the public better understand and celebrate arts and culture as mechanisms for creating and sustaining healthier, more vibrant, and more equitable communities in the United States.

www.AmericansForTheArts.org/CommunityVisions

This project is made possible through an ever-growing list of funders, partners, and advisors.

Forums Curator and Documentarian

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Knight Foundation

ART WORKS.

National Endowment for the Arts
arts.gov

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Support as of April 30, 2015

New Community Visions Advisory Committee

The New Community Visions Advisory Committee, which has informed the nature and trajectory of the project, includes:

- Jennifer Cole, Metro Nashville Arts Commission
- Deborah Cullinan, Yerba Buena Center for the Arts
- Carla Dirlikov, opera singer
- Randy Engstrom, Seattle Office of Arts & Culture
- Tatiana Hernandez, Hemera Foundation
- Maria Rosario Jackson, The Kresge Foundation
- Michael Killoren, National Endowment for the Arts
- Ron Ragin, composer and artist
- Holly Sidford, Helicon Collaborative
- Nick Slie, performing artist, Mondo Bizzaro
- Regina R. Smith, The Kresge Foundation
- Katie Steger, The Andrew W. Mellon Foundation
- Carlton Turner, Alternate ROOTS
- Nella Vera, Serino/Coyne
- Laura Zabel, Springboard for the Arts

Regional, State, and Local Partners

The regional gatherings associated with New Community Visions would not have been possible without the participation of this growing list of regional, state, and local partners who have contributed thought leadership, proposed the names of participants, and assisted in crafting the regional events.

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Regional

- Arts Midwest
- Mid Atlantic Arts Foundation
- Mid-America Arts Alliance
- New England Foundation for the Arts
- SouthArts
- WESTAF

State

- California Arts Council
- Georgia Council for the Arts
- Minnesota State Arts Board
- New Mexico Arts
- Oklahoma Arts Council
- Oklahomans for the Arts
- Pennsylvania Council on the Arts
- Vermont Arts Council
- West Virginia Division of Culture and History

Local

- Allied Arts
- Arts & Business Council of Greater Philadelphia
- Arts Council of Oklahoma City
- Burlington City Arts
- Philadelphia Office of Arts, Culture and the Creative Economy
- City of San Jose Office of Cultural Affairs
- City of Santa Fe Arts Commission
- Clay Center for the Arts & Sciences of West Virginia
- Creative Santa Fe
- Cultural Development Corporation
- Flynn Center for the Performing Arts
- Greater Philadelphia Cultural Alliance
- Macon Arts Alliance
- Metropolitan Regional Arts Council
- Minneapolis Office of Arts, Culture, and the Creative Economy
- Norman Arts Council
- Oklahoma City Office of Arts & Cultural Affairs