

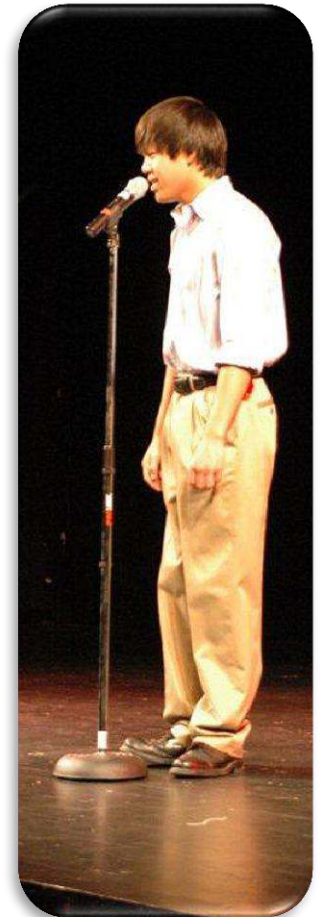
ENERGIZE: Central Oklahoma Artists Do It Together Artist Support Study

Cultural Development Corporation of Central Oklahoma
By Creative Community Builders

Perpetual Motion DANCE



Thomas Fleming,
Thelma Gaylord
Academy Student



Reality: The New Era



About the Cultural Development Corporation

Cultural Planning and Economic Impact

The Cultural Development Corporation of Central Oklahoma (CDCOK) is a nonprofit organization established in 2000 to develop the arts in Central Oklahoma through leadership, planning and research. The organization contracts administrative assistance through Allied Arts and functions primarily through volunteer leaders in the community. Combining individuals from art, education, government and business, CDCOK is uniquely poised to align visions and strategies for the arts in central Oklahoma through a comprehensive agenda.

CDCOK's primary functions have been to generate and distribute an economic impact study of the arts and to create and implement a comprehensive Cultural Plan. CDCOK orchestrates both of these initiatives every three to five years.

The last Cultural Plan was adopted in 2010 and will be conclude in 2014. This plan envisions five bold initiatives to advance arts education, celebrate cultural and demographic diversity, unify existing arts organizations, promote and expand arts and cultural tourism, and grow financial support to sustain these efforts. The Artist Support Study fulfills goal of the *Energize the Atmosphere* initiative.

www.CDCCOK.com



2012 Artist Summit



About the Artist Support Study

Many artists actively work in central Oklahoma, creating and sharing their art, educating and leading in the community. Looking at how to make the area more livable for artists, the Cultural Development Corporation of Central Oklahoma (CDCOK) partnered with Minnesota-based Creative Community Builders to examine strengths in the opportunities and business climate for artists of all disciplines in central Oklahoma.

Our consultants, Creative Community Builders, have studied, investigated, convened stakeholders and developed a report that includes key implementation recommendations. Tom Borrup and his team worked closely with the project leadership team and steering committee to evaluate the existing environment and incorporate the expertise of diverse leaders in the local art sector.

The CDCOK and the consultants of Creative Community Builders conducted interviews and focus groups with more than 120 artists, arts managers, educators, and art advocates in the central Oklahoma area. The participants work in various art forms such as dance, theater, written word, visual arts, music and film, and come from numerous ethnic backgrounds. The following recommendations have been derived from this research and the preliminary strategies build upon strengths in the community. Through this study we anticipate more individuals and organizations will take an active role to connect and grow our cultural resources.

Beyond creating and presenting their artwork to the public, artists are an important part of our society, enriching our neighborhoods and advancing economic development. Along with continuing strong cultural programs already in place, carrying out the recommendations of this study will build the supportive foundation for artists and advance our community.

Julia Kirt
President
Cultural Development Corporation of Central Oklahoma



Acknowledgements

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Special Thanks

Allied Arts
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Edmond Historical Society
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ghost
Lyric Theatre
Metropolitan Library System
Norman Arts Council
Oklahoma Arts Institute

Oklahoma City Ballet
Oklahoma Visual Arts Coalition
Paseo Art Association
Plaza District
Red Earth
Reduxion Theatre
Saint Anthony's Hospital
Starbucks
TGI Fridays

ENERGIZE:

Central Oklahoma Artists Do It Together

Artist Support Study Report

by Creative Community Builders

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INTRODUCTION

From the iconic Devon Tower to the Bricktown food and music scene, Oklahoma City has moved to a more prominent stage, establishing itself as an important center of business, culture, and sports. But, to compete in a global marketplace, the city and surrounding region need strong, livable neighborhoods (including downtowns), quality civic amenities, highly productive cultural organizations, and excellent educational institutions.

As the Oklahoma City area builds amenities similar to other cosmopolitan city regions, it must also invest in the unique strengths and qualities that maintain and assert its identity: local culture and a creative, entrepreneurial, and can-do attitude—the region’s still very-present pioneer spirit.

Central Oklahoma’s artist community, innovators, and creative milieu are critical elements to attracting global recognition, commerce, and talent. Cultural Development Corporation of Central Oklahoma is a cross-disciplinary consortium that aims to coalesce and mobilize an already robust artist community. By connecting existing but disparate subgroups, forming a common agenda, and asserting itself as a unified force, the artist community in the region has already begun to build on the creative, entrepreneurial, and forward-thinking spirit of Central Oklahoma.

Building on Regional Assets

Central Oklahoma has much to build upon, including museums, performing arts facilities, and excellent higher education institutions. The Red Earth Native American Cultural Festival and National Cowboy and Western Heritage Museum, along with other great cultural events and institutions have significant traction—and other achievements are in the works, including an unprecedented American Indian Cultural Center and Museum, and relocation of the City Arts Center to Automobile Alley.

These and other astonishing achievements have put the Central Oklahoma region on the map, but the civic pride and momentum provided by the Oklahoma Thunder and major investments through MAPS 1 and MAPS for Kids must be maintained; the “build it and they will come” strategy works only in movies. Civic and cultural spaces require active programming with top-notch activities from sports teams, to conventions, to theater, music, dance, and art.

Oklahoma City has demonstrated a continued dedication to the arts by approving a 1-percent for art ordinance in 2009, establishing the Office of Arts and Cultural Affairs in the Planning Office in 2012, and adopting the culturally infused Metropolitan Area Projects (MAPS 3) initiative, to be completed in 2021. None

of these accomplishments and what they build can be sustained without creative human energy: talent, knowledge, ambition, and wherewithal.

This report addresses a critical part of this equation. It contains a series of recommended actions, including new and renewed partnerships to create a more supportive and productive environment for artists and creative professionals.

The ENERGIZE Initiative is the first in a series by the Cultural Development Corporation of Central Oklahoma (CDCOK). This report comes at a pivotal moment: Oklahoma City has empowered its first Office of Arts and Cultural Affairs, and the third installment of MAPS 3 calls for new investments in quality-of-life amenities over the next decade—for the first time including public art in civic building projects.

In early 2012, the Minneapolis-based firm, Creative Community Builders (CCB) was engaged to study the artist community in Central Oklahoma and make recommendations for ways to advance an environment more supportive of artists and their work. Guided by a 12-member steering committee, the CDCOK Board of Directors, and project coordinator Krystle Brewer, CCB met with more than 120 artists and professionals in the cultural community, as well as with leaders in neighborhoods that include concentrations of artists and creative enterprises.

CCB consultants found a large and highly active population of artists working in a wide variety of forms and styles—all well integrated into the local economy, to which they contribute in myriad ways. Many artists export work through markets outside Oklahoma and bring their talents to bear on behalf of industries of all kinds.

Based on data from the U.S. Census Bureau (2009), the creative sector in the Oklahoma City Metropolitan Area accounted for 5.5% of all business establishments and 5.4% of all employees. A total of 1,724 creative establishments employed nearly 25,000 workers in 2009, representing \$716 million in payroll. And, because 26% of Oklahoma City's creative workers are self-employed (versus 16% of workers in all sectors), the number of individuals working in the creative sector probably is greater than 25,000. Creative professionals who work in larger companies, such as designers, software engineers, media producers, etc., are not categorized within the creative sector. These workers are therefore not counted in data above, suggesting a still larger number of artists and creative workers in the region.

Creative sector enterprises, most of them small businesses, are locally owned and so, like self-employed workers, have greater economic impact because they tend to source locally and reinvest profits in building their businesses.

SUMMARY

Fast Company, the journal of business trends, recently identified Oklahoma City as one of the top—yet most under-estimated—U.S. cities for technology innovation and business start-ups.

Oklahoma City snagged top rankings across nearly every category, from hiring costs and tax codes to training programs and networking opportunities. The city has a clutch of informal resources and organizations aimed at nurturing startups... How OKC...captured the hearts of its business class, despite significant geographical handicaps, offers an object lesson in how entrepreneurs can exploit their regional assets to grow successful companies.

Fast Company, Jude Stewart, 6/07/2012

Similar assets and strategies required for successful entrepreneurial and technology-based enterprises apply to artists and small nonprofits. Training, cost of living, and public sector support, while important, are only useful when there also is a strong network.

The most important component of a support system for artists is other artists.

CCB found a robust and active artist community, but one that can be characterized as scattered. It's a community in which artists in one discipline or cultural form are disconnected from artists in other disciplines and so from a wider community of artists and creative workers. There are significant clusters of artists in visual arts, music, film, and theater, but there's little to no connection between these clusters. Similarly, artists working in contemporary styles have little connection with those working in forms traditional to the region or to ethnic groups outside their own.

Artists frequently reported feeling “a sense of possibility,” in keeping with the welcoming environment for entrepreneurs cited by *Fast Company*. Most said they loved living in Central Oklahoma and that it presented them with an “open slate” on which they can make their mark. If you have the drive to create something or start something, they said, you will find encouragement and few barriers.

Strategies

To energize the creative sector, a Do-It-Together culture—not a Do-It-Yourself culture—is needed. ENERGIZE begins with a core strategy of artists supporting other artists, with attention and appreciation for the breadth and diversity of disciplines and cultural influences in artists' work. Artists working in theater, film, music, and the visual arts have already come together through ENERGIZE to build a circle of support. Native, Latino, and African American artists, and others, helped form that circle, which includes academically trained,

self-taught, traditional, craft, and other artists. Its breadth and inclusive nature is critical to maintaining its strength and to building its capacity for advocacy on behalf of artists.

Greater appreciation for the depth and breadth of creativity and cultural practices in the Central Oklahoma region must begin among artists themselves, and then spread to broader community leadership and the wider public. Working with cultural, educational, civic, and other organizations, artists contribute to the vibrancy of neighborhoods, the economy, and social and creative life in a multitude of ways.

ENERGIZE offers a variety of strategies that individually and together contribute to form a more nurturing and supportive environment for artists to live, work, and grow in Central Oklahoma. These strategies will help build markets and audiences for artists' work, gain more recognition for their achievements, and stimulate the qualitative development of their work. These strategies help artists advance their own work as well as the contributions they make to the region.

No one action or strategy serves as a panacea. This plan calls for a series of complementary actions best applied together—and applied persistently.

Recommendations

The key recommendations detailed in this plan call for leadership from artists, the public, and the nonprofit sectors:

Actions led by artists

- Build a multi-disciplinary artist network.
- Conduct an annual Artist Summit.
- Pilot a Community Supported Art (CSArt) program.
- Recognize outstanding contributions of artists to the region.

Actions organized by the Oklahoma City Office of Arts and Cultural Affairs

- Formalize neighborhood-based cultural economic development plans.
- Plan and institute a pop-up program for artists.
- Establish a public art program to include local artists.
- Coordinate a master list of artist opportunities.
- Convene organizers of events and festivals to leverage impact.
- Make under-utilized properties available as artist spaces.

Actions coordinated by Cultural Development Corporation (CDCOK)

- Clarify roles among entities serving artists.
- Expand business skills training for artists.
- Build capacity among nonprofits for fiscal/project sponsorship.
- Better engage and partner with higher education resources.
- Encourage leading philanthropies to provide artist fellowships.
- Explore future options for the role of the CDCOK.

DETAILED RECOMMENDATIONS

These recommendations form a framework for building a more vibrant, productive, highly integrated, and well-supported artist community in Central Oklahoma. While any of these individual recommendations can stand alone, they produce far greater value together. Creating a network of artists enables more artists to be connected to resources, skills, and opportunities. They might participate in a pop-up gallery in an up-and-coming neighborhood while learning to better manage a small business. Borrowing space and equipment at a University studio could help an artist prepare for an exhibition and then be invited to a festival.

When enacted together, these recommendations generate synergy that will propel artists, neighborhoods, the economy, and the reputation of the entire region forward.

Actions Led by Artists

Build a multi-disciplinary artist network

Businesses organize and advocate for business; labor organizes and advocates for workers. It's no different for artists. Artists need to support creative work in their community and appreciate the blend of cultures and forms indicative of Central Oklahoma. A broad-based constituency is necessary to impact public policy, philanthropic programs, and community-wide recognition that will move towards a more supportive environment for artists and their work. The relationships and affirmation created through network-building itself may provide the greatest value.

Regular meetings give artists a chance to meet each other and to explore spaces or enterprises they might otherwise have little opportunity to see and learn about. These networking meetings should include both a social component and an ongoing business agenda, focusing on advancing the support system for artists. Social media and other communication tools will help bring more artists into the network.

A central organizing group will schedule events, form an agenda, and build lists of participants, in partnership with an established arts organization. Periodic and rotating meeting hosts will plan details, supply refreshments, and set the learning agenda for the group. Each meeting should have time for a tour of the host site, as well as for the business meeting.

Gatherings can be held anywhere from an individual artist's studio to the Lyric Theatre space in the Plaza District, to the Academy of Contemporary Music at University of Central Oklahoma in Bricktown (ACM@UCO), to the downtown gallery of the Norman Arts Council, to a dance space in Automobile Alley. The

Oklahoma Council of the Urban Land Institute's Young Leaders Program provides a good example of this kind of professional network building.

Social media, such as a Central Oklahoma Artists Facebook page or Linked-In site would be important to building the network and helping with event organizing as well as quick responses in situations of political, personal or natural crisis.

Face-to-face relationships remain important for artists to strengthen bonds, to learn about other disciplines or types of enterprises (gallery, music studio, sculpture fabricator, movement practices, etc.), and to appreciate the breadth of creative work in the region. The coordination effort itself serves as a means of learning how to work together and to organize events and produce informative activities as a network.

Leadership: *The Artist Network Leadership Team will be an interdisciplinary committee of artists, drawn initially from leadership of the Artist Support Study Committee, hosted and supported by staff at a centrally located arts service organization.*

Timeline: *Ongoing. Secure host organization by September 1, 2012, and initiate building on the database assembled by the CDCOK and ENERGIZE.*

Conduct an Annual Artist Summit

An annual event will help build relationships and maintain an agenda across disciplines and across the region. It can also serve as an opportunity to enhance the visibility and collective organizational strength of artists in Central Oklahoma. The agenda of a one-day meeting would include a check-in towards progress on the goals in this plan, and new strategies to respond to changing conditions and continue building the artist network. Artists may choose an ongoing identity for the summit, such as "GENERATE," or devise a new one each year.

It remains a challenge for creative communities in any metropolitan area for those engaged in the demanding day-to-day work to step outside the moment, to survey the scope, strengths, and needs of the larger community and the diversity of its players. Artists tend to form networks that will both nourish their creative work and maintain their income. Participating in a larger forum and focusing on a broader agenda and achievements would require an additional investment of time, but generate great value for the community and for the artists involved.

In June 2012, an artist gathering coordinated by the Cultural Development Corporation of Central Oklahoma and Artist Study Steering Committee brought 45 artists from a wide variety of disciplines and ethnic groups together. They became familiar with each other and the mix of disciplines represented. They worked for three hours to review the results of focus groups and interviews conducted by the consultants, and they

assembled a set of ideas that added to this plan. This highly productive session demonstrates the capacity of the CDCOK and the enthusiasm of artists to come together and work towards common interests.

Leadership: *Artist Network Leadership Team, with support from staff at host organization, and in partnership with groups that might include Allied Arts, Arts Council of Oklahoma City, Norman Arts Council, and others.*

Timeline: *By June 2013, the second Annual Artists Summit should be held at a familiar and supportive site, with planning to begin for subsequent summits by January of each year.*

Pilot a Community Supported Art (CSArt) program

CSArt programs have been launched in more than 20 U.S. cities in recent years, modeled after Community Support Agriculture programs in which “subscribers” invest between \$300 and several thousand dollars in a crop yet to be planted and harvested. Farmers then deliver baskets of produce to subscribers during harvest months. In the CSArt model, art buyers invest \$250 to \$500 in “shares” of art. Pre-juried artists produce multiples of small-sized works of art, which are delivered at a pre-determined date at an event where buyers have the opportunity to meet the artists. (See: [Springboard for the Arts](#)).

A CSArt program is designed to stimulate sales of art work that can be produced in limited multiples and collected. This can include visual art, literary arts, media art and music. Many would-be art collectors don’t have the budget or time to visit galleries to find and buy new work. Young or inexperienced collectors also need help in developing tastes and connections to sources. This may be a program that works best within artist-oriented neighborhoods in Oklahoma City and the downtowns of Norman and Edmond.

Leadership: *Artist Network Leadership, working in partnership with a visual arts gallery or service organization or leadership in one of the artist-centric neighborhoods.*

Timeline: *A successful round of subscription sales by the summer 2013 Artist Summit will boost participation in both.*

Recognize outstanding contributions of artists to the region

Several existing awards programs could be expanded to acknowledge contributions of individual artists to the cultural community and to the larger community. The purpose of the awards would not be to recognize artistic merit, but rather to raise awareness of artists’ contributions to the betterment of the city and region. The Governor’s Awards, the Oklahoma City Mayor’s Development Roundtable, the CityScape Awards and among others, might consider adding a specific award for an individual artist to help gain greater appreciation of contributions the creative sector makes to the community, education, economy, and other aspects of life. Paseo Artist Association Awards may explore expanding multidisciplinary artist awards.

One of the marks of a mature community is its ability to recognize the accomplishments and contributions of its own members. A grass-roots annual awards event within the artist community would bring the community together while generating good will, promoting high standards of professionalism and citizenship, and attracting wider public attention. Rather than focus on aesthetic or artistic achievements within any discipline, such a program would best support the artist community-building process by acknowledging contributions artists make to the broader community. Key ingredients for the success of the event would be a nomination process, peer jury, and awards party, but genuine appreciation of the efforts of others remains both precursor and product.

The [Sally Awards](#) in the Twin Cities of Minneapolis and Saint Paul has grown in 20 years to become a formal affair with cash awards, but it started within the arts community and remains an important way for the community to recognize its outstanding members. Each year one individual or organization is honored in each of five categories: arts access, vision, initiative, commitment, and education.

Leadership: *The Artist Network Leadership Team, working with the Oklahoma City Office of Arts and Cultural Affairs, Norman Arts Council, and other partners, until a permanent awards subcommittee can be formed.*

Timeline: *By January 2013, conversations should be initiated with the organizers of existing award programs. It may require two to three years for each to consider and adopt an artist award. The first artist community awards should be given at a festive gathering the night before the annual Artist Summit in June 2013.*

Actions Organized by Oklahoma City Office of Arts and Cultural Affairs

Formalize neighborhood-based cultural economic development plans

The city, through its district and neighborhood programs, with the Neighborhood Alliance, Strong Neighborhoods Initiative, and a possible philanthropic partner, should coordinate and commission the development of Cultural Economic Development plans for select neighborhoods or districts, focusing on their cultural assets. Cultural Economic Development planning should engage a broad cross-section of stakeholders, inventory cultural assets, devise strategic economic development goals, and build on local identities.

Commercial districts, neighborhoods, and downtowns in Central Oklahoma have undergone a grassroots renaissance during the past decade, or longer. These places have proven to be fertile ground for artists and creative sector enterprises, both for-profit and nonprofit. They include The Paseo, Plaza District, Downtown Norman, Automobile Alley, Film Exchange District, Capitol Hill, and Stockyards City, to name a few. These neighborhoods provide inexpensive housing, specialized work and retail space, gathering places, galleries, theaters, and other facilities. The synergy produced by clustering creative people and cultural

enterprises nurtures the production process as well as visibility and marketability. These, with other physical and social infrastructure in neighborhoods, have fostered the emergence of communities of artists and heightened the productivity and visibility of the creative sector.

Leadership: *City Office of Arts and Cultural Affairs, in partnership with downtown district organizations and commercial district organizations, City Planning Department, Neighborhood Alliance, a private funding partner, and others.*

Timeline: *Begin partnership conversations by January 2013. Secure funding for CED planning and commission plans on a rolling basis beginning fall 2013. Commission two to three plans each year.*

Plan and institute a storefront pop-up program for artists

Many cities have successful storefront programs working with property owners, artists, and small creative business entrepreneurs. Depending on property conditions and owner cooperation, pop-up activities and enterprises can range from passive installation of visual art in windows to temporary retail businesses, such as bookstores, craft shops, and galleries. (See excellent examples in [Seattle](#) or [Pittsburgh](#)). Such programs bring vitality to otherwise vacant areas that may appear uninviting or even dangerous, with nominal improvement to property—sometimes with subsidies, generally at the risk of artist-entrepreneurs or nonprofits. This enhances the entire area or neighborhood and supports surrounding properties and businesses. Often new enterprises are incubated that remain or take root nearby.

Leadership: *City Office of Arts and Cultural Affairs and Norman Arts Council in partnership with organizations related to downtown business, commercial property owners and managers, and groups connected to artists such as Oklahoma Visual Arts Coalition, Arts Council of Oklahoma City, and others.*

Timeline: *By spring 2013, initiate inventory of appropriate vacant properties in strategic commercial districts. By third quarter of 2013, begin negotiations with property owners, utilize model agreements and launch pilot pop-ups by mid-2014.*

Establish a public art program to include local artists

Public art commissions can run the gamut from permanent structural works costing hundreds of thousands of dollars and requiring extensive architectural and engineering collaborations, to small-scale permanent or temporary objects, to temporary events in public spaces. As Oklahoma City and other municipalities in the region establish and further develop public art commissioning programs, a variety of opportunities need to be made available to area artists.

Internationally competitive selection processes for major commissions can leave out most local artists, unless roles for them are built in on multiple levels. In larger projects, guidelines can require roles for local artists (as well as local architects and engineers) in community research and engagement, sourcing local materials, design testing, fabrication, installation, and maintenance. Many of these require artistic skills and sensitivities, as well as local knowledge, and are impractical for artists living outside the region. Development of an artist registry would be a valuable tool to pre-qualify artists for these roles, as well as for other local commissions.

Leadership: *City Office of Arts and Cultural Affairs, working with area arts councils, artist organizations, and in consultation with city agencies including Purchasing, Public Works and MAPS offices.*

Timeline: *By summer of 2013, an artist registry should be designed and initiated. Public art guidelines should be formulated and achieve approval with the City Council by September 2013.*

Coordinate a master list of artist opportunities

Artists must find and then apply for festivals, grants, teaching opportunities, available work space, residencies, fellowships, and so on, as part of their survival and growth. Some artists, especially younger, emerging artists and those new to the area, don't know where to look. Aggregating information on these opportunities would be of enormous value to artists, who could then devote less time to finding opportunities and more to their work and to fashioning their proposals. Master lists of opportunities are common in many cities, states, or among various discipline-based service organizations. They can lift an entire artist community by helping more artists successfully compete for awards and events. One example of a multi-faceted on-line artist showcase and opportunity site, is at www.mn.artists.org.

Leadership: *City Arts and Cultural Affairs Program Officer, Artist Network Leadership, and key national and regional associations.*

Timeline: *Plan and research by fall 2013 as an initiative coming out of the 2013 Artist Summit; configure social media or other platforms and launch by first quarter 2014.*

Convene organizers of events and festivals to leverage impact

Central Oklahoma has a number of highly successful festivals that bring attention to the region's artists, the vibrancy of neighborhoods, and other cultural assets. In some cases, events and festivals result in significant performance fees or sales of work by regional artists. These include the Paseo Art Festival, Arts Council's Festival of the Arts, Oklahoma City Storytelling Festival, Red Earth Native American Cultural Festival, Norman Music Festival, and others. Learning about and sharing technical and support services can make their

work more efficient and effective. Additional benefits and savings have been gained in some communities by sharing organizational expertise and vendor services.

An economic research report, perhaps by a university economics department, could point to many of the unseen economic impacts of festivals and raise the level of awareness of the benefits of festivals. (See: Gibson, C., Waitt, G., Walmsley, J., 2010. Cultural festivals and economic development in nonmetropolitan Australia. *Journal of Planning Education and Research*, 29(3), 280-293.)

Leadership: *City of Oklahoma City Arts and Cultural Affairs, with festival producers, Oklahoma City Alliance for Economic Development, qualified academic researchers, business associations, and others.*

Timeline: *Determine planning cycle for key festivals and convene organizers during most opportune “down” time. Schedule follow-up meetings as needed. By early 2014, secure economist/researcher and seek funding for study.*

Make under-utilized properties available for artist workspaces

“New ideas require old buildings.”—Jane Jacobs, 1962

Artists and small arts companies need adequate, inexpensive space to produce work, rehearse, and connect with other artists. Under-utilized properties can benefit from the activity and attention artists often bring. Unused or underused city-owned properties may be a place to begin. These may be spaces held for future development or for use by public agencies. They can make ideal workspaces for artists in need of low-cost studios, rehearsal space, or industrial-grade facilities for fabrication or production of larger-scale works.

Some private building owners may be willing to provide space in lieu of leasing costs to artists who make improvements and demonstrate vital new uses. This may seem similar to the pop-up program, but the intent here is to broker longer-term use of space at low costs. This may have less impact on the immediate surroundings, but can provide artists and nonprofits with a needed resource. Typically these are not spaces open to the public, as are most pop-ups, so there are fewer code and insurance requirements.

Leadership: *City Office of Arts and Cultural Affairs, in partnership with organizations related to commercial property owners and managers, as well as groups well connected to artists such as Oklahoma Visual Arts Coalition, Arts Council of Oklahoma City, Norman Arts Council, and others.*

Timeline: *By mid-2013, initiate an inventory of spaces and partnerships with a property owner or management entity, including neighborhood-based redevelopment entities. By early 2014 facilitate matchmaking and operate several pilots.*

Actions Coordinated by the Cultural Development Corporation

Clarify roles among entities serving artists

The activation of the Cultural Development Corporation of Central Oklahoma (CDCOK), release of the Artist Support Study, and formation of the city office makes this a critical time to coordinate efforts and avoid duplications or conflicts. This includes the City Office of Arts and Cultural Affairs, Allied Arts, CDCOK, Arts Council of Oklahoma City, Norman Arts Council, and other service organizations.

Leadership: *CDCOK Chair, in coordination with the City Office of Arts and Cultural Affairs, Allied Arts, Arts Council of Oklahoma City, and Norman Arts Council.*

Timeline: *This group should confer and set an agenda and schedule for a series of meetings by September 1, 2012. Work should be completed by December 2012, and may require ongoing leadership-level coordination.*

Expand business skills training for artists

Every artist is an entrepreneur; each has a unique product and requires a unique business model and marketing strategy. Artists do not fit into a mold. Helping each artist, or company of artists, better appreciate their own distinctive style, needs, and capacities remains the best way to build an economic base for their work. This can only be accomplished by working with artists, and/or nascent organizations, to define their product, process, and market, and to develop their skills. Not every artist would like to be, or is equipped to be, their own advocate, business manager, or sales representative. However, they need enough information to make good choices about those aspects of their work.

Business and entrepreneurial skills development among artists was the most frequently cited idea for building a more supportive environment and successful artist community.

This may be most efficiently accomplished by working with Oklahoma Visual Arts Coalition (OVAC) to adapt its existing program to other disciplines, and by hosting trainings by Mid America Arts Alliance, Creative Capital Foundation, and others. OVAC has 24 years of experience working with visual artists in this way, a good model for visual artists, and willingness to adapt and expand that model.

Leadership: *CDCOK Chair and organizations serving artists in various disciplines.*

Timeline: *A preliminary plan for hosting other training entities and expanding the OVAC model and should be complete by the first quarter of 2013, with pilot trainings by the second quarter.*

Build capacity among nonprofits for fiscal/project sponsorship

Some artists, especially in media and performing arts, and public art, as well as artists with larger-scale projects, find it best to work through a fiscal sponsor to secure charitable dollars for their projects. It is often a better option for start-up efforts than forming a new 501c3. The artist and the nonprofit fiscal sponsor need to be informed and properly prepared to manage this relationship, to work in a business-like fashion, and to be above board with auditors, the IRS, and donors. Excellent models are available for nonprofits serving as fiscal sponsors or fiscal agents. Some nonprofits offer this service on a national level, which is appropriate for some projects, but relationship-building between artists and local nonprofits can bring added value. Established local nonprofits often offer additional support services, such as space and technical assistance, that can benefit both the sponsor and the artist's project.

Leadership: CDCOK Chair working with key discipline-based organizations or larger nonprofits with adequate accounting capacity.

Timeline: Conduct a workshop on fiscal sponsorship by fall 2013. Provide ongoing connection between local sponsors and groups such as Springboard for the Arts to provide technical assistance..

Better engage and partner with higher education

The primary mission of higher education is to train and prepare people to make meaningful contributions to society through a range of professional fields. Central Oklahoma has a number of highly regarded institutions that effectively educate artists in fields including visual arts, theater, music, dance, film, and literature. Many higher education institutions optimize their resources by engaging in various ways with their local communities, such as involving faculty in local arts organizations or allowing artists access to studios or equipment. Many institutions operate galleries, film series, dance seasons, or other presenting programs, some of which highlight local artists (See Appendix for case studies). One of the most important values in this relationship rests in the networking and ongoing two-way knowledge exchange. Professors and students often gain from exchanges with local artists and new graduates find a ready community to join and are more likely to remain in the immediate area to pursue their career.

Central Oklahoma is rich in educational resources. The challenge is to optimize relationships to jointly nurture the local artist community while creating a richer environment for students and faculty, and for graduates to move into. To explore opportunities, convene university and college faculty and administrators and conduct an inventory of resources and opportunities.

Leadership: CDCOK Chair with area educational leadership

Timeline: Identify key players with regional institutions; convene networking and fact-finding meetings by early 2013. Involve higher education representatives in 2013 Artist Summit.

Encourage leading philanthropies to provide artist fellowships

If it comes at the right time and with the right kind of organizational support, direct financial support can be the best way to support artists. Typically, artist grant or fellowship programs are highly competitive and the artistic recognition itself brings added value. Philanthropies can add cash to the program, but they're rarely equipped to manage the discipline-by-discipline adjudication process and they're almost never able to provide the peer networks, discipline-specific resources, and technical know-how from which artists also benefit.

Philanthropies that partner with arts organizations to award fellowships can deliver these other support services. The partner relationship and the responsibility of managing the fellowship process together brings the added value of building capacity for nonprofit intermediary organizations.

We recommend identifying a philanthropy to partner initially with at least three organizations that have capacity and/or experience in making awards directly to artists in distinct discipline areas. The Oklahoma Visual Arts Coalition already operates a granting process for artists and could easily ramp up its awards. Academy of Contemporary Music at University of Central Oklahoma (ACM@UCO) may be a capable partner for musical composers and/or performers, Dead Center Film Festival for film and media artists, or Lyric Theatre for theater artists.

Leadership: CDCOK Chair working with local philanthropic leadership.

Timeline: Consult with leading philanthropies throughout 2013; secure funding for pilot programs by late 2014.

Explore future options for the role of the CDCOK

The CDCOK is emerging in a growing and maturing cultural environment, which is in need of a variety of policy and service-level entities to support artists and nonprofits in ways not currently available. As a regional entity, the CDCOK might focus on planning, policy coordination, networking, and advocacy. It could also choose a focus on providing technical skills and leveraging investments in creative enterprises and cultural facilities. As the community evolves, multiple options for optimal roles will emerge. Leadership needs to deliberately examine the most needed and efficacious role(s) to best complement other entities.

Leadership: CDCOK Chair working with other leading cultural organizations, philanthropies, and public sector agencies.

Timeline: CDCOK planning should be ongoing.

APPENDICES

Community Supported Art

From Springboard for the Arts, July 2012 newsletter:

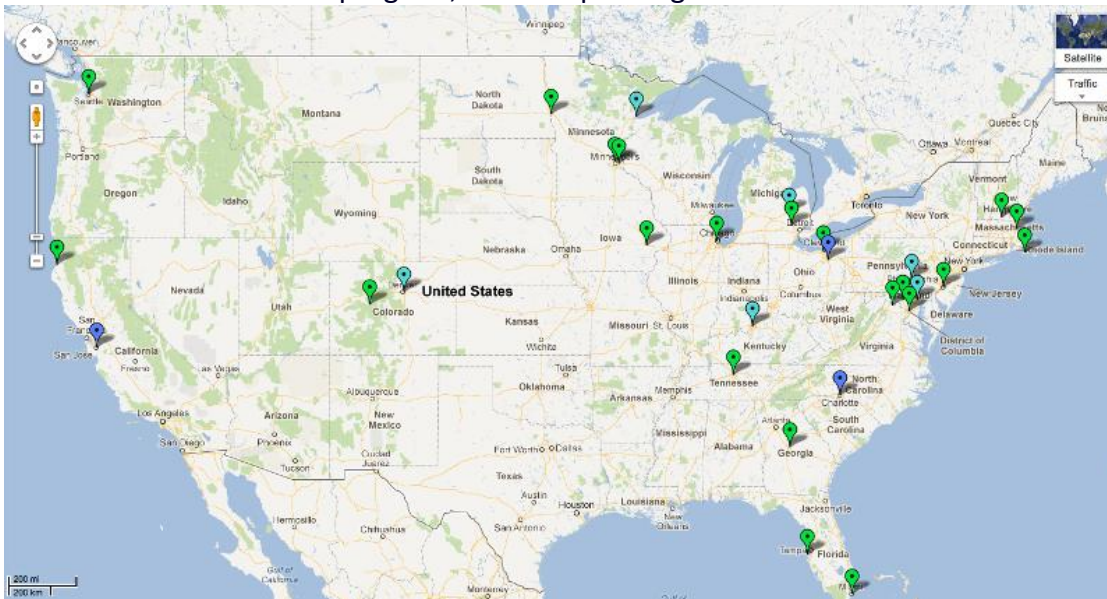
Community Supported Art rolls out in Philadelphia, Seattle, Cleveland...

Nearly 20 cities have active CSA programs going this year, with several more set to launch in the next couple of months. You can see an updated map below

-- [click through for details](#).

In just the past month, there have been launches in **Philadelphia** (by two different organizations), **Seattle**, **Martha's Vineyard** and **Cleveland/Lakewood**. Our Executive Director Laura Zabel was in Philadelphia for the program's launch, and gave a talk at a press conference with Philadelphia mayor Michael Nutter -- read about her trip [here](#).

Green markers are active program, blue are pending:



No green or blue markers in your part of the country? CSA is easy to replicate in your town or neighborhood. Just [get in touch](#) and let us know how you can start up a program in your community.

Connecting Higher Education to the Local Art Community

A recent survey of 11 higher education institutions in the United States demonstrates that there are several ways colleges and universities may connect with the wider arts communities in which they are located. These institutions do not exist in a vacuum, but open their doors to local artists and alumni; they also send students and faculty out into their communities for art-related activities. For example, at the University of Montana College of Visual and Performing Arts, there is a fully sanctioned student group, the Artists Collective, that raises money through various events in order to bring in local and regional artists to lecture and present their work. Just as important, the University sends students into the community each month for a First Friday Art Walk to interview artists, take pictures of artwork, and be a part of an inspiring locally organized event.

All of these schools listed here are exploring the mutual benefits of sharing their campuses with the wider community, which also serves to build a large arts audience. Those surveyed seemed energized by the topic and some expressed an interest in expanding current programs. Schools listed in the report are: Minneapolis College of Art and Design (Minneapolis, MN), the University of Minnesota (Minneapolis, MN), the University of Colorado (Boulder, CO), the University of Utah (Salt Lake City, UT), the University of Tulsa (Tulsa, OK), the University of Nebraska (Lincoln, NE), the University of Wyoming (Laramie, WY), UC Santa Barbara (Santa Barbara, CA), Illinois State University (Normal, IL), McNally Smith College of Music (St. Paul, MN), and the University of Montana (Missoula, MT).

The most common avenues of exchange with the community are the sharing of gallery space (on campus and online), sharing resources, fellowships and visiting artist programs, and other kinds of community involvement. Some of the schools offer only visual arts, some only performing arts, and some offer both disciplines.

Minneapolis College of Art and Design (MCAD)

Use of galleries for visual art (online): MCAD's online gallery makes current and former students' work available online to other students, the MCAD community, and others.

Use of resources: MCAD alumni have access to the library (\$20 annual fee) and the Art Cellar art store (discount).

Fellowships and visiting artist programs (visual arts): Jerome Foundation Fellowship for Emerging Artists and McKnight Artist Fellowships for Visual Artists.

- Since 1981, MCAD has partnered with Jerome Foundation to support emerging artists. This year-long fellowship program rewards evolving visual artists across Minnesota who have not yet attained professional acknowledgement for the quality of their work. They are looking for artists who can present their work in a gallery. They should also be in the early stages of their careers. \$10,000 grants are given out to five artists, and these funds can be used to purchase materials, cover the production costs of their artwork, and pay for living or travel costs. Each artist receives three studio visits from professional critics, free enrollment in one professional development course, and an exhibition at the gallery.
- Also since 1981, MCAD has partnered with the McKnight Foundation, an organization that contributes roughly \$1.5 million each year to its statewide fellowships in 12 different disciplines. Nine organizations including colleges and universities oversee the administration of fellowships. This year-long fellowship program rewards outstanding mid-career Minnesota artists in 12 different areas. Grants of \$25,000 are given to four established artists, who are given the freedom to pursue

their own work. Nine arts organizations oversee the administration of the fellowships. At the end of each grant year, a group exhibition of the artist's work is displayed in the gallery.

Community involvement: The annual Art Sale has become the Twin Cities' go-to for affordable artwork. More than 200 alumni and 200 students contribute work to the sale, which is open to the general public

University of Minnesota

Use of galleries for visual art (on campus): The Katherine E. Nash Gallery curates local artists into different exhibitions. Last year, The Resource, Return, Recycle: Art in Libraries exhibit featured a broad range of work by students and faculty. The artists explored the theme Resource, Return, and Recycle as questions, factors, and implications to be interpreted both literally and theoretically.

Use of resources: In the sculpture department, alumni can generally gain access for a small fee to use the facilities for a special project. In the music school, local musicians with a connection to the school can use the Ted Mann Concert Hall. Two examples are the String Faculty, and the Gay Men's Chorus. The String Faculty run a summer camp, and perform at the concert hall for free. The Gay Men's Chorus have a standing relationship with the university, and also perform for free.

Fellowships and visiting artist programs (visual arts): The Visiting Artist Program uses local artists as adjunct faculty, and also employs local artists as visiting artists in their regular classes. The artists give lectures, presentations, demonstrations and sometimes critiques. Wayne Potratz, a teacher in the art department, said, "Our faculty is engaged with many of the small art organizations in the Twin Cities."

Community involvement: The University and the Guthrie Theater partnered on the Theater BFA program. Most of the teaching and training takes place in the Guthrie's building. This combination of experiences helps give students a broader perception of the performing arts community. There have been internal talks about a program where students and BFA alumni would teach Saturday morning classes for younger students who can't afford regular classes. These classes would show the students how theater can be an important tool for life.

University of Colorado

Use of galleries for visual art (on campus): At the CU Art Museum, visiting artist's work (local, national, and international) is displayed in the gallery. These artists also lead tours and/or give lectures. The museum has many experimental art exhibits. One of the current exhibits, Field Fairy, highlights the work of adjunct music teacher, Michael Theodore. The CU Art Museum is free and open to the public.

Fellowships and visiting artist programs (performing arts): CU On Stage is a student-run organization for the performing arts. Students decide which artists they would like to bring to campus, and funds from the program are used to recruit those artists to teach workshops and master classes. The James and Rebecca Roser Visiting Artist Program provides continuing funding to bring artists as resident resources. Rennie Harris, a hip-hop performing artist, teaches one semester every spring and performs twice per year at the school.

University of Utah

Use of galleries for visual art (online): The online art gallery shows off work of current students, former students and professors.

Use of resources: The Libby Gardner Concert Hall is a 700-seat venue that can be rented out by local ensembles at a very reduced rate.

Fellowships and visiting artist programs (visual and performing arts): The Carmen Morton Christensen Endowment in Art and Music is a visiting artist series, in which 5-6 well known artists (3-4 national and 2-3 local) are brought to the university to give lectures and display their own work.

Community involvement: The school of music is active with alumni who are teaching music in local high schools, a very common profession after school. The University reaches out to these students, and encourages them to continue to study music. The program mixes musicians and current college students with high school students, and takes place on the university campus and also in the high schools.

University of Tulsa

Use of galleries for visual art (on campus): The Alexandre Hogue Gallery serves as a public venue for visiting artists (local and national) and a campus showplace for faculty, students, and alumni. The gallery includes photography and design, and cultural and ethnic exhibitions.

Community involvement: The recently renovated Henry Zarrow Center for Art and Education is being leased by the University. The first floor has an exhibit and gallery space that includes work from the Gilcrease Museum, graduate students, and guest artists. The second floor has four classrooms for an art education outreach program for children and adults. The third floor has studios for artists and graduate students to work in. The Junior League (Women building a Better Tulsa) developed a partnership with the University and Gilcrease Museum, and is assisting the Zarrow Center in staffing, programming, community outreach, awareness, and continuing volunteer efforts.

University of Nebraska

Fellowships and visiting artist programs (visual arts): The Visiting Artist Program brings in an artist (local and national) every two weeks or so. Faculty members decide which artists they want. Each visiting artist shows off their work, and gives a lecture, also open to the general public, for art students.

Community involvement: The Arts Outreach Initiative helps connect students with the local art community, in which undergraduate students are eligible to intern with arts organizations in town. Funding for this program is provided by the Hixson-Lied Endowment.

University of Wyoming

Fellowships and visiting artist programs (visual arts): Throughout the year, the department hosts a series of visiting artists, critics, art historians, and multi-disciplinary speakers. Three artists visit each year, covering such topics as painting, ceramics, and printmaking.

UC Santa Barbara

Fellowships and visiting artist programs (performing arts): The Michael Douglas Foundation Visiting Artist Program was set up to bring in guest artists to educate students in the Department of Theater and Dance. The foundation also funds other short-term residencies and visits with local and lesser-known artists.

Illinois State University

Fellowships and visiting artist programs (performing arts): The university has two visiting artist programs, Long-term Residencies and Short-term Speakers. The Long-term Visiting Artists give a one-hour public lecture on their work and teach a two-hour weekly seminar. Artists are provided with a stipend, studio space, and an apartment on campus. The studio space is a private, 12 x 40-foot space with internet access, intended for working on new or ongoing projects. The Short-term Visiting Artists give a one-hour public lecture, then meet with students and give feedback on their work. These artists are provided with a stipend, airfare and hotel accommodations.

McNally Smith College of Music

Use of resources: Former students have access to recording facilities, practice rooms, the career services department, the college library, campus computers, educational seminars and workshops, and can participate in concerts.

Fellowships and visiting artist programs (performing arts): The Sound Bite Concert Series at McNally Smith brings in one artist each month to perform at the school. The artists cover a wide range of genres, from hip-hop to alternative to electronic, folk, and more. The program is a mixture of local and national musicians, and the concerts are free for students and the general public. After the performances, the musicians lead an hour-long Q&A session with students.

Community involvement: The school reaches out to metro-area high schools by sponsoring faculty to teach faculty clinics, leading free workshops for high school students. The topics include hip-hop, song writing, performance, music technology, and the music business. The Battle of the Bands is a program that provides alumni and faculty to judge high school and community battles. The annual Career Day lets high school students get a day of classes and seminars on careers and opportunities in music.

University of Montana

Use of galleries for visual art (on campus): The Gallery of Visual Arts has a Juried Student Art Exhibition where a local artist judges and decides which student's work is displayed in the exhibit. The artist judge changes each year.

Use of galleries for visual art (online): The gallery highlights the work of current adjunct faculty.

Fellowships and visiting artist programs (performing arts): The Artist's Collective is a fully sanctioned student group that hosts events and fundraisers to raise money to bring in local and regional artists to lecture and show their work in the Gallery of Visual Arts.

Community involvement: The university reaches out to its local community in three different ways. Student work is for sale at the Ceramics and Sculpture Sale, which is open to the public. The event is a great place for members of the community to buy low-priced, high-quality art. During First Friday Art Walk on the first Friday of each month, art is on display in Downtown Great Falls. Students look at the exhibits, interview artists, and photograph different pieces of art. The Day of the Dead Steamroller Print is an annual event where students carve compressed wood into skeletons, paint them, then run them over with a steamroller, leaving a print on a T-shirt. They wear the shirts at night in a local parade, lighting up the night and honoring the Mexican holiday.

References

- Rob Davis, *MCAD, Director of Communications*
- Wayne Potratz, *University of Minnesota, teacher*
- Laura Krider, *University of Minnesota, Student Services Specialist and K-12 Outreach Coordinator*
- Ken Washington, *Guthrie Theater, Community Relations Director*
- Cass Marshall, *University of Colorado, Department Receptionist*
- Ann Holley, *University of Colorado, CU Art Museum Visitor Services Liaison*
- April Walters Goddard, *University of Utah, Director of Development*
- John Erickson, *University of Utah, teacher*
- Tom Loftus, *McNally Smith School of Music, Student Services Coordinator*
- Ed Morrissey, *University of Montana, School of Art Office*