



**2019 United States Urban Arts Federation Winter Meeting
Philadelphia, Pennsylvania
January 31 – February 2, 2019**

CITY REPORTS

Organization: Queens Council on the Arts
City, State: Astoria, NY
Prepared by: Hoong Yee Lee Krakauer

QCA: PROFESSIONAL DEVELOPMENT has managed 28 individual artists-in-residence across 27 Queens-based senior centers. hosted 15 artist creative conversations between Jamaica, Far Rockaway, and Elmhurst. hosted 4 Grantwriting workshops. ran public art panels of 7 panelists consisting of artists and art professionals, representing both Jamaica and Jackson Heights, along with city agencies to select and present 8 artists. ran 2nd annual Emerging Artist Business Prize Competition with QCA Junior Board awarding \$10k to 7 High School to Art School Alumnae.

COMMISSIONING: ran public art panels consisting of 7 panelists consisting of artists and art professionals, representing both Jamaica and Jackson Heights, along with city agencies. concluded the first year of the ACP with four world premieres of new performing arts work in Queens, bringing in a total of 700 patrons. selected 14 new art producers and commissioned 4 new artists.

RESIDENCIES partnered with LaGuardia Airport to run 3 artist residencies. We have been approved for project funding for the next 5 years.

GRANTING awarded over \$527,000 to artists in 36 target immigrant neighborhoods.

I define social impact as better quality of life

I see social impact happening in local culture

Understanding social impact would improve my ability to respond better

My community understanding social impact would improve social relationships

Organization: Cultural Arts Division
City, State: Austin, TX
Prepared by: Meghan Wells

We have begun to examine our Cultural Funding and Art in Public Places (public art) programs with a more intense equity lens, with significant changes to program structure, operation, and commissioning/funding models as distinct possibilities. We have another 100 applications submitted for cultural funding for the next 2-year cycle (bringing total contracts close to 600) and 60 public art contracts in motion (with successful 2018 Bond package of \$925 million bringing many more). We will be bringing on a consultant

soon to help us evaluate and formulate changes to our Cultural Funding program with the community, in order to re-align the program with projected flattening of funding, increasing numbers of applicants, limited staff capacity, and commitment to cultural equity at the heart of the discussion.

The Bond passage also brought a \$12M allocation for “creative space” that is not yet programmed, acquired, designed or built – we are trying to determine highest and best use for that relatively small pot of money within the context of huge community need and legally allowable uses. Conversations around creating a “cultural trust” or “economic development corporation” have been elevated in association with this funding, and we are still contemplating what shape those ideas might take in conversation with CAST in San Francisco and Artscape in Toronto, who have expertise in these areas.

This is the last year of available funding for our capacity building/professional development program. We received \$150k per year for the last four years. There may be a renewed budget allocation, but it's not yet clear. We are looking for ways to continue delivering some form of capacity building by other City Departments or community partners, and will be interested in seeing a range of models that are working well in the field right now.

With seven vacant staff positions in the Cultural Arts Division, there will be several new hires made in various programs (public art, cultural funding, marketing/PR) throughout this year. Recently, we posted a vacant key senior staff position (Program Manager III, open until 2/1/19 at <https://www.austincityjobs.org/postings/72389>). We have also re-classified a vacant position to head up data collection, analysis, mapping, etc. for the entire Economic Development Department, and will be posting that in coming months.

March brings the onslaught of that dear SXSW behemoth, and this year, Austin's UNESCO Media Arts designation (as part of the Creative City Network) will feature an exhibition of local and international media artists, a panel discussion, networking and other programming under that umbrella. Come say hi if you're here -- the Cultural Arts Division Offices are at SXSW Ground Zero, just a block from the Austin Convention Center on 2nd Street (until May when we move to South Austin - never a dull moment!).

I define social impact as improving the quality of life for those in a community

I see social impact happening in the "arts and" conversations

Understanding social impact would improve my ability to seek out and implement strategic partnerships to work smarter, not harder

My community understanding social impact would improve the way artists and arts groups connect with each other and share resources together

Organization: Arts & Science Council of Charlotte-Mecklenburg

City, State: Charlotte, NC

Prepared by: Robert Bush

•Published 2nd annual Dashboard to track Key Performance Indicators for ASC and the Charlotte-Mecklenburg Cultural Sector Measures are aligned with the four core elements of ASC's Mission: Access, Excellence, Relevance, and Sustainability. We plan on annual September updates of the Dashboard. This year's report is here:
https://www.artsandscience.org/wpcontent/uploads/2018/12/ASC_SC2018_Single_P1.pdf

•ASC has awarded over \$8.5 million in grants to arts, science and history organizations, individual artists – project funding and fellowships to mid-career artist, community-based groups, and schools.

- Public art projects continue to grow dramatically in FY19 with City, County and airport projects. In July, we dedicated a major work by Refik Anadol at Charlotte-Douglas International Airport and a private commission by Mark Flores for a local developer for a new mixed-use development. New works by Christian Moeller at Charlotte-Douglas is being installed along with gate murals by local artists; \$3 million in commissions have been made for the soon to be expanded main terminal lobby and baggage claim areas, new police and fire stations and major plaza/business corridor sites.

- Re-focused efforts around engagement including 2 special events:
 - o Culture Feast – now in its 4th year, ASC hosted residents for a family style dinner and diverse cultural experiences on September 7th on Tryon Street. Attendance grew to over 750.
 - o Connect with Culture Day is being expanded to 2 days and will be held on Friday, January 25th and Saturday, January 26th providing free cultural experiences and access to museums, historic sites and performance across Mecklenburg County. Friday’s programming will target millennials. Over 11,000 individuals participated in this event last year. Full details are available here - <https://www.artsandscience.org/programs/for-community/connect-with-culture-days-2019/>

I define social impact as the effect of an organization on the well-being of the community

I see social impact happening in ASC's grants, public art and Culture Blocks programs

Understanding social impact would improve my ability to ???

My community understanding social impact would improve understand that arts and cultural program are more than just frills

Organization: Cultural Office of the Pikes Peak Region
City, State: Colorado, Springs, CO
Prepared by: Andy Vick

The Cultural Office of the Pikes Peak Region ended 2018 in a strong financial position, and with numerous programmatic successes to celebrate. In particular, the Cultural Office has been working closely with our State Arts Agency (Colorado Creative Industries) to lead our local Creative Forces initiative—an NEA funded program that leverages the power of the arts to help heal the psychological and physical wounds of war that impact many of our local service members, veterans and their families. After hosting a successful Creative Forces Community Summit in February 2018, a number of community priorities were identified, and a local demonstration project called “Military Arts Connection” was conceived based around these priorities. Once operational in late spring of 2019, a new web-based portal will enable military healthcare practitioners and service providers to access meaningful arts-based therapies and cultural experiences for their patients, clients, participants, etc. without financial barriers, while generating new economic opportunities for the local artists who will be sharing their talents and offering positive interventions and creative experiences in support of our local military populations. In addition to continuing a number of other established programs and services in the new year, the Cultural Office has also begun the process of updating our community’s 10-year Cultural Plan. A steering committee has been convened, and we are currently in the process of securing funding, and developing an RFP to hire a consultant. We hope to unveil our new 2020-2030 Cultural Plan in October 2020, in conjunction with our annual Arts Month initiative. I look forward to seeing you all in Philadelphia at the end of January!

I define social impact as work that benefits the greater needs of the community.

I see social impact happening in the Creative Forces work that we are leading in our community.

Understanding social impact would improve my ability to create new partnerships and collaborations.

My community understanding social impact would improve our ability to all work together.

Organization: Greater Columbus Arts Council

City, State: Columbus, OH

Prepared by: Tom Katzenmeyer

In December 2018, Columbus City Council passed a 5% ticket fee on arts, culture, sports, and entertainment in the city of Columbus. The proceeds from this user fee are estimated to bring \$6M in arts public funding to the Greater Columbus Arts Council (GCAC), which will use it for grant-making to artists and arts organizations. This is in addition to the current public funding stream in Columbus; the city's bed tax, which generated \$7M in 2018 towards arts funding. The ticket fee passage is the culmination of several years of study and work on the issue.

As a result of the effort, the County Commissioners and The Ohio State University will also be contributing money to the arts. In total, and over the course of the next two years, public funding for the arts in Columbus is expected to increase from \$7M annually to \$17M annually.

There is opposition to the ticket fee. An attempt to mount a referendum to repeal it failed. Future legal challenges are expected. Other major GCAC initiatives in 2018 included I, Too Sing America: The Harlem Renaissance at 100, a year-long community-wide celebration of the artistic, cultural and social movement; the third year of the Arts Makes Columbus marketing campaign; and expanded access, equity and outreach efforts across GCAC programs.

I define social impact as Any measure that improves/impacts community

I see social impact happening in Politics, academia, grassroots efforts, social services and the arts

Understanding social impact would improve my ability to Measure and affect positive community change

My community understanding social impact would improve Success rates and bipartisan collaboration

Organization: Denver Arts & Venues

City, State: Denver, CO

Prepared by: Ginger White Brunetti

After co-hosting a successful AFTA Con in June, Denver Arts & Venues took the rest of the year off. Not really. Over the past six months, Arts & Venues has:

- Launched a new grant program, Denver Music Advancement Fund, a public-private partnership which includes support from the marijuana industry
- Granted funds to approximately 70 organizations and individuals through Denver Music Advancement Fund, IMAGINE 2020 Fund, and P.S. You Are Here programs
- Hosted a record number of attendees across all venues, totalling approximately 4 million annually
- Kicked off numerous large public art projects as part of several large municipal capital projects: Grand Hall at Denver International Airport, Convention Center Expansion, Denver Art Museum renovation
- Completed the National Western Public Art Master Plan
- Revised the citywide Public Art Policy document
- Completed the McNichols Building Master Plan and Red Rocks Long-Range Plan

I define social impact as intentional actions to improve the well-being of a community.

I see social impact happening in the organizations we fund through programs at the grassroots-level.

Understanding social impact would improve my ability to direct staff and volunteers to measure the impact of our investments in the community.

My community understanding social impact would improve how we foster, measure and communicate collective impact.

Organization: Bravo Greater Des Moines

City, State: Des Moines, IA

Prepared by: Sally Dix

At the end of June 2018, Bravo Greater Des Moines approved a new strategic plan for our organization. More than just a document outlining objectives and tactics, this plan defined a new mission and vision that amplifies focus on the intersection of arts, culture and heritage on driving regional priorities. While Bravo will remain first and foremost a grantmaker, investing public funds into arts organizations, the plan explicitly expands our function to specifically include “leading advancement of regional cultural priorities beyond grantmaking.” This is work we have been doing for years, but to have it called out as strategic priority, backed by budgeted funding and Board support, feels like a significant step forward. Since the plan’s approval, much staff focus (both of us!) has been on building the people, structure and systems that will support successful implementation of the new plan.

As a result of local elections and term limits, we have 13 Board members who have joined in the last 18 months so continuing their education and engagement is critical. We have also hired a new Community Investment Specialist and will post soon for a 4th person to round out our small but mighty team. Since I will only get to hire this one more person for the foreseeable future, I am still defining the role/job description (input and advice welcome!)

Looking ahead to 2019, we are continuing implementation on the Greater Des Moines Regional Cultural Assessment. We are half-way done with a Creative Economy Feasibility Study to determine what resources and tools are needed to support vibrant artist communities capable of sustained growth and economic development partnerships. We are also launching a Youth Advisory Group composed of high school students from across the region to learn how they define arts and culture, learn how we can better connect youth to existing arts and culture and define opportunities for enhanced programming in the region that engage youth and infuse youth voice and perspective across all four Regional Cultural Priorities.

Finally, we are proud to partner with Americans for the Arts as a pilot site for the Diversity in Arts Leadership program for summer 2019 to expand access to those traditionally untapped for arts leadership opportunities.

I define social impact as

I see social impact happening in

Understanding social impact would improve my ability to

My community understanding social impact would improve

Organization: City of Las Vegas, Office of Cultural Affairs
City, State: Las Vegas, NV
Prepared by: Ally R. Haynes-Hamblen

The City of Las Vegas Office of Cultural Affairs has remained busy over the last six months, taking on three new major projects for Public Art, updating and ratifying our Arts Commission's by-laws and re-structuring our department staff to increase efficiencies and function more like an arts organization, less like a city department. We had a 36-year employee retire in July and named her replacement by the end of that month; uncovering 36 years of operations for one of our most successful programs (a producing children's youth theater company and arts education program) has been illuminating, shocking and energizing.

In September, we unveiled a major public art installation in our downtown Arts District that had been 3-5 years in the making to much acclaim. Also in September, our city announced a partnership with the local non-profit community foundation to provide a mechanism for private fundraising for the city's arts, homeless and education initiatives. Cultural Affairs has three projects in the fund: a public art project, a cultural endowment fund and our annual Las Vegas Book Festival.

In October, our 17th Annual Las Vegas Book Festival attracted record crowds and was regarded amongst one of the best yet. We are laying the foundation to grow this one-day event to a 7-10 day long celebration of ideas, literature and literacy.

In November, we began working with a local developer to create a public/private partnership for one of our parks to become an interactive sculpture garden with restricted access. The goal is two-fold; to dissuade homeless encampments and improve the neighborhood for future business development. Currently, our department is researching similar P3 deal structures that we could model this agreement after.

In December the Office of Cultural Affairs launched the first phase of an 18-month process to create a Cultural Plan for the city. Phase One involves multiple stakeholder meetings in the community, gathering input and feedback from all six wards of the city. We look forward to hearing from our community and arts-district stakeholders and to using that information to guide our plan for the next 3-5 years.

I define social impact as improving the daily lives of our residents.

I see social impact happening in targeted sectors

Understanding social impact would improve my ability to advocate for our programs.

My community understanding social impact would improve engagement with our programs

Organization: Mesa Department of Arts and Culture
City, State: Mesa, AZ
Prepared by: Cindy Ornstein

Mesa is celebrating the official Grand Opening of Mesa Artspace Lofts this week. The 50 one-, two- and three-bedroom live-work apartments for low- to moderate income artists and their families has had full occupancy since the summer with a 50 person wait list. The official grand opening celebration will feature the artists living in the artists community.

Plans are on track for ASU to open a downtown Mesa facility in 2021 serving Creative Media Programs, particularly digital media, VR/AR and state-of-the-art film production, with both academic and community programs. Located just across the street from Mesa Arts Center, the programs are planned to work in close

collaborative partnership with the City's Arts and Culture Department. This will continue strong historical collaboration with ASU and the Herberger Institute of Art and Design.

Important community based projects are in process:

Mesa Prototyping Project—The Mesa Prototyping Project (now through April 2020) seeks to build community relationships by connecting neighbors and neighborhoods to each other and cultural resources, and by offering creative ways for ideas and community opportunities to be explored, expressed, and celebrated. This is a two-phase project focusing on a group of neighborhoods surrounding Mesa Artspace Lofts that are within walking distance of each other, but isolated by a busy main road and multiple large industrial sites. We seek to expand civic engagement while testing community-informed design solutions to enhance vibrancy on the south side of downtown Mesa. We will do this through two artist residencies, neighborhood walks to identify neighborhood needs, and a group of community-designed prototypes to explore creative interventions to neighborhood design issues. Funded in part by an NEA Our Town grant.

Water=Life—As one of five awardees in the AZ Community Foundation's Water Public Art Challenge (a \$50,000 prize), we will be collaborating with Parks, Water Resources and Sustainability on a project titled "Making the Invisible Visible." The project will conduct 12 artist-led workshops in our community and with local Native American tribes to collect stories, ideas and art about the importance and role of water in our region, past, present and future. The artists will incorporate community artworks and ideas into a temporary public art work to be installed for one week at Riverview Park in late fall 2019 (the former site of 10+ ancient canals). There will be community events and activities during the installation, which will retrace a portion of the "path" of a canal with works of art by artists and community, and a soundscape of stories, memories and music.

Mesa Arts Center's Creative Catalysts Program has launched The Collective, a creative leadership program the first cohort of which is full with 24 participants from across sectors coming together for the 12-week program which culminates in a weekend retreat. The program employs creative practice to explore how the arts and creativity can be tools for leadership and problem-solving.

I define social impact as work that positively impacts social justice, community health or the prospects of improved quality of life for those experiencing injustice or need.

I see social impact happening in my community, in efforts with the homeless, in veterans initiatives.

Understanding social impact would improve my ability to find new ways to support the work.

My community understanding social impact would improve support for the work we are doing and new, important collaborations.

Organization: Metro Arts: Nashville Office of Arts & Culture

City, State: Nashville, TN

Prepared by: Caroline Vincent

Metro Nashville Arts Commission recently rebranded as Metro Arts: Nashville Office of Arts & Culture and 2018 was a year of other big changes. Our previous Executive Director, whom you all know, Jen Cole left for warmer pastures and is now executive director of the national arts accelerator program at Arizona State University's Herberger Institute for Design and the Arts. I took the interim role in May and was appointed Executive Director in September. I've been with Metro Arts since 2011 as Public Art Director so am very familiar with the organization and our strategic direction. The last few months have been spent acclimating to the new role and going through a fair bit of hiring as we named a new Public Art Manager, Van Maravalli, and are hiring for a new Public Art Project Coordinator and now a Grants Manager. In

programming news, this summer we completed our first temporary public art exhibition Build Better Tables, curated by Nicole Caruth. The exhibition featured nine local and national artists focusing on food issues to examine urban development and understand the effects of gentrification on community health and wellness. From that project, we developed a relationship with artist Seitu Jones who will be completing a permanent artwork later this year at our newly renovated Farmers' Market. We are also embarking on a major public art project in conjunction with the arrival of a Major League Soccer team in 2020. Our Restorative Justice program is going strong with nine projects happening right now within our juvenile court system. We have 12 arts organizations hosting more than 130 youth employment opportunities this summer. We continue to focus on equity practices and have commissioned an Anti-Racism Transformation Team (ARTt) that includes staff and community members who are assessing policies and practices of our agency toward a more equitable future. Our grants season is ramping up and we recently installed 40 works of art by Nashville artists in our Courthouse and our office building through a program called Art WORKS. We also have five artists in residence right now within our Public Health Department, Social Services and two local non-profits as an expansion of our Learning Lab artist development program.

I define social impact as positive change as a result of interventions led by individuals (artists) and/organizations.

I see social impact happening in our community through the arts.

Understanding social impact would improve my ability to strategize around funding priorities and artist development.

My community understanding social impact would improve ability to advocate and receive funds for this work

Organization: City of Phoenix Office of Arts and Culture

City, State: Phoenix, AZ

Prepared by: Mitch Menchaca

The most significant change since the last USUAF meeting in Denver is that Gail Browne retired from the City of Phoenix Office of Arts and Culture. Mitch Menchaca was appointed the new executive director in December. In November, members of the Office of Arts and Culture's Youth Arts and Culture Council served on an advisory planning committee to plan the 2018 Joint Arts Education Conference (JAEC). The JAEC is a collaboration between the Arizona Commission on the Arts and Arizona Department of Education. The conference is a day of professional development for teaching artists, arts educators, school administrators, and others working with young people in the arts. The Office of Arts and Culture has continued its Public Art Well Sites Project, a multi-year partnership between the Water Department and Arts and Culture to enhance vacant water well sites in neighborhoods across the City. City Council approved two new locations in December that will bring arts and much-needed shade, security, and landscape to these sites. Artists selected for the two projects were Mary Shindell and Jeff Zischke. In addition, the department in partnership with City of Phoenix Aviation Department is seeking professional artists or artist teams to create new public art for Phoenix Sky Harbor International Airport. There are two opportunities that will be in the future Terminal 4 New Concourse. One artist or artist team will be selected to create artwork within the pedestrian bridge leading to the new concourse. A second artist or artist team will be chosen to create a large-scale sculpture suspended or mounted to the ceiling of the entry space in the concourse.

I define social impact as

I see social impact happening in

Understanding social impact would improve my ability to

My community understanding social impact would improve

Organization: Sacramento Cultural Services

City, State: Sacramento, CA

Prepared by: Jody Ulich

The City's first Cultural Plan - Creative Edge was completed and approved by City Council over the summer. The plan had great public input and tremendous support from Mayor and Council. With the subsequent passage of a sales tax increase slated to support economic investment - it appears there will be funding to begin implementation of the plan. Requests for increased funding in arts and creative economy are being prepared for the next fiscal year. Support for the arts and the creative economy remains a priority for Mayor and Council.

The Cultural Services Division is expanding their current grant portfolio to include the Creative Economy grants launched by the Mayor's office in 2017. After the Mayor's office initially began the process they have now transitioned those grants to our offices. The grants serve individual artists and creatives working in the creative economy world and include non-profit, for-profit and individuals. With the completion of the first grant round – a consultant has been hired to evaluate the effectiveness of the grants and recommendations to continue and grow the program. Continued investment in infrastructure is driving public art both in the public and private sector. Wide Open Walls – the City's mural festival completed its second year bringing local, national and international artists together to transform the region with street artists.

The festival continues to grow and transform the area. The Convention Center and Performing Arts Center are both in the planning stages for a \$280 million renovation which will result in new public art at both facilities. Lastly – with the departure of Jonathon Glus – Cultural Services is looking to fill the Cultural Services Manager position with hopes of having the position filled by late Spring or early Summer.

I define social impact as an person or organization's investment into the health and vibrancy of the community.

I see social impact happening in at a fever pitch in our community in response to the events happening on a national basis.

Understanding social impact would improve my ability to respond proactively to my community's needs.

My community understanding social impact would improve work together toward a common, yet diverse goal.

Organization: The Regional Arts Commission

City, State: Saint Louis, MO

Prepared by: Felicia W Shaw

The Regional Arts Commission made significant progress on the work of establishing a new vision for our organization signified by the release of Arts &: A Creative Vision for St Louis. This report culminated a nearly two-year process where we engaged thousands of St Louisans in dialogue around two critical questions: "What is the value of the arts in your lives" and "How can the arts play a stronger role in making St Louis a better place to live?" We unveiled the report at a large-scale event (at least for us) where

nearly 500 people came out to celebrate the possibilities for the arts playing a stronger role in St Louis' civic life at the intersection of arts and social change. The outcome of the visioning process was six community-identified priorities that we are now in the process of "unpacking" in this next phase of cultural planning. To read the report highlights from the Arts & report, visit www.racstl.org/vision.

By the end of the year, we began looking for a new consultant to take all that we learned to the next level of cultural planning. We were fortunate to not only engage the services of Michael Kaiser, President and CEO of the DeVos Institute of Arts Management as our strategic planning consultant, but to also receive a major grant from a private donor to cover 100% of his costs. If any of you have done business with this incredible arts strategist, you know that he is good but not cheap – so it was a major win for us to receive this \$150,000 grant.

On other fronts, we launched several new strategic initiatives in the second half of the year: the Gyo Obata Fellowship for the Arts which provides paid summer learning opportunities for undergraduate students who are under-represented in the arts administration field. We also launched the St Louis Canvass Project which is an out-of-school time program for middle school students based on the Lincoln Center model of learning. We received a \$1,000,000 four-year grant from Wells Fargo Advisors to make that happen. We completed the Downtown St Louis Public Art Master Plan and launched the new Downtown Public Art Initiative in October at a great celebration under the autumn moon. Most exciting was the launch of the St Louis Artplace Project – a collaboration with the Kranzberg Foundation which will provide artist housing for low-income (aren't they all?) artists in a revitalizing St Louis neighborhood.

All this is why I took a long nap over the holidays because I'm tired – and the work has only just begun!

I define social impact as strategic change that makes a difference in people's lives

I see social impact happening in ways that collaborative and innovative

Understanding social impact would improve my ability to develop new and unexpected partners

My community understanding social impact would improve our ability to promote the public value of the arts

Organization: City of San Diego, Arts & Culture Commission
City, State: San Diego, CA
Prepared by: Jonathon Glus

The Office of Arts & Culture has been managing existing programs during the past six months, with the unexpected departure of key staff and the search for a new ED.

However, Mayor Kevin Faulconer has signaled strong support, by keeping funding whole for culture contractors at just under \$12 million, even with a 3% budget cut for all city departments. With the hiring of a new ED and a number of new team members, planning is underway for the remainder of the mayor's term, to end in late 2020.

I define social impact as the impact of work on community.

I see social impact happening in all facets of community

Understanding social impact would improve my ability to guide financial investment

My community understanding social impact would improve support of policy decision made by the Arts & Culture Commission, and potentially redefine the way contractors/grantees measure success.

Organization: San Francisco Arts Commission

City, State: San Francisco, CA

Prepared by: Tom DeCaigny

Former President of the Board of Supervisors London N. Breed was elected Mayor of San Francisco in a June 2018 special election to serve until 2020. She is filling the unexpired term of Mayor Edwin Lee who died suddenly on December 12, 2017. Mayor Breed is the first African American woman to hold the office of mayor in San Francisco.

In September, the Arts Commission successfully removed the “Early Days” sculptural grouping from the Pioneer Monument. The sculpture included a racist and historically inaccurate depiction of a Native American and had been opposed by the Native American community and its allies for over 30 years. The removal concluded an incredibly protracted hearing process lasting nearly a year that resulted from an appeal brought by a member of the public. After its removal, the sculpture was restored and placed in fine art storage. The appellate has filed a state lawsuit against the City contesting the sculpture’s removal. The City Attorney estimates that this case will move forward in 2019.

Mayor Breed, Director of Cultural Affairs Tom DeCaigny, and leaders from San Francisco’s diverse arts and culture community celebrated the approval of Proposition E, the restoration of the historic hotel tax allocation for the arts, in November. Prop E allocates 1.5 percent of the existing 14 percent hotel tax for arts and cultural programming. Restoring the nexus between the hotel tax and the arts ensures that arts funding will increase along with the hotel tax, which is estimated by the City Controller’s Office to grow by 3.4 percent per annum. Prop E will increase investments in existing arts and cultural programs, including Grants for the Arts, which provides operational support to nonprofit arts organizations. It significantly augments the current budgets of the \$5.3 million Cultural Equity Endowment, which supports small to mid-sized arts nonprofits and individual artists. Additionally, it will support the \$3.2 million Cultural Center Fund, which provides operational support for the city’s six cultural centers, four of which operate city-owned facilities. Both endowment funds are administered by the San Francisco Arts Commission. Prop E also includes funding for new arts and culture priorities. A new \$3 million fund will support the city’s cultural districts, which currently include: SOMA Pilipinas, Calle 24, Japantown, Compton’s Cafeteria Transgender Cultural District in the Tenderloin, SOMA’s Leather District, and the Bayview African American Cultural District. Prop E also establishes a new \$2.5 million Arts Impact Endowment Fund, which will address emerging needs in the arts and culture sector. The Arts Commission has launched a community based needs assessment to develop a Cultural Services Allocation Plan.

November 14-16, the SFAC and San Francisco Travel (the City’s Convention and Visitors Bureau) hosted the World Cities Culture Summit. The World Cities Culture Forum is made up of 41 world cities who all recognize the impact and importance of culture and creativity and are committed to them being at the heart of public policy and city planning. This year’s summit included 34 members – the largest gathering to-date. Given San Francisco’s connection to the tech industry, the Summit’s theme was Culture and New Technologies Transforming World Cities. Delegates explored the theme through three strands, demonstrating how policymakers in world cities can use culture and technology to: 1.Support and enable civic engagement; 2.Broaden cultural participation; and 3.Foster collaboration to spark creativity and innovation. Highlights included acclaimed choreographer Alonzo King’s moving opening keynote speech, imploring people to become better listeners and shift our thinking from ‘me’ to ‘we’, and a lively and passionate debate on what cultural equity and diversity means in different cities.

I define social impact as the effect an organization's actions can have in fostering a healthy and vibrant community

I see social impact happening in many community development domains

Understanding social impact would improve my ability to make a case for the arts

My community understanding social impact would improve broader advocacy for the arts

Organization: The Arts Commission of Greater Toledo

City, State: Toledo, OH

Prepared by: Marc D. Folk

The Arts Commission has begun its work as a partner in the Ebeid Neighborhood Promise (ENP). ENP is a 10-year \$50 million investment to improve the social determinants of health in the Uptown neighborhood. We have been hired to lead arts based community engagement strategies. The initiative is in partnership with LISC and Promedica. We have been busy in the field of public art having completed Toledo Rise by artists Laura Haddad and Tom Drugan. The project is the first in the state of Ohio to partner with ODOT, the city and others to collaborate on the redesign of the entire gateway of the city and include a major work of public art. The site and artwork design were funded by the city's 1% for Art program and construction dollars from the state and grants. A brief project overview (and two other ongoing projects) can be viewed here: <http://theartscommission.org/publicart>.

We also completed two major murals with investment from outside the city's funding, each over 200ft. The first is Dazzle Colonnade by artist Natalie Lanese. The second, a graffiti style animal themed mural in an underground WPA era tunnel at the Toledo Zoo. We see a continuing trend of healthcare organizations making major investments in public art and artistic infrastructure. We were also able to secure CDBG funding for our work in low income central city neighborhoods. The (completely free) Momentum festival was held for the second time drawing 17,000+ to the revitalized waterfront. Major activities included a concert by Orquesta Akokan (completely in Spanish), Fantastic Planet by Amanda Parer, Tan Dun's Water Concerto performed by the Toledo Symphony, a Maker's Faire and other performances and interactive artworks. We completed the second year of a renewed artist grant program. Our services and thus staff size is growing/expanding and we are looking at roles and reorganization as well as implementing new marketing and IT strategies. 2019 is a historic year for us as we will celebrate our 60th anniversary, 25 years for our Young Artist at Work program and 40 years since the first 1% for art commission "Major Ritual" by Beverly Pepper was installed.

I define social impact as the reason we exist

I see social impact happening in neighborhoods

Understanding social impact would improve my ability to communicate need and secure resources

My community understanding social impact would improve their empowerment to improve the community

Organization: Arts Foundation for Tucson and Southern Arizona

City, State: Tucson, Arizona

Prepared by: Carol Varney

Arts Foundation for Tucson and Southern Arizona completed and is beginning execution of a three-year, Community Impact Plan. Areas of focus and growth for the next three years include: a dedicated

local/regional funding stream, expansion of the public art program, increased advocacy support for artists and arts organizations at all levels as well as trainings for those entities, increased professional development for artists and arts organizations, an increase in funding for arts in the region, and increase of our services as a "hub" for the arts.

We've had great meetings with City and County elected officials and administrators as we work on our first goal: an increase in support for public art from 1% to 2%. Relatedly, we launched our first-ever Public Art Maintenance Project/Report for all of the City of Tucson's public art.

We gave out first-time "sponsorship" awards to organizations hosting free arts-related events, made nearly 20 grants to artists and arts-organizations who had capital needs or a community-engaged project (respectively), made our largest number of General Operating Support grants in several years (including more funding for the smallest organizations), and accepted our first-ever video applications.

I owe a huge debt to many of you who fielded calls from me and my staff as we prepared for many of the above initiatives!

I define social impact as positively affecting individuals and the larger community.

I see social impact happening in expanded grantmaking

Understanding social impact would improve my ability to make positive community change

My community understanding social impact would improve the way we do our work

Organization: City of Atlanta Mayor's Office of Cultural Affairs

City, State: Atlanta, GA

Prepared by: Morgan Garriss c/o Camille Russell Love

As a result of additional funding for our arts Contracts for Arts Services project, we more than tripled our funding support for Individual Artist Projects and doubled our funding for Emerging Artist Award recipients. These are in addition to the more than \$1 million in operational support that our office provided to Atlanta's budding and hallmark cultural institutions.

Through power2give/Atlanta (p2g), the OCA contributed more than \$150,000 in matching funds to 30 arts and cultural projects in FY '18. Since its inception, p2g has generated more than \$2 million in additional support for the arts in Atlanta by funding more than 300 projects.

Within our Arts and Education programs, the Cultural Experience Project continues to unite the resources of the public and private sectors to offer cultural experiences to Atlanta Public Schools students. Our flagship events, the Atlanta Jazz Festival and ELEVATE, continue to be vital for our arts community and the local economy. Collectively these programs exposed more than 500,000 people to cultural experiences and added an approximate economic impact of more than \$17 million in the last fiscal year.

Our Emerging Jazz Icons concert series has been a vehicle for bringing smaller, curated jazz events to the City throughout the year, as a lead in for the Atlanta Jazz Festival each Spring. Our Public Art Program restored 36 artworks in the city's Public Art Collection and added more than 20 artists to the collection. Gallery 72 and Chastain Arts Center each engaged hundreds of visitors with gallery exhibits, artist talks, and classes.

I define social impact as the effect that our programs and cultural experiences have on the well-being and vitality of our community.

I see social impact happening in public art driving community conversation, experiences that bring attendees into a focused experience in intersectionality

Understanding social impact would improve my ability to effectively gauge social perceptions and behaviors that influence and affect our community, which can also be helpful in curated new experiences for the cultural and artistic benefit of the city.

My community understanding social impact would improve It is helpful in understanding community conversation and measuring the effectiveness of certain projects, which can also be helpful in terms of funding.