

DC CULTURAL PLAN

District of Columbia
Office of Planning



Working Draft for Public
Review

1/18/2018

Dear Washingtonians:

As Mayor of Washington DC, I am pleased to share with you the draft of our first-ever Cultural Plan, highlighting investments with an acute focus on arts, heritage, and innovation. Individually, these areas are all important to the overall health of our nation's capital, but collectively, they are critical to our work to create pathways to the middle class.

Our cultural economy supports more than 150,000 jobs across all eight wards that generate \$12.4 billion in wages. And today, ranging from programs to facilities and infrastructure, DC makes some of the nation's largest per capita public sector cultural investments. This Plan's recommendations will take this further, by maximizing the impact from these investments and forging stronger connections between artists and existing programs such as affordable housing and business development.

For more than three years, my Administration has worked to ensure that DC's local economy remains one of the strongest in the nation. Washington, DC has changed in many ways since I was a young girl growing up in North Michigan Park, but one thing that has not changed is the creativity of our residents! From go-go and street art to murals and jazz, we know that DC has always been – and will always be – a leader in the arts. And, last year, I was proud to celebrate the beginning of the current school year at our magnificently renovated Duke Ellington School of the Arts.

As part of our strategy surrounding arts and our economy, we formed 202Creates, a citywide effort showcasing the District's diverse and vibrant creative community. Through a month-long array of events each September, 202Creates promotes the artists, tastemakers, and entrepreneurs who contribute to our thriving creative industries throughout the year. 202Creates also features important conversations with innovators, residents, and businesses with the goal of furthering engagement between government and the creative community.

Shaped by conversations with more than a thousand residents, cultural creators and consumers, and supported by analysis, our draft Cultural Plan lays out a vision and recommendations on how the government and its partners can build upon, strengthen, and invest in the people, places, communities, and ideas that define culture within DC. It also reinforces our position as a national cultural policy leader among cities such as New York and Chicago.

Throughout the strategy development process of this Plan, we asked not only what the DC government could do to advance culture here, but what we can do together – government, artists and cultural entrepreneurs, residents, and community institutions to further that goal as well. And we did this through an innovative engagement approach that emphasized public dialogue between stakeholders and decision-makers.

I want to thank the many individuals, community leaders and organizations who shared their expertise and ideas to help create this draft Cultural Plan. Together, we will strengthen DC culture and the ongoing discussions in our communities to provide a path forward for inclusive cultural innovation. You are invited to provide feedback on the draft Plan by sending an email to DCculturalplan@dc.gov during the public review period which closes on February 28th, 2018. Thank you again for your support and we are looking forward to receiving your feedback.

The future of the culture in DC is bright!

Sincerely,



Muriel Bowser
Mayor

TABLE OF CONTENTS

| | |
|------------------------------------------------------------------|------------|
| TABLE OF CONTENTS | 1 |
| EXECUTIVE SUMMARY..... | 2 |
| PLAN DEVELOPMENT AND THEMES..... | 3 |
| STRATEGIC APPROACH | 7 |
| ABOUT THIS PLAN..... | 14 |
| INTRODUCTION | 14 |
| VISION..... | 16 |
| GOALS..... | 16 |
| LOOKING BACK. A HISTORICAL PERSPECTIVE ON DISTRICT CULTURE | 17 |
| RESPONDING TO CHANGE..... | 20 |
| THE DISTRICT’S CULTURAL ECOSYSTEM | 23 |
| DISTRICT CULTURAL PROGRAMMING | 26 |
| THE CULTURAL ECONOMY..... | 31 |
| ENGAGEMENT | 33 |
| COLLECTIVE ACTION FOR SUSTAINABLE CULTURE: | 37 |
| CULTURAL CREATORS | 38 |
| EXISTING CONDITIONS FOR PERFORMERS..... | 38 |
| CULTURAL CREATOR STRATEGY..... | 41 |
| CULTURAL CREATOR RECOMMENDATIONS | 42 |
| CULTURAL SPACE..... | 45 |
| EXISTING CONDITIONS FOR STAGES..... | 45 |
| CULTURAL SPACE STRATEGY | 48 |
| RECOMMENDATIONS FOR CULTURAL SPACES | 50 |
| CULTURAL CONSUMERS | 54 |
| EXISTING CONDITIONS FOR CONSUMERS | 54 |
| CULTURAL CONSUMER STRATEGY..... | 59 |
| RECOMMENDATIONS FOR CONSUMERS..... | 59 |
| CULTURAL INVESTMENT FRAMEWORK..... | 62 |
| CONVERGENCE | 70 |
| CULTURAL PLAN STRATEGIES..... | 74 |
| APPENDIX OF RECOMMENDATIONS | 77 |
| APPENDIX OF TABLES | 91 |
| APPENDIX OF ENGAGEMENT | 106 |
| APPENDIX OF CULTURAL PROGRAMS..... | 116 |
| EXISTING RESOURCES FOR CULTURAL CREATORS..... | 116 |
| EXISTING RESOURCES FOR CULTURAL SPACE | 124 |
| EXISTING PROGRAMS FOR CULTURAL CONSUMERS | 127 |

EXECUTIVE SUMMARY

The District's culture is our collective soul – it reflects our individuality, our heritage, our interests and our aspirations. It is what makes us different and brings us together. The composition of cultural practices from all residents and cultural organizations is Washington, DC culture. It is go-go and the Kennedy Center; marching bands and gospel choirs; visual arts and language arts; heritage and counter culture. Over the past decade, the District has experienced profound changes that have altered the city's cultural geography and practice. This draft Plan is a guide for culture to grow diversely, inclusively and accessibly with firm foundations in our heritage.

The draft Cultural Plan strengthens arts, humanities, culture and heritage in neighborhoods across the city by increasing cultural participation, supporting artists and talent development, stimulating cultural production and informing decision-making. It lays out a vision and recommendations on how the government and its partners can build upon, strengthen and invest in the people, places, communities and ideas that define culture within the nation's capital.

This Plan introduces innovative models that build on our successes by infusing cross-sector and emerging best practices to empower creators and organizations with approaches to thrive in a growing and increasingly high value city. It will strengthen the cultural community by creating new resources and programs to help build cultural organizations that can thrive with new cultural funding models and connect with more cultural consumers. It will also support and expand social, informal and formal cultural space across the city. The Plan will guide programmatic alignments to strengthen cultural organizations while also introducing innovative programs that will guide cultural creators and organizations through transitions to new funding models.

Washington, DC has evolved from a low-value real estate market to a high-value real estate market, fundamentally altering cultural practice in the city. These changes have increased the costs to operate a cultural organization, increased the costs of living and increased competition for space. As competition has increased, cultural equity has diminished because many creators and organizations have difficulty competing for sufficient funding from limited sources.

This Plan builds on DC's cross-sector experience to help cultural organizations evolve and thrive as the District continues growing with three building blocks: shared stewardship, collective innovation and social impact investment. These building blocks support sustainable cultural practices that reflect our diversity by transforming access to cultural financing, spaces and connections to cultural consumers.

Shared Stewardship means all residents and cultural stakeholders will collaboratively support our culture with regular investments of time and resources. Although many of us already contribute, this Plan will help focus and grow our cultural investments to build new partnerships and leverage new resources. The District government has invested billions of dollars in new facilities including schools, libraries and recreation centers coupled with ongoing programmatic and capital funding for culture. We have also provided seed funding that helped establish cultural organizations across the city and ongoing support programs, including housing, healthcare and business development that empower all residents. Stakeholders across the city have provided free and low-cost space in

addition to financial support. Residents share their support for creators in a wide range of events including the Anacostia River Festival and Art All Night. By aligning and growing these investments, we will enable more cultural practices that reflect all Washingtonians, our heritage and traditions. Shared stewardship will elevate the city's cultural traditions that celebrate who we are and who we have been while providing fertile ground to develop who we will become.

Collective innovation means that we will develop cultural organizations with stronger connections to consumers while developing sustainable funding models. In addition, collective innovation will guide both for-profit and nonprofit organizations. Nonprofits will use raised funds from grants and donations leveraged by stronger business plans and financial management strategies to access new sources of affordable financing supporting growth and experimentation. For-profit organizations will have access to new tools that will help build capacity to test and scale innovative ideas. We will continue working with foundations and other funding partners to increase access to affordable financing for all cultural organizations by establishing connections to social impact investors.

Social impact investing is an emerging practice that targets funding from pensions, foundations, organizations and private individuals to achieve publicly beneficial impacts. For many organizations, these funds are aligned with organizational missions or corporate social responsibility programs to achieve greater impacts. In Washington, DC we build bridges to connect our cultural creators and organizations to support innovation, entrepreneurship and cultural spaces.

Together, these tools will support cultural organizations and creators across the city with funding to thrive in a changing environment. The tools will maintain, create and activate social, informal and formal cultural spaces that will enable our communities to better reflect our cultures.

PLAN DEVELOPMENT AND THEMES

The Office of Planning(OP) collaborated with the DC Commission on the Arts and Humanities (CAH) and the Office of Cable Television, Film, Music and Entertainment (OCTFME) with support from an interdisciplinary consulting team to develop this Plan. Per the Cultural Plan for the District Act of 2015, the DC Council directed OP to develop a comprehensive Cultural Plan for the District to better understand the city's cultural needs and guide our cultural investments. The Council's legislation also calls for a multi-sector implementation committee that will develop partnerships and initiatives that build on this Plan's recommendations to achieve lasting results.

The planning team analyzed the District's cultural resources, programs and economy. Subsequently, the team hosted a citywide series of community conversations called INTERMISSION DC where all District residents and cultural stakeholders were invited to take a break from cultural practice and share their experiences, concerns and perspectives. Based on the research and input, the planning team developed three mutually reinforcing strategies for cultural creators, space and consumers that converge with a funding roadmap for both existing and potential programs.

The planning team developed this Plan with the premise that ***all infrastructure is a stage and every resident is a performer***. This approach recognizes that every resident has cultural practices that take place in social, informal and/or formal spaces across the city. It is a broadly inclusive notion designed to push beyond conventional ideas of culture by providing platforms that empower creators to express themselves. Linking infrastructure to cultural space is a core aspect of this Plan's premise. It means that culture is for everyone and it is everywhere. It means that culture on the sidewalk is just as valuable as culture in the theatre. It means that we all have the right to express ourselves and connect with others.

This Plan has been shaped by a new engagement approach called 'flat' engagement designed to give each stakeholder unstructured open-ended opportunities to discuss their perspectives with decision-makers. 'Flat' engagement infuses this Plan with rich, cross-cutting input that helps develop the Plan's strategies.

The research shows declining cultural funding, increasing costs, and changes to cultural practice in the District. The economic analysis found that the culture economy is an important part of the District's economy, contributing more than \$30 billion annually in spending and more than a \$1.1 billion in taxes. These findings were contextualized by powerful conversations with more than 1,500 people throughout the input process. The planning team heard from passionate creators, students, organizations and supporters who shared exciting opportunities as well as painful experiences.

Many creators conveyed their constant struggle to find space for both production and presentation, while others shared broader struggles with higher costs of housing and transportation. However, the concerns reached far beyond dollars and cents, with a palpable concern that the District's culture, particularly black culture, is being lost to growth. Along with this sense that the District's culture is changing, many attendees expressed difficulty connecting with fellow creators for inspiration and mentorship.

Throughout these conversations, participants and stakeholders shared a wealth of perspectives on the strengths of District culture and opportunities on which to build. The District's heritage as a national cultural epicenter, and particularly as a historic center of black culture, were highly valued. Many suggested emphasizing locally rooted practices such as jazz, go-go, food and fashion. The value of youth engagement and education were also emphasized, including opportunities for increased programming and partnership with schools, libraries and recreation centers. Other attendees highlighted the District's colleges and universities as critical cultural anchors that could facilitate partnerships with both cultural creators and consumers.

Stakeholders prioritized both public space and facilities for many different types of cultural practices because they are affordable and accessible. Many people highlighted opportunities to streamline the application and permitting processes for using these facilities. There was also broad interest in building on innovative models such as Monroe Street Market and the ArtsSpace Lofts to create cross-subsidized cultural space in new development.

Entrepreneurship was another major theme throughout engagement. Some participants encouraged the Plan to support more incubators and cooperatives that help cultural creators develop and refine their cultural practices to become viable businesses. Many people shared that increased access to production equipment, ranging from

computers with design software to woodworking and metal working tools, would help increase cultural innovation and experimentation.

The District is home to some of the world's leading cultural organizations including the Smithsonian Institution, National Gallery of Art and Kennedy Center. Each of these organizations engages District residents; some, including the Kennedy Center, are undertaking innovative new approaches that bring their practices into communities while remixing traditional culture with popular culture to increase connection points for cultural consumers.

Balancing cultural and economic needs is one of the most challenging issues of our time. Cities around the world are working to strengthen cultural systems. To build on the experiences from peer cities, the District has joined the United Cities and Local Governments Culture 21 initiative, a global network of cities working collaboratively to lift-up culture as a core value. Culture 21 is based on Agenda 21 for Culture, a document that guides cultural development worldwide with a commitment to human rights, cultural diversity, sustainability, participatory democracy and peace. By joining with Culture 21 the District is tapping into a wealth of experience from cities around the world that have introduced culture as a core pillar of sustainable development.

Through Culture 21, the District has been inspired to incorporate culture as our fourth sustainability pillar joining social, economic, and environmental sustainability. Adding culture as the fourth sustainability pillar is a major theme for this Plan. This approach to sustainability means the District will develop strategies that harness synergistic opportunities that maximize all four pillars. These solutions take a little more work to develop, but they produce particularly durable results. Actively maintaining and growing the District's cultural fabric will help the city grow inclusively by creating new opportunities while reinforcing connections to our heritage.

This Plan marks a pivotal moment in District culture. For decades, culture has filled underutilized spaces and anchored community reinvestment. Now it is time to evolve toward a new model of "culture everywhere" facilitated by shared stewardship, implemented through collective innovation, and funded with social impact investing. This model will help maximize the cultural opportunities we have by creating fluid relationships between cultural infrastructure and the city's growth.

VISION

Our infrastructure is our stage and all residents are performers. Culture in the District embodies our heritage, diversity and opportunity. It is an inclusive reflection of the District celebrating and interweaving diverse subcultures and counterculture with symbols of democracy. Through shared stewardship by all stakeholders this Plan will help create spaces, tools and support for every resident to aspire, test and scale their ideas. All residents will have opportunities to develop and share cultural practices by using public spaces and facilities as platforms for creativity. Shared stewardship will strengthen our networks of social, informal and formal cultural spaces enabling a cycle of creation and consumption that inspires and empowers every resident to find their cultural voice and share it. Through this Plan, the District will build upon foundations of heritage and diversity manifesting itself in our daily lives and shared spaces.

GOALS

The Cultural Plan lays out a series of strategies and tools to achieve twelve goals. These goals are the inflection points that the Plan will change to make our culture more sustainable and inclusive across the District.

- Cultural Creators
 - Cultural Creators will develop their practice with the support of aligned resources.
 - Cultural Creators will have increased access to affordable housing.
 - Cultural Creators will have increased access to affordable production space.
 - Cultural Creators will be empowered to become cultural entrepreneurs.
- Cultural Spaces
 - Cultural Space in public spaces and facilities will be platforms for expression.
 - Cultural Space will be more accessible.
 - Cultural Space will be preserved and increased to serve all residents.
 - Cultural Space creation will be linked to the city's growth.
- Cultural Consumers
 - Cultural Consumers will have more information about cultural events in the city.
 - Cultural Consumers will have access to a broader and more diverse range of cultural practices.
 - Cultural Consumers will have inclusive access to cultural spaces and practices.
 - Cultural Consumers will experience culture in every community.

BIG MOVES

The Cultural Plan will be implemented by multi-sector, interdisciplinary taskforce that will make eight big moves through a shared stewardship approach that embraces all District stakeholders.

- 1) **AFFIRM** that existing cultural practices, heritage and organizations are important to the District.
- 2) **ALIGN** and expand programs that support creators.
- 3) **DEPLOY** grant funding strategically to incubate creators.
- 4) **CREATE** programs that leverage social impact investing for cultural innovation facilities.
- 5) **FORM** stronger linkages between real estate development and cultural space production.
- 6) **PROMOTE** the District's cultural opportunities to local, regional, national and international audiences through partnerships.
- 7) **BUILD** partnerships with local and federal cultural organizations that increase cultural access for District residents.
- 8) **INVEST** time and resources collectively through shared stewardship with every resident and stakeholder to support and lift-up our cultural expressions.

STRATEGIC APPROACH

The District will leverage new partnerships to create opportunities for more cultural space in communities across the city. Over time, leveraging new funding sources will enable the District to dedicate more of its cultural funding for programming that will increase support for diverse cultural practices that are unique to the city. This Plan establishes a framework for growing District culture that is equitable and sustainable by partnering and increasing the efficiency of the District's investments. The Cultural Plan uses three interlocking strategies: creator, space and consumer that provide mutually reinforcing recommendations to strengthen our cultural networks. This approach increases outlets for cultural producers, entrepreneurs and organizations; while creating more opportunities for cultural participation among residents and visitors.

CULTURAL CREATORS

Cultural creators are the people and organizations that produce cultural expressions. Creators are students in school, hobbyists, cultural entrepreneurs and anyone who creates. The Plan offers opportunities for creators ranging from individuals to large organizations. The strategy aligns and expands opportunities for cultural expressions with a series of pathways for creators to develop their practice and entrepreneurship skills.

Cultural Creator Recommendations

- **Launch a Center for Cultural Opportunities**
 - Align cultural creators with small business programs
- **Increase access to affordable housing**
 - Produce a Cultural Creators Affordable Housing Toolkit
 - Produce a Cultural Tenant's Rights Toolkit
- **Increase youth programming**
 - Continue strengthening K-12 arts programs
 - Leverage the Any Given Child and Turn Around Arts Programs
- **Support local cultural identity and traditions**
 - Continue supporting culture through historic preservation
- **Support innovation in local culture**
 - Reinforce The Labs at DC Public Library
 - Continue to implement and refine CAH grant programs
 - Develop innovative operating models for cultural incubators and collective production space

CULTURAL SPACE

Cultural spaces are the social, informal and formal places where cultural creators engage cultural consumers. Spaces include libraries, recreation centers, school auditoriums, theatres, galleries, bars, coffee shops, parks, street festivals and block parties. The Plan introduces strategies that leverage public and private sector resources to sustain our cultural spaces and create new ones. These tools form a continuum of cultural space by maximizing public space and facilities, while generating private space through linkages to real estate development and creating opportunities for cultural organizations to purchase spaces or secure long-term leases.

Cultural Space Recommendations

- **Affirm civic identity and community heritage through space**
- **Use innovative tools to daylight cultural heritage**
 - Continue incorporating culture into community planning
 - Plan for creative placemaking ‘backdrops’
 - Increase options for cultural expression in public space
- **Promote a range of cultural spaces throughout the city**
 - Implement a Festival Streets program
 - Leverage District assets to create affordable cultural space
 - Develop partnerships for behind the scenes spaces
- **Maximize Access to Public Facilities for Cultural Presentation**
 - Increase evening and weekend access to cultural spaces
 - Create a standardized price schedule for public facilities and services
 - Reduce insurance and security costs for cultural events
- **Streamline permitting for cultural uses**
- **Encourage affordable ground floor space for cultural organizations**
 - Promote long-term cultural space leases
 - Develop a cultural space purchase assistance program
 - Encourage temporary cultural use in vacant commercial space
- **Create portfolio of cultural incubators and collective production spaces**
 - Assess the District’s real estate portfolio for public-private-partnership opportunities to create cultural space
 - Leverage public-private partnerships
 - Establish a cultural space consortium
 - Partner with banks to target Community Reinvestment Act (CRA) investments

CULTURAL CONSUMERS

Cultural consumers are the District’s residents and visitors. The strategy offers new ways to promote our cultural assets and programming to local, regional and visitor consumers. These promotions will increase support for creators and cultural space in communities citywide while strengthening the District as a national and international cultural destination.

Cultural Consumer Recommendations

- **Promote cultural events to residents**
 - Utilize inclusive outreach strategies
 - Work with community-facing partners to promote culture
- **Market local cultural events to regional residents and national visitors**
- **Launch a targeted international campaign promoting the District’s local culture**
 - Partner with embassy public diplomacy programs
- **Expand community-oriented cultural programming**
 - Expand cultural programming in public facilities to serve diverse consumers
 - Strengthen the networks of libraries and recreation centers as community cultural anchors
 - Leverage universities as cultural anchors
- **Enrich cultural awareness through a permanent oral history program**
 - Highlight community heritage storytelling
- **Build stronger connections between local cultural creators and consumers in federal cultural space**
- **Strengthen youth exposure to culture**
- **Support art in transit**

CONVERGENCE

These strategies converge as a system that empowers cultural creators; supports space for cultural production and presentation; and enriches cultural consumers with perspective and experiences. These strategies form synergies to grow our cultural ecosystem by aligning, leveraging and promoting our culture and creativity to make the District more inclusive, diverse, innovative and engaging. The convergence recommendations establish links that connect the cultural creator, space and consumer strategies to form a cohesive cultural strategy for the entire city. These recommendations are systemically integrated and cross-cutting strategies that will guide the District's culture to a more diverse, inclusive and sustainable future.

Convergence Recommendations

- **Promote a comprehensive, inclusive and healthy cultural ecosystem**
 - Strengthen the nexus between traditional culture and nontraditional culture
 - Strengthen culturally underserved communities
 - Support all residents' ability to use public space for cultural activity
 - Consolidate the role of murals as platforms for artistic expression and community dialogue
 - Encourage shared parking agreements for cultural spaces
 - Establish an Arts & Culture Planning Position at OP
- **Form bridges to new cultural models**
 - Advance a collective contribution-shared stewardship model
 - Transform capacity-building
 - Develop a heritage business program
 - Leverage the District's Public Space Stewardship Guide
- **Nurture the link between culture and equitable development**
 - Partner with Culture 21
 - Customize Culture 21 to local context
 - Institutionalize culture across the city

CULTURAL INVESTMENT FRAMEWORK

The District is poised to lead the way toward new financing partnerships by building on cross-sector strategies and emerging international best practices to develop new cultural funding models that will enable more cultural creators and organizations to thrive as the District continues to grow. These tools will help organizations secure spaces that offer increased visibility and revenue opportunities; most importantly, they move cultural space within reach of many more cultural creators increasing the equity and diversity of the District's culture. These models will infuse communities across the city with spaces that reflect who we are, creating a stronger sense of place in the process; ultimately, these approaches will daylight many practices and cultural communities.

The Plan's investment framework identifies catalytic opportunities where the District can use its resources to create cultural opportunities that extend beyond existing markets and programs. The investment framework maximizes unique roles the public sector can take as major property owner and multi-sector investor while establishing key alignments with other funders and cultural stakeholders. This framework will help create cultural space, increase cultural capacity, support cultural programming and facilitate cultural resilience.

The investment framework systematically expands cultural creation with four approaches:

- 1) Targeted investment in public facilities to increase access to space for cultural production, presentation and consumption.
- 2) New organizational capacity grants funded by a multi-sector partnership to help both nonprofit and for-profit organizations build capacity and leverage new cultural funding models.

The third and fourth approaches will dramatically increase funding for all cultural organizations by leveraging emerging sources of private funding with public investments:

- 3) A Cultural Innovation and Entrepreneurship Revolving Loan Fund will help cultural organizations develop new practices and scale-up proven concepts.
- 4) A Cultural Facilities Fund will help cultural organizations maintain and secure long-term leases or purchase spaces.

This Plan strengthens cultural uses of the city's community facilities with targeted investments to increase their utilization and improve the cultural amenities within them. The District's networks of libraries, recreation centers and schools reach every community across the city. These facilities have dance studios, arts spaces, kitchens, computer labs and presentation space. Some facilities go even further by offering recording studios, woodworking, glass making, and pottery facilities. There is capacity to increase cultural programs within these facilities. The District will invest in these spaces and establish programming partnerships to support a greater breadth of cultural opportunities. Additionally, when new facilities are constructed or existing facilities are renovated the city will work to ensure that the opportunities for cultural space are maximized.

A new series of capacity building grants funded by in partnership by the District, foundations, corporate social responsibility programs and major donors will help existing non-profit and for-profit cultural organizations build capacity to adopt new funding models. These grants will help reduce overhead costs while supporting business planning and deployment of improved financial management systems.

This framework dramatically increases cultural funding and access by supporting emerging models of cultural investment that use public investments to leverage larger private investments for increased and improved cultural space. These models use the District's funding for cultural space and innovation more efficiently to achieve greater impact while enabling a portion of public cultural funding to eventually shift toward programmatic investments that will benefit creators and consumers. The District will leverage increased private sector cultural funding by using public financing to connect with social impact investors.

**** Callout Box** Social Impact Investing**

Social impact investing is an umbrella term that applies to a major segment of the investment market that connects a variety of investors with social enterprises. Funds come from the full range of investors including foundations, pensions, banks, investment funds and private individuals. There are a wide range of products that offer different opportunities and seek different returns. These funds are unified by goals to provide scalable financing to social entrepreneurs with proven and sustainable success in serving public needs.

The District will build on our experience with public-private-partnerships to create both a Cultural Innovation and Entrepreneurship Revolving Loan Fund and a Cultural Facilities Fund. These funds will help cultural creators unlock social impact funding.

The Cultural Innovation and Entrepreneurship Revolving Loan Fund will help cultural creators grow by providing smaller short-term loans that support innovation and growth opportunities. For example, it can be used to finance merchandise that generates profit for touring musicians. In other cases, the fund can help a cooperative grow their business by financing the purchase of new equipment. The revolving fund will offer bridge loans that will enable cultural organizations to sustainably absorb costs including payroll during slow periods. Providing affordable short-term gap financing will increase capacity and resilience for all nonprofit and for-profit cultural organizations in the District.

The Cultural Facilities Fund will help sustain, modernize and increase the District's cultural infrastructure as the city continues to grow. For example, it can help establish and grow a portfolio of cultural incubators providing bridges between cultural practice and entrepreneurship. Incubators have been successfully developed for fine arts, food production and technology companies in the District and there are opportunities to do more. The Cultural Facilities Fund will provide tools for organizations to secure long-term spaces through leases or purchase as well as providing financing for modernizations.

The investment framework removes many of the constraints that restrict cultural growth. There are vast resources available that can increase cultural equity by ensuring that viable organizations are funded. However, the gap between cultural practice and cultural entrepreneurship is growing. In response, the city will invest in publicly accessible cultural space to help residents develop their cultural practices while establishing incubators that will lift-up aspiring cultural entrepreneurs combined with technical assistance from the Center for Cultural Opportunity. These approaches will form stronger connections between creators and consumers that will grow the cultural support base enabling more people and more communities to contribute to the District's culture.

Recommended Investments

- Expand capacity building grants through partnerships
- Create a Cultural Innovation and Entrepreneurship Revolving Loan Fund
- Create a Cultural Facilities Fund
- Institute a Cultural Space Innovation Grant Program
- Create a Cultural Navigator Position for the Center for Cultural Opportunity
 - Create an online storefront through the Made in DC Brand
 - Create a Web-Based Platform for the Cultural Opportunity Center
- Create a community event security fund
- Expand the Labs at DCPL
- Invest in marketing

LOOKING AHEAD:

Culture is important. It reflects who we are and where we have come from. This Plan is a roadmap for sustainable and inclusive culture in the District that harnesses the forces changing our city. This is a new approach that recognizes that cultural investments and organizations will need to evolve toward collective innovation with increasing connections to social impact investing. The District has rich diverse culture that will thrive with shared stewardship. We will remove key bottlenecks in our cultural networks infusing cultural practice with our energy. This framework will enable the District to infuse culture everywhere by creating accessible platforms for cultural creators, spaces and consumers.

The strategies for cultural creators, spaces and consumers fit together in a mutually reinforcing approach maximizing culture through shared stewardship and collective contribution. These strategies align existing resources and leverage new ones to support cultural creators and spaces by expanding the base of cultural support through targeted promotion to residents and visitors. Each strategy strengthens our cultural networks. Growing numbers of diverse cultural consumers will support a greater diversity of creators who will support more cultural spaces. More cultural spaces will help cultural creators earn a living while enriching more consumers. When more cultural consumers connect with creators, more consumers will be inspired to find and share their creative voice. This cycle has sustained culture throughout history and this Plan will help the cycle thrive again in the District.

ABOUT THIS PLAN

The Cultural Plan was initiated by the DC Council through the *Cultural Plan for the District Act of 2015*, which directed the DC Office of Planning to develop the Plan in consultation with the DC Commission on the Arts and Humanities and the DC Office of Cable Television, Music, Film and Entertainment with support from an interdisciplinary consulting team. Throughout the planning process more than 1,500 community members and cultural stakeholders provided input that informed the Plan's strategies and recommendations. The Cultural Plan establishes a framework to inclusively grow District's cultural ecosystem informed by the Office of Planning's experience in land use and public facilities. The Council's legislation also calls for a multi-sector implementation committee that will develop partnerships and initiatives that build on this Plan's recommendations to achieve lasting results.

INTRODUCTION

Welcome to the District's first Cultural Plan. This is a plan to expand our cultural sector by empowering creators while introducing innovative approaches to cultural space and more inclusive opportunities for cultural consumers. The Plan strengthens arts, humanities, culture and heritage in all communities across the city by increasing cultural participation, supporting creators, stimulating cultural production and informing decision-making. Most importantly, this Plan introduces new approaches that link cultural development with the District's growth by aligning support programs with new cultural funding models and increasing cultural promotion.

The District's stakeholders will come together and collectively invest our time and resources to create equitable and sustainable culture. This Plan lays out a vision and recommendations for the government and its partners to build upon that strengthens culture by investing in the people, places and ideas that form culture in the District. The recommendations include an array of short-term improvements that will strengthen the cultural community while setting the stage for evolving funding models that will enable culture to thrive as the District continues to grow.

This Plan was developed with an inclusive approach to culture that encompasses arts, humanities, heritage and beyond with the notion that "all infrastructure is a stage and every resident is a performer." This notion pushed our planning team to approach the Plan differently. We created a 'flat' engagement process that enabled all stakeholders to engage decision-makers directly. Through a dedicated engagement oriented project website, nine public meetings and dozens of focus groups, more than 1,500 stakeholders have shared their experiences. These discussions of inspirations and challenges fundamentally shaped the Plan.

The planning team examined how the District invests in infrastructure, including grants, facilities, parks and public space. Then the team examined privately-held cultural assets such as galleries, night clubs, theatres and concert halls. The team pulled all of this together with an economic analysis that found direct and indirect cultural activities support about \$30 billion in annual spending and \$1.1 billion in tax revenue. These figures illustrate how valuable culture is to our economy.

The economic analysis also found that the District has invested billions of dollars in cultural programming and infrastructure since 2010. These investments include new libraries, schools, and recreation centers, along with programmatic funding for the DC Commission on the Arts and Humanities and the Office of Cable Television, Film, Music and Entertainment. It also includes investments from Tax Increment Financing and Industrial Revenue Bonds. By any standard, these are major investments, but the full extent of the cultural sector extends far beyond government investment to private sector, foundations, private donors and consumers. The private sector has created some of our best-known cultural spaces including the 9:30 Club and LongView Gallery, while foundations and other donors support numerous leading organizations, such as Arena Stage. To harness these opportunities, this Plan introduces an innovative approach to cultural investment that creates new pathways for cultural creators, organizations and consumers.

These pathways use a holistic approach to empower creators, by increasing access to resources and partnerships. Cultural spaces are social, informal and formal spaces ranging from bars, to sidewalks and theatres. Cultural consumers engage with creators in cultural spaces. When we consume culture, we reinforce creators by valuing their work while enriching ourselves. Culture is the totality of the social, informal and formal expressions that occur every day, every week, and every year that form the unique and powerful symphony of our city.

Expanding the depth and breadth of culture adds value to the range of cultural production that take place every day across the District. Increasing the value of cultural expression is more important than ever as governments and foundations seek to increase the impact of each investment to fulfill more needs. Throughout the engagement process many creators shared challenges finding affordable space and sufficient funding. The research phase of the Plan corroborated these accounts with findings that show the District's cultural organizations typically have high rates of spending on space compounded by declining grant funds.

These stressors are part of broad national trends that are particularly pronounced in the District where high population and economic growth rates have revived the city while rapidly changing cultural geography and practice. Many residents have moved to communities such as NoMa, Shaw and Mount Vernon Triangle which had concentrations of low cost commercial and industrial space previously used by cultural creators. Our city's growth has strained many cultural organizations and creators who often have incomes that are lower than other organizations and residents seeking space in the District.

These patterns are part of broader change reverberating through our society and culture. This change is systemic, driven by new technologies and economies that are reshaping our way of life. The Cultural Plan offers a new way to sustain and grow culture in the District by leveraging our strengths and successes. We already have many of the elements for thriving, sustainable and inclusive culture in place. This Plan identifies catalytic strategies to realize our potential by linking cultural creation and consumption to our strengths.

Through this Plan we will form stronger cultural connections between District residents, our regional neighbors and visitors. We will support incubators that invest in creators and empower them to thrive. We will create a robust financing system that fully leverages existing resources to unlock new funding to maintain cultural space and create new space for diverse cultural expression. This includes working with the Deputy Mayor for Planning and Economic Development to focus District investments in communities with high levels of unemployment. Together, these strategies will increase our residents' expression of, and exposure to, culture.

VISION

Our infrastructure is our stage and all residents are performers. Culture in the District embodies our heritage, diversity and opportunity. It is an inclusive reflection of the District celebrating and interweaving diverse subcultures and counterculture with symbols of democracy. Through shared stewardship by all stakeholders this Plan will help create spaces, tools and support for every resident to aspire, test and scale their ideas. All residents will have opportunities to develop and share cultural practices by using public spaces and facilities as platforms for creativity. Shared stewardship will strengthen our networks of social, informal and formal cultural spaces enabling a cycle of creation and consumption that inspires and empowers every resident to find their cultural voice and share it. Through this Plan, the District will build upon foundations of heritage and diversity manifesting itself in our daily lives and shared spaces.

GOALS

The Cultural Plan lays out a series of strategies and tools to achieve nine goals. These goals are the inflection points that the Plan will change to make culture more sustainable and inclusive across the District.

- Cultural Creators
 - Cultural Creators will develop their practice with the support of aligned resources.
 - Cultural Creators will have increased access to affordable housing.
 - Cultural Creators will have increased access to affordable production space.
 - Cultural Creators will be empowered to become cultural entrepreneurs.
- Cultural Spaces
 - Cultural Space in public spaces and facilities will be platforms for expression.
 - Cultural Space will be more accessible.
 - Cultural Space will be preserved and increased to serve all residents.
 - Cultural Space creation will be linked to the city's growth.
- Cultural Consumers
 - Cultural Consumers will have more information about cultural events in the city.
 - Cultural Consumers will have access to a broader and more diverse range of cultural practices.
 - Cultural Consumers will have inclusive access to cultural spaces and practices.
 - Cultural Consumers will experience culture in every community.

BIG MOVES

The Cultural Plan will be implemented by multi-sector, interdisciplinary taskforce that will make eight big moves through a shared stewardship approach that embraces all District stakeholders.

- 1) **AFFIRM** that existing cultural practices, heritage and organizations are important to the District.
- 2) **ALIGN** and expand programs that support creators.
- 3) **DEPLOY** grant funding strategically to incubate creators.
- 4) **CREATE** programs that leverage social impact investing for cultural innovation facilities.
- 5) **FORM** stronger linkages between real estate development and cultural space production.
- 6) **PROMOTE** the District's cultural opportunities to local, regional, national and international audiences through partnerships.
- 7) **BUILD** partnerships with local and federal cultural organizations that increase cultural access for District residents.
- 8) **INVEST** time and resources collectively through shared stewardship with every resident and stakeholder to support and lift-up our cultural expressions.

LOOKING BACK. A HISTORICAL PERSPECTIVE ON DISTRICT CULTURE

The District's culture is our soul. Our history as the nation's capital; as one of the first places to abolish slavery; home to jazz, go-go and punk music; the civil rights movement; and the Lesbian, Gay, Bisexual, Transgender and Questioning (LGBTQ) movement have formed a uniquely rich local culture. Our culture reflects the stories and traditions from generations of people who migrated from other states and countries. After the Civil War, many former slaves migrated north, viewing the District as a beacon of hope. The people who came brought traditions including food and music that have left indelible marks. Both World Wars brought huge population influxes that transformed the District into a large city. Most recently, the District has attracted a wave of highly educated young adults seeking urban lifestyles with opportunities to contribute to government and public interest organizations.

DC is a world city that has hosted diplomatic missions for more than two centuries. Today, 170 nations are represented in the District, along with international institutions such as the World Bank. We have opened our arms to immigrants and refugees from many nations. Over time, our culture has been infused with cultural traditions from nations around the world. These influences have helped the District become a more diverse and inclusive international community.

The District's role as a local city is inextricable from its distinction as the nation's capital. Still, many District residents feel friction with the federal government. We know that hosting the nation's capital is an honor. It is fundamentally part of our identity and our economy. However, at times we feel that our 680,000 residents' lives, stories and perspectives are overwhelmed by federal symbolism.

Federal cultural organizations are among the most robust in the world, benefiting from nearly constant growth for more than a century. The District's cultural organizations reflect our complex history as a city of power, opportunity and oppression. The District grew as a center of power and influence while serving as a refuge for the oppressed managing shifting and limited self-governance. Historically, the city was affluent and segregated; home to Howard University—one of the nation's preeminent historically black universities—but oppressed by prejudiced congressional representatives.

Our cultural organizations, like the rest of the city, were profoundly impacted by forty years of decline and hardship the District endured starting in the 1960s. During this period, housing in the District was inexpensive as the surrounding suburbs boomed while jobs remained plentiful. Many low income and immigrant households seeking opportunity built communities from the District's low-cost housing and economic opportunity. Over time, these communities helped endow our city with its ethic of inclusivity and diversity.

Comparing the paths of the Smithsonian National Museum of Natural History and the Tivoli Theater illustrates the different paths federal and District cultural organizations have taken. Both were constructed as the District and the nation grew in the early 20th Century. The Natural History Museum is centrally located along the National Mall while the Tivoli Theater is located at the heart of Columbia Heights. The Natural History Museum was originally founded as the National Museum, housing the Smithsonian's art, culture, history and natural history collections. The Tivoli Theatre was one of the District's most elegant but segregated theaters celebrating culture and a golden era of movies.

Change came in the turbulent 1960s when a vast expansion of the federal government was contrasted by decline in the District. During this period, the Smithsonian National Museum subdivided its collections as it entered a period of expansion along the National Mall. In contrast, life in the District grew more difficult — streetcar service stopped in 1962; Dr. King's assassination in 1968 sparked riots across the city; the Tivoli was rocked by both events. The riots destroyed Columbia Heights among other communities, fundamentally changing life in the District. The Tivoli Theatre closed in 1976 after a long decline coinciding with prolonged population loss in the city.

Planning for Metro's Green Line stops along 7th, U, and 14th Streets was part of a strategy to invigorate redevelopment of those riot torn corridors. Thirty years after the riots ended, the Columbia Heights Metro station opened, catalyzing redevelopment throughout the community including the Tivoli Theatre. The theatre was renovated as a mixed-use facility housing the Gala Hispanic Theatre partially within the original Tivoli theatre space. Over the same period, federal cultural space continued to grow, including the National Museum of the American Indian, and most recently, the National Museum of African American History and Culture.

Many versions of this pattern unfolded across the District. For example, U Street is defined by its history as Black Broadway with theatres from the heyday of jazz including the Howard Theater, 9:30 Club and Lincoln Theater. The 1968 riots started at the intersection of 14th and U Streets NW, devastating the corridor. In the 1980s the District constructed the Reeves Center on the site where the riots began as an anchor for reinvestment. Then in 1991, the U Street Metro Station opened and over the past decade the U Street corridor has begun teeming again with music and entertainment. In many ways, U Street shows its Black Broadway roots through refurbished and reused venues while reflecting the city's changing demographics, social geography and culture. We can see our past, acknowledging that U street was a truly special place that is something entirely different today. Our heritage is important and is a source of inspiration for future creators.

Historically, houses of worship have been the most accessible cultural spaces for most residents—particularly in the District's black community where religious freedom provided a stage for liberty. Houses of worship take a

wide variety of forms and serve a range of functions. Traditionally, most houses of worship were community oriented, as transportation systems advanced, parishioners were able to travel longer distances enabling centrally located houses of worship to serve larger regional congregations. Many of the District's houses of worship have been hubs of social movements, ranging from abolition to Black Lives Matter. Additionally, some religious organizations created nationally focused houses of worship such as the Washington National Cathedral and Basilica of the National Shrine of Immaculate Conception that serve as national common ground. Today, there are new opportunities for houses of worship to serve as platforms to bring new residents and longstanding communities together.

Downtown is the traditional cultural epicenter in the District. It is one of the oldest, densest parts of the city where the demand for cultural activities has traditionally been high. Downtown is home to historic venues such as the Ford's, National and Warner Theatres. Over time, the District's cultural epicenter has expanded as new transportation systems including, streetcar, automobiles and Metro have increased the centralized area that most easily supports larger cultural organizations such as Shakespeare Theatre.

The largest events targeting regional audiences—including concerts, football, baseball, soccer, boxing and roller derby—have been held just east of Capital Hill at RFK stadium and the DC Armory. These are large specialized venues that typically host events with popular appeal. Today these venues are joined by the Capital One Center and Nationals Stadium. Soon, two new spaces will be completed: the DC United Stadium on Buzzard Point and the Entertainment and Sports Arena at St Elizabeths. These large venues facilitate the most common shared experiences that connect us as Washingtonians.

The District's deeply layered and continually evolving cultural geography needs all of these different types of spaces. The shared experiences and traditions that form in our communities are important and will continue to guide us as we move forward. This Plan values our culture and heritage are vital elements that we must preserve and incorporate into new expressions as our city evolves.

****Callout Box** Black Culture**

District culture and black culture are deeply intertwined. In the early 19th century the District extended progressive but limited liberties to black people that set the District apart as a leader in the abolition movement. These liberties enabled people who were previously counted as property and their descendants to participate in local government; acquire land; establish businesses; and form aid organizations. As the **District's** lands transformed from rural to urban communities, African Americans celebrated milestones including the founding of Dunbar High School, the **nation's** first public high school for black students. Dunbar became a national center of educational achievement laying a foundation for generations of black leaders.

Almost since the **District's** inception, black residents fought to gain freedoms and privilege through education and entrepreneurship. Prior to racial integration in the mid- 20th century, the District had numerous predominately black thriving communities representing both working and professional families. They enjoyed cultural playgrounds including Black Broadway on U Street NW home to musical innovation for generations from Jazz through go-go. Black Broadway was a center of jazz and later as a premiere stop on the **chitlin'** Circuit. The circuit was comprised of places predominately in the south where it was safe for black musicians and entertainers to perform during the Jim Crow era. Many black artists gained voices and success from the **circuit's** live performances at venues predominantly serving black audiences infusing the community with traditions ranging from poetry through literature and

music. The **city's** leading role in national black culture is particularly evident through its musical heritage including Duke Ellington, Marvin Gaye, Chuck Brown and Wale.

The combination of increased liberty, educational and economic opportunities firmly established the District as a center of black culture nationally and as chocolate city locally. While the Civil Rights Movement grew in the 1960s and 1970s, the city became unapologetically black. For many, the **"Chocolate City"** moniker refers to the District as a center of black culture, government, space and life. For forty years, most communities beyond Capitol Hill, Georgetown and Upper Northwest were primarily home to black families. Being part of a majority minority community is and was important for many people of color who had experienced rampant racism and discrimination. For many people, Chocolate City meant freedom, power and opportunity strengthened by District Home Rule in 1976.

Over the past twenty- years the District has been growing and changing. The city is more diverse but no longer a majority black. It has been a period of opportunity and change. However, there is also widespread concern particularly among long-time residents and native Washingtonians that places, traditions and communities built in black DC could be lost to change. Black culture is important to our city and this Plan offers tools and resources to both preserve traditions and inspire new practices.

The culture of black people in the District has left a lasting impact on the city, nation and world. Whether it is the monuments produced at the hands of black artisans or the sounds of R&B and Pop music built on jazz that evolved in racially inclusive clubs that speckled U Street, it would be impossible to ignore the significant cultural contributions of the many black people —past and present— who call or have called our **Nation's** Capital home. These traditions and accomplishments are fundamental parts of our city and they will continue to inspire future generations of black leaders.

RESPONDING TO CHANGE

This is a pivotal time for culture in the District. We have transitioned from a low value real estate market to a high value real estate market. It is difficult to overstate the magnitude of this shift for cultural creators and organizations. For generations, most cultural organizations have been built on low cost space and widely available market rate affordable housing. For decades, cities were places that had surplus housing, retail space and industrial space but limited demand for reinvestment to repurpose them.

Creators leveraged these spaces as opportunities for creative freedom. Eventually, cities collaborated with creators to spark reinvestment. In DC, several reinvestment plans sought to rekindle the rich cultural heritage that resonated throughout the city. The city provided incentives, funding and support while creators built spaces. For a time, several areas throughout the city such as Dupont, Gallery Place and U street formed dense cultural clusters; however most have thinned since real estate values have risen. Still, these efforts preserved our cultural geography by restoring historic cultural space as new anchors for future cultural development.

The District's population and economy are both growing rapidly. A decade ago the city's population began growing for the first time since 1950, and is on pace to return to our peak population in about a decade. The District's new residents have above-average levels of educational attainment and many have higher levels of disposable income. In addition to new residents, the economy is growing and prosperity is increasing. Incomes have grown faster than inflation for all income brackets (though wealthier households have seen the highest

growth). As the city grows our neighborhoods will continue to undergo dynamic changes as widespread reinvestment introduces many new faces to long standing, deeply rooted communities.

As the District has become more affluent, the costs of living have increased, offsetting or even outpacing the income gains for many lower income residents. For many people, this means the cost of housing is becoming increasingly burdensome. For example, most low-income households who earn less than 30% of Area Median Income spend more than 50% of their income on housing, exceeding the national benchmark by twenty percentage points. Housing affordability is a challenge for many District residents—even those approaching median income are needing to make increasingly difficult budget decisions due to the rising cost of housing. This translates into reduced capacity to invest in personal and professional growth.

Despite numerous challenges, our growth has also created vast new opportunities. There are more opportunities to leverage higher real estate values to cross-subsidize affordable housing and new cultural spaces. The District's real estate portfolio has more value that can be leveraged through public-private partnerships. There are more people to attend cultural events, and more of those people will provide financial support to cultural creators. Additionally, new funding models are emerging based on social impact investing that can provide dramatic expansions in financing for cultural space and organizations.

The District has already leveraged these assets to expand affordable housing development and will scale up new cultural models that will increase the equity and diversity of cultural practice in the District. These models will use principles of shared stewardship, social entrepreneurship and social impact investing to enable cultural creators to dream, test and scale their ideas.

In the short-term, the District will work with partners to strengthen and support existing cultural organizations while building on cross-sector and emerging national best practices to create new cultural models that are sustainable in a growing city. Over the next five years, the District will work with foundation partners to leverage our unique funding to build partnerships that will facilitate more equitable growth of cultural practices in the city. Cultural organizations will apply principles of enterprise to develop sustainable cultural organizations that connect with consumers and develop revenue streams solidifying their future.

Nonprofit organizations and for-profit organizations will both use these principles. However, nonprofits will use grants and donations to reduce overhead and subsidize operations while seeking modestly positive revenues that will provide reserves for difficult times and finance future investments. For-profit organizations will have access to new tools that will help them grow and become more resilient.

Individual artists will have more access to cultural spaces, incubators and entrepreneurship training. There will be increased support for artists who form cooperatives and collaboratives to gain access to production and presentation space in public space and private facilities.

The District will partner with cultural organizations to create larger audiences for cultural practice in the District by increasing promotion. The city will also invest in diverse and varied cultural programming for youth that will increase children's exposure to cultural techniques and expressions. Youth cultural education will take place in many different venues including schools, recreation centers and libraries through District and partner programs.

As a result, children will have more access and exposure to the phenomenal cultural organizations that the District has to offer.

Through this Plan the District will form closer relationships with federal organizations such as the Kennedy Center and Smithsonian Institution. These organizations offer unparalleled opportunities for cultural exposure. Many of these organizations are already developing innovative programs to increase engagement among District residents. Going forward the District will forge stronger mutually reinforcing relationships with federal cultural organizations to increase resident interaction while encouraging them to better reflect their home city. This Plan will guide the District's cultural community in the transition from cultural models for low value real-estate markets to new models that leverage high-value real estate markets. New tools and practices will help our cultural creators and organizations build on the higher value of our real-estate and the incomes of our residents to create new opportunities. This transition will take time—but it is imperative to begin now.

THE DISTRICT'S CULTURAL ECOSYSTEM

Cultural organizations creators and consumers are fluidly interconnected by cultural networks. Taken together the District's cultural networks form a cultural ecosystem. The ecosystem has three inter-connected clusters of cultural networks: community, citywide and federal. These networks are comprised of spaces, organizations and creators who primarily connect with geographically distinct cultural consumer bases. The spaces, organizations and people form microcosms within each network that enable cultural creators, spaces and consumers to grow and thrive, resulting in synergies that compound through interaction.

Our cultural ecosystem's community, citywide and federal clusters are a product of the city's infrastructure. Community cultural networks are anchored by public facilities and are the easiest to access. Citywide cultural networks typically have larger spaces and events located close to Metro stations in or near downtown. These cultural networks are highly accessible to residents across the District and visitors beyond. Federal cultural networks are focused on or near the National Mall, an area served by all six Metro rail lines and the region's highway system. Each cluster has a different dynamic between cultural spaces, creators and consumers that results in three distinctly different scales that define each cluster.

Our ecosystem is strongest when the networks are interconnected with diverse creators, organizations and consumers. Fostering a mix of small, medium and large organizations within each cluster of networks creates opportunities for new voices to emerge through small nimble organizations while larger established organizations attract larger audiences. Interconnecting the networks creates more opportunities for creators to gain recognition while reaching larger audiences.

The 'community networks' includes the organizations, spaces and events located in our neighborhoods. These are places where we learn about cultural expression, most frequently experience culture, and get our start as creators. Community cultural spaces include schools, libraries, dance studios, galleries, coffee shops, bars and parks. This cluster has a high concentration of small organizations such as heritage associations and individual artists that elevate unique expressions. Informal spaces in the community network including parks, sidewalks and Metro stations are the cultural spaces we experience most frequently. Publicly-owned cultural facilities such as schools, neighborhood libraries, parks and recreation centers form the primary anchors in this network. These spaces are complemented by community-oriented cultural organizations such as the Anacostia Arts Center, THEARC, Dance Place, coffee shops and night clubs where district residents learn to become cultural creators.

DC Public Schools has 115 facilities with enrollment of over 44,000 students¹. Each of these facilities includes cultural resources such as theaters, multi-purpose rooms and arts studios. These spaces support cultural development for students while creating venues for other community members. There is an opportunity to improve access for non-school use of these facilities, significantly strengthening the community network.

The DC Public Library (DCPL) is in the process of reinventing their system for the twenty-first century by rethinking facilities and programs. The District's twenty-five neighborhood libraries provide informal cultural space. The system has, or is currently in the process of renovating, reconstructing and updating libraries

¹ From "DC Public Schools Budget Allocations for all public Schools_2017" (4. Analysis + Data\WP 4 - Cultural Identity and livability)

throughout the system to meet our changing needs. Currently, \$321 million has been allocated for DC Public Library capital projects for FY 2017 – 2021.² These facilities support intellectual development and creativity with space for studying, learning and creative exploration. They provide unique spaces such as The Labs at DCPL that enable residents to create and share expressions. Libraries are multi-generational community cultural spaces that are one of the most important nodes of production and exchange in our cultural ecosystem.

Recreation Centers, managed by the District’s Department of Parks and Recreation, provide accessible cultural programming including cooking, art classes, pottery, woodworking, music recording and dance classes. There are over 70 recreation centers within the District. Centers vary in size and capacity with offerings tailored to community interests. Like libraries, recreation centers are a highly accessible community-oriented network of spaces and programs that support our cultural ecosystem.

Twelve of the District’s neighborhood commercial areas are supported by a DC Main Street. Main Street organizations support communities with a four-part model of design, organization, promotion and vitality informed by community visions and market conditions. Through their design and promotion programs, Main Street organizations celebrate the cultural spaces and creators in their communities. In the District, these organizations are funded by annual city grants and community based fund raising.

The ‘citywide networks’ reach District and regional consumer bases. Citywide spaces include Martin Luther King Central Library, Duke Ellington School of the Arts, universities, Anacostia Park, Arena Stage and the 9:30 Club. Within this network informal spaces such as the Yards Park and Georgetown Waterfront Park frequently host regionally marketed cultural events hosted by Business Improvement Districts (BIDs). These networks have a high concentration of medium and large organizations but fewer small organizations. They enable creators to connect with more consumers and gain more exposure, while consumers are exposed to the region and nation’s leading creators.

In the District, most commercial areas in or near downtown are supported by BIDs. These organizations play a key role in maintaining the commercial environment and public space in commercial areas across the city. BIDs collect additional taxes or fees within specified geographic boundaries to support business improvement measures including marketing, tenanting, business support and public space improvements. DC is home to ten BIDs that collectively spend \$27 million per year to help manage and enhance neighborhoods across the city that are home to over 189,000 DC residents and nearly 16,000 hotel rooms serving visitors.³ DC’s BIDs produce year-round arts and cultural events that shape life in the city. In 2016, BIDs hosted 622 events attended by 786,000 people. Most of these events were informal and social including film screenings, concerts and public art installations.

Key assets in the citywide networks include performance theatres and concert halls, movie theatres, and exhibition spaces. The District hosts 10 performance theaters and 22 public halls. Public halls are places such as movie theatres, concert venues and exhibition spaces that accommodate more than 400 people. Many spaces charge admission fees of \$25 or more. However, some spaces offer discounted ticket or low-cost opportunities.

Informal outdoor venues can also serve as cultural space for events such as *The Funk Parade*, *H Street Festival*, and *Fort Reno Concert Series*. Informal events create important opportunities for cultural creators and

² [DC Public Library](#)

³ [2016 DC BID Profiles](#), DC BID Council, 2016

consumers with different backgrounds and interest to connect. Citywide cultural spaces including informal spaces attract larger audiences enabling creators to earn sustainable wages for their work. For example, in 2016 the Funk Parade featured over 100 local acts from a range of disciplines where each performer was paid a minimum of \$100 per hour.

Another example of a citywide cultural space is THEARC (Town Hall Education Arts Recreation Campus). THEARC is a leading example of how government, nonprofit and corporate partners can work together to create a unique space by aligning priorities and leveraging resources. This cultural space provides an exceptional range of programs in a top-quality facility that serves residents from communities across the District and particularly in Wards 7 and 8.

The Martin Luther King Central Library is a unique part of the library network that provides invaluable citywide cultural space. It is a large centrally located facility with a wide range of programming and resources. The central library is common ground for everyone to learn, create and share culture. It has been used to test innovative cultural programs such as The Labs at DC Public Library that empower District residents with the tools and skills to turn ideas into action by creating books, recordings, digital media and physical objects. This experiment has informed the designs for renovating the facility while advancing approaches that will enable the broader library network to meet the District's cultural needs in the future. The Central library is a leading example of how community networks can include facilities that intersect with citywide or federal networks fostering unique opportunities.

The 'federal networks' convey the national identity and story through the federal lens. These networks include the Smithsonian Institution, Kennedy Center, National Gallery of Art, diplomatic missions and National Parks such as the Mall. These networks are a part of the District's identity as a national and international city. They offer accessible world class opportunities for District residents to experience diverse world renown culture. Many of these organizations embody democratic ideals offering free and low-cost access. Foreign missions representing most nations offer cultural exchange programs that provide unique international cultural opportunities through programs such as Passport DC. The federal networks include the highest concentration of large and very large organizations.

The Kennedy Center is a dynamic cultural facility that incorporates a concert hall, opera house and four theaters into a single facility. The Center is home to National Symphony Orchestra, Washington National Opera and the Suzanne Farrell Ballet in addition to hosting numerous traveling performances. It was founded as a public-private partnership where the federal government created the facility and the District along with private supporters fund the programming and operations. The public-private model has driven the Kennedy Center to innovate by seeking new community connections and financial support opportunities. They have undertaken an ambitious outreach program that connects with District residents in new and different ways such as in school partnerships, innovative community events, and programming that introduces art forms such as hip-hop to the Kennedy Center's regular schedule of performances.

Organizations that foster connections between the community, citywide and federal networks are particularly important. Washington Performing Arts excels at making these connections. The organization is a leading cultural presenter of classical music, jazz, gospel, contemporary dance and international music among other art forms. These programs create valuable opportunities that connect communities to artists, in both education and performance. Washington Performing Arts live events use venues across the city's networks to reach diverse audiences. The organization's professional development program invests in emerging artists while celebrating established performers. Through Washington Performing Arts' combination of education, professional

development and performances, they have built some of the strongest connections between the community, citywide and federal networks, making the cultural ecosystem more dynamic and robust.

Together the networks in our cultural ecosystem offer a rich blend of cultural spaces, creators, consumers and organizations that make the District a great place to live and create. This Plan uses the cultural ecosystem as a tool to systematically support and connect the community, citywide and federal networks to make cultural expression more sustainable, inclusive and diverse while enriching our audiences with more cultural exposure. Each network has different opportunities and limitations that are offset when they work together. The community networks are the most accessible, while the citywide networks support higher profile and more ambitious work. The federal networks have the greatest access to resources and international creators.

DISTRICT CULTURAL PROGRAMMING

The cultural ecosystem is supported by more than a dozen District agencies that provide space and support for cultural creators, organizations and consumers throughout the cultural ecosystem. These agencies offer a wide range of cultural programs and resources. Some agencies provide broad based support while others provide targeted emphasis.

Each agency's cultural programming represents their missions, facilities and resources. The DC Commission on the Arts and Humanities (CAH) and the Office of the Deputy Mayor for Planning and Economic Development (DMPED) are the two leading cultural support organizations. CAH focuses on providing grants, programs and educational activities that encourage diverse artistic expressions and learning opportunities. DMPED supports the creative economy through technical assistance, incentives, workforce development and promotion.

On a per capita basis, CAH is one of the nation's best resourced state arts agencies granting roughly \$10 million dollars per year through two groups of grant programs, one for individuals, and a second for organizations. Most grant programs are available to both individuals and organizations through separate application processes that require less documentation for individuals and larger grants to organizations that are 501(c)(3) nonprofits registered in the District. Grants for both individuals and District nonprofits support public art, events and festivals, international cultural exchange and acquisitions for the Art Bank Washingtonia Collection. The Commission also offers a fellowship to individuals who are both established and emerging artists with practices such as dance, design, folk and traditional arts, literature, media arts, music, theatre, visual arts; as well as multi-disciplinary media, emerging and experimental fields. They also provide funding to organizations to support facility acquisition and maintenance, educational programming and targeted programming for projects in Wards 7 and 8.

The Office of the Deputy Mayor for Planning and Economic Development leads the District's creative economy programs in partnerships with the Office of Cable Television, Film, Music and Entertainment (OCTFME), the Department of Small and Local Business Development (DSLBD) and the Office of Planning (OP). These programs fall into three groups: entertainment, maker economy and creative placemaking.

OCTFME leads the 202 Creates initiative while administering three broad groups of services, including public television, cable television regulation and film industry support. 202 Creates promotes and amplifies the

District's creative economy by connecting creators with government support and resources to build a stronger cultural community. OCTFME also offers workforce development, technical assistance and financial support for film makers, musicians and media professionals.

The Department of Small and Local Business Development supports the development, growth and retention of District based businesses. The Made in DC program supports and promotes businesses that design, make, produce, and/or assemble products in the District of Columbia. Made in DC is a citywide campaign and platform to create opportunity for maker businesses. The program brings businesses together for resource and experience sharing that increases collaboration between government and businesses. The program also offers capacity building workshops, networking and resource-sharing to members. In addition to Made in DC, DSLBD also offers a host of business development and community revitalizations programs that can support creators.

The Office of Planning guides the District's real estate and economic development including preservation and revitalization of our distinctive neighborhoods. Culture filters through all the planning the office conducts through policy, programs and place-based initiatives. The City's Comprehensive Plan is developed and managed by OP, which includes an Arts and Culture Element that encapsulates many of the city's cultural policies as law governing the city's growth and development. Additionally, OP has developed a creative placemaking program that leverages foundation grant funding that uses cultural interventions to test community building and economic development strategies to help achieve citywide and community objectives. In addition to creative placemaking, OP supports community heritage through its preservation grant program.

Several District agencies both operate networks of facilities and deliver programming. These agencies include the DC Public Schools (DCPS), DC Public Libraries (DCPL) and the Department of Parks and Recreation (DPR). Their services enrich and empower residents while their facilities provide the principal community cultural infrastructure. The facilities operated by these agencies primarily serve programmatic missions but all offer opportunities for public use.

DC Public Schools provides K-12 education services to students across the District including the DCPS Arts Curriculum and two dedicated arts schools. The DCPS Arts curriculum—the Framework for Arts Learning—sets a vision for arts education in DCPS. This vision includes creating a forum to discuss arts education across disciplines with space for exploring and investigating universal human themes. The Framework for Arts Learning establishes clear expectations for the student experience in an arts learning environment by defining the role of the teacher as facilitator and the students as creators. Students experiences in DCPS Arts include opportunities for critical thinking and building digital literacy at early ages that extends through a variety arts instruction across all grades. Throughout their education, students have the opportunity to create, perform, respond and connect to works in a range of arts disciplines.

In addition to the DCPS Arts curriculum, there are two dedicated arts facilities the: Fillmore Arts Center which offers classes to students across the city in grades K-5 and programs for children up to age 14; Duke Ellington School of the Arts is a competitive high school that offers a curriculum that includes both a professional arts and college preparatory curriculum. These schools present unparalleled opportunities for District students to become cultural creators.

The Department of Parks and Recreation (DPR) provides recreation and leisure services to residents through its network for parks and recreation centers. DPR recreation centers have a wide range of cultural spaces including dance studios, arts spaces, event space, kitchens, recording studios and pottery studios. These are community based facilities where neighbors can come together to explore and build cultural practices.

DC Public Library provides environments that promote reading, learning and discussion that embraces diversity and lifelong learning to build a thriving city. The system includes the Martin Luther King Central Library and twenty-five neighborhood libraries spread across the city. DCPL hosts the Washingtoniana Collection which is one of the most robust resources for District culture and heritage. Recently, they began innovating with new programs, including the Labs at DC Public Library that offer District residents training, tools and dedicated space to learn and practice graphic design, audio recording, video production, publishing and fabrication using emerging and computer assisted technologies coupled with maker tools.

The final group of agencies work with special communities to provide conduits to government and celebrate unique facets of our culture. These agencies include the Office of African Affairs, Office on Asian Pacific Islander Affairs, Office of Latino Affairs, Office of Religious Affairs, and the Office of Lesbian, Gay, Bisexual, Transgender and Questioning Affairs. These Offices provide support, outreach and grant programs that support and uplift special communities across the District.

The District government is dedicated to supporting culture throughout the city through partnership and collaboration among agencies and with community partners.

****Callout Box** Select DC Historic Preservation Programs**

DC Historic Preservation Office Heritage Initiatives

100 Stories- The Office of Planning is harnessing the products from more than 10 years of grants to create a new resource that will highlight over 100 stories previously recorded through the DC Community Heritage Project (DCCHP). 100 Stories will have a dedicated website accompanied by a series of public events where residents can reconnect with these perspectives, and to specially target a few of the stories from the past with updates of today - a sort of then and now. The stories will touch on the heritage of Barry Farm, Ivy City, Petworth and Congress Heights among other communities.

LGBTQ Historical Context Study-Recently the Historic Preservation Office (HPO) won a grant from the National Park Service for "Underrepresented Communities." The grant will be used to conduct a LGBTQ historic context study that will produce in a report and map that will support four potential nominations for DC and National Historic sites connected with LGBTQ heritage in DC.

African American Civil Rights Trail-The Historic Preservation Office has won another grant from the National Parks Service to identify 30 20th century African American sites in the District; HPO will produce an online resource and printed map.

CULTURAL ORGANIZATIONS IN THE DISTRICT

Most cultural organizations are small with budgets under \$250,000 focusing on a community, discipline, or issue. Many of these nimble organizations connect with the District's numerous cultural communities. Small organizations play an important role in capturing District heritage, with almost 60 organizations celebrating our ethnic diversity, approximately 50 historical societies and 15 humanities organizations dedicated to local sites or topics. These include organizations such as Archaeology in the Community and the Washington Area Performing Arts Video Archive.

The District has approximately one mid-sized organization for every four small organizations. Mid-sized organizations have budgets up to \$1million employing professional staff that make more challenging expressions possible. These organizations also create crossover opportunities where cultural professionals can build on their creative skills in professions that offer stability and predictable compensation. They include leading local organizations such as the Capital Fringe, Washington Project for the Arts and Transformer. Mid-sized organizations also include arts and humanities education organizations, including the DC Youth Orchestra and Young Playwright's Theater that provide valuable arts and humanities education services to youth across the city. Many of the city's live theater venues fall within this group including the Irish-themed Andrew Keegan Theater Company, the historic National Theatre and Spooky Action.

Large organizations represent about 10% of the District's cultural organizations; of these, 70% have national-facing missions. Typically, large organizations have budgets exceeding \$1million, supporting larger professional staffs and more ambitious programs. Among large organizations, only 2% of organizations have budgets over \$5million; 1% have budgets over \$25million.

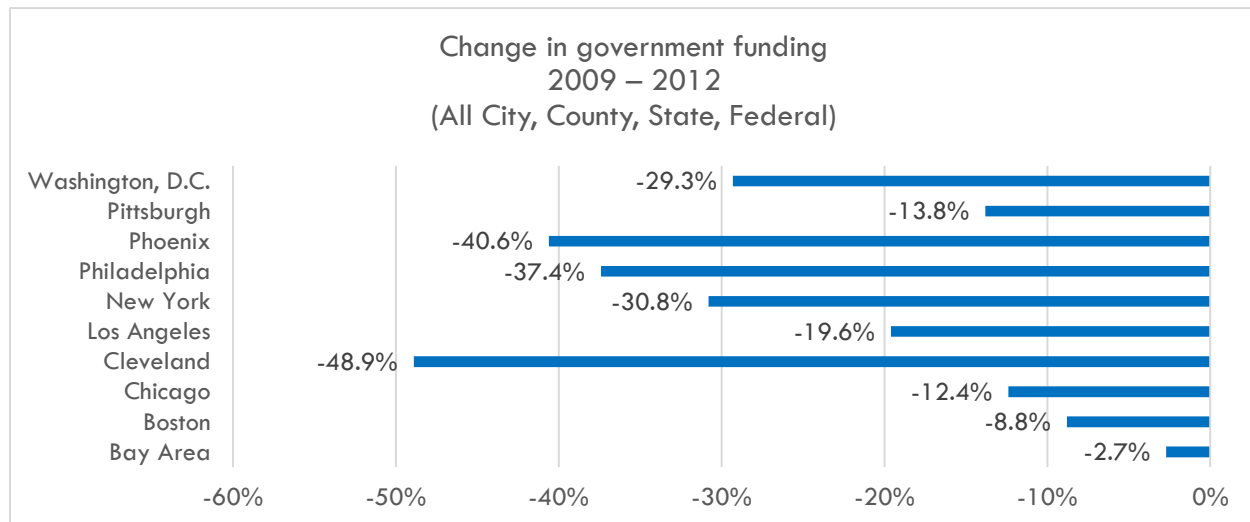
Many organizations are experiencing challenges associated with funding and operational changes. For example, many small and medium size cultural organizations are experiencing financial pressure from higher commercial real estate prices across the city. Among cultural organizations that serve District consumers, small organizations spent the largest share of their resources on their space, 31% on average, versus large organizations that spent 23% or less. Higher costs for space are leaving small to medium organizations with smaller budgets to invest in staff, programming and reserves. For comparison, large organizations spent between 42-52% of their total expenses on staff, while small organizations spent 24% on average.⁴

In addition to higher space costs, many organizations are adjusting to a new nationwide funding environment that requires more operating revenue to be generated from ticket sales, workshop fees and other rental fees. Changes in the funding environment are related to declining government and philanthropic funding which have been particularly pronounced in the District. Between 2009 and 2012, government funding decreased by nearly 30% and philanthropic giving decreased 48% over the same period. The decline in government funding is primarily due to reductions in a Commission on Fine Arts grant program that has been reduced from \$10 million a year to \$2million, with the program expected to end by 2020. The loss of these funds has strained other cultural funders who are balancing critical needs that the federal Commission on Fine Arts has supported.

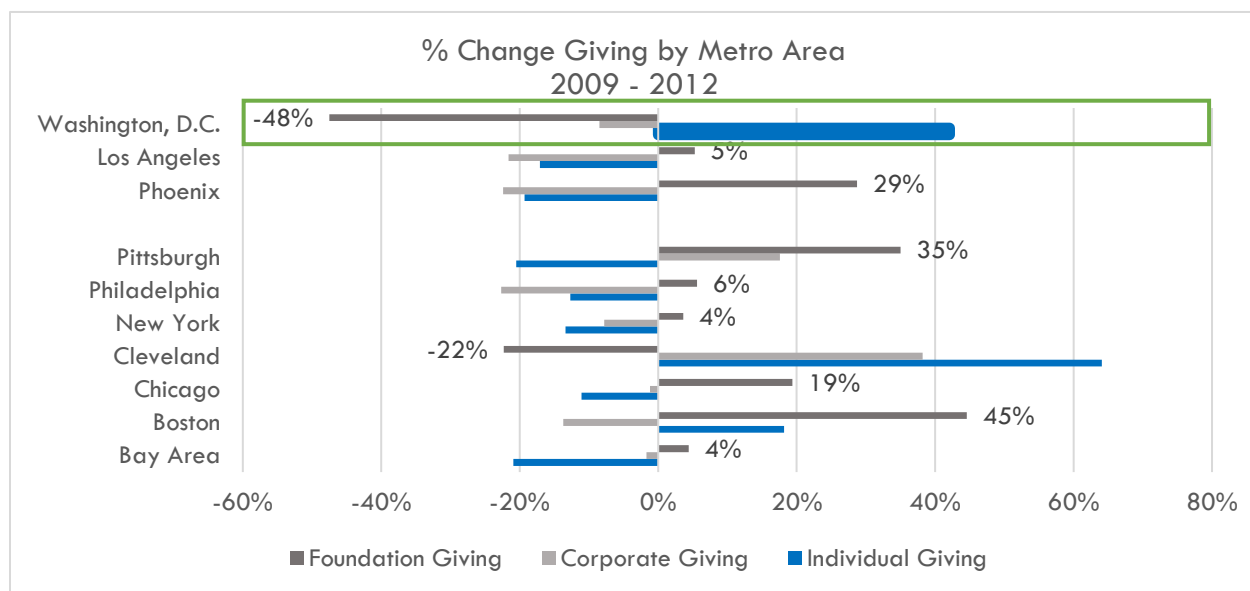
Still, the District is home to several organizations that are demonstrating that new cultural models can and do work in DC, including the Halcyon Stage and Arts Lab, which is adapting a model established by Halcyon's preceding social enterprise incubator. For example, Halcyon Stage has partnered with Union Market to launch an innovative performance series at Dock 5 in a partnership that leverages Union Market's event space to

⁴ Data Arts analysis for HR&A: Sample represents DC organizations that report to Data Arts

produce exposure for both the stage and market, increasing the prospects for both. Additionally, organizations such as Dupont Underground are utilizing innovative spaces, partnerships and funding approaches that are indicators of new opportunities for cultural creators and organizations.



Change in Aggregate Government Funding (across the City, County, State, and Federal levels) for Cultural Nonprofit Organizations by City, between 2009 – 2012; Data Arts analysis of data provided by participating members.



Change in Philanthropic Giving to Cultural Nonprofit Organizations (across the City, County, State, and Federal levels) for Cultural Nonprofit Organizations by City, between 2009 – 2012; Data Arts analysis of data provided by participating members.

THE CULTURAL ECONOMY

In addition to serving as the vital connective fiber, culture generates significant benefits throughout the District's economy. To gain a better understanding of these benefits the planning team examined economic activity associated with the cultural sector.

Cultural economic impact is based on traditional factors including employment, spending on cultural activity, local spending related to cultural employment wages, local tax revenue from employment and sales. The economic impact of culture extends beyond traditional and quantifiable factors. Culture reinforces community heritage and the District's brand, distinguishing our communities as unique parts of the national landscape.

The District's cultural economy relates to 156,000 jobs across the city. This figure indicates that culture is an important part of the District's economy. Culture is related to many high-employment sectors including the culinary arts, information and technology and professional services⁵. Many cultural creators are primarily employed in non-cultural industries. Although, data limitations prevent precise calculations of secondary employment, this Plan recognizes that it is common for people to participate in the cultural economy in less formal ways.

The cultural economy generates benefits throughout the District's economy that are measured with an economic impact analysis. This analysis measures direct impact by assessing employment, employment income and tax revenue from businesses within the cultural economy. Indirect impact is assessed by employment, employment income and tax revenue from businesses that supply the industries within the cultural economy. Lastly, induced impact measures the employment, employment income and tax revenues generated by the household spending earned from businesses that are directly or indirectly part of the cultural economy.

Based on the 112,370 people working directly in the Cultural Economy in 2016, the economic impact analysis found an additional 43,800 indirect and induced jobs related to the cultural economy, \$12.4 billion in wages and \$1.1 billion in tax revenue. In addition, cultural activity generates a range of other benefits that strengthen the District's economic opportunities. The presence of artists and cultural activity gives the city a competitive edge in other industries. Research has consistently demonstrated the importance of quality of life in business location decision-making, particularly for businesses employing highly-skilled workers in information-based services. Of the fastest growing companies, twenty percent of leaders named quality of life factors such as parks or local cultural attractions as key criteria in choosing where to launch their companies, versus only 5% who cited low tax rates.⁶

Culture is integral to the quality of life of city residents. The presence of cultural assets in communities has been correlated with decreases in stress, social exclusion and crime.⁷ Arts and humanities education is also associated with increased educational achievement. These benefits are reflected by contributions from 44,000 cultural volunteers who donate labor to support the cultural ecosystem. Studies from the RAND Corporation and from Turn Around Arts have found links between arts education and higher performance in core subjects including

⁵ Creative Economy Strategy for the District of Columbia, DC Office of Planning, 2014.

⁶ What Do the Best Entrepreneurs Want in a City?: Lessons from America's Fastest-Growing Companies, Endeavor Insight.

⁷ Philadelphia Cultural Alliance's 11 City Snapshot, which utilizes Data Arts data

math and reading. These studies and others attribute improvements to increased student interest and participation, as well as the development of creative processes and thinking. What all of this research indicates is that arts education, both in and out of school, has extended impacts on personal development that lasts a lifetime.

**** Callout Box ** 202 Creates**

In 2016, the District launched 202Creates to amplify and celebrate DC's creative culture. The initiative started as a one month celebration and rapidly grew into a movement fueled by the creative community's passions and enthusiasm of our residents.

202Creates does three important things: **It promotes and amplifies The Districts Creative Economy** through digital media marketing, original television programming, and paid performance opportunities for the Districts creative residents. **It connects District residents with government** resources and space to support their artistic work as well as their creative businesses. And **It builds a cultural community** by connecting creative District residents with each other through the 202Creates creative conversation series, networking events and roundtables.

202Creates is a platform that showcases the District's diversity of artists, makers, and entrepreneurs by engaging residents through activities and conversations curated by the District's innovators that build the creative culture in all 8 Wards. In it's first year, 2016, 202Creates supported roughly 4,200 events, generated tens of millions of social media impressions, and partnered with ten District agencies and 347 local organizations. This initiative is a multifaceted program that helps build relationships between government, creators and consumers that provides support and technical assistance in conjunction with a brand and marketing campaign that resonates with District residents. This program is a template for future partnerships that will create sustainable culture practice in the District by connecting creators with support and promotions, helping more District creators earn a living within their practice. 202 Creates is a Mayoral initiative led by OCTFME with support from DMPED and CAH among other agencies.

ENGAGEMENT

The District's culture is the collection of practices and traditions that are important to our residents and stakeholders. It builds on our heritage with infusions from residents, who bring practices from all corners of the world and introduce their own innovations. Our shared culture fuses thousands of individual cultural practices through shared experiences. Culture is intersectional, meaning that we each have our own composition of identities connecting us to cultural communities that produce unique cultural experiences, aspirations and needs. Despite our differences, we share cultural touchstones that connect residents from numerous backgrounds and with shared experiences.

With intersectional culture in mind, the planning team approached engagement differently to ground the Cultural Plan in the diversity of our cultural practices. To meet this challenge, the team developed a new type of engagement called 'flat' engagement focused on unstructured conversational input. This approach enabled cultural stakeholders to frame conversations based on their needs and experiences. It also encourages cross-cutting input that connects ideas and experiences with rich detail.

The team gathered input through a citywide series of community meetings called INTERMISSION DC and contextualized the input through partner events and more than 70 focus groups. INTERMISSION DC brought diverse cultural stakeholders together by encouraging cultural creators and consumers to take an intermission from cultural activity to collaboratively discuss their cultural practice, aspiration and needs. Throughout the planning process, more than 1,500 people provided input at nine INTERMISSION DC events. At each event, the planning team and the directors from the OP, CAH and OCTFME held thematic conversations with stakeholders that were recorded by teams of notetakers. Together, stakeholders provided more than 3,000 comments across the INTERMISSION DC events that sculpted this Plan. (A detailed summary of each INTERMISSION DC event is provided in the Engagement Appendix.)

Across the INTERMISSION DC events, residents and stakeholders shared their interests, passions, frustrations and concerns. The breadth and diversity of cultural practitioners who participated in the planning process was a dramatic testament to the creative energy in the District.

Stakeholders shared concerns that rapid growth is adversely impacting our culture. Most acutely, stakeholders were troubled that the District's black culture is being diminished. Stakeholders also shared broad concerns that cultural organizations, creators and consumers are all struggling to maintain their footing as costs continue to increase for housing and space across the city. Beyond the thematic issues, stakeholders highlighted many of the same stumbling blocks, including the structures and processes for allocating public cultural funding, access to DCPS facilities, high costs of living, limited production and presentation space, long and complex processes to use National Park Service (NPS) property, difficulty navigating the Mayor's Special Events Taskforce, and needs for easy access to accurate information about funding, partnership and space opportunities.

The conversations were solution focused with a wide-range of ideas presented by participants. Among the proposed solutions, several participants offered the same suggestions, including: streamlined permitting, clear procedures for using DCPS space, increased funding for cultural partnerships, one-stop facilities for cultural

information and permitting, dedicated artist housing, and a well maintained online resource to connect cultural creators with resources and opportunities.

The first INTERMISSION DC event was a citywide kick-off held at MLK Central Library followed by four community conversations, one in each quadrant. Based on input from those conversations, the planning team held four additional INTERMISSIONS DC events targeting key segments of the cultural community, including arts organizations, youth and educators, individual artists/cultural creators and the deaf community.

Each INTERMISSION DC had different points of emphasis influenced by the scope of the meeting, location and participants. The Kick-off was the most open-ended event with the largest attendance representing the broadest cross-section of the city. Each quadrant's conversation had different points of emphasis, reflecting the District's diversity. The targeted events were attended by geographically diverse residents who shared common interests, which ultimately fostered more focused conversations.

Throughout the planning process, the INTERMISSION DC events along with the partner events and focus groups have helped this Plan reflect many different cultural facets that will help align existing programs and create new ones, resulting in platforms that will enable cultural creators, spaces and consumers to thrive.

The Office of Planning also attended partner events to collect input from existing cultural gatherings to ensure the Plan's engagement was representative of broader discussions. At these events, members of the planning team provided an overview of the Cultural Plan and engaged attendees in discussions that helped develop more comprehensive nuanced insight into the needs and opportunities in the cultural community. Several organizations such as Nerds in NoMa, Humanities DC, Listen Local First and Cultural DC featured panel conversations on culture that offered opportunities for dynamic exchanges between people and organizations with differing viewpoints and experiences. These conversations helped the Cultural Plan team refine the Plan's concepts.

To gain additional perspective from the INTERMISSION DC conversations the planning team offered an open invitation for any cultural stakeholder to have a focus group with the planning team. These conversations helped the planning team gain deeper insight into the issues and opportunities raised through the INTERMISSION DC conversations. Through these deep dive conversations, the planning team discussed financing, fundraising, growth plans, organizational constraints and programming strategies. These conversations offered powerful perspectives that helped the team better interpret the input received through the public INTERMISSION DC discussions.

Throughout the focus group process, the planning team learned that many cultural organizations were experiencing severe financial stress. These needs were widespread and likely exceeding what the District could fund alone. Subsequently, the planning team convened a focus group with cultural funders. The discussion revealed that the existing cultural funding system led by foundations and private donors, with support from the District and other government funding, had limited capacity to meet the needs that cultural organizations had shared. Based on these findings the planning team reached-out to national foundations and community development financial institutions (CDFIs) to learn about innovative approaches to cultural funding. These

conversations helped the planning team develop an innovative approach to cultural funding to meet the cultural ecosystem's needs.

The engagement process focused on the four themes of cultural identity, cultural space, cultural partnerships and cultural entrepreneurship. The planning team considered the input participants provided on these four themes to craft this Plan's four-part strategic approach: cultural creators, cultural space, cultural consumers and convergence.

**** Callout Box ** Deaf and Hard of Hearing Community**

The Deaf and hard of hearing community has been an integral part of the District of Columbia's cultural identity for more than 150 years. Home to Gallaudet University, the leading U.S. institution for the Deaf and hard of hearing, the District is one of the most Deaf-friendly cities in the U.S.

Through small group interviews with Gallaudet University personnel, deaf and hard of hearing individuals outside the university and participation at a large scale deaf American Sign Language (ASL) hosted community social event, the DC Office of Planning began a process to better understand how Deaf and hard of hearing community interact with culture in our city and how the District government and its partners can better support Deaf cultural entrepreneurship.

What did we learn from this engagement? The Deaf and hard of hearing community is a major influencer of the District's cultural identity and contributes to its diversity. The H Street NE corridor, NoMA, Union Market and Eastern Market are neighborhoods where the Deaf and hard of hearing community frequents for culture experiences in the District. These neighborhoods are host to several popular Deaf and hard of hearing-social events and include some business establishments with staff trained in ASL to assist patrons. Neighborhoods such as Adams Morgan, Columbia Heights, U Street and Ivy City were also identified as places where the District's Deaf and hard of hearing community go to enjoy cultural experiences in the city.

Our engagement concluded there is a strong need to remove linguistic barriers, promote language diversity (i.e., sign language) and normalize ASL citywide to reduce tension between the hearing and Deaf communities. Accommodation and opportunities that promote cultural inclusivity and language diversity coupled with increased access to Deaf cultural experiences citywide were frequent responses to the question – How can the District better support cultural entrepreneurship? Another common need identified was to create a support system for Deaf entrepreneurship and expand opportunities for programming of Deaf-friendly offerings and events.

To accomplish the above the District government and its partners must consider the following: 1) create ways to connect the Deaf experience to the city at large; 2) find creative ways and spaces to increase chance encounters (encounters that provide opportunities for hearing individuals to witness, immerse and navigate their way through Deaf experiences); 3) establish a Deaf-friendly arts and cultural entrepreneurship support system to assist with small business development; 4) create citywide policies that encourage Deaf-friendly design and physical space improvement of District-owned properties and public spaces. As the city continues to grow, we

must create spaces for chance encounters and platforms for communication solutions that bring together the Deaf, hard of hearing and hearing communities.

****Callout Box** Focus Groups and Partner Conversations**

Arts Action DC, Crossing the Street: Building DC's Inclusive Future through Creative Placemaking, Mayor's Office of Community Affairs, Kennedy Center, Gallaudet University, ABRA, National Capital Planning Commission, Cultural DC, Listen Local First, Capital Fringe, DSLBD, DMPED, Turnaround Arts, DC Ideas Festival, National Museum of Women in the Arts, U.S. Capitol Visitor Center, Sheldon For DC, The Historical Society of Washington, DC, National Theater, Humanities DC, DC Education Collaborative, Community Foundation, Arabeloa Advisors, Polinger Foundation, Cafritz Foundation, Prince Charitable Trust, National Endowment for Arts, Logan Family Foundation, Inter-American Development Bank, DC Business Improvement District Council, DC Main Streets, 202 Arts Festival, Nerds in NoMA, Agenda 21 for Culture, Washington Project for the Arts, Washington Performing Arts, Humanities DC, Deputy Mayor for Education, DC Public Schools, DC Public Charter School Board, Duke Ellington School of the Arts, National Building Museum, DC Public Library, Transformer, Theater Washington, Hamiltonian Gallery, Smithsonian Institution, S & R Foundation (Fillmore School), Howard University, 9:30 Club, Reinvestment Fund, Consortium of Universities, WMATA, Union Arts, Anacostia Community Museum, Kresge Foundation, Gehl, Van Alen Institute, The Pink Line Project, Young Playwrights' Theater, Ciudad Emergente, Cultural DC, WABA & Street Plans, Funk Parade, Pleasant Plains Workshop, Building Community Workshop, and Ward 8 Arts and Culture Council.

COLLECTIVE ACTION FOR SUSTAINABLE CULTURE:

The Cultural Plan uses three interlocking strategies: creator, space and consumer that offer mutually reinforcing recommendations to strengthen our cultural ecosystem. This approach enables the cultural ecosystem to grow and diversify by increasing outlets for cultural creators, entrepreneurs and organizations; while creating more opportunities for cultural participation among residents and visitors. Each component is detailed in subsequent chapters that discuss how existing resources and new recommendations will connect with strategic opportunities.

The first ‘strategy’ chapter is for cultural creators, the people and organizations that produce cultural expressions. Creators are students, hobbyist, cultural entrepreneurs and anyone else who creates. There are opportunities for all creators ranging from individual artists to large organizations. The strategy aligns and expands opportunities for cultural expressions with a series of pathways for creators to develop their practice and entrepreneurship skills.

The second ‘strategy’ chapter is for cultural space, the social, informal and formal spaces where cultural creators engage cultural consumers. Spaces include libraries, recreation centers, school auditoriums, theatres, galleries, bars, coffee shops, parks, street festivals and block parties. The Plan introduces strategies that leverage public and private sector resources to sustain our cultural spaces and create new ones. These tools form a continuum of cultural space maximizing public space and facilities, generating private space through linkages to real estate development, and creating opportunities for cultural organizations to purchase spaces.

The third ‘strategy’ chapter is for consumers who are the District’s residents and visitors. The strategy offers new ways to promote our community, citywide and federal cultural networks to local, regional and visitor audiences by forming stronger connections between our unique local cultures and national culture. These connections will increase support for creators and cultural space in the community and citywide cultural networks while strengthening the District as a national and international cultural destination by leveraging the federal network.

These strategies converge as a system that empowers cultural creators; supports space for cultural production and presentation; and enriches cultural consumers with perspective and experiences. These strategies form synergies to grow our cultural ecosystem by aligning, leveraging and promoting our culture and creativity to make the District more inclusive, diverse, innovative and engaging.

CULTURAL CREATORS

This chapter is a roadmap to empower the District’s creators. It starts with cultural education, schools have enormous potential to inspire youth beginning in pre-K and progressing through pre-professional programs. It goes on to support creators seeking to develop cultural professions and those who create for pleasure. For those who are or want to become cultural professionals it provides pathways including higher education, technical assistance, networking and mentorship. This chapter’s strategies align and expand the resources and opportunities for cultural all cultural creators.

GOALS

- Cultural Creators will develop their practice with the support of aligned resources.
- Cultural Creators will have access to affordable housing and production space.
- Cultural Creators will be empowered to become cultural entrepreneurs.

EXISTING CONDITIONS FOR PERFORMERS

For many people, the journey to become a cultural creator starts in school where students are inspired by arts, culture and heritage programs. Part of the learning process is inherently creative. Students sing, learn to play instruments, create art and write. As students progress through the education system there are opportunities to increase cultural participation through bands, drama programs, elective humanities education and extracurricular activities.

Nearly all the District’s 96,000 students (96%) receive arts and humanities education in schools, enriching them with experiences they can build on throughout their lives. Over the past decade, cultural exposure for students has been increasing, but there are still more opportunities for growth. *The DC Public School (DCPS) user satisfaction survey indicates that 93% of students experience arts education in the form of one cultural field trip per year. Among DCPS students, 47% would like to experience more arts and humanities in their school such as music, art, drama, languages and debate.*⁸ These findings were also echoed by participants in the youth and educators INTERMISSION DC.

The mission of DPCS is to ensure every school provides a world-class education that prepares all students, regardless of background or circumstances, for success in college, career and life. Over the past two years, DCPS Arts has developed the Framework for Arts Learning, which integrates arts education within child development. Through this lens, arts education is taught as a vehicle to improve learning with experiences that develop dynamic communication skills that can be used across content and audiences. Throughout their time in DCPS, students have opportunities to not only build their skills across arts disciplines, but to experience art as an

⁸ *DCPS Stakeholder Satisfaction Survey*, DC Public Schools, 2014

essential part of our individual and collective cultures. Students also learn to use the creative process to explain and engage with new ideas and experiences.

DC Public Schools Arts benefits from the arts-rich city. They embrace partnerships with arts organizations whose work intersects with DCPS. DC Public Schools students engage in creative practice both in and out of the school environment. DC Public Schools partners with stakeholders who impact students' creative growth and development as part of the Framework for Arts Learning. The Framework was designed as a platform and a forum for building cultural partnerships related to arts and creative education. DC Public School Arts actively presents its work and progress to the arts education community while building strategic partnerships in classrooms, schools and across the District, moving DCPS toward increasingly integrated arts resources and services. As youth get older, schools offer more advanced programming that empowers students to express themselves and increase their creative capacity. Middle and high schools offer cultural programs including visual art, drama, bands and humanities programs that facilitate opportunities for cultural creation.

Recently, DCPS funded new academic courses that teach all elementary students art, music, physical education, health and world language. To add these programs, DCPS invested \$10 million to hire 100 new teachers.⁹ This investment provides a stronger cultural education for thousands of DCPS students, many of whom may be inspired to become cultural creators.

DC Public Schools has two dedicated arts schools providing high-quality educational programming. The Fillmore Arts Center offers dance, music, theater, visual arts and digital arts instruction for approximately 1,600 students across five schools in grades K-5. The Fillmore Arts Center also sponsors after-school classes and a summer camp program for students up to 14 years old. The Duke Ellington School for the Arts is an award-winning high school that combines a full college-preparatory curriculum with an intensive pre-professional arts curriculum. Enrollment is based on competitive auditions for a range of cultural disciplines including dance, instrumental music, theatre, literary media and communication, museum studies, visual arts, technical design and production and vocal music. Duke Ellington expands its student's horizons through extensive partnerships with cultural organizations across the city. These programs are invaluable opportunities for the District's students to develop skills to thrive as performers.

Today, there are a wide range of cultural experiences available to our students that extend beyond the classroom including visits to Washington Performing Arts education programs, Humanities DC Soul for the City, Kennedy Center Youth Ambassadors, the DC Youth Orchestra, Young Playwrights Theatre and DC Collaborative's Arts and Humanities for Every Student (AHFES) program.

The District's universities, including the University of the District of Columbia (UDC), offer arts, humanities and cultural programs that can inspire our students' creativity while preparing them for a career as a cultural creator or consumer. The Consortium of Universities connects these programs by offering our students a wide range of educational opportunities. Universities also offer opportunities for community members to experience performances and exhibitions. The District has rich community histories that are recorded by numerous groups

⁹ FY16 DCPS Budget Overview

and organizations including the DC Historic Preservation Office, Humanities DC, DC Preservation League and the Historical Society of Washington DC, to name a few. The DC Historic Preservation Office (HPO) housed within the Office of Planning, identifies and designates historic districts and landmarks across the city. Through its work, the HPO captures the city's heritage with resources such as the DC Historic Preservation Plan and Ward Heritage Guides. The HPO also provides grant funding for others to take on projects such as DC Oral History Collaborative and the DC Community Heritage project.

Creators in the District are supported by our networks of nonprofit and educational organizations that work together to provide opportunities for lifelong cultural development. This network is strong and getting stronger because leaders are working toward common goals.

An analysis conducted for this Plan identified approximately 10,000 individual cultural creators in the District. Among these creators, nearly 3,000 are primarily employed as artists. Regarding self-employed cultural creators, this Plan identified 180 fine artists, 85 craft artists, 80 art directors, 360 musicians, 70 composers, 435 writers and authors, and over 900 other entertainers and performers. These figures only represent primary occupations—many more residents have secondary cultural employment.¹⁰ Individual artists and creators add vibrancy to communities across the District. However, they are also more likely to be vulnerable to the pressures of a growing city than other professionals due to irregular revenue streams and a higher sensitivity toward increasing costs for production, presentation and living space.

For example, District fine artists are more likely to be housing-burdened than many other residents, spending an average 39% of their income on rent.¹¹ Being housing burdened exacerbates challenges finding affordable production space and investing in materials by cutting into a creator's discretionary budget.

The number of individual artists grew by 20% across the metropolitan region over the last decade, while the District's share of individual artists remained essentially flat. This is particularly notable because the District's total population grew rapidly relative to the metro region over this period. These trends capture complex changes marked by creators seeking lower cost housing and production space outside the District, which is evidenced by declines in some cultural disciplines with historic concentrations in the District.

¹⁰ Consistent with National Endowment for the Arts and other major cultural policy entities, this definition uses occupational data to define individual artists employment, and considers self-employed artists not employed by firms. This definition differs from other definitions including the NEA's by not including designers and architects; while their work is related to culture, these workers create creative to serve a trade or technical function where the emphasis is not on creating the experience itself. HR&A Analysis of EMSI 2016 data.

¹¹ EMSI Occupational Data, 2015; median average rent; HR&A Analysis. A CareerBuilder company, EMSI is a leading provider of employment data and economic impact analysis. EMSI gathers and integrates labor market data from a wide array of sources, including the U.S. Bureau of Labor Statistics Quarterly Census of Employment and Wages (QCEW) and Occupational Employment Statistics (OES), U.S. Bureau of Economic Analysis, U.S. Census Bureau American Community Survey (ACS) and County Business Patterns (CBP), and state departments of labor. Integrating data from multiple sources allows EMSI to provide a broad accounting of employment that is unavailable from any one traditional source. EMSI reports industry level data to the six-digit NAICS code level, and occupational data to the five-digit SOC code level.

Through the Cultural Plan’s Community Conversations, cultural entrepreneurs identified themselves as storytellers, filmmakers, educators, curators and **“maintainers of the cultural fabric.”**

In 2016, private establishments spanning a range of industries in the cultural economy employed 112,000 people in the District.¹² Between 2009 and 2012 the number of cultural nonprofit organizations declined by 32% while the number of all cultural businesses including nonprofits increased by 2% during the same period.¹³ These figures indicate that the cultural economy is experiencing a major shift from nonprofit toward cultural entrepreneurship. The District empowers creators with a range of programs that form a support system. The District’s creators have access to many different programs and resources from numerous District Government agencies and private organizations to meet a wide range of personal and professional needs.

Within the District Government, more than nine agencies offer programs that support creators. These agencies provide a mix of targeted and general support that creators can use to build their practices. DC Commission on the Arts and Humanities provides grant funding to individuals and nonprofit arts organizations while OCTFME provides technical assistance, grant funding and workforce development assistance to creative economy organizations. The Historic Preservation Office supports community heritage organizations and projects with its grant programs. DC Public Schools and DC Public Libraries (DCPL) provide educational services that promote lifelong learning including cultural practices. The Department of Small and Local Business Development (DSLBD) and the Department of Consumer and Regulatory Affairs (DCRA) provide small business technical assistance including a joint small business development center and the Made in DC program. The Department of Public Works (DPW) runs Murals DC a graffiti abatement program that paints murals in graffiti prone areas in partnership with DCCAH. The Department of Housing and Community Development (DHCD) creates affordable housing and administers community development programs. The Department of Housing and Community Development offers a wide range of affordable housing programs that help District residents secure affordable rental and ownership housing.

In addition to the District Government there are numerous private organizations that offer programs that support district residents. Some provide legal services while others connect residents to cultural opportunities. These organizations form valuable bridges among organizations, sectors and networks. Together, government and its partners will align existing programs to create a stronger support network for creators.

CULTURAL CREATOR STRATEGY

Creators will be empowered by a progressive series of programs and resources that support lifelong personal and professional development. Cultural roots will be strengthened by increasing in schools the arts, music and humanities programs that inspire many people to become cultural creators and cultural entrepreneurs. To build on this momentum, the Implementation Taskforce will work with schools and creative partners to implement pre-professional programs for youth interested in careers as cultural entrepreneurs. These programs will teach skills including business planning, financial planning, marketing and mentorship.

For older residents, cultural expression is part of lifelong personal growth. The Implementation Taskforce will work with DCCAH, OCTFME, Culture DC and other partners to create an online central clearinghouse for

¹² HR&A Analysis of EMSI Employment Data

¹³ Data Arts Analysis, 2013; HR&A Analysis of EMSI Employment Data

networking, mentorship, professional development and partnership opportunities. The District government will Align programs that help individual artists and cultural creators access programs to launch, cultivate and grow small businesses.

work with nonprofit partners to increase programming in public space and facilities that create accessible opportunities for residents to create and connect with consumers.

For residents seeking to work primarily as cultural creators, the District Government will partner with foundations, universities and others to align and enhance existing programs to create a Center for Cultural Entrepreneurship to help creators develop a business plan, learn business management, financial literacy, and launch their business. A key function of the center will be a business structure assessment providing tailored guidance to entrepreneurs. The Center for Cultural Entrepreneurship will include an online platform for that will provide creators with targeted toolkits along with promotion, mentoring, and networking opportunities.

Individual artists and creators are encouraged to form larger organizations such as partnerships and cooperatives that consolidate resources to reach new opportunities. The District will leverage public-private-partnerships by working with financing partners to support a network of incubators that will create vehicles for cultural entrepreneurs to develop their enterprise while their business matures.

Taken together, these programs provide creators with opportunities for lifelong practice that is fulfilling and sustainable. This approach is driven by the support of every resident, every business and every organization. We will collaborate to create opportunities for our performers to express themselves and tell our stories.

CULTURAL CREATOR RECOMMENDATIONS

1)Launch a Center for Cultural Opportunities

Form a Center for Cultural Opportunities within the District's Small Business Resource Center that offers cultural producers the tools they need to launch and/or grow careers and businesses. The Center will have both a physical and digital presence. Resources will include comprehensive training programs that offer guidance on small business planning and development; business management and financing, including guidance on accessing traditional and non-traditional financing; as well as grant application and administration; access to affordable housing; and technical assistance for cultural organizations and capacity-building. Through the Center, residents will learn how to navigate District, federal and private programs that can support their personal and professional development. The District will work with partners to align and expand existing programs that target the needs of cultural creators.

1.1) Align cultural creators with small business programs

Align programs that help individual artists and cultural creators access programs to launch, cultivate and grow small businesses. Highlight the Certified Business Enterprise (CBE) program as a platform for catalyzing small business development in that it provides preference for District procurement opportunities and expands the availability of business opportunities with District-sponsored development projects.

2)Increase access to affordable housing

Work with the Department of Housing and Community Development (DHCD) and the Housing Finance Agency (DCHFA) to increase access to affordable housing programs for cultural producers and individual artists. Approaches include working with cultural creators to help them qualify for existing programs and developing

financing tools to increase housing options for District residents with non-traditional income. The programs should include mechanisms that encourage cultural space to be located near affordable housing, including tools for colocating cultural space with housing.

2.1) Produce a cultural creators affordable housing toolkit

Develop a toolkit that provides creators with consolidated information about the District and its nonprofit partners housing programs, including rent supplement, affordable dwelling units, inclusionary housing and home purchase assistance as well as homelessness assistance.

2.2) Produce a cultural tenant's rights toolkit

Develop additional youth programming and partnerships that offer mentorship and pre-professional education to young people, allowing them to build creative foundations, develop talent and ultimately thrive as cultural creators. These programs will be developed in partnership with organizations including the Kennedy Center, DC Collaborative, DPR, DCPL, Humanities DC and cultural entrepreneurs.

3) Increase youth programming

Develop additional youth programming and partnerships that offer mentorship and pre-professional education to young people, allowing them to build creative foundations, develop talent and ultimately thrive as cultural creators. These programs will be developed in partnership with organizations including the Kennedy Center, DC Collaborative, DPR, DCPL, Humanities DC and cultural entrepreneurs.

3.1) Continue strengthening K-12 Arts Programs

Continue strengthening K-12 arts programs, resources and coordination to advance DCPS' Framework for Arts Learning. This approach will provide enhanced opportunities to students at all grade levels by leveraging partnerships that build on existing programs including the Fillmore Arts Center and the Duke Ellington School of the Arts.

3.2) Leverage the Any Given Child and Turn Around Arts Programs

Through the Any Given Child program, the DCPS and the DC Collaborative will assess the DCPS Arts education programs for students K-12 to identify key gaps and implement targeted programs that improve arts education for all students. The Any Given Child program will build on the targeted arts education support provided to four DCPS schools through the Turn Around Arts Program.

4) Support local cultural identity and traditions

Continue to invest in cultural and local history initiatives and expand access to resources that support the cultivation and expression of cultural identity and locally significant traditions including music, food, fashion and art. Leverage existing programs offered through DCCAH, OCTFME, HPO, Humanities DC and the Historical Society of Washington DC. Specifically, HPO's Preservation Grants offer a leading resource with support for a wide range of programs including preservation planning, research, outreach and education, and construction. New programs will utilize grants-based as well as private sector financing.

4.1) Continue supporting culture through historic preservation

HPO will continue supporting the Preservation Grants program and seeking additional opportunities to support heritage and culture including Civil Rights heritage, oral history and LGBTQ heritage.

5) Support innovation in local culture

Support existing programs while developing new programs enabling innovation in local culture. These efforts should build on existing programs, including 202 Creates, while launching new platforms, including a Humanities Press. The Humanities Press will create a platform to elevate works created by District academics, cultural organizations and residents.

5.1) Reinforce The Labs at DC Public Library

Continue to support and reinforce *The Labs* at DC Public Library as a platform for residents to create and exchange cultural practices and expressions in shared space.

Strengthen the links between support provided at the Labs and entrepreneurship, enabling residents to use the Labs as a pathway to cultural careers and businesses.

Consider expanding and tailoring The Labs to neighborhood libraries to increase cultural production resources in communities across the District.

5.2) Continue to implement and refine CAH grant programs

CAH will continue to implement and refine its complement of grant programs that support both individual cultural creators and nonprofit cultural organizations. Refinement should be focused on increasing impact, programmatic alignment, grantee diversity and geographic diversity.

5.3) Develop innovative operating models for cultural incubators and collective production space

Develop innovative operating models for incubators and shared space that include public-private partnerships. Consider seed/catalyst funding from the District as well as performance based multi-year operating support funding. Approaches should be inclusive and target all types of cultural producers.

CULTURAL SPACE

Cultural spaces are social, informal and formal places where creators and consumers come together. They provide the cultural ecosystem's structure through their location, size and design. Together these spaces form a continuum that facilitates our culture's growth and development with spaces to dream, test and scale.

Culture is shared and exchanged by people, it is a living practice that manifests in spaces. Social cultural spaces such as parks, coffee shops and bars are places to exchange cultural ideas that build on and blend traditions. Informal cultural spaces including libraries, night clubs and festivals form the cultural ecosystem's common ground for democratic cultural expression and experience. Formal spaces such as museums, theatres and galleries are dedicated spaces that elevate a practice providing anchors for the cultural ecosystem.

This chapter establishes a strategy to strengthen the continuum of spaces throughout the cultural ecosystem. It reinforces the connections between the community, citywide and federal networks fostering mutually beneficial growth. Growing cultural space will increase the range of career paths for creators while making cultural expression more accessible for consumers.

Many cultural stakeholders have shared concerns about the costs and accessibility of cultural space while cultural organizations are broadly experiencing financial stress from high space costs. The cultural space strategy harnesses opportunities for new kinds of partnerships to address these challenges by systemically strengthening organizations. The strategy leverages public space and the value of real estate to create an accessible cultural ecosystem that grows with the city.

GOALS

- Cultural Space in public facilities and property will be easier to use for cultural expression.
- Cultural Space will be preserved and increased to serve all residents.
- Cultural Space creation will be linked to the city's growth.

EXISTING CONDITIONS FOR STAGES

The District has many different types of cultural spaces including large national museums and street festivals. Some are thriving while others struggle with changes in our economy. Over the past decade the District experienced rapid population and economic growth. The growth revived diminished commercial areas particularly east of 16th street NW, put vacant property back to use and supported broad economic growth.

Previously, three Arts Districts have been established 1) downtown on 7th and E Streets, 2) the Uptown Arts District along 14th and U Streets NW and 3) H Street Northeast. These districts have been supported with a combination of zoning and financing incentives that fueled redevelopment. In each area, cultural spaces were created or preserved including the Howard, Atlas and Woolly Mammoth Theatres. The Arts Districts helped the city create new cultural space while encouraging reinvestment in underutilized commercial corridors. However, more than a decade of experience has also shown the limitations of Arts District. Balancing cultural

development with community aspirations, financing, and market demand is difficult to achieve. Today, the Arts Districts are nightlife-focused supporting more bars and restaurants than galleries, theatres and studios.

More recently the District developed an arts cluster approach in Brookland with a 2009 small area plan. The small area plan established community priorities that were implemented through market based tools that used cross-subsidization and the value of development flexibility to produce a range of community oriented cultural spaces.

As the District has grown over the past decade, many cultural businesses have had difficulty maintaining their footing in the city's rapidly changing real estate markets and entertainment patterns. There are significant indications that shifting markets have contributed to the closures or relocations of several high-profile venues such as Bohemian Caverns, HR-57 and the H Street Playhouse. In addition to these venues, galleries have been one of the most impacted cultural spaces. In the District, the number of art dealer businesses has declined by 48% over the last decade with more than 70 galleries closing.¹⁴ Many of these galleries were in Dupont Circle's "Gallery Row" and the downtown arts district.

Following more than fifteen years of growth the District is financially healthy and making leading investments in schools, housing and transit that provide a base of support for culture. However, one effect from our growth has been higher real estate values across the city. Higher real estate values have created a mix of pressures and opportunities. Many people and organizations have experienced financial stress as the city's growing population and economy increase demand for all types of space. On the other hand, higher property values have been leveraged to create more affordable housing, public benefits and public-private-partnerships that support culture.

For many cultural organizations —particularly those who do not own their space— the widespread increase in property values has been a major challenge. Most cultural uses cannot come close to matching rental rates traditional retail, restaurant and office tenants pay for space. Historically, many cultural organizations have sought underutilized spaces that were not attractive to typical tenants that could be leased at very low rates. This model was the bedrock for District culture for decades. Going forward very low-cost market rate cultural space is not likely to remain a viable model as the city continues to grow.

Industry research for this Plan showed that small to mid-sized cultural organizations are experiencing stress tied to real estate prices. They are often spending more than thirty percent of their resources on space which is far above the national benchmark of twenty percent for cultural organizations. Higher space costs are resulting in lower compensation for staff and lower levels of programmatic investment. It is time to refine and scale new models for cultural space that will create new cultural infrastructure that provides a sustainable base for District culture.

¹⁴ HR&A Analysis of EMSI Data, 2006 – 2016.

****Callout Box** Brookland Small Area Plan**

The Brookland community prioritized a cluster of new cultural spaces to build on existing community and Catholic University of American(CUA) programs through the 2009 Brookland CUA Station Area Small Area Plan. The Small Areas Plan was designed to be implemented through the Planned Unit Development (PUD) process where increased development potential leverages a package of public benefits and amenities in a process administered by the Zoning Commission. Ultimately, the Small Area Plan established a collective vision and roadmap for a community oriented arts cluster supported by higher density development. Today, PUDs have produced three cultural spaces in Brookland: The Arts Walk, Edgewood Arts Center and the Arts Space Lofts. .

The Brookland Arts Walk is part of a mixed-use development where most ground floor commercial space is dedicated to low cost studio space. The affordable studio space is subsidized by market rate housing above which leverages the arts walk, proximity to transit, Catholic University and neighborhood amenities to command premium rent offsetting an agreement to preserve below market rents for the ground floor studio spaces.

Across the street, the Edgewood Arts Center is modern performance space created as a community amenity through the Monroe Street Market PUD. This facility provides a flexible multi-use space with wiring for performance lighting and multi-media. Community groups and private organizations rent this space on a short-term basis to host events and exhibitions.

A few blocks to the south the Brookland Artsspace Lofts is a leading example of work-live space where 39 affordable housing units, classrooms, studios and a gallery were combined in a mixed-use building. The housing and studio spaces are affordable because the developer maximized efficiencies from layering different types of financing and support including Low Income Housing Tax Credits, foundation grants and District investments to create an innovative building that requires much less revenue to operate than a conventionally financed building.

The building was built by Artspace, a national non-profit that develops cultural space, in partnership with Dance Place a local organization that had been located in Brookland for decades. The project helped Dance Place create a new facility that enabled their program to grow while creating housing and performance space that supports creators.

Together, these spaces have drawn out Brookland's artistic character with high quality sustainable cultural space that will help the community to continue building its cultural identity. Elements of these projects serve as models for other developments across the city such as the Atlantic Plumbing building in Shaw which incorporates affordable ground floor cultural space subsidized by high value residential space. Going forward refining and broadly deploying these models will increase the supply of cultural space citywide.

A large portion of the District's cultural activity occurs in the public realm, which includes spaces such as sidewalks, rights of way, and the transit system. District-issued special events licenses for events that take place in the city's streets and parks grew by 30% in between 2013 and 2015.

However, temporary activations and special events require extensive lead times for permitting. Depending on the location, size, activities and frequency of the event, permits may need to be acquired through a combination

of approvals provided by the Department of Consumer and Regulatory Affairs, Department of Parks and Recreation, the Homeland Security and Emergency Management Agency, Metropolitan Police Department, Fire and Emergency Medical Services Department, District Department of Transportation, Office of Tax and Revenue, or the Alcoholic Beverage Regulation Administration and Department of Health.

It is the applicant's responsibility to coordinate across agencies which can be cumbersome and confusing. Applications, documentation and submission points are scattered across multiple websites and physical offices. The basic process is well documented by DCRA, however subsequent agency policies often add unexpected requirements to the process. The most challenging circumstance is a "special event," which is a "a parade, walk, run, bike ride, procession, or festival requiring interagency coordination for the temporary use of public roadways." Special events require more than six months of planning and coordination with over six different District agencies. There is growing demand for this type of events, but many stakeholders have reported being deterred by the lengthy process and high costs.

CULTURAL SPACE STRATEGY

Cultural space takes many different forms often serving a wide and fluid range of cultural practices. This Plan emphasizes three broad categories of cultural space production, presentation and flexible. Production spaces are where cultural practices are developed, presentation spaces are where cultural creators and consumers come together and flexible spaces are multi-purpose facilities such as a community plaza. The District already has a wealth of cultural space but there is a need to maintain existing spaces and diversify both in composition and location of cultural space.

This strategy will use tools that build on existing techniques that will bake cultural spaces in to community and economic development practices. It will create more prominent and accessible cultural spaces that daylight and incubate an increased diversity of cultural practices affirming the District's numerous communities and heritages. Increasing the connection between cultural spaces and community practices will strengthen the connections between residents and cultural creators that will increase the support and opportunities for cultural space over time.

Public spaces and facilities are critical cultural infrastructure that reaches every District resident. They are schools, libraries, recreation centers, parks and public spaces. Together, these networks of spaces form the foundation of the cultural ecosystem and this Plan emphasizes strategies that maximizes their impact. The city will develop programs that help reduce costs and permitting requirements for community members to use these spaces. Additionally, when facilities are constructed or renovated the city will seek opportunities to bolster the cultural amenities within them such as theatres, art studios and fabrication facilities to increase the cultural capacity production and presentation.

Public spaces including sidewalks, plazas and parks are some of the most important flexible cultural spaces. In most cases these spaces are designed to serve a primary purpose with additional capacity for other uses. The District will implement national best practices to reduce barriers to increase cultural uses of these spaces by

building on the successful block party program to create new programs such as Festival Streets. Festival Streets are designated areas served by a management organization such as a Main Street, BID or community association that receive a blanket permit that significantly streamlines and expedites the permitting process for numerous individual events.

In addition to publicly owned flexible space, the Plan also encourages increased use of privately owned flexible spaces including plazas and lobbies by simplifying the permitting process and clarifying when and where public space, event and special event permits are needed.

Both public and privately owned flexible cultural spaces are ideal canvases for creative placemaking which uses art and culture to illuminate physical, social and economic opportunities for spaces that connect to the community beyond. The District will continue deploying creative placemaking programs, such as OP's Crossing the Street initiative, to explore new opportunities and techniques to use public space as a venue to build stronger communities by bringing residents together in new ways that celebrate our culture.

To strengthen the bridge between cultural practice and enterprise the District will work with established entrepreneurs to create a network of cultural incubators that will provide space and technical assistance to help aspiring entrepreneurs representing a wide range of disciplines to test and scale new businesses.

The District will prioritize cultural space in new construction and major renovations in both public and private facilities to fulfill creators' space needs as the city grows. This approach will help create both production and presentation spaces. Production spaces should be out of public view where creators will feel comfortable developing new projects and techniques that are not on display until or unless the creator is ready to share their work. Conversely, presentation spaces should be public facing and engaging. Incorporating presentation spaces in new or remodeled facilities is an opportunity to establish a unique identity for the building that can help create a stronger sense of place that increases appeal to potential tenants in the competitive regional market.

For example, production spaces can be located in parts of buildings with low external visibility that are not well suited to other types of ground floor use. Additionally, many older office buildings have large footprints designed for in-house production and document storage facilities that are not required by most contemporary tenants. In many cases, these spaces could be repurposed as cultural production facilities, creating efficiencies by utilizing space with low demand to fill a need while imparting a dynamic image to older facilities.

Presentation spaces can be incorporated into larger mixed-use buildings as an anchor for a less trafficked building face to expand typical pedestrian travel patterns increasing opportunities for complementary retail uses. Another way presentation spaces benefit larger buildings and particularly office buildings is by attracting evening patrons which provide expanded opportunities for adjoining retailers. These locations also benefit the cultural organizations because they offer increased visibility and access to cultural consumers.

Recommendations to increase production and presentation space will be coupled with funding programs that will help mature cultural organizations secure long-term leases or purchase cultural space to create increased stability and predictability in a growing and changing city.

In addition to long-term cultural spaces, this Plan also encourages retail and office buildings to offer vacant spaces as low cost, temporary cultural spaces. These efforts increase opportunities for cultural creators to connect with new consumers while also generating positive benefits to surrounding retail by introducing an attractor that brings more potential customers that will strengthen the commercial environment increasing the likelihood of securing a favorable lease with future tenants.

Cultural spaces span a range from social to informal and formal that provide venues for creators to be consumers and vice versa. This continuum of spaces enables creators to dream test and scale their ideas. At its core, this strategy will maximize the assets we have and share while connecting with new opportunities that enable cultural space to grow with the city to create spaces that connect with creative consumers where they already live, work and gather. Part of enabling cultural space to thrive is a greater emphasis on partnership within the cultural community to ensure that both public and private cultural spaces are utilized to the greatest extent possible. Partnership will also become increasingly important for individual artists and smaller cultural organizations who are encouraged to form collectives and cooperatives to pool resources to secure space and materials.

This strategy is specifically designed to help cultural models adapt by taking advantage of the opportunities our growing city has to offer. These strategies will create stronger networks of cultural space that will help creators better reflect our diversity attracting more cultural consumers. Ultimately, this strategy will create the cultural infrastructure that will elevate the District's unique culture within our communities and beyond.

RECOMMENDATIONS FOR CULTURAL SPACES

1) Affirm civic identity and community heritage through space

Leverage the built environment's potential to affirm civic identities and community heritage. Approaches include monuments, infill development, reuse and adaptive restoration of historic buildings that preserve identity. These approaches should focus on significant components of the built environment, including buildings, landscapes and infrastructure. It is critical that these approaches affirm and celebrate African American life and spaces throughout the built environment.

2) Use innovative tools to daylight cultural heritage

Use wayfinding, interpretative signage, murals and interactive platforms to help new residents connect with community heritage in innovative ways. These tools will use a mix of traditional wayfinding and creative placemaking through partnerships with BIDs, Main Streets, DDOT, and DCCAH.

2.1) Continue incorporating culture into community planning

Fully integrate arts and culture into the neighborhood planning that the District undertakes across the city to promote inclusive, resilient and vibrant communities. Approaches could include tools that screen for cultural assets, identify gaps and seek opportunities for enhancing culture (such as public art), as well as identify cultural priorities for new construction and redevelopments (such as cultural space).

2.2) Plan for creative placemaking 'backdrops'

Continue to plan for spaces that can serve as a backdrop or canvas for creative placemaking and cultural expression, allowing for creative collaboration and exchange to occur particularly in areas experiencing rapid change and in need of community-building. Spaces can include public assets such as sidewalks,

parks and alleys as well as private spaces. District government can play a leading role in promoting space through its planning, development and permitting functions.

2.3) Increase options for cultural expression in public space

Design and implement ‘frequent expression zones’ in commercial areas across the District where a minimal process is required for performers to use public space. Frequent expression zones are dedicated spaces that allow performers to use parts of public space that do not interfere with the free flow of pedestrians.

3) Promote a range of cultural spaces throughout the city

The District and its partners should continue to review opportunities for any type of space to serve as a temporary or permanent platform for cultural production, expression and consumption.

The District government will use the master facility and Comprehensive Plan planning processes to assess opportunities for public cultural infrastructure, including physical buildings (such as libraries, schools, museums, universities, recreation centers, fire and police stations, public athletic facilities and government administration buildings), public open spaces (such as parks, athletic fields, and other man-made and natural features of the District), and horizontal infrastructure (such as roads, bridges, viaducts, unused railway easements, subway platforms and entrances, as well as water and energy easements and structures).

3.1) Implement a Festival Streets Program

Implement a festival streets program that creates a streamlined process for public space events, including a flexible permit for a commercial street that can be held by a BID, Main Street, Business Association or Community Association. Possible partners include HPO, DCCAH, DC Preservation League.

3.2) Leverage District assets to create affordable cultural space

When District property is redeveloped our disposed affordable cultural space will be prioritized. Existing tools and programs such as Planned Unit Development, PADD, reuse and redevelopment RFPs, and public-private partnership will be aligned to produce new spaces.

3.3) Develop partnerships for cultural behind the spaces

Develop partnerships among property owners and cultural organizations to create increased cultural space for fabrication and storage for theatrical sets, costumes, artwork and artifacts.

4) Maximize Access to Public Facilities for Cultural Presentation

Maximize access to public assets (including public facilities, infrastructure, and physical spaces) to increase the ability of entities such as nonprofits to undertake /present/ offer cultural activities. Where appropriate, use of public assets for cultural uses could include both highly visible and less visible space, such as areas for public interaction, presentation, display and exhibition. Public facilities should be offered at low or no cost whenever possible.

4.1) Increase evening and weekend access to cultural spaces

The District will work to increase access to public and privately owned cultural spaces including museums across the city. Further, the District will work to provide additional evening hours at facilities it controls while engaging partners organizations to increase evening hours at museums and other cultural facilities.

4.2) Create a standardized price schedule for public facilities and services

The taskforce will create a standard price schedule for the District's cultural space and services to help creators better plan and anticipate costs. The price schedule will be created in collaboration with agencies that provide services and space for cultural events including DCPS, DPR, MPD, FEMS and DDOT.

4.3) Reduce insurance and security costs for cultural events

The DISB, ORM, MPD, FEMS, DPW and DDOT will develop programs to make insurance and security costs more predictable and less burdensome for community based creators and cultural organizations that use public space and facilities.

5) Streamline permitting for cultural uses

Appoint a cultural permitting ambassador to help entrepreneurs navigate permitting, licensing and resources through coordination across permitting agencies including DCRA, DDOT, DOH, ABRA, MPD, and FEMS. Bring all applications into a single online portal, with options for various elements that can be selected (such as alcohol or food vending and amplified sound).

6) Encourage affordable ground floor space for cultural organizations

OP and DMPED will develop requirements and assess the need for incentives that encourage private property owners to incorporate cultural uses in their buildings creating connections between real estate development and cultural space production. Through this process the agencies will develop benchmarks and metrics to guide future development decisions.

6.1) Promote long-term cultural space leases

Create programs that support affordable production / presentation / live space by creating a Cultural Facilities Fund that provides support for a wide range of cultural organizations including arts administration.

6.2) Develop cultural space purchase assistance programs

The implementation taskforce will work with District and foundation partners to create programs that use public and/or foundation grants to provide down payment assistance that enables cultural organizations including collectivized creators to purchase space at affordable rates. Down payment assistance provides access to mortgage financing while reducing the loan amount. Higher levels of down payment assistance increase affordability.

6.3) Encourage temporary cultural use in vacant commercial space

Encourage property owners to host temporary cultural uses in vacant commercial space. Explore opportunities for temporary certificates of occupancy that include relaxed building code requirements, tax incentives to encourage property owners to utilize ground floor for creative uses between tenants, and benefit agreements to require temporary uses of unleased ground floor retail space in new construction of major redevelopment.

7) Create a portfolio of cultural incubators and collective production spaces

Create a portfolio of incubators and shared production / collective studio space that allows cultural producers to test, start-up and scale businesses.

Recognize the critical role that access to shared equipment, facilities, technical assistance and artist collaboration can play in enabling cultural producers to develop their practices into successful enterprises. Investigate models and approaches for incubators and shared space that include public-private partnerships, catalytic and/or stewardship roles for local government, cooperative and equity-building business models and

phased development. Approaches should be inclusive (targeting all types of cultural creators) and sustainable (providing for long-term operation).

7.1) Assess the District's real estate portfolio for public-private-partnership opportunities to create cultural space

Review the District's real estate portfolio for opportunities to create cultural space through public-private-partnerships. The review should assess opportunities to create smaller community facilities including instructional and studio space as well as centrally located facilities that could serve larger populations with more robust facilities.

7.2) Leverage public-private partnerships

The District will leverage public-private partnerships that unlock the value of our assets to create new cultural facilities when appropriate assets are available. Partnerships can also be used to make value added investments in public facilities such as high school auditoriums, public libraries as well as creating cultural facilities within other District assets.

Explore opportunities for a range of public-private-partnerships including operations concessions; design, build, operation contracts; joint development; and joint financing.

7.3) Establish a cultural space consortium

The District will leverage public-private partnerships that unlock the value of our assets to create new cultural facilities when appropriate assets are available. Partnerships can also be used to make value added investments in public facilities such as high school auditoriums, public libraries, as well as creating cultural facilities within other District assets.

Explore opportunities for a range of public-private-partnerships, including operations concessions; design, build, operation contracts; joint development; and joint financing.

CULTURAL CONSUMERS

We are all cultural consumers and as consumers we are cultural supporters. When we consume culture we are enriched while supporting and empowering the creators. Culture must be inclusive, equitable and accessible to ensure that all residents experience cultural diversity that reflects us. Inclusive and equitable cultural expression builds a broader sense of community while inspiring future creators. As consumers, we lift-up our own cultural interests alongside our fellow residents to form the District's culture.

When we choose to participate in cultural events, we strengthen the cultural ecosystem and its creators. As consumers, we have to buy-in. Our support fuels a healthy and robust cultural ecosystem. Funders, including government, foundations and the private sector can provide cultural vehicles but consumers must fill them.

The District's consumer base is anchored by our 680,000 residents. Each of us engages with the practices and traditions that we value. These practices represent the breadth of our society extending from houses of worship, theatre performances, concerts, festivals and sporting events. When participation increases, opportunities increase for creators, which forms a virtuous cycle. However, it is important to remember that creators must be paid for their work because exposure alone does not pay the bills.

The cultural ecosystem's potential relies upon both maximizing our residents' cultural participation and increasing participation from our visitors. The District is the hub of a metropolitan region that is home to more than 9,000,000 people. These residents are potential consumers who already attend cultural events in the District. Building stronger connections with this population—particularly through our citywide cultural networks— can fuel sustained cultural growth.

The District is a national and international cultural destination for more than 20,000,000 visitors annually. Many people only visit organizations in the federal networks such as the National Air and Space Museum, National Museum of African American History and Culture and the National Mall. This Plan builds on our strengths to forge stronger connections between the federal and citywide networks to harness our visitors' enthusiasm to support more diverse cultural opportunities.

This chapter presents a strategy that builds on our shared stewardship by strengthening the connections between cultural creators, consumers and spaces.

GOALS

- Cultural Consumers will have more information about cultural events in the city.
- Cultural Consumers will have access to a broader and more diverse range of cultural practices.
- Cultural Consumers will have inclusive access to cultural spaces and practices.

EXISTING CONDITIONS FOR CONSUMERS

The District is one of the nation's leading cultural destinations. DC, New York, Boston, Chicago and Los Angeles are comparable markets for cultural consumption. The District has a population of more than 680,000 and the city is part of a larger regional market of more than 9,000,000 in the Washington-Baltimore Combined Metropolitan Statistical Area. Most metropolitan residents are within sixty miles of the District where they are likely to become regular cultural consumers. For comparison, metropolitan Chicago is just over 10,000,000

people, while metropolitan Boston has a population of less than 5,000,000. However, the New York and Los Angeles metropolitan areas are much larger, with 20 million and 18 million people respectively. Still, this Plan's analysis indicates that the District is competitive with markets twice our size because the District has a unique market position as the nation's capital.

On a per capita basis, District residents are three times more likely to be professional artist than New Yorkers, and six times more likely than Chicagoans. The District is a leading cultural tourism market with one of the highest cultural attendance rates in the country. The high levels of participation are drawn from both District residents and visitors, giving the District's cultural ecosystem a base to thrive.

Fortunately, many of the District's visitors already come for cultural tourism making them receptive audiences for local cultural opportunities. Federal cultural space including the national museums, the Kennedy Center, and the National Cathedral are some of the world's most prominent cultural spaces. On any given day, the District hosts as many as 60,000 visitors, equivalent to 11% of the city's entire population. Many of these visitors only experience federal culture. For example, 8 million visitors a year are brought directly to and from the National Mall by an estimated 200,000 tour buses.¹⁵ Cultural organizations along the National Mall play such a large role in the District's cultural economy that half of all cultural spending in the District is associated with the Smithsonian Institution, which famously offers free admission.¹⁶

****Callout Box** Smithsonian Folklife Festival**

The Smithsonian Institution's annual Folklife Festival is one of the largest cultural events in the nation through its alignment with Independence Day. The Festival is an international exposition of living culture that attracts local, national and international audiences. The Festival is an exercise in cultural democracy where cultural practitioners speak for themselves, with each other and to the public. The Festival encourages visitors to participate—to learn, sing, dance, eat traditional foods and converse with people presented in the Festival program. This is one of many large events in the federal cultural networks that present clear opportunities to forge connections between federal and District cultural networks.

DC culture is a point of pride for residents. The success of the Made in DC and 202 Creates brands demonstrates that District residents are eager to support creative people in our communities. As cultural consumers, funders and creators we can invest time, passion and resources together to grow our cultural ecosystem by making it more diverse and inclusive.

Informal cultural activity reaches diverse audiences across the District. Over 55 major festivals take place each year, ranging in attendance from 2,000 to over 60,000 participants, with a few events drawing more than a million people. These festivals represent the diversity of District culture, ranging from the world-famous Cherry Blossom Festival to local favorites such as the Funk Parade, Chinese New Year Parade, Broccoli City Festival, as well as festivities such as Celebrate Petworth. In addition, smaller events are regularly held throughout the District, including block parties and farmers markets that build community and culture.

We must participate in cultural practices if we want to sustain them. There are indications that our preferences are shifting. Within the District attendance is declining across the seven benchmark arts tracked by the National

¹⁵ National Mall and Memorial Parks Facts, National Park Service

¹⁶ Americans for the Arts.

Endowment for the Arts including jazz, classical music, opera, musical theater, ballet, theater and visual art. The declines are particularly pronounced among the 18-24-year-old audience.¹⁷ Reversing the downward participation trend with this population is important for building long-term value for these practices.

The District is in a very strong position to build on our community and citywide cultural networks while leveraging our market position as a leading destination for cultural tourism. The data indicate that our residents have a high level of cultural participation that will continue to generate support for the local and community networks as the District grows.

**** Callout Box** Creative Placemaking and Temporary Urbanism**

Since 2010, the Office of Planning has deployed two techniques to test theories on the relationships between community and the cultural ecosystem.

The first is temporary urbanism, where underused urban space is temporarily activated by an intervention that reframes the possibilities for the space. Temporary urbanism uses faster and less expensive approaches to test concepts that would be prohibitively unproven for permanent interventions. OP used temporary urbanism to pilot strategies including retailing, café seating and cooperative space. OP uses the techniques refined through temporary urbanism in planning tools for communities across the District.

The second technique is creative placemaking, which is the intentional use of arts and culture to shape the physical, social and economic opportunities in communities. These projects deploy arts and cultural resources to illuminate new ways of utilizing places. In many cases, creative placemaking interventions present public expressions of dynamic and vibrant community cultures that already exist but lack visibility.

OP's most recent intervention has been *Crossing the Street: Building DC's Inclusive Future Through Creative Placemaking*, which spearheaded fifteen creative placemaking projects promoting community-building in neighborhoods that are experiencing rapid demographic and social change. Each of these projects took unique creative approaches to promote community building in rapidly changing areas across the District.

In Adams Morgan, OkuPlaza activated an under-used plaza that had been a source of community contention for decades. The event was designed as a festival to celebrate the community's Latino heritage through storytelling, dancing, music and food. Over two days, the event was an overwhelming success with 3,000 attendees from diverse backgrounds. Participants told the events curator that they want this type of event to be a regular occurrence in the community.

Along Georgia Avenue, SEE/CHANGE captured the stories of both long-time residents and new residents living in the community. The curator projected long-time residents telling their stories on new buildings and new residents telling their stories on old buildings. The projections were combined with a website and discussion groups where community members from different backgrounds could hear each other's stories and form new

¹⁷ The Wallace Foundation.

connections. This project has had a lasting impact in the community where ongoing conversations continue to advance the project's goals.

In Downtown Ward 7, creative placemaking was deployed to make better use of public space and tell community histories. A "Boom Bench" was installed at a bus stop located at the intersection of Minnesota Avenue and Benning Road. The bench was a tool to test the need for public seating, potential interest in workforce training programs and the community's interest in a gathering place at the intersection. Through the project community members worked with the project curators to construct the two installations a "boom bench" and a creative play structure for children. These were complemented by a performance from the Double Nickel Theatre Company, which connects young people with the stories of older residents. The project was an unqualified success. Community members embraced new opportunities for public space and felt empowered by the learning opportunity to create the installations.

In the Shaw neighborhood, What's Going on Shaw presented a series of curated events that celebrated the range of cultures in the community including an Ethiopian coffee roasting ceremony, the Capital Checkers Club, as well as musicians. The project helped community members connect with the stories and traditions of their neighbors, contributing to a stronger sense of community.

These projects have enabled OP to test many different techniques for using culture to bring communities together. The lessons learned through these projects have had a deep impact on OP's approach to this Plan.

| Cultural Metrics for Major US Cultural Markets, 2014 | | | | | |
|-------------------------------------------------------------------------------|-------------------------------------------|----------------|----------------|----------------|----------------|
| | DC | New York City | Boston | Chicago | Los Angeles |
| Number of professional artists and creatives ¹⁸ | 10,205 | 93,670 | 12,600 | 23,890 | 79,920 |
| Professional artists and creatives as share of total population ¹⁹ | 1.57% | 0.46% | 0.27% | 0.25% | 0.61% |
| Total Attendance ²⁰ | 20.5 M | 69.1 M | 18.9 M | 24.9 M | 15.6 M |
| Attendance per capita | 31 | 8 | 29 | 9 | 4 |
| Total cultural non-profit revenue ²¹ | \$660.8 M | \$6,136.8 M | \$1,192.7 M | \$1,456.1 M | \$1,025.9 M |
| Total revenue earned per capita | \$1,003 | \$730 | \$1,846 | \$536 | \$264 |
| Largest Disciplines by Organization Count | Theater, Education and Instruction | Theater, Music | Music, History | Theater, Music | Music, Theater |
| Cultural volunteers | 44,000 | 89,000 | 66,000 | 57,000 | 48,000 |
| Cultural volunteers per capita | 0.07 | 0.01 | 0.10 | 0.02 | 0.01 |

¹⁸ HR&A Analysis of EMSI Industry and Occupational Data, 2014.

¹⁹ HR&A Analysis of EMSI Industry and Occupational Data, 2014; American Community Survey Data 2014

²⁰ All data Philadelphia Cultural Alliance's 11 City Snapshot, which utilizes Data Arts data, except for total attendance, provided by Americans for the Arts American Prosperity Study; CDP does not capture Smithsonian Museum impacts, while AFA does.

²¹ Data Arts, 2014; includes earned and contributed income sources.

CULTURAL CONSUMER STRATEGY

Increasing consumers for cultural creation will fuel expansion of our cultural ecosystem. To increase participation, the Implementation Taskforce will work with partners such as Destination DC and Events DC to launch a multi-pronged promotional campaign that resonates with District residents while attracting more cultural visitors by sharing our unique offerings, such as the Frederick Douglas Home and GALA Hispanic Theatre. Promotions for visitors will target three different audiences, regional, national and international.

The campaign for District residents will promote local events through advertising and a compelling consolidated online resource. These promotions will build on OP's *Crossing the Street* creative placemaking initiative by forming intersectional opportunities for residents with different backgrounds to connect by creating and engaging in shared cultural expression. These promotions will leverage District residents' deep city pride by building on the success of the Made in DC and 202 Creates brands.

Promotions for the regional market will remind our 8.5 million neighbors that they are less than an hour away from one of the nation's leading cultural destinations. The promotions will be designed to encourage those residing in the region to make frequent cultural visits by reinforcing their identity as Washingtonians.

Nationally most people envision the District as the federal cultural space. The promotional campaign will introduce our fellow citizens to the District's rich culinary, arts and entertainment culture. Introducing DC beyond the Mall to more Americans will broaden the perceptions of what the District has to offer and attract more visitors.

Internationally, American culture, ideals and symbolism are a major draw for tourists. The District can build on this interest by promoting the District as a leading place to experience the American story through the National Mall and its monuments and national museums. This campaign will also introduce international visitors to the District's rebellious version of the American experience steeped in opportunity, diversity and migration.

Tailoring our cultural promotion to resonate with District and regional residents along with national and international visitors will strengthen our cultural base to make increased cultural creation sustainable. More participation will enable our cultural ecosystem to grow, creating more opportunities for District residents to perform while supporting more cultural space to build the District's shared culture.

RECOMMENDATIONS FOR CONSUMERS

1) Promote cultural events to residents

Build awareness among all residents about the District's cultural events using multi-channel outreach tools, including print, social media and online advertising. This program should include a promotion of free and low-cost programs such as 'pay-what-you-can' theatre tickets and free admission days. Possible partners include Destination DC and the network of BIDs and Main Streets.

1.1) Utilize inclusive outreach strategies

Use traditional media, including print and radio, to reach seniors, youth, and people who speak English as a second language. Periodically collect feedback from cultural consumers to help tailor outreach strategies and undertake pilot projects to test new programming.

1.2) Work with community-facing partners to promote culture

Coordinate with key partners working in communities across the city to promote cultural programs and

offerings in innovative ways to retain existing and attract new cultural consumers, with a focus on reaching the 'next generation', i.e., youth. Partners include BIDs, Main Streets, houses of worship, and community centers.

2) Market local cultural events to regional residents and national visitors

Expand promotion efforts to increase cultural visits from the 8.5 million residents who live in the surrounding region. Efforts could include a new national advertising campaign "DC like a local" that helps visitors seeking federal attractions also enjoy locally 'paired' options, such as a concert at the Black Cat and a Half Smoke at Ben's Chili Bowl. Promotion partners include Destination DC and the network of BIDs and Main Streets.

3) Launch a targeted international campaign promoting the District's local culture

Launch a targeted international tourism campaign to connect more visitors from international markets to local cultural events by promoting the District as a unique cultural destination and emphasizing the city's local brand. This campaign will build on the District's identity as the nation's capital and strategically pair cultural offerings with shopping and dining. Possible partners include Destination DC.

3.1) Partner with Embassy Public Diplomacy Programs

Whenever possible the District will partner with embassy public diplomacy programs housed at more than 170 diplomatic missions in the city to increase cultural exchanges between residents and the international community.

4) Expand community-oriented cultural programming

Cultural programming in communities is one of the most impactful ways to increase cultural participation and exploration for all District residents. The District government and cultural organizations such as Washington Performing Arts will work to increase and diversify community-oriented cultural programming for residents of all ages. These programs will help increase cultural participation among District residents which will help increase the local base of support for performers and stages.

4.1) Expand cultural programming in public facilities to serve diverse consumers

Identify opportunities for public facilities to serve as hubs for interesting and off-beat cultural programs that can attract and enrich a diverse cross-section of the population. Public facilities include libraries, schools, recreation centers, and stadiums. Pursue innovative partnerships to bring programming into facilities, for example DCPL has hosted the Capital Fringe's 'Music in the Library' event. Pursue innovative partnerships to bring programming into facilities, for example DCPL hosting the Capital Fringe's 'Music in the Library.'

4.2) Strengthen the networks of libraries and recreation centers as community cultural anchors

Strengthen the role of neighborhood libraries and recreation centers as anchors that offer opportunities for cultural exchange. Cultural programs and spaces can be customized to each facility and community. Example approaches include: collections and programs focused on community heritage and cultural literacy (including book clubs); presentations by local artists; and, spaces that encourage intergenerational cultural dialogue. Explore partnerships between DCP/DPRL and cultural arts agencies and organizations, including DCCA.

4.3) Leverage universities as cultural anchors

Leverage the many cultural activities that occur at universities, including theatre, dance, music, and art, by having universities identify new and innovative ways to promote their cultural programming to District residents. Universities are encouraged to foster cultural mentorship that pairs students with residents and to open their spaces to community use, including joint use cultural spaces.

5) Enrich cultural through a permanent oral history program

Launch a permanent program that documents oral histories and community heritage, preserving residents' stories for current and future generations of audiences. The program will prioritize new interviews/recordings with notable residents whose stories are in danger of being lost, and will support the work of community historians interested in starting hyper-local oral history projects throughout the city.

Share stories through various platforms including the DC Digital Museum. This initiative builds off a current pilot program by the DC Public Library, Humanities DC and the Historical Society of Washington, DC. The recordings captured through this program will be linked to the heritage trail program via an interactive website.

5.1) Highlight community heritage storytelling

The District government should continue to provide grants to organizations that highlight community heritage, storytelling and the humanities. Specifically, HPO and CAH will provide ongoing support for District heritage through grants, research and outreach.

6) Build stronger connections between local cultural creators and consumers in federal cultural space

Increase District resident cultural presentation and consumption in federal cultural spaces including the Smithsonian Institution, National Gallery and Kennedy Center. Explore opportunities for increased evening presentations and District oriented programming as well as partnerships for transportation, low cost tickets and locally oriented promotion.

7) Strengthen youth exposure to culture

Identify ways to strengthen youth cultural exposure to enrich and cultivate the next generation of consumers. Through innovative partnerships, expand both the variety and frequency of cultural expression accessible to youth and families in-school and after-school, ensuring youth have opportunities to experience both local and national culture. Examples include supplementing a humanities curriculum with a visit to the U.S. Capitol Visitor Center and/or a local poetry event.

8) Support art in transit

Integrate culture into transit through temporary and permanent public art installations or performances. Increasing *art in transit* can provide localized expressions of heritage and culture that build community identity while creating frequent opportunities for residents and visitors to interact with cultural expression.

CULTURAL INVESTMENT FRAMEWORK

The investment framework identifies catalytic opportunities where the District can use its resources to create cultural opportunities that extend beyond existing markets and programs. The framework maximizes unique roles the public sector can take as major property owner and multi-sector investor while establishing key alignments with other funders and cultural stakeholders. This framework creates cultural space, increases cultural capacity, supports cultural programs and facilitates cultural perpetuation.

The framework increases access to culture for every District resident in the community networks while increasing cultural production and participation in the citywide and federal networks. The District will leverage new resources to create opportunities for more cultural space in communities across the city. Over time, using the District's resources to leverage additional funding will enable the city to increasingly focus its funding on people and programs. In conjunction with new funding tools this framework emphasizes and expands opportunities for cultural entrepreneurship to help more District residents create, consume and exchange culture, forming stronger community identities and cultural life.

When the planning team analyzed cultural funding locally and nationally it found major declines in nearly every market. The team reached out to numerous foundations and community development finance organizations to learn about their expectations for the future of cultural investment. What we heard is that charitable giving is evolving into social impact investing. One effect of this shift has been a major reduction in grants that pay for operational expenses. Many organizations have traditionally relied on operating grants to fill gaps between revenues and expenses, and as they dwindle many organizations are feeling pressure to increase revenue.

The District's cultural ecosystem has been stressed by the decline of a major grant fund supporting cultural operations from the Commission on Fine Arts. A decade ago this fund provided roughly \$10 million in grants each year to fine arts organizations including operations grants. Today the program is winding down, offering \$2 million a year with granting expected to cease at the end of the decade. Losing these funds has diminished government cultural funding by nearly 30%, straining other funders who are trying fill critical needs that remain. Losing this funding has hastened the need for a more intentional shift toward innovation for nonprofit organizations to ensure the sustainability of our cultural ecosystem.

The cultural ecosystem has networks of space that foster a dynamic interplay that extends from the creative process through consumption. Our city has a bounty of cultural spaces that range from libraries to theatres that we will capitalize on by investing in the spaces we have while leveraging public property and private development to create additional cultural spaces. Simultaneously, the District will make investments to increase cultural creators' creative and entrepreneurial capacity through community based enrichment programs and capacity building grants. Creators will gain access to new financing tools that will help scale their ideas and secure facilities. Together, these efforts will be amplified by increased promotion that will increase connections between creators and consumers as the ecosystem grows. This framework will enable the District's cultural ecosystem to become more diverse and inclusive while growing with the broader city.

The first step is leveraging the community facilities we already have by improving the cultural amenities within them. The District's networks of libraries, recreation centers and schools reach every community across the city. These facilities have dance studios, arts spaces, kitchens, computer labs, gathering spaces, and presentation space. Some facilities go even further by offering recording studios, woodworking, glass making, and pottery studios. There is capacity to increase cultural programs within these facilities that can be unlocked through strategic investments. The District will invest in these spaces and establish programming partnerships to support a greater breadth of cultural opportunities.

The District and its funding partners will work collaboratively to create tools and resources to help cultural organizations build capacity to adopt new business models. These tools include an increased range of technical assistance programs that will help with business planning and financial management practices in addition to a new grant program that will help cultural organizations reduce overhead and make strategic investments. These programs will be designed as the first step in a progressive system that will help cultural organizations build capacity, innovate and secure space.

Cultural funding for innovation and facilities will grow significantly by using public investments to leverage larger private investments for increased and improved cultural space. This approach uses the District's funding for cultural space more efficiently, enabling a portion of the current public funding for cultural space to shift toward programmatic investments that will benefit creators and consumers with increased programmatic funding. This funding model uses public cultural funding to leverage an emerging source of private funding called social impact investing. Over time social impact investing will support more of the facility needs and cultural innovation programs freeing some public resources for increased programmatic funding.

Social impact investing is an umbrella term that applies to a major segment of the investment market that connects a variety of investors with social enterprises. Funds come from the full range of investors including foundations, pensions, banks, investment funds and private individuals. There are a wide range of products that offer a range of opportunities for cultural organizations seeking different returns. These funds are unified by goals to provide scalable financing to social entrepreneurs with proven and sustainable success filling public needs.

Social impact investing has many different cultural applications that vary based on the funder. In the most basic cases, funds target specific social impacts while requiring standard underwriting and market rate returns. These investors increase funding for collective innovation enabling successful organizations to scale. In other cases, social impact investors make equity investments in social enterprises seeking returns from potential future profits. Higher opportunity funds have been created through CDFIs, foundations, public-private-partnerships and private-foundation partnerships. These funds seek lower return rates with risk tolerant underwriting standards. Within the higher opportunity funds, foundation and public-sector investments have the greatest capacity to expand social impact investing for culture in the District.

To realize this opportunity the District will build on our experience with public-private-partnerships to create two funds that will help cultural organizations unlock social impact funding sources to support innovation and facilities. The implementation taskforce will create a Cultural Facilities Fund modeled on the Department of Housing and Community Development's (DHCD) Site Acquisition Fund. The DHCD program used District funding

to provide first loss financing securing up to 25% of any loss to a CDFI. These first loss investments enable a wide range of socially motivated lenders to fund cultural organizations that lack the assets or credit to secure affordable financing. The second fund is the Cultural Innovation and Entrepreneurship Revolving Loan Fund, which will be smaller but more risk tolerant by using a higher level of public funding.

The District will make some higher risk investments because of its unique long-term interest in the city. These investments will represent a small fraction of the billions we invest annually while offering high potential returns to our cultural ecosystem. The District will use the Cultural Facilities Fund to make numerous small, but high, potential investments in cultural facilities and organizations that leverage private sector funding. This approach capitalizes on the District's willingness to absorb risk, enabling the city's leveraged investment to finance many more facilities than it could otherwise support; this approach will create opportunities for increased cultural diversity. Partnering with private sector investors enables the District to significantly increase total investments in cultural space while focusing more public financing on cultural programs. These partnerships improve cultural equity by creating a merit based system where cultural entrepreneurs will be able to freely access financing to scale their businesses.

The Cultural Facilities Fund will enable the District's cultural infrastructure to grow with the changing city. For example, it will help create cultural incubators that provide bridges between cultural practice and entrepreneurship. These are companies that have facilities designed to support developing businesses with space, tools, financing and technical assistance. In return for these services, the incubators are compensated with use fees and sometimes an equity stake in the businesses they incubate. When successful, equity investments can produce profits that can be reinvested into expansion of the incubator and/or pay dividends to investors encouraging future investments. In the District, incubators have been successfully applied to fine arts, food production and technology companies; the Cultural Facilities Fund could help create incubators for additional practices.

The Cultural Facilities Fund can also provide credit guarantees to cultural organizations to secure long-term leases with favorable rates. In many cases, cultural organizations do not have the extensive credit required for a typical long-term commercial lease. The Cultural Facilities Fund can provide a capped guarantee that can enable a cultural organization to secure leases similar to larger commercial tenants that will provide stability for ten to twenty years.

Cultural space can also be perpetuated through social impact investing. For example, cultural organizations with long-term use agreements for facilities owned by other organization often have limited access to financing because they lack sufficient collateral for larger loans. Through the Cultural Facilities Fund, this type of organization could apply for funds based on their revenues and business plan. The added risk to the financier would be offset by first loss funds from the District and technical assistance to ensure the organization's business plan and management would likely result in a successful investment. This type of financing can help cultural organizations modernize existing cultural space to better meet the needs of the cultural ecosystem.

In addition to Cultural Facilities Fund, the District will also establish a smaller Cultural Innovation and Entrepreneurship Revolving Loan Fund to help cultural creators grow by providing smaller short-term loans and higher risk tolerance. Typically, these loans are less than \$50,000 dollars with repayment terms of less than a

year. This fund will help creators realize growth opportunities and balance cash flow. For example, they can help finance merchandise that generates profit for touring musicians. In other cases, they can be used by a cooperative purchase equipment to help grow their business. The revolving fund will provide sustainable gap financing that enabling the creative economy to more easily thrive.

The key to harnessing social impact investing both in nonprofit and for-profit organizations is stronger cultural entrepreneurship. For many cultural organizations and professionals, this is another way of describing the “hustle” or “gig” economy. Still, many creators and organizations will benefit from technical assistance that will increase financial literacy, business planning and legal structures. Nonprofit cultural organizations interested in cultural entrepreneurship should evaluate how well their business plan fits with their business type. In some cases, it might be advantageous to convert nonprofits to for-profit, partnerships, or corporations. Still, in many cases, nonprofit status will still be the best fit for many cultural organizations.

To facilitate increased cultural entrepreneurship, the District will align and enhance its small business development resources. Cultural entrepreneurs are encouraged to come together and form larger companies or cooperatives that have higher revenues, more resources and stronger business plans. The implementation taskforce will develop five toolkits that will help cultural creators and organizations utilize social impact investing.

- 1) Cultural incubator development
- 2) Securing leased cultural space
- 3) Purchasing cultural space
- 4) Modernizing cultural space
- 5) Scaling cultural enterprise

The District’s investments are designed to build on the concept of shared stewardship. This means that the District will partner with creators, property owners and residents to create additional and unique opportunities for culture by layering programs and strategies together. For example, a property owner should consider opportunities to cross-subsidize cultural space with higher revenue generating uses such as housing or commercial space to create a sense of place with their building, potentially earning higher returns than a more traditional property. This model has been applied at the Brookland Arts Walk and the Atlantic Plumbing building.

For some facilities, tax credits, including the Low Income Housing Tax Credits (LIHTC), New Markets Tax Credits (NMTC) or Historic Preservation Tax Credits (HPTC) can reduce borrowing needs by leveraging federal programs to increase equity investments. In some cases, tax credit programs can provide equity for a high portion and even a majority of project costs, resulting in much lower debt service on a property accommodating low income tenants. For example, many commercial projects are more than 80% debt financed while some tax credit supported projects are less than 40% debt financed. Reducing the amount of debt on a property reduces the amount of operating revenue needed to increasing opportunities for affordable housing and cultural uses.

Another layer of support is provided by foundations which are major cultural investors. Traditionally, they provide grants to cultural organizations to support programs and facilities. Like governments, foundations are often willing and able to invest in higher risk or less proven concepts that can facilitate some of the most

exciting cultural opportunities. Foundations typically have two sets of resources: 1) the endowment, which is invested to generate returns, and 2) charitable funds, which are distributed on an ongoing basis. Foundations are required to give approximately five percent of their endowment's value annually; however, most foundations are designed to perpetuate themselves indefinitely, which means that the endowment side must grow its assets at a rate that exceeds inflation and the five percent charitable giving requirement. Consequently, endowments are typically managed by separate teams whose objectives vary substantially from the charitable giving team.

However, there are opportunities for foundations to leverage both funds to achieve greater impact. Program Related Investments (PRIs) are typically below market rate loans made on a revolving basis from a foundation's charitable funds which is risk tolerant. Frequently, grants and PRI loans are made together to help scale a concept. In some cases, foundations can also make Mission Related Investments (MRIs) from the endowment side, which is typically risk adverse and profit seeking. For example, foundations can use MRIs to purchase an equity stake in a grantees business to be repaid by profits. MRIs can substantially amplify the impact of a grant but they require rigorous underwriting, making them less common.

PRIs and MRIs, along with foundation grants, are powerful tools. One example of how they could be applied is launching a cultural incubator, where a foundation makes a series of investments at varying risk levels from different types of funding. It can start with a grant to establish proof of concept followed by a PRI to fund a pilot. Ultimately, the incubator is refined based on the pilot and scaled with a MRI equity investment. The incubator could combine the MRI funds with loans from the Cultural Facilities Fund and Innovation Revolving Fund to purchase the space and equipment to create a successful cultural enterprise that incubates other companies and propels the cultural ecosystem's continued growth.

MRIs and PRIs are currently less common types of foundation support but there are significant indications that these tools are becoming more common. Leading foundations such as Rockefeller and Kresge are investing heavily in expanding the use of these tools in an effort to move beyond charities and into social impact investing. This is an important trend for both local foundations and organizations supported by foundations. Large national foundations typically seek local foundation partners. Local foundations and cultural organizations that build capacity for social impact investing will be in a better position to partner with highly resourced foundations.

On the other side, organizations that receive grant funding will need to improve their business operations. As social impact investing becomes more common business planning and financial management will become increasingly important practices. Social enterprises are well suited to connect with funders that seek opportunities to catalyze new concepts or scale proven successes. Ultimately, both for-profit and nonprofit cultural organizations with sound business plans that produce consistent positive revenues will have strong pathways to success. This framework is a guide for our cultural community to adapt to a changing funding landscape anchored by cultural entrepreneurship and social impact investing.

This approach removes some of the biggest constraints from our current system and introduces new opportunities for more cultural creators and organizations to thrive. There are vast resources available that can increase cultural equity and inclusion by ensuring that viable organizations are funded and not just the most

established or connected. We will need to invest in publicly accessible cultural space to help residents develop their cultural practices while developing incubators that will lift-up aspiring cultural entrepreneurs. These approaches will form stronger connections between creators and creative consumers that will grow support and enable more people and communities to contribute to the District's culture.

Recommended Cultural Investments

The Implementation taskforce will work with partners inside and outside of the District government to implement the following cultural investment recommendations:

- **Expand capacity building grants through partnership** The District will work with foundations, corporate social responsibility programs and major donors to create a cultural funding collaborative that will increase grant funding for both nonprofit and for-profit cultural organization capacity building. These grants will enhance and expand existing efforts to help cultural organizations meet short-term needs while implementing more advanced business planning and financial management programs, as well as to increase capacity and meet transitional organization needs.
- **Create a Cultural Innovation and Entrepreneurship Revolving Loan Fund** Create a fund to provide small short-term loans to cultural and creative organizations that advance organizational capacity and support innovation. The loans can be used for a wide range of projects, including recording for musicians, event promotion, equipment acquisition. These loans will require underwriting and risk assessment.
- **Create a Cultural Facilities Fund** The District will establish a Cultural Facilities Fund that will leverage public cultural facility funding to unlock much greater levels of social impact investing for both development and financing public-private partnerships. The fund will support maintenance of existing space and creation of new facilities including presentation, production and flexible spaces. The funds will help support both purchase and leases of cultural space.
- **Create a Cultural Navigator Position in the Center for Cultural Opportunity** The navigator will assist creators with permitting processes and work with agency partners to refine programs and processes to better meet the needs of the cultural community. The navigator will also help connect creators to the full breadth of programs the District offers.
 - **Create an online storefront through the Made in DC Brand** Establish an online marketplace as a venue for District creators to showcase their work and connect with consumers who value locally made products under the successful Made in DC Brand.
 - **Create a Web-Based Platform for the Cultural Opportunity Center** Create a online platform as the digital presence for the Cultural Opportunity Center, providing a portal to entrepreneurship-support programs and resources, networking and business to business opportunities. The platform will be actively maintained with resources that help cultural creators develop cultural practices, become entrepreneurs, build partnerships and leverage government programs. The resources will illustrate how performers can gain access to personal and professional development resources; use public space and facilities; and access support programs including affordable housing.

- **Institute a Cultural Space Innovation Grant Program** Create a grant program that encourages property owners to incorporate both permanent and temporary cultural space with affordable rents.
- **Create a Community Event Security Fund**
The District will create a fund to support community oriented cultural events in public facilities and space by offsetting some security costs.
- **Expand the Labs at DCPL**
The taskforce will work with DCPL and the DC Public Library Foundation to explore and possibly expand the Labs to neighborhood Libraries.
- **Invest in Marketing** The District government will partner with Destination DC and DMPED to market the District's cultural opportunities to District, regional, national and international audiences.

**** Callout Box ** Culture 21**

Culture 21 is an initiative by an international organization called United Cities and Local Governments (UCLG) to implement Agenda 21 for culture. The Agenda 21 for culture is the first document with worldwide mission that advocates cities and local governments undertake coordinated cultural development. Culture 21 offers tools and resources for local governments seeking to develop culture as a basic pillar of their development including guidance for developing cultural strategies and impact assessments. Culture 21 advances five themes culture as human rights; culture and governance; culture, sustainability and territory; culture and social inclusion; and culture and economy.

The District has joined Culture 21 to gain tools and insights from peer cities around the world who have developed programs and policies to support cultural development. The District has already completed an initial assessment and has begun using the feedback to sustain our successes and target improvement in other areas. This partnership will help the District align and strengthen our cultural tools and policies to create a more symbiotic relationship between growth and culture.

****Callout Box ** Social Impact Funding**

Social impact funding encompasses a wide range of products that include low interest loans, equity investments, credit guarantees and traditional financing targeted for social impact. The money comes from foundations, CDFIs, pensions and other investors. Each source of funding has different goals and opportunities —some have high risk tolerance while others can provide vast amounts of funding for qualifying organizations with social impact goals that meet the fund's impact objective. These funds will be used as components of cultural space financing packages that can layer many different types of funding that provide access to affordable capital for cultural organizations in the District.

****Callout Box** Tax Credits and Affordable Housing**

Affordable live work space can be developed using LIHTC to provide a high equity ratio for a mixed use residential building that includes affordable housing and ground floor studio space. By starting with a high equity ratio, the building will require a much smaller revenue stream than a similar conventionally financed building. In return for the tax credit, housing units in the building will be income restricted for low-income households. Low interest loans from the Cultural Facilities Fund will help support the remainder of the project's costs, further reducing the revenue required to finance the space and making the ground floor studio space affordable for a cooperative to secure a long-term lease to use the space.

****Callout Box ** Anacostia Arts Center**

The Anacostia Arts Center is a strong example of a community cultural space. It is owned by the Arch Development Corporation, a community-based organization working to reinvigorate the Anacostia community. Arch Development purchased the former Woolworths Department Store housing the Anacostia Arts Center with a commercial loan combined with public and private sector support. The space hosts innovative facilities including the Arts Center and a small business incubator. The Anacostia Arts Center includes a black box theatre, five galleries, a café and a short-term exhibit space. The Center is a space that strengthens the community by empowering cultural producers and cultural entrepreneurs by creating a stage for cultural production and consumption.

CONVERGENCE

The cultural ecosystem is a natural part of society that forms our collective soul. It is the expressions we value in the spaces that bring us together. Culture is more than an assembly of parts; it requires inspiration created from passion and genuine personal connection. The cultural creator, space and consumer strategies in this Plan converge as an inclusive partnership emanating from the work of creators and transferred through connections with consumers in cultural space.

The strategies for cultural creators, spaces and consumers fit together in a mutually reinforcing systemic approach that maximizes culture in the District through shared stewardship and collective contribution. The cultural ecosystem requires shared stewardship from cultural creators, consumers, government, funders, institutional partners and nonprofits to thrive. Each of us must be invested in our cultural ecosystem. When we are all invested, the cultural spaces and practices reflect us. Collective contribution is a corollary to shared stewardship that means that all the District's cultural stakeholders will invest together to ensure that the time and resources that support the cultural ecosystem are representative of the District's residents. The District government and many of our partners already make many of these investments, but there is room to do more. It is particularly important for cultural consumers to contribute so that their voices and perspectives are not eclipsed by larger investors.

These strategies align existing resources and leverage new ones to support cultural creators and spaces by expanding the base of cultural support through targeted promotion to residents and visitors. Each strategy strengthens our cultural ecosystem. The cultural creators' strategy increases diversity of cultural expression. The cultural space strategy provides tools to create sustainable cultural space in a growing city. The consumer strategy increases access and exposure to culture. Together, they create mutually beneficial outcomes that will enable our cultural ecosystem to thrive.

Growing numbers of diverse cultural consumers will support a broader inclusion of creators who will support more cultural spaces. Increased cultural spaces will help cultural creators earn a living while enriching more consumers. When growing numbers of cultural consumers connect with creators more people will be inspired to find and share their creative voice. This cycle has made culture a fundamental part of societies throughout history and this Plan will help amplify the cycle in the District.

The Plan's strategies are designed to relieve several stress points in the cultural ecosystem. The city is experiencing strong sustained growth and reinvestment that is changing our cultural landscape. For decades, many cultural creators and organizations sought inexpensive space in areas without competition from traditional retail or commercial tenants. Recently, there has been a significant reduction in low cost space suitable for cultural uses. In addition to increased cultural space costs, higher housing costs and a major reduction in federal grants from the Commission on Fine Arts have stressed the entire cultural ecosystem. These are systemic changes that require a paradigm shift to sustain a healthy cultural ecosystem in the District.

Currently, many parts of the cultural ecosystem are supported by charitable giving which offers creators wide-ranging freedom. Unfortunately, access to charitable giving is also very limited and likely to become increasingly strained. Embracing new cultural models based on social impact investment in social enterprises will strengthen cultural organizations that can support more inclusive culture. While it will take time to refine and incorporate new cultural models, the District will work with cultural creators and organizations to start building new capacities that will solidify our cultural anchors for the future. Embracing these practices will make culture in the

District more inclusive and accessible by dramatically increasing the resources available to cultural organizations and enabling more people to dream, test and scale ideas.

Good business planning and management are only one side of the equation. Collective innovation requires revenue which must come at least in part from cultural consumers. Over time, participation in traditional cultural expressions such as symphony performances and ballet have declined in part because funders and creators have diverged from consumers. The Kennedy Center is leading the way toward a new approach where traditional practices are remixed with performances outside the concert hall and groundbreaking collaborations are hosted within the concert hall. The Smithsonian American Art Museum has also adopted these techniques to bring new crowds into their Penn Quarter museum by filling the atrium with vintage and independent video games through partnerships including American University's Game Lab. These models should be adopted by other cultural creators and organizations to form new and stronger connections to consumers.

The District has one of the nation's strongest bases of cultural consumers. This Plan helps create stronger connections between consumers and creators, which includes better promotion of free and low-cost opportunities, but also encouraging those with means to financially support culture. Cultural consumers and creators need a wide range of cultural spaces to come together. Through this Plan, public spaces and facilities will provide more opportunities for cultural creators to test ideas, engage with consumers, and then scale their ideas into cultural enterprises.

The District government is a major cultural investor and we will adjust our public cultural funding to follow a four-part framework that will increase impact and equity:

- 1) Public cultural funding will support District priorities
- 2) Public Funding will be a tool leading the way toward new priorities
- 3) Public funding will align municipal programs to advance District priorities
- 4) Publicly funded actions will facilitate on-going dialogues that continuously inform policy development

The District will refine our culture policies in part by partnering with international peers through Culture 21, which connects the District with a global network of governments striving to integrate culture as a pillar of sustainable development. The District will also draw on the experiences that many other cities have created that comprehensively support diverse and inclusive culture and heritage. The District has already deployed a cultural audit tool developed by Culture 21. In the future, the District will participate in peer learning exchanges where we will connect with governments from other cities around the world to learn about techniques to strengthen culture and preserve our heritage while sustaining growth.

The District is growing and this Plan introduces strategies that strengthen the symbiotic relationship between our cultural development and the city's growth while preserving our heritage. This means that not only will cultural creators have access to programs that support their development, it also means that cultural creators will become stronger entrepreneurs. Cultural spaces are special spaces for cultural exchange —they will also be vehicles for partnership ensuring they are never dark.

The Cultural Plan will be implemented by a multi-sector, interdisciplinary taskforce that will make eight big moves through a shared stewardship approach that embraces all District stakeholders.

- 1) **AFFIRM** that existing cultural practices, heritage and organizations are important to the District.
- 2) **ALIGN** and expand programs that support creators.
- 3) **DEPLOY** grant funding strategically to incubate creators.

- 4) **CREATE** programs that leverage social impact investing for cultural innovation facilities.
- 5) **FORM** stronger linkages between real estate development and cultural space production.
- 6) **PROMOTE** the District's cultural opportunities to local, regional, national and international audiences through partnerships.
- 7) **BUILD** partnerships with local and federal cultural organizations that increase cultural access for District residents.
- 8) **INVEST** time and resources collectively through shared stewardship with every resident and stakeholder to support and lift-up our cultural expressions.

**** Callout Box** Cultural Plan Application Examples**

Culture is an expansive concept and this Plan reaches many different groups. Here are a few examples of how the Plan's strategies will converge to support a range of cultural stakeholders.

Individual Artist: An individual artist starts creating pieces at home while working a day job. The artist begins selling pieces in gallery shows and art festivals. As the artist's practice begins to grow they seek dedicated studio space where they can produce more ambitious work. The artist networks with other visual artists and finds an artist cooperative with an opening for a small studio space. The artist applies and is accepted for the studio space where they successfully grow their practice.

Through the cooperative, the artist reduces costs by purchasing supplies in bulk and gains inspiration from fellow artists. More established artists at the cooperative recommend visiting the Center for Cultural Entrepreneurship, where the artist learns business finance skills and forms a Limited Liability Corporation (LLC). These tools and techniques enable the artist to track their expenses and reduce their tax burden.

However, a few years later the building's owner seeks to sell the building and thereby threatening the cooperative. The cooperative uses the online cultural space tool created by the implementation taskforce to identify an available cultural space. The space was set aside by the developer of a mixed-use planned unit development. The cooperative applies for and receives a credit guarantee from the Cultural Facilities Fund to secure a ten-year lease with two five year options.

Graphic Designer: An aspiring graphic designer learns design techniques and skills at the DC Public Library Studio Lab and hones their techniques using library computers and software. Once they refine their skills, they develop a logo for a friend who refers them to another. As the aspiring designer starts to earn money for their work they seek options to grow the business by visiting the Center for Cultural Entrepreneurship. The center connects the designer with a mentor to help develop a business plan and classes to learn about business finance. After a few mentoring sessions the designer has a business plan and forms a LLC. The designer joins a networking group they were connected with through the Center where they exchange techniques, experiences and build professional relationships.

Initially, the designer has a day job while doing their design work off-hours, but their business plan is designed to grow the graphic design business into a full-time primary business. However, the designer is concerned that their income will not be enough to keep up with increasing rent. The Center for Cultural Entrepreneurship notices that the designer's income is less than 80% of the Area Median Income and encourages the designer to apply to the Department of Housing and Community Development's (DHCD) Affordable Dwelling Unit programs. It takes a few tries but eventually the aspiring designer is selected for an affordable apartment that has below market rent. Securing this apartment ensures that the designer's cost of living will remain manageable.

With secure housing and some savings built up the designer starts working full time from home. As their business grows they join a coworking facility where they have meeting space and office support facilities. Eventually, the designer builds relationships with a few other designers from the coworking space and the networking group, all of whom decide to form a firm.

They return to the Center for Cultural Enterprise where they develop a new business plan with guidance from a mentor. They form a new LLC and acquire office space and grow their business. The business grows and they decide to expand by hiring additional staff. They take out a short term low interest loan from the Cultural Facilities Fund to support their expansion.

Theatre: An established theatre needs a major renovation. It relies on a base of philanthropic and donor support to supplement a significant gap between ticket sales and operating costs. The theatre updates their business plan to generate more revenue with their facility by renting it out to be used for outside presentations and events. The organization increases programming before and after events to increase revenue from food and beverage sales. With the increased revenue the theatre launches a fund raising drive to support the renovation which brings in funding for half of the projected costs. With those resources in hand the theatre applies to the Cultural Facilities Fund for a low interest loan to finance the remaining half.

The theatre undertakes the renovation and continues to bring higher levels of revenue. The theatre repaid the renovation loan in 10 years while setting aside small surpluses in a reserve fund. After the loan is repaid the theatre continues to save half the loan payment in a reserve fund while investing the other half in new programming. In ten more years when the theatre needs new renovations, it has a strong reserve that enables it to cover 80% of that renovation with donations and reserves reducing its loan payments and increasing the portion of its resources that can be invested into the facility.

Incubator: A cultural entrepreneur wants to develop an incubator for artists specializing in metal work. The entrepreneur has \$250,000 available for an initial investment. The Center for Cultural Entrepreneurship connects the entrepreneur with an experienced advisor to help refine the incubator's business plan. The business plan is based on artists paying fees to access specialized tools, workspaces and a retail storefront. The entrepreneur will earn a share of the profits from each product sold through the storefront. The entrepreneur will also host workshops for aspiring artisans for a small fee and offer a business accelerator opportunities for members. Through the business accelerator program the entrepreneur will become a business partner with selected members to develop their businesses and secure investment capital.

Given the nature of the entrepreneur's business, the Cultural Entrepreneurship Center recommends forming a S Corporation, which has significant tax advantages and it is attractive to investors. However, the Center notes that this type of business requires more complex accounting and business administration. The entrepreneur forms a S Corporation and recruits investors to fund the incubator. The entrepreneurs applied for, and received, a low interest loan from the Cultural Facilities Fund to purchase and fit-out the incubator facility. The low interest loan enabled the entrepreneur to stretch their investment to cover more equipment and branding. Ultimately, the incubator proved to be a successful venture that incubated numerous cultural enterprises.

CONVERGENCE STRATEGIES

1) Promote a comprehensive, inclusive and healthy cultural ecosystem

Understand the attributes and recognize the importance of a fully-functioning, inclusive, and healthy cultural ecosystem that is interconnecting and self-reinforcing. The ecosystem is varied and complex: it spans various scales of creators, including individual artists, small cultural organizations and larger institutions; it includes artists, creatives, heritage and humanities professionals; it uplifts both nonprofit and for-profit cultural producers, leveraging programs and resources that support both; it is comprised of cultural creators, spaces and consumers and allows opportunities for production, expression and consumption; it promotes collaboration across cultural industry segments and individuals; it relies on many types of platforms for distribution of culture, including physical and virtual platforms; and it promotes feedback loops between the local, regional, federal and international levels that serve to enrich District culture and improve communities and residents' quality-of-life across the city.

1.1) Strengthen the nexus between traditional and nontraditional culture

Encourage artists, small cultural venues, larger institutions and audiences to think of cultural offerings in the District as a spectrum that is fluid, flexible and benefits from mutual exchange. For example, build off efforts by the Kennedy Center to 'bring the local to the institutional' through its programming that is aimed at residents.

Consider opportunities through artist and program development that is aimed at audiences who would typically visit the larger more established cultural institutions. Through these approaches, cultivate artistic talent, evolve programming, and grow audience interest in the range of cultural presentation that is available in neighborhoods across the city.

1.2) Strengthen culturally underserved communities

Target local government resources towards improving access to culture in communities with fewer facilities in partnership with the Deputy Mayor for Greater Economic Opportunity.

1.3) Support residents' ability to use public space for cultural activity

Create resources for District residents that provide clear and simple guidance pertaining to low or no cost options for the use of public spaces for cultural expression. These resources will increase cultural equity by connecting performers with stages in their communities and move forward the Cultural Plan concept that 'all residents are performers.'

1.4) Consolidate the role of murals as platforms for artistic expression and community dialogue

Strengthen and consolidate government-supported mural programs to ensure that the District is fully leveraging its resources and promoting local artists to work in neighborhoods across the city. Recognize the role that murals can play in providing platforms for artistic entrepreneurship and expression of community heritage, enlivening space and creating opportunities for audience dialogue.

1.5) Encourage shared parking agreements for cultural spaces

Encourage new development near cultural spaces to include shared use parking agreements that increase off-street parking for cultural spaces.

1.6) Establish an Arts & Culture Planning Position at OP

Establish a new arts & culture planning position at OP to provide ongoing support for the Cultural Plan through mid-to-long term interdisciplinary cultural policy development and coordination, as well as, ongoing creative placemaking initiatives supporting continued cultural practice and policy innovation.

2) Form bridges to new cultural models

Develop programs that increase awareness of new cultural models based on principles of cultural innovation and impact investing. These programs will also offer resources that increase capacity for cultural creators and organizations to adopt the new models. These programs should focus on aligning government, nonprofit and for-profit organizations expectations, needs and investments.

2.1) Advance a collective contribution-shared stewardship model

Frame and advance a new approach based on collective contributions and shared stewardship from all stakeholders that will provide the resources and support needed for the District's cultural sector to reach its full potential. This approach can be based off a 1% model, whereby the public, private and non-profit sectors each contribute 1% of resources. For example, local government dedicates 1% of capital budget to public art; private developers allocate 1% of space to culture; artists dedicate 1% of time towards mentoring aspiring artists; and, the public commit 1% of their time to experiencing culture.

2.2) Transform capacity-building

Develop robust capacity-building programs aimed at strengthening cultural organizations with an emphasis on smaller organizations. Approaches could include peer exchange, webinars and technical assistance focusing on a range of topics such as fundraising, talent attraction and development, partnership cultivation, and scaling / growing an organization. DC Agencies can help frame, package and/or deliver the programs in collaboration with technical assistance partners including foundations and CDFIs.

2.3) Develop a heritage business program

Develop a heritage business program that recognizes long standing businesses that are community anchors. The implementation taskforce will identify partner organizations to certify and promote heritage businesses. Promoting these businesses will help increase viability and support for businesses that have been District cross roads for decades.

2.4) Leverage the District's Public Space Stewardship Guide

The Public Space Stewardship Guide will align District and relevant federal agencies to realize opportunities for public space stewardships that advance innovative opportunities for culture. Specifically, the guide will be a collaboration tool to help cultural creators and organizations work effectively with government and public space management entities including BIDs and Main Streets.

3) Nurture the link between culture and equitable development

Encourage government, non-profit and private sector partners to recognize the role that culture plays in supporting stable neighborhoods and inclusive development. Affirm that through recognizing heritage and identity, as well as offering opportunities for expression and enrichment, outcomes are inherently more equitable.

Work with partners to identify ways in which existing and future initiatives can be reframed to incorporate cultural strategies.

3.1) Partner with Culture 21

Partner with Culture 21 to connect DC with peer cities that will help advance our cultural policies through international best practices and city to city information sharing. Through the Culture 21 network, the District will gain insights and resources to celebrate and strengthen the city's cultural diversity and cultural sustainability over the long-term. Focus on enhancing links between culture the environment, education, equity, health and employment. Continue to advance links between culture and heritage, urban planning and public space.

3.2) Customize Culture 21 to local context

Identify ways to customize Culture21 to local conditions, including leveraging and aligning existing programs, tools and approaches such as inclusive development, land use tools, local agendas for sustainability and resilience, and local governance and institutions.

3.3) Institutionalize culture across the city

Align with Culture 21, by identifying ways culture can be embedded across government functions, institutionalizing culture and ensuring that public sector actions are serving multiple objectives, including uplifting the cultural sector.

APPENDIX OF RECOMMENDATIONS

The following section is a compilation of all recommendations in this Plan. Each recommendation is categorized by its Impact, Type and Timeframe. Impacts include reduced barriers, new capacity and increased equity. Timeframes include short-term, mid-term, long-term and ongoing. Short term recommendations can be completed within two years; mid-term recommendations can be completed within 5 years; long-term recommendations can be completed within 10 years. Ongoing recommendations are for currently occurring activities that are encouraged to continue. For Type recommendations are categorized as alignments or actions. Alignments indicate recommendations connect existing programs and action show where new work is required.

| Number | Recommendation | Description | Impact | Type | Timeframe |
|-----------------------------------------|--------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------|------------|
| Cultural Creator Recommendations | | | | | |
| Creator 1 | Launch a Center for Cultural Opportunities | Form a Center for Cultural Opportunities within the District's Small Business Resource Center that offers cultural producers the tools they need to launch and/or grow careers and businesses. The Center will have both a physical and digital presence. Resources will include comprehensive training programs that offer guidance on small business planning and development; business management and financing, including guidance on accessing traditional and non-traditional financing; as well as grant application and administration; access to affordable housing; and, technical assistance for cultural organizations and capacity-building. Through the Center, residents will learn how to navigate District, federal and private programs that can support their personal and professional development. The District will work with partners to align and expand existing programs that target the needs of cultural creators. | Increased Equity | Action | Short-term |
| Creator 1.1 | Align cultural creators with small business programs | Align programs that help individual artists and cultural creators access programs to launch, cultivate and grow small businesses. Highlight the CBE program as a platform for catalyzing small business development in that it provides preference for District procurement opportunities and expands the availability of business opportunities with District-sponsored development projects. | Reduced Barriers | Align | Short-term |
| Creator 2 | Increase access to affordable housing | Work with the Department of Housing and Community Development and the Housing Finance Agency to increase access to affordable housing programs for cultural producers and individual artists. Approaches include working with cultural creators to help them qualify for existing programs and developing financing tools to increase housing options for District residents with non-traditional income. The programs should include mechanisms that encourage cultural space to be located near affordable housing, including tools for colocating cultural space with housing. | Increased Equity | Action | Mid-term |
| Creator 2.1 | Produce a cultural creators affordable housing toolkit | Develop a toolkit that provides creators with consolidated information about the District and its nonprofit partners housing programs, including rent supplement, affordable dwelling units, inclusionary housing and home purchase assistance as well as homelessness assistance. | Increased Equity | Action | Short-term |
| Creator 2.2 | Produce a cultural tenant's rights toolkit | Develop a toolkit that provides information to cultural residential and commercial tenants on their rights and the resources available to support them. | Reduced Barriers | Action | Short-term |

| | | | | | |
|------------------|------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------|------------|
| Creator 3 | Increase youth programming | Develop additional youth programming and partnerships that offer mentorship and pre-professional education to young people, allowing them to build creative foundations, develop talent and ultimately thrive as cultural creators. These programs will be developed in partnership with organizations including the Kennedy Center, DC Collaborative, DPR, DCPL, Humanities DC and cultural entrepreneurs. | New Capacity | Action | Mid-term |
| Creator 3.1 | Continue strengthening K-12 Arts programs | Continue strengthening K-12 arts programs, resources and coordination to advance DCPS' Framework for Arts Learning. This approach will provide enhanced opportunities to students at all grade levels by leveraging partnerships that build on existing programs including the Fillmore Arts Center and the Duke Ellington School of the Arts. | New Capacity | Action | Ongoing |
| Creator 3.2 | Leverage the Any Given Child and Turn Around Arts Programs | Through the Any Given Child program, the DCPS and the DC Collaborative will assess the DCPS Arts education programs for students K-12 to identify key gaps and implement targeted programs that improve arts education for all students. The Any Given Child program will build on the targeted arts education support provided to four DCPS schools through the Turn Around Arts Program. | New Capacity | Action | Short-Term |
| Creator 4 | Support local cultural identity and traditions | Continue to invest in cultural and local history initiatives and expand access to resources that support the cultivation and expression of cultural identity and locally significant traditions including music, food, fashion and art. Leverage existing programs offered through DCCAH, OCTFME, HPO, Humanities DC and the Historical Society of Washington DC. Specifically, HPO's Preservation Grants offer a leading resource with support for a wide range of programs including preservation planning, research, outreach and education, and construction. New programs will utilize grants-based as well as private sector financing. | Increased Equity | Align | Ongoing |
| Creator 4.1 | Continue supporting culture through historic preservation | HPO will continue supporting the Preservation Grants program and seeking additional opportunity to support heritage and culture including Civil Rights heritage, oral history and LGBTQ heritage. | New | Align | Ongoing |
| Creator 5 | Support innovation in local culture | Support existing programs while developing new programs enabling innovation in local culture. These efforts should build on existing programs including 202 Creates while launching new platforms including a Humanities Press. The Humanities Press will create a platform to elevate works created by District academics, cultural organizations and residents. | Reduced Barriers | Action | Mid-term |
| Creator 5.1 | Reinforce The Labs at DC Public Library | Continue to support and reinforce <i>The Labs</i> at DC Public Library as a platform for residents to create and exchange cultural practices and expressions in shared space. | Reduced Barriers | Action | Mid-term |

| | | | | | |
|---------------------------------------|---------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------|----------|
| | | <p>Strengthen the links between support provided at the Labs and entrepreneurship, enabling residents to use the Labs as a pathway to cultural careers and businesses.</p> <p>Consider expanding and tailoring The Labs to neighborhood libraries to increase cultural production resources in communities across the District.</p> | | | |
| Creator 5.2 | Continue to implement and refine CAH grant programs | CAH will continue to implement and refine its complement of grant programs that support both individual cultural creators and nonprofit cultural organizations. Refinement should be focused on increasing impact, programmatic alignment, grantee diversity and geographic diversity. | Increased Equity | Action | Ongoing |
| Creator 5.3 | Develop innovative operating models for cultural incubators and collective production space | Develop innovative operating models for incubators and shared space that include public-private partnerships. Consider seed/catalyst funding from the District as well as performance based multi-year operating support funding. Approaches should be inclusive, targeting all types of cultural producers. | New Capacity | Action | Mid-term |
| Cultural Space Recommendations | | | | | |
| Space 1 | Affirm civic identity and community heritage through space | Leverage the built environment's potential to affirm civic identities and community heritage. Approaches include monuments, infill development, reuse and adaptive restoration of historic buildings that preserve identity. These approaches should focus on significant components of the built environment, including buildings, landscapes and infrastructure. It is critical that these approaches affirm and celebrate African American life and spaces throughout the built environment. | Increased Equity | Action | Ongoing |
| Space 2 | Use innovative tools to daylight cultural heritage | Use wayfinding, interpretative signage, murals and interactive platforms to help new residents connect with community heritage in innovative ways. These tools will use a mix of traditional wayfinding and creative placemaking through partnerships with BIDs, Main Streets, DDOT, and DCCA. | Reduced Barriers | Action | Mid-term |
| Space 2.1 | Continue incorporating culture into community planning | Fully integrate arts and culture into the neighborhood planning that the District undertakes across the city to promote inclusive, resilient and vibrant communities. Approaches could include tools that screen for cultural assets, identify gaps and seek opportunities for enhancing culture (such as public art), as well as identify cultural priorities for new construction and redevelopments (such as cultural space). | Increased equity | Align | Ongoing |
| Space 2.2 | Plan for creative placemaking 'backdrops' | Continue to plan for spaces that can serve as a backdrop or canvas for creative placemaking and cultural expression, allowing for creative collaboration and exchange to occur particularly in areas experiencing rapid change and in need of community-building. Spaces can include | Reduced Barriers | Align | Ongoing |

| | | | | | |
|----------------|-----------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------|------------|
| | | public assets such as sidewalks, parks and alleys as well as private spaces. District government can play a leading role in promoting space through its planning, development and permitting functions. | | | |
| Space 2.3 | Increase options for cultural expression in public space | Design and implement 'frequent expression zones' in commercial areas across the District where a minimal process is required for performers to use public space. Frequent expression zones are dedicated spaces that allow performers to use parts of public space that do not interfere with the free flow of pedestrians. | Reduced Barriers | Action | Short-term |
| Space 3 | Promote a range of cultural spaces throughout the city | <p>The District and its partners should continue to review opportunities for any type of space to serve as a temporary or permanent platform for cultural production, expression and consumption.</p> <p>To advance this recommendation the District government will use the master facility and Comprehensive Plan planning processes to assess opportunities for public cultural infrastructure including physical buildings (such as libraries, schools, museums, universities, recreation centers, fire and police stations, public athletic facilities and government administration buildings), public open spaces (such as parks, athletic fields, and other man-made and natural features of the District), and horizontal infrastructure (such as roads, bridges, viaducts, unused railway easements, subway platforms and entrances, as well as water and energy easements and structures.</p> | New Capacity | Action | Ongoing |
| Space 3.1 | Implement a Festival Streets Program | Implement a festival streets program that creates a streamlined process for public space events, including a flexible permit for a commercial street that can be held by a BID, Main Street, Business Association or Community Association. Possible partners include HPO, DCCAH, DC Preservation League. | Reduced Barriers | Action | Mid-term |
| Space 3.2 | Leverage District assets to create affordable cultural space | Prioritize affordable cultural space when District property is redeveloped or disposed. Existing tools and programs such as Planned Unit Development (PUD), PADD, reuse and redevelopment RFPs, and public-private partnership will be aligned to produce new spaces. | New Capacity | Align | Ongoing |
| Space 3.3 | Develop partnerships for cultural behind the scenes spaces | Develop partnerships among property owners and cultural organizations to create increased cultural space for fabrication and storage for theatrical sets, costumes, artwork and artifacts. | New Capacity | Align | Ongoing |
| Space 4 | Maximize Access to Public Facilities for Cultural Presentation | Maximize access to public assets (including public facilities, infrastructure, and physical spaces) to increase the ability of entities such as nonprofits to undertake/ present/offer cultural activities. Where appropriate, use of public assets for cultural uses could include both highly visible and less visible space, such as areas for public interaction, presentation, display and exhibition. Public facilities should be offered at low or no cost whenever possible. | New Capacity | Action | Short-term |

| | | | | | |
|----------------|---------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------|-----------|
| Space 4.1 | Increase evening and weekend access to cultural spaces | The District will work to increase access to public and privately owned cultural spaces including museums across the city. Further, the District will work to provide additional evening hours at facilities it controls while engaging partners organizations to increase evening hours at museums and other cultural facilities. | Reduced Barriers | Action | Mid-term |
| Space 4.2 | Create a standardized price schedule for public facilities and services | The taskforce will create a standard price schedule for the District's cultural space and services to help creators better plan and anticipate costs. The price schedule will be created in collaboration with agencies that provide services and space for cultural events including DCPS, DPR, MPD, FEMS and DDOT. | Reduced Barriers | Action | Sort-term |
| Space 4.3 | Reduce insurance and security costs for cultural events | District agencies including DISB, ORM, MPD, FEMS, DPW and DDOT will develop programs to make insurance and security costs more predictable and less burdensome for community based creators and cultural organizations that use public space and facilities. | Reduced Barriers | Action | Mid-term |
| Space 5 | Streamline permitting for cultural uses | <p>Appoint a cultural permitting navigator to help creators obtain permits, licensing and resources through coordination across permitting agencies including DCRA, DDOT, DOH, ABRA, MPD and FEMS.</p> <p>Bring all applications into a single online portal, with options for various elements that can be selected (such as alcohol or food vending and amplified sound).</p> | Reduced Barriers | Action | Mid-term |
| Space 6 | Encourage affordable ground floor space for cultural organizations | OP and DMPED will develop requirements and assess the need for incentives that encourage private property owners to incorporate cultural uses in their buildings creating connections between real estate development and cultural space production. Through this process the agencies will develop benchmarks and metrics to guide future development decisions. | New Capacity | Align | Mid-term |
| Space 6.1 | Promote long-term cultural space leases | Create programs that support affordable production / presentation / live space by creating a Cultural Facilities Fund that provides support for a wide range of cultural organizations including arts administration. | New Capacity | Align | Long-term |
| Space 6.2 | Develop cultural space purchase assistance programs | The implementation taskforce will work with District and foundation partners to create programs that use public and/or foundation grants to provide down payment assistance that enables cultural organizations including collectivized creators to purchase space at affordable rates. Down payment assistance provides access to mortgage financing while reducing the loan amount. Higher levels of down payment assistance increase affordability. | New Capacity | Action | Mid-term |
| Space 6.3 | Encourage temporary cultural use in vacant commercial space | Encourage property owners to host temporary cultural uses in vacant commercial space. Explore opportunities for temporary certificates of occupancy that include relaxed building code requirements, tax incentives to encourage property owners to utilize ground floor for creative | New Capacity | Align | Ongoing |

| | | | | | |
|----------------|-------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|--------|------------|
| | | uses between tenants, and benefit agreements to require temporary uses of unleased ground floor retail space in new construction of major redevelopment. | | | |
| Space 7 | Create a portfolio of cultural incubators and collective production spaces | <p>Create a portfolio of incubators and shared production / collective studio space that allow cultural producers to test, start-up and scale businesses.</p> <p>Recognize the critical role that access to shared equipment, facilities, technical assistance and artist collaboration can play in enabling cultural producers to develop their practices into successful enterprises. Investigate models and approaches for incubators and shared space that include public-private partnerships, catalytic and/or stewardship roles for local government, cooperative and equity-building business models and phased development. Approaches should be inclusive, targeting all types of cultural creators, and sustainable, providing for long-term operation.</p> | New Capacity | Action | Long-term |
| Space7.1 | Assess the District's real estate portfolio for public-private-partnership opportunities to create cultural space | Review the District's real estate portfolio for opportunities to create cultural space through public-private-partnerships. The review should assess opportunities to create smaller community facilities including instructional and studio space as well as centrally located facilities that could serve larger populations with more robust facilities. | New Capacity | Action | Short-term |
| Space 7.2 | Leverage public-private partnerships | <p>The District will leverage public-private partnerships that unlock the value of our assets to create new cultural facilities when appropriate assets are available. Partnerships can also be used to make value added investments in public facilities such as high school auditoriums, public libraries as well as creating cultural facilities within other District assets.</p> <p>Explore opportunities for a range of public-private-partnerships including operations concessions; design, build, operation contracts; joint development; and joint financing.</p> | New Capacity | Action | Ongoing |
| Space 7.3 | Establish a cultural space consortium | The District will work with Community Development Financial Institutions(CDFIs) to create a cultural space consortium to purchase and preserve available cultural spaces and preserve their long-term affordability. | Reduce Barriers | Action | Mid-term |
| Space 7.4 | Partner with banks to target Community Reinvestment Act investments | The Community Reinvestment Act(CRA) is a federal law that requires financial institutions to invest in low and moderate-income areas where they do business to mitigate divestment in previous decades. The taskforce will conduct a review of how banks that do business in the District meet their CRA obligations to identify opportunities for alignments and partnerships to increase impact from the funds invested in the District. | New Capacity | Align | Short-term |
| | | | | | |

| Consumer Recommendations | | | | | |
|--------------------------|----------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------|------------|
| Consumer 1 | Promote cultural events to residents | Build awareness among all residents about the District’s cultural events using multi-channel outreach including print, social media and online advertising. This program should include a promotion of free and low-cost programs such as ‘pay-what-you-can’ theatre tickets and free admission days. Possible partners include Destination DC and the network of BIDs and Main Streets. | New Capacity | Action | Mid-term |
| Consumer 1.1 | Utilize inclusive outreach strategies | Use traditional media, including print and radio, to reach seniors, youth, and people who speak English as a second language. Periodically collect feedback from cultural consumers to help tailor outreach strategies and undertake pilot projects to test new programming. | Increased Equity | Action | Ongoing |
| Consumer 1.2 | Work with community-facing partners to promote culture | Coordinate with key partners working in communities across the city to promote cultural programs and offerings in innovative ways to retain existing and attract new cultural consumers, with a focus on reaching the ‘next generation’, i.e., youth. Partners include BIDs, Main Streets, houses of worship, and community centers. | Reduced Barriers | Action | Short-term |
| Consumer 2 | Market local cultural events to regional residents and national visitors | Expand promotion efforts to increase cultural visits from the 8.5 million residents who live in the surrounding region. Efforts could include a new national advertising campaign “DC like a local” that helps visitors seeking federal attractions also enjoy locally ‘paired’ options such as a concert at the Black Cat and a Half Smoke at Ben’s Chili Bowl. Promotion partners include Destination DC and the network of BIDs and Main Streets. | New Capacity | Action | Short-term |
| Consumer 3 | Launch a targeted international campaign promoting the District’s local culture | Launch a targeted international tourism campaign to connect more visitors from international markets to local cultural events by promoting the District as a unique cultural destination and emphasizing the city’s local brand. This campaign will build on the District’s identity as the nation’s capital and strategically pair cultural offerings with shopping and dining. Possible partners include Destination DC. | New Capacity | Action | Mid-term |
| Consumer 3.1 | Partner with embassy public diplomacy programs | Whenever possible the District will partner with embassy public diplomacy programs housed at more than 170 diplomatic missions in the city to increase cultural exchanges between residents and the international community. | Reduced Barriers | Action | Short-term |

| | | | | | |
|--------------|-------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------|------------|
| Consumer 4 | Expand community-oriented cultural programming | Cultural programming in communities is one of the most impactful ways to increase cultural participation and exploration for all District residents. The District government and cultural organizations such as Washington Performing Arts will work to increase and diversify community-oriented cultural programming for residents of all ages. These programs will help increase cultural participation among District residents which will help increase the local base of support for performers and stages. | Reduced Barriers | Action | Long-term |
| Consumer 4.1 | Expand cultural programming in public facilities to serve diverse consumers | Identify opportunities for public facilities to serve as hubs for interesting and off-beat cultural programs that can attract and enrich a diverse cross-section of the population. Public facilities include libraries, schools, recreation centers, and stadiums. Pursue innovative partnerships to bring programming into facilities, for example DCPL has hosted the Capital Fringe's 'Music in the Library' event. | New Capacity | Action | Mid-term |
| Consumer 4.2 | Strengthen the networks of libraries and recreation centers as community cultural anchors | Strengthen the role of neighborhood libraries and recreation centers as anchors that offer opportunities for cultural exchange. Cultural programs and spaces can be customized to each facility and community. Example approaches include: collections and programs focused on community heritage and cultural literacy (including book clubs); presentations by local artists; and, spaces that encourage intergenerational cultural dialogue. Explore partnerships between DCPL, DPR, CAH, OCTFME and cultural organizations. | Reduced Barriers | Align | Mid-term |
| Consumer 4.3 | Leverage universities as cultural anchors | Leverage the many cultural activities that occur at universities, including theatre, dance, music, and art, by having universities identify new and innovative ways to promote their cultural programming to District residents. Universities are encouraged to foster cultural mentorship that pairs students with residents and to open their spaces to community use, including joint use cultural spaces. | Reduced Barriers | Align | Short-term |
| Consumer 5 | Enrich cultural through a permanent oral history program | Launch a permanent program that documents oral histories and community heritage, preserving residents' stories for current and future generations of audiences. The program will prioritize new interviews/recordings with notable residents whose stories are in danger of being lost, and will support the work of community historians interested in starting hyper-local oral history projects throughout the city. Share stories through various platforms including the DC Digital Museum. This initiative builds off a current pilot program by the DC Public Library, Humanities DC and the Historical Society of Washington, DC. The recordings captured through this program will be linked to the heritage trail program via an interactive website. | New Capacity | Action | Long-term |

| | | | | | |
|------------------------------------|-----------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|--------|---------|
| Consumer 5.1 | Highlight community heritage storytelling | The District government should continue to provide grants to organizations that highlight community heritage, storytelling and the humanities. Specifically, HPO and CAH will provide ongoing support for District heritage through grants, research and outreach. | Increased Equity | Align | Ongoing |
| Consumer 6 | Build stronger connections between local cultural creators and consumers in federal cultural space | <p>Increase District resident cultural presentation and consumption in federal cultural spaces including the Smithsonian Institution, National Gallery and Kennedy Center.</p> <p>Explore opportunities for increased evening presentation and District oriented programing as well as partnerships for transportation, low cost tickets and locally oriented promotion.</p> | Reduced Barriers | Align | Ongoing |
| Consumer 7 | Strengthen youth exposure to culture | Identify ways to strengthen youth cultural exposure to enrich and cultivate the next generation of consumers. Through innovative partnerships, expand both the variety and frequency of cultural expression accessible to youth and families in-school and after-school, ensuring youth have opportunities to experience both local and national culture. Examples include supplementing a humanities curriculum with a visit to the U.S. Capitol Visitor Center and/or a local poetry event. | Reduced Barriers | Action | Ongoing |
| Consumer 8 | Support art in transit | Integrate culture into transit through temporary and permanent public art installations or performances. Increasing art-in-transit can provide localized expressions of heritage and culture that build community identity while creating frequent opportunities for residents and visitors to interact with cultural expression. | Reduced Barriers | Align | Ongoing |
| Convergence Recommendations | | | | | |
| Convergence 1 | Promote a comprehensive, inclusive and healthy cultural ecosystem | Understand the attributes and recognize the importance of a fully-functioning, inclusive, and healthy cultural ecosystem that is interconnecting and self-reinforcing. The ecosystem is varied and complex: it spans various scales of creators, including individual artists, small cultural organizations and larger institutions; it includes artists, creatives, heritage and humanities professionals; it uplifts both nonprofit and for-profit cultural producers, leveraging programs and resources that support both; it is comprised of cultural creators, spaces and consumers and allows opportunities for production, expression and consumption; it promotes collaboration across cultural industry segments and | <p>Reduced Barriers</p> <p>New Capacity</p> | Align | Ongoing |

| | | | | | |
|----------------------|--------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|--------|------------|
| | | individuals; it relies on many types of platforms for distribution of culture, including physical and virtual platforms; and it promotes feedback loops between the local, regional, federal and international levels that serve to enrich District culture and improve communities and residents' quality-of-life across the city. | Increased Equity | | |
| Convergence 1.1 | Strengthen the nexus between traditional and nontraditional culture | <p>Encourage artists, small cultural venues, larger institutions and audiences to think of cultural offerings in the District as a spectrum that is fluid, flexible and benefits from mutual exchange. For example, build off efforts by the Kennedy Center to 'bring the local to the institutional' through its programming that is aimed at residents.</p> <p>Consider opportunities through artist and program development that is aimed at audiences who would typically visit the larger more established cultural institutions. Through these approaches, cultivate artistic talent, evolve programing, and grow audience interest in the range of cultural presentation that is available in neighborhoods across the city.</p> | <p>New Capacity</p> <p>Increased Equity</p> | Align | Ongoing |
| Convergence 1.2 | Strengthen culturally underserved communities | Target local government resources towards improving access to culture in communities with fewer facilities in partnership with the Deputy Mayor for Greater Economic Opportunity. | Increased Equity | Action | Ongoing |
| Convergence 1.3 | Support resident's ability to use public space for cultural activity | Create resources for District residents that provide clear and simple guidance pertaining to low or no cost options for the use of public spaces for cultural expression. These resources will increase cultural equity by connecting performers with stages in their communities and move forward the Cultural Plan concept that 'all residents are performers.' | Increased Equity | Action | Mid-term |
| Convergence 1.4 | Consolidate the role of murals as platforms for artistic expression and community dialogue | <p>Strengthen and consolidate government-supported mural programs to ensure that the District is fully leveraging its resources and promoting local artists to work in neighborhoods across the city.</p> <p>Recognize the role that murals can play in providing platforms for artistic entrepreneurship and expression of community heritage, enlivening space and creating opportunities for dialogue.</p> | Reducing Barriers | Action | Short-term |
| Convergence 1.5 | Encourage shared parking agreements for cultural spaces | Encourage new development near cultural spaces to include shared use parking agreements that increase off-street parking for cultural spaces. | New Capacity | Align | Short-term |
| Convergence 1.6 | Establish and Arts & Culture Planning Position at OP | Establish a new arts & culture planning position at OP to provide ongoing support for the Cultural Plan through mid-to-long term interdisciplinary cultural policy development and coordination; as well as, ongoing creative placemaking initiatives supporting continued cultural practice and policy innovation. | New Capacity | Action | Short-term |
| Convergence 2 | Form bridges to new cultural models | Develop programs that increase awareness of new cultural models based on principles of cultural innovation and impact investing. These programs will also offer resources that increase capacity for cultural creators and organizations to adopt the new models. These programs should focus on aligning government, nonprofit and for-profit organizations expectations, needs and investments. | New Capacity | Align | Short-term |

| | | | | | |
|----------------------|-------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------|------------|
| Convergence 2.1 | Advance a collective contribution-shared stewardship model | Frame and advance a new approach based on collective contributions and shared stewardship from all stakeholders that will provide the resources and support needed for the District's cultural sector to reach its full potential. This approach is based on a 1% model, whereby the public, private and non-profit sectors each contribute 1% of resources. For example, local government dedicates 1% of funding for eligible capital projects to public art; private developers allocate 1% of space to culture; artists dedicate 1% of time towards mentoring aspiring artists; and, the public commit 1% of their time to experiencing culture. | Reduced Barriers | Align | Long-term |
| Convergence 2.2 | Transform Capacity-Building | Develop robust capacity-building programs aimed at strengthening cultural organizations with an emphasis on smaller organizations. Approaches could include peer exchange, webinars and technical assistance focusing on a range of topics such as fundraising, talent attraction and development, partnership cultivation, and scaling / growing an organization. DC Agencies can help frame, package and/or deliver the programs in collaboration with technical assistance partners including foundations and CDFIs. | Reduced Barriers | Action | Mid-term |
| Convergence 2.3 | Develop a heritage business program | Develop a heritage business program that recognizes long standing businesses that are community anchors. The implementation taskforce will identify partner organizations to certify and promote heritage businesses. Promoting these businesses will help increase viability and support for businesses that are community anchors. | Increased Equity | Action | Mid-term |
| Convergence 2.4 | Leverage the District's Public Space Stewardship Guide | The Public Space Stewardship Guide will align District and relevant federal agencies to realize opportunities for public space stewardships that advance innovative opportunities for culture. Specifically, the guide will be a collaboration tool to help cultural creators and organizations work effectively with government and public space management entities including BIDs and Main Streets. | Reduced Barriers | Align | Short-term |
| Convergence 3 | Nurture the link between culture and equitable development | Encourage government, non-profit and private sector partners to recognize the role that culture plays in supporting stable neighborhoods and inclusive development. Affirm that through recognizing heritage and identity, as well as offering opportunities for expression and enrichment, outcomes are inherently more equitable. Work with partners to identify ways in which existing and future initiatives can be reframed to incorporate cultural strategies. | Increased Equity | Align | Ongoing |
| Convergence 3.1 | Partner with Culture 21 | Partner with Culture 21 to connect DC with peer cities that will help advance our cultural policies through international best practices and city to city information sharing. Through the Culture 21 network, the District will gain insights and resources to celebrate and strengthen the city's cultural diversity and cultural sustainability over the long-term. Focus on enhancing links between culture the environment, education, equity, health and employment. Continue to advance links between culture and heritage, urban planning and public space. | Increased Equity | Align | Short-term |

| | | | | | |
|--------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|----------|------------|
| Convergence 3.2 | Customize Culture 21 to local context | Identify ways to customize Culture21 to local conditions, including leveraging and aligning existing programs, tools and approaches such as inclusive development, land use tools, local agendas for sustainability and resilience, and local governance and institutions. | Increased Equity | Align | Short-term |
| Convergence 3.3 | Institutionalize culture across the city | Align with Culture 21, by identifying ways culture can be embedded across government functions, institutionalizing culture and ensuring that public sector actions are serving multiple objectives, including uplifting the cultural sector. | Increased Equity | Align | Ongoing |
| Recommended Investments | | | | | |
| Investment 1 | Expand capacity building grants through partnership | The District will work with foundations, corporate social responsibility programs and major donors to create a cultural funding collaborative that will increase grant funding for both nonprofit and for-profit cultural organization capacity building. These grants will enhance and expand existing efforts to help cultural organizations meet short-term needs while implementing more advanced business planning and financial management programs, as well as to increase capacity and meet transitional organization needs. | New Capacity | \$\$ | Mid-term |
| Investment 2 | Create a Cultural Innovation and Entrepreneurship Revolving Loan Fund | Create a fund to provide small short-term loans to cultural and creative organizations that advance organizational capacity and support innovation. These loans can be used for a wide range of projects, including recording for musicians, event promotion, equipment acquisition. These loans will require underwriting and risk assessment. | New Capacity | \$\$\$ | Mid-term |
| Investment 3 | Create a Cultural Facilities Fund | The District will establish a Cultural Facilities Fund that will leverage public cultural facility funding to unlock much greater levels of social impact investing for both development and financing public-private partnerships. The fund will support maintenance of existing space and creation of new facilities including presentation, production and flexible spaces. The funds will help support both purchase and leases of cultural space. | New Capacity | \$\$\$\$ | Short-term |
| Investment 4 | Institute a Cultural Space Innovation Grant Program | Create a grant program that encourages property owners to incorporate both permanent and temporary cultural space with affordable rents. | New Capacity | \$\$ | Long term |
| Investment 5 | Create a Cultural Navigator Position for the Center for Cultural Opportunity | The navigator will assist creators with permitting processes and work with agency partners to refine programs and processes to better meet the needs of the cultural community. The navigator will also help connect creators to the full breadth of programs the District offers. | Reduced Barriers | \$\$ | Short-term |

| | | | | | |
|---------------------|-----------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------|------------|
| Investment 5.1 | Create an online storefront through the Made in DC Brand | Establish an online marketplace as a venue for District creators to showcase their work and connect with consumers who value locally made products under the successful Made in DC Brand. | Reduced Barriers | \$ | Short-term |
| Investment 5.2 | Create a Web-Based Platform for the Cultural Opportunity Center | Create an online platform as the digital presence for the Cultural Opportunity Center, providing a portal to entrepreneurship-support programs and resources, networking and business to business opportunities. The platform will be actively maintained with resources that help cultural creators develop cultural practices, become entrepreneurs, build partnerships and leverage government programs. The resources will illustrate how performers can gain access to personal and professional development resources; use public space and facilities; and access support programs including affordable housing. | Reduced Barriers | \$ | Mid-term |
| Investment 6 | Create a community event security fund | The District will create a fund to support community oriented cultural events in public facilities and space by offsetting some security costs. | Increase Equity | \$\$\$ | Mid-term |
| Investment 7 | Expand the Labs at DCPL | The taskforce will work with DCPL and the DC Public Library Foundation to explore and possibly expand the Labs to neighborhood Libraries. | Increase Equity | \$\$ | Mid-term |
| Investment 8 | Invest in marketing | The District government will partner with Destination DC and DMPED to market the District's cultural opportunities to District, regional, national and international audiences. | New Capacity | \$\$ | Ongoing |

APPENDIX OF TABLES

| SOC SELF-EMPLOYED ARTIST OCCUPATIONS | | |
|--------------------------------------|---------------------------------------------------------------|--------------|
| <i>Individual Artists</i> | | |
| 27-1011 | Art Directors | 80 |
| 27-1012 | Craft Artists | 85 |
| 27-1013 | Fine Artists, Including Painters, Sculptors, and Illustrators | 180 |
| 27-1014 | Multimedia Artists and Animators | 65 |
| 27-1019 | Artists and Related Workers, All Other | 80 |
| 27-2011 | Actors | 110 |
| 27-2012 | Producers and Directors | 15 |
| 27-2031 | Dancers | 70 |
| 27-2032 | Choreographers | 360 |
| 27-2041 | Music Directors and Composers | 435 |
| 27-2042 | Musicians and Singers | 420 |
| 27-3043 | Writers and Authors | 110 |
| 27-4021 | Photographers | 910 |
| 27-2012 | Producers and Directors | - |
| 27-2000 | Entertainers and Performers, Sports and Related Workers | - |
| TOTAL | | 2,920 |

District of Columbia Employment by Occupation, 2016; HR&A Analysis of EMSI 2015 Standard Occupational Classification (SOC) System data.

| NAICS INDUSTRY CULTURAL INDUSTRIES | | |
|---------------------------------------|-----------------------------------------------------------------------------|--------------|
| <i>All Other Performers</i> | | |
| 711120 | Dance Companies | 135 |
| 711510 | Independent Artists, Writers, and Performers | 1,525 |
| 711130 | Musical Groups and Artists | 160 |
| 711190 | Other Performing Arts Companies | 20 |
| 711310 | Promoters of Performing Arts, Sports, and Similar Events with Facilities | 1,535 |
| 711320 | Promoters of Performing Arts, Sports, and Similar Events without Facilities | 315 |
| 711110 | Theater Companies and Dinner Theaters | 950 |
| 541921 | Photography Studios, Portrait | 80 |
| 541922 | Commercial Photography | 25 |
| TOTAL | | 4,745 |

*District of Columbia Employment by Industry,
2016; HR&A Analysis of EMSI 2015 North
American Industry Classification System (NAICS)
data.*

| NAICS INDUSTRY CULTURAL INDUSTRIES | | |
|---------------------------------------|---------------------------------------------|--------------|
| <i>Stages</i> | | |
| 453920 | Art Dealers | 90 |
| 512131 | Motion Picture Theaters (except Drive-Ins) | 240 |
| 519120 | Libraries and Archives | 420 |
| 712110 | Museums | 925 |
| 712190 | Nature Parks and Other Similar Institutions | - |
| 712120 | Historical Sites | 45 |
| 611610 | Fine Arts Schools | 525 |
| 611630 | Language Schools | 295 |
| TOTAL | | 2,540 |

District of Columbia Employment by Industry, 2016; HR&A Analysis of EMSI 2015 North American Industry Classification System (NAICS) data.

| TOTAL CULTURAL ECONOMY | |
|-----------------------------|---------------|
| <i>Individual Artists</i> | 2,920 |
| <i>All Other Performers</i> | 4,745 |
| <i>Stages</i> | 2,540 |
| TOTAL | 10,205 |

| NAICS INDUSTRIES | | |
|---------------------------------|--------------------------------------------------|--------|
| RELATED CREATIVE ECONOMY | | |
| BROADCAST, FILM, AND TELEVISION | | |
| 512191 | Teleproduction and Other Postproduction Services | 55 |
| 512199 | Other Motion Picture and Video Industries | - |
| 515111 | Radio Networks | 1,515 |
| 515112 | Radio Stations | 775 |
| 515120 | Television Broadcasting | 2,390 |
| PUBLISHING | | |
| 511110 | Newspaper Publishers | 2,250 |
| 511120 | Periodical Publishers | 2,020 |
| 511130 | Book Publishers | 205 |
| 511199 | All Other Publishers | 40 |
| MUSIC INDUSTRY | | |
| 512230 | Music Publishers | - |
| 512240 | Sound Recording Studios | 30 |
| 512290 | Other Sound Recording Industries | 15 |
| 512110 | Motion Picture and Video Production | 870 |
| 512120 | Motion Picture and Video Distribution | 15 |
| CULINARY ARTS | | |
| 722310 | Food Service Contractors | 3,410 |
| 722320 | Caterers | 1,860 |
| 722330 | Mobile Food Services | 145 |
| 722410 | Drinking Places (Alcoholic Beverages) | 2,375 |
| 722511 | Full-Service Restaurants | 27,690 |
| 722513 | Limited-Service Restaurants | 12,585 |

| NAICS INDUSTRIES | |
|--------------------------|---------------|
| RELATED CREATIVE ECONOMY | |
| Subtotal | 58,245 |

District of Columbia Employment by Industry, 2016; HR&A Analysis of EMSI 2015 North American Industry Classification System (NAICS) data.

| SOC OCCUPATIONS | | |
|------------------------------------------|--------------------------------------------|---------------|
| EXPANDED SELF-EMPLOYED ARTIST DEFINITION | | |
| 27-1021 | Commercial and Industrial Designers | 25 |
| 27-1022 | Fashion Designers | 0 |
| 27-1023 | Floral Designers | 0 |
| 27-1024 | Graphic Designers | 170 |
| 27-1025 | Interior Designers | 95 |
| 27-1026 | Merchandise Displayers and Window Trimmers | 0 |
| 27-1027 | Set and Exhibit Designers | 10 |
| 27-1029 | Designers, All Other | 0 |
| Subtotal | | 300 |
| TOTAL | | 58,545 |

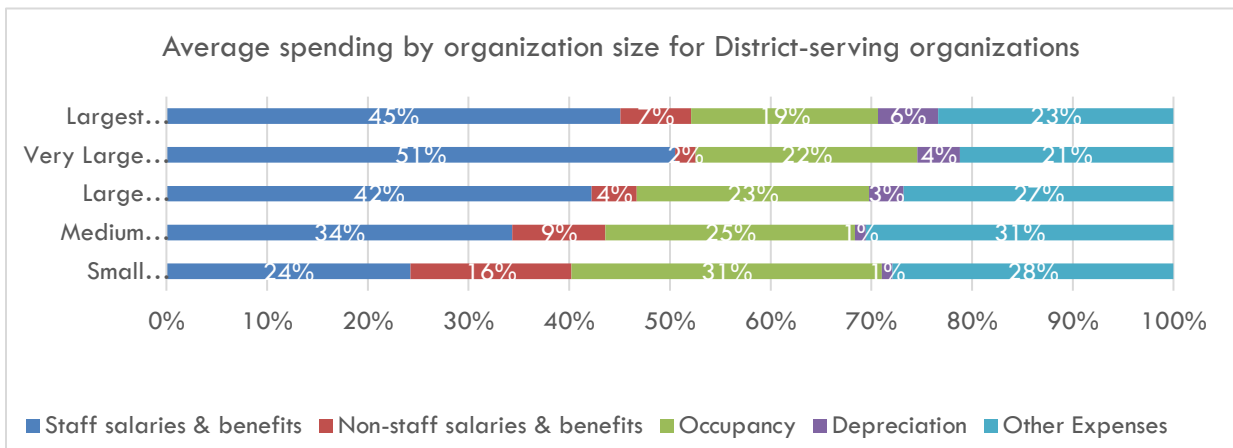
District of Columbia Employment by Occupation, 2016; HR&A Analysis of EMSI 2015 Standard Occupational Classification (SOC) System data.

| NONPROFIT CULTURAL ORGANIZATIONS SERVING A DISTRICT AUDIENCE (versus national) | | | | | |
|--------------------------------------------------------------------------------|------------|-------------|-------------------------------------------------------|-----------|-------------|
| Small (under \$250,000) | Count | % total | Medium (\$250,000 to \$999,999) | Count | % total |
| Performing Arts | 66 | 13% | Performing Arts | 25 | 26% |
| Cultural/Ethnic Awareness | 57 | 12% | Museums & Museum Activities | 16 | 16% |
| Historical Societies and Related Activities | 47 | 10% | Arts and humanities education/Schools | 12 | 12% |
| Arts and humanities education/Schools | 34 | 7% | Historical Societies and Related Activities | 8 | 8% |
| Arts, Cultural Organizations—Multipurpose | 33 | 7% | Community | 7 | 7% |
| Theater | 20 | 4% | Support & Other | 7 | 7% |
| Music | 17 | 3% | Broadcast, Media and Literary Arts | 4 | 4% |
| Community | 16 | 3% | Printing, Publishing | 3 | 3% |
| Film, Video | 15 | 3% | Music | 2 | 2% |
| Humanities Organizations | 15 | 3% | Visual Arts Organizations | 2 | 2% |
| Dance | 14 | 3% | Cultural/Ethnic Awareness | 2 | 2% |
| Museums & Museum Activities | 14 | 3% | Other Art, Culture, Humanities Organizations/Services | 2 | 2% |
| Broadcast, Media and Literary Arts | 14 | 3% | Garden Clubs | 1 | 1% |
| Visual Arts Organizations | 12 | 2% | Single Organization Support | 1 | 1% |
| Singing Choral | 10 | 2% | Professional Societies & Associations | 1 | 1% |
| Other | 110 | 22% | Other | 5 | 5% |
| TOTAL | 494 | 100% | TOTAL | 98 | 100% |

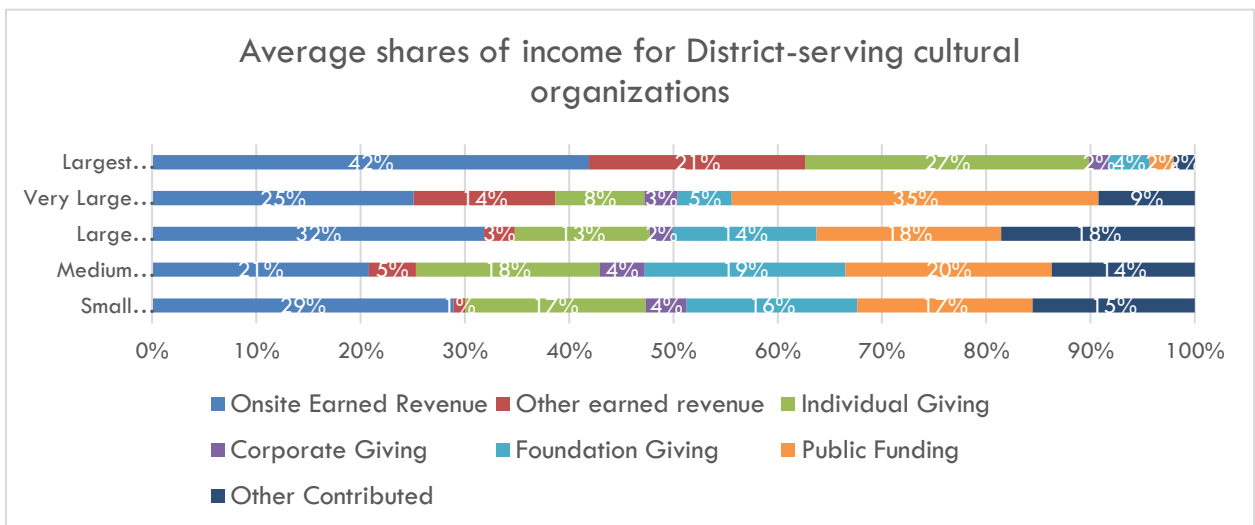
District of Columbia Cultural Nonprofit Organizations by Budget Size and Category, 2014; analysis of 2014 Internal Revenue Service Data by Data Arts with HR&A

BUSINESS IMPROVEMENT DISTRICT PROGRAMMING, 2016

| Organization | Number of Events | Number of Attendees | Cultural/Arts Events |
|------------------------------|------------------|---------------------|---------------------------------------------------------------------------------------------------|
| DowntownDC BID | 19 | 300,000 | -Regular programming |
| Golden Triangle BID | 130 | 46,000 | - Public Arts Initiative - Golden Cinema Movie Screening |
| Georgetown BID | 23 | 30,000 | - Outdoor summer movie series - GLOW Holiday Light Art Exhibition |
| Capitol Hill BID | 2 | 1,000 | -Regular programming |
| Mount Vernon Triangle CID | 31 | 15,000 | -Regular programming |
| Adams Morgan Partnership BID | 5 | 35,000 | - Movie Series - Adams Morgan Porch Fest - Concert Series |
| NoMa BID | 50 | 28,000 | - Nerds in NoMa speaker series - NoMa Summer Screen |
| Capitol Riverfront BID | 362 | 315,000 | - Friday Concerts in Yards Park - Film Series - DC Jazz Fest - 202 Arts & Music Festival |
| Anacostia BID | | | Anacostia River Festival Anacostia Playhouse Anacostia Arts Center Events |
| SW BID | -- | 16,000 | -Regular programming |
| Total | 622 | 786,000 | |



District of Columbia Cultural Nonprofit Organizations by Budget Size and Expenditures, 2014; analysis of 2014 data reported to Data Arts by participating District of Columbia cultural nonprofit organizations



District of Columbia Cultural Nonprofit Organizations by Budget Size and Income Sources, 2014; analysis of 2014 data reported to Data Arts by participating District of Columbia cultural nonprofit organizations

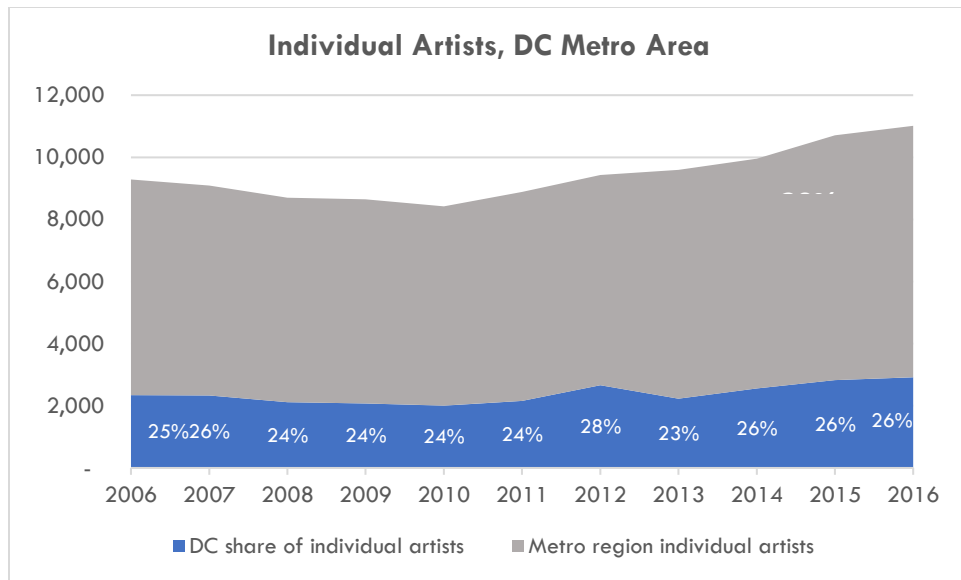
| NONPROFIT CULTURAL ORGANIZATIONS SERVING A DISTRICT AND NATIONAL AUDIENCE (versus just national) | | | | | | | | |
|--------------------------------------------------------------------------------------------------|-----------|-------------|---------------------------------------------|-----------|-------------|---------------------------------|----------|-------------|
| Large (\$1,000,000 to \$4,999,999) | | | Very Large (\$5,000,000 to \$24,999,999) | | | Largest (\$25,000,000 and over) | | |
| Performing Arts | 16 | 27% | Museums & Museum Activities | 10 | 34% | Museums & Museum Activities | 4 | 50% |
| Arts and humanities education/Schools | 10 | 17% | Arts and humanities education/Schools | 6 | 21% | Performing Arts | 3 | 38% |
| Historical Societies and Related Activities | 9 | 15% | Performing Arts | 5 | 17% | History Museums | 1 | 13% |
| Community | 8 | 13% | Community | 4 | 14% | | | |
| Support & Other | 5 | 8% | Historical Societies and Related Activities | 2 | 7% | | | |
| Museums & Museum Activities | 4 | 7% | Performing Arts Schools | 1 | 3% | | | |
| Theater | 1 | 2% | Music | 1 | 3% | | | |
| Other | 7 | 12% | | | | | | |
| TOTAL ORGANIZATIONS | 60 | 100% | | 29 | 100% | | 8 | 100% |

District of Columbia Cultural Nonprofit Organizations by Budget Size and Category, 2014; analysis of 2014 Internal Revenue Service Data by Data Arts with HR&A

| Institution | Students Enrolled | Programs offered | Partnerships |
|----------------------------------------------------|-------------------|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| University of the District of Columbia | 5,667 | Art: Studio Art; Photography; Graphic Design | Hosts a series of public events, including the JazzAlive series in conjunction with the Felix E. Grant Archives |
| American University | 13,061 | Arts Management; Audio Production; Performing Arts; Dance; Fine Arts; Graphic Design | Fellowships with the Kennedy Center, Strathmore |
| Gallaudet University | 1,011 | Art and Media Design; Theater Arts | Provides accessible education for the hearing impaired community; home to a Dance troupe and the Motion Light Lab, which explores the intersection of creative literature and digital technology |
| Howard University | 10,002 | Visual Arts; Graphic Design; Fashion Design; Digital Media Arts | Film incubator; Internships with the Arlington Arts Center; Smithsonian |
| Corcoran Institute at George Washington University | 400 | Digital Media Design; Fine Art; Music; Theater & Dance; Fine Arts & Art History | Through the Design Corps, opportunities to mount design projects in a number of public and private spaces across the District |
| George Washington University | 25,613 | Fine Art; Art History; Film Studies | Film Studies Graduate program partners with K – 12 schools |
| Catholic University | 6,699 | Architecture, School of Music, School of Arts and Sciences | Host performances at the school of Music |
| Trinity University | 2,164 | Journalism and Media Studies, Art history, Fine Arts, Language and Cultural Studies | Associate of Arts at The ARC |
| Georgetown University | 4,793 | Musical Culture; Art History; Fine Art; Performing Arts | Hosts public performances originating from student and outside work; has partnered with local organizations to host conferences including Building the Music Capital |

| SELF-EMPLOYED ARTISTS BY OCCUPATION, 2016 | |
|---------------------------------------------------------------|--------------|
| Art Directors | 80 |
| Craft Artists | 85 |
| Fine Artists, Including Painters, Sculptors, and Illustrators | 180 |
| Multimedia Artists and Animators | 65 |
| Actors | 80 |
| Producers and Directors | 110 |
| Dancers | 15 |
| Music Directors and Composers | 70 |
| Musicians and Singers | 360 |
| Writers and Authors | 435 |
| Photographers | 420 |
| Producers and Directors | 110 |
| Entertainers and Performers, Sports and Related Workers | 910 |
| TOTAL | 2,920 |

District of Columbia Employment by Occupation, 2016; HR&A Analysis of EMSI 2015 Standard Occupational Classification (SOC) System data.



| Individual Artist Employment by Occupation, 2015 | METRO AREA | DC |
|--------------------------------------------------------------------|----------------------|----------------------|
| Description | 2006 - 2016 % Change | 2006 - 2016 % Change |
| Art Directors | (4%) | (6%) |
| Craft Artists | (7%) | (6%) |
| Fine Artists, Including Painters, Sculptors, and Illustrators | (9%) | (10%) |
| Multimedia Artists and Animators | (3%) | (7%) |
| Artists and Related Workers, All Other | 17% | - |
| Actors | 15% | 23% |
| Producers and Directors | 0% | 38% |
| Dancers | (16%) | (25%) |
| Choreographers | - | - |
| Music Directors and Composers | 30% | 40% |
| Musicians and Singers | 26% | 24% |
| Entertainers and Performers, Sports and Related Workers, All Other | 14% | 21% |
| Writers and Authors | 18% | 79% |
| Photographers | 56% | 38% |

District of Columbia and Washington, DC Metro Area Individual Artist Employment by Occupation, 2015; HR&A Analysis of EMSI 2016 Standard Occupational Classification (SOC) System data.

| Cultural Industries | Total Employment, 2016 |
|-----------------------------------------------------------------------------|------------------------|
| Art Dealers | 90 |
| Commercial Photography | 25 |
| Dance Companies | 135 |
| Independent Artists, Writers, and Performers | 1,525 |
| Musical Groups and Artists | 160 |
| Other Performing Arts Companies | 20 |
| Photography Studios, Portrait | 80 |
| Promoters of Performing Arts, Sports, and Similar Events with Facilities | 1,535 |
| Promoters of Performing Arts, Sports, and Similar Events without Facilities | 315 |
| Theater Companies and Dinner Theaters | 950 |
| TOTAL | 4,835 |

District of Columbia and Washington, DC Metro Area Individual Artist Employment by Industry, 2016; HR&A Analysis of EMSI 2015 North American Industry Classification System (NAICS) data.

| CHARACTERISTICS OF COMMON CULTURAL SPACES AND COMMERCIAL USES | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Cultural Space | Competitive Uses |
| Flexible performance/event space: <ul style="list-style-type: none"> Theater or flexible event space that could support dance, theater, music, lectures, meetings, and other events 600 – 800 attendees 12,000-15,000 SF Real estate typology: commercial Physical attributes: Lobby, climate control, Wi-Fi, water, electricity, loading dock Location Preferences: access to audiences, proximity to transit and other entertainment uses | Convenience retail: <ul style="list-style-type: none"> Chain drugstores, supermarkets, and discount stores Example: Walgreens 13,000 – 15,000 SF Real Estate Typology: Commercial Preferred Deal Structure Terms: 20 – 25 years, with 10, 5 year options |
| “Hub” rehearsal facility or studio space: <ul style="list-style-type: none"> Rehearsal space for artists, actors, and musicians over 1 – 2 floors with rehearsal, studio, and/or administrative space 14,000 - 16,000 SF, containing individual studios or spaces from 300 – 600 SF Real estate typology: commercial or moderately refurbished industrial Physical attributes: Climate control, Wi-Fi, water, electricity, loading dock Location Preferences: proximity to transit and other creatives | Hip destination retail: <ul style="list-style-type: none"> Fashion-oriented, leisure, tourist-oriented Example: REI anchor store, Apple 13,000 – 15,000 SF Real estate typology: commercial or refurbished industrial Preferred Deal Structure Terms: 10 year with 3, 5 year options, open floor plan delivery |
| For-profit cabaret-style music venue: <ul style="list-style-type: none"> For-profit cabaret-style music venue, potentially with an adjacent restaurant and bar, would extend activity through the evening 3,000 – 6,000 SF 150 – 250 attendees Real estate typology: commercial Physical attributes: Lobby, climate control, Wi-Fi, water, electricity, soundproofing or distance from nearby residents. Location Attributes: Access to audiences, proximity to transit and other entertainment uses | Destination restaurant: <ul style="list-style-type: none"> Full-scale destination restaurant by local or national operator closing by 11pm Example: Matchbox; Founding Farmers 3,000 – 5,000 SF Real Estate Typology: Commercial Preferred Deal Structure Terms: Long term lease, typically with significant capital investment in fit-out Service Retail: <ul style="list-style-type: none"> Example: Bank of America 5,000 – 7,000 SF Real Estate Typology: Commercial Preferred Deal Structure: 5 - 10 year with moderate build-out |
| Small to Medium Size Gallery space: | Convenience dining or boutique retail chain: |

| CHARACTERISTICS OF COMMON CULTURAL SPACES AND COMMERCIAL USES | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Cultural Space | Competitive Uses |
| <ul style="list-style-type: none"> For-profit or non-profit small- to medium-size gallery space for the showcasing and sale of visual art. Could potentially host small events on an occasional basis including show openings. 300 – 1,500 SF 50 – 100 attendees Real estate typology: commercial Physical attributes: Climate control, Wi-Fi, water, electricity Location Attributes: Access to audiences, proximity to transit and other entertainment uses | <ul style="list-style-type: none"> Smaller-scale convenience dining, with limited seating, or chain boutique retail. Example: Origins, MAC cosmetics, Starbucks, Pret a Manger 500 – 1,500 SF Real Estate Typology: Commercial Preferred Deal Structure: 5 year lease with full standardized build-out |
| Arts Administration and Office Space: <ul style="list-style-type: none"> Office space for artists and other cultural entrepreneurs for business-related tasks, digital production, and other artistic or cultural activities suited to an office 300 – 3,000 SF 1 – 15 office users or employees Real estate typology: office Physical attributes: Wi-Fi, climate control, water, electricity, desk space, flexible furniture, brainstorming space or conference rooms, flex studio or production space Location attributes: Proximity to transit, proximity to production or performance space | Traditional office space or flex office space: <ul style="list-style-type: none"> Traditional office space for non-culturally related small businesses and start-ups Example: Small start-up offices, offices for one to two employees on larger floorplates 300 – 5,000 SF Real estate typology: office Preferred Deal Structure: 5 year lease with tenant improvements |
| Production, Fabrication, or Storage Space: <ul style="list-style-type: none"> Large space suitable for producing artistic works or storage space for creative works, props, set pieces, or other materials necessary to performers and artists 5,000 – 15,000 SF Real estate typology: commercial or industrial Physical attributes: High ceilings, wide doorways, loading ramps, climate control as necessary, one large floorplate on first floor, ventilation system, soundproofing Location attributes: Same building as or proximity to production and performance space | Warehouse or Industrial Space: <ul style="list-style-type: none"> Warehouses or industrial space for non-culturally related industries or self-storage facilities Example: Packaging or distribution centers 10,000 – 50,000 SF Real estate typology: Industrial Preferred Deal Structure: Long-term lease with few improvements needed |

Summary of Characteristics of Cultural Space; data compiled by HR&A from interviews with brokers and developers, from public engagement conducted by Building Community Workshop, and from past HR&A work establishing national real estate typologies.

APPENDIX OF ENGAGEMENT

KICK-OFF (Held at MLK Central Library. Attended by 500 people)

The Kick-off celebrated District culture by highlighting resident performers from diverse backgrounds and disciplines at the Martin Luther King Central Library. The planning team selected the central library for this event because its status as a cultural common ground for all Washingtonians. During the event, the team gathered wide-ranging input through seven interactive stations that encouraged creativity and open discussion. The interactive stations framed discussions about where, how and why people engage in culture.

‘All the city is a stage’ used a conceptual community-building exercise that brought participants from different backgrounds together to explore perspectives on space, community and culture. Through the exercise, participants recommended creating space in mixed-use buildings for nonprofit and for-profit cultural organizations, affordable housing including live/work space and incorporation of arts in green spaces. They also introduced systemic recommendations to integrate cultural planning with transportation planning so that cultural space would be accessible to creators and consumers.

The ‘Equity Atlas’ offered both digital and analog interactive mapping that captured and displayed the locations where participants engaged culture. These maps produced powerful depictions showing the geography of cultural activity across the District. Participants highlighted the need for more cultural space in Wards 7 and 8. Additionally, participants emphasized that transportation, green space and cultural networks are all interconnected. The maps showed that people who live in the District have different cultural needs than those who live in surrounding communities.

‘Switch Board’ was an open-ended cultural diary that enabled participants to record their cultural narratives and share their visions for DC’s Cultural future. Through these conversations participants encouraged the planning team to reveal and promote the history and culture of District residents. Participants were concerned about the impact of rapid change on neighborhood culture and encouraged the Plan to include strategies to reinforce African American traditions including jazz and go-go. Participants also encouraged the Plan to support affordable accessible cultural spaces such as libraries. They emphasized that cultural programs should have a youth focus to establish connections to the District’s heritage in future generations.

‘The Directors’ Salon’ invited participants to discuss their perspectives and needs with the Directors of OP, CAH and OCTFME. The conversations were wide ranging, and included discussions on what culture is and how it should be identified. For example, one participant highlighted how poetry can be a force for change. Other participants discussed challenges and funding needs, such as cultural education and the need for more affordable housing.

At the ‘Collaboration Lounge’ participants suggested that simplified permits would increase live music opportunities across the city. Other participants expressed desires for increased networking opportunities to help form potential partnerships. Several participants shared that their cultural practices would be strengthened by increased access to cultural space. Above all else, participants sought stronger relationships with the District’s cultural agencies. Specifically, participants requested more community outreach to increase awareness of the available opportunities for events and support.

An artistic exercise called “What’s in a space” used a graphic recorder to capture rich dialogue, along with space for participants to sketch their own ideas. At this station participants emphasized the need for affordable and

accessible cultural space. Participants highlighted a wide range of spaces, including black box theatres, textiles and fashion arts, digital media and literary art. Participants also emphasized preferences for colocated facilities using public space that is flexible, collaborative and affordable.

The planning team synthesized volumes of input from the kick-off and four key themes emerged; **cultural identity, space, partnership, and entrepreneurship**. These themes framed the next four INTERMISSION DC events that were community conversations.

COMMUNITY CONVERSATIONS

Following the kick-off meeting the planning team held four community conversations with one in each quadrant of the District in the fall of 2016. Each meeting sought to capture community focused discussions to help the team develop a better understanding of differing cultural needs across the city. However, all cultural stakeholders were encouraged to attend any meeting to ensure their voice was heard. Each meeting included an aspiration station where participants were encouraged to post a note sharing their desires for District culture. The participants rotated through a series of loosely facilitated conversations on DC cultural identity, entrepreneurship, partnership and space. The themes remained the same for each community conversation but each engagement varied slightly, as the planning team refined the 'flat' engagement approach based on the experience with each successive event.

10/4 SE Conversation (Held in Anacostia. Attended by 40 people)

Participants at this conversation introduced innovative ideas to increase cultural partnership and entrepreneurship, but they also emphasized that many people including creatives are under financial and cultural stress. Basic human needs such as affordable housing, access to food and transportation were shared throughout the conversation. One person placed a sticker on the Aspiration Station that read "The tastes and opinions of the very wealthy determine the course of art and culture." There were concerns that changes and growth in the city were weakening District culture. "Local artists are not benefiting from the influx of wealth and are losing out the most." A number of participants identified race as a barrier in our culture with one saying that "race is holding us back. Socioeconomic strata is holding us back." While another participant said that "go-go music should be a major export." "DC used to have a lot of block parties featuring funk, punk and go-go." "People feel that as their neighborhood changes, their culture is being lost."

There was a tension throughout the conversation between increasing free and low costs access to culture and cultural space while also valuing culture and creating sustainable cultural practice. "If its not funded, its not respected."

The partnerships conversation emphasized that informal cultural creators need to be strengthened while formal partnerships with corporations, federal institutions, and schools should be expanded. Participants suggested forming partnerships that increase cultural marketing, school programming and corporate giving. The stakeholders delved into specifics regarding how to strengthen community partnerships, noting that the key is to meet creators where they are. In a lot of cases, this means in public space such as streets and parks. "Go go is

rooted in DC, it was created as an outdoor space.” Others suggested legitimizing cultural practices that already occur and often occur in public spaces.

Another key theme in this conversation were concerns with the government’s role in supporting and permitting culture. Many participants raised concerns about the accessibility and equity of the District’s public art funding process. Others shared systemic challenges with permitting. Many noted that their organizations and projects did not fit into the rigid application process, while others shared that the permitting process was difficult to navigate. Participants suggested adding cultural ambassadors at DCRA to help advance creative efforts. They recommended that the District update programs such as the Certified Business Enterprise (CBE) program to create more opportunities for residents to provide creative services to the city.

Through the entrepreneurship conversation participants sought resources and guidance. “How can we make arts and culture functional? Not just entertainment. We need to support all of our craft. How do we monetize it and focus more on the fact that we are not just entertainment.” “Artists are asked to work for free and they shouldn’t be.” The entrepreneurship and partnership conversations had a high level of overlap. “My ideal partnership would connect public and private finance, leveraging cash and in-kind resources within a space to generate revenues that form a self-sustaining partnership.”

Overall, the Southeast community conversation was difficult, it exposed fundamental challenges facing many creators that participants felt were exacerbated by economic growth.

10/11 SW Conversation (Held in the Southwest Waterfront Neighborhood. Attended by 45 people)

This conversation reflected the many divisions that run through the District’s culture, including insiders/outsideers, residents/tourists and haves/have nots. One participant put a fine point on the sentiments expressed at the meeting, stating that “Gentrification is cultural genocide.” Participants said that go-go, crabs, punk, jazz, Black Broadway, churches, roller-skating, basketball, and high school sports are all part of District culture. Many people called for greater connections to cultural heritage and affordable housing.

Participants were enthusiastic about opportunities for cultural entrepreneurship; however, they identified several barriers, including lack of affordable production and presentation space compounded by diminished trust in the District government. Participants also advanced solutions to improve cultural entrepreneurship, which one person describes as “maintaining cultural fabric.” These solutions included “support for culture that reflects communities”, cultural incubators, exporting our culture, creating pathways for cultural entrepreneurs, and leveraging development with offsets. Participants encouraged more recognition of artists as small businesses and increased busking (street performance) opportunities.

The entrepreneurship discussion dovetailed with the space conversation. Participants shared that many of the cultural spaces the District helped catalyze in the early 2000s are experiencing significant financial hardships threatening the cultural ecosystem. There was also a recognition that there are untapped partnership opportunities between organizations seeking space and those with space seeking access to funding for maintenance. Other participants suggested that a capital facilities grant funding would be more impactful if it

were offered on an ongoing basis because needs do not always align with the annual grant cycle. Others shared concerns about long-term affordability of spaces, such as Mather Studios, that have term-limited affordability.

Some participants expressed interest in the District diversifying cultural expression beyond performing arts. Many other participants expressed interest in “arts as community space.” Several participants noted the need for intermediary organizations to help form partnerships. While others shared that Metro accessible production facilities were also important. There was broad support for using DCPS and DPR facilities for cultural use. However, participants noted that DCPS has a very difficult process to navigate. Additionally, participants shared that they had difficulty with the timeline and process related to the Special Events Taskforce.

The southwest conversation balanced the perspectives of larger organizations and smaller creators, indicating that while the cultural ecosystem’s needs span a wide range, the opportunities also span that range. This conversation introduced some particularly insightful perspectives on opportunities to increase cultural partnership.

10/18 NW Community Conversation (Held in Columbia Heights. Attended by 110 people.)

Stakeholders in the Northwest Community Conversation shared that DC Culture is diverse and accessible, with more going on than many people think. Participants emphasized music as a key part of District culture, citing jazz, go-go, reggae, street performers and drum circles among others. There were also deep frustrations that black culture in the District has changed as the city has grown. One participant said, “the definition of DC as Chocolate City is erasure of the black experience.” Another person shared that the District should actively work to “preserve current business and tenants to help preserve traditional black culture.” Several participants referenced concerns about displacement, high housing costs, and costly cultural space.

The discussion of cultural entrepreneurship drew a wide range of ideas. Some were low-hanging fruit such as how-to guides, a one-stop information and permit facility, a database for local creators, and a space finder app targeting cultural needs. Others introduced more complex but potentially high impact solutions, such as an arts tax district, a low-profit Limited Liability Corporation designation, and credit enhancements for cultural organizations. Others suggested recommendations aimed at improving innovation including entrepreneurship education, increased coworking space, increased incubators and increased “areas of experimentation and participation such as hackathons.” Several stakeholders expressed that the District’s strict noise ordinance is a challenge, particularly for musicians and music venues. Others focused on helping creators work through city processes, including permitting assistance, and creating a night mayor based on models from Amsterdam, London and Paris.

The discussion around space emphasized how regulatory and cost barriers have created challenges for cultural creators. There was a concern that “Unaffordability leads to the loss of talent.” Affordability was a major concern that extended to a range of cultural production and presentation spaces as well as housing. Others noted that it can be difficult to secure specialized cultural spaces with tools and facilities needed for disciplines, such as dance or theatrical set production.

There were additional concerns about access to park space for cultural use particularly National Parks Service property. Participants also introduced several ideas to address the challenges with space, including community oriented RFPs such as the OUR RFP program, as well as community partnerships with the development industry. Participants also encouraged an “information clearinghouse for grants, space and government resources.” Several people celebrated The Labs at MLK Library as a leading example that should be expanded. Others suggested new funding mechanisms such as an increased restaurant tax, a liability fund and tax breaks for cultural space. Another participant suggested building on the simplified street use permitting system in Portland, Oregon.

Participants shared that partnerships needed to be value-added and innovative while based on realistic expectations. Ultimately, these partnerships need to bring culture to consumers. Participants experienced division between local and national serving cultural organizations. Several people found these divisions create misunderstandings and poor communications between cultural organizations. One of the most interesting ideas was to structure grants for large cultural organizations to encourage partnership with smaller organizations.

Several other people highlighted libraries, recreation centers and houses of worship as widely accessible community-based cultural facilities that could be better utilized. Some encouraged outreach to houses of worship while others shared that they would be more interested in using recreation centers if they could charge a fee to profit from work at the facilities. Some participants recommended a partnership facilitator that could be an honest broker between organizations that would support innovative partnerships. Several participants recommended increased cultural funding to better support cultural organizations and partnerships particularly for those that breakdown “socio-economic and cultural barriers.” Participants also encouraged the District to increase both direct partnership funding in addition to government financing or loans. Overall, there was a sense that partnerships should be vehicles to do “something new, different or unusual including the partnership itself.”

The Northwest Conversation had a particularly robust emphasis on partnership and entrepreneurship that was juxtaposed by deep concerns about the impact of growth on the city.

10/25 Northeast Community Conversation (Held in Downtown Ward 7. Attended by 90 people.)

Participants in the Northeast Community Conversation were deeply concerned about cultural change in DC and particularly the role of black culture going forward. As a part of these concerns, participants strenuously voiced needs for affordable housing, production and presentation space. For example, one participant encouraged the District to “fund African American legacy projects that highlight its unique history through life in DC.” There were specific concerns that racism, cronyism and classism are serious threats to DC Culture. “There is a cultural struggle taking place in DC that is the product of gentrification and development.” “There’s a concern that artists and creative placemaking contribute to gentrification.”

Participants in this conversation were concerned that cultural facilities are concentrated in a few communities while very few organizations or spaces serve Ward 7. Throughout the conversation, a number of participants proposed solutions including ensuring more geographic equity in public grant funding, dedicating underutilized public facilities in Ward 7 for cultural use. Participants highlighted the vacant Strand and Senator Theatres as

potential opportunity sites. Participants emphasized that high quality, and in some cases low cost, transportation would reduce barriers for northeast residents to access more of the District's culture.

"Human rights are a concern in this city, people getting pushed out, silenced, made invisible. Therefore, arts and culture organizations need to be empowered to express the local flavor, history, traditions, political concerns, and needs of this place so that these communal encounters are productive for those voices. Aka Not just focusing on positive, superficial expressions of culture to attract 'creative class' of newcomers."

The need for affordable housing was a top concern for many participants. Some recommended dedicated, affordable artist housing distributed throughout the city while others expressed a broader view. "We need more affordable housing for EVERYONE, not just artists. Culture belongs to and should arise from everyone."

Many of the commenters noted that cultural programming needs to focus more effort on connecting with hard to reach populations with limited English and internet access. Specifically, they noted that many announcements are made through social media channels and do not reach some interested residents.

Participants identified music as a key part of the city's culture, and one participant recommended "go-go incubator space, to cultivate local musicians for indigenous jazz and blues." They also characterized DC Culture as rich, blackness, independent and survival. They shared perspectives that food is an important aspect of their culture. "Respect the culture that is here."

"The gap between 'Washington' and 'DC' seems to hinder access, physical, emotional and psychological to traditional culture. Traditional culture is looked as a thing of the past as we embrace change instead of evolution. The gap between "Washington" and "DC" seems to manifest itself in legal structures like permits."

The partnerships discussion had two major veins: one focused on increasing the amount and diversity of public funding for culture, and the other on discussing options for making cultural activities more profitable and sustainable. Many stakeholders felt that the District should increase funding for cultural grants to support community cultural organizations, facilitate new types of partnerships and new investments in communities. "Support more after-school programming to keep more talent from the prison-industrial complex." Another participant recommended that the District commercialize marijuana and incorporate a tax dedicated to supporting culture. Cooperatives were a common theme of the partnerships conversation. One participant encouraged the Plan to support "cooperatively owned resources including supplies and housing."

Indoor and outdoor creative space was highlighted by Ward 7 stakeholders seeking more access to a wide range of spaces. There was also an emphasis on inexpensive spaces, such as Busboys and Poets, that empower creators to experiment and take risks. For outdoor spaces, the costs and complexity of permits was a significant concern for many. Participants who had organized outdoor events shared that DDOT's requirement to pay meter revenue for all affected meters had proven prohibitively expensive. Others shared that the NPS process was difficult and time consuming to navigate.

Participants shared that entrepreneurship would benefit from easier access to space and increased technical assistance. Increased access to grants, startup funding and cultural business development funds were identified as opportunities. Many participants emphasized that cultural entrepreneurship should be introduced in school by teaching techniques, such as grant writing, in high schools. The conversation was marked by a pervasive concern that something needs to be done and it needs to be done now. “The city needs to change the cultural space paradigm—there will be a mass exodus of artists soon.” One participant shared a concern that “nonprofit and for-profit cultural organizations are getting away from audience desires.” “Create an arts ambassador that makes it easier to navigate space.” Participants encouraged the city to “make it easier for incubators and co-ops to purchase space.”

The Northeast conversation was passionate and wide ranging with emphasis on the desire for more facilities in Ward 7 and more broadly the opportunities for the District government to support culture.

TARGETED ENGAGEMENT

In addition to the community conversations, the planning team partnered with leading cultural organizations to host a series of INTERMISSION DC events designed to be more focused on key components of the creative community.

Arts Organizations (Held at Arena Stage. Attended by 150 people)

In November 2016, the planning team partnered with Arts Action DC to host an INTERMISSION DC event focused on cultural identity, space, partnership and entrepreneurship. Arts Action DC is an arts advocacy organization representing a diverse array of cultural organizations across the District. The partnership leveraged Arts Action’s membership which includes many of the District’s leading cultural organizations.

Participants shared that cultural entrepreneurs need more tools, including “doing business guides”, marketing assistance and access to public facilities such as schools. In addition to these themes, access to cultural space and improved permitting emerged as leading opportunities to improve cultural entrepreneurship. Some participants suggested creating linkages with real estate development that produce new cultural space. Others suggested building on national and international models of cultural finance, such as the Inter-American Cultural Bank or the Baltimore Arts Reality Corporation. Another theme throughout this conversation was a need for capacity building, such as incubator space to help small creators scale up. Throughout the conversation there was a discussion on how cultural entrepreneurs should relate to the District’s economy. Some suggested the value of culture needed to be connected with costs of living and doing business in the District by partnering with the development industry, pooling resources and using an economic development model focusing on returns. Others emphasized that cultural entrepreneurship requires different approaches for nonprofit and for-profit organizations.

The Cultural Space conversation centered on issues and opportunities related to divisions in the District’s culture, including race, age, tenure in the District, geographic, arts and heritage, and federal/local. The federal/local division was prominent theme throughout the conversation, where one commentator shared that “Local culture is overshadowed by federal culture and that is part of our culture.” Discussion of race and cultural change were also key themes characterized by a participant who shared that “artswashing is being used by developers to profit from the image of artists while pricing them out of the space.” “As an artist, the most

painful thing is having a voice.” These sentiments align with another comment that the “things and people that define DC’s identity are closing or moving to the suburbs.”

Participants recognized these divisions as opportunity areas to bring the District together around unifying traditions such as go-go. One participant suggested that the “District should build a cultural brand to direct audience energy.” Participants also suggested that creating community culture guides to educate, preserve and share community history, as well as spaces to grow local culture, could help close gaps in our culture. Another participant shared that we need to breakdown the perception that “arts are elite and not for everyone.”

The partnerships conversation focused on the need for partnership infrastructure. There was extensive conversation about the need for tools such as a maintained database of cultural organizations, partnership models and in person networking opportunities. There were concerns that partnerships are limited by brand confusion or dilution, as well as challenges related to funding and legal issues. Participants expressed a deep and genuine interest in strengthening District culture through increased partnerships that encourage small organizations to join forces to realize opportunities available to larger organizations. Several participants thought partnership workshops would help different types of organizations develop common language and expectations, particularly regarding planning time and funding models. Many participants envisioned a more robust cultural organization database that provides model partnership agreements that would help cultural organizations align programming to reduce duplicated efforts. One stakeholder recommended the Boston Coral Consortium as a potential model to replicate in the District.

Throughout the conversation participants shared that one of their greatest challenges is local culture being overshadowed by federal culture. They encouraged the planning team to seek strategies that elevate neighborhood culture and promote District culture as a collection of community cultures. Arts Action members also encouraged the District government to seek more opportunities to increase cultural exposure for youth in and out of school. Members emphasized that access to affordable space was a key challenge, and they recommended lowering cost and permitting barriers for using public space and facilities. Arts Action thought that partnerships were under-utilized and that more networking opportunities and better information sharing would make a big difference.

Youth and Educators (Held at the Kennedy Center attended by 55 people)

At the Youth and Educators, INTERMISSION DC students and educators from DCPS and charter schools came together at the Kennedy Center for a conversation about what holds them back and what would help them succeed. Students and educators had separate facilitated conversations, capturing their unique points of view. The educators were classroom teachers and representatives from arts organizations who work in schools. They focused on systemic opportunities such as increased funding, transportation and career readiness. Students expressed desires for increased opportunities for cultural career paths and cultural programs.

The students felt that arts and culture were not priorities, noting that many peers had unmet desires for more access to cultural programs, and that many of the offerings for students were not aligned with their interests. One participant poignantly stated “Our voices matter.” The students offered some exciting solutions, including more community based cultural programming at the places they already visit, such as Boys and Girls Clubs. They also suggested that more access to pre-professional programs that teach skills such as modeling and graphic design would help them convert their interests into careers. The students also sought more mentorship opportunities along with access to space to perform to help them develop capacity to express themselves. “If your school doesn’t have a program you get stuck.” While another student suggested a “science fair for the arts” could help establish connections between interests and professions.

Several students expressed desires for forums to discuss uncomfortable and difficult issues associated with adolescence such as sexual identity, race and inequity among other issues. They felt that art and cultural opportunities would provide critical venues for these discussions. The students suggested innovative ideas, including arts hackathons, opportunities for shared programming across schools and low-cost out of school opportunities to increase the range of programs available to students. They also suggested programs that offer low or no cost extra-curricular opportunities for students to take introductory classes, including instrument lessons and art to help students explore a greater range of practices.

Students expressed that District culture is defined by go-go, slang, fashion and the Black Lives Matter movement. There were desires for increased dance, music and visual art opportunities, as well as better advertising for theatre events and programs that reach students without personal computer access. "Art is part of culture but also food and fashion."

The educators focused their discussions on two primary themes connecting students to cultural career paths and increasing cultural exposure for students. Educators noted that barriers created during segregation still impact District youth of color. "Segregation has a lasting impact on how welcome some people feel in museums and other cultural spaces." They shared experiences where parents did not feel comfortable accompanying their children on field trips to Smithsonian museums because the parents did not feel like they had the required wardrobe and/or education. The educators went on to share that these experiences highlight larger barriers tied to the District's long standing racial and wealth inequities.

Many educators shared that the costs associated with a cultural visit were prohibitive for many of their students. Even visits to museums with free entry can be difficult for many families considering the costs of metro fare and lunch at the museum. This was a particularly significant concern for field trips where students from lower-income households can feel left out. To address these challenges, the educators suggested increasing low-cost and free transportation for families, bringing more cultural programming to schools and communities, and forming bridges between popular culture and traditional culture. "Make cultural space less bougie!" "Larger institutions need to provide programming that is culturally relevant to a wide variety of groups."

Partnerships were another theme in the educator discussions where interest in increased cultural resources both in school and out of school were a priority. They highlighted ideas such as artists in residence and partnerships with innovative organizations such as FAB LAB. Educators also suggested that a centrally located youth arts facility would be exceptionally helpful for achieving stronger outcomes.

This INTERMISSION DC was particularly powerful because the students who participated represented a broad cross-section of cultural experience in the city and introduced challenging but tangible insights. The educators' systemic view highlighted the private struggles from many different families while also emphasizing the impact that more affluent parents offer through volunteer grant writing and financial contributions.

Individual Artists and Cultural Producers (Held at the Hamiltonian Gallery and attended by 90 people)

The Individual Artists and Cultural Producers INTERMISSION DC was an open house event where participants were encouraged to come and share their perspectives with the planning team. The event was less structured than the four community conversations emphasizing opportunities for the artists and cultural producers to speak directly with the Directors from OP, CAH and OCTFME.

Cultural space was the biggest topic of conversation at this INTERMISSION DC. The event covered a wide range of issues and opportunities, including preservation of existing cultural space, affordability of new cultural space, access to outdoor space, transportation access, and capacity building.

Access to cultural production space was a significant theme of the conversation where participants suggested nonprofit space providers and property tax relief. Others noted that cultural space created in new developments often comes with strings attached. One commenter shared that “Production space needs privacy, accessibility.” Along these lines there was a significant amount of discussion about the role of public-private-partnerships for culture that revolved around a mix of enthusiasm and skepticism. Numerous participants championed the Artspace Lofts as a leading model for creating affordable cultural space and housing. One stakeholder suggested that “need based solutions, not processes, should be implemented that create a network of Artspace buildings.” Still others encouraged a cautious approach to public-private-partnerships noting that artists’ objectives might be compromised. One stakeholder made this point by saying “What’s often missing from public-private-partnership models is a non-governmental organization. The Brookland Artspace Lofts work because Artspace served as the facilitator.” Other commenters advanced the Blind Whino and the Baltimore Arts Reality Corp as models for creating sustainable cultural space.

Access to outdoor space was another major theme of conversation. Many participants shared that most outdoor spaces are either controlled by the National Parks Service or Business Improvement Districts(BIDs) and that each presents major challenges. Many participants found the National Parks Service processes to be slow, cumbersome and uncertain. While others found BID controlled space to be prohibitively expensive to use costing \$5,000 to \$10,000 to rent for an event. Participants were enthusiastic about increased access to DCPL and DPR facilities for cultural uses but many noted that current processes such as requiring a cashier’s check three days in advance create barriers for some organizations.

Across these discussions a number supporting needs were identified, including parking for cultural creators and consumers, an easier permitting process, tools and policy supporting cultural space purchase, and predictable funding. Participants introduced a range of suggestions for supporting cultural space purchase, including creating a tenant purchase program, increased public funding, social impact investing, and dedicated public outdoor public space.

The Individual Artists INTERMISSION DC emphasized that individual artists are under pressure and would benefit from increased access to networking, production space and presentation spaces.

APPENDIX OF CULTURAL PROGRAMS

EXISTING RESOURCES FOR CULTURAL CREATORS

DC COMMISSION ON THE ARTS AND HUMANITIES (CAH)

CAH grants are a leading resource to the District's Creators. Despite funding pressures, granting has remained consistent at approximately \$10 million annually. The Commission makes grants available to support individual artists, arts organizations, humanities organizations, cultural education, cultural facilities improvements, capacity building and cultural exchange with other communities.

Arts Education Program grant: The Arts Education Program (AEP) is designed to support In-School and Out-of-School-Time arts and humanities projects for children and youth in pre-school through high school settings. The grant also supports professional development opportunities in the arts and humanities for classroom educators.

Artist Fellowship Program: The Artist Fellowship Program (AFP) offers up to \$10,000 fellowships to individual artists whose artistic excellence significantly contributes to the District of Columbia as a world class cultural capital. AFP recognizes the impact of individual artists within the District of Columbia and supports the vitality that those artists bring to the local community.

City Arts Projects: (Individuals and Organizations): The City Arts Projects (CAP) grant provides project support for individuals and organizations to execute projects that promote arts and humanities activities to a diverse range of communities within the District of Columbia. CAH highly encourages small, medium and large projects that have District impact and engage District residents and visitors. Also, CAH encourages community-based projects that share characteristics such as geographic location, common interests or a collective identity. Artistic projects may include, but are not limited to: concerts, visual arts exhibitions, literary readings and festivals that feature dance, folk art, film, music, theater and other art forms.

East of the River: The East of the River (EOR) grant provides access to high-quality arts and humanities experiences for DC residents who live east of the Anacostia River. Activities may be programs or projects that include, but are not limited to, dance, design, folk and traditional arts, literature, media arts, music, theater and visual arts. Funding may be used to support operational and programmatic costs directly related to the East of the River activities described in the application.

Grants-in-Aid: Grants-In-Aid (GIA) is available to arts and humanities organizations whose primary function is exhibition, presentation or training in the arts and humanities. GIA offers general operating support to organizations that focus on the following areas: dance, design, folk and traditional arts, literature, media arts, music, theatre and visual arts such that its total activities and/or services are concentrated on and devoted to the arts and humanities.

Sister Cities International Arts Grant: The Sister Cities International Arts Grant (SCIAG) provides one-time project support and covers travel expenses to foster cultural exchange and diplomacy between the District of Columbia and DC's Sister Cities. SCIAG grants support high quality dance, music and theatre ensembles, visual arts exhibitions and literary readings, as well as individual and multi-disciplinary artists. SCIAG may also support participation in arts festivals.

UPSTART Program: The UPSTART Program is the signature capacity building program of the DC Commission on the Arts and Humanities. UPSTART assists established DC-based arts and humanities nonprofit organizations with significant programmatic functions that face operational and infrastructure challenges and financial limitations that prevent organizational and programmatic sustainability. This program is for organizations with annual expenses above \$250,000

LiftOff: The LiftOff program is a capacity building program for organizations with less than \$250,000 in annual expenses. The program provides funding for a capacity building project and peer coaching with a grantee cohort.

To increase equity and accessibility of CAH grant programs Arts Commissioners are appointed for each Ward. The commissioners offer numerous workshops during grant application periods to help applicants access the funds. Despite these efforts, a lower shares of applications were received and fewer grants are awarded in Wards 4,7 and 8 whose residents have lower median incomes and educational attainment rates than the city in general.

| CAH Share of Total Applications and Awards by Ward, 2015 ²² | | | | | | | | | |
|------------------------------------------------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-------|
| Ward | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | TOTAL |
| 2015 | | | | | | | | | |
| % of Total Applications | 21% | 22% | 10% | 8% | 12% | 16% | 4% | 6% | 100% |
| % of Total Applications Awarded | 54% | 53% | 54% | 45% | 36% | 49% | 40% | 55% | 100% |
| % of Total Awards | 23% | 19% | 11% | 8% | 12% | 15% | 4% | 7% | 100% |
| % of Total Funds Awarded | 22% | 30% | 9% | 3% | 9% | 19% | 3% | 6% | 100% |

OFFICE OF CABLE TELEVISION, FILM, MUSIC AND ENTERTAINMENT (OCTFME)

The DC Office of Cable Television, Film, Music and Entertainment (OCTFME) is one of the most important sources of District Cultural Investment. OCTFME implemented Mayor Bowser's *202Creates* Initiative by crafting a unifying brand that has been embraced by the creative community. *202Creates* promotes and celebrates the work of local creatives and adds needed marketing support to the creative economy. Through a robust marketing and promotional campaign, *202Creates* amplifies creative residents and organizations whose day-to-day investment in the DC community energizes restaurants, music venues, galleries and pop up shops. To date, *202Creates* has worked with 233 local partner organizations and 10 partner agencies and those numbers are growing.

Creative Economy Career Access Program (CECAP) program: An on-the-job training program offering underserved District of Columbia residents an opportunity to receive the training, experience and job placement support required to establish sustainable careers in the creative economy. Local employer partners that work in the media, creative, or technology segment of the economy agree to take on a District residents from an

²² Fiscal Year 2015 Annual Report, DC Commission on the Arts and Humanities, 2016

underserved community as a trainee/apprentice for 12-months. The 12-month period includes a combination of on-site work experience with the employer partner a training curriculum funded by the District government. The training program that teaches entry-level media and creative technology skill sets designed to supplement the on-the-job experience trainees gain through the program.

202 Creative Co-working Days: OCTFME welcomes creatives to their office to work, collaborate, network and meet with government representatives. This is an opportunity for creatives to connect with Government services and other creative service organizations eager to support DC Creatives. OCTFME has hosted 4 co-working days, welcoming roughly 80 creatives to date.

Film Incentive Fund: This fund supported 12 projects with budgets of \$250,000 and above in FY16. This fund has been a strong asset to the portfolio of funding opportunities for the local film and media organizations.

OCTFME Sponsorship Fund: supports a diverse range of projects from festivals to small film projects, photography exhibits and creative tech activities, supported over 43 organizations and activities working within the creative economy in FY16.

DC PUBLIC SCHOOLS

The DCPS Arts curriculum—the Framework for Arts Learning—sets out a vision for arts education in DCPS. This vision includes creating a forum to discuss arts education across disciplines as a space for exploring and investigating universal human themes. While providing flexibility in execution to account for the range of environments in which students are educated, the Framework for Arts Learning makes clear expectations for the student experience in an arts learning environment, defining the role of the teacher as a facilitator and the student as a creator.

Students' experiences in DCPS Arts include opportunities for critical thinking and building digital literacy at early ages. Students are offered a variety of arts instruction across all grades. In each grade and across the district, students have the opportunity to create, perform, respond and connect to works in a range of arts disciplines.

Elementary school: Students receive a minimum of 45 minutes of music and visual arts instruction each week and, through partners and local schools, have opportunities to experience museums and performances throughout the city.

Middle school: Students receive a minimum of one semester of instruction in both music and visual art each year.

High school: Students are required to take a minimum of a half credit in both music and visual art. To fulfill that requirement, students are able to choose from the following (based on local school availability):

Music – General Music, From Bach to Rap, Concert Band I, Concert Choir I

Visual Art – Art, Imaging, Ceramics, Sculpture, Drawing & Painting, Cinematic Arts

Turnaround Arts: DC: In 2015, DCPS was selected by the President's Committee on the Arts and Humanities to become a Turnaround Arts site. Turnaround Arts is a model that uses the arts as a key lever in turning around

struggling schools. Beginning in 2012, Savoy Elementary School participated as a pilot school in the program. In 2015, four new schools began the three-year program. The participating schools include: Bunker Hill, Moten, Noyes and Turner Elementary Schools.

Digital Media Arts: In 2013, DCPS Arts began the development and integration of a media arts curriculum within the broader arts curriculum. In the first year, DCPS provided four schools with media arts labs and seven schools with digital cameras to begin photography programs. In the 2014-15 school year, DCPS Arts developed a digital imaging project-based curricular resource and partnered with the Hirshhorn Museum to provide a professional development series to 20 teachers focused on project-based learning in digital imaging and manipulation. DCPS Arts will continue to support the growth of media integration. In the 2016-17 school year, DCPS Arts created digital media labs in two high schools to support the generative development of digital integration in music and visual arts programs.

Partnerships: At both the district and school level, DCPS Arts partners with a broad range of organizations to bring exceptional arts experiences to students both in and out of the classroom. Partners include: Washington Performing Arts, the Kennedy Center, the Washington Ballet, Young Playwright's Theater, the Smithsonian institution, Capitol Hill Arts Workshop, Yamaha.

DC PUBLIC LIBRARY (DCPL)

Digital Commons: The Digital Commons is located on the first floor of the Martin Luther King Jr. Memorial Library. While it houses more than 70 public access computers, the Digital Commons is not just a computer lab: It offers four computers loaded with software like the Adobe Creative Suite; access to tools like an Espresso Book Machine; and enhanced meeting rooms and gathering spaces aimed at encouraging creation and innovation.

Dream Lab: The Dream Lab is a collaborative, shared space for small organizations, groups and individuals using technologies to develop and sustain new ventures.

Fab Lab: The Fabrication Lab or "Fab Lab" offers programs for all ages. It includes fabrication tools such as a Laser Cutter, 3-D Printer, Computer Numerically Controlled (CNC) machines, and DIWire.

Studio Lab: The Studio Lab offers spaces and programs for District residents of all ages. The Studio Lab has three rooms: Digital Production Lab, Main Production Studio, Video and Photo Editing Suite. These spaces enable residents to produce and share original content.

Memory Lab: The Memory Lab provides equipment for digitizing home movies and scanning photographs and slides. You can also take classes and find resources for your personal archiving needs.

DEPARTMENT OF SMALL AND LOCAL BUSINESS DEVELOPMENT (DSLBD)

DSLBD supports the development, economic growth and retention of District-based businesses and promotes economic development throughout the District's commercial corridors. Many performers, particularly cultural entrepreneurs are also small and local businesses. The District Department of Small and Local Business

Development (DSLBD) has several programs that provide support and technical assistance designed to help cultural entrepreneurs succeed.

Simple Steps to Business for the Creative Entrepreneur: DSLBD has partnered with the Service Core of Retired Executives (SCORE) to offer a 5-week training course for creative entrepreneurs, targeting creative economy industries.

Center for Entrepreneurial Education and Development: Serves entrepreneurs and organizations seeking to grow, providing information about how to access capital, develop marketing tools including websites, free legal advice and classes to refine proposal or grant writing skills. The Center also offers one on one technical training for up and coming organization or business leaders.

Made in DC Program: *Made in DC* supports businesses who produce and make their products completely in DC. The program offers a community of support (networking events, workshops, etc.) for local producers, as well as access to DSLBD resources. *Made in DC* businesses also benefit from marketing and promotion efforts to build awareness for their products. Over 150 local businesses receive financial and business support through the *Made in DC* program. Registration is a simplified process requiring that a business be located in the District, have a business license and employ a majority of employees must be District residents.

DEPARTMENT OF CONSUMER AND REGULATORY AFFAIRS (DCRA)

DCRA is responsible for regulating construction and business activity in the District of Columbia. To protect consumers, DCRA registers corporations, inspects weighing and measuring devices used for monetary profit and issues business licenses, professional licenses, building permits, special events permits.

Small Business Resource Center: The Resource Center strives to make it easier to start a business in the District. DCRA launched its new Small Business Resource Center (SBRC) to provide training and consultation services to customers seeking more information related to DCRA services. The existing Business Permitting Center (BPC) and Business Licensing Center (BLC) are transactional in nature whereas, the new SBRC will provide direct business education services with the theme of navigating the District's regulatory environment.

DEPARTMENT OF HOUSING AND COMMUNITY DEVELOPMENT (DHCD)

The District Department of Housing and Community Development (DHCD) works to produce and preserve opportunities for affordable housing and economic development in communities across the District; while revitalizing underserved communities. DHCD does this by preserving and producing the supply of quality affordable housing, increasing home ownership and revitalizing neighborhoods promoting community development and providing economic opportunities.

Housing Production Trust Fund: The HPTF is a permanent, revolving fund organized and administered to facilitate the creation of affordable housing and related activities for District residents, through the provision of financial assistance to eligible nonprofit and for-profit developers.

Housing Resource Center: This is the District of Columbia's free affordable housing listing and search engine, where you can find everything from accessible homes to affordable rental and for-sale homes. Users can also find helpful resources such as renter's rights information, assistance programs and an affordability calculator.

Housing Counseling Services: DHCD's partner network of Community Based Organizations (CBOs) provides counseling services and training to tenants, potential homeowners and current homeowners. Specific topics include foreclosure prevention or mitigation, credit counseling, home/budget management, homebuyers clubs and relocation, applying for program assistance, managing the home purchase process, homeowner training, apartment locating and other services that assist residents with housing needs.

Renter assistance is also provided to aid tenants in understanding their rights and responsibilities, including issues such as potential displacement, rental/eviction counseling and ongoing apartment management. Workshops are offered by our CBO partners on a regular basis throughout the month and one-on-one counseling is available by appointment.

Affordable Dwelling Unit Program: Through this program DHCD monitors and enforces compliance with requirements to provide or maintain Affordable Dwelling Units (ADUs) in the District of Columbia. Affordable Dwelling Unit is an umbrella term applied to the for-sale and for-rent homes that are locally restricted for occupancy by households whose income falls within a certain range and are generally offered at a below-market rate. ADUs do not include housing that is federally restricted or developments funded through Housing Production Trust Fund. ADUs are generally produced in exchange for zoning relief, tax incentives, public financing and/or the right to purchase or lease District-owned land.

Inclusionary Zoning Housing Program: The District's Inclusionary Zoning (IZ) Program requires 8–10% of the residential floor area be set-aside for affordable units in new residential development projects of 10 or more units; and rehabilitation projects that are expanding an existing building by 50% or more and adding 10 or more units. DHCD disposes of IZ units through a lottery process.

Development Finance: DHCD's Development Finance Division (DFD) provides funding for the development of rental, homeownership and community facility developments that serve District of Columbia neighborhoods. As both the creation and preservation of affordable housing units are important to DHCD, DFD plays a prominent role in helping the agency achieve its annual multifamily housing production goals.

Tenant Opportunity to Purchase: DHCD provides financial and technical assistance to tenant groups that are threatened with displacement due to the sale of their apartment building. DHCD provides seed money, earnest money deposits and acquisition assistance to tenant groups that are threatened with displacement due to the sale of their apartment building. With DHCD's assistance, the tenant groups are able to purchase the building and convert the units into cooperatives or condominiums. More than 1,000 units have been preserved as affordable housing since FY 2002. This program not only helps residents avoid displacement, but it also helps them become homeowners.

Property Acquisition and Disposition Division: The Property Acquisition and Disposition Division (PADD) stabilizes neighborhoods by decreasing the number of vacant and abandoned residential properties in the District and transforming vacant and/or abandoned residential properties into homeownership opportunities for District of Columbia residents at all income levels.

DEPARTMENT OF PUBLIC WORKS

Murals DC: This program is collaboration between the DC Commission on the Arts and Humanities and the Department of Public Works (DPW). The program began in 2007 to combat the growing trend of illegal graffiti and reduce urban blight. DPW seeks owners of chronically graffitied walls, or who are located in areas where

graffiti is likely, who would like to donate wall space for this free program. MuralsDC has been extremely effective in ending the cycle of tagging. Through this program 43 artists have produced murals.

OFFICE OF PLANNING (OP)

Comprehensive Plan: OP develops and manages the District’s Comprehensive Plan which is a 20-year framework that guides future growth and development. It addresses a wide range of topics that support performers including housing, urban design, economic development, and arts and culture.

Community Planning: OP works with community stakeholders to develop small area plans that guide community investment and real estate development. Based on community consensus, these plans can create space and partnerships that support performers.

DC HISTORIC PRESERVATION OFFICE (HPO)

The HPO housed within the Office of Planning has a preservation planning program that produces the State Historic Preservation Plan that guides HPO programs and community preservation activities. HPO also produces Ward Heritage Guides that highlight unique local cultural environments across District. HPO partners with community cultural organizations including Humanities DC, the Preservation League, Archeology in the Community, the Historical Society of Washington D.C. and many other community heritage organizations.

DC Community Heritage Project: Local voices are emerging through the DC Community Heritage Project, a ten-year partnership between HPO and Humanities DC. Each year, participating professionals present two educational symposia on topics of interest to preservation newcomers. The program also awards grants of up to \$2,500 to local groups for projects that build familiarity with DC’s community heritage. Grant recipients showcase their projects at an open community forum each December.

The heritage project emphasizes grass-roots organizing and youth participation in recording local history. Innovative ideas are welcomed to push the envelope of traditional historic preservation concerns. The neighborhood brochures, oral histories, videos and other project products are available on the Humanities DC website.

Local History Programs: The Historic Preservation Office promotes DC history projects through public engagement and partnerships with community organizations. Some examples include, the Cultural Tourism Heritage Trails, DC Historic Alley Building Survey, Historic Farms and Estates Survey and History Quest, an interactive GIS map that provides historical data on approximately 127,000 extant buildings in Washington, DC.

Preservation Grants: District of Columbia community groups, organizations, and nonprofits are eligible to apply for preservation grants from two grant-making entities—the Humanities Council of Washington, DC, and the National Trust for Historic Preservation. The Humanities Council of Washington DC program has provided grants “to support community leaders interested in preserving the history, architecture, and collective memory of their neighborhoods.” Grants of up to \$2,500 focus on community heritage or historic preservation through an intensive four-month grant period (June through October) resulting in a tangible product.

The DC Preservation League's Preservation Initiatives (PI) Grant Program provides matching grants to individuals and non-profit organizations for preservation planning, research, outreach/education, and bricks and mortar projects related to historic and cultural sites. These grants are intended to help stimulate public discussion, introduce the public to preservation concepts and techniques, make technical expertise accessible, and encourage partnerships.

CROSS-CUTTING ORGANIZATIONS

DC Collaborative: The Collaborative provides professional development opportunities for educators and other collaborative members. These opportunities are open to all teachers and members creating collaborative, high-quality, effective pathways for teaching DC students through DC's arts and humanities organizations—providing additional knowledge and tools for resilient, lifelong-learners through the arts and humanities.

Humanities DC: The Soul of the City youth leadership program uses the city of Washington and its unique neighborhoods and culture as a classroom. Each year, in partnership with the Summer Youth Employment Program, Humanities DC takes students on neighborhood tours where they meet with scholars, interview residents, take photographs, and create a final media project documenting the entire experience.

Humanities DC sponsors Humanitini a monthly humanities conversations held in bars and restaurants across the city. They also host CulturalCapital.com a marketing and communications outlet for Greater Washington's arts and culture sector. The HumanitiesDC Job Bank, a job posting database for Greater Washington's arts and culture sector.

Washington Performing Arts: Washington Performing Arts helps youth and adults develop their practice with an emphasis on music. They provide masters classes, in school education, and youth summer programs.

Washington Project for the Arts: Washington Project for the Arts (WPA) is an artist-centered catalyst for the creation and presentation of contemporary art supporting visual artists at all stages of their careers.

Transformer: Transformer's mission is to provide a consistent, supportive, and professional platform for emerging artists to explore and present experimental artistic concepts, build audiences for their work and advance their careers, while increasing dialogue, understanding, and audiences for contemporary visual arts.

Washington Area Lawyers for the Arts: There are many other organizations that also provide support such as University legal clinics and Washington Area Lawyers for the Arts (WALA). WALA is a 501(c)³ nonprofit organization that provides access to education, advocacy and legal services through workshops and seminars, legal clinics and pro-bono referral services for creatives and cultural organizations. WALA has partnered with CAH in the past to present workshops and series on artist professional development. The organization's offerings include its "The Basics" courses – monthly workshops on copyright, trademarks, licensing, and forming a 501c3 organization.

Washington Metropolitan Area Transit Authority (WMATA): WMATA's MetroPerforms, recruits musicians to be placed in various Metrorail stations.

Washington DC Economic Partnership: The Washington DC Economic Partnership supports local entrepreneurs through mentorship, conferences, and partnership development.

FEDERAL ORGANIZATIONS AND INSTITUTIONS

Kennedy Center: The Kennedy Center offers a range of programs for performers including their youth ambassadors program and the Institute for Arts Management. These programs along with masters classes offer District residents unique opportunities to gain invaluable experience at one of the Nation's leading Arts Centers.

Hirshhorn: ARTLAB+ at the Hirshhorn is a radically inclusive, free after-school digital arts program for teenagers between 13 and 19. In addition to providing access to professional technology equipment, art-making tools, and art materials, ARTLAB+ connects teens to artist mentors who support them in their creative pursuits. Through collaboration and a range of special programs, participants strengthen their critical thinking skills and learn to express themselves creatively. The mission of ARTLAB+ is to give teens the opportunity to develop the marketable technological skills they need to lead the next generation of innovators. Participants explore, tinker, and experiment with a variety of media and are given the chance to use professional video and photo gear, music and recording equipment, and other resources to produce video games, graphic designs, and 3D designs, as well as other creative projects.

Folklife Festival: The Folklife Festival features an average of 350 cultural producers annually and provides important talent development in the form of over 100 internships each year to support the Festival's production.

EXISTING RESOURCES FOR CULTURAL SPACE

DEPUTY MAYORS FOR PLANNING AND ECONOMIC DEVELOPMENT (DMPED)

Great Streets Small Business Grants: Since 2006, the District has provided competitive reimbursable grants of up to \$50,000 for small businesses to improve interior space and facades. The goal of the program is to foster economic development through the retention and support of existing small businesses and the attraction of new businesses to targeted commercial and retail corridors. The initiative has awarded millions to small businesses and retail developers and has invested over \$100 million in streetscape improvements along the District's 13 Great Streets corridors.

Revenue Bond Program: The District of Columbia Revenue Bond Program provides market interest rate loans to help lower cost of funds available for capital projects. These bonds are used to finance a wide variety of projects including: health care, housing, transit and utility facilities, recreational facilities, health facilities, manufacturing, sports, convention and entertainment facilities, elementary, secondary, college and university facilities, student loan programs, pollution control facilities and industrial and commercial development.

OUR RFP: "Our RFP" is a Mayoral and DMPED initiative to incorporate community engagement early in the RFP process. Early engagement with District residents will ensure that the public's perspective and priorities are understood in conjunction with the District's goals when crafting and issuing the RFP for a District-owned parcel. This program offers the opportunity for District residents to advocate for cultural space when qualifying District owned properties are identified for redevelopment.

Neighborhood Prosperity Fund: In 2017 DMPED launched the Neighborhood Prosperity Fund as a pilot program to invest up to \$3 million in gap financing for commercial space in mixed-use projects in Census Tracts where unemployment is above 10%.

DISTRICT DEPARTMENT OF TRANSPORTATION (DDOT)

Block Parties: The District Department of Transportation offers a simplified and expedited permitting process for neighborhood block parties where a simple majority of adjoining property owners need to approve the event.

DC COMMISSION ON THE ARTS AND HUMANITIES (CAH)

Cultural Facilities Projects Grant Program: The Cultural Facilities Projects (CFP) grant will be awarded to arts and humanities organizations within the District of Columbia that own or rent facilities designed to present performances, exhibitions or professional training so that all District of Columbia residents and visitors can experience the rich culture of our city.

DEPARTMENT OF HOUSING AND COMMUNITY DEVELOPMENT (DHCD)

Community Facility Financing: DHCD's Development Finance Division provides funding to assist with the development of community and commercial facilities that serve District of Columbia neighborhoods. These facilities include community office buildings, clinics, day care centers and recreation centers. Community facilities are typically funded through DHCD's competitive Request for Proposals (RFP) process. DHCD has funded numerous community facilities throughout the District, including The Town Hall Educational Arts Cultural Facility (THE ARC) in Ward 8, the Atlas Theater in Ward 6, the Dance Institute of Washington in Ward 1, and others.

Site Acquisition Funding Initiative: The Site Acquisition Funding Initiative (SAFI) is designed to provide quickly accessible, revolving loan funds for acquisition and predevelopment costs to nonprofit developers committed to the production, rehabilitation and preservation of affordable housing. SAFI leverages DHCD funds with private monies for the preservation of affordable housing.

DC PUBLIC LIBRARY (DCPL)

DCPL Facilities : The library provides meeting and study spaces to the public for the purpose of disseminating literary, cultural, educational and community information.

DEPARTMENT OF PARKS AND RECREATION (DPR)

Field Permits and Reservations: Residents can reserve DPR facilities for meetings, games and events using an online system.

Community Gardens: There are 244 District Parks and Recreation areas across the city, including 71 recreation center grounds and 89 triangle or pocket parks. Between fiscal years 2017 and 2021 \$263 million has been allocated for capital projects in District parks in the current Capital Improvement Plan.²³ Department of Parks and Recreation, DC's recreation facilities offer programming including seasonal and regular activities for youths and teens, as well as workshops on urban gardening and nutrition.

²³ DC Open Data

DC PUBLIC SCHOOLS (DCPS)

DCPS Facilities: DCPS facilities can be rented by outside organizations for reasonable rates. However, organizations that rent DCPS space must provide liability and property damage insurance in addition to supplemental security staff, that is assessed on a case-by-case basis. School-related organizations can use facilities at reduced rates during normal building hours.

DISTRICT DEPARTMENT OF GENERAL SERVICES

DGS Capital Funding for the Arts: The District Department of General Services invests 1% of the Capital Budget in capital eligible public art. Each project is capped at \$500,000 and the 1% calculation excludes some projects including transportation facilities.

DC OFFICE OF PLANNING (OP)

Comprehensive Plan: OP develops and manages the District's Comprehensive Plan which is a 20-year framework that guides future growth and development. It addresses a wide range of topics that support performers including housing, urban design, economic development, and arts and culture.

Community Planning: The Office of Planning deploys community planning tools including studies, vision frameworks and small area plans in partnership with communities. These tools can assess cultural priorities and advance opportunities for cultural space.

Historic Homeowner Grants: The grants are available to low- and moderate-income households living in specific historic districts. Grants may be up to a maximum of \$25,000, except the Anacostia Historic District where the maximum is \$35,000.

FEDERAL NETWORK

National Parks Service: The National Park Service operates 59 properties across the District.²⁴ The National Park Service has pledged to provide educational opportunities to at least 25% of the national K-12 population annually. Included in these community activities are artist-in-residency programs, Girl and Boy Scout programs and youth nature science classes.²⁵ Both District- and NPS-owned open spaces are also home to hundreds of special events that occur annually, providing an important "informal" venue for consuming culture.

Commission on the Fine Arts: The National Capital Arts and Cultural Affairs (NCACA) grant program (Public Law 99-190, as amended, 20 USC 956a) supports larger artistic and cultural institutions operating in the District of Columbia. NCACA grants are intended to provide general operating support to organizations whose primary mission is performing, exhibiting and/or presenting the arts operating principally in Washington, DC. Recipients of past NCACA grants include such institutions as the Arena Stage, the National Building Museum, the

²⁴ National Park Service, District of Columbia

²⁵ Strategic Plan, National Park Service, 2014 (https://www.nps.gov/interp/IEV%20Strategic%20Plan_FINAL.pdf)

Washington Performing Arts Society and the Phillips Collection. The program is not intended to support organizations that receive substantial federal support.

CROSS-CUTTING ORGANIZATIONS

Events DC: Events DC is the face of conventions, sports, entertainment and cultural events within our nation's capital. As the official convention and sports authority for the District of Columbia, Events DC leverages the beauty, history and diversity of the most powerful city in the world to attract and promote an extensive variety of events, resulting in valuable experiences for residents and visitors alike and generating economic and community benefits for the city.

Events DC manages seven venues across the District including the Walter E. Washington Convention Center, Carnegie Library at Mount Vernon Square, RFK Stadium, Festival Grounds at RFK Stadium, Gateway DC, DC Armory and Nationals Park.

"Art at the Center," free curator-led public art tours. The diverse \$4 million art collection is the largest in any convention center and the largest public art collection in the District outside of a museum with more than 130 works of art. With works of art by both local and international artists, the collection of site-specific sculpture, painting and photography brings a sense of human scale to the Convention Center.

CulturalDC Space Finder: Culture DC helps cultural organizations locate spaces that meet their needs in the District with their Space Finder tool.

Washington DC Economic Partnership: The Partnership supports small business and entrepreneurship through its site location and assistance program.

EXISTING PROGRAMS FOR CULTURAL CONSUMERS

The District Government along with many other federal and local cultural stakeholders offer unique support to a wide range of opportunities for consumers to engage culture.

DISTRICT OF COLUMBIA COMMISSION ON THE ARTS AND HUMANITIES (CAH)

CAH Events: CAH hosts a series of events across the District representing numerous disciplines including Poetry Out Loud, Chuck Brown Day and the Mayors Arts Awards.

The Art Bank Program: Each year CAH purchases fine art for use in government facilities. The collection has approximately 2,700 artworks created by artists living in the Washington area. The artworks are installed in more than 150 public areas with government offices and facilities.

DC Creates! Public Art Program: Through this program CAH purchases, commissions and installs artworks for public sites throughout the District of Columbia, providing opportunities for individuals to encounter art in parks, libraries, community centers, government offices, bridges and other public venues. In FY 2016, \$1.2 million in District funding was allocated for neighborhood and public art.

DC PUBLIC LIBRARIES (DCPL)

DCPL: The Libraries offers cultural events for residents of all ages including book clubs and storytime for children.

CROSS-CUTTING ORGANIZATIONS

Destination DC: Destination DC serves as the lead organization to successfully manage and market Washington, DC as a premier global convention, tourism and special events destination, with a special emphasis on the arts, cultural and historical communities.

Events DC: Events DC is the face of conventions, sports, entertainment and cultural events within our nation's capital. As the official convention and sports authority for the District of Columbia, Events DC leverages the beauty, history and diversity of the most powerful city in the world to attract and promote an extensive variety of events, resulting in amazing experiences for residents and visitors alike and generating economic and community benefits for the city.

Washington Performing Arts: Provide educational opportunities in the performing arts for youth, adults and seniors that enrich and engage the community in a spectrum of activities designed to encourage participation in and appreciation of the performing arts.

Washington Metropolitan Transit Authority (WMATA): The WMATA Art in display art in 24 Metro stations. Permanent art installations could emphasize neighborhood heritage, providing residents and visitors alike with a "first impression" at their destination that celebrates DC's diverse history and communities.

Washington DC Economic Partnership: The Washington DC Economic Partnership promotes the District to local, national and international audiences. They uses events like SXSW to showcase District culture as a key asset.

DC Collaborative:

The Collaborative's Arts and Humanities for Every Student (AHFES) program has provided more than 575,000 DC public and public charter school students and educators access to cultural opportunities at member institutions such as the DC Arts Center and Shakespeare Theatre. AHFES ensures student learning equitably benefits from DC's diverse and rich array of arts and humanities amenities. The Collaborative is striving to provide field trip opportunities to every District student attending DCPS and Public Charter Schools.

Shakespeare Theatre:

The Shakespeare Theatre Company's Free For All offers free performances of a Shakespearean classic to the general public each summer. To date, the Free For All has reached more than 662,000 area residents and counting.

Shakespeare Theatre Company also offers discounted tickets for seniors, military service members and people under 35 years old.

Woolly Mammoth Theatre:

The theatre offers Pay What You Can (PWYC) tickets for a select number of preview performances.

Studio Theatre:

Audience members under the age of 30 are eligible to for Studio25, a program offering \$25 tickets to all performances. Discounts are also available for senior citizens and military service members.

Constellation Theatre Company:

The Constellation Theatre Company offers pay-what-you-can for the first public performance of their productions.

Arena Stage Theatre:

Arena Stage Offers *Pay Your Age* tickets for people under 30 where your age determines the price. Arena Stage also offers discounts for students and military service members.

Phillips Collection:

Visitors under 18 are admitted for free.

FEDERAL ORGANIZATIONS

Kennedy Center:

MyTix makes the arts more accessible with discounted and free tickets to people 18–30 years old and active duty member of the armed services.

BravO, Washington National Opera's program that offers discounts for students and young professionals between the ages of 18 and 40.