

DISTRICT CULTURAL PROGRAMS

The cultural community is supported by more than a dozen District agencies that provide space and support for cultural creators, organizations and consumers. These agencies offer a wide range of cultural programs and resources. Agencies support the cultural community through facilities, capital investments and programs such as affordable housing and transportation.

Many District agency programs provide a base of support for all residents including cultural creators. Additional provide programs such as DC Commission on the Arts and Humanities (CAH) grant programs are directly targeted toward creators.

Each agency's cultural programming represents its missions, facilities and resources. CAH and the Office of Cable Television, Film, Music and Entertainment (OCTFME) are the two leading cultural support organizations. CAH focuses on providing grants, programs and educational activities that encourage diverse artistic expressions and learning opportunities. OCTFME supports the creative economy through technical assistance, economic development, workforce development and promotion.

On a per capita basis, CAH is one of the nation's best resourced state arts agencies, granting an average of more than \$10 million dollars per year through two broad categories of grants, one for individuals, and a second for organizations. And, most grant programs are available to both individuals and organizations.

Grants for both individuals and District nonprofits support public art, events, festivals, international cultural exchanges and acquisitions for the Art Bank *Washingtoniana Collection*.

The Commission also offers a fellowship to both established and emerging artists with practices such as dance, design, folk and traditional arts, literature, media arts, music, theater, visual arts; as well as multi-disciplinary media, emerging and experimental fields. CAH also provides funding to support facility

acquisition and maintenance. Additionally, CAH offers dedicated grants for educational programming and artwork in Wards 7 and 8.

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 in addition to financial support for film makers, musicians and media professionals.

The Office of the Deputy Mayor for Planning and Economic Development (DMPED) leads the District's economic development programs in partnerships with the OCTFME, the Department of Small and Local Business Development (DSLBD), the Department of Housing and Community Development (DHCD), and the Office of Planning (OP). These agencies offer three categories of programs: economic development, community development and housing.

DSLBD supports the development, growth and retention of District based businesses. DSLBD's *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 increase opportunities for maker businesses. The program brings businesses together for technical assistance and collaboration through initiatives that strengthen connections between creators and District Government. The program also



PHILLIPS
The Phillips Collection

AMERICA'S FIRST
MUSEUM OF
MODERN ART

offers capacity building workshops, networking and promotion to members. In addition to *Made in DC*, DSLBD also offers a host of business development and community revitalizations programs that can support creators.

DHCD produces and preserves affordable housing while supporting revitalization in underserved communities to increase economic opportunities for District residents. The Department has a cutting-edge suite of programs that preserve the city's existing base of affordable housing while facilitating production of new units to keep pace with demand from the growing city.

In 2015, Mayor Bowser convened a *Housing Production Strike Force* led by DHCD. The *Strike Force* developed a plan to preserve more than 13,000 housing units with subsidies set to expire by 2020. This plan and the resulting programs are currently being implemented, solidifying the city's base of affordable housing.

Additionally, DHCD administers the District's Affordable Housing Production Trust Fund that provides at least \$100 million every year in gap funding that has helped produce thousands of affordable housing units through public-private partnerships. DHCD's housing and community development programs provide critical infrastructure and support the city's inclusive communities and economy including the cultural sector.

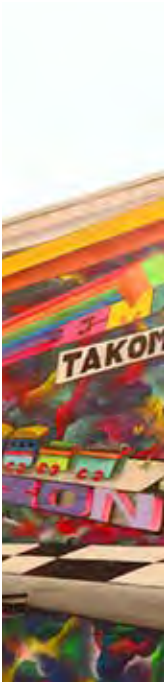
OP guides the District's real estate and economic development through land use policy including preservation and revitalization of the city's distinctive neighborhoods. OP develops and manages the city's Comprehensive Plan, which includes an Arts and Culture Element that encapsulates many of the city's cultural policies as law governing the city's growth and development. Small Area Plans typically include cultural recommendations as part of targeted policy guidance for communities where land use change is anticipated or desired.

Additionally, OP has developed a creative placemaking program that leverages foundation grant funding for cultural interventions to test community building and economic development strategies that help achieve community objectives. In addition to creative placemaking, the DC Historic Preservation Office housed in Office of Planning supports community

heritage through its preservation grant program.

As discussed in the preceding assets section, several District agencies 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 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 art learning environment by defining the role of the teacher as facilitator and the students as creators. Student experiences in DCPS Arts include opportunities for critical thinking and building digital literacy at early ages that extends through a variety of 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.





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 highlights over 100 stories previously recorded through the DC Community Heritage Project (DCCHP). 100 Stories has a dedicated website accompanied by a series of public events where residents can reconnect with these perspectives, and specially target a few of the stories from the past where the narrative continues to unfold today. The stories will touch on the heritage of Barry Farm, Ivy City, Petworth and Congress Heights among other communities.



LGBTQ Historical Context Study

The Historic Preservation Office (HPO) received a grant from the National Park Service for "Underrepresented Communities." The grant will be used to conduct a LGBTQ historic context study to support four potential nominations for DC and National Historic sites connected with LGBTQ heritage in DC.



African American Civil Rights Trail

HPO received an additional grant from the National Park Service to identify thirty sites that are significant to the 20th century African American civil rights movement. HPO will produce an online resource and printed map.

DCPL hosts the Washingtoniana Collection, one of the most robust resources for District culture and heritage. Recently, the libraries 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 District culture.

These agencies include the Office on African Affairs; Office on African American Affairs; Office on Asian Pacific Islander Affairs; Office on 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 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.

HOUSING STRIKE FORCE RECOMMENDATIONS

The trike force identified six recommendations to preserve the city's existing assisted and "naturally occurring" affordable housing.



Establish a preservation Unit to do three things. Preserve existing assisted affordable housing. Identify opportunities to preserve "naturally occurring" affordable housing through covenants or other mechanisms. Collect and maintain comprehensive data on all affordable housing in the city.



Establish a public-private preservation fund to facilitate early investments while leveraging greater amounts of private capital to preserve affordable housing.



Develop a small properties preservation and affordability program to assist with repairs and renovations to properties with 5 to 50 units.



Implement the District Opportunity to Purchase Act that will allow the District to transfer ownership of properties at risk of losing affordable apartments to pre-qualified developers committed to preserving affordability.



Improve preservation under the Tenant Opportunity to Purchase Act by providing financial incentives for preservation in TOPA transactions.



Establish programs that facilitate low-income seniors aging in place. Examples include tenant-based vouchers or other rental assistance to seniors on fixed incomes or funds for renovation of buildings and individual apartments and single family homes to create appropriate housing options for seniors to age in place.

ANY GIVEN CHILD

In 2017, Washington, DC was chosen as the 25th site for Ensuring the Arts for Any Given Child, a national collective impact initiative of the John F. Kennedy Center for the Performing Arts. Any Given Child fosters community change to improve student outcomes by leveraging the power of strategic, coordinated arts education. Any Given Child DC is led by: the DC Arts and Humanities Education Collaborative in partnership with Mayor Bowser and The Council of the District of Columbia with support from District government agencies including: DC Public Schools; DC Commission on the Arts and Humanities; DC Office of Planning; and the Office of Cable, Film, Television and Music Entertainment. Additional partners include local arts organizations, community organizations, philanthropic and for-profit stakeholders. Through this program, the Kennedy Center is facilitating a multi-year process to ensure all DC public and public charter school students receive a meaningful, relevant and impactful arts education experience from kindergarten through twelfth grade.





DC COMMISSION ON THE ARTS AND HUMANITIES (CAH) GRANT PROGRAMS

General Operating Support

Offers general operating support to nonprofit arts, humanities and arts education organizations whose primary focus is in one or more of the following areas: dance, design, folk and traditional arts, literature, media arts, music, theater, visual arts or any of the other disciplines, such that its total activities and/or services are concentrated on and devoted to the arts and humanities and/or arts education.

General Operating Support (Service Organization Cohort)

Offers general operating support to nonprofit arts, humanities, and arts education service organizations whose primary mission is to provide specialized services which can include professional development, technical assistance, networking opportunities, shared operational services, printed materials, and/or research to Washington, DC-based arts and humanities organizations.

Public Art Building Communities

Supports the creation and installation of permanent or temporary public artwork that enhances District neighborhoods.



Arts and Humanities Fellowship Set

Supports individual artists, teaching artists and humanities professionals who significantly contribute to the arts and humanities and substantially impact the lives of DC residents through excellence in the arts and humanities.

Arts and Humanities Education Projects

Supports in-school and out-of-school-time arts and humanities programs 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.

East of the River

The East of the River 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.

Projects, Events or Festivals

Supports projects, events and festivals to promote arts and humanities activities to DC residents.

Sister Cities Grant

Supports arts and humanities projects that foster cultural exchange and diplomacy between the District of Columbia and its Sister Cities.

UPSTART

The UPSTART Program is a capacity building program that 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.

Field Trip Experiences

Supports arts and humanities organizations to offer comprehensive field trip experiences for students in the District's public schools. The scope of the grant includes the cost of field trip tickets and associated transportation costs, professional development opportunities for classroom educators and the provision of pre-and post-field trip workshops for students.

Facilities and Buildings

Supports projects related to the improvement or purchase of facilities operated by nonprofit arts and humanities organizations.

Art Bank

Supports visual artists and art galleries in the Washington metropolitan area by acquiring fine artwork for the District's Art Bank Collection, a growing collection of moveable works funded through the Art in Public Places Program. Works in this collection are owned by CAH and loaned to other District government agencies for display in public areas within government buildings.

Curatorial Grant

The Curatorial Grant Program aims to provide a greater opportunity for the development and public presentation of visual art exhibitions by District resident curators. Through grant support and access to a contemporary exhibition space, CAH intends to serve the District's residents by presenting compelling exhibition concepts of resident curators.



THE CULTURAL ECONOMY

In addition to serving as 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 and economic impact associated with the cultural sector.

Cultural economic impact is assessed using 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 communities as unique parts of the national landscape.

The District's cultural economy supports a total of 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 services. However, many cultural creators are primarily employed in non-cultural occupations, which means they are not well represented by these data.

This Plan also recognizes that it is common for people to participate in the cultural economy in less formal ways that are not well represented in the data sources needed for economic analysis. Interpretation of the data in this section is informed by the anecdotal insights on cultural practice gathered during the engagement process.

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.

The economic impact analysis found that in 2016, 112,390 people worked directly in the cultural economy in addition to 43,800 indirect and induced jobs related to the this sector. The analysis also found that the cultural economy generated \$12.4 billion in wages and \$1.1 billion in tax revenue in 2016.

Furthermore, cultural activity produces 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 a wide-range of industries. Research has consistently demonstrated the importance of quality of life in business location decision-making. 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.



Culture is integral to the quality of life in the District. The presence of cultural assets in communities has been correlated with decreases in stress, social exclusion and crime. Studies from the RAND Corporation and Turnaround Arts have found links between arts education and higher performance in core subjects including 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. This research indicates that arts education, both in and out of school, has extended impacts on personal development that lasts a lifetime.





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 from the District's residents.

202Creates does three important things: it promotes and amplifies the District's creative economy through digital media marketing, original television programming, and paid performance opportunities for the city's 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 and building



the creative culture in all eight Wards. Through, 2018, *202Creates* supported roughly 8,600 events and generated more than 150 million social media impressions. Additionally, more than 845 creative entrepreneurs have participated in co-working events that were hosted with support from 213 public and private sector partners.

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 support cultural practice in the District by connecting creators with support and promotions while helping more District creators earn a living within their practice. *202Creates* is a Mayoral initiative led by OCTFME with support from DMPED and CAH and other agencies.



CULTURAL ORGANIZATIONS IN THE DISTRICT

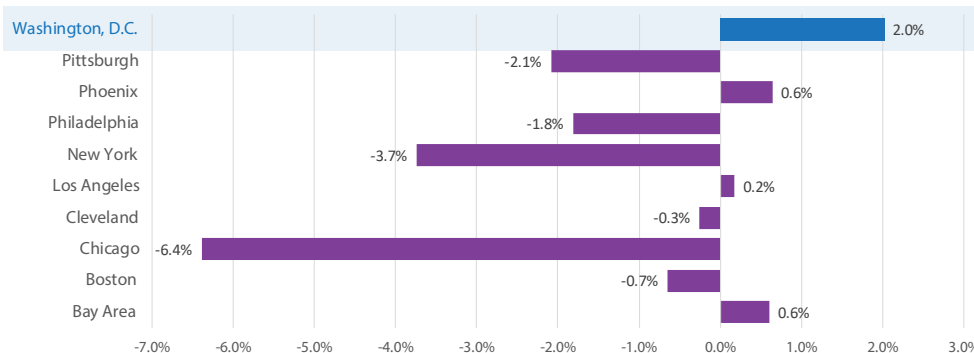
Most cultural organizations are small, with budgets under \$250,000 and focus on a community, discipline, or issue. Many of these small but focused organizations represent specific cultural practices and heritage groups. Small organizations play an important role in capturing District heritage: almost 60 organizations celebrate ethnic diversity, approximately 50 organizations are historical societies, and 15 organizations are focused on the humanities are 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, with budgets between \$250,000 and \$1 million, employ professional staff that make larger scale expressions possible. These organizations also create crossover opportunities where cultural professionals can build on their creative skills in professions that offer more financial stability. Mid-sized organizations 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, such as the DC Youth Orchestra and Young Playwright's Theater. These organizations 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, 70% have national-facing missions. Typically, large organizations have budgets exceeding \$1 million, supporting larger professional staffs and more ambitious programs. Among large organizations, only 2% have budgets over \$5 million and 1% have budgets over \$25 million.

Many organizations are experiencing challenges associated with funding and operational changes. For example, many small and mid-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 spend the largest share of their resources on their space, 31% on average. Large organizations spend 23% or less. Higher costs



Change in government funding, 2012 – 2017

(All City, County, State, Federal)

Chart 1.0

Change in Aggregate Government Funding (across the City, County, State, and Federal levels) for Cultural Nonprofit Organizations by City, between 2012 – 2017; Data Arts analysis of data provided by participating members.

for space can leave small to medium organizations with diminished budgets for staff, programming and reserves. For comparison, large organizations spend between 42-52% of their total expenses on staff, while small organizations spend 24% on average.

Cultural nonprofits have historically had a lower proportion of earned revenue relative to contributed revenue when compared to the broader nonprofit sector. A growing emphasis on impact from funders has pressed many nonprofit organizations to adjust their business models to account for higher space costs through increasing earned revenue generated from ticket sales, workshop fees and other rental fees.

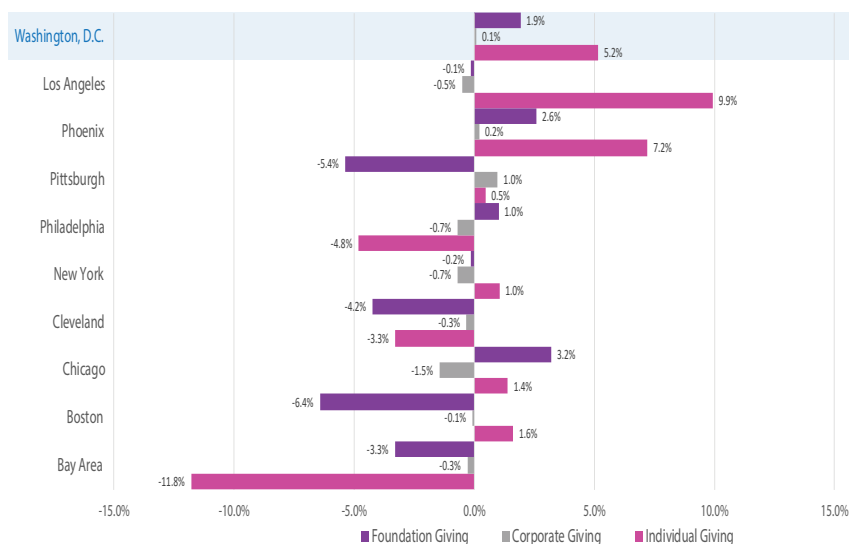
The economic analysis assessed cultural funding by source across select metropolitan regions to comparably measure cultural funding volume. The analysis found that the metropolitan Washington region had one of the highest levels of combined funding from government, foundations, corporations, and individuals at \$30 per capita in 2017. Metropolitan Washington's total is comparable to Metropolitan New York City, where cultural funding totaled \$34 per capita in 2017. Breaking the analysis down further, metropolitan Washington had some of the greatest cultural funding growth nationally on a percentage basis between 2012 and 2017 from government, foundations and individual donors. Overall, in 2017 metropolitan Washington has one of the nation's strongest cultural funding bases.

However, looking back to how cultural funding changed following the 2008 recession indicates that cultural funding levels are susceptible to significant cuts during

periods of economic recession and recovery. For example, from 2009 through 2012 government funding declined significantly in all comparable regions. While in metropolitan Washington, government funding declined by nearly 30% and foundation funding was down nearly 50%. This dramatic volatility presents a systemic risk for the cultural sector where a significant portion of cultural organizations rely on annual grant funding to sustain their operations.

One notable bright spot has been the growth of individual giving, which can be a democratizing and resilient source of funding that is often a source of unrestricted funds. However, because the amount of support provided by a typical individual donor is significantly smaller than funding provided by foundations, these funds cost more to raise and have often have diminishing returns on investment for the organization to grow beyond a certain level.

The District is home to several organizations that are demonstrating that new cultural models can and do work in DC. A leading example is the Halcyon Stage and Arts Lab, which has adapted a model established by Halcyon's preceding social enterprise incubator. Halcyon Stage partnered with Union Market to launch an innovative performance series at Dock 5. The series leveraged Union Market's event space to produce exposure for both the stage and market. 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 Giving by Metro Area
2012 - 2017**

Chart 2.0

Change in Philanthropic Giving to Cultural Nonprofit Organizations (across the City, County, State, and Federal levels) for Cultural Nonprofit Organizations by City, between 2012 – 2017; Data Arts analysis of data provided by participating members



ENGAGEMENT



CULTURE IS INTERSECTIONAL

The District's culture is the collection of practices and traditions that are important to residents and stakeholders. It builds on the city's heritage with infusions from diverse cultural stakeholders, who bring practices from all corners of the world while introducing their own innovations.

Culture is intersectional, meaning that each of us have our own composition of identities connecting us to cultural communities that produce unique cultural experiences, aspirations and needs. Cultural intersectionality is an affirmation that the city's culture is complex with interwoven and ever-changing relationships between power and experience extending from the individual to the collective. Despite individual differences, shared cultural touchstones connect residents from diverse backgrounds through shared experiences.

With intersectional culture in mind, the planning team approached engagement differently to ground the Cultural Plan in the diversity of the city's 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 encouraged cross-cutting input that connected 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 ten INTERMISSION DC events. At each event, the planning team and directors from the OP, CAH and OCTFME held thematic conversations with stakeholders that were recorded by teams of notetakers. Together, stakeholders provided more than 3,500 comments across the INTERMISSION DC events. (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 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, challenges navigating the Mayor's Special Events Task Group, and the need for better 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 similar 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. The conversations had different focuses across the quadrant's based on localized points of emphasis. The targeted events were attended by geographically diverse residents who shared common interests, which ultimately fostered more focused conversations.

Throughout the planning process, input from the INTERMISSION DC events along with the partner events and focus groups helped this Plan reflected the District's many different cultural facets. This diversity of input will help align existing programs and create new platforms to enable cultural creators, spaces and consumers to thrive.

OP 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 illuminate more 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 planning team further 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. These conversations helped the planning team gain deeper insight into the issues and opportunities raised through the INTERMISSION DC conversations. Through deep dive focus group 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.



Through the focus groups, 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 local and regional 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 many 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 a ground-breaking approach to cultural funding to meet the cultural community's potential.

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

Following the first nine input-oriented INTERMISSION DC events the planning team held a final feedback-oriented event coinciding with the public review period for the Plan. Numerous cultural stakeholders attended the open house event and shared feedback on the recommendations they found most helpful. During the event they also raised concerns that the Plan would benefit from a stronger action plan, reduced emphasis on large institutions and additional consideration of the immediate needs in the creative community. The planning team took the feedback and combined it with extensive comments received through the Plan's public review period to make significant revisions and produce the final Cultural Plan.



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, interviews with deaf and hard-of-hearing individuals outside the university and community engagement conducted at a large-scale Deaf community social event, the OP began a process to better understand how the Deaf and hard-of-hearing community interact with culture in the city and how the District government and its partners can better support Deaf cultural entrepreneurship.

The Deaf and hard-of-hearing community is a major influencer of the District's cultural identity and the community contributes to the city's diversity. Members of the Deaf and hard-of-hearing community shared that the H Street NE corridor, NoMA, Union Market and Eastern Market areas are the most common locations where they engage cultural experiences in the District. These areas 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 including Adams Morgan, Columbia Heights, U Street and Ivy City were also identified as places where members of the District's Deaf and hard-of-hearing community go to enjoy cultural experiences in the city.



OP's engagement found a strong need to remove linguistic barriers, promote language diversity (i.e., sign language) and normalize ASL citywide to reduce barriers between the hearing and Deaf communities. Accommodations 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 desire shared by members of the Deaf and hard-of-hearing community was to create a support system for Deaf entrepreneurship including expansion of opportunities for Deaf-friendly offerings and events.

To more fully embrace the opportunities identified through this outreach, the District government and its partners are exploring new ways to connect the Deaf experience to the city at large. These include finding creative ways and spaces to increase chance encounters, which are encounters that provide opportunities for hearing individuals to witness, immerse and navigate their way through Deaf experiences; establish a Deaf-friendly arts and cultural entrepreneurship support system to assist with small business development; and creating citywide policies that encourage Deaf-friendly design and physical space improvement of District-owned properties as well as public spaces.

As the city continues to grow, there is an opportunity to facilitate communication solutions that bring together the Deaf, hard of hearing and hearing communities.

FOCUS GROUPS AND PARTNER CONVERSATIONS

Arts Action DC
Mayor's Office of Community Affairs
The Kennedy Center
Gallaudet University
Alcoholic Beverage Control Board
National Capital Planning Commission
Cultural DC
Listen Local First
Capital Fringe
DC Department of Small and Local Business Development
Office of the Deputy Mayor for Planning and Economic Development
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 Theatre
Humanities DC
DC Education Collaborative
The Greater Washington Community Foundation
Arabella Advisors
Polinger Foundation
The Morris & Gwendolyn 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
United Cities and Local Governments
Washington Performing Arts
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 DC
Theatre Washington
Hamiltonian Gallery
Smithsonian Institution
S & R Foundation
Howard University
I.M.P.
Reinvestment Fund
Consortium of Universities of the Washington Metropolitan Area
Washington Metropolitan Area Transit Authority
Union Arts
DC Improv Theater
Tribe Fest DC
Anacostia Community Museum
The Kresge Foundation

Crossing the Street Curators

Gehl Institute
Van Alen Institute
The Pink Line Project
Young Playwrights' Theater
Ciudad Emergente
Washington Area Bicyclist Association & Street Plans
Funk Parade
Pleasant Plains Workshop
Building Community Workshop
Guerilla Arts
Step Afrika!
No Kings Collective
Ward 8 Arts and Culture Council







COLLECTIVE ACTION FOR SUSTAINABLE CULTURE



CULTURAL CREATORS, SPACES AND CONSUMERS

The Cultural Plan uses three interlocking strategies—creators, spaces and consumers—that offer mutually reinforcing recommendations to strengthen the cultural community. This approach enables the cultural community to grow and diversify by increasing outlets for cultural creators and organizations, while also 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, artists, cultural entrepreneurs and anyone else who creates. The strategy aligns and expands opportunities for cultural expressions through a series of pathways for creators to develop their practice and entrepreneurship skills.

The second ‘strategy’ chapter is for cultural spaces, the social, informal and formal spaces where cultural creators engage cultural consumers. Spaces include libraries, recreation centers, school auditoriums, theaters, galleries, bars, coffee shops, parks, street festivals and block parties. The Plan introduces strategies that leverage public and private sector resources to sustain cultural spaces and create new ones. These tools form a continuum of cultural space by 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 the city’s cultural community to local, regional and visitor audiences by forming stronger connections between unique local cultures and national culture. These connections will increase support for creators and cultural space, strengthening the District as a national and international cultural destination by leveraging the federal cultural organizations.

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 the cultural community by aligning, leveraging and promoting culture and creativity to make the District more inclusive, diverse, innovative and engaging.



CULTURAL CREATORS GOALS

- Cultural Creators will develop their practice with the support of aligned educational and technical assistance 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 build careers as creators.

CULTURAL CREATORS

[CULTURAL CREATORS]

This chapter is a roadmap to empower the District's creators. The roadmap starts with cultural education—schools have enormous potential to inspire youth beginning in early childhood 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 technical assistance, higher education, networking and mentorship. This chapter's strategies align and expand the resources and opportunities for all cultural creators.

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, perform, create art and write. As students progress through the education system, there are opportunities for more intensive 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 that provides a lifelong cultural foundation. Over the past decade, cultural exposure for students has increased, 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 schools, such as music, art, drama, languages and debate. These findings were echoed by participants in the youth and educators INTERMISSION DC. (See the Engagement Appendix for more information)

Throughout their time in DCPS, students have opportunities to not only build their skills across arts disciplines, but to experience art as an essential part of individual and collective cultures. Students learn to use the creative process to explain and engage with new ideas and experiences. *DCPS Arts* benefits from the arts-rich city. They embrace partnerships with arts organizations whose work intersects with DCPS. DCPS 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. *DCPS 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.

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

DCPS 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 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, theater, literary media and communication, museum studies, visual arts, technical design and production and vocal music. These two schools offer unique and valuable opportunities for the District's students to develop and thrive as creators.

The District's many public charter schools also utilize different approaches to cultural programming tailored

to each charter school's educational model. In addition to charter schools, the District has a growing home school community where many parents emphasize minority cultural practices, including those from the African American and African diaspora communities. One common theme between DCPS, charter schools and the home school community is that many use field trips to the city's many cultural institutions as important elements of cultural education.

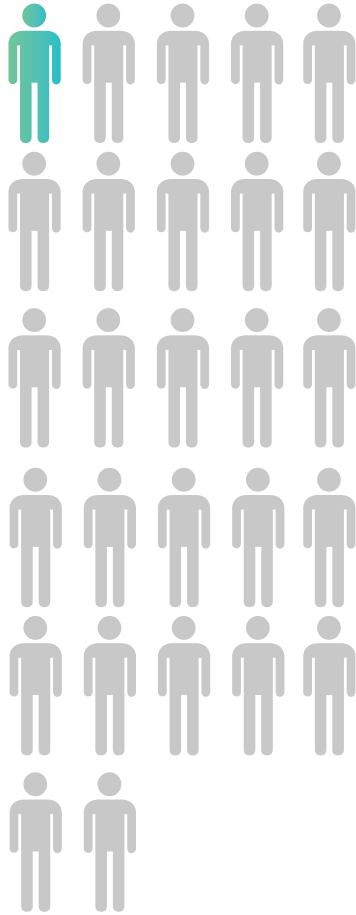
Today, there are a wide range of out-of-school cultural experiences available to students including Washington Performing Arts education programs, Humanities DC Soul for the City program, Kennedy Center Youth Ambassadors, the DC Youth Orchestra, Young Playwrights Theatre and DC Collaborative's Arts and 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 students' creativity while preparing them for a career as a cultural creator. The Consortium of Universities connects these programs by offering 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 and organizations including the DC Historic Preservation Office, Humanities DC, DC Preservation League and the Historical Society of Washington DC. The DC Historic Preservation Office

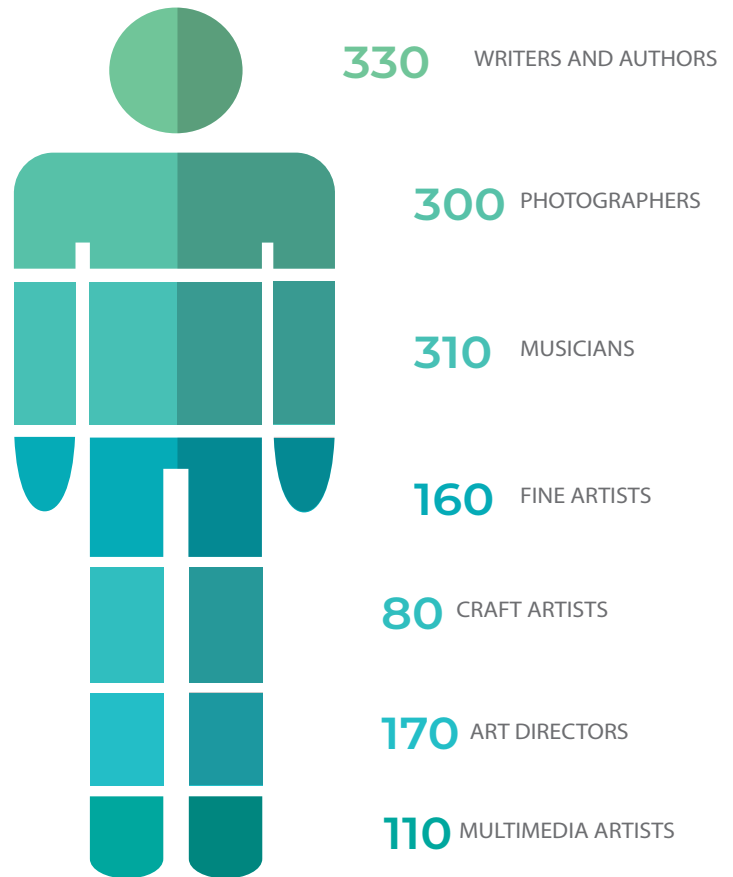


*Direct employment spanning a range of occupations and industries

1 IN 27 CULTURAL CREATORS IN THE DISTRICT IS SELF-EMPLOYED

(HPO) housed within OP, 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 develop projects such as DC Oral History Collaborative and the DC Community Heritage project.

Individual cultural creators are another important dimension of cultural creation. The a cultural employment analysis identified approximately 4,110 individual cultural creators in the District. The analysis specifically analyzed cultural self-employment. However, the data are likely incomplete due to limited self-employment reporting requirements. Despite this significant limitation, the analysis identified 160 fine artists, 80 craft artists, 70 art directors, 310 musicians,

NUMBER OF INDIVIDUAL CULTURAL CREATORS BY SELECT OCCUPATIONS

330 writers and authors, as well as 300 photographers. These figures only represent primary occupations—many more residents have secondary cultural employment.

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. Collective production spaces, such as O Street Studios and Hamiltonian Artists are important production facilities that are in short supply relative to demand.

Additionally, District fine artists are more likely to be housing-burdened than many other residents, spending on average 39% of their income on rent for housing.

Being housing burdened exacerbates challenges finding production space that is affordable in addition to investing in materials by cutting into a creator's discretionary budget.

The cultural employment analysis also revealed 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 trend is particularly notable because the District's total population grew rapidly relative to the metropolitan region over this period. These trends capture complex changes marked by creators seeking lower cost housing and production space outside the District, shown by declines in some cultural disciplines with historic concentrations in the District.

In 2016, establishments spanning a range of industries in the cultural economy employed 112,000 people in the District. 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. 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.

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





PARTNERSHIP FRAMEWORK

Partnerships are an important technique for many cultural creators. They provide opportunities to reach new audiences of cultural consumers and potentially unlock new funding or revenue sources. They also offer important forums to experiment and innovate. However, partnerships are often challenging because similar organizations often share funders and patrons, while organizations with less in common can have difficulty identifying common ground.

This framework offers a conceptual approach to forming successful partnerships followed by a discussion of keys to success for working with common partners. This information is drawn from the OP's experience developing numerous partnerships with many different types of organizations across the city.

The Role of Partnerships

Partnerships are tools for organizational innovation and growth that cross-pollinate cultural organizations and cultural consumers with new ideas and experiences. They bring two or more organizations together by creating shared benefits through a balance of risk and trust.

Elements for Successful Partnership

Be interesting. Successful partnerships necessitate full buy-in from all parties. An exciting partnership proposal is more likely to break through organizational inertia and convince decision-makers that the associated time and investments needed to establish and sustain the partnership are worthwhile.

Understand the timing. There is a large degree of variation in planning time for events and initiatives across cultural organizations. Small organizations typically launch initiatives in weeks and months while larger organizations often require a year or more.

Understand the money. Partnerships often require some degree of financial investment from each party. Larger organizations typically employ detailed, long-range financial planning. Small organizations often engage in less rigid, shorter-term financial planning. In practice, overcoming these differences in financial management present opportunities. Larger

organizations can make catalytic investments given high degrees of trust between partners and long lead times, while smaller organizations can be nimble and seize the moment.

One important consideration for smaller organizations is that larger organizations might have relatively large budgets, but they also have large fixed costs that constrain flexibility to undertake new initiatives. Conversely, when large organizations work with smaller organizations, some technical assistance is often required to build capacity for interoperable financial management practices, documentation and insurance. Additionally, when large organizations partner with small organizations, they should be aware that many small organizations have limited ability to absorb cost overruns or delayed payments.

Agree on criteria for success. It is particularly important to identify each partner's criteria for success. This will help ensure that the final product will evolve in alignment with each partner to increase the likelihood of a positive outcome that can build trust for future partnerships that can achieve greater impact.

Keys to Success with Common Partners

National Park Service. Partnership requires significant lead time and trust building. Partners should take the lead in developing proposals with awareness of applicable laws and regulations guiding use of NPS facilities.

Smithsonian Museums. Each museum operates with a high degree of autonomy from the broader institution's administrative body. Some museums such as the Anacostia Community Museum, American Art Museum and the National African Art Museum have missions and initiatives that are closely aligned with the District. Other museums have aligned educational missions and facilities that can support partnership initiatives with more limited scopes.

Diplomatic Cultural Affairs Offices. The District hosts numerous international diplomatic organizations, such as embassies. Many of these organizations have cultural diplomacy programs that can support partnerships. Partnerships between public diplomacy

programs and local cultural organizations are often most effective when intermediaries including District Government agencies or well established cultural organizations, such as DC Jazz Festival help form partnerships.

Business Improvement Districts. Business Improvement Districts (BIDs) are interested in supporting office and retail uses within their boundaries. Partnership opportunities with these organizations include initiatives pertaining to branding, placemaking and activation. BIDs are governed by boards of directors comprised of property owners from the district. As a result, the organizations have close relationships with major commercial property owners that can help catalyze partnerships.

Universities. All of the District's universities have community affairs offices that present key points for engagement. It is often helpful to consider that Universities typically have organizational structures focused on their academic programs and student population. Deeper partnerships can be built with departments, such as theater and fine arts departments when partnerships can deliver shared benefits that include the educational program and student population. Typically, these partnerships must be both financially and programmatically beneficial to the department.

DC Department of Parks and Recreation. The Department of Parks and Recreation (DPR) operates a host of parks and recreation centers across the city. Typically, there are fewer regulatory constraints on DPR facilities than comparable National Park Service facilities. There are opportunities for cultural organizations to participate in programming

DPR facilities, which provide athletic and out-of-school enrichment programming. DPR seeks and strongly considers community input on the design and programming of its facilities.

DC Public Libraries. DC Public Libraries are an independent government agency. Neighborhood Libraries typically have meeting rooms and other facilities that can host noncommercial activities. These facilities can be booked through a centralized reservation system on a first-come, first-served basis.

DC Public Schools. Facility programming within each DC Public School is managed by each school's principal. Demands on these facilities from the school community can be extensive, limiting opportunities for third party partnerships. Additionally, principals are very conscious about support staff capacity and the costs that can be incurred by security and janitorial staff supporting third-party events. These facilities have a unique ability to support larger community-based events, but it is most effective to partner with a school-based organization such as a Parent Teacher Organization.

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 a worldwide mission that advocates for cities and local governments to undertake coordinated cultural development. *Culture 21* offers tools and resources for local governments seeking to develop culture as a pillar of their sustainable development practices 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 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 completed an initial assessment and begun using the feedback to sustain the city's successes and target improvement in other areas. This partnership will help the District align and strengthen its cultural tools and policies to create a stronger symbiotic relationship between growth and culture.

Take a Design Thinking Approach to Partnership

Partnerships are often challenging but high-value growth opportunities. Applying a design thinking approach to partnership building can increase the efficacy of partnerships and build trust for continued collaboration. Using this approach to partnership building helps forge impactful approaches that build trust for continued collaboration.





CULTURAL CREATORS STRATEGY

Creators will be empowered by a progressive series of programs and resources that support lifelong personal and professional development. Stronger cultural foundations will be built by increasing in-school arts, music and humanities programs that inspire many people to become cultural creators and cultural entrepreneurs. To build on these foundations, the Implementation Steering Committee 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 creative practice development, business planning, financial planning and marketing.

For older residents, cultural expression is part of lifelong personal growth. The Implementation Steering Committee will work with CAH, OCTFME among other partners to create an online central clearinghouse for 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. The Steering Committee will also 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 philanthropic foundations, universities and others to align and enhance existing programs to create a Center for Cultural Opportunities that helps creators develop a business plan, learn business management, financial literacy, and launch their business. The Center for Cultural Opportunities will include an online platform that provides 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 organizations to launch and mature.

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. The District's cultural stakeholders will collaborate to create opportunities for creators to express themselves.



CULTURAL CREATORS RECOMMENDATIONS

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. *Note: Recommendations include agency and organization acronyms. The glossary of terms on page 171 includes a definition of each acronym used in this report.*

1.0 Launch a Center for Cultural Opportunities

Form a Center for Cultural Opportunities within the District's Small Business Resource Center that offers cultural creators 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 management. 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.

[Implementation Lead: DSLBD with DCRA, CAH, OCTFME; **Timeframe:** Short-term]

1.1 Align cultural creators with small business programs

Align programs that help individual cultural creators, such as artists, access programs to launch, cultivate and grow small businesses. Highlight the Certified Business Enterprise (CBE) program as a platform for catalyzing small business development through a preferred status in District procurement opportunities. The preferred status enables the District to leverage its procurement needs to expand opportunities for local businesses. Additionally, increased cultural creator participation in the CBE program would enable the District to provide the list to the private sector as a resource for identifying local creative firms for business-to-business purchasing.

[Implementation Lead: DSLBD with CAH and OCTFME; **Timeframe:** Short-term]

2.0 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 agencies should investigate tools and techniques for co-locating cultural space with affordable housing.

[Implementation Lead: DHCD and DCHFA; **Timeframe:** Mid-term]

2.1 Produce a cultural creator's 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.

[Implementation Lead: OP and DHCD; **Timeframe:** Short-term]

2.2 Produce a cultural tenants' toolkit

Develop a toolkit that provides information to cultural creators on resources for commercial tenants and the programs available to support them.

[Implementation Lead: WDCEP; **Timeframe:** Short-term]

3.0 Increase youth programming

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

[Implementation Lead: DME and CAH; **Timeframe:** Mid-term]

3.1 Continue strengthening Pre-K-12 arts and culture programs

Continue strengthening Pre-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.

[Implementation Lead: DME and DCPS; **Timeframe:** Ongoing]

3.2 Leverage the *Any Given Child* and *Turnaround Arts* Programs

Through the Any Given Child program, DCPS and the DC Collaborative will assess the *DCPS Arts* education programs for students, Pre-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 Turnaround Arts Program.

[Implementation Lead: DCPS; **Timeframe:** Short-term]

3.3 Increase out-of-school cultural programming for youth

Build partnerships between District agencies that operate out-of-school educational facilities including DCPL, DPR and DCPS and community-based cultural organizations to increase out-of-school cultural programming for youth.

[Implementation Lead: DCPS, DPR and DCPL; **Timeframe:** Ongoing]

4.0 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 CAH, OCTFME, HPO, Humanities DC and the Historical Society of Washington DC.

[Implementation Lead: CAH, OCTFME and HPO; **Timeframe:** Ongoing]

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. HPO's Preservation Grants offer support for a wide range of programs including preservation planning, research, outreach and education, and construction. New programs will use a partnership approach to leverage the existing grants to increase funding from additional stakeholders.

[Implementation Lead: HPO; **Timeframe:** Ongoing]

5.0 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*, *The Labs* at DCPL and CAH grants, while launching new platforms.

[Implementation Lead: CAH and OCTFME; **Timeframe:** Mid-term]

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 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.

[Implementation Lead: DCPL; **Timeframe:** Mid-term]

5.2 Continue to implement and refine CAH grant programs

Continue to implement and refine CAH's 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.

[Implementation Lead: CAH; **Timeframe:** Ongoing]

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.

[Implementation Lead: DMPED; **Timeframe:** Mid-term]



CULTURAL SPACES GOALS

- Cultural Space in the public realm and in public facilities will be platforms for expression.
- Cultural Space will be more accessible.
- Cultural Space will be increased and maintained as community anchors.
- Cultural Space creation will be linked to the city's growth.

CULTURAL SPACES

[CULTURAL SPACES]

This chapter establishes a strategy to strengthen the continuum of cultural spaces. It reinforces the connections between cultural communities supporting mutually beneficial growth. Expanding cultural space will increase the range of career paths for creators while making cultural expression more accessible for consumers.

Cultural spaces are social, informal and formal places where creators and consumers come together. They provide the cultural economy's structure through their location, size and design. Together these spaces form a continuum that facilitates cultural 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 blend practices. Informal cultural spaces including libraries, night clubs and festivals form common ground for democratic cultural experience. Formal spaces such as museums, theaters and galleries are dedicated spaces that elevate a practice.

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 and maintain accessible cultural spaces that grow with the city.

EXISTING CONDITIONS FOR CULTURAL SPACES

The District has many different types of cultural space including large national museums, music venues, galleries and public spaces that provide backdrops for street festivals. Some spaces are thriving while others struggle with adjusting to changes in the 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.

From a land use perspective, the city has three legacy redevelopment-oriented Arts Districts: 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 Districts. Balancing cultural development with community aspirations, financing, and market demand is difficult to achieve. Today, the Arts Districts are nightlife-focused, which presents challenges for continued growth of cultural spaces in the districts because there is high-demand among bars and restaurants for most available spaces.

Building on these initiatives, 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 cross-subsidization and leveraging 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 is a lot of anecdotal evidence that these shifts have contributed to the closures or relocations of several high-profile venues, such as Bohemian Caverns, HR-57 and the H Street Playhouse.

Additionally, art galleries have been one of the types of cultural space most impacted by the city's economic growth. For example, more than 70 art galleries closed since 2005 and though there have been some new galleries that have opened the growth has not kept pace with the closures.

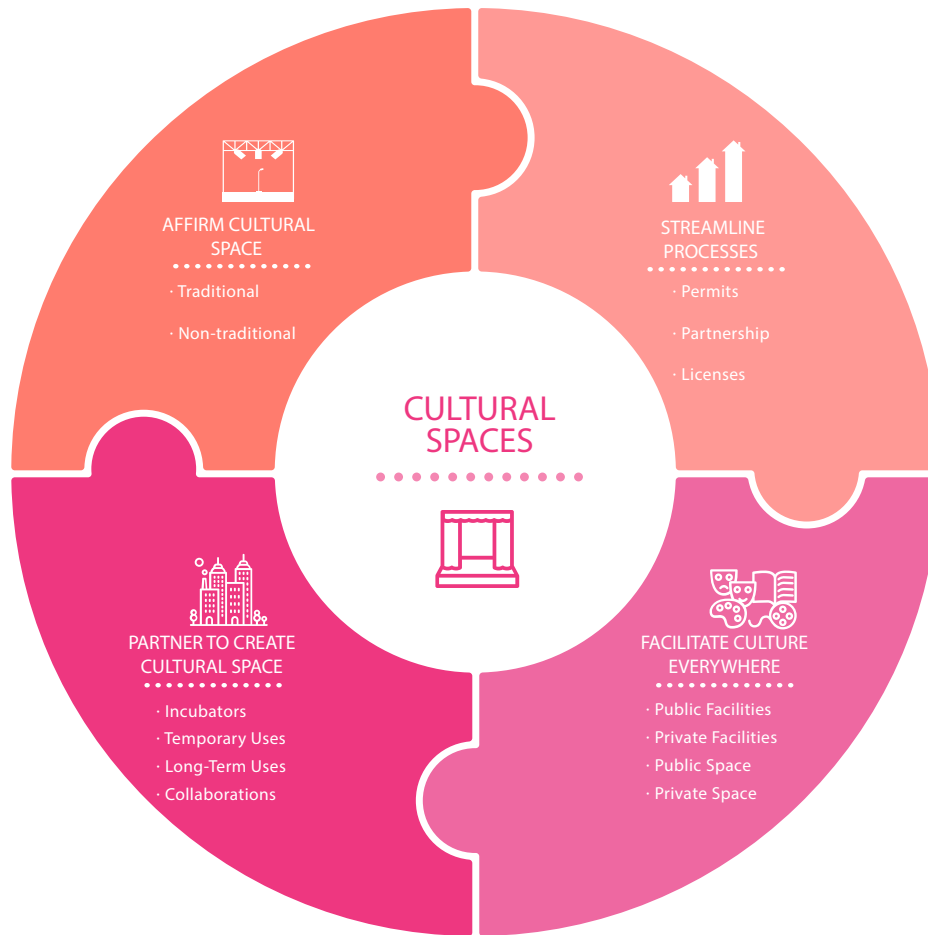
Following more than twenty years of growth, the District is financially healthy and making leading investments in schools, housing and transit that provide a base of support for culture. However, one effect of the growth

has been higher real estate values across the city, which 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 that 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 that traditional retail, restaurant and office tenants pay for space. Historically, many cultural organizations have sought underutilized spaces that were not attractive to typical commercial tenants and as a result could be leased at very low rates. This model was the bedrock for District cultural space 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. Higher space costs are resulting in lower compensation for staff and lower levels of programmatic investment. These trends indicate that the business models used by cultural organizations are becoming unsustainable. It is time to refine and scale new models for cultural space that will remain financially viable as the city continues to grow.

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. The significance of these spaces in the city's changing cultural landscape is emphasized by a 30% increase in District-issued special events licenses for events that



took place in the city's streets and parks 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, 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. A more challenging circumstance is a "special event," which is "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 event, but many stakeholders have reported being deterred by the lengthy process and high costs. Furthermore, a growing threat of terror attacks on these events is driving significant security cost increases and constraining event locations.



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 Area Plan was designed to harness the Planned Unit Development (PUD) process where increased development potential could leverage 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 Artspace 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 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 a 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 south, the Brookland Artspace 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 nonprofit that develops cultural space, in partnership with Dance Place, a local organization that has 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 continue building its cultural identity. Approaches from 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.





CULTURAL SPACES 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 administrative. Production spaces are where cultural work is developed; presentation spaces are where cultural creators and consumers come together; and administrative spaces facilitate operations of individual cultural organizations and support organizations. The District already has a wealth of cultural space, but there is a need to maintain existing spaces and further diversify the composition and location of cultural space.

This strategy will use tools that build on existing techniques to fully integrate cultural spaces into 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.

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 community, and

this Plan emphasizes strategies that maximizes their impact. The city will develop programs that help reduce costs and permitting requirements for community members using these spaces. Additionally, when facilities are constructed or renovated, the city will seek opportunities to bolster the cultural amenities within them, such as theaters, art studios and fabrication facilities to increase the city's capacity for cultural production and presentation.

Public spaces including sidewalks, roads, plazas and parks are some of the most important cultural spaces. The District will implement proven effective practices to reduce barriers and increase cultural uses of public space. For example, the District will build 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 certification that significantly streamlines and expedites the planning process for individual events.

Creative placemaking uses art and culture to illuminate physical, social and economic opportunities. Both public and privately owned outdoor spaces are ideal

canvases for these expressions. The District will continue deploying creative placemaking programs, such as OP's Crossing the Street initiative, to showcase new opportunities and techniques that use public space as a venue to build stronger communities by bringing residents together in new ways that celebrate culture.

To strengthen the bridge between cultural practice and forming cultural organizations, the District will work with partner organizations to create a network of cultural incubators that will provide space and technical assistance to help aspiring cultural leaders test and scale new ideas for a range of creative disciplines.

The District will prioritize cultural space in major real estate development projects through discretionary development processes to meet ongoing creative space needs as the city grows. This approach will help generate both production and presentation spaces that meet different needs in the creative process. Production spaces should be out of public view so, creators can 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 and increase 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 a magnet to expand typical pedestrian travel patterns, increasing opportunities for complementary retail uses. Presentation spaces also benefit mixed-use office buildings by attracting evening patrons, who provide expanded opportunities for adjoining retailers. These locations further benefit the cultural organizations because they offer increased visibility and access to cultural consumers.

In addition to supporting 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 strengthening the adjoining retail environment.

This strategy for cultural space will maximize the city's cultural assets while creating new opportunities that enable cultural space to grow with the city to create spaces that connect with creative consumers where they live, work and gather. Partnership within the cultural community will ensure that both public and private cultural spaces are utilized to the greatest extent possible. This type of collaboration 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 organizations adapt to new business models that leverage the city's strengths. These strategies will create stronger networks of cultural space that will help creators better reflect the District's diversity. Ultimately, this strategy will create the cultural infrastructure needed to elevate the District's unique culture.



CULTURAL SPACES RECOMMENDATIONS

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. *Note: Recommendations include agency and organization acronyms. The glossary of terms on page 171 includes a definition of each acronym used in this report.*

1.0 Affirm civic identity and community heritage through space

Leverage the built environment's potential to affirm civic identities and diverse community heritage. Use historic preservation as well as adaptive reuse to maintain buildings and spaces that are culturally significant as the city continues growing. It is critical that these approaches affirm and celebrate Black culture including African American life and spaces throughout the built environment.

[Implementation Lead: HPO and Property Owners; Timeframe: Ongoing]

2.0 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 CAH.

[Implementation Lead: DDOT, CAH and BIDs; Timeframe: Mid-term]

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 include tools that screen for cultural assets, identify gaps and seek opportunities for enhancing culture (such as public art) and identify cultural priorities for new construction and redevelopments (such as cultural space).

[Implementation Lead: OP; **Timeframe:** Ongoing]

2.2 Deploy experimental strategies for infusing culture in public space

Continue to plan for spaces that can serve as a backdrop or canvas for cultural expression and creative placemaking, allowing for creative collaboration and exchange to occur, particularly in areas experiencing rapid change or in areas with higher barriers to accessing cultural facilities. 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.

[Implementation Lead: OP and DDOT; **Timeframe:** Ongoing]

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 permitting 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 transportation including pedestrians.

[Implementation Lead: OP and DDOT; **Timeframe:** Short-term]

2.4 Conduct a review of the city’s noise ordinances

Review the city’s noise ordinances as well as enforcement practices and conduct a national practices assessment to identify good practices and policies to consider in the District. These initiatives will help the District determine if the city’s policies should be adjusted to better balance the needs of residents, cultural creators and other stakeholders.

[Implementation Lead: Steering Committee; **Timeframe:** Short-term]

2.5

Conduct Educational Outreach to Public Space Presenters

Develop educational outreach materials to inform cultural presenters who work in public space about key regulations that pertain to them. The materials will also include guidance and resources for issue resolution.

[Implementation Lead: CAH; **Timeframe:** Short-term]

2.6 Align Comprehensive Plan Policies

OP will review the Comprehensive Plan—and its Arts and Culture Element in particular—and align its policies with the recommendations of the Cultural Plan and other current District cultural policy documents. The alignments will translate the Cultural Plan’s aspirational recommendations into policy for the Comprehensive Plan, which is a foundational legal document that guides growth and development in the District.

[Implementation Lead: OP; **Timeframe:** Short-term]

2.7 Leverage the Capital Budgeting Process through Partnerships

Identify opportunities to align investments in shared use cultural facilities within new and significantly renovated public facilities through collaboration between OP, the City Administrator's Office and agencies including DPR, DCPL, and DCPS. The agencies will collaborate with partners, such as the Office of Public Private Partnerships and the foundation community to seek value added opportunities where additional partner investment can create shared use facilities that meet outstanding community demand.

[Implementation Lead: DMPED and OP; **Timeframe:** Ongoing]

3.0 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 planning and Comprehensive Plan 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.

[Implementation Lead: OP; **Timeframe:** Ongoing]

3.1 Implement a Festival Streets Program

Implement a Festival Streets program that creates a streamlined process for public space events, such as a flexible permit for a commercial street that can be held by a BID, Main Street, Business Association or Community Association.

[Implementation Lead: BIDs, Main Streets, DDOT and DCRA; **Timeframe:** Mid-term]

3.2 Leverage District assets to create affordable cultural space

Encourage provision of affordable cultural space when District property is redeveloped or disposed. Tools and approaches, such as requests for proposals pertaining to site or facility reuse and public-private partnerships will be aligned to produce new spaces where feasible. New cultural spaces should be incorporated in addition to all affordable housing deemed appropriate for the site.

[Implementation Lead: DMPED, DGS and DHCD; **Timeframe:** Ongoing]

3.3 Develop partnerships for behind the scenes cultural spaces

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

[Implementation Lead: OP; **Timeframe:** Ongoing]

4.0 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.

[Implementation Lead: DCPL, DCPS, DPR, DGS and ORM; **Timeframe:** Short-term]

4.1 Increase evening and weekend access to cultural spaces

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

[Implementation Lead: CAH, DPR, DCPL and DCPS; **Timeframe:** Mid-term]

4.2 Create a standardized price schedule for public facilities and services

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 the DGS, DCPS, DPR, MPD, FEMS, and DDOT.

[Implementation Lead: Steering Committee; **Timeframe:** Short-term]

4.3 Reduce insurance and security costs for cultural events

Explore 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. Potential agencies include DISB, ORM, MPD, FEMS, DPW, and DDOT.

[Implementation Lead: DISB and ORM; **Timeframe:** Mid-term]

5.0 Streamline permitting for cultural uses

Appoint a cultural permitting ambassador to help cultural organizations 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).

[Implementation Lead: DCRA and DDOT; **Timeframe:** Mid-term]

6.0 Encourage affordable ground floor space for cultural organizations

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

[Implementation Lead: OP and DMPED; **Timeframe:** Mid-term]

6.1 Support low-cost, long-term cultural space leases

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

[Implementation Lead: DMPED and CAH; **Timeframe:** Long-term]

6.2 Develop cultural space purchase assistance programs

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, and higher levels of down payment assistance increase affordability.

[Implementation Lead: DMPED and CAH; **Timeframe:** Mid-term]

6.3 Encourage temporary cultural use in vacant commercial space

Encourage property owners to host temporary cultural uses in vacant commercial space, including vacant land. 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.

[Implementation Lead: OP, BIDs and Main Streets; **Timeframe:** Ongoing]

6.4 Encourage Cultural Space in Planned Unit Developments

Encourage Planned Unit Development to include low-cost space for cultural presentation, production and administration. Developing low-cost cultural spaces is a priority for the District and should be provided in addition to all affordable housing deemed appropriate for the project. Presentation spaces should have prominent street level visibility with ceiling heights of at least twelve feet and open areas suitable for performance. Production spaces should offer private work space that is not visible to the general public with access to loading facilities. Administrative space should be provided in comparable delivery condition to market rate office space. These spaces are encouraged to maximize non-prime ground floor, second floor and/or below grade space within buildings.

[Implementation Lead: OP; **Timeframe:** Ongoing]

7.0 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 collaboration can play in enabling cultural producers to develop their practices into successful enterprises. Develop 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).

[Implementation Lead: DMPED and DSLBD; **Timeframe:** Long-term]

7.1 Pursue public-private-partnership opportunities to create cultural space

Review the District's facility portfolio for opportunities to create or enhance 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. 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.

[Implementation Lead: DMPED, DME, DGS and OP; **Timeframe:** Short-term]

7.2 Establish a cultural space consortium

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.

[Implementation Lead: DMPED; **Timeframe:** Mid-term]

7.3 Partner with banks to target Community Reinvestment Act investments

Conduct a review of how banks do business in the District to meet their CRA obligations to identify opportunities for alignment and partnership to increase impact from the funds invested in the District. 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.

[Implementation Lead: DISB; **Timeframe:** Short-term]



CULTURAL CONSUMERS 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.
- Cultural Consumers will experience culture in every community.

CULTURAL CONSUMERS



[CULTURAL CONSUMERS]

Culture must be inclusive, equitable and accessible to ensure the District's culture reflects its residents and communities. Each cultural consumer lifts up their own cultural interests alongside fellow residents to form the District's culture. By participating in cultural events, consumers strengthen cultural creators. Experiencing culture is one of the ways that community cohesion is built. These shared experiences are opportunities for residents to both share their culture and gain a window into other people's experiences. Funders, including government, foundations and the private sector can help construct cultural spaces, but consumers must fill them.

The District's consumer base starts with the city's 700,000 residents. Each resident engages with the practices and traditions that they value. These practices represent the breadth of society extending through places of worship, theater performances, concerts, festivals and sporting events. When participation increases, opportunities increase for creators, forming a virtuous cycle. However, it is important to emphasize that professional creators must be paid for their work. Exposure alone is not enough.

The cultural community's potential relies upon both maximizing District residents' cultural participation and increasing participation from visitors. The District is the hub of a metropolitan region that is home to more than 9,600,000 people. These residents are potential consumers who likely already attend cultural events in the District. Building stronger connections with this regional population can fuel sustained cultural growth.

The District is also a national and international cultural destination for more than 25,000,000 visitors annually. Many people only visit federally supported institutions, such as the National Air and Space Museum, National Museum of African American History and Culture and other museums on the National Mall. This Plan builds on the District's strengths to forge stronger connections with cultural organizations that harness visitors to support more diverse cultural opportunities.

This chapter presents a strategy that builds on shared stewardship by strengthening the connections between cultural consumption, creation and space.

EXISTING CONDITIONS FOR CULTURAL 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 700,000, and the city is part of a larger regional market of more than 9,600,000 in the Washington-Baltimore Combined Metropolitan Statistical Area. Most metropolitan residents are within sixty miles of the District and they have the potential to become regular cultural consumers in the District. For comparison, metropolitan Chicago has a population just over 10,000,000 people, while metropolitan Boston's population is 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 its size because it 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 artists than New Yorkers, and six times more likely than Chicagoans. The District is also 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 community a base to thrive from.

As an added benefit, many of the District's visitors come for cultural tourism and are likely receptive audiences for local cultural opportunities. Federal

Cultural Metrics for Major US Cultural Markets, 2014					
	DC	New York City	Boston	Chicago	Los Angeles
Number of professional artists and creatives	10,205	93,670	12,600	23,890	79,920
Professional artists and creatives as share of total population	1.57%	0.46%	0.27%	0.25%	0.61%
Total Attendance	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 nonprofit revenue	\$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

Source: Analysis by HR&A Advisors with data from: EMSI on industries and occupation, and SMU DataArts on earned income, contributed income and attendance.

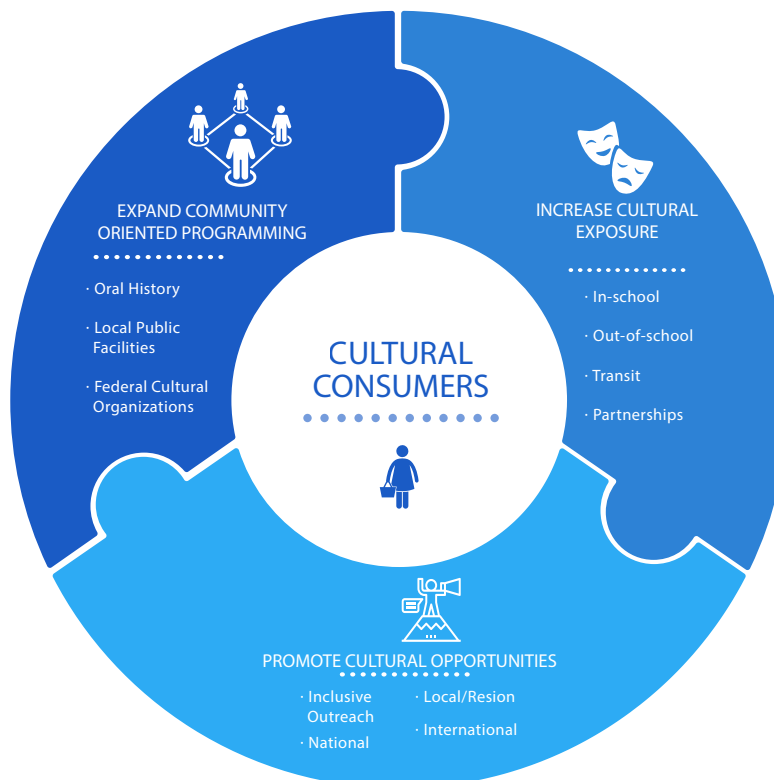
cultural space, including the national museums and the National Cathedral, are some of the world's most prominent cultural spaces. On any given day, the District hosts as many as 60,000 visitors, equivalent to 11% of the city's entire population. Many of these visitors only experience federal cultural institutions. For example, 8 million visitors a year are brought directly to and from the National Mall by tour buses. 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.

DC culture is a point of pride for residents. The success of the *Made in DC* and *202 Creates* programs demonstrates that District residents are eager to support creative people in their communities. Cultural consumers can invest time, passion and resources together to grow the cultural community, making it more diverse and inclusive.

Informal cultural activity reaches diverse audiences across the District. Over 55 major festivals take place

each year, with typical attendance ranging from 2,000 to over 60,000 participants, and a few events draw more than a million people. These festivals represent the diversity of District culture, and include the world-famous Cherry Blossom Festival, local favorites such as the Funk Parade, Chinese New Year Parade, Broccoli City Festival, and community 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.

Cultural stakeholders must participate in cultural practices to sustain these events. There are indications that cultural preferences are shifting. Within the District, attendance is declining across the seven benchmark arts tracked by the National 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. Reversing the downward participation trend with this demographic is important for building long-term support for these practices.





01

SMITHSONIAN
FORKLIFE FESTIVAL

The Smithsonian Institution's annual Folklife Festival is one of the largest cultural events in the nation. It 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. Importantly, the Festival encourages visitors to participate—to learn, sing, dance, eat traditional foods and converse with people in the Festival program. This is one of many large nationally oriented events that presents an opportunity to connect visitors with supplemental off-the-Mall experiences.



02

CREATIVE
PLACEMAKING

Creative placemaking is the intentional use of arts and culture to shape 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.



CROSSING THE STREET: PLACEMAKING

The District government recognizes equitable development is informed by culture, that includes shared, as well as individual values and practices. Over the past decade, the District has become a national leader in applying innovative approaches for daylighting culturally relevant practices and traditions to advance equitable community development. The DC Office of Planning calls this approach creative placemaking, an arts-and-culture-forward approach to equitable community development that deploys collaborative experiences to connect people, support creativity, celebrate the community, and inspire action.

In 2016, OP launched *Crossing the Street: Building DC's Inclusive Future Through Creative Placemaking*. *Crossing the Street* is the District's most innovative placemaking program to date. The initiative focused on creating engaging experiences across the city to build community in areas experiencing rapid change. Each experience used arts and culture to activate space, foster conversation and strengthen collaboration while highlighting and supporting existing neighborhood assets through placemaking.

Crossing the Street projects demonstrated the value of incorporating arts and culture as part of the District's approach to community development. The projects provided authentic experiences that elicited community curiosity and made people want to spend time together in public space. Each project enlisted the skills, knowledge and abilities of local cultural creators to achieve robust community engagement throughout development and execution of the projects.



Crossing the Street took a unique approach to featuring an alternative use of the District's public facilities and spaces for creative purposes. Projects demonstrated how: public spaces could be transformed, alleys activated, and publicly accessible parts of buildings could be used to build community empathy and foster social cohesion. In total, *Crossing the Street* engaged more than 17,000 people, 330 artists and more than 100 community organizations through 73 unique events in 17 communities across the city.

The impact of *Crossing the Street* was significant. Projects catalyzed new voices, partnerships and momentum helping advance community goals and cultural identity. The initiative also helped reframe the role of arts and culture as critical components of equitable community development. Building on the momentum of *Crossing the Street* the District will seek new ways to demonstrate the power of how arts and culture can be leveraged to further advance equity while connecting and deepening the cultural and social fabric of the city.





CULTURAL CONSUMERS STRATEGY

Increasing consumers for cultural creation will fuel expansion of the cultural community. To increase participation, the Implementation Steering Committee will work with partners, such as DestinationDC and EventsDC to launch a multi-pronged promotional campaign that resonates with District residents while attracting more cultural visitors. The campaign will share unique offerings, such as the Frederick Douglas National Historic Site and GALA Hispanic Theatre. Promotions for visitors will target four different audiences: local residents, regional residents, national visitors and international visitors.

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 the District's 9 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 a federal cultural space. The promotional campaign will introduce fellow citizens to the District's rich culinary, arts and entertainment culture. Introducing more Americans to DC beyond the Mall will broaden the perceptions of what the District has to offer and attract more visitors.

Internationally, visitors are drawn to the American culture, ideals and symbolism in the nation's capital. The District can build on this interest by promoting the city as a leading place to experience the American story through the National Mall, its monuments and national museums. The campaign for international visitors will also introduce them to the District's local history that presents a contrasting view on the American experience through narratives of oppression, diversity and innovation.

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



CULTURAL CONSUMERS RECOMMENDATIONS

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. *Note: Recommendations include agency and organization acronyms. The glossary of terms on page 171 includes a definition of each acronym used in this report.*

1.0 Promote cultural events to residents

Build awareness among all residents about the District's cultural events using multi-channel outreach tools, including print, video, social media and online advertising. This effort should include a promotion of free and low-cost programs such as 'pay-what-you-can' theater tickets and free admission days.

[Implementation Lead: OCTFME and Destination DC; **Timeframe:** Mid-term]

1.1 Utilize inclusive outreach strategies

Ensure that outreach is conducted through traditional as well as digital channels because many District residents speak English as a second language, are older, or are lower-income and do not have home internet access. Traditional media, including print and radio ensure that cultural promotion and engagement initiatives reach all residents.

[Implementation Lead: Shared Stewardship; **Timeframe:** Ongoing]

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 youth.

[Implementation Lead: Shared Stewardship; **Timeframe:** Short-term]

1.3 Collect feedback from cultural consumers

Periodically collect feedback from cultural consumers to help tailor outreach strategies and undertake pilot projects to test new programming.

[Implementation Lead: Steering Committee; **Timeframe:** Short-term]

2.0 Market local cultural events to regional residents and national visitors

Expand promotion efforts to increase cultural visits from the 9 million residents who live in the surrounding region. Efforts could include an advertising campaign, such as “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.

[Implementation Lead: Destination DC; **Timeframe:** Short-term]

3.0 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 leading cultural destination, 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.

[Implementation Lead: Destination DC; **Timeframe:** Mid-term]

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.

[Implementation Lead: CAH; **Timeframe:** Short-term]

4.0 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 the DC Jazz Festival, 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.

[Implementation Lead: Shared Stewardship; **Timeframe:** Long-term]

4.1 Expand cultural programming in public facilities to serve diverse consumers

Identify opportunities for public facilities to serve as hubs for cultural programs that can attract and enrich a diverse cross-section of the population. Public facilities include libraries, schools, recreation centers, and stadiums. 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.

[Implementation Lead: DCPL, DPR, DCPS and CAH; **Timeframe:** Mid-term]

4.2 Leverage universities as cultural anchors

Leverage the many cultural activities that occur at universities, including theater, 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.

[Implementation Lead: Steering Committee; **Timeframe:** Short-term]

5.0 Increase cultural awareness 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. The program will prioritize new storytelling and recorded interviews 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 these stories through platforms such as 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.

[Implementation Lead: HPO and CAH; **Timeframe:** Long-term]

5.1 Highlight community heritage

Continue to provide grants to organizations that highlight community heritage. Specifically, HPO and CAH will provide ongoing support for District heritage through grants, research and outreach.

[Implementation Lead: HPO and CAH; **Timeframe:** Ongoing]

6.0 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.

[Implementation Lead: OP, Smithsonian Institution and the Kennedy Center; **Timeframe:** Ongoing]

7.0 Strengthen youth exposure to culture

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.

[Implementation Lead: CAH and OCTFME; **Timeframe:** Ongoing]

8.0 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.

[Implementation Lead: WMATA and DDOT; **Timeframe:** Ongoing]



Walter Reed Dreams

Share your dreams of a big, bold, bright community that transforms today's Walter Reed campus. Create a neighborhood masterpiece using the colored yarn below to illustrate what you are most looking forward to in the future Walter Reed development.

To participate: 1) pick the color of yarn that represents what you want to see most in the new development 2) tie one end of the yarn to a peg 3) wrap the yarn in your own unique pattern 4) tie the other end of the yarn to another peg to complete

CULTURAL INVESTMENT FRAMEWORK

Affordable Housing
Retail & Restaurants
Conservation & Recreation



[CULTURAL INVESTMENT FRAMEWORK]

The Cultural Investment Framework identifies high-impact opportunities where the District can use its resources to create cultural opportunities beyond existing funding sources and programs. Specifically, the framework will help create cultural space, increase cultural capacity, support cultural programs and facilitate cultural resilience. It maximizes unique roles the public sector can take as a major property owner and multi-sector investor, while establishing key alignments with other funders and cultural stakeholders.

The framework increases access to culture for every District resident. To do this, the District will leverage new funding sources 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 grant funding on people and programs. In conjunction with new funding tools, this framework emphasizes opportunities for social impact organizations and cultural enterprises to help more District residents create, consume and exchange culture.

The planning team reached out to numerous foundations and community development finance organizations to learn about their expectations for the future of cultural investment. The team found that many funders are shifting their focus from charitable organizations to impact organizations

designed to measurably fulfill missions. Impact organizations typically use business models that enable the organization to scale proportionately to their mission by generating higher ratios of earned revenue while using contributed revenue for capacity building.

The District plans to make investments that increase cultural creators' creative and organizational capacity through community-based enrichment programs and capacity building grants. Creators will gain access to new financing tools that can help scale their ideas and secure facilities. These efforts will be amplified by tailored promotion that increases connections between creators and consumers as the cultural community expands. This framework will enable the District's cultural spaces and cultural presentations to become more diverse and inclusive as the city continues growing.

STRATEGIC APPROACH

The first step is leveraging the community facilities currently in place by improving the cultural amenities within them. These facilities serve each community across the District with an array of cultural spaces including dance studios, arts spaces, kitchens, computer labs, and presentation space. Additionally, nongovernmental facilities, such as places of worship are also encouraged to expand their cultural programming. Capacity to increase cultural programming within these facilities can be unlocked through community leadership and public-private partnerships.

Looking toward existing cultural organizations as the second step, the District and its funding partners will work collaboratively to create tools and resources to help cultural organizations adapt to new business models. These tools and approaches include expanding technical assistance programs that support business planning and implementing financial management best practices. Additionally, a new grant program will help cultural organizations reduce overhead to

facilitate transitions to social innovation or cultural entrepreneurship business models. These tools will be designed as the entry point 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. The District will use its funding for cultural space more efficiently, enabling a portion of the current public funding for cultural space to shift toward programmatic investments that will directly benefit creators and consumers. This funding model uses public cultural funding as leverage to unlock an emerging source of private funding called social impact investing to support cultural facilities in the District. Over time, social impact investing will finance larger portions of facility construction and renovation, freeing substantial public resources for increased programmatic funding.

SOCIAL IMPACT INVESTING

Social impact investing is an umbrella term that applies to an emerging segment of the investment market with billions of dollars in resources that connects a variety of investors with social impact organizations and social enterprises. Money for these funds comes from a range of investors including foundations, pensions, banks, investment funds and private individuals. Impact funds are unified by goals to provide scalable financing to social impact organizations and social entrepreneurs with proven and sustainable success filling public needs.

Social impact investing has many different cultural applications that vary based on the funder. The highest opportunity impact investing funds have been created through Community Development Financial Institutions (CDFIs), foundations and public-private-partnerships. These funds may have below market rates of return and have risk tolerant underwriting standards.

The key to harnessing social impact investing both in nonprofit and for-profit organizations is stronger business planning and financial management practices. Many creators and organizations will benefit from

technical assistance that will increase their knowledge of financial management, financial planning, business planning and legal structures. It is important to have a well-crafted business plan that is easily conveyed to funders using familiar business models and terms. It is also important to have a rigorous financial plan aligned with the business plan that demonstrates funder or investor resources will be effectively used.

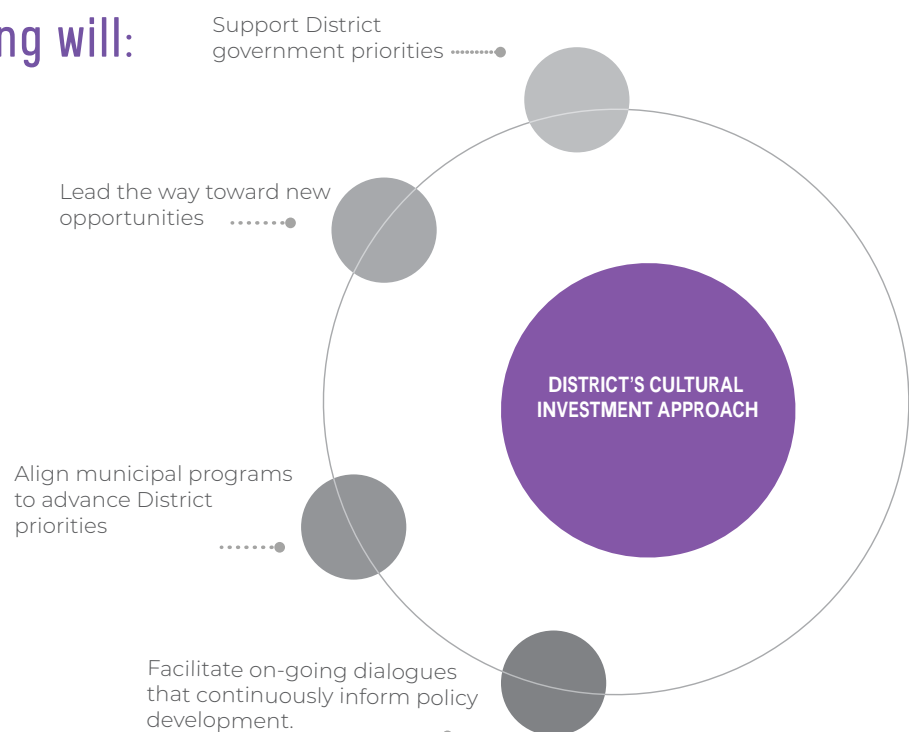
In the business planning phase, cultural organizations should consider if their business model is for a charitable organization, social impact organization, social enterprise or commercial enterprise and ensure the business has a suitable legal structure. In some cases, it might be beneficial to consider forming parent and subsidiary companies to spin-off certain functions that are not aligned with an organization's business model into a better suited subsidiary.

Nonprofit organizations with traditional funding models can become more resilient by updating their business practices. As social impact investing becomes more common, business planning and financial management requirements are likely to become increasingly rigorous. Social impact organizations and 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 the strongest pathways for growth. This framework is a guide for the District's cultural community to adapt to a funding landscape that is evolving toward impact-oriented models.

This framework is designed to overcome the biggest financial barriers to traditional cultural funding models. 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. The District will invest in publicly accessible cultural space to help residents develop their cultural practices while facilitating incubators that will lift up aspiring cultural organizations. These approaches will form stronger connections between creators and consumers that will enable more people and communities to contribute to the District's culture.

Public Cultural Funding will:



FEDERAL FINANCING PROGRAMS THAT SUPPORT CULTURAL SPACE

Federal tax credit programs are widely used in the District as the base of affordable facility financing. Tax credits from three programs 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. These, 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. In exchange for the financial assistance these tax-credit programs require public benefits, such as long-term affordable rents, job creation and building preservation. 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 for a facility reduces the amount of operating revenue needed, which results in predictable affordable rents for tenants.

Additionally, other federal programs including tax-exempt bonds and Opportunity Zones also present significant funding sources that could be used to produce cultural space. Tax-exempt bonds reduce financing costs for qualifying facilities. Opportunity Zones offer a tax advantaged investment opportunity for individuals and organizations that have earned significant capital gains and are interested in using those proceeds to make long-term equity investments in qualifying Census Tracts.

MAXIMIZING FOUNDATION RESOURCES FOR CULTURE

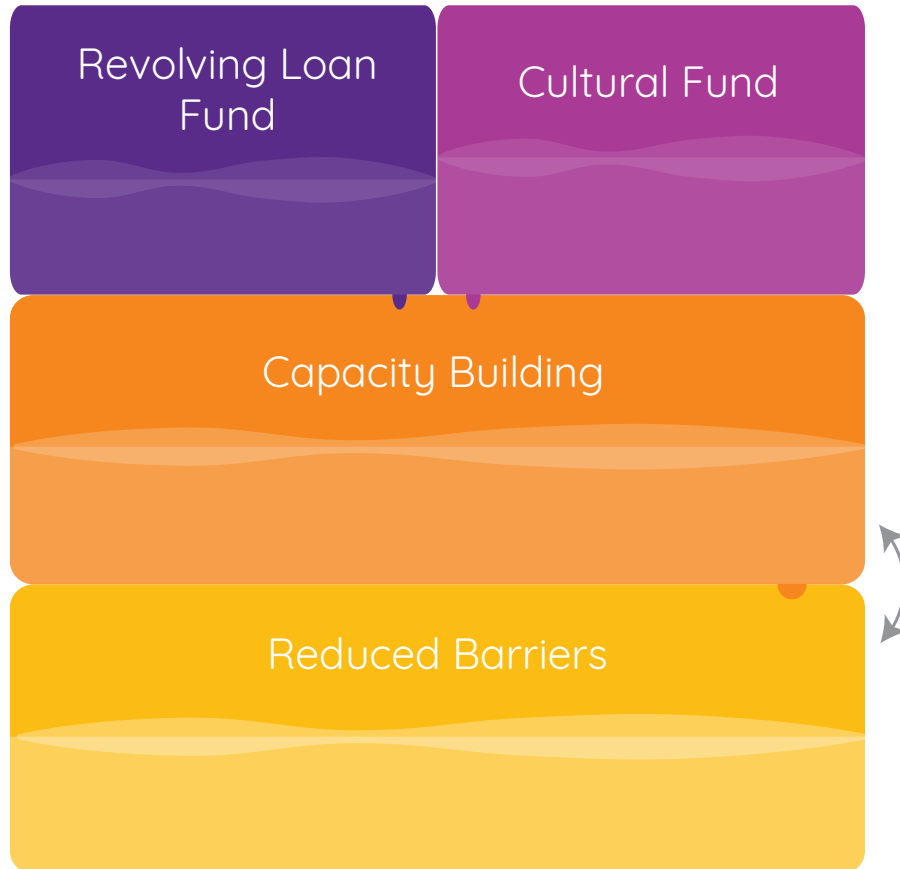
Another layer of support can be provided by foundations. Traditionally, foundations provide grants to cultural organizations to support programs and facilities. Like governments, foundations are often willing and able to invest in higher risk or less proven concepts that can facilitate innovative cultural opportunities.

Foundations typically have two sets of resources: 1) the endowment, which is invested to generate sustained high rates of return, and 2) charitable funds, which are distributed on an ongoing basis. Foundations have a payout requirement of 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 exceeding the five percent charitable payout requirement. This growth rate requires a well-planned and carefully managed investment approach. Consequently, endowments are

typically run by separate teams with different objectives than the charitable giving team.

However, some foundations leverage one or both funding pools to achieve greater impact than traditional grantmaking can achieve alone. Program Related Investments (PRIs) are typically below market rate loans made on a revolving basis from a foundation's charitable funds. These loans can be risk tolerant therefore to potential losses. 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. Such investments are typically risk adverse and return-oriented. MRIs can substantially amplify the impact of a grant and/or PRI loan, but they require rigorous underwriting and risk management, making them less common.

MRIs and PRIs are currently less common types of foundation support, but there are indications that these tools may become 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 charitable giving and into impact-based approaches. This shift 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 impact investing will be in better position to partner with highly resourced foundations.



SOCIAL IMPACT INVESTING

Investment in organizations and funds to generate measurable and beneficial social impact alongside a financial return. Social Impact Investment is a funding model that offers scalable financial resources to nonprofit and for-profit companies that produce measurable social impact while utilizing high standards of financial planning and management.



RECOMMENDED FUNDING TOOLS FOR THE DISTRICT

To realize the opportunity for impact investing in cultural uses, the District will build on its experience working with impact investors in the affordable housing, economic development and sustainable energy fields to create two funds: a Cultural Facilities Fund and Cultural Innovation and Entrepreneurship Revolving Loan Fund. The funds will help cultural organizations unlock social impact funding sources to support innovation and facilities. These partnerships will improve cultural equity by creating a merit-based funding system where cultural organizations will be able to more easily access financing to sustain and scale cultural organizations.

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 add value by offering a uniquely exciting environment to tenants. The Brookland Arts Walk and the Atlantic Plumbing building are successful examples of this approach in the District.

The District will work to establish 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 community development financial institution. By following this model and providing first loss investments from the Cultural Facilities Fund, the District will enable socially motivated lenders to fund cultural organizations that lack the assets or credit to secure affordable conventional financing. This fund will be able to help both for-profit and nonprofit organizations.

Nonprofit organizations will continue to raise funding for facility development and expansions through capital campaigns. However, the Cultural Facilities Fund will enable both charitable and impact nonprofit

organizations to balance capital campaigns against operational fundraising. Most nonprofits tap the same funder base for both types of campaigns and there are risks that overly ambitious capital campaigns can stress donors and diminish annual contributions. Organizations can use the Cultural Facilities Fund to finance a portion of the capital facility or renovation costs instead of raising all the needed funding at the beginning of the project. This approach enables the organization to pay for a portion of the facility or renovation over an extended period as a portion of operating costs that can be absorbed in smaller increments. For-profit organizations with limited credit or assets might also benefit from this fund by gaining access to affordable capital.

In addition to facility construction and renovation, the Fund can provide credit guarantees for both nonprofits and for-profits to secure leased space in commercially owned buildings that require commercially creditworthy tenants. The credit guarantee will enable cultural organizations to secure 10 and 20-year leases like other commercial tenants, which provides stable foundations for them to grow. The credit guarantees are designed to layer with recommendations from the Cultural Spaces chapter to create affordable cultural space in new and renovated buildings.

The second fund is the Cultural Innovation and Entrepreneurship Revolving Loan Fund that will be designed to provide affordable working capital for cultural organizations as a cost-effective alternative to credit cards and unsecured business loans. This revolving fund will be smaller than the Cultural Facilities Fund but more risk tolerant. The Revolving Loan Fund will use a larger proportion of public funding relative to private funds to provide enough risk mitigation to attract private funding to serve cultural creators and organizations with limited or no credit. Typically, these loans are less than \$50,000 dollars with repayment terms of less than a year. They can help finance merchandise that generates profit for touring musicians. In other cases, these loans can be used to purchase equipment for a growing cooperative.



CULTURAL INVESTMENT RECOMMENDATIONS

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. *Note: Recommendations include agency and organization acronyms. The glossary of terms on page 171 includes a definition of each acronym used in this report.*

1.0

Expand capacity building grants through partnerships

Expand the District's cultural organization capacity building programs and 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.

[Investment Level: \$\$; Timeframe: Mid-term]

2.0

Create a Cultural Innovation and Entrepreneurship Revolving Loan Fund

Create a fund to provide small short-term loans to cultural organizations that increase organizational creative capacity and support innovation. The loans can be used for a wide range of projects, including recording for musicians, event promotion and equipment acquisition. These loans will require underwriting and risk assessment.

[Investment Level: \$\$\$; Timeframe: Mid-term]

3.0 Create a Cultural Facilities Fund

Establish a Cultural Facilities Fund that uses public cultural facility funding as leverage to unlock much greater levels of private sector investment from social impact investors including foundations. The fund will support leasing in commercial buildings, maintenance of existing facilities and creation of new facilities that provide cultural presentation, production and administration spaces.

[Investment Level: \$\$\$\$; Timeframe: Short-term]

4.0 Institute a Cultural Space Tax Credit Program

Create a tax credit program that encourages property owners to incorporate both permanent and temporary cultural space with affordable rents by reducing the costs of taxes that are passed through to cultural tenants. These tax credits will encourage property owners to pursue cultural facilities that benefit adjoining uses in the building by attracting more potential customers.

[Investment Level: \$\$; Timeframe: Long-term]

5.0 Create a Cultural Navigator Position at the Center for Cultural Opportunities

Create a cultural navigator position to 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.

[Investment Level: \$\$; Timeframe: Short-term]

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.

[Investment Level: \$; Timeframe: Short-term]

5.2 Create a Web-Based Center for the Cultural Opportunities Platform

Create an online platform as the digital presence for the Center for Cultural Opportunities, providing a portal to business-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, establish cultural organizations, build partnerships and leverage government programs. The resources will illustrate how creators can gain access to personal and professional development resources, use public space and facilities, and access support programs including affordable housing.

[Investment Level: \$; Timeframe: Mid-term]

6.0 Create a Community Event Security Fund

Create a fund to support community oriented cultural events in public facilities and space by offsetting some security costs.

[Investment Level: \$\$\$; Timeframe: Mid-term]

7.0 Expand *The Labs* at DCPL

Partner with DCPL and the DC Public Library Foundation to explore and possibly expand *The Labs* to neighborhood libraries.

[Investment Level: \$\$; Timeframe: Mid-term]

8.0 Invest in Marketing

Partner with Destination DC and DMPED to market the District's cultural opportunities to District, regional, national and international audiences.

[Investment Level: \$\$; Timeframe: Ongoing]

HOW FOUNDATION FUNDING FOR CULTURE IS EVOLVING

Cultural organizations can access new funding streams by partnering with foundations to leverage loans and investments from program related investments (PRIs) and mission related investments (MRIs) that build on traditional grants. An example of how they could be applied is launching a cultural incubator, where a foundation makes a series of investments at varying risk levels. 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 community's continued growth. (For more information on PRIs and MRIs see page 148)

CASE STUDIES ON CULTURAL FUNDING

01

TAX CREDITS AND AFFORDABLE HOUSING

Affordable live work space can be developed using Low-Income Housing Tax Credits (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. LIHTC provides a tax credit to investors in exchange for the property owners providing a fixed number of housing units in the building at rents that are affordable to low-income households for twenty years. This program has been used to produce facilities, such as the Brookland Artspace Lofts. However, in the past, LIHTCs could not entirely close the gap between the building’s projected operating income and its projected debt service, which required special fund-raising. This type of fund-raising is particularly challenging because it requires extremely complex financing practices that are not particularly cost-effective. To close this gap in the future, low-interest loans from the Cultural Facilities Fund can help support the remainder of the project’s costs, further reducing the revenue required to finance the space. One potential impact of this approach could be reduced pressure for the building’s owners to maximize revenue from ground floor uses, which can facilitate lower-cost, long-term leases to cultural organizations that are aligned with the building’s mission.



02

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 government and foundation financial support. The larger facility hosts innovative facilities including the Arts Center and the Hive 2.0—a small business incubator. The Anacostia Arts Center includes a black box theater, 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 space for cultural production and consumption.



03

INCLUSIVE
INNOVATION FUND

The District is launching one of the first social impact funds that uses a public-private partnership model. The program called the Inclusive Innovation Fund, will leverage a \$1.5 million District investment to attract \$4.5 million in private sector capital. The goal of this fund is to bridge a critical gap many entrepreneurs, and particularly minority entrepreneurs, face at the first round of outside investment in start-up businesses—often called the friends and family round. This fund will be privately managed and make investments that provide capital either as loans or in return for equity in the business. The investments will enable start-ups to achieve proof-of-concept, which is necessary to attract larger amounts of venture capital needed for scaling enterprises to optimize profitability. The Inclusive Innovation Fund is targeted toward scalable commercial enterprises. The experiences, insights and partnerships from this program will help the District create tailored approaches that serve social impact organizations and social enterprises.





CONVERGENCE

[CONVERGENCE]

Culture requires inspiration from experience and genuine personal connection; it is not the product of a formula. The strategies for cultural creators, spaces and consumers fit together in a systemic approach that maximizes culture in the District through shared stewardship, organizational innovation and leveraged funding.

To thrive, the cultural community needs shared stewardship from cultural creators, consumers, government, funders, institutional partners and nonprofits. Ensuring that the cultural community is representative of the city's diverse population will provide the support for cultural spaces and practices to affirm the city's cultural heritage and reflect all residents' cultural practice.

Organizational innovation means that cultural organizations will continue refining their process, practices and business models to fulfill their missions. This approach will ensure that cultural programming, education and facilities are representative of the District's residents and accessible to them.

Leveraged funding is the last part of the equation. The cultural community must grow to address two challenges simultaneously. First, it must continue creating space, capacity and opportunities to ensure that historically marginalized communities are equitably represented in the cultural landscape. Second, the community must continue growing to reflect the expanding cultural needs of the growing city. Based on an assessment of the funding environment conducted for this Plan, it is clear that the greatest opportunities for cultural organization growth will be in emerging

business models for social impact and social enterprise. These business models use start-up and grant funding to generate financially sustainable organizations that are mission oriented. These business models are likely to be particularly effective because they are well suited to utilize emerging funding sources, such as impact investing.

The strategies in the convergence chapter align existing resources and leverage new ones to link the strategies for cultural creators, spaces and consumers to generate amplified benefits to the cultural community. The cultural creators strategy increases diversity of cultural expression. The cultural space strategy provides tools that facilitate sustainable cultural space in a growing city. The consumer strategy increases access and exposure to culture. This chapter's strategy connects each of these approaches to systematically enable the cultural community to thrive.

Cultural convergence bolsters a virtuous cycle where growing numbers of diverse cultural consumers will support increased inclusion of creators, which provides support more cultural spaces. Increasing cultural spaces will help cultural creators earn a living while impacting more consumers. When growing numbers of cultural consumers



connect with creators, more people will be inspired to find and share their creative voices. These relationships among creators, spaces and consumers form a cycle that this Plan amplifies to generate more equitable and accessible cultural opportunities.

Organizational innovation will be driven by increased creator revenue 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.

Leveraged funding will build on the exciting work by cultural leaders across the city. Public sector and foundation funding has a unique ability to build cultural capacity. When leveraged funding is combined with shared stewardship and organizational innovation, it has enormous potential to enable cultural organizations to grow and thrive along with the city. This approach is critical for building equity because it enables established funding streams to reach farther, enabling accessible and impactful support for both established and emerging creators.

Additionally, the District will refine its culture policies in part by partnering with international peers through Culture 21, which connects the District with a global network of city governments



The District government is a major cultural investor that provides funding through numerous programs that fit together as a four-phase system that increases cultural impact and equity:

- ☒ Public cultural funding will support District priorities
- ☒ Public funding will lead the way toward new opportunities
- ☒ Public funding will align municipal programs to advance District priorities
- ☒ Publicly funded actions will facilitate on-going dialogues that continuously inform policy development



striving to integrate culture as a pillar of sustainable economic development. The District will also draw on the experiences of many other cities that have worked to 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 with government leaders from cities around the world to learn about techniques to strengthen culture and preserve heritage while sustaining growth.

Most importantly, this Plan introduces strategies that strengthen the symbiotic relationship between cultural development and the city's growth while preserving heritage. This means that not only will cultural creators have access to programs that support their development, it also means that cultural creators will be empowered to adopt new business models that offer more opportunities for exposure, growth and funding. Cultural spaces are special spaces for cultural exchange—they will also be vehicles for partnership, ensuring they are never dark.

Implementation will be guided by a Steering Committee whose members are stipulated by the Fiscal Year 2016 Budget Support Act of 2015. The committee will include three representatives from the arts and creative economy; a representative from the Office of the Deputy Mayor for Planning and Economic

Development; the Director of the Office of Planning; Executive Director of the Commission on the Arts and Humanities; Chair Person of the Commission on the Arts and Humanities; Director of the Office of Cable Television, Film, Music and Entertainment; Chairman of the Council's designee; Chairman of the Council's Committee on Finance and Revenue's designee; and the DC BID Council Executive Director.

The DC Cultural Plan is a framework for inclusive, representative and sustainable culture in the District. Specifically, the framework is designed to help the city's cultural organizations evolve to a shared stewardship approach that affirms heritage and creates equitable opportunities for cultural expansion. This Plan is a guide for DC culture to grow diversely, inclusively and accessibly with firm foundations in the city's heritage.



CONVERGENCE RECOMMENDATIONS

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. *Note: Recommendations include agency and organization acronyms. The glossary of terms on page 171 includes a definition of each acronym used in this report.*

1.0 Promote a comprehensive, inclusive and healthy cultural community

Understand the attributes and recognize the importance of a fully-functioning, inclusive, and healthy cultural community that is interconnecting and self-reinforcing. The community represents all 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. Lastly, it promotes feedback loops between the local, regional, federal and international oriented cultural organizations enriching District culture and improving communities and residents' quality-of-life across the city.

[Implementation Lead: Shared Stewardship; **Timeframe:** Ongoing]

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 programing and grow audience interest in the range of cultural presentation available in neighborhoods across the city.

[Implementation Lead: Shared Stewardship; **Timeframe:** Ongoing]

1.2 Strengthen culturally underserved communities

Target local government resources towards improving access to culture in communities with fewer facilities.

[Implementation Lead: DMPED; **Timeframe:** Ongoing]

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

Create resources for District residents that provide clear and simple guidance for accessing low or no cost options to use 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.'

[Implementation Lead: Steering Committee; **Timeframe:** Mid-term]

1.4 Consolidate mural programs

Strengthen and consolidate government-supported mural programs to ensure that the District is fully leveraging its resources and promoting local artists' 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.

[Implementation Lead: CAH; **Timeframe:** Short-term]

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.

[Implementation Lead: OP; **Timeframe:** Short-term]

1.6 Establish an Arts & Culture Planning Position

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 that support continued cultural practice and policy innovation.

[Implementation Lead: OP; **Timeframe:** Short-term]

1.7 Strengthen Boards of Directors

Partner with professional organizations, such as the American Bar Association to recruit board members for cultural organizations that can provide technical assistance with strategic planning, legal and financial planning and business operations.

[Implementation Lead: Shared Stewardship; **Timeframe:** Short-term]

2.0 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 and their expectations, needs and investments.

[Implementation Lead: OP and DMPED; **Timeframe:** Short-term]

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 nonprofit sectors each contribute 1% of resources. For example, local government dedicates 1% of funding for eligible capital projects to public art and/or cultural space; 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.

[Implementation Lead: Steering Committee; **Timeframe:** Long-term]

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.

[Implementation Lead: DSLBD; **Timeframe:** Mid-term]

2.3 Develop a heritage business program

Develop a heritage business program that recognizes long-standing businesses that are community anchors. The Steering Committee will identify partner organizations to certify and promote heritage businesses. Promoting these businesses will help increase patronage and perpetuate their roles as community anchors.

[Implementation Lead: Steering Committee; **Timeframe:** Mid-term]

2.4 Leverage the District's Public Space Stewardship Guide

Use the Public Space Stewardship Guide to clarify align District and relevant federal agencies to facilitate public space stewardship and advance innovative opportunities for culture. 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.

[Implementation Lead: Shared Stewardship; **Timeframe:** Short-term]

3.0 Nurture the link between culture and equitable development

Encourage government, nonprofit and private sector organizations to recognize the role of culture in supporting stable neighborhoods and inclusive development. Affirm that recognizing heritage and identity, as well as offering opportunities for expression and enrichment will make the growing city more representative and inclusive. Work with partners to identify ways in which existing and future initiatives can be reframed to incorporate cultural strategies.

[Implementation Lead: Shared Stewardship; **Timeframe:** Ongoing]

3.1 Partner with Culture 21

Partner with Culture 21 to connect DC with peer cities that will help advance cultural policies that support sustainable economic development 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 strengthen links between culture and heritage, urban planning and public space.

[Implementation Lead: OP; **Timeframe:** Short-term]

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.

[Implementation Lead: OP; **Timeframe:** Short-term]

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.

[Implementation Lead: Steering Committee; **Timeframe:** Ongoing]



APPENDICES

CULTURAL PLAN



CULTURAL PLAN APPENDICES

I. APPENDIX OF RECOMMENDATIONS

II. APPENDIX OF TABLES

III. APPENDIX OF ENGAGEMENT

IV. APPENDIX OF CULTURAL PROGRAMS

V. PHOTO CREDITS

VI. ACKNOWLEDGEMENTS

ATTENTION
PLEASE HAVE A
SEAT UNTIL
YOUR NUMBER
IS CALLED!!
THEATRE JARVIS

ships in
purpose space
-giving
finance

REGULATIONS
SUPPORTING
ARTS
(SMALL ORGS)

PARTNERSHIPS
IN USE OF
SPACE

Financing incentives
for developers to
include dedicated
arts space

Rehearsal / performance space with
access to
space near metro station

2. Rehearsal / performance space
with access to
space near metro station

includes affordable arts spaces
or incentives (does this already happen?)
with some sort of security that
the space will be reserved
for that use.

What if you
had a dedicated space
for the arts?

incentives to provide
space for the arts



I. APPENDIX OF RECOMMENDATIONS

- a. Table 1 – Summary of Acronyms
- b. Table 2 – Cultural Creators Recommendations
- c. Table 3 – Cultural Spaces Recommendations
- d. Table 4 – Cultural Consumers Recommendations
- e. Table 5 – Convergence Recommendations
- f. Table 6 – Cultural Investment Recommendations

SUMMARY OF ACRONYMS TABLE 1

Acronym	Name/Description
BID	Business Improvement District
CDFI	Community Development Financial Institution
CAH	District of Columbia Commission on Arts & Humanities
DCHFA	DC Housing Finance Agency
DCPL	District of Columbia Public Library
DCPS	District of Columbia Public Schools
DCRA	Department of Consumer & Regulatory Affairs
DDOE	District Department of the Environment
DDOT	District Department of Transportation
Destination DC	DC's Official Destination Marketing Organization
DGS	District Department of General Services
DHCD	District Department of Housing & Community Development
DISB	District Department of Insurance, Securities and Banking
DME	Deputy Mayor for Education
DMPED	Deputy Mayor for Planning & Economic Development
DPR	District Department of Parks & Recreation
DPW	District Department of Public Works
DSLBD	District Department of Small & Local Business Development
FEMS	DC Fire and Emergency Medical Services Department
HPO	District Historic Preservation Office
Main Streets	Certified DC Main Street Organizations
MPD	DC Metropolitan Police Department
NPS	National Park Service
OCTFME	District Office of Cable Television, Film, Music and Entertainment
OP	District of Columbia Office of Planning
ORM	District Office of Risk Management
Shared Stewardship	All public, private and civic leaders
Steering Committee	DC Cultural Plan Implementation Steering Committee
WDCEP	Washington DC Economic Development Partnership
WMATA	Washington Metropolitan Area Transit Authority

The following section is a compilation of the recommendations in this Plan. Each recommendation is categorized by its Impact, Implementation Lead and Timeframe. **Impacts** include reduced barriers, new capacity and increased equity. **Implementation Lead** indicates the organization or organizations that are best positioned to lead implementation of each recommendation in partnership with the Implementation Steering Committee and other stakeholders. **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.

Number	Recommendation	Description	Impact	Implementation Lead	Timeframe
--------	----------------	-------------	--------	---------------------	-----------

TABLE 2 - CULTURAL CREATORS 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 creators 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 management. 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	DSLBD with DCRA, CAH, OCTFME	Short-term
Creator 1.1	Align cultural creators with small business programs	Align programs that help individual cultural creators, such as artists, access programs to launch, cultivate and grow small businesses. Highlight the Certified Business Enterprise (CBE) program as a platform for catalyzing small business development through a preferred status in District procurement opportunities. The preferred status enables the District to leverage its procurement needs to expand opportunities for local businesses. Additionally, increased cultural creator participation in the CBE program would enable the District to provide the list to the private sector as a resource for identifying local creative firms for business-to-business purchasing.	Reduced Barriers	DSLBD with CAH and OCTFME	Short-term
Creator 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 agencies should investigate tools and techniques for co-locating cultural space with affordable housing.	Increased Equity	DHCD and DCHFA	Mid-term
Creator 2.1	Produce a cultural creator's 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	OP and DHCD	Short-term
Creator 2.2	Produce a cultural tenants' toolkit	Develop a toolkit that provides information to cultural creators on resources for commercial tenants and the programs available to support them.	Reduced Barriers	WDCEP	Short-term
Creator 3	Increase youth programming	Develop additional youth programming and partnerships that offer mentorship and pre-professional education to youth, allowing them to build creative foundations, develop creative skills and enabling them to thrive as cultural creators. These programs will be developed in partnership with organizations including the Kennedy Center, DC Education Collaborative, DPR, DCPL, Humanities DC and cultural organizations.	New Capacity	DME and CAH	Mid-term
Creator 3.1	Continue strengthening Pre-K-12 arts and culture programs	Continue strengthening Pre-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	DME and DCPS	Ongoing

Number	Recommendation	Description	Impact	Implementation Lead	Timeframe
Creator 3.2	Leverage the <i>Any Given Child</i> and <i>Turnaround Arts</i> Programs	Through the <i>Any Given Child</i> program, DCPS and the DC Collaborative will assess the DCPS Arts education programs for students, Pre-K-12 to identify key gaps and implement targeted programs that improve arts education for all students. The <i>Any Given Child</i> program will build on the targeted arts education support provided to four DCPS schools through the <i>Turnaround Arts</i> Program.	New Capacity	DCPS	Short-Term
Creator 3.2	Increase out-of-school cultural programming for youth	Build partnerships between District agencies that operate out-of-school educational facilities including DCPL, DPR and DCPS and community-based cultural organizations to increase out-of-school cultural programming for youth.	New Capacity	DCPS, DPR and DCPL	Ongoing
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 CAH, OCTFME, HPO, Humanities DC and the Historical Society of Washington DC.	Increased Equity	CAH, OCTFME and HPO	Ongoing
Creator 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. HPO's Preservation Grants offer support for a wide range of programs including preservation planning, research, outreach and education, and construction. New programs will use a partnership approach to leverage the existing grants to increase funding from additional stakeholders.	New Capacity	HPO	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 <i>202 Creates</i> , The Labs at DCPL and CAH grants, while launching new platforms.	Reduced Barriers	CAH and OCTFME	Mid-term
Creator 5.1	Reinforce <i>The Labs</i> 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 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.	Reduced Barriers	DCPL	Mid-term
Creator 5.2	Continue to implement and refine CAH grant programs	Continue to implement and refine CAH's 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	CAH	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 and target all types of cultural producers.	New Capacity	DMPED	Mid-term

Number	Recommendation	Description	Impact	Implementation Lead	Timeframe
--------	----------------	-------------	--------	---------------------	-----------

TABLE 3 - CULTURAL SPACES RECOMMENDATIONS

Space 1	Affirm civic identity and community heritage through space	Leverage the built environment's potential to affirm civic identities and diverse community heritage. Use historic preservation as well as adaptive reuse to maintain buildings and spaces that are culturally significant as the city continues growing. It is critical that these approaches affirm and celebrate Black culture including African American life and spaces throughout the built environment.	Increased Equity	HPO and Property Owners	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 CAH.	Reduced Barriers	DDOT, CAH and BIDs	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 include tools that screen for cultural assets, identify gaps and seek opportunities for enhancing culture (such as public art) and identify cultural priorities for new construction and redevelopments (such as cultural space).	Increased equity	OP	Ongoing
Space 2.2	Deploy experimental strategies for infusing culture in public space	Continue to plan for spaces that can serve as a backdrop or canvas for cultural expression and creative placemaking, allowing for creative collaboration and exchange to occur, particularly in areas experiencing rapid change or in areas with higher barriers to accessing cultural facilities. 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.	Reduced Barriers	OP and DDOT	Ongoing
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 permitting 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 transportation including pedestrians.	Reduced Barriers	OP and DDOT	Short-term
Space 2.4	Conduct a review of the city's noise ordinances	Review the city's noise ordinances as well as enforcement practices and conduct a national practices assessment to identify good practices and policies to consider in the District. These initiatives will help the District determine if the city's policies should be adjusted to better balance the needs of residents, cultural creators and other stakeholders.	Reduced Barriers	Steering Committee	Short-term
Space 2.5	Conduct Educational Outreach to Public Space Presenters	Develop educational outreach materials to inform cultural presenters who work in public space about key regulations that pertain to them. The materials will also include guidance and resources for issue resolution.	New Capacity	CAH	Short-term
Space 2.6	Align Comprehensive Plan Policies	OP will review the Comprehensive Plan—and its Arts and Culture Element in particular—and align its policies with the recommendations of the Cultural Plan and other current District cultural policy documents. The alignments will translate the Cultural Plan's aspirational recommendations into policy for the Comprehensive Plan, which is a foundational legal document that guides growth and development in the District.	Reduced Barriers	OP	Short-term
Space 2.7	Leverage the Capital Budgeting Process Through Partnerships	Identify opportunities to align investments in shared use cultural facilities within new and significantly renovated public facilities through collaboration between OP, the City Administrator's Office and agencies including DPR, DCPL, and DCPS. The agencies will collaborate with partners, such as the Office of Public Private Partnerships and the foundation community to seek value added opportunities where additional partner investment can create shared use facilities that meet outstanding community demand.	New Capacity	DMPED and OP	Ongoing

I. APPENDIX OF RECOMMENDATIONS

Number	Recommendation	Description	Impact	Implementation Lead	Timeframe
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>The District government will use the master facility planning and Comprehensive Plan 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	OP	Ongoing
Space 3.1	Implement a Festival Streets Program	Implement a Festival Streets program that creates a streamlined process for public space events, such as a flexible permit for a commercial street that can be held by a BID, Main Street, Business Association or Community Association.	Reduced Barriers	BIDs, Main Streets, DDOT, and DCRA	Mid-term
Space 3.2	Leverage District assets to create affordable cultural space	Encourage provision of affordable cultural space when District property is redeveloped or disposed. Tools and approaches, such as requests for proposals pertaining to site or facility reuse and public-private partnerships will be aligned to produce new spaces where feasible. New cultural spaces should be incorporated in addition to all affordable housing deemed appropriate for the site.	New Capacity	DMPED, DGS, and DHCD	Ongoing
Space 3.3	Develop partnerships for behind the scenes cultural spaces	Develop partnerships among property owners and cultural organizations to create increased cultural space for fabrication and storage for theatrical sets, costumes, artwork, artifacts and offices.	New Capacity	OP	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	DCPL, DCPS, DPR, DGS and ORM	Short-term
Space 4.1	Increase evening and weekend access to cultural spaces	Work to increase access to public and privately owned cultural spaces including museums across the city. The District will also work to provide additional evening hours at facilities it controls while engaging partner organizations to increase evening hours at museums and other cultural facilities.	Reduced Barriers	CAH, DPR, DCPL, and DCPS	Mid-term
Space 4.2	Create a standardized price schedule for public facilities and services	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 the DGS, DCPS, DPR, MPD, FEMS, and DDOT.	Reduced Barriers	Steering Committee	Short-term
Space 4.3	Reduce insurance and security costs for cultural events	Explore 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. Potential agencies include DISB, ORM, MPD, FEMS, DPW, and DDOT.	Reduced Barriers	DISB and ORM	Mid-term
Space 5	Streamline permitting for cultural uses	Appoint a cultural permitting ambassador to help cultural organizations 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).	Reduced Barriers	DCRA and DDOT	Mid-term

Number	Recommendation	Description	Impact	Implementation Lead	Timeframe
Space 6	Encourage affordable ground floor space for cultural organizations	Develop requirements and assess the need for incentives that encourage private property owners to incorporate cultural uses in their buildings, creating connections between the city's continued growth, real estate development and cultural space production. Through this process, OP and DMPED will develop benchmarks and metrics to guide future development decisions.	New Capacity	OP and DMPED	Mid-term
Space 6.1	Support low cost, long-term cultural space leases	Create programs that support affordable production and presentation space by creating a Cultural Facilities Fund that provides support for a wide range of cultural organizations, including both performance and arts administration.	New Capacity	DMPED and CAH	Long-term
Space 6.2	Develop cultural space purchase assistance programs	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, and higher levels of down payment assistance increase affordability.	New Capacity	DMPED and CAH	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, including vacant land. 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.	New Capacity	OP, BIDs Main Streets	Ongoing
Space 6.4	Encourage Cultural Space in Planned Unit Developments	Encourage Planned Unit Development to include low-cost space for cultural presentation, production and administration. Developing low-cost cultural spaces is a priority for the District and should be provided in addition to all affordable housing deemed appropriate for the project. Presentation spaces should have prominent street level visibility with ceiling heights of at least twelve feet and open areas suitable for performance. Production spaces should offer private work space that is not visible to the general public with access to loading facilities. Administrative space should be provided in comparable delivery condition to market rate office space. These spaces are encouraged to maximize non-prime ground floor, second floor and/or below grade space within buildings.	New Capacity	OP	Ongoing
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 allows cultural producers to test, start-up and scale businesses.</p> <p>Recognize the critical role that access to shared equipment, facilities, technical assistance and collaboration can play in enabling cultural producers to develop their practices into successful enterprises. Develop 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	DMPED and DSLBD	Long-term
Space 7.1	Pursue public-private-partnership opportunities to create cultural space	Review the District's facility portfolio for opportunities to create or enhance 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. 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.	New Capacity	DMPED, DME, DGS, and OP	Short-term

Number	Recommendation	Description	Impact	Implementation Lead	Timeframe
Space 7.2	Establish a cultural space consortium	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.	Reduced Barriers	DMPED	Mid-term
Space 7.3	Partner with banks to target Community Reinvestment Act investments	Conduct a review of how banks do business in the District to meet their CRA obligations to identify opportunities for alignment and partnership to increase impact from the funds invested in the District. 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.	New Capacity	OP	Short-term

Number	Recommendation	Description	Impact	Implementation Lead	Timeframe
--------	----------------	-------------	--------	---------------------	-----------

TABLE 4 - CULTURAL CONSUMERS RECOMMENDATIONS

Consumer 1	Promote cultural events to residents	Build awareness among all residents about the District's cultural events using multi-channel outreach tools, including print, video, social media and online advertising. This effort should include a promotion of free and low-cost programs such as 'pay-what-you-can' theater tickets and free admission days.	New Capacity	Destination DC and OCTFME	Mid-term
Consumer 1.1	Utilize inclusive outreach strategies	Ensure that outreach is conducted through traditional as well as digital channels because many District residents speak English as a second language, are older, or are lower-income and do not have home internet access. Traditional media, including print and radio ensure that cultural promotion and engagement initiatives reach all residents.	Increased Equity	Shared Stewardship	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 youth.	Reduced Barriers	Shared Stewardship	Short-term
Consumer 1.3	Collect feedback from cultural consumers	Periodically collect feedback from cultural consumers to help tailor outreach strategies and undertake pilot projects to test new programming.	Reduced Barriers	Steering Committee	Short-term
Consumer 2	Market local cultural events to regional residents and national visitors	Expand promotion efforts to increase cultural visits from the 9 million residents who live in the surrounding region. Efforts could include an advertising campaign, such as "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	Destination DC	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 leading cultural destination, 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.	New Capacity	Destination DC	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	CAH	Short-term

I. APPENDIX OF RECOMMENDATIONS

Number	Recommendation	Description	Impact	Implementation Lead	Timeframe
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 the DC Jazz Festival, 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	Shared Stewardship	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 cultural programs that can attract and enrich a diverse cross-section of the population. Public facilities include libraries, schools, recreation centers, and stadiums. 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.	New Capacity	DCPL, DPR, DCPS and CAH	Mid-term
Consumer 4.2	Leverage universities as cultural anchors	Leverage the many cultural activities that occur at universities, including theater, 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	Steering Committee	Short-term
Consumer 5	Increase cultural awareness 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. The program will prioritize new storytelling and recorded interviews 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 these stories through platforms such as 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	HPO and CAH	Long-term
Consumer 5.1	Highlight community heritage	Continue to provide grants to organizations that highlight community heritage. Specifically, HPO and CAH will provide ongoing support for District heritage through grants, research and outreach.	Increased Equity	HPO and CAH	Ongoing
Consumer 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.	Reduced Barriers	OP, Smithsonian Institution and the Kennedy Center	Ongoing
Consumer 7	Strengthen youth exposure to culture	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	CAH and OCTFME	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	WMATA and DDOT	Ongoing

Number	Recommendation	Description	Impact	Implementation Lead	Timeframe
--------	----------------	-------------	--------	---------------------	-----------

TABLE 5 - CONVERGENCE RECOMMENDATIONS

Convergence 1	Promote a comprehensive, inclusive and healthy cultural community	Understand the attributes and recognize the importance of a fully-functioning, inclusive, and healthy cultural community that is interconnecting and self-reinforcing. The community represents all 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. Lastly, it promotes feedback loops between the local, regional, federal and international oriented cultural organizations enriching District culture and improving communities and residents' quality-of-life across the city.	Reduced Barriers New Capacity Increased Equity	Shared Stewardship	Ongoing
Convergence 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 available in neighborhoods across the city.	New Capacity Increased Equity	Shared Stewardship	Ongoing
Convergence 1.2	Strengthen culturally underserved communities	Target local government resources towards improving access to culture in communities with fewer facilities.	Increased Equity	DMPED	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 for accessing low or no cost options to use 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	Steering Committee	Mid-term
Convergence 1.4	Consolidate murals programs	Strengthen and consolidate government-supported mural programs to ensure that the District is fully leveraging its resources and promoting local artists' 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.	Reducing Barriers	CAH	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	OP	Short-term
Convergence 1.6	Establish and Arts & Culture Planning Position	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 that support continued cultural practice and policy innovation.	New Capacity	OP	Short-term
Convergence 1.7	Strengthen Boards of Directors	Partner with professional organizations, such as the American Bar Association to recruit board members for cultural organizations that can provide technical assistance with strategic planning, legal and financial planning and business operations.	New Capacity	Shared Stewardship	Short-term

Number	Recommendation	Description	Impact	Implementation Lead	Timeframe
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 and their expectations, needs and investments.	New Capacity	OP and DMPED	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 can be based off a 1% model, whereby the public, private and nonprofit sectors each contribute 1% of resources. For example, local government dedicates 1% of funding for eligible capital projects to public art and/or cultural space; 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	Steering Committee	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	DSLBD	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 Steering Committee will identify partner organizations to certify and promote heritage businesses. Promoting these businesses will help increase patronage and perpetuate their roles as community anchors.	Increased Equity	Steering Committee	Mid-term
Convergence 2.4	Leverage the District's Public Space Stewardship Guide	Use the Public Space Stewardship Guide to clarify align District and relevant federal agencies to facilitate public space stewardship and advance innovative opportunities for culture. 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	Shared Stewardship	Short-term
Convergence 3	Nurture the link between culture and equitable development	Encourage government, nonprofit and private sector organizations to recognize the role of culture in supporting stable neighborhoods and inclusive development. Affirm that recognizing heritage and identity, as well as offering opportunities for expression and enrichment will make the growing city more representative and inclusive. Work with partners to identify ways in which existing and future initiatives can be reframed to incorporate cultural strategies.	Increased Equity	Shared Stewardship	Ongoing
Convergence 3.1	Partner with Culture 21	Partner with Culture 21 to connect DC with peer cities that will help advance cultural policies that support sustainable economic development 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 strengthen links between culture and heritage, urban planning and public space.	Increased Equity	OP	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	OP	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	Steering Committee	Ongoing

Number	Recommendation	Description	Impact	Investment Level	Timeframe
--------	----------------	-------------	--------	------------------	-----------

TABLE 6 - CULTURAL INVESTMENT RECOMMENDATIONS

Investment 1	Expand capacity building grants through partnership	Expand the District's cultural organization capacity building programs and 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 organizations that increase organizational creative capacity and support innovation. The loans can be used for a wide range of projects, including recording for musicians, event promotion and equipment acquisition. These loans will require underwriting and risk assessment.	New Capacity	\$\$\$	Mid-term
Investment 3	Create a Cultural Facilities Fund	Establish a Cultural Facilities Fund that uses public cultural facility funding as leverage to unlock much greater levels of private sector investment from social impact investors including foundations. The fund will support leasing in commercial buildings, maintenance of existing facilities and creation of new facilities that provide cultural presentation, production and administration spaces.	New Capacity	\$\$\$\$	Short-term
Investment 4	Institute a Cultural Space Tax Credit Program	Create a tax credit program that encourages property owners to incorporate both permanent and temporary cultural space with affordable rents by reducing the costs of taxes that are passed through to cultural tenants. These tax credits will encourage property owners to pursue cultural facilities that benefit adjoining uses in the building by attracting more potential customers.	New Capacity	\$\$	Long term
Investment 5	Create a Cultural Navigator Position for the Center for Cultural Opportunity	Create a cultural navigator position to 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 Center for Cultural Opportunities, providing a portal to business-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, establish cultural organizations, build partnerships and leverage government programs. The resources will illustrate how creators 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	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	Partner 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	Partner with Destination DC and DMPED to market the District's cultural opportunities to District, regional, national and international audiences.	New Capacity	\$\$	Ongoing

II. APPENDIX OF TABLES

a. Tables

- i. Cultural Economy Employment
- ii. Employment in Cultural Occupations
- iii. Employment in Cultural Industries
- iv. Nonprofit Cultural Organizations Serving A District Audience (Vs National)
- v. Business Improvement District Programming (2016)
- vi. Nonprofit Cultural Organizations Serving A District Audience
- vii. University Programs (2016)
- viii. Individual Artist Employment by Occupations, (2015)
- ix. Characteristics of Common Cultural Spaces and Commercial Uses

b. Graphs

- i. Average Spending by Organization Size for District-Serving Organizations
- ii. Average Shares of Income for District-Serving Cultural Organizations
- iii. Individual Artists, DC Metro Area

Employment in Cultural Economy Industries	TOTAL EMPLOYMENT	PRIVATE EMPLOYMENT		GOVERNMENT EMPLOYMENT
Industry	Total Employment by Industry	Total Private Employment	Private Self-Employment	Federal Government Employees
Visual and Performing Arts	5,890	4,690	1,520	1,200
Museums and Heritage	10,460	2,230	110	8,230
Broadcast, Film, Television	8,350	8,350	400	-
Music Industry	60	60	-	-
Religious Organizations	5,900	5,900	160	-
Culinary Arts	32,390	31,970	80	420
Building Arts	6,380	4,050	250	2,330
Media and Communications	15,750	15,680	470	70
Sports	3,400	3,340	300	60
Specialized Retail	710	710	30	-
SUBTOTAL	89,290	76,980	3,320	12,310
Employment in Cultural Economy Occupations	TOTAL EMPLOYMENT OF CULTURAL OCCUPATIONS OUTSIDE OF CULTURAL INDUSTRIES		SELF-EMPLOYMENT IN CULTURAL OCCUPATIONS OUTSIDE CULTURAL INDUSTRIES	
SUBTOTAL	23,100		790	
TOTAL DIRECT CULTURAL EMPLOYMENT	112,390			

a. Tables (i)

NAICS Industry

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

SOC Occupations

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

Employment in Cultural Occupations in Other Industries							
		TOTAL CULTURAL EMPLOYMENT BY OCCUPATION	EMPLOYED IN CULTURAL INDUSTRIES	EMPLOYED IN NON CULTURAL INDUSTRIES	SELF-EMPLOYED (INDIVIDUAL) TOTAL	SELF-EMPLOYED IN CULTURAL INDUSTRIES	SELF-EMPLOYED IN NON CULTURAL INDUSTRIES
TOTAL CULTURAL EMPLOYMENT IN CULTURAL OCCUPATIONS		41,820	18,720	23,100	2,250	1,460	790
CORE CULTURAL OCCUPATIONS		7,480	4,540	2,940	1,640	1,160	480
27-1011	Art Directors	400	220	180	70	40	30
27-1012	Craft Artists	90	60	30	80	70	10
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	200	120	80	160	130	30
27-1014	Multimedia Artists and Animators	180	70	110	50	30	20
27-1019	Artists and Related Workers, All Other	1,130	1,070	60	-	-	-
27-2011	Actors	320	220	100	60	60	10
27-2012	Producers and Directors	1,760	1,060	700	100	80	30
27-2031	Dancers	110	50	60	20	-	20
27-2032	Choreographers	20	-	20	-	-	-
27-2041	Music Directors and Composers	260	180	80	60	40	20
27-2042	Musicians and Singers	750	610	140	310	290	10
27-3043	Writers and Authors	1,560	650	910	330	280	50
27-4021	Photographers	480	140	340	300	80	220
27-2099	Entertainers and Performers, Sports and Related Workers	220	90	130	80	60	30
19-3091	Anthropologists and Archaeologists	110	50	60	-	-	-
19-3093	Historians	250	170	80	-	-	-
25-4011	Archivists	180	90	90	-	-	-
25-4012	Curators	150	90	60	-	-	-
25-4013	Museum Technicians and Conservators	430	390	40	-	-	-
25-4021	Librarians	1,280	350	930	-	-	-
25-4031	Library Technicians	780	210	570	-	-	-
25-9011	Audio-Visual and Multimedia Collections Specialists	60	-	60	-	-	-
25-9099	Education, Training, and Library Workers, All Other	410	210	200	-	-	-

a. Tables (ii)

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

Employment in Cultural Occupations in Other Industries							
		TOTAL CULTURAL EMPLOYMENT BY OCCUPATION	EMPLOYED IN CULTURAL INDUSTRIES	EMPLOYED IN NON CULTURAL INDUSTRIES	SELF-EMPLOYED (INDIVIDUAL) TOTAL	SELF-EMPLOYED IN CULTURAL INDUSTRIES	SELF-EMPLOYED IN NON CULTURAL INDUSTRIES
43-4121	Library Assistants, Clerical	550	140	410	-	-	-
35-1011	Chefs and Head Cooks	1,430	860	570	20	-	20
EXPANDED CULTURAL OCCUPATIONS		28,710	11,620	17,090	600	300	290
17-1011	Architects, Except Landscape and Naval	2,250	1,870	380	70	20	50
17-1012	Landscape Architects	80	50	30	10	-	10
27-1021	Commercial and Industrial Designers	80	30	50	30	-	30
27-1022	Fashion Designers	40	-	40	-	-	-
27-1023	Floral Designers	120	-	120	-	-	-
27-1024	Graphic Designers	1,600	690	910	160	120	50
27-1025	Interior Designers	900	700	200	100	70	20
27-1026	Merchandise Displayers and Window Trimmers	160	60	100	10	-	10
27-1027	Set and Exhibit Designers	210	140	70	10	-	10
27-1029	Designers, All Other	60	-	60	-	-	-
27-3011	Radio and Television Announcers	450	220	230	20	-	20
27-3012	Public Address System and Other Announcers	80	60	20	40	30	-
27-3021	Broadcast News Analysts	50	40	10	-	-	-
27-3022	Reporters and Correspondents	2,430	1,900	530	20	10	10
27-3031	Public Relations Specialists	14,900	3,700	11,200	20	-	20
27-3041	Editors	3,030	1,050	1,980	70	30	40
27-3042	Technical Writers	820	180	640	20	-	20
27-3099	Media and Communication Workers, All Other	250	70	180	-	-	-
27-4031	Camera Operators, Television, Video, and Motion Picture	600	500	100	20	20	-
27-4099	Media and Communication Equipment Workers, All Other	390	340	50	-	-	-
39-3021	Motion Picture Projectionists	-	-	-	-	-	-
43-9031	Desktop Publishers	70	20	50	-	-	-
49-9061	Camera and Photographic Equipment Repairers	-	-	-	-	-	-
49-9063	Musical Instrument Repairers and Tuners	10	-	10	-	-	-
51-9151	Photographic Process Workers and Processing Machine Operators	130	-	130	-	-	-

II. APPENDIX OF TABLES

Employment in Cultural Industries					
		TOTAL CULTURAL EMPLOYMENT BY INDUSTRY	PRIVATE SECTOR CULTURAL EMPLOYMENT	PRIVATE SECTOR SELF-EMPLOYED	PUBLIC SECTOR EMPLOYMENT BY INDUSTRY
TOTAL EMPLOYMENT IN CULTURAL INDUSTRIES		89,290	76,980	3,320	12,310
VISUAL AND PERFORMING ARTS		5,890	4,690	1,520	1,200
711120	Dance Companies	140	140	20	-
711510	Independent Artists, Writers, and Performers	1,500	1,500	1,300	-
711130	Musical Groups and Artists	160	160	40	-
711190	Other Performing Arts Companies	20	20	-	-
711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities	1,580	1,540	30	40
711320	Promoters of Performing Arts, Sports, and Similar Events without Facilities	320	320	40	-
711110	Theater Companies and Dinner Theaters	2,070	910	40	1,160
541921	Photography Studios, Portrait	80	80	30	-
541922	Commercial Photography	20	20	20	-
MUSEUMS AND HERITAGE		10,460	2,230	110	8,230
519120	Libraries and Archives	3,710	440	-	3,270
712110	Museums	5,860	900	40	4,960
712190	Nature Parks and Other Similar Institutions	-	-	-	-
712120	Historical Sites	50	50	10	-
611610	Fine Arts Schools	520	520	50	-
611630	Language Schools	320	320	10	-
BROADCAST, FILM, TELEVISION		8,350	8,350	400	-
512191	Teleproduction and Other Postproduction Services	60	60	30	-
512199	Other Motion Picture and Video Industries	-	-	-	-
515111	Radio Networks	1,510	1,510	20	-
515112	Radio Stations	690	690	20	-
515120	Television Broadcasting	2,320	2,320	70	-
512110	Motion Picture and Video Production	890	890	240	-
512120	Motion Picture and Video Distribution	20	20	-	-
512131	Motion Picture Theaters (except Drive-Ins)	220	220	10	-
515210	Cable and Other Subscription Programming	680	680	10	-
519110	News Syndicates	1,960	1,960	-	-
MUSIC INDUSTRY		60	60	-	-
512230	Music Publishers	-	-	-	-
512240	Sound Recording Studios	30	30	-	-
512290	Other Sound Recording Industries	30	30	-	-
512210	Record Production	-	-	-	-
RELIGIOUS ORGANIZATIONS		5,900	5,900	160	-
813110	Religious Organizations	5,900	5,900	160	-
CULINARY ARTS		32,390	31,970	80	420
722320	Caterers	1,830	1,830	40	-
722330	Mobile Food Services	160	160	10	-
722410	Drinking Places (Alcoholic Beverages)	2,260	2,260	-	-

a. Tables (iii)

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

II. APPENDIX OF TABLES

Employment in Cultural Industries					
		TOTAL CULTURAL EMPLOYMENT BY INDUSTRY	PRIVATE SECTOR CULTURAL EMPLOYMENT	PRIVATE SECTOR SELF-EMPLOYED	PUBLIC SECTOR EMPLOYMENT BY INDUSTRY
722511	Full-Service Restaurants	28,140	27,720	30	420
BUILDING ARTS		6,380	4,050	250	2,330
541310	Architectural Services	5,700	3,370	110	2,330
541320	Landscape Architectural Services	220	220	20	-
541410	Interior Design Services	460	460	120	-
MEDIA AND COMMUNICATIONS		15,750	15,680	470	70
511110	Newspaper Publishers	2,380	2,310	60	70
511120	Periodical Publishers	2,120	2,120	80	-
511130	Book Publishers	190	190	30	-
511199	All Other Publishers	40	40	20	-
323111	Commercial Printing (except Screen and Books)	210	210	-	-
323113	Commercial Screen Printing	10	10	-	-
323117	Books Printing	-	-	-	-
323120	Support Activities for Printing	-	-	-	-
451211	Book Stores	530	530	-	-
451212	News Dealers and Newsstands	40	40	-	-
519130	Internet Publishing and Broadcasting and Web Search Portals	1,070	1,070	-	-
519190	All Other Information Services	140	140	-	-
541430	Graphic Design Services	540	540	150	-
541490	Other Specialized Design Services	20	20	20	-
541810	Advertising Agencies	940	940	-	-
541820	Public Relations Agencies	6,950	6,950	70	-
541830	Media Buying Agencies	-	-	-	-
541840	Media Representatives	20	20	-	-
711410	Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures	130	130	40	-
334613	Blank Magnetic and Optical Recording Media Manufacturing	-	-	-	-
334614	Software and Other Prerecorded Compact Disc, Tape, and Record Reproducing	-	-	-	-
511210	Software Publishers	420	420	-	-
SPORTS		3,400	3,340	300	60
711211	Sports Teams and Clubs	1,140	1,140	20	-
711212	Racetracks	-	-	-	-
711219	Other Spectator Sports	40	40	60	-
712130	Zoos and Botanical Gardens	60	-	-	60
713910	Golf Courses and Country Clubs	120	120	-	-
713940	Fitness and Recreational Sports Centers	2,040	2,040	220	-
SPECIALIZED RETAIL		710	710	30	-
453920	Art Dealers	90	90	-	-
451110	Sporting Goods Stores	470	470	10	-
451120	Hobby, Toy, and Game Stores	120	120	20	-
451130	Sewing, Needlework, and Piece Goods Stores	20	20	-	-
451140	Musical Instrument and Supplies Stores	10	10	-	-

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%

a. Tables (iv)

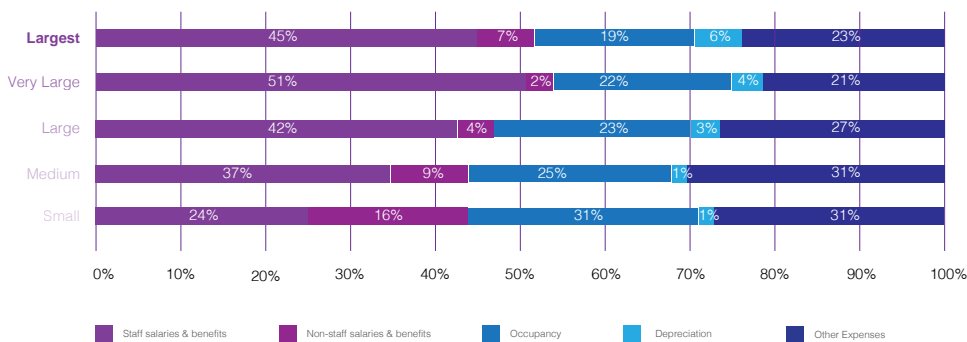
Nonprofit Cultural Organizations Serving A District Audience (Versus National)

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	

a. Tables (v)

Business Improvement District Programming, 2016



b. Graphs (i)

Average spending by organization size for District-serving organizations

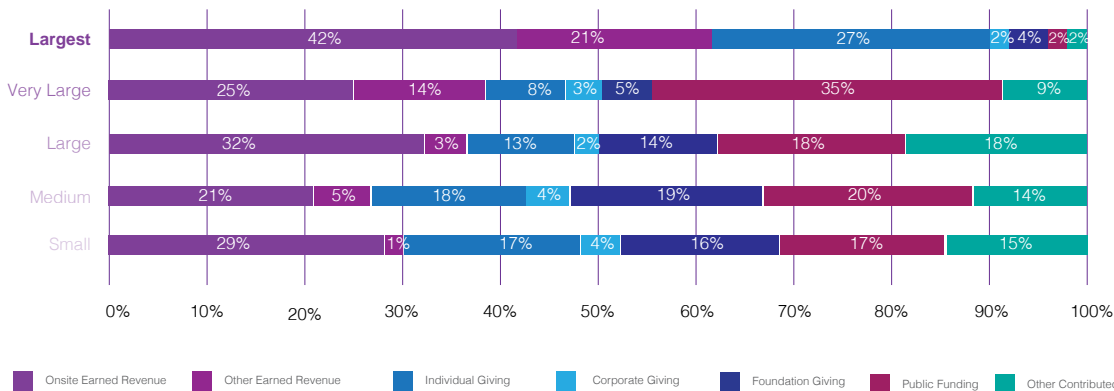
District of Columbia Cultural Nonprofit Organizations by Budget Size and Expenditures, 2014; analysis of 2014 data reported to Data Arts by participating District of Columbia cultural nonprofit organizations

Nonprofit Cultural Organizations Serving A District Audience (Versus 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%

a. Tables (vi)

Nonprofit Cultural Organizations Serving A District Audience (Versus National)

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



b. Graphs (ii)

Average shares of income for District-serving cultural 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

University Programs			
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	Fine Arts, Music, Theater 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

a. Tables (vii)

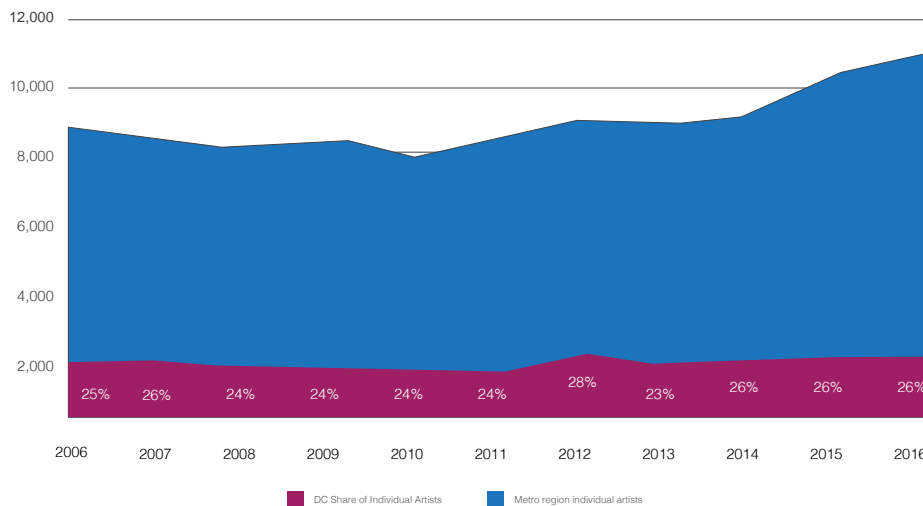
Business Improvement District Programming - Universities (2016)

Individual Artist Employment by Occupation, 2015		METRO AREA	DC
Description	2006 - 2016 % Change	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%	

a. Tables (viii)

Individual Artist Employment by Occupations, 2015

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



b. Graphs (iii)

Individual Artists, DC Metro Area (2006 - 2016)

Characteristics Of Common Cultural Spaces And Commercial Uses

a. Tables (ix)

Characteristics of Common Cultural Spaces and Commercial Uses

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.

Cultural Space

Flexible performance/event space:

- 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

Competitive Uses

Convenience retail:

- 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:

- 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:

- 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:

- 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:

- 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:

- Example: Bank of America
- 5,000 – 7,000 SF
- Real Estate Typology: Commercial
- Preferred Deal Structure: 5 - 10 year with moderate build-out

Characteristics Of Common Cultural Spaces And Commercial Uses	
Cultural Space	Competitive Uses
<p>Small to Medium Size Gallery space:</p> <ul style="list-style-type: none"> • For-profit or nonprofit 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 	<p>Convenience dining or boutique retail chain:</p> <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
<p>Arts Administration and Office Space:</p> <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 	<p>Traditional office space or flex office space:</p> <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

Characteristics Of Common Cultural Spaces And Commercial Uses	
Cultural Space	Competitive Uses
Small to Medium Size Gallery space: <ul style="list-style-type: none"> • For-profit or nonprofit 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 	Convenience dining or boutique retail chain: <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

III. APPENDIX OF ENGAGEMENT

- a. Kickoff**
- b. Community Conversations**
 - i. 10/4 – SE Community Conversation
 - ii. 10/11 – SW Community Conversation
 - iii. 10/18 – NW Community Conversation
 - iv. 10/25 – NE Community Conversation
- c. Targeted Engagement**
 - i. Arts Organizations
 - ii. Youth and Educators
 - iii. Individual Artists and Cultural Producers

(A) KICKOFF

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 Jr. Memorial 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 theaters, textiles and fashion arts, digital media and literary art. Participants also emphasized preferences for co-located 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.

(B) 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 planning 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.

(i) 10/4/2016 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 the city's 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 it's not funded, it's 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.

(ii) 10/11/2016 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 community. 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 community’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.

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 co-working 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 Park 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.

(iii) 10/18/2016 NW Community Conversation
Held in Columbia Heights. Attended by 110 people.

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.

(iv) 10/25/2016 NE 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.

(C) 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.

(i) 11/14/2016 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 Choral 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.

(ii) 12/15/2016 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 theater 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.

(iii) 3/9/2017 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 Park Service or Business Improvement Districts (BIDs) and that each presents major challenges. Many participants found the National Park Service processes to be slow, cumbersome and uncertain. 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 crating 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.

IV. APPENDIX OF CULTURAL PROGRAMS

a. Existing Resources for Cultural Creators

- i. DC Commission on the Arts and Humanities (CAH)
- ii. Office of Cable Television, Film, Music, and Entertainment (OCTFME)
- iii. DC Public Schools (DCPS)
- iv. DC Public Libraries (DCPL)
- v. Department of Small and Local Business Development (DSLBD)
- vi. Department of Consumer and Regulatory Affairs (DCRA)
- vii. Department of Housing and Community Development (DHCD)
- viii. Department of Public Works
- ix. DC Office of Planning (OP)
- x. DC Historic Preservation Office (HPO)
- xi. Cross Cutting Organizations
- xii. Federal Organizations and Institutions

b. Existing Resources for Cultural Space

- i. Deputy Mayors for Planning and Economic Development (DMPED)
- ii. District Department of Transportation (DDOT)
- iii. DC Commission on the Arts and Humanities (CAH)
- iv. Department of Housing and Community Development (DHCD)
- v. DC Public Libraries (DCPL)
- vi. Department of Parks and Recreation (DPR)
- vii. DC Public Schools (DCPS)
- viii. District Department of General Services
- ix. DC Office of Planning (OP)
- x. Federal Network
- xi. Cross Cutting Organizations

c. Existing Resources for Cultural Space

- i. DC Commission on the Arts and Humanities (CAH)
- ii. DC Public Libraries (DCPL)
- iii. Cross Cutting Organizations
- iv. Federal Organizations and Institutions

(A) EXISTING RESOURCES FOR CULTURAL CREATORS

(i) 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.

General Operating Support: Offers general operating support to nonprofit arts, humanities and arts education organizations whose primary focus is in one or more of the following areas: dance, design, folk and traditional arts, literature, media arts, music, theater, visual arts or any of the other disciplines, such that its total activities and/or services are concentrated on and devoted to the arts and humanities and/or arts education.

General Operating Support (Service Organization Cohort): Offers general operating support to nonprofit arts, humanities, and arts education service organizations whose primary mission is to provide specialized services which can include professional development, technical assistance, networking opportunities, shared operational services, printed materials, and/or research to Washington, DC-based arts and humanities organizations.

Public Art Building Communities: Supports the creation and installation of permanent or temporary public artwork that enhances District neighborhoods.

Arts and Humanities Fellowship Set: Supports individual artists, teaching artists and humanities professionals who significantly contribute to the arts and humanities and substantially impact the lives of DC residents through excellence in the arts and humanities.

Arts and Humanities Education Projects: Supports in-school and out-of-school-time arts and humanities programs 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.

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.

Projects, Events or Festivals: Supports projects, events and festivals to promote arts and humanities activities to DC residents.

Sister Cities Grant: Supports arts and humanities projects that foster cultural exchange and diplomacy between the District of Columbia and DC's Sister Cities.

UPSTART: 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.

Field Trip Experiences: Supports arts and humanities organizations to offer comprehensive field trip experiences for students in the District's public schools. The scope of the grant includes the cost of field trip tickets and associated transportation costs, professional development opportunities for classroom educators and the provision of pre-and post-field trip workshops for students.

Facilities and Buildings: Supports projects related to the improvement or purchase of facilities operated by nonprofit arts and humanities organizations.

Art Bank: Supports visual artists and art galleries in the Washington metropolitan area by acquiring fine artwork to expand the District's Art Bank Collection, a growing collection of moveable works funded through the Art in Public Places Program. Works in this collection are owned by CAH and loaned to other District government agencies for display in public areas within government buildings.

Curatorial Grant: The Curatorial Grant Program aims to provide a greater opportunity for the development and public presentation of visual art exhibitions by District resident curators. Through grant support and access to a contemporary exhibition space, CAH intends to serve the District's residents by presenting compelling exhibition concepts of resident curators.

CAH Share of Total Applications and Awards by Ward, 2017

Ward	1	2	3	4	5	6	7	8
% of Total Applications	18	18%	10%	11%	14%	15%	6%	8%
% of Total Applications Awarded	75	69%	72%	57%	62%	71%	53%	57%
% of Total Awards	20	19%	11%	10%	14%	16%	5%	7%
% of Total Funds Awarded	21	36%	8%	3%	7%	16%	3%	6%

(ii) 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 District residents from an 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.

DC Radio: OCTFME operates DC Radio 96.3 HD4, the District of Columbia's first and official government radio station, in partnership with Howard University's WHUR. The station's programming enhances the quality of life for District residents by broadcasting vital information, sharing programming on emergency and non-emergency services and alerts, and providing community and government affairs programming. In addition, DC Radio 96.3 HD4 provides a media literacy training platform for DC residents and students.

Public Access Television: OCTFME provides 24-hour informative, open government and public interest programming on three channels: the District Council Channel (DCC), District of Columbia Network (DCN), and the District Knowledge Network (DKN). Programming includes coverage of the activities of Executive Offices of the Mayor and the executive branch; the District of Columbia City Council, the Office of the Attorney General, and the State Board of Education. OCTFME provides transparent public access to the governmental process and insights into life in the District. OCTFME is dedicated to providing quality, diverse programming and services that educate, enlighten, and empower the residents of the District of Columbia.

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 four 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.

(iii) DC Public Schools (DCPS)

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. The curriculum provides 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.

DC Keys - a collaboration with Washington Performing Arts and launched in 2017, DC Keys is the elementary instructional model that places the keyboard as the central instrument of instruction in DCPS music classrooms.

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

EverydayDC - a collaboration with the Pulitzer Center on Crisis reporting, EverydayDC is a digital visual literacy program in middle grades program that provides students with experience as a photojournalist and asks them to take control of their own narrative. The program culminates in a student-curated citywide exhibition.

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

Afterschool Programs: DCPS afterschool programs allow students to participate in academic and extracurricular enrichment activities and to develop new hobbies and skills. DCPS teachers, paraprofessionals, and community-based organizations provide a variety of unique programming options to students.

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.

(iv) DC Public Library (DCPL)

Digital Commons: The Digital Commons is located on the first floor of the Martin Luther King Jr. Memorial Library. 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.

(v) 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.

(vi) 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.

(vii) 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 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.

(viii) 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.

(ix) 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.

(x) 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 DC 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 nonprofit 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.

(xii) 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 Humanities a monthly humanities conversation 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.

(xiii) 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.

(i) 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

(B) EXISTING RESOURCES FOR CULTURAL SPACE

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%.

(ii) 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.

(iii) 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 city’s rich culture.

(iv) 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.

(v) 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.

(vi) Department Of Parks And Recreation (DPR)

Field Permits and Reservations: Residents can reserve DRP 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. 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.

(vii) 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.

(viii) District Department Of General Services (DGS)

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.

(ix) 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.

(x) Federal Organizations

National Park Service: The National Park Service operates 59 properties across the District. 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. 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.

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

(xi) Cross-Cutting Organizations

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.

(C) EXISTING RESOURCES 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.

(i) DC Public Libraries (DCPL)

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

(ii) 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 use 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 theater 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.

(iii) 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.

V. PHOTO CREDITS

2017.06.26 Ben's Chili Bowl Mural, Washington, DC USA 6865
Photo Rights: Ted Eytan | URL: <https://flic.kr/p/VyVDmm> | Cover Image

Smithsonian American Art Museum
Photo Rights: Smithsonian American Art Museum | Photographer: Tim Hursley | Page 162; Cover Image

H Street Festival – Male Patron
Photo Rights: Office of Planning | Photographer: Doug Sanford | Cover Image

DCCA2016.092 Jaffe Rose Homeless Lives Matter
Photo Rights: DC Commission on the Arts and Humanities | Cover Image

DCCA2014.055 NaDaaa Design Firm - First Street Sculpture
Photo Rights: DC Commission on the Arts and Humanities | Cover Image

Nail Technician – 202 Creates Kick-off Event
Photo Rights: Office of Planning | Cover Image

Cherry Blossom – Smithsonian Institution
Photo Rights: Shinya Suzuki | URL: <https://flic.kr/p/e9EHwL> | Cover Image

Japanese Stone Lantern Lighting Ceremony DC 2018
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/26VfwM> | Page 61

2018.11.09 The Main Squeeze w Hamish Anderson at Pearl Street Warehouse, Washington, DC USA 07834
Photo Rights: Ted Eytan | URL: <https://flic.kr/p/2cHKL2W> | Cover Design

Go-Go Symphony & Capitol City Symphony – Atlas Performing Arts Center
Photo Rights: Go-Go Symphony | Photographer: Joshua Cruise | Page 4, 6, Cover Design

7th Annual Armistice Day Commemoration & Peace Vigil
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/odty1P> | Page 155

Anacostia River Festival – Boy playing violin
Photo Rights: Jeff Salmore | Page 85; Cover Design

The National Cathedral is Lit up in Colorful Lights | Washington DC
Photo Rights: Brendan Kownacki of Kownacki Media | URL: <https://flic.kr/p/2c4mLuJ> | Page 69

DCCA2017.008.2 Cogan Joshua - Malcolm X Dancer
Photo Rights: DC Commission on the Arts and Humanities | Page 54; Cover Image

Nowruz Festival DC 2018
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/26XwnJE> | Cover Image

Smithsonian's Portales Exhibit Mural by Rosalia Torres Weiner
Photo Rights: Smithsonian's Anacostia Community Museum | Page 16; Cover Image

All of Us Journey Pilot – Washington DC
Photo Rights: Office of Planning | Page 10; Cover Image

Young Girl with Pink Background
Photo Rights: Office of Planning | Cover Image

United House of Prayer For All People
Photo Rights: Office of Planning | Photographer: Ayannah Buford | Cover Image

DC Craftsman with DC Woodwork Flags
Photo Rights: Office of Planning | Photographer: Doug Sanford | Cover Image

Evie - Liz Lot
Photo Rights: Office of Planning | Cover Image

Watma T. Daniel / Shaw Library
Photo Rights: Office of Planning | Photographer: Doug Sanford | Page 134; Cover Image

Eastern Market – Butterfly Craftsman
Photo Rights: Office of Planning | Photographer: Doug Sanford | Page 88; Cover Image

Fiesta de las Madres 2016
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/Giijm7> | Page 83; Cover Image

Woman with Child at Eastern Market
Photo Rights: Office of Planning | Photographer: Doug Sanford | Cover Image

Singer Entertainer at Eastern Market
Photo Rights: Office of Planning | Photographer: Doug Sanford | Cover Image

Violinist Entertainer at Eastern Market
Photo Rights: Office of Planning | Photographer: Doug Sanford | Cover Image

Woman with Tattoo
Photo Rights: Office of Planning | Photographer: Doug Sanford | Cover Image

Chuck Brown performing at the 30th Year celebration of WPGC Radio host Donnie Simpson on Washington DC radio Washington DC, USA
Photo Rights: WENN Rights Ltd | Page 14; Cover Image

202 Arts and Music Festival 2017
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/23ZqdFU> | Cover Image

Star and Bars Street Artwork – Eastern Market
Photo Rights: Office of Planning | Photographer: Doug Sanford | Page 14; Cover Image

Man with I Could Do That Poster – Eastern Market
Photo Rights: Office of Planning | Photographer: Doug Sanford | Cover Image

Woman Carrying Flowers in Eastern Market
Photo Rights: Office of Planning | Photographer: Doug Sanford | Cover Image

A Perch for the Parade
A tall perch for a small victory parade go-er in Washington, DC.
Photo Rights: John Terp | URL: <https://flic.kr/p/Lhnq6y> | Page 4, 42; Cover Image

Salute of the Triumphant
Portrait from victory parade in Washington DC
Photo Rights: John Terp | <https://flic.kr/p/27pccfC> | Page 45; Cover Image

Asia Fiesta 2018
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/29Pv4ad> |
Page 158; Cover Image

Hand Dancing Under The Stars 2 – Freedom Plaza
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 57; Cover Image

IA&A at Hillyer
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 30 – 31; Cover Image

Dance Place in Washington, DC
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 119; Cover Image

“Kennedy Center Nordic Cool 2013 Festival”
Photo Rights: Tom Finzel | URL: <https://flic.kr/p/e4fygi> |
Page 14; Cover Image

Mundy @ Dupont Underground (6/15/2018)
Photo Rights: Daniel Kelly | URL: <https://flic.kr/p/JL8JCZ> |
Page 104; Cover Image

H Street Festival 2018 – LOVE CITEES
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 56; Cover Image

Art of the 8th Creative Placemaking
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 135; Cover Image

Craftsman with Shades - Eastern Market
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 90; Cover Image

A huge cherry blossom balloon is pulled down Constitution
Avenue during the Parade of the National Cherry Blossom
Festival, Saturday, April 11, 2015, in Washington. In the
background at right is the Washington Monument.
Photo Rights: AP Photo/Carolyn Kaster | Page 8; Cover Image

Dance to the Music – DC Funk Parade 2015
Photo Rights: Miki Jourdan | URL: <https://flic.kr/p/spYxWU> |
Page 62; Cover Image

H Street Festival 2018 – Jamaica, Trinidad, and DC Flag
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 56; Cover Image

H Street Festival 2018 – High School Drummer Boy
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 56; Cover Image
Whitman-Walker: Block Is Hot
Photo Rights: Office of Planning | Page 2

Go-Go Symphony & Capitol City Symphony – Atlas Performing
Arts Center
Photo Rights: Go-Go Symphony | Photographer: Joshua
Cruse | Page 4, 6

A Perch for the Parade
A tall perch for a small victory parade go-er in Washington,
DC.
Photo Rights: John Terp | URL: <https://flic.kr/p/Lhnq6y> |
Page 4, 44

Hip Hop Tap Dancer – Kennedy Center – National Dance Day
2018 DC
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/27ew2rY>
| Page 4, 168, 169

Udofia Aniekan - The Girl with the Pencil
Photo Rights: DC Commission on the Arts and Humanities |
Page 5

A huge cherry blossom balloon is pulled down Constitution
Avenue during the Parade of the National Cherry Blossom
Festival, Saturday, April 11, 2015, in Washington. In the
background at right is the Washington Monument.
Photo Rights: AP Photo/Carolyn Kaster | Page 8

IVY City Placemaking Street Art
Photo Rights: Office of Planning | Page 9

All of Us Journey Pilot – Washington DC
Photo Rights: Office of Planning | Page 10

Young Girl with Purple Teddy Bear – Hillsdale
Photo Rights: Office of Planning | Page 11

Big Ben Painting
Photo Rights: DC Commission on the Arts and Humanities |
Page 11

202 Creates Event
Photo Rights: Office of Planning | Page 11

Eastern Market – Painter
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 11

Girl in front of Hustle Sign
Photo Rights: Office of Planning | Page 11

Fire Show – Crowd View
Photo Rights: Office of Planning | Page 13

Chuck Brown performing at the 30th Year celebration of
WPGC Radio host Donnie Simpson on Washington DC radio
Washington DC, USA
Photo Rights: WENN Rights Ltd | Page 14

National Museum of American History - Smithsonian Institution
Photo Rights: Amy Meredith | URL: <https://flic.kr/p/Uvzjen> |
Page 14, 63

Step Afrika! at kingman Island
Photo Rights: Office of Planning | Page 14

USA Washington DC youth concert at the Tidal Basin with the
Washington Monument in the distance
Photo Rights: Vittorio Sciosia | Page 14

Star and Bars Street Artwork – Eastern Market
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 14

Disco Jockey – Anacostia Festival – Washington DC
Photo Rights: Office of Planning | Page 14

“Kennedy Center Nordic Cool 2013 Festival”
Photo Rights: Tom Finzel | URL: <https://flic.kr/p/e4fygi> |
Page 14

Smithsonian’s Portales Exhibit Mural by Rosalia Torres Weiner
Photo Rights: Smithsonian’s Anacostia Community Museum
| Page 16

Looking up at the Smithsonian Castle, in Washington, DC
Photo Rights: Jonbilous | Page 16

2016 National Cherry Blossom Festival Parade in front of
National Archives
Photo Rights: National Cherry Blossom Festival | Page 20,
21

DJ for H Street Festival
Photo Rights: Angela Napili | URL: <https://flic.kr/p/Ng6eAM> |
Page 22 and 109

Whitman-Walker Health
Photo Rights: Office of Planning | Page 23, 120

Eastern Market – Washington, DC
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 24, 140

DC Funk Parade 2016: Batala Band - Washington, DC
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/G5LEXb>
| Page 25

DC Funk Parade 2016: Artists Creating Public Art Mural -
Washington, DC
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/G5TE3v>
| Page 27

Time is Fire
DC's own Time is Fire playing the first night of the 50th season
of the summer concert series at Fort Reno Park, Washington,
DC.
Photo Rights: Mike Maguire | URL: <https://flic.kr/p/K7ku5X>
| Page 28

IA&A at Hillyer
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 30 – 31

Eastern Market – Local Performers
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 37

Cultural Plan- Kick Off Event Graphic Recording
Photo Rights: Office of Planning | Page 40

Cultural Plan – Kick Off Event & Community Conversations
Photos
Photo Rights: Office of Planning | Page 40 - 41

From Edgewood to the Edge of the World Mural by Joshua
Mays
Photo Rights: Art Around | URL: <https://flic.kr/p/bGQhzK> |
Page 44

Salute of the Triumphant
Portrait from victory parade in Washington DC
Photo Rights: John Terp | <https://flic.kr/p/27pccfC> | Page 45

CHAW Capitol Hill Arts Workshop
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 46

| URL: <https://flic.kr/p/23Zq9ho> | Page 49

DC Commission on the Arts and Humanities – Art Bank
Collection
Harris David Allen - Malcolm X Park 1 2007
Muniak Susan - Three Generations Finley's Gym
Fenster Adam - Block Party R Johnson
Winterbottom Colin - Capitol Catwalk
Farmer Sharon - Hula Hoop - Side Waist

Jantzen Franz - Uptown Theater
Photo Rights: DC Commission on the Arts and Humanities |
Page 50 – 51

Eastern Market – Local Painter
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 52

Wentzel Volkmar - Cherry Blossom Time
Photo Rights: DC Commission on the Arts and Humanities |
Page 52

Benjamin Isaiah Kamau Frank - Jammin at the Howard Theater
Photo Rights: DC Commission on the Arts and Humanities |
Page 53

Cogan Joshua - Malcolm X Dancer
Photo Rights: DC Commission on the Arts and Humanities |
Page 54

Burning Man Art: Hybycozo | Renwick Gallery, Washington,
DC Yelena Filipchuk & Serge Beaulieu
Photo Rights: Eric Schweikert | URL: <https://flic.kr/p/25um4Bf>
| Page 54 - 55

National Museum of African American History and Culture
Photo Rights: National Museum of African American History
and Culture | Photographer: Alan Karchmer | Page 54

Queer Youth Block Party
Photo Rights: Office of Planning | Page 55

Martin Luther King Jr Memorial
Photo Rights: Victor Dvorak | URL: <https://flic.kr/p/24ANsZc>
| Page 55

H Street Festival 2018 – LOVE CITEES
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 56

Rita from Adinkra Expo – H Street Festival
Photo Rights: Miki Jourdan | URL: <https://flic.kr/p/2aCuoMR>
| Page 56

H Street Festival 2018 – High School Drummer Boy
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 56

H Street Festival 2018 – Jamaica, Trinidad, and DC Flag
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 14, 56

H Street Festival 2018 – She From DC
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 56

202Creates Event – Makeup Artist
Photo Rights: Office of Planning | Page 56

Pineapple Drinks – H Street Festival
Photo Rights: Miki Jourdan | URL: <https://flic.kr/p/Nh4fui> |
Page 57

H Street Festival 2018 – Family Photo
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 57

H Street Festival 2018 – 60th Anniversary Ben's Chili Bowl
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 57

Eastern Market – Local Violinist
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 57

Hand Dancing Under The Stars – Freedom Plaza
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 57

"I Have a Dream Speech" 50 years ago
Photo Rights: Brandon Kopp | URL: <https://flic.kr/p/fAv3oA>
| Page 59

Photo Rights: Matt Garrity | URL: <https://flic.kr/p/2bJLaT7> |
Page 60

Japanese Stone Lantern Lighting Ceremony DC 2018
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/26VfwMJ>
| Page 61

Angry Dragon
Photo Rights: Ben Stephenson | URL: <https://flic.kr/p/B7H5J>
| Page 61

Dance to the Music – DC Funk Parade 2015
Photo Rights: Miki Jourdan | URL: <https://flic.kr/p/spYxWU> |
Page 62

Oku Plaza – DC Event
Photo Rights: DC Office of Planning | Page 66 – 67

The National Cathedral is Lit up in Colorful Lights | Washington
DC
Photo Rights: Brendan Kownacki of Kownacki Media | URL:
<https://flic.kr/p/2c4mLuJ> | Page 69

America's First Museum of Modern Art | The Philips Collection
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 81

202 Arts & Music Festival 2017: Dancing Group
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/23Zrg4Y>
| Page 82

Fiesta de las Madres 2016
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/Giijm7> |
Page 83

Ricks Eric B
Photo Rights: DC Commission on the Arts and Humanities |
Page 83

Circulator Bus on Game Day
Photo Rights: Office of Planning | Page 83

2016.06.11 LGBTQ Pride in Washington, DC USA 05650
Photo Rights: Ted Eytan | URL: <https://flic.kr/p/HEqPTm> |
Page 83

Anacostia River Festival
Photo Rights: Jeff Salmore | Page 85

Crossett Michael - Capitol Reset
Photo Rights: DC Commission on the Arts and Humanities |
Page 86

Holder Kevin - Checkmate at Dupont Circle
Photo Rights: DC Commission on the Arts and Humanities |
Page 87

Taylor Marcel – Transformation

Photo Rights: DC Commission on the Arts and Humanities |
Page 86 – 87

Eastern Market – Butterfly Craftsman
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 88

Eastern Market – Craftsman
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 90

H Street Festival – Black Rock Star Super Hero
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 90

Capitol Hill Flea Market
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 90

202 Arts & Music Festival 2017: Brazilian Dancing Group
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/23ZqcqY>
| Page 90

202Creates – Two Ladies Chatting
Photo Rights: Office of Planning | Page 91

202Creates – Makeup Artist
Photo Rights: Office of Planning | Page 91

202Creates – Local DC Creators (Step and Repeat)
Photo Rights: Office of Planning | Page 91

H Street Festival – Two Street Drummers
Photo Rights: Office of Planning | Photographer: Ayannah
Buford | Page 92

Cultural Plan Community Conversation – Kick Off Event
Photo Rights: Office of Planning | Page 94

Cultural Plan Meeting – SE Community Conversation
Photo Rights: Office of Planning | Page 96

Cultural Plan Meeting – SW Community Conversation
Photo Rights: Office of Planning | Page 97

Cultural Plan Meeting – NE Community Conversation
Photo Rights: Office of Planning | Page 97

Gallaudet Chapel Hall
Photo Rights: Mr.TinDC | URL: <https://flic.kr/p/6txCYG> | Page
98

Deaf and Hard of Hearing Conversation
Photo Rights: Office of Planning | Page 98

2017.06.26 Ben's Chili Bowl Mural, Washington, DC USA
6859 by Aniekan Udofoia
Photo Rights: Ted Eytan | URL: <https://flic.kr/p/VyVAVS> |
Page 100 - 101

DC Funk Parade 2016: Masqueraders - Washington, DC
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/27nTobq>
| Page 102

Mundy @ Dupont Underground (6/15/2018)
Photo Rights: Daniel Kelly | URL: <https://flic.kr/p/JL8JCZ> |
Page 104

Crossing the Street Kingman Island
Photo Rights: Step Afrika! | Page 109

Whitman-Walker R Street
Photo Rights: Office of Planning | Page 114

Anacostia Arts Center @ Night
Photo Rights: Office of Planning | Page 118

Dance Place in Washington, DC
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 123

Replacement: The new Brookland neighborhood sign, off
Monroe Street NE, in Washington, DC
Photo Rights: Mr.TinDC | URL: <https://flic.kr/p/eeu8qY> |
Page 122, 123

Brookland ArtSpace Lofts in Washington, DC
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 123

Brookland Arts Walk DC
Photo Rights: The Washington Post/Getty Images |
Page 123

Work It Graffiti
Photo Rights: Office of Planning | Page 124, 126

2017.09.17 H Street Festival, Washington, DC USA 8720
Photo Rights: Ted Eytan | URL: <https://flic.kr/p/YwXuiC> |
Page 132

Eastern Market – Shopper
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 136

Circus Bella performs "The Big Juggle": Smithsonian Folklife
Festival in Wash. DC [Video Screenshot]
Photo Rights: Jeff Malet Photography | Page 137

Oku Plaza - OP Creative Placemaking
Photo Rights: Office of Planning | Page 137

Watma T. Daniel / Shaw Library
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 138

Art of the 8th Creative Placemaking
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 139

Crossing the Street Creative Placemaking: Ward 8 Place
Project
Photo Rights: Office of Planning | Page 139

NaDaaa Design Firm – First Street Sculpture
Photo Rights: DC Commission on the Arts and Humanities |
Page 139

Oxman Zachary – Encore
Photo Rights: DC Commission on the Arts and Humanities |
Page 139

202Creates Staff
Photo Rights: Office of Planning | Page 150

202Creates – Painting with Creator/Painter
Photo Rights: Office of Planning | Page 140

Scatter Orchestra
Photo Rights: DC Office of Planning

Walter Reed Dreams – Crossing the Street Creative
Placemaking
Photo Rights: Office of Planning | Page 146

7th Annual Armistice Day Commemoration & Peace Vigil
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/odty1P> |
Page 152

Francisa Gregory Library
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 154

202Creates
Photo Rights: Office of Planning | Page 156

Colorful historic buildings in Adams Morgan neighborhood on
May 9, 2015 in Washington DC.
Photo Rights: Amedved | Page 158
Anacostia Arts Center Façade – Washington, DC
Photo Rights: Anacostia Arts Center | Page 156

Leguina Alberto – Clerencia Kindred Mural
Photo Rights: DC Commission on the Arts and Humanities |
Page 157

Hustle Art Installation
Photo Rights: DC Office of Planning | Page 159

Asia Fiesta 2018
Photo Rights: Sagar Pakhrin | URL: <https://flic.kr/p/29Pv4ad>
| Page 160

West End Library Exterior
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 162

Foundry Gallery Exterior
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 162

THEARC Exterior
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 162

Morton Fine Art Exterior
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 163

DC Commission on the Arts & Humanities Exterior – Color
Door
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 163

Francis A. Gregory Library Exterior
Photo Rights: Office of Planning | Photographer: Doug Sanford
| Page 163

Smithsonian American Art Museum
Photo Rights: Smithsonian American Art Museum |
Photographer: Tim Hursley | Page 164

Cultural Plan Meeting – SW Community Conversation
Photo Rights: Office of Planning | Page 169

VII. ACKNOWLEDGEMENTS

DISTRICT OF COLUMBIA*

Muriel Bowser, Mayor

Andrew Trueblood, Acting Director, DC Office of Planning

Angie Gates, Director, Office of Cable Television, Film, Music and Entertainment

Terrie Rouse-Rosario, Executive Director DC Commission on the Arts and Humanities

PLANNING TEAM

Sakina Khan, Deputy Director for Citywide Strategy; DC Office of Planning

Ryan Hand, Senior Economic Planner; DC Office of Planning

Josh Silver, Lead Planner for Strategic Initiatives and Partnerships; DC Office of Planning

Michael Bigley, Deputy Director; DC Commission on the Arts and Humanities

Maryann Lombardi, Chief Creative Economy Officer; Office of Cable Television, Film, Music and Entertainment

Rogelio Flores, Lead Capital Facilities and Infrastructure Planner; DC Office of Planning

Patsy Fletcher, Neighborhood Heritage Coordinator; DC Office of Planning

PLANNING AND ENGAGEMENT CONTRIBUTORS

Joyetta Delaney
Rishawna Gould
Stephen Gyor
Karen Harris
Deborah Crain-Kemp
Emily Johnson
Andrea Limauro
David Markey
Erkin Ozberk
Patrick Realiza
Regan Spurlock
Jennifer Steingasser
Ashley Stephens
Elisa Vitale
Theo Wilhite
Valecia Wilson

EVENT PARTNERS

Arts Action DC
Arena Stage
Anacostia Arts Center
GALA Hispanic theatre
Hamiltonian Gallery
The Kennedy Center
DC Public Library Foundation
Gallaudet University

CONSULTING TEAM

The plan was developed with support from the following consulting firms.

HR&A Advisors

Stan Wall

BC Workshop

Omar Hakeem

B.Brilliant

Ayannah Buford

* Thank you, former Directors Eric Shaw and Arthur Espinoza, for your contributions to this Plan.

Government of the District of Columbia
DC Office of Planning in coordination with the DC Commission on the Arts and
Humanities and DC Office of Cable Television, Film, Music and Entertainment

Published March 2019

