

CHICAGO CULTURAL PLAN

The Chicago Cultural Plan was funded by a grant from the Chicago Community Trust with additional funding from the National Endowment for the Arts.

A TRIBUTE TO CHICAGO CULTURE

Over 150 years, Chicago has evolved from a small prairie city to a dynamic cultural center of international status. Therefore, it is fitting that we celebrate Chicago's Sesquicentennial by presenting the city with its first comprehensive, cohesive strategy for nurturing our artistic and cultural resources.

Chicago is alive with culture. Every corner of the city is literally bursting with cultural and artistic activity - with neighborhood dance troupes and community theater, jazz and blues musicians and symphony orchestras, sculptors, painters and writers - all contributing to the great excitement and ethnic diversity that makes Chicago so remarkable.

But culture is a precious resource that requires careful attention. It is an integral part of Chicago's spirit and an underpinning of Chicago's economic well-being. Yet this city has never before developed a long-range, coordinated plan for culture and the arts. Now, thanks to the work of so many dedicated Chicagoans, we have one.

I commend the diligence and vision of those who pursued the development of the plan, in particular Commissioner Fred Fine, Advisory Board Chair Jessie Woods, Planning Committee Chair Robert Hutchins and Director of the Plan Michael C. Dorf.

I especially salute the thousands of Chicagoans and hundreds of organizations that contributed their time and ideas to the development of this plan.

With the Chicago Cultural Plan, we pay tribute to the cultural greatness of Chicago and pledge to enhance and showcase that greatness for generations to come.

by Harold Washington, Mayor

A Statement of Principles

The individual artist is at the foundation of our cultural heritage. The ability of artists to pursue the arts as a career and earn a living wage is basic to the growth and stability of our cultural diversity.

Thousands of cultural organizations and community organizations with cultural components throughout the city have an enormous impact on the lives of our citizens.

Our large cultural institutions are recognized around the world for excellence. They enrich the lives of our citizens, draw tourists, and contribute to the city's economy. Their continued support is essential to the health of the city.

Cultivation of audiences and an emphasis on arts appreciation is necessary to continuing cultural development.

Cultural activities should be accessible to the disabled, the elderly and low income people, both as audience and participants.

Cultural vitality is important to our economy and community development. The cultural sector employs thousands; cultural organizations bring identity to downtown and the neighborhoods; and our cultural diversity helps business maintain a quality workforce that wants to live in Chicago.

The public and private sectors have a responsibility to cultivate the development of the city's cultural life.

Chicago's culture is a collage of many cultures that sometimes stand separately, sometimes merge with each other. The heritage of Chicago's European Ethnic groups, Blacks, Hispanics, Asians, Native Americans and others make rich contributions to our cultural life.

City resources available for cultural support should be distributed on a fair and equitable basis, both among diverse cultures and between citywide and neighborhood-based cultural institutions.

Excellence in the arts is a continuing objective that underlies the entire Chicago Cultural Plan.

Culture comprises our common heritage and avenues of expression - the visual arts and crafts, humanities, anthropology, science and

technology, performing arts, architecture and other means of expression - which people use to communicate their fundamental character and aspirations. Culture and the arts are essential to the quality of life. They help identify our place in the world and provide opportunities for creative expression. With this plan, Chicago states its commitment to providing citizens with these opportunities.

A New Beginning

The Chicago Cultural Plan is a comprehensive strategy for nourishing and cultivating culture in our city. It proposes to chart a new course by combining our many fine artistic and educational resources into a single voice that says "Culture matters."

The Chicago Cultural Plan is without precedent in its scope and the grassroots process by which it was crafted. It took shape from the recommendations and observations of thousands of Chicago citizens as well as hundreds of cultural, civic and community groups. It goes to the heart of the rationale for establishing the Department of Cultural Affairs, which grew out of a recommendation by Mayor Washington's 1983 Transition Team Report.

From the outset, our tenets were:

Culture and the arts are vital to the quality of our lives and should be so recognized in all aspects of municipal planning.

Cultural resources must be accessible and fairly distributed to all to ensure the continued and historically vital contributions of all segments of our diverse culture.

Culture is important to our economy by employing thousands of people, attracting new businesses, revitalizing neighborhoods and drawing hundreds of thousands of tourists to the city each year.

The Cultural Plan embraces these principles in a manner that celebrates the cultural diversity of the city.

The plan was one of the first projects undertaken by the new Department of Cultural Affairs. Under the direction of Michael C. Dorf, we began work in earnest after the City Council's unanimous approval of a resolution presented by Mayor Harold Washington in April 1985, to accept a two-year funding grant from the Chicago Community Trust for development of a plan.

This plan is not a finished document. In our rapidly changing urban environment, it must be viewed as a thoughtful beginning ... a dynamic plan that will continue to respond to fluctuating circumstances and ongoing funding requirements.

One very important task has already been achieved by the Plan ... and that is the very process. It has had a leavening effect on much of the cultural community. It has awakened some, reinvigorated others, and met head-on the doubts and skepticism from those who believe that too often their concerns are overlooked or just get lip service.

Perhaps most importantly, our meetings were attended not only by artists and arts administrators but also by many who for the first time talked about what art and culture could do for their community and their personal lives.

This summary of the plan will be supplemented with ongoing policy papers and expanded treatment of many concerns barely touched upon here. A major supplementary document will be available May 1, 1987.

Our city owes a debt of gratitude to Robert A. Hutchins, who chaired the Planning Committee, appointed from among the members of the Advisory Board by our esteemed Chair, Jessie A. Woods. In my long history, I have never experienced such commitment and wise generalship. And no project director has given of himself more than Mike Dorf and his staff in the difficult task of seeking a true synthesis of the unprecedented democratic process pursued here.

I must also salute and thank Nick Rabkin, Deputy Commissioner of Cultural Affairs; Madeline Rabb, Director of the Chicago Office of Fine Arts; Lois Weisberg, Director of the Mayor's Office of Special Events; and Kathryn Darrell, Director of the Office of Film and Entertainment Industries, for their ongoing, invaluable contributions.

Let us now join forces to transform this Plan into a living realization of our finest cultural aspirations.

by Fred Fine, Commissioner
Department of Cultural Affairs

Notes on Contributions by Michael C. Dorf, Director

We met in church basements in West Town and bank boardrooms in Albany Park. In union halls in South Chicago and park field houses

in Austin. In libraries, movie houses, schools ... dance studios, community centers, theaters, museums ... and in every other place where people could come together. And they came. They came to South Shore in the middle of a blizzard and to Beverly in the midst of a summer thunderstorm. To Pilsen on a dark Wednesday night and to Lincoln Square on a sunny Saturday afternoon. Parents came, and kids came, and businessmen, and aldermen, and teachers, and librarians, and historians, and artists and artisans of every kind. They told us of ways to use the arts in the everyday life of the city. They told us of the joy the arts bring to the soul. We realized again and again the central role and image in the world at large. In all, thousands of Chicagoans participated in setting forth a vision for the cultural future of Chicago. They are the authors of the Chicago Cultural Plan.

-Michael C. Dorf, Director
Chicago Cultural Plan

Implementation

The Chicago Cultural Plan has been developed over the past two years through an intensive citywide effort to analyze the city's cultural needs and opportunities and to develop recommendations for action. All this work will have been in vain unless there is a concerted effort to turn this plan into action.

Some of the recommendations will require primarily the interest and efforts of city government and cultural organizations, while other recommendations will require additional funding.

A variety of players will carry out these recommendations: city government agencies, political leaders, community groups, cultural institutions, individual artists, private businesses, foundations, concerned citizens and others.

The overall responsibility for this mission, however, rests with the Department of Cultural Affairs.

The Advisory Board to the Department of Cultural Affairs is charged with overseeing the Department's implementation of the plan and setting future goals.

There will be an annual report to update the city on the progress of the Chicago Cultural Plan.

1. CULTURAL POLICY IN CITY GOVERNMENT

Department of Cultural Affairs
Tourism
Economic Development
The Park District
Public Art

The Department of Cultural Affairs

The Department of Cultural Affairs is the principal advocate and spokesperson in city government for cultural development and funding. As the umbrella agency for the Chicago Office of Fine Arts, the Mayor's Office of Special Events and the Office of Film and Entertainment Industries, it can be instrumental in coordinating and advocating cultural concerns. However, limitations in its resources and the current scope of its responsibilities restrict the Department's ability to mediate cultural concerns effectively. Such coordination could streamline and strengthen the impact of city support for cultural activities.

RECOMMENDATIONS

Strengthen the ability of the Department of Cultural Affairs to streamline city cultural programming among the various agencies and to act as an advocate for cultural concerns in such areas as codes, transportation, planning and education.

Confirm the role of the Department of Cultural Affairs in the subcabinets of Development and Community Services.

Encourage closer cooperation between the Department, the Illinois Arts Council and the Illinois Humanities Council.

Increase the staff and resources of the Department, including the Chicago Office of Fine Arts, the Mayor's Office of Special Events and the Office of Film and Entertainment Industries, enabling them to administer more effectively services such as technical assistance and grants programs.

Expand the Department's search for joint public-private partnerships, with foundations and corporate supporters, for example.

Tourism

An effective, energetic marketing of Chicago cultural activities can further increase the tremendous contribution that culture makes to the city's economy. The international reputation of Chicago as an arts center is a major factor in attracting conventions and hundreds of thousands of tourists. The richness of our cultural activities is an important economic resource to develop. Restaurants, hotels, transportation industries, parking garages and retail businesses all profit from a dynamic and well-marketed "Chicago Culture".

RECOMMENDATIONS

Assist and train cultural organizations to develop cooperative promotions to targeted tourism markets.

Create a task force to encourage and promote cultural tourism. The task force would consist of tourism agencies such as the Chicago Tourism Council and the Chicago Convention and Visitors Bureau, and other organization with a strong interest in tourism, such as the Illinois Restaurant Association and the League of Chicago Theaters.

Create and market a "Chicago Card," and all-purpose admission card that tourists could use at a variety of the city's attractions.

Support the Chicago Tourism Council's efforts to offer membership activities and expand its services in order to ensure a secure funding base.

Create an "Office of Cultural Exchange" within the Department of Cultural Affairs to facilitate national and international cultural tours.

Incorporate arts, architectural and humanities exhibits and performances into city-funded promotional and marketing programs.

Economic Development

Arts and culture are powerful tools for economic development. For example, a study commissioned by the Port Authority of New York and New Jersey stated that the arts and culture have a \$5.6 billion annual impact on the economy of the New York City metropolitan area. In addition to the contribution that the arts industry, both commercial and not-for-profit, has on Chicago's economy, our reputation as an arts center is a large factor in attracting new business. We should more fully explore and promote the economic role of arts and culture in Chicago.

RECOMMENDATIONS

Prepare an "Economic Impact of Arts Study" for the region as a coordinated city interagency effort to demonstrate the large contribution that culture makes to our economy and to outline areas where that contribution can be increased.

Establish Cultural Enterprise Zones in which commercial and nonprofit cultural organizations have clustered office spaces, rehearsal and performance spaces, retail boutiques and galleries, along with studio and living spaces for individual artists. There would be initial tax incentives and subsidies to attract cultural organizations and private investors. Such zones have been successfully established in Seattle and Buffalo.

Create Cultural Incubator projects, to assist in the establishment and spin-off of cultural and arts businesses.

Maintain and coordinate a cultural development component in Chicago Works Together II: Chicago's development plan.

Explore new tools to maintain and expand Chicago's share of the feature film and television production industry in cooperation with the Illinois Film Office. These include the feasibility of a major new production soundstage, a revolving film financing fund and tax incentives.

The Park District

Since its founding in 1934, the Chicago Park District has sought to integrate the arts into the daily lives of Chicago residents. In addition to its extensive fieldhouse cultural facilities, the Park District hosts eight of the nation's most celebrated history, art and science cultural institutions.

While many of the fieldhouse cultural facilities have fallen into disuse and disrepair, the Chicago Park District has rekindled its desire to be a more active participant in our cultural community. It has recently added the Mexican Fine Arts Center and the South Shore Cultural Center to the roster of outstanding institutions on park land.

RECOMMENDATIONS

Institute close cooperation between the Department of Cultural Affairs and the Chicago Park District to achieve the objectives of the Cultural Plan.

Make Park District facilities more available to local cultural organizations and artists.

Encourage cooperative programming between the Park District and cultural and arts service organizations.

Further enhance cooperation between the Park District and the city's expanding festival programs directed by the Office of Special Events.

Strengthen and expand the financial support of cultural institutions on Park District property.

Public Art

Public art demonstrates a city's commitment to bring beauty to its citizen's everyday lives. Chicago already has an international reputation for outstanding public art. We will preserve and enlarge that reputation by reaffirming our commitment to commissioning new public art.

RECOMMENDATIONS

Strengthen the city's Percent for Art program by mandating that a full one percent of new construction or redevelopment costs of all public facilities be devoted to acquiring art for those facilities. To ensure benefits for the performing arts from this program, consider allocating up to fifty percent of the funds to a new trust for public performance facilities.

Extend the Percent for Art program to private development projects with public subsidies or financing.

Shift oversight of the Public Art Program from the Department of Public Works to the Department of Cultural Affairs so it can coordinate public art initiatives in all city departments (such as Department of Aviation, Board of Education, Park District and City Colleges).

Commission public art works for the O'Hare Airport expansion, the Southwest Rapid Transit route, the new public library, Wright Junior College and other public places over the next five years.

Expand active participation of neighborhood representatives in the selection of public art works, and include a healthy proportion of Chicago artists in the selections.

Lobby for the restoration of funding for public art in federally-assisted public transportation projects.

2. CITY WIDE COMMUNICATION AND COOPERATION

Communication About Programs and Resources

The one concern we heard again and again, in meetings held across the city, was the need to increase communication about the programs and resources we already have. Increased communication between the multitude of arts and cultural organizations can help them coordinate scheduling and promotion; alert them to additional resources available; and perhaps most importantly, allow them to work together to increase their overall impact in the city.

In addition, we must increase communication between arts groups and audiences. Too often the public is unaware of the wealth of available programs in the city. Many mechanisms for reaching broad audiences already exist, such as the branch system of the Chicago Public Library. We can more fully utilize such networks.

RECOMMENDATIONS

Support development of a citywide calendar of events.

Publish a "Cultural Directory" listing programs, services and funding available from city government and other public agencies.

Expand the scope and distribution of the Chicago Area "Technical Assistance Handbook" to provide a comprehensive directory of resources and services available to artists and arts organizations.

Increase ongoing communication between arts service organizations to expand information-sharing, scheduling and long-range planning. For example, the Cultural Collaborative Network and the Grant Park Cultural and Educational Community already bring groups together to share programming, promotional and collaborative activity.

Encourage radio and television to provide more cultural and public service announcements during regular listening and viewing hours.

Promote the works of local film and video makers through the Chicago Public Library system, by distributing their works on cassettes to the branch libraries.

Feature the works of Chicago artists and performers on the two municipal cable television stations, such as on the new "Music Alive" program.

Provide advertising space free of charge to cultural and arts organizations on CTA buses and trains.

Promote tour programs that increase awareness of the arts, culture and architecture.

Public Access to Cultural Programming

Much cultural programming is presented in Chicago without adequate audience support. And, many Chicagoans interested in participating in cultural activities either feel that the programming presented does not reflect their diverse cultural interests or are unaware of available opportunities. We must bring together these programs and audiences to the mutual benefit of each.

RECOMMENDATIONS

Expand neighborhood outreach programs by center city institutions, to attract larger audiences downtown and to bring appropriate exhibits and performances to the communities.

Use public access cable television channels to promote cultural activities as another method of attracting a broader audience.

Encourage the development of a citywide radio network for arts programming to bring cultural experiences to radio listeners at home and on the move.

Expand off-peak public transportation services on days when there are significant cultural activities or to sites where cultural events are occurring.

Community Arts Councils and Cultural Planning

Cultural planning in communities is sporadic. A group will assemble to organize an event and then disappear. And all too often, one group will offer a program that others in the community know nothing about. With no central coordination and communication, the overall effectiveness and impact of community cultural activities is greatly diminished, and community resources are not shared.

A number of community arts councils have been formed as a result of the Cultural Plan meetings. The Austin Arts Council and Near Northwest Arts Council are located in areas which have strong leadership and are already working to increase the visibility and positive benefits of cultural activities.

RECOMMENDATIONS

Encourage the organization of a network of community arts councils through assistance by the Department of Cultural Affairs. A community arts council, consisting of representatives from neighborhood arts groups, schools, parks, libraries and businesses, can help its community by coordination and promoting cultural activities.

Provide grants to develop and maintain community arts councils through the Department of Cultural Affairs.

Provide seed money and technical assistance through the Department of Cultural Affairs for planning in the neighborhoods.

Encourage arts councils to assist in the planning of neighborhood festivals.

3. FACILITIES

Living and Work Space for Artists and Arts Organizations

More than anything else, artists and arts groups need affordable and adequate living and work space. A "space of one's own" is an essential requirement for creativity. But financial resources are scarce, market forces hostile and antiquated city codes discourage efforts to acquire space. According to a 1983 study by the National Endowment for the Arts, Chicago was the only one of eight major cities surveyed with no policy of support for artists' space needs.

RECOMMENDATIONS

Better utilize existing arts spaces in park fieldhouses, schools and libraries. The Chicago Park District, for example, has 48 fieldhouse auditoriums with stages. Only 35 of them are in use for arts activities.

Make available to cultural organizations, on reasonable terms, vacant city-owned buildings for redevelopment.

Review and revise the city zoning code to permit artists to live and work in the same space.

Review and update building codes in cooperation with all affected interest groups to eliminate inconsistencies and conflicting interpretations.

Assess the real estate of artists (if owner occupied) and cultural and arts organizations at lower rates.

Community Cultural Centers

Every community also expressed a need for a "space of its own" for arts and cultural activities. A cultural center can bring an additional focus to the community by providing challenging programs for its youth, stimulating the local economy and offering new opportunities for local artists and arts groups.

RECOMMENDATIONS

Assist communities in determining the feasibility and planning of community cultural centers, as is being done by the Department of Cultural Affairs at the Hild Cultural Center in the Lincoln Square area.

Develop public private partnerships to create such centers where feasible.

Make city financing and other resources available to community cultural center redevelopment projects. Both the Victorian Mansion development and the Mexican Fine Arts Center have received public support of this kind.

Bring existing and new community cultural centers into a citywide network of centers.

Equip certain cultural centers -- in geographically diverse areas of the city -- with features such as climate controlled galleries, adequate stage area and security to permit them to host exhibits and performances from downtown institutions and touring groups.

Establish local control and possible ownership of community cultural centers. Communities would be responsible for programming and maintenance of centers, with support from public agencies.

Plan to include appropriate revenue-producing and fundraising activities in community cultural centers to help underwrite the costs of operations.

The Cultural Center

Under the Department of Cultural Affairs, in cooperation with the Chicago Public Library, the Cultural Center hosts 500 free programs and exhibits annually and has a fine reputation for thematic programming and showcasing of diverse local artists. But Cultural Center programming has been perceived as an addendum to the facility's primary role as a library.

There is a need for a full-fledged cultural center downtown that can highlight the very best of Chicago's creativity and diversity, give prominence to the variety of our European Ethnic, Hispanic, Asian, Native American and Black arts traditions, diversify cultural offerings in the Loop and become the city's star in Chicago's cultural galaxy. The Cultural Center has the potential to become such a facility.

RECOMMENDATIONS

Establish a joint committee to begin preliminary planning for the Cultural Center's future as the new public library becomes a reality. The committee should consist of representatives from the Public Library, the Department of Cultural Affairs and other concerned parties.

Explore new funding sources for the further development and operation of the Cultural Center, including such current sources as the Library Fund, hotel/motel tax fund, private sector financing and other revenue options.

extend the number of hours the cultural Center is currently open to the public.

Increase promotion of Cultural Center activities.

4. TECHNICAL AND FINANCIAL RESOURCES

Funding for Individual Artists and Cultural Organizations

Financial support from both the public and private sector is crucial to the survival of a healthy arts and cultural community. Direct federal support for the public and private sector is crucial to the survival of a healthy arts and cultural community. Direct federal support for the arts and humanities is among the lowest of all developed countries. While the private sector has been generous in its support for some elements of our cultural life, that too must be expanded and broadened. The City of Chicago started to support Chicago's cultural life in a serious way only a few years ago. The growth of its support in the form of grants from the Department of Cultural Affairs has been great -- particularly to organizations outside the parameters of mainstream philanthropy. Far more, however, must be done to support all facets of the city's arts and cultural community, from individuals to community-based organizations to major and mid-sized institutions.

RECOMMENDATION

Increase the size and scope of the City Arts Grant program which provides both program and operating support for Chicago cultural institutions.

Increase the dollar amount of neighborhood Arts Program grants for individual artists.

Initiate a fellowship program for artists to pursue their work and inaugurate a special artist awards program.

Provide grants-- such as the forthcoming Department of Cultural Affairs "Community Arts Assistance Program," funded with support from the Illinois Arts Council -- to organizations with limited or no access to conventional funding source grants.

Advocate increased support from the Illinois Arts Council for the Chicago Department of Cultural Affairs.

Create a revolving business loan fund for artists and cultural organizations, such as the forthcoming Department of Cultural Affairs "Cultural Facilities Development Loan Program" offered in cooperation with the Department of Economic Development.

Subsidize rent to artists in publicly owned buildings for both living and work space in exchange for community service projects performed by those artists.

Provide sweat equity projects in which artist tenants do post-construction work in exchange for ownership rights, similar to projects initiated in Minneapolis/St. Paul.

Strengthen the principles of peer selection and balanced distribution of grants to underscore equity and quality in all funding matters.

Technical and Materials Resource Centers for Artists and Not-for-Profit Cultural Groups

Many organizations need administrative support -- such as access to office equipment and supplies -- and help in obtaining costumes, props and other items specific to their discipline. A number of creative solutions have been developed by other cities with great success. Although in some cities these resource centers are funded and operated by the city, they could also be developed by the private sector or through a private-public partnership.

RECOMMENDATIONS

Create Administrative Support Centers where organizations can use office equipment and supplies, such as telephone answering services, copy machines and mail drops.

Create a Materials and Supply Center, where organizations can apply for items such as furniture, office and art supplies, as well as other materials donated by corporations, other arts organizations and individuals. New York's Department of Cultural Affairs has successfully run such a center for years.

Create a Costume Bank, similar to the ones in San Francisco and New York State, where theater groups can both store and rent costumes.

Create Technical Equipment Banks specific to various arts disciplines, so groups can both store and rent such equipment as lights, public address systems and audio/visual equipment.

Administrative Training and Services for Cultural Organizations and Individuals

The need for assistance in management, financial planning and administrative skills necessary to operate a cultural organization was expressed frequently during the Cultural Plan meetings. Both public and private initiatives exist to provide administrative assistance, such as the ongoing program operated by the Business Volunteers for the Arts and management training programs offered at various schools, universities and the Department of Cultural Affairs. These efforts need to be broadened and made available to a larger segment of the cultural community.

RECOMMENDATIONS

Increase management and administrative assistance programs for artists and cultural organization available at the Department of Cultural Affairs and through local colleges and universities.

Disseminate information more effectively on management and administrative seminars conducted by the Department of Cultural Affairs and other organizations.

Support and enlarge the pool of management consultants available to assist artists and cultural organizations.

Make management assistance programs offered by other city agencies available to artists, as many such programs are currently restricted to for-profit businesses.

5. ARTS AND EDUCATION

Elementary and Secondary Schools

The arts should be an integral part of schooling and reestablished as a priority in curricula. Viewed as an "add-on" to other subjects, the arts are too often the first program eliminated when school budgets are cut. Not only do we develop future artists and audiences in school arts programs, but children are exposed to creative learning and problem solving that expands their learning abilities.

The current Board of Education and General Superintendent have indicated not only a willingness but a desire to return the arts to education. The Department of Cultural Affairs should work cooperatively with the board and other non-public school systems to establish the arts as a component of basic education.

RECOMMENDATIONS

Offer a full program of arts in elementary and secondary education, including restoration of a two-year arts and music course requirement in secondary schools.

Advocate increased arts funding in education budgets.

Strengthen teacher education in the arts so that all teachers will have the ability to use the arts as a teaching tool.

Provide resources in the education budget to fund student access to a wide variety of cultural resources -- such as museums, performing and visual arts -- and to fund development of educational arts materials designed for the students.

Expand the Artist-in-Residence program of the Illinois Arts Council, the artist in school programs of Urban Gateways, Young Audiences, and other organizations through additional education and cultural appropriations. All students can benefit from hands-on creative instruction from professional artists.

Enrich and expand the Lighted Schoolhouse Programs, an program of after-school activities for youth, with quality arts programming.

Adult and Continuing Education

Arts education does not stop at the schoolhouse door, but remains an important source of knowledge and creativity throughout our lives. By restoring a complete program of arts in adult and continuing education, Chicago citizens have the opportunity to fulfill their potential for creative expression and development.

RECOMMENDATIONS

Include the full spectrum of arts disciplines in continuing education programs.

Use cultural centers, park buildings, libraries and other facilities for adult and continuing education.

Advocate increased appropriations for the arts within continuing education budgets.

6. PAYING FOR THE PLAN -- REVENUE OPTIONS

Revenue Options

The cultural life of our city needs and deserves an influx of new dollars to realize the Plan's recommendations. Some of the recommendations require little additional funding, but primarily involve the interest and effort of city departments and cultural

organizations. Additional appropriations will be necessary, however, to implement many of the recommendations of the Cultural Plan. There are many innovative methods of financing recommended projects -- some of which are noted throughout the plan -- as well as services and programs which are revenue producing.

There is also a pressing need for additional support from the private sector, through in-kind as well as monetary contributions. The city must use its leverage, through partnerships and other methods, to encourage increased corporate sponsorship of cultural activities.

RECOMMENDATIONS

Increase appropriations -- at the city, state and federal level -- for existing and new cultural programs.

Include cultural projects in general obligation bond issues.

Create special purpose bond issues for cultural institutions, which has been done successfully in New York City.

Broaden access to public bonding procedures for major cultural institutions, which has been done successfully in New York City.

Increase and earmark funds for joint cultural projects with other city departments, such as housing, jobs and public works programs.

encourage development of programs through which corporations contribute to cultural and not-for-profit activities, such as Minneapolis' "Five Percent Club" and other efforts currently under way in Chicago.

Eliminate the amusement tax on legitimate theater to stimulate commercial theater production, providing a broader tax base. Chicago currently has the highest such levy in the nation.

Increase Chicago's share of the state hotel/motel tax, given the contribution that Chicago cultural activities bring to the economic health of Illinois.

Establish fee schedules for proposed city-operated materials and resource centers, similar to the fee schedules established in San Francisco.

Provide technical assistance to artists and cultural organizations, enabling them to move toward self-support.

A CULTURAL PLAN FOR THE PEOPLE OF CHICAGO: THE GRASSROOTS CAMPAIGN

The Chicago Cultural Plan is based on the firm conviction that any blueprint for action is worthless unless the people affected are involved in the planning process. Although many cities have cultural plans, none has the scope and community input found in the Chicago Cultural Plan.

The Cultural Plan took shape from the careful distillation of hundreds of suggestions and concerns. It is a plan by and for the city, built solidly upon the needs and aspirations of Chicago citizens. It is not an attempt to impose one vision upon the city, but rather a plan that springs from the hearts and minds of the very people it seeks to serve.

Cultural Plan Director Michael Dorf and his staff spent 18 months meeting with disciplines, cultural institutions, city departments and planning groups. In the process, they held more than 300 meetings and involved a total of 10,000 participants, including the support and involvement of 36 aldermen.

Cultural Plan meetings were held in 65 Chicago community areas as established by the 1980 census report. Prior to each meeting, area leaders met to set an agenda. Notices were sent to members of local arts groups and community organizations and were posted on community bulletin boards to alert area residents to the meetings. Public service announcements and paid advertising were also used as appropriate.

Three citywide meetings were held with Latino, Asian and Native American artists respectively, as well as a roundtable meeting co-sponsored by Urban Traditions and the Illinois Consultation on Ethnicity.

A special meeting was held for representatives of center city and major downtown cultural institutions.

7. LIST OF COMMENTS BY PUBLIC

Once this list grows we will begin to organize them with the sections they refer to. Empty for now - please write.

8. NEW SUGGESTIONS BY GRASS-ROOTS

Three ideas that will cost the city little or nothing but will make Chicago more of an attraction to tourists

1) Eliminate Chicago's "Itinerant Merchant" tax on artists selling in art fairs held in the city. This tax makes little money for the city but places a heavy burden on artists trying to support their creative activities.

2) Create a stretch of Lake Front Park land as a market for Chicago's artists (must live in the city and create art/crafts sold themselves) to sell their art and crafts seven days a week from May - September. This could be run by a non-profit agency and classes for youth and adults could be offered on the spot when the weather permits. Allow musicians and portrait artists to play and sketch in all city parks and streets with the same permit musicians use for the El and loop. Review and respond to an initial proposal by Trish Shepard[1] on how to proceed to accomplish this goal. What are your thoughts on this? Please review and comment.

Response from Mr. David Bosca of Americans for the Arts[2]

3) Make it legal again for artists to paint the rocks on the Lake Front as was the case in the 60's. Is there someone who can write us on the history of this activity in Chicago and its demise?

4) Review the Chicago Department of Cultural Affairs' report on Revisiting the Chicago Cultural Plan[3]. This is an extensive opinion of in favor of major art institutions with contributions from the Loop Art Activity and Centralized Control Committee (LAACCC). We encourage discussion and debate on the merits of each new suggestion and will form pages linked to each suggestion as we receive responses to them.

NOTES:

[1]

I received the following letter from Trish Shepard on 2/99 and post it for your review. Copy it. Print it out. Review it. Comment on it. It is a great start toward the discussion needed to form a plan which we can organize around. I have a number of thoughts on Trish's suggestions but prefer to hear and post your reactions and additions. I ask ten questions throughout this document and will post your responses linking them to this page where appropriate.

Read on and write us your opinions, additions, suggestions or best wishes to umcac@art-teez.org or by snail mail to UM-CAC, 1630 W. Wilson, Chicago, IL 60640. Thank you! Your input is valuable. Thanks goes to Trish for starting this discussion.

"Free Artist Market" Advocacy Action Plan
Trish Shepard December 17, 1998

On the Chicago Cultural Plan, presently under-going updating and available for your input on the web, a new recommendation has been added by Drew, Director of the Uptown Multi-Cultural Art Center. Drew states,

"We call for the creation of a "Free Artists' Market" on the lakefront where artists can sell their arts and crafts for free (no booth fees) all summer-long (May 1st - September 30th) every day of the week. Imagine the excitement with an open mike for poets, a space for theater, artists selling arts and crafts from all corners of Chicago, with musicians encouraged to play - jesters, jugglers and mimes, puppeteers, playwrights, and inspiration everywhere, every day. It would be a creative space to gather and meet others during the summer. It could only be a smash hit. Chicago needs this. Artists need this....."

To achieve this end Drew's idea is to hand out the fliers like the one I saw and begin a mailing list of artists who were interested in the creation of such a market. Then letters, which I helped stamp envelopes for, would be sent out calling for a brainstorming (grassroots) meeting to take place. Chris believes that the same artists who show in the summer exhibits of the "Art of the T-shirt" will spearhead the move for a free market. It would be more operational if he created a focused plan briefly outlining the ideas and obstacles. From this outline a working 'skeleton' plan could be presented to artists in a clear and concise manner. I believe in the grassroots approach, but it is an important step to lay some of the groundwork which can then be discussed and altered by the group. Here is the proposal which I will send to Chris.

Preliminary Free Market Proposal

This proposal reflects my thoughts about how to proceed on the original description above by Chris Drew. It boils down to questions of

the Who, What, Where and When.

Who:

The market would only play host to artists with a Chicago residence. Any artist holding a Chicago Public Library card would be, eligible for participation. Following the framework of a traditional "open air market", products would not be juried. The reason for a non-juried show is that there would have to be a staff infrastructure to set criteria. There is no money to support such a large undertaking. Therefore, the spaces would be determined by a lottery.

Question 1 - What other reasons can artists offer for not attempting to jury artists' work?

What:

The marketplace would be a lakefront area set-aside for artists to display and sell. Art is defined in broad terms to encompass both visual and performance.

Where:

The exact location would be determined by the organizing artists keeping foot traffic, public transportation access, parking and economic sustainability in mind. The size of the market will be governed by the availability of land and the restrictions set by the City of Chicago. I would suggest that the market start out on a smaller scale, using this as a pilot program, to prove to itself and the public that is a worthwhile, necessary venture.

Location is the most crucial of all the decisions and will require the most advocacy on the part of the organizing artists. Any market looking for lakefront land must court not only the City of Chicago Special Events Department but a multitude of other key players in the cultural life of the city. A perfect location for such an arts market would be on the strip of land north of the Museum Campus located between Lake Michigan and Lake Shore Drive.

Question 2 - What other location(s) do you suggest and why?

When:

The outdoor market is best suited to the summer months. May 1st through September 30th appears to be the most agreeable time of the year as Chicago hosts a variety of popular Farmers Markets, as well as the State Street Council Fair. The market would run every Friday, Saturday and Sunday from 8 am until dusk, during its premier year. Having the fair everyday of the week would be too much of a strain on both volunteer staff and the City Departments, such as the Department of Streets and Sanitation, the Police Department, and the Park District.

Question 3 - What other ideas do you have regarding start-up practicalities?

Key Players

Trying to initiate a free artist market entails advocating to two different interest groups; the artists and a number of City Departments. The first step, which Chris Drew has begun, is to reach a wide group of interested artists and try to rally them in this grassroots fashion. There has been low and irregular attendance at the meetings. This I believe can be attributed to a couple of different reasons. Sure artists are busy trying to make a living with their art and have irregular work schedules, but I also feel that those who have come to the meetings leave feeling like they wasted their precious time. A sense of purpose and a solid plan of action will urge most volunteers to stay committed.

A long-range plan to involve more artists will include sending this proposal in a 'chewable' one-page format to local arts organizations and then call a meeting. The location of this meeting should be some where that is easily accessible from a variety of neighborhoods, such as the Chicago Public Library or the Chicago Cultural Center Cafe.

Question 4 - What other organizing suggestions or meeting locations can you offer us?

Getting the word out to a wide variety of groups will be an important task. The following are some ideas of where to post information/ updates regarding the free artists market:

- * Art departments at all the local colleges and universities will be asked to post flyers and inform their students.
- * Gallery openings during the first weekend of each month will be canvassed for signatures.
- * Flyers will be passed out at the MCA's First Nights.
- * Lists of artists represented by galleries will be compiled and mailings will be sent out to those artists currently showing at expensive commission based spaces.
- * Community Centers will be approached to hand out petitions and flyers.
- * PSA's created for public radio.
- * Art supply stores such as Pearl, Utrecht, Creative Reuse Warehouse,
- * Betty's and other second hand stores will be approached with information and flyers to be displayed.

Question 5 - What other locations should we post invitations to participate? Please indicate any locations where you could volunteer to post and maintain our information.

Once the task of attracting a base of competent, committed artists is completed, it will be necessary to fine-tune the proposal and launch a full out advocacy plan directed at the key players. The key players are not only those whom would stand as obstacles, but also those offering relative programming. Forming partnerships with programs, which are established, will help leverage our cause, the free artist market. The following people and their organizations are influential in Chicago and will need to be approached by the organizing artists. At the organizational meetings artists will be encouraged to add names of alliances they may have in the cultural fabric of the city.

Mary Slovik, Special Events Department, Mayor Daley's Office. 4-08 10. She would have insight on the do's and don't of downtown projects.

Kim Whalen, Park District, 7-2504. A connection to the Lake Front Park District. Other people could be approached depending on the location of the market. The Park District has control over any activities offered on the 'public land'.

Kristy MacLear, Museum Campus. If the market was interested in being located near the Museum Campus it would be important to know the transportation available to the Campus and to be aware of their programming.

Eileen Carey, Commissioner, Streets &, Sanitation, 4-461 1. Any outdoor program will require the attention of the this City agency in regards to clean-up and appropriate sanitation.

Eva Silverman, Project Coordinator, Millennium Celebration, Department of Cultural Affairs. With the much publicized 3 year Millennium Celebration slated for Chicago, an artist market would fit nicely into the community emphasis on the celebration of diversity.

Steve Balkin, Maxwell Street Market Preservation, Economics Professor at Roosevelt, 312.341.3696. Would be a great guy to speak with in regards to strategy of open air markets in Chicago. There has been controversy surrounding the evil UIC take over of the Maxwell Street Market. Play into the city's need to smooth things over and give them a safe, artistic and beautified alternative to offer to Chicagoans.

Belinda Reeves, State Street Council. Will offer advice on how to deal with the city while setting up a crafts fair. Possibly retrieve valuable statistics on numbers of people attending and revenue generated by surrounding institutions during the popular fairs.

Alderman, from all the districts, will be called upon by the artists in their Ward. Hopefully the artists involved with the organizing will be a representation of the diversity of Chicago.

Question 6 - What other names of interested individuals and grass roots organization from Chicago's many communities can you add to this list?

Obstacles

The problems, of trying to run a free artist market without any paid staff, are numerable. The only way this market will come to fruition is to sign on about ten really dedicated artists to follow through with all the pipe dreams gathered at the grassroots meetings. It can happen with some planning and serious courtship of the City agencies, which ultimately need to be convinced that this is necessary to the livelihood of Chicago artists. One important part of creating a new program that would impact so many City offices is to intertwine your program into something that they are already working on. Strike while the iron is hot.

Question 7 - Are we begging for favors from the City or building a movement?

Question 8 - Should we rush or take it slow?

Question 9 - If we succeed in creating an artists market, what should be the organizational structure? Who should make the decisions that affect us?

Question 10 - Should artists be (mis)used, again?

What do you think?

[2]

July 13, 1998

To: C. Drew
Uptown Multi-Cultural Art Center

umcac@one.org

From: David Bosca, Clearinghouse Director

Americans for the Arts, 1 E 53rd ST, New York, NY 10022.

I am responding to your inquiry concerning 1) what cities have free spaces for artists to sell their work; and 2) website for Chicago Cultural Plan.

I have not been able to identify any city that offers free space. It is something that I will track and let you know about if I find an example. Almost all exhibitions, whether juried or not, charge a fee. The only type of space I can think of that does not are community sites, such as banks, theatres, libraries and other spaces, which let artists exhibit their work; sometimes allowing them to sell what is on exhibit. There is usually a screening process of some sort as well. In 1990 the Chicago Artists' Coalition published "Artists Gallery Guide for Chicago and the Illinois Region" which listed some of these spaces. You may want to contact them at 312-670-2060 to see if they still offer this information.

Also, thanks for the information on your website -- your strategy for developing the plan in Chicago seems like a good one for involving more of the community. We frequently get inquiries about cultural plans so I'll probably make referrals to your site.

As the leading national organization for groups and individuals dedicated to advancing the arts and culture in communities across the country, Americans for the Arts strives to make the arts more accessible to every adult and child in the U.S. To this end, Americans for the Arts works with cultural organizations, arts and business leaders, and patrons to provide leadership, advocacy, visibility, professional development, and research and information that will enrich support for the arts and culture in communities nationwide. Americans for the Arts has a National Policy Board comprised of more than 80 national public policy leaders, advocates, and philanthropists from the corporate, government and nonprofit communities who inform the direction of Americans for the Arts, as well as provide valuable leadership for the arts and cultural life of the nation.

[3]

Final Draft Copy 3/9/95

1 REVISITING THE 1989 CHICAGO CULTURAL PLAN
WITH RECOMMENDATIONS FOR THE FUTURE

March 15, 1995

Submitted to Commissioner Lois Weisberg

by the

Department of Cultural Affairs Advisory Board

Jessie Woods, Chair

2 Cultural Plan Committee

Abenba Joan Brown, Chair

Stanley Balzekas

Willard Boyd

Sondra Epstein

Gail Moss

Willie Moy

INTRODUCTION

At the request of Commissioner Lois Weisberg, the Department of Cultural Affairs Advisory Board has prepared this document revisiting the 1986 Cultural Plan. Towards that end a Cultural Plan Committee of the Advisory Board was formed to assess the progress made with regard to the Plan's implementation and priorities, and make relevant recommendations for the future. The following provides some background and generally describes the process. 3

1. Historical Context In 1986 the city issued a comprehensive document called the Chicago Cultural Plan. The Plan, funded by a grant from the Chicago Community Trust, was designed to be a guide for the future of the arts in Chicago.

The Plan's unique feature was that it was representative of opinions from across the spectrum of Chicago's major art institutions, artists, community arts organizations, community leaders and the public-at-large.

The process was responsive to the expressed needs and desires of the public the funders, consumers, creators and producers of the arts at all levels. Public meetings were held at the Chicago Cultural Center and at accessible sites in all sectors of the city Aldermen of every city

ward were invited and many came.

At each meeting those in attendance were informed that the DCA had no budget to implement any requests, but that what was learned would serve as a guide in planning, prioritizing and balancing programming and fund development. The DCA would move, not on assumptions, but on the basis of knowledge gained through information gathered across the spectrum. The 1986 Chicago Cultural Plan then, represented a good solid beginning, documenting the needs and hopes of all concerned about the arts in Chicago.

With this document (in 1995, the DCA Advisory Board has taken the first step in updating and monitoring the Cultural Plan in a process that hopes to continue addressing Chicago's real and relevant needs in the arts into the next century. [4](#)

2. Principles The 1986 Chicago Cultural Plan began with a statement of principles. The principles define (a) the many ways in which the arts have an impact upon and are an integral part of Chicago, (b) the responsibilities of both the public and private sectors to maintain, protect and nourish the arts for the benefits that accrue to the economy, the quality of life and the potentials for the future of Chicago and its people. [5](#)

The committee found that the principles as defined in 1986 are equally valid today and require our recommitment in 1995 and in the near future. However, strategic advocacy and arts funding were identified by each sub-committee as a critical issue for the department to focus on in the years to come. [6](#)

3. Format The committee chose to follow the topical format of the 1986 Cultural plan in developing their reports, indicating that many key issues from nine years ago, continue to be relevant in Chicago today including:

- I Cultural Policy in City Government
- II Citywide Communications and Cooperation
- III Facilities
- IV Technical and Financial Resources
- V Arts and Education
- VI Paying for the Plan - Revenue Options

However, the Advisory Board recommends that a new section should be added to the discussion of the discussion of the Chicago Cultural Plan. Due to substantial changes in political and trade relationships around the world, Chicago, with its large multi-ethnic and multi-racial population, multi-national markets, and world renewed centers of learning, has emerged as a major global center. The proposed new section of the document should focus on public and private sector responsibility to create and maintain the development of cultural concerns and in initiatives that are international in scope. The last section of this document titled "VII. International Programs" provides a general discussion of these issues and opportunities. [7](#)

I. CULTURAL POLICY IN CITY GOVERNMENT

Since the Chicago Cultural Plan of, the Department of Cultural Affairs has strengthened its role within City Government as evidenced in collaborative projects such as Gallery 37, the Hild Arts Center, the Central Area Circulator, Fernando Botero sculptures in Grant Park, and other public art projects in which the department has played a leading role with other city agencies.

In 1994 Chicago was voted the Most Livable City by the U.S. Conference of Mayors, specifically for its role in developing Gallery 37, an annual job-training in the arts program for youth.

In the coming years cultural policy initiatives should keep pace with the fundamental urban issues facing Chicago, including initiatives that affect community developing, economic impact and international programs. Cultural District Planning, Cultural and Neighborhood Tourism, Empowerment Zones are direct ways that DCA can sponsor policy initiatives involving arts and culture, city-wide.

Specific Recommendations:

1. In the coming year the Illinois Arts Alliance will undertake a study of the economic impact of the arts on the Chicago economy. Such a document the first of its kind in Chicago - will be an important advocacy tool and economic indicator, demonstrating the vital and mainstream role played by the arts throughout all sectors of the city. DCA should play an active role in helping to make this happen and distribute this new information to the funding and granting organizations in both the public and private sectors.

2. Some of Chicago's most dynamic communities are those that integrated the arts and culture into the daily lives and activities of its residents. Part of the vision and planning process at DCA should include the promotion and establishment of cultural and arts districts that take a pro-active role in community and economic development.

3. DCA should pursue ways that Cook County Government can collaborate in the arts through joint programming and funding ideas like Los Angeles does.

4. DCA should look at expanding its programs, resources and outreach through the vast network of universities, colleges and libraries throughout Chicago.

5. DCA through its tourism division should develop cultural tourism initiatives throughout Chicago's neighborhoods as well as its major institutions by cross promoting, sharing publicity and pre-scheduling events together.

6. DCA should advocate for an amendment to the public art ordinance (1)requiring private development projects to fund art in the public realm and (2) creating a Chicago Mural policy to preserve, protect and promote the city's impressive mural collection throughout the city. (3)) providing guidelines to allow electronic media installations and works to be included in the Percent for Art program.

7. Leveraging the joint impact of the Chicago Sister Cities International, Chicago Artists International, and Educating Cities program, DCA should work to expand Chicago's opportunities for cultural and economic exchanges as well as strengthen its position as an international destination for culture, education and business.

8. DCA needs to continue as an active partner working closely with The Chicago Park District in their mission to "creating centers of cultural life in every neighborhood of the city." This includes maximizing the access to programs and facilities - from museums to field houses in the parks - for arts-related uses and encouraging more community participation in planning cultural programs.

II. CITYWIDE COMMUNICATION AND COOPERATION

Since the 1986 Chicago Cultural Plan, many networks for interaction and intercommunication among arts organizations have been put in place by the Department of Cultural Affairs. Key among them are the Cultural Network, Coalition of Community Cultural Centers (with Artswire), Chicago '93 and Chicago '94, Arts Technical Assistance Providers, Arts Business Council and Arts and Community Development Initiative (McArthur Foundation).

Specific Recommendations:

1. One of the key issues on this subject is the need for Chicago's arts organizations to define "outreach" as requiring more than simply providing access to exhibits and performances. A program is greatly enriched by community participation. The issue of an individual's place in an institution must be addressed if audiences are to be expanded and be benefited.

2. Develop a strategy to help Chicago's cultural institutions promote themselves and expand their audiences. This might involve media relations, packaging or collaboration.

3. The Chicago Office of Tourism and the Cultural Development division of DCA should continue their collaboration to encourage "neighborhood tourism." For example, a program based on the "Chicago Day" concept is currently being developed which will encourage organizations within a specific neighborhood to work together to present their own "Chicago Day."

4. Make use of new technology, such as ArtsWire, and interactive kiosk system, and a comprehensive database to facilitate communication about arts programs and resources. Such technology will allow for the distribution of the most current and comprehensive information.

5. Work with the CTA to improve scheduling, services and routing. Thereby, increasing access to cultural institutions and cultural districts throughout the city. (CTA may benefit from increased ridership and public relations.)

6. Advocate for greater inclusion of cultural elements in the development of Chicago's Empowerment Zones.

7. As part of the Chicago Educational Network, now being planned, DCA produces weekly programming on arts of education to be programmed on public access television. Through this effort, teachers and students will receive information about the cultural resources of the city and audiences of the future will be developed.

8. Explore other models of media/cultural collaboration such as the Chicago Sun-Times calendar and WBEZ National Public Radio sponsorship of the Chicago Cultural Center.

9. Examine use of television to raise funds for cultural grantmaking programs administered by DCA. E.G., a 10900 telephone number could be established and television promotions mounted to ask viewers to contribute to a fund for City Arts or other cultural grants.

10. Produce tourism cultural media on a regular basis similar to the Chicago Arts Sampler produced by DCA and now being shown daily at the Chicago Tourism Center and O'Hare Airport.

11. Increase exhibition of electronic artists at the Chicago Cultural Center through programs and exhibition efforts and technical acquisitions.

12. Explore assisting Chicago media arts organizations to acquire and develop a facility to share resources and exhibitions venues. This would produce cost efficiencies that would allow for growth.
13. Examine the city's role in encouraging filmmakers producing in Chicago to hire locally for various production assignments.
14. Install a video wall at the Chicago Cultural Center for exhibition of works, interactive projects, bulletin board information about exhibits and programs and other uses.
15. Promote local media artists by regularly programmed screenings on video at the Chicago Cultural Center to tour community cultural centers.
16. Focus efforts on the need to increase coverage of the arts in the media convene a series of roundtables to identify options which would include training sessions for journalists covering the arts and greater industry participation such as through Advertising and Public Relations firms . Use the media to present and promote Chicago artists and arts organizations.
17. Establish a media center at the Department of Cultural Affairs to produce video and television programming, assist development of media initiatives, convene roundtables.

III. FACILITIES

IN the eight years since the Chicago Cultural Plan was written, the need and maintenance of facilities remains a pressing issue throughout the arts and cultural community in Chicago. Joining a vast number new and emerging arts organizations needing space in the past few years, has been the almost universal phenomena of established institutions outgrowing their under-sized and out-dated facilities.

In two specific areas mentioned in the facilities section of the 1986 Cultural Plan, the Department of Cultural Affairs has accomplished the outlined goals by: a) successfully promoting and networking 23 community cultural centers into a dynamic coalition of community partners; b) creating an active and accessible downtown Cultural Center providing over 700 programs annually, to all Chicagoans and visitors, without charge.

In another category of the facilities section referring to live-work space for artists, there are very mixed perceptions of successes of these initiatives. Clearly, there are live-work projects in Chicago that are viable i.e. in Pilsen, Wicker Park, Edgewater, Rogers Park, but more information (on methods, resources, etc.) needs to be shared about the successful projects for the benefit of future ones. The new Home-occupation rule in Chicago should also be investigated for its relevance to artists.

While many established and major institutions have successfully engaged in facility expansions and modernization projects in the past 15-20 years, totaling \$600 million by some estimates many more new, emerging and even mid-sized arts groups, including individual artists, all over the city are struggling for survival due to a lack of proper facilities or operational support. Because the issue of space is constant and ongoing, this subcommittee proposes recommendations that will lead to permanent solutions to the problems.

Specific recommendation:

1. Develop a guide to resources in strategic planning, needs assessment feasibility analysis, real estate, development, financing, code review, and building operations/management for the arts community to use.
2. DCA should communicate and facilitate approval processes within city government for arts organizations needing help with permits, code compliance and zoning approvals. 11:58 PMThrough a "one stop shop" approach, DCA will not only help streamline a sometimes complicated process but also advocate on behalf of the needs of the arts community.
3. Because facilities costs are the single highest expense in most arts budgets, arts organizations need to advocate for more funders and granting institutions to help support capital projects and operating budgets.
4. DCA should research and involve organizations in other cities that deal with space problems in the arts such as the Non-Profit Facilities Fund (and its subsidiary Non-profit Cultural Facilities Fund) in New York and Artspace in Minneapolis, St. Paul. Both organizations are dedicated to bringing together public and private funding sources to help arts organizations with facilities and housing needs. Chicago should establish its own non-profit development organization to aggressively fund, broker and leverage assets around the city for arts and cultural use.
5. Examine options for increased revenue to community cultural centers. ^
6. Explore options for assisting community cultural centers for costs of capital and economic developments.

7. Continue outreach to expand Coalition membership to reflect the multi-cultural diversity of the city and to provide increased technical assistance to emerging community cultural centers.

8. DCA should create an up-to-date inventory of usable vacant spaces and buildings citywide, that have potential redevelopment value to the arts community with their broad range of needs. With this information, DCA can assist the many arts organizations who contact the department seeking new and expanded space.

IV. TECHNICAL AND FINANCIAL RESOURCES

As noted in the 1986 Cultural Plan and it is still true today, financial support from both the public and private sector is crucial to the survival of a healthy arts and cultural community. Direct federal support for the arts and humanities in 1986 was the lowest of all developed countries. And, as this report is being prepared, the NEA and NEH are being threatened as never before. As a consequence of general cut-backs in the intervening years and shifting human service priorities, the private sector has been besieged with increasing demands. The City of Chicago has made significant inroads in 1986 in its support of the arts having begun only a few years earlier. However, in the years since the first plan, grants in the City Arts, Neighborhood Arts, CAAP (Community Arts Assistance Program) and Cultural Outreach programs (CDBG) were instituted as a part of the Department of Cultural Affairs Outreach programs and since the earlier report and have been significant for the grantees. The City Arts programs even at reduced funding levels in late years have helped to stabilize applicant groups and importantly, there are twelve organizations which have moved in terms of growth and development from City Arts I to City Arts III, suggesting that as a source of funding is critical. The Department is called upon to advocate for continued support to all facets of the City's arts and cultural community, from individuals to community based organizations, to major and mid-sized institutions.

In the 1986 Cultural Plan, the need of many organizations for administrative support--such as access to office equipment and supplies--and help in obtaining costumes, props and other items specific to their discipline was noted. The recommendations cited that Department of Cultural Affairs should be active in establishing centers to meet this need. Since 1986, a number of technical resource centers have come into being with the support, including financial, in some instances, of the Department. Among these are Arts Bridge, The Neighborhood Institute Incubator at One Artists Row, and a recycling program which will provide useful materials and equipment for artists, students and art educators.

Expressed frequently during the area meetings to develop the 1986 Cultural Plan was the need for help in management, financial planning and administrative skills. BVA now known as the Arts and Business Council of Chicago was cited as a resource along with training programs offered by various schools, universities and the Department, itself. Since 1986 and particularly in recent years, colleges and universities who are offering such training at a certification level or advanced degrees have proliferated so that opportunities to enhance skills are widely available.

Specific Recommendations:

1. Increase the size scope of the City Arts Grant program, the Neighborhood Arts program, CAAP and Cultural Outreach which provide both program and operating support for Chicago cultural institutions, and individual artists.
2. Narrow the budget size requirement in defining City Arts III and IV to reduce competition between City Arts III groups which are the larger number of applicants.
3. Institute methods to acknowledge mid-sized groups which have longevity and are "major players" in the cultural life of their communities as those with larger budgets may be to the downtown area.
4. Initiate a fellowship program for artists to pursue their own work and inaugurate a special artist awards program.
5. Advocate increased funding to and support from the Illinois Arts Council for the Department of Cultural Affairs.
6. Create a matching grant program which will help artists and organizations with cultural facilities development.
7. Recognize and advocate the arts as "big business" to help neighborhoods (community organizations) with facilities development to maximize earned income potential.
8. Advocate subsidized housing-low rent or co-ops for living/work space for artists.
10. Advocate to liberalize policies which limit the options for artists to occupy living/work space.
11. Strengthen the principles of peer selection and balanced distribution of grants to underscore equity and quality in all funding matters.

12. Create more opportunities for support centers as described.
- 13 . Advocate among Department grantees resource sharing and recycling where appropriate and feasible.
14. Develop a one stop center for technical assistance resources, i.e., legal, accounting, code requirements, board development, housed in the Cultural Center and staffed be a team from existing entities (Lawyers for the Creative Arts, Building Department, etc.)
15. Provide scholarship assistance to assist artists and/or organizations to attend management programs of the Department, local organizations, colleges and universities.
16. Support and enlarge upon the pool of management, consultants attached to the Department of assist artists and cultural organizations.
17. Encourage partnerships among grantee organizations of the Department to assist each other with specific management concerns.
18. Advocate availability of management assistance programs offered by other city agencies to artists, as many such programs are currently restricted to for profit businesses.

V. ARTS AND EDUCATION

The State of Illinois currently mandates that students have access to fine arts education; "The fine arts Learning Outcomes encompass four arts disciplines: visual arts, music, dance and drama. The fine arts are universal communicators that are multi-cultural, multi-generational and multiethnic. Properly taught, they promote higher order thinking, self-discipline, motivation, team-work and self-esteem." Currently only half of Chicago's elementary schools have an art or music teacher and in the high schools arts programs are dependent upon the demand for them. The following recommendations begin with the basic premise that all the arts should be an integral part of school curricula as was stated in the 1986 Plan.

Specific Recommendations:

1. The DCA should act as an advocate to ensure the arts education becomes a permanent part of the public school's curriculum.
2. The DCA as an advocate should continue programs for principals and Local School Councils that stress the importance of arts education. Current programs such as Gallery 37 and CHAP Program which established a liaison in the schools themselves with the DCA for the purpose of developing arts programs, should be continued and added to. The formation of an educational complex at the Cultural Center where principals and LSCs could be invited to participate in sample arts classes could aid in this process.
3. The Chicago Public schools and the Department of Cultural Affairs should come together and collaborate on arts education. The commissioner of Cultural Affairs and the Superintendent of Chicago Public schools should arrange a meeting toward this end.
4. DCA should help with the support of school programs in local museums and institutions so that schools can continue their field trips to these locations and promote more such programs.
5. Create a new category of city grants with private sector support to help fund arts education and outreach initiatives which are so vital to Chicago in all levels of education.

VI. PAYING FOR THE PLAN - REVENUE OPTIONS

(introduction to be done later)

Specific Recommendations:

1. Increase appropriations- at the city, state and federal level- for existing and new cultural programs.
2. Include cultural projects in general obligation bond issues.
3. Create special purpose bond issues for cultural projects, as is done in LA and San Francisco.
4. Broaden access to public bonding procedures for major cultural institutions, which has been done successfully in NY City.
5. Increase and earmark funds for joint cultural projects with other city departments such as housing, jobs and public planning works programs.

6. Encourage development of city-wide cultural endowment through which corporations contributions to cultural and not-for-profit activities, such as Minneapolis' "Five Percent Club" and other efforts currently under way in Chicago. Chicago Show 1991? Corporations should be more involved. We probably need a better guide line before inviting corporations to get involved in programs. (e.g. Union League Club exhibition projects)
7. Advocate for amusement tax on movie houses for film/video development. Currently, all such revenue goes into the general treasury.
8. Advocate amusement tax on legitimate theater 5,000- seats or more, to stimulate commercial theater production, providing a broader tax base. Chicago currently has the highest such levy in the nation.
9. Increase Chicago's share of the state hotel/motel tax, given the contribution that Chicago cultural activities bring to the economic health of Illinois.
10. Establish fee schedules for proposed city-operated materials and resources centers, similar to the fee schedules established in San Francisco.
11. Provide technical assistance to artists and cultural organizations, enabling them to move toward self-support.

VII. INTERNATIONAL PROGRAM

The Chicago Department of Cultural Affairs has addressed the commitment of local government to facilitate and encourage international cultural communication and exchange through three programs; Chicago Sisters Cities International Program, Chicago Artists International Program and by participation in the International Congress of Educating Cities in Fall 1996.

Chicago Sisters Cities International Programs; Chicago has established relationships with 16 cities on 5 continents. Organized as committees, volunteers, supported by the Sister Cities staff are addressing issues ranging from economic to technical, from municipal to medical, from environmental to educational to cultural. At the heart of Chicago's program is an agreement signed by the Mayors of each city reflecting mutual commitment of city leaders to building bridges between governments, businesses and people. Each year the program sponsors many exchanges that unite Chicagoans with hundreds of city abroad.

Chicago Artists International Program: CAIP was organized in 1993 as an initiative to offer support for international exhibition, performance and residency exchange for artists, arts administrators, and arts organizations from Chicago and abroad, and has since introduced audiences to the wealth of creative talent that is developed and nurtured in Chicago and abroad. Its main objectives are to connect artists to international audiences and to support the creative process.

International Congress of Educating Cities: The International Congress of Educating Cities provides a world wide forum for cities that are committed to the continuing education of their citizens. In 1996 this Congress will explore how the arts and humanities are vital to the education, development and well-being of the world's cities and urban populations. Delegates from cities around the world will come to Chicago to exchange ideas on the role of arts humanities in the lifelong learning, personal development, and community involvement of their urban citizens.

Specific Recommendations

1. Develop a resource center for exchange of information and resources for foreign cultural exchange to be housed at the Cultural Center.
2. Continue and expand relationships with funders of programs including public and private partners.
3. Expand the pool of Chicago recipients of grants from approximately 15 to 25 per calendar year.
4. Encourage collaborations between Chicago cultural institutions in the presentation of programs and activities abroad.
5. Advocate development of partnerships with other internationally focused Chicago organizations including International Visitors Center, Council on Foreign Relations, and Chicago Consular Corps.

A STATEMENT OF PRINCIPLES

The individual artist is at the foundation of our cultural heritage. The ability of artists to pursue the arts as a career and earn a living wage

is basic to the growth and stability of our cultural diversity.

Thousands of cultural organizations and community organizations with cultural components throughout the city have an enormous impact on the lives of our citizens.

Our large cultural institutions are recognized around the world for excellence. They enrich the lives of our citizens, draw tourists, and contribute to the city's economy. Their continued support is essential to the health of the city.

Cultivation of audiences and an emphasis on arts appreciation is necessary in continuing cultural development.

Cultural activities should be accessible to the disabled, the elderly and low income people, both as audience and participants.

Cultural vitality is important to our economy and community development. The cultural sector employs thousands; cultural organizations bring identity to downtown and the neighborhoods; and our cultural diversity helps business maintain a quality work-force that wants to live in Chicago. The public and private sectors have a responsibility to cultivate the development of the city's cultural life.

Chicago's culture is a collage of many cultures that sometimes stand separately, sometimes merge with each other. The heritage of Chicago's European Ethnic groups. Blacks, Hispanics, Asians, Native Americans and others make rich contributions to our cultural life.

City resources available for cultural support should be distributed on a fair and equitable basis, both among diverse cultures and between citywide and neighborhood-bases cultural institutions.

Culture comprises our common heritage and avenues of expression-- the visual arts and crafts, humanities anthropology, science and technology, performing arts, architecture and other means of expression--which people use to communicate their fundamental character and aspirations. Culture and the arts are essential to the quality of life. They help identify our place in the world and provide opportunities for creative expression. With this plan. Chicago states its commitment to provide opportunities for creative expression. With this plan. Chicago states its commitment to providing citizens with these opportunities.

from 1986 Chicago Cultural Plan

1. COMMENTS on "Revisiting the 1986 Chicago Cultural Plan" by C. Drew

The Chicago Cultural Plan was produced by a grass-roots process with everyone concerned able to add their thoughts. The original Plan wrote that this grass-roots process was the most important step taken by the people who produced the Plan. I believe that the updates that were promised were intended to include the same grass-roots input that the original plan had. I would like to invite artists from that time period who were involved in the original process to comment on this.

2. COMMENTS on "Revisiting the 1986 Chicago Cultural Plan" by C. Drew

How often did this committee meet?

Who did they interview?

What were their instructions from the Department of Cultural Affairs Advisory Board?

How did each of them perceive their mission and how did they proceed as a group to fulfill it? Since the original Plan was produced by a process of grass-roots input, if the Plan is to be updated, then it should be updated by a grass-roots process as well. Shouldn't we interpret this report to be an invitation to others concerned with the arts in Chicago to submit our update suggestions and to report on implementation of the Plans original suggestions?

3. COMMENTS on "Revisiting the 1986 Chicago Cultural Plan" by C. Drew

To assess the progress...implementation...priorities... relevant recommendations for the future... My first question is how much of this report is involved with assessing the degree of implementation of the 106 original suggestions made in the 1985 Plan. My guess is very little effort was spent in that direction because such an honest effort would be great and this report very long. Assessment of progress and implementation is not possible in this short a document. The purpose of this report is to put to rest such efforts by stray community groups who might imagine themselves and others to be part of the grass-roots process to update the Chicago Cultural Plan for the future. But when one committee opens the Plan for revision it is an automatic invitation for the process to renew itself, is it not? (see [A New Beginning](#), Fred Fine's introduction to the original Plan.

4. COMMENTS on "Revisiting the 1986 Chicago Cultural Plan" by C. Drew

...first step in updating...monitoring the Cultural Plan in a process...real and relevant needs in the arts into the next century. Thank you.

We have not heard from the Department of Cultural Affairs on when we are to be included in the meetings to continue the process beyond this single community of citizens. It has been three and a half years since this report. It is time for us to begin our own meetings to contribute to this "PROCESS". See [New Suggestions by Grass-roots](#).

5. COMMENTS on "Revisiting the 1986 Chicago Cultural Plan" by C. Drew

The principles declare the importance to the City for all artists to be able to make a living, to give full expression to all of our cultural diversity, and for fair distribution of resources to that effect. They speak of the responsibilities of both the public and private sectors to maintain, protect and nourish the arts for the benefits that accrue from the stability of our cultural diversity, accessibility of culture, our quality of life and to the economy which sustains us.

The benefits to Chicago's economy from supporting the arts are important but by putting the expression of our City's cultural diversity and the benefits this expression provides to the quality of our lives, the principles of the original Chicago Cultural Plan intended to emphasize the needs of Chicago's artists and our many valuable independent community arts agencies and groups. The original Plan noted the value of the arts to tourism but stressed the needs of its citizens.

6. COMMENTS on "Revisiting the 1986 Chicago Cultural Plan" by C. Drew

Strategic Advocacy and funding for the community arts should be our battle cry. I was tempted to assume this is what the framers of this report meant but I suspect they did not tell us what they intend to advocate strategically for because they do not wish to give us a target to aim at. The report those in our communities need to put together in response to this report should spell this out. Advocate what?

7. COMMENTS on "Revisiting the 1986 Chicago Cultural Plan" by C. Drew

This is a call to alarm to community arts groups like ourselves. Here you take a Plan that in its original form supported policies that focused attention on helping the artists of Chicago and its communities and have turned it upside down by focusing narrowly on initiatives that are international in scope. To build a world class city the first focus should be on the basics of building the local cultural activity in the communities. Then, with a culture of creativity and the energy it exudes, a city can boast of character. To pour mega-millions of dollars on expansive structures and blockbuster exhibits, to buy the costly trappings of culture without supporting Chicago's own, is not only hypocrisy, it is short-sighted. The hollow character that results is the same effect the money of any other competing city can buy. But the unique creations of Chicago's artists build a spirit and individuality that no other city can imitate. The cost of supporting Chicago's own, at a fraction of the cost can not be copied. Yet, the trend is to ignore our community art activities and artists in the struggle to out do cities around the world. Artists - you have a duty to use this Chicago Cultural Plan to make a change in this policy. Your first step is to write how you feel about this sham trashing of our Chicago Cultural Plan. The least we must do is write our side of the story. Only then can we ever hope to serve truth - and through honest discussion - serve Chicago.