



## DEPARTMENT OF COMMUNITY DEVELOPMENT SERVICES

*Economic Development Division*

### **m e m o r a n d u m**

**TO:** Urbana Public Arts Commission

**FROM:** Christina McClelland, Public Arts Coordinator

**DATE:** October 6, 2011

**SUBJECT:** Urbana Public Arts Program Long Range Planning Exercise

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### **Background**

When the Urbana City Council established the Urbana Public Arts Commission in 2008, one of the duties assigned to the Commission was the creation of an Annual Public Arts Program Plan to be presented to the Mayor and City Council each year for consideration in the annual City budgeting process. The City's fiscal year budgeting process begins in March, with final approval by the City Council in June. For the past three years, Annual Program Plan drafting has taken place during January and February, and during this process, long range planning efforts have also been attempted. However, in order to stay within acceptable timelines and to concentrate on immediate needs, long range planning has been a lower priority and has never resulted in the creation of a five year plan. As the Fundraising subcommittee has considered possible fundraising plans and goals, it has become evident that a five year plan would be extremely helpful in this process. The Commission agreed to begin the long-range planning process during the October Commission meeting. The following is information to assist in this process.

### **Discussion**

As the Commission embarks on the process of creating a five year plan, reviewing several documents will provide valuable insight. The first is the Ordinance Establishing A Public Arts Commission (Exhibit A), in which the mission and duties of the Public Arts Commission are clearly stated. The mission statement is as follows:

“The Urbana Public Arts Commission recognizes the arts as essential to the vitality of our city. The Commission fosters a dynamic, innovative Urbana, where all residents-emerging artists, established artists, and "non-artists" alike-may engage with the arts in its many forms and where artists thrive and are valued.”

The next important document is the current FY 2011-12 Program Plan (Exhibit B), which includes the 2010 City Council and Mayor Goals. Several goals that may be particularly applicable to public arts planning include:

*Goal: Economic development*

- **Strategy:** Begin implementing Cunningham Avenue corridor beautification plan.
- **Strategy:** Work to attract infill development
  - Target vacant or underutilized buildings
- **Strategy:** Continue to work with Urbana Business Association to market Urbana “as a dynamic place to live, work and do business.”
  - Support efforts of grass-roots community development or neighborhood organizations.

*Goal: A vibrant, innovative downtown*

- **Strategy:** Develop downtown as a destination through traditional and cutting-edge technologies.
  - Study use of interactive downtown kiosks, new information technologies, and podcast walking tours.
  - Bring “museum without walls” concept to downtown by marking historic buildings
- **Strategy:** Continue implementation of the Boneyard Creek Master Plan.
- **Strategy:** Promote reuse of vacant or underutilized buildings
  - Continue/enhance start-up grant and rent incentives for galleries and businesses in Royer Arts & Architectural District.
  - Promote the Royer Arts and Architecture District

*Goal: Quality of Life*

- **Strategy:** Promote continued intergovernmental cooperation
  - Continued cooperation with Urbana School District
  - Continued cooperation with Urbana Park District.
  - Work with park district and school district to make sure recreational facilities are available to Lierman/Washington and King Park area youth.
- **Strategy:** Continue to promote public art.
  - Support placement of public art throughout the city.
  - Continue to support the Public Arts Commission and their programs
  - Complete “Art in the Park” project north of the city building.

Another helpful document are Potential Program Concepts (Exhibit C) compiled in 2010, from the last time the Commission considered ideas of long range planning. It may be helpful for Commissioners to review this document and consider how priorities and program ideas for the future may have changed or remained the same.

Finally, the Community Input Report Documenting Community Priorities (Exhibit D), compiled in 2007-2008, should also be reviewed, as this document was part of the recommendation to City Council that resulted in the formation of the Urbana Public Arts Program and Commission. Recommendations at the time on projects to be pursued by a Public Arts Program, received through public input sessions, submitted surveys, and event attendance, included the following:

- Participants at the input session for business representatives described an art in public places program and free music program most commonly.
- Arts organizations at the artist input session most commonly describe funding, grants, and promotion.
- Individual artists most commonly recommended an art in public places program and increased promotion, events, and venues.
- An interview with a performing arts group, the Champaign Black Stars, resulted in the recommendation for the development of free practice/rehearsal spaces.
- The main piece of advice received from artists and arts organizations was to develop further collaborations with other local organizations.

In summary, when preparing for the initial brainstorming session to take place at the October meeting, staff recommends the Commission take the following into account:

- The mission statement and duties outlined in the Ordinance establishing the Public Arts Commission.
- The current Annual Public Arts Program Plan for Fiscal Year 2011-2012, as well as impact, results, and achievements of FY08-09, FY09-10, and FY10-11 Programs.
- Various Public Arts Goals described in the 2010 Urbana City Council and Mayor Goals.
- 2010 Potential Program Concepts.
- Public Input from the 2007-2008 Community Input Report.
- Ability for the program to grow while maintaining current programs.
- Necessary resources (financial and human) available or required.
- Ability to achieve success in given time frame.
- Cost associated with ideas.
- Future fundraising initiatives.

## **Recommendation**

During the October Commission meeting, Commission members will begin the process of creating a five year plan by brainstorming a list of priorities and timeline. This list will be compiled and returned to the Commission at the November meeting for discussion to serve as the foundation of the Five Year Plan for 2012-2017, which will be written during subsequent meetings and presented to the public for input. Staff recommends that the Commission prepare for this first step in the process by reviewing the attached documents and arrive at the October meeting ready to engage in discussion of priorities, existing programs, and long-term projects.

Attachments:

- Exhibit A: An Ordinance Establishing A Public Arts Commission and Permanent Public Arts Program
  
- Exhibit B: City of Urbana Annual Public Arts Program Plan for Fiscal Year 2011-2012, 2010 Urbana City Council and Mayor Goals, An Ordinance Amending Chapter 3, “Alcoholic Beverages”, of the City of Urbana Code of Ordinances (Public Arts Funding from Class T3 License Fees)
  
- Exhibit C: 2010 Potential Program Concepts
  
- Exhibit D: 2008 Community Input Report Documenting Community Priorities for the Urbana Public Arts Program

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ORDINANCE NO. 2008-03-013

**AN ORDINANCE ESTABLISHING A PUBLIC ARTS COMMISSION  
AND PERMANENT PUBLIC ARTS PROGRAM**

WHEREAS, art, in all its many forms, is essential to the vitality of our city, bolstering quality of life, economic development, public safety, academic performance, and social tolerance; and

WHEREAS, many cities throughout the United States have adopted public arts programs recognizing the need for public support and contribution to the arts; and

WHEREAS, the Urbana City Council adopted Common Goals on September 19, 2005 which included:

- the establishment of a dedicated revenue stream for public art;
- the preservation and commemoration of local and multicultural traditions and histories;
- the integration of art into every feasible public works project--to promote functional and streetscape art;
- to create a program that represents our community in all its diversity--in terms of race, geography, gender, class, sexual orientation, belief-system, etc.;
- to develop a strong public collection of artworks representing diverse communities, artistic styles, and disciplines;
- to provide opportunities for local and national, established and emerging artists in Champaign County; and
- the establishment of a public arts commission; and

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WHEREAS, the Urbana Mayor appointed and the City Council approved the Urbana Public Arts Task Force to study and make recommendations on the creation of a public arts commission and program; and

WHEREAS, the Urbana Public Arts Task Force has recommended the creation of a public arts commission and program which would create a dedicated revenue stream for the arts, foster an environment for established and emerging artists to thrive in Urbana, promote life-long participation and learning in the arts, and integrate art into the urban environment; and

WHEREAS, the Urbana City Council wishes to establish a Public Arts Commission and a Public Arts Program.

NOW, THEREFORE, BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF URBANA, ILLINOIS, as follows:

**Urbana Public Arts Program; establishment.**

The City Council hereby establishes the Urbana Public Arts Program as set forth herein.

**Definitions.**

As used in this ordinance:

The "Arts" and "Art" as used in this program description includes but is not limited to creative writing, dance, film/video, music, theatre, visual arts, crafts, performing arts, spoken word, environmental arts, multimedia arts, architectural arts, landscape architecture, and emerging media.

"Construction Cost" means original budgeted cost of construction or alteration of the structure or the project itself, excluding land, engineering and administrative costs, cost for fees and permits, fixtures, furnishings, streets, sewers, similar accessory construction, and indirect costs, such as interest during construction, advertising and legal fees.

"Construction or alteration" means construction, rehabilitation, renovation, remodeling or improvement.

"Municipal building" means all municipal buildings except service facilities not normally visited by the public.

"Municipal building project" means a construction project which involves the construction or alteration of a municipal building with an original budgeted construction cost of \$750,000 or more.

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## **Commission.**

The Urbana Public Arts Commission is hereby established.

## **Mission.**

The Urbana Public Arts Commission recognizes the arts as essential to the vitality of our city. The Commission fosters a dynamic, innovative Urbana, where all residents—emerging artists, established artists, and “non-artists” alike—may engage with the arts in its many forms and where artists thrive and are valued.

## **Composition, appointment.**

The Urbana Public Arts Commission shall consist of nine (9) members appointed by the Mayor, and approved by the Council, from constituencies representing various segments of the community which have experience, expertise, or interest in the areas of the arts, arts education, planning, neighborhood organizing, event planning, business, or another related field. Members shall be chosen from a diverse range of backgrounds, occupations, and artistic venues, with the intention of reflecting the full diversity of the Urbana arts community. In the making of appointments hereunder, the Mayor may receive recommendations from civic groups.

All members shall be voting members.

## **Quorum.**

Five (5) members shall constitute a quorum.

## **Terms of members; absence of member.**

(a) The initial terms shall be as follows. There shall be four (4) members whose terms expire June 30, 2009, and five (5) members whose terms expire June 30, 2010. Subsequent appointments shall be made for terms of three (3) years, or until their successors are appointed and approved by the City Council. Within sixty (60) days following the expiration of the term of each of those commissioners, a successor shall be appointed by the Mayor with the approval of the Council, and the successor shall serve for a term of three (3) years.

(b) If a commissioner resigns or is removed from the commission, a successor shall be appointed by the Mayor with approval of the City Council and shall serve for the unexpired period of the vacated term.

(c) These members of the commission may be removed by the Mayor for good cause with the approval of a majority of Council present and voting. Absence from all meetings in three (3) consecutive months may be considered to be prima facie good cause.

## **Meetings.**

(a) The Public Arts Commission shall meet at least quarterly, on call of the chairperson or of any five (5) members.

## **Chairperson.**

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The Mayor shall designate the chairperson of the commission.

**Functions and duties generally.**

The functions and duties of the Urbana Public Arts Commission are limited to those set forth in this ordinance, and as specifically set forth in any other duly enacted ordinance. Nothing in this ordinance shall be construed as vesting legislative or budgetary discretion or power in the Commission.

**Duties.**

The Urbana Public Arts Commission shall adopt its rules of procedure for whatever regular and special meetings are deemed by the Commission to be advisable and necessary to the fulfillment of the duties of the commission.

The roles and responsibilities of the Commission may include, but not be limited to, the following:

(1) To explore and recommend to the Mayor, City Council, City staff, and other groups, ways to further the development of, and interest in, the arts and the local cultural heritage, as well as to offer advice on relevant city projects;

(2) To propose to the Mayor and City Council an Annual Public Arts Program Plan that identifies specific program goals for the year, means of achievement, proposed expenditures, sources of supplemental revenue, schedule of execution, necessary resources and responsibilities, and an implementation plan to address the goals;

(3) To propose to the Mayor and City Council policies regarding the selection of proposed public arts projects such as the involvement of artists in selected building projects, criteria for artist and site selection, evaluation criteria for all programs, and other policies relevant to the Public Arts Program. Such policies should reflect the following three priorities:

- a) Community accessibility to the arts;
- b) Artist accessibility to resources; and
- c) Opportunities for collaboration and partnerships

(4) To review relevant proposals and assist in the process by which artists, arts organizations, neighborhood organizations, businesses, developers, merchant associations, charitable foundations, or any other member of the general public proposes and creates projects in the arts which are located in public places owned and maintained by the City of Urbana;

(5) To convene temporary selection committees to review and recommend proposals to Urbana's Public Arts Program for approval by the commission.

(6) To approve proposals that are not permanently placed on municipal property.



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- (7) To submit, for confirmation, proposals to the Mayor and City Council confirming the receipt, purchase, maintenance, dispossession, and de-accession of works of art to be permanently placed on municipal property.
- (8) To oversee subject to provisions under the section on Administration, the receipt, purchase, maintenance, dispossession, and de-accession of works of art to be placed on municipal property;
- (9) To research and seek additional funding including donations, grants and other support to further expand public arts programs;
- (10) To encourage public participation in local artistic and cultural events and programs;
- (11) To cooperate with other entities on matters regarding the arts;
- (12) To offer educational programming to the public regarding the arts;
- (13) To coordinate events and outreach related to the arts;
- (14) To recommend updates to the public arts ordinance;
- (15) To take such other actions as the Mayor and City Council may direct from time to time.

**Sub-committees, Selection Committees.**

The Public Arts Commission shall appoint sub-committees as deemed necessary. Sub-committees and selection committees shall serve in an advisory capacity to the Public Arts Commission.

**Compensation.**

No member of the Public Arts Commission, or any appointed sub-committee, shall receive compensation for his or her services. Members of the committees who are city employees shall receive only such compensation as is set forth as salary and benefits in the annual appropriation ordinance.

**Dedication.**

Every budget for the construction or alteration of a municipal building, which involves the construction or alteration of a municipal building with an original budgeted cost of construction of \$750,000, or more, to which there is or will be public access built for or by the City of Urbana, shall provide that at least one percent of the original budgeted cost of construction, shall be appropriated and deposited in the Public Arts Fund for the purchase, or commission, of art to be located in a public area in, upon, or adjacent to such building, provided; except that if it would be inappropriate to display art at that location, said one percent shall be used for the acquisition or commission of art to be located in a public area in, upon, or adjacent to or in close proximity to other municipal buildings. This provision, however, shall not apply to any building or project constructed with funds which exclude public art as an eligible cost. At the time of project approval, adequate additional funds for the maintenance, and

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preservation of the subject art shall be put aside into the Public Arts fund.

**Public Arts Fund.**

A Public Arts Fund is hereby created to serve as an account through which funds from the city, outside grant monies, private and corporate donations for the arts, and other revenue sources can be received, collected, and distributed.

**Administration.**

The Urbana Public Arts Commission shall have the authority to select works of art, remove works of art previously displayed based on a de-accession policy, promulgate criteria for selection of works of art and artists and maintenance, and take any other action necessary to carry out its purposes for projects as described in the section on Duties, in accordance with the annual budget and subject to all ordinances of the City of Urbana.

The Community Development Services Department, in coordination with the Public Arts Commission, shall administer the Public Arts Program and all Public Arts Program projects, including artwork(s) received as gifts to the City of Urbana. The Community Development Services Department shall be the contracting officer for commission or purchase all works of art after consultation with the Public Arts Commission.

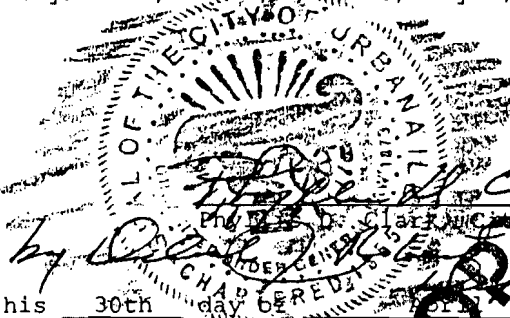
This Ordinance shall be in full force and effect from and after its passage and approval according to law.

PASSED by the City Council this 21st day of April, 2008.

AYES: Barnes, Bowersox, Chynoweth, Lewis, Roberts, Smyth, Stevenson

NAYS:

ABSTAINS:



by [Signature] Clerk  
[Signature] Clerk  
[Signature] Clerk

APPROVED by the Mayor this 30th day of April, 2008.

[Signature]  
Laurel Lunt Prussing, Mayor

## **City of Urbana Annual Public Arts Program Plan for Fiscal Year 2011-2012**

### **Introduction**

One of the duties assigned to the Public Arts Commission is to prepare and present an Annual Public Arts Program Plan to the Mayor and Urbana City Council for consideration in the City budgeting process. Per the Ordinance establishing the Public Art Commission, the Annual Public Arts Program Plan should identify specific program goals for the year, means of achievement, proposed expenditures, sources of supplemental revenue, schedule of execution, necessary resources and responsibilities and an implementation plan to address the goals.

The Public Arts Commission has made it a priority to further the success of the Public Arts Program by strengthening and marketing its programming. Program evaluation, partnerships, and fundraising will be significant components of the Program Plan for the fourth full year of the established Public Arts Program. The Program will prioritize community accessibility to the arts, artist accessibility to resources, and opportunities for collaboration and partnerships.

### **Program Mission**

The Urbana Public Arts Program provides programming and services that create a city where artists thrive and are valued and where all residents engage with the arts in its many forms.

### **Goals**

The goals for the Public Arts Program are based upon goals and objectives listed in the City of Urbana 2005 Comprehensive Plan, 2002 Downtown Strategic Plan, the Ordinance Establishing the Public Arts Commission and Program, the Public Arts Program 2008 Community Input Report, as well as guidance from the Public Arts Commission and the 2010 Urbana City Council and Mayor Goals.

### **Means of Achievement**

The following program of work, partnerships, and marketing will serve as the means to achieve the Public Arts Program goals. The program elements described below have been identified based on the ability to achieve success in the given time frame, the ability for the program to grow, cost and budget considerations, and the potential to leverage private dollars. Further program development will be undertaken by the Public Arts Commission Subcommittees in coordination with City Staff. The following subcommittees, and the members thereof, will assist in providing research and guidance to staff as each area is further developed.

Public Arts Commission Subcommittees

- Fundraising Subcommittee
  1. Barbara Hedlund
  2. Geoff Bant
- Urbana Arts Grants Subcommittee
  1. Pat Sammann
  2. Sarah Ross
- Storefront Arts Series Subcommittee
  1. Patricia Sammann
  2. Sarah Ross
- Marketing and Promotions Subcommittee
  1. Barbara Hedlund
- Corridor Beautification Subcommittee (Focus Areas: Philo Road, the Boneyard Creek Master Plan, Cunningham Avenue, Lincoln Avenue and University Avenue)
  1. Geoff Bant
  2. Mary-Ann Winkelmes
- Martin Luther King Jr. Project Subcommittee
  1. Robert Lewis
- Art at the Market Subcommittee
  1. Geoff Bant
- Downtown and Joseph Royer Arts and Architecture Planning
  1. Mary-Ann Winkelmes
  2. Ilona Matkovszki
- UPTV and Artist Lecture Series Subcommittee
  1. Sarah Ross
  2. Pat Sammann
- Arts in the Schools Subcommittee
  1. Geoff Bant
  2. Cheryl Hayden

**Partnerships**

The Public Arts Coordinator has worked closely in the past with 40 North | 88 West, Champaign County's Arts, Culture, and Entertainment Council, by serving on its Board of Directors, Programs and Services Committee, and the Boneyard Arts Festival Committees. Staff has collaborated with the Krannert Center District, Urbana Business Association, and Urbana Park District. The Public Arts Commission will continue to expand its partnerships with organizations and businesses in the community, including the Urbana School District, the Public Art League, University of Illinois, Arts Alliance Illinois, the Illinois Arts Council, and other municipal arts programs.

**Marketing**

In 2010 - 2011, the Public Arts Program used traditional marketing tools, such as radio and print interviews, website postings, and list-serve email announcements hosted by 40 North | 88 West, the Urbana Business Association, and the City, to inform the local public about activities of the Program. In order to promote the programs available to

artists throughout the country, such as the Urbana Arts Grant Program and the Urbana Sculpture Program, the City made use of several regional and national list-serves, including those hosted by the Americans for the Arts, the College Art Association, and the Chicago Artist Resource. Additionally, the Urbana Public Arts Program has found success using various free social media, regularly updating a Facebook page ([www.facebook.com/urbanapublicarts](http://www.facebook.com/urbanapublicarts)) and Twitter ([www.twitter.com/urbanapublicart](http://www.twitter.com/urbanapublicart)). MailChimp, a free e-mail newsletter service, has also been utilized to improve content and administration of sending out regular e-mail updates.

In FY 11-12 the Public Arts Program will continue to use a variety of promotional outlets. In addition to the marketing methods used in 2010-2011, the following additional opportunities will be evaluated and pursued as appropriate: The News Gazette, Smile Politely, Illini Media, Illinois Public Media, *Sculpture Magazine*, the *Public Art Review*, Arts Alliance Illinois, Illinois Arts Council, and additional local print and electronic advertising. The Program will also create updated print materials to raise wider awareness of its existing programs. To assist in this effort, the City is working with a group of University of Illinois students to formulate a comprehensive marketing and branding strategy for the Public Arts Program.

Estimated Expenditure in FY 11-12: \$1,500. The budget for promotions and marketing will be used to increase awareness and participation in the Public Arts Program opportunities. This will be supplemented by a grant award from the Illinois Arts Council of \$1,750.

In the development of a communications and marketing strategy, the following five key market groups will be considered:

1. Community residents
2. Local youth
3. University students, their parents, and guests
4. New and existing businesses and patrons
5. Visitors and potential visitors

### **Program of Work**

#### **1.) Urbana Arts Grants Program**

Urbana recognizes the arts as essential to the vitality of the city. It is additionally understood that funding is the greatest barrier which prevents local artists, organizations, and businesses from pursuing their goals in the arts. The Urbana Arts Grants Program makes funding available to artists, artist teams, organizations, businesses, and festival presenters for eligible projects to take place in Urbana that enrich the lives of Urbana residents and visitors. The Commission and staff will evaluate the success of the third cycle of the program, determining appropriate changes to further the program's success in FY11-12. Research will also be conducted on expanding the program, as well as developing a procedure for requests for funding for permanent installations. To increase the number of applicants, staff will focus heavily on promotion of the fourth cycle of the Urbana Arts Grants and also conduct a grants workshop.

The four grant categories to be offered in FY 11-12 are listed below:

- **Here and Now:** 12-month grants with awards up to \$1,500 for artists residing in Urbana
- **Envision 365:** 12-month grants for larger projects with awards up to \$2,500 open to all emerging and professional artists
- **Creative Mix:** 12-month grants with awards up to \$5,000 open to groups, ensembles and organizations
- **Festivals Grant:** 12-month grant with awards up to \$10,000 open to arts-related festival presenters

Selection Process: The Commission's Arts Grants Subcommittee will create two temporary selection committees representing areas in the arts and the community to review and select projects for funding. The selection committees' recommendations will then be submitted to the Urbana Business Association subcommittee and Board of Directors for approval of the Business Backs the Arts recipients. The final recommendations are approved by the Public Arts Commission.

Timeline: In June - July, 2011, the Urbana Arts Grants Program FY 10-11 cycle will be evaluated. Guidelines and applications will be finalized and prepared for the application period in October 2011. Award announcements will be made in March 2012.

Estimated Expenditures in FY 11-12: \$40,500. The budget for this program combines funds allocated to Public Arts Projects in the City Public Arts Fund and the Urbana Business Association "Business Backs the Arts" donation of \$5,000.

Goals Addressed:

- Promote community events and activities that bring the community together and promote Urbana's special character
- Expand the City's creative community
- Increase the vitality of downtown
- Promote visible, outdoor activity in downtown
- Encourage and accommodate community events
- Preserve and commemorate local and multicultural traditions and histories
- Create a program that represents our community in all its diversity
- Provide opportunities for local and national, established and emerging artists in Champaign County
- Create conditions for equity and participation in programs of artistic excellence that are accessible, affordable, and diverse
- Address Public Arts Program suggestions from the public including providing available funding, art in public places, and increased events

## **2.) Boneyard Creek Public Art**

The City of Urbana recognized the potential to turn the Boneyard Creek into an amenity for Downtown environment and began a Master Plan process in 2006. The Boneyard Beautification Project will create a pedestrian-friendly urban park in the downtown section of the Boneyard Creek and has been identified as an opportunity for public art. The City is working with Foth Consultants and Wenk Associates to implement the improvement plans. The Public Arts Commission Boneyard Creek Subcommittee and City Staff have been working with these consultants to develop the public art component of the project. Additionally, a public meeting was held to solicit public input on opportunities for art in the Boneyard Creek Beautification Project. The Commission

subcommittee is currently using these recommendations to narrow down the first phase of public art opportunities and develop a process for incorporating public art into the project.

Selection Process: The Public Arts Commission will comply with all City selection and procurement policies in selecting artists to work on the Boneyard Creek Beautification Project. Finalists will be approved by the Public Arts Commission and Urbana City Council and will enter into agreement with the City.

Timeline: The first phase of public art projects will be finalized and artists chosen through the RFQ process by July 2011. Artists will work with the Commission subcommittee, City staff, Foth Consultants, and Wenk Associates to realize projects during the construction phase throughout 2012.

Estimated Expenditures in FY 11-12: TBD.

Goals Addressed:

- Promote the beautification of Urbana
- Promote community events and activities that bring the community together and promote Urbana's special character
- Promote visible, outdoor activity in downtown
- Expand the City's creative community
- Preserve and commemorate local and multicultural traditions and histories
- Provide opportunities for local and national, established and emerging artists in Champaign County
- Create conditions for equity and participation in programs of artistic excellence that are accessible, affordable, and diverse
- Promote inquiry and confluence amongst Urbana residents

### **3.) Downtown Arts Planning and Joseph Royer Arts and Architecture District Planning/Storefront Art Series Planning**

The Commission has recognized the importance of planning for an increase in the arts in Downtown Urban. Additionally, the Joseph Royer Arts and Architecture District is recognized as an asset to the downtown that could be further enhanced and promoted. The Commission, staff, and Subcommittee will explore possible programming to meet these goals, including the possible development and expansion to other sites of a Storefront Art Series in which owners of temporarily vacant or underutilized spaces are paired with artists interested in creating site-specific art installations. Further research and development is underway by the Downtown and Joseph Royer Arts and Architecture Planning and Storefront Art Series Subcommittees and City staff.

Timeline: Ongoing throughout FY 11-12. The Commission subcommittees and staff will continue to research and develop appropriate guidelines and procedures for these programs.

Estimated Expenditures in FY 11-12: NA. Existing funding of \$3,400 encumbered from FY 09-10 will be used.

Goals Addressed:

- Promote community events and activities that bring the community together and promote Urbana's special character
- Promote visible, outdoor activity in downtown
- Expand the City's creative community

- Promote the beautification of Urbana
- Preserve and commemorate local and multicultural traditions and histories
- Create a program that represents our community in all its diversity
- Provide opportunities for local and national, established and emerging artists in Champaign County
- Create conditions for equity and participation in programs of artistic excellence that are accessible, affordable, and diverse
- Promote inquiry and confluence amongst Urbana residents
- Address Public Arts Program suggestions from the public including increasing art venues

#### **4.) Art at the Market: Art Workshops at Urbana's Market at the Square**

The Art at the Market Program provides monthly workshops and informational opportunities free of charge to an average of 150 participants each session at Urbana's Market at the Square during the Market season. Creative and educational programs will be offered at the City tent between 8:00 AM and Noon during the 2011-12 fiscal year on the last Saturday of the month (July 30, August 27, September 24, and October 29, 2011; and May 26 and June 30, 2012). Programming includes opportunities to explore a variety of media and themes, providing opportunities for all residents to engage with the arts in its many forms. City staff will provide oversight of the events and tent. When possible, artists will be contracted to provide workshops.

Selection Process: City staff will invite artists and facilitators to provide workshops based on experiences and available services.

Timeline: The Art programming at the Market will take place monthly during the Market season in 2011 and 2012.

Estimated Expenditures in FY 11-12: \$2,000. The FY 11-12 expenditures include the cost of programming for five art workshops, at \$400 each.

Goals Addressed:

- Promote community events and activities that bring the community together and promote Urbana's special character
- Promote visible, outdoor activity in downtown
- Expand the City's creative community
- Preserve and commemorate local and multicultural traditions and histories
- Create a program that represents our community in all its diversity
- Provide opportunities for local and national, established and emerging artists in Champaign County
- Create conditions for equity and participation in programs of artistic excellence that are accessible, affordable, and diverse
- Promote inquiry and confluence amongst Urbana residents
- Address Public Arts Program suggestions from the public including increasing events in the arts

#### **5.) Art Now! UPTV Program**

The *Art Now!* UPTV program began in July 2010 and is a 30-minute UPTV program that features interviews with local artists showcasing their work. Commission members lead



interviews. The show is aired weekly and filmed in such a way that a new show is available each month. *Art Now!* increases awareness and education about the arts and arts activities in the community.

Timeline: The program should run continuously throughout the 2011-2012 fiscal year.

Estimated Expenditures in FY 11-12: NA. In-kind support from UPTV staff will provided the necessary resources for the program.

Goals Addressed:

- Expand the City's creative community
- Preserve and commemorate local and multicultural traditions and histories
- Create a program that represents our community in all its diversity
- Provide opportunities for local and national, established and emerging artists in Champaign County
- Support life-long learning in the arts
- Create conditions for equity and participation in programs of artistic excellence that are accessible, affordable, and diverse
- Promote inquiry and confluence amongst Urbana residents
- Encourage relationships among artists and the public to further Urbana's cultural development
- Address Public Arts Program suggestions from the public including increasing art venues and promotion

#### **6.) Artist of the Corridor**

The Artist of the Corridor program began in spring of 2010 and allows Urbana artists to exhibit their visual artwork in the lobby of the City Building at 400 S. Vine Street for two month periods. In the first year of the program, six artists have exhibited their work. The program will continue in FY 11-12, and the Commission and staff will explore the possibility of expanding the program to include other "corridors."

Timeline: The program will continue throughout the 2011-2012 fiscal year, with a new artist exhibiting every two months.

Estimated Expenditures in FY 11-12: NA.

Goals Addressed:

- Expand the City's creative community
- Create a program that represents our community in all its diversity
- Promote community events and activities that bring the community together and promote Urbana's special character
- Provide opportunities for local and national, established and emerging artists in Champaign County
- Support life-long learning in the arts
- Create conditions for equity and participation in programs of artistic excellence that are accessible, affordable, and diverse
- Promote inquiry and confluence amongst Urbana residents
- Encourage relationships among artists and the public to further Urbana's cultural development
- Address Public Arts Program suggestions from the public including increasing art venues and promotion

### **7.) Arts in the Schools**

The Commission has recognized the importance of supporting the arts in the public schools. Program areas will be researched and explored by the Commission in coordination and partnership with the Urbana School District and Urbana Park District.

Timeline: On-going research and development throughout FY 11-12, with pilot programs in spring 2012.

Estimated Expenditure in FY 10-11: \$3,000.

Goals Addressed:

- Support life-long learning in the arts
- Create conditions for equity and participation in programs of artistic excellence that are accessible, affordable, and diverse
- Promote community events and activities that bring the community together and promote Urbana's special character
- Expand the City's creative community
- Promote inquiry and confluence amongst Urbana residents
- Encourage relationships among artists and the public to further Urbana's cultural development

### **8.) Additional On-going Efforts**

The following efforts have been identified by staff and the Commission as on-going interests. These programs include:

- Promotion, Maintenance, and Future Planning of the Urbana Sculpture Program
- MLK Jr. Project Planning Committee: Exploring options for a Dr. Martin Luther King Jr. Public Arts Project in partnership with the Urbana Park District
- Research of potential Arts Center
- Research and study of potential future projects and programs

Timeline: On-going throughout FY 11-12.

Estimated Expenditure in FY 11-12: NA.

## **Sources of Supplemental Revenue**

Supplemental Revenue will be sought through City grant applications and fundraising strategies developed by the Public Arts Commission Fundraising Subcommittee. The Subcommittee is currently developing a Fundraising Plan. Additionally, an Illinois Arts Council grant for Public Art Program operating support was received in FY 10-11 to be spent by August 31, 2011 during FY 11-12. Staff will continue to pursue additional grant funds from organizations such as the National Endowment for the Arts, the Illinois Arts Council, Illinois Humanities Council, the Urbana Business Association, and other resources. Below is a listing of supplemental revenue anticipated for FY 11-12.

### Urbana Business Association Business Backs the Arts

The Urbana Business Association has dedicated a donation of \$5,000 through its Business Backs the Arts Initiative for FY 11-12.

### T3 License Fees

Ordinance No. 2008-05-040 entitled, An Ordinance Amending Chapter 3, “Alcoholic Beverages”, of the City of Urbana Code of Ordinances (Public Arts Funding from Class T3 License Fees), allows for private promoters of festivals to receive a T-3 license and requires that the fee for such a license will be 5% of the gross revenue generated by the event. The ordinance also states that the fees for a T-3 license shall be paid into the Urbana Public Arts Fund. Attached (Exhibit B) is the ordinance which describes the program in detail.

## **Schedule of Execution**

The schedule of execution for the FY 11-12 Program Plan will reflect the timelines described in each program description above.

### **1.) Urbana Arts Grants Program**

Timeline: In June - July, 2011, the Urbana Arts Grants Program FY 10-11 cycle will be evaluated. Guidelines and applications will be finalized and prepared for the application period in October 2011. Award announcements will be made in March 2012.

### **2.) Boneyard Creek Public Art**

Timeline: The first phase of public art projects will be finalized and artists chosen through the RFQ process by July 2011. Artists will work with the Commission subcommittee, City staff, Foth, and Wenk Associates to realize projects during the construction phase throughout 2012.

### **3.) Downtown Arts Planning and Joseph Royer Arts and Architecture District Planning/Storefront Art Series**

Timeline: On-going throughout FY11-12.

### **4.) Art at the Market: Art Workshops at Urbana’s Market at the Square**

Timeline: The Arts programming at the Market will take place monthly during the Market season in 2011 and 2012.

### **5.) Art Now! UPTV Program**

Timeline: The program will run continuously throughout the 2011-2012 fiscal year.

### **6.) Artist of the Corridor**

Timeline: The program will run continuously through the 2011-2012 fiscal year, with a new artist exhibiting every two months.

### **7.) Arts in the Schools**

Timeline: On-going research and development throughout FY 11-12, with pilot programs in spring 2012.

## Resources

Below is a list of the programs being pursued for FY 11-12 and estimated expenditures, totaling to \$64,945.

<b>Program</b>	<b>Estimated 11-12 City Expenditure</b>	<b>Encumbered 10-11 City Funds</b>	<b>Encumbered 09-10 City funds</b>	<b>Estimated revenue from non-City sources 11-12</b>
Urbana Arts Grants Program	\$40,500			\$5,000
Boneyard Creek Public Art	NA			
Downtown Arts Planning and Joseph Royer Arts and Architecture District Planning	NA		\$3,400	
Art at the Market Programming	\$2,000			
Art Now! UPTV Program	NA			
Artist of the Corridor	NA			
Art in the Schools	\$3,000			
Additional/Ongoing Efforts	NA			
Special Projects		\$3,000		
Illinois Arts Council Operating Grant		\$1,750*		
Training/Education	\$1,500			
Materials	\$500			
Marketing	\$1,500	\$1,489	\$1,306	
<b>TOTAL</b>	<b>\$49,000</b>	<b>\$6,239</b>	<b>\$4706</b>	<b>\$6,750</b>

\*Due to state budget uncertainty, IAC grants were announced much later than usual. Though this grant was awarded in FY10-11, it must be spent by August 31, 2011 (during FY11-12).

## Responsibilities

The Urbana Public Arts Commission has regularly scheduled meetings monthly. The Commission has the authority to select works of art, remove works of art previously displayed based on a de-accession policy, promulgate criteria for selection of works of art and artists and maintenance, and take any other action necessary to carry out its purposes for projects as described in the section on Duties described in the attached ordinance (Exhibit C), in accordance with the annual budget and subject to all ordinances of the City of Urbana.

The Community Development Services Department, in coordination with the Public Arts Commission, administers the Public Arts Program and all Public Arts Program projects, including artwork(s) received as gifts to the City of Urbana. The Community Development Services Department is the contracting officer for commission or purchase all works of art after consultation with the Public Arts Commission.

Attachments: Exhibit A: 2010 Urbana City Council and Mayor Goals  
Exhibit B: Ordinance relating to T3 License Fees  
Exhibit C: Ordinance Establishing the Public Arts Program and Commission

# Urbana City Council and Mayor Goals

**Adopted February 1, 2010**

The City of Urbana recognizes that stewardship of the city means not only addressing the needs of today's residents but planning for the future -- short and long term -- in a cohesive, coherent way. These City Council and Mayoral Goals represent the core principles we will apply over our term in office as we help guide Urbana on the path forward. They form a common point of understanding from which the planning and government of Urbana proceeds.

Our specific goals include enhancing public safety, achieving financial sustainability, promoting economic development, maintaining a vibrant, innovative downtown, working toward environmental sustainability and improving the quality of life in Urbana.

**Public safety:** Our top goal always must be to provide for the safety of our residents by maintaining sufficiently staffed and well-trained police, fire and public works departments and providing modern facilities for them to work in.

**Financial sustainability:** Our goal is to have a financially stable city, with sufficient reserves to cover periodic downturns in the economy. Longer-term, the city should investigate securing new sources of revenue that don't burden taxpayers through city ownership of public utilities, such as broadband, water and electricity/energy.

**Economic development:** To minimize the tax burden on residents, Urbana must continue to grow and attract new jobs. The city should pursue infill development whenever possible, work to enhance new development corridors to the north and east and work to attract new high-tech jobs. The city should also strive to make sure new projects are as attractive and environmentally sustainable as possible.

**A vibrant, innovative downtown:** The heart of a city is its downtown, and Urbana must continue to maintain its downtown as a vibrant, attractive place to live, work and shop. The city will strive to retain existing businesses, to attract new businesses and to fill vacant buildings and sites. The city also will begin implementing the Boneyard Creek Master Plan to transform Boneyard Creek into a downtown amenity.

**Environmental sustainability:** The city must implement and encourage environmental sustainability, including evaluating all city projects for sustainability and incorporating energy-savings systems. The city should establish partnerships and develop programs to encourage residents and businesses to adopt sustainable practices. The city council will adopt a climate action plan and work to reduce greenhouse gas emissions through a variety of measures, including making the city more pedestrian and bicycle friendly.

**Quality of life:** The city must take the steps necessary to ensure a high quality of life for its residents. Those steps include promoting historic preservation, diversity in the city work force and intergovernmental cooperation. The city should also work to provide affordable housing, promote public art and implement modern zoning concepts.

## 1.) Goal: Public safety

- A. Strategy:** Provide police and fire service staffing at levels needed for all neighborhoods..
- Review staffing annually during budget preparations to determine needs and available resources.
  - Monitor development and population density for future fire station and personnel needs as well as exploring partnerships and financial planning for construction needs.
- B. Strategy:** Continue to identify problem properties and work to solve problems.
- Work with the ownership of problem properties and apartment complexes to reduce crime.
  - Work with Lierman Avenue and Washington Street residents to address neighborhood issues.
  - Continue systematic rental inspection and code enforcement, particularly with problem properties.
  - Adopt an Aggravated Public Nuisance ordinance. [Spring 2010]
- C. Strategy:** Review and update ordinances.
- Review liquor ordinance. Consider tiered license fees based on occupancy.
  - Develop an early warning system to identify potential problem properties.
  - Investigate motel and hotel code safety issues when rooms are rented by the month.
- D. Strategy:** Address building security needs at City Facilities.

## 2.) Goal: Financial sustainability

- A. Strategy:** Secure new long-term reliable sources of city revenue. Investigate what other cities have done regarding broadband, ambulance, water and electricity/energy.
- Hire consultant to help city determine whether broadband grant proposal will pay for itself, as is, and to look at potential business models for expanding fiber to the home in Urbana. [Fall 2009]
  - If the \$28 million federal broadband grant is awarded, using consultant's and other input, council will determine whether to accept or reject. [Feb 2010]
  - If grant is awarded and accepted, build out of backbone network and fiber to the home in underserved areas by 2011 and determine if the City builds out to other on a partial or complete basis. There would be a cost savings of about 5 percent with continuing construction without a stop, so an initial decision in early 2011 should be considered.
  - Investigate the feasibility and potential profitability of operating a city ambulance service.
  - Continue to work with city of Champaign, UI and Savoy and possibly other parties to consider buying the water system and operating it as a municipal utility.
  - Consider implementing a storm water utility fee; employ a consultant to perform a feasibility study and implementation plan.
- B. Strategy:** Successfully negotiate new contracts with police, fire and AFSCME unions in 2010 that the city can afford.

**C. Strategy:** Evaluate costs and benefits of development projects before implementation and follow up to see if actual results achieved.

**D. Strategy:** Work to maintain a healthy general corporate fund balance, eventually raising reserves to \$3 million, or about 10 percent of general fund spending.

- Consider implementing new fees, such as vehicle impoundment fee, towing fee, pavement degradation fee that have already been implemented or are under consideration in other cities.
- Analyze expenditures and improve efficiency to help eliminate current budget deficit.

### 3.) Goal: Economic development

**A. Strategy:** Regularly conduct a business climate survey and include all area Realtors and developers.

**B. Strategy:** Begin implementing Cunningham Avenue corridor beautification plan.

**C. Strategy:** Work to attract infill development

- Target vacant or underutilized buildings and sites, such as Jerry's IGA, former Walgreens, and Pay Less Shoes.
- Target desired uses such as a cinema, a new book store, boutiques, specialty stores, copy shop, and ice cream parlor.

**D. Strategy:** Complete and execute development agreement with Menards.

- Set timetables for road improvements and construction of store tied to state funding.
- Residential and other commercial development to follow in future years.

**E. Strategy:** Work with University of Illinois and the UI Foundation on properties of mutual interest.

- Seek active involvement of neighborhood associations and residents in the planning and design process of Orchard Downs and Pomology (Pell Farm) Tract redevelopments.
- Continue discussions on North Campus and Krannert Center District developments.

**F. Strategy:** Complete University Avenue corridor plan by spring 2010.

**G. Strategy:** Continue to pursue funding for Olympian Drive (from Apollo Drive to US 45) and extending Lincoln Avenue along its proposed alignment to Olympian Drive.

- Continue to work with neighboring property owners on proposed Olympian Drive route land use concerns.
- Examine potential connectivity of Airport Road to Lincoln Avenue for public safety and industrial development.
- Explore locations for additional industrial parks

**H. Strategy:** Continue to pursue development along Cunningham Avenue north of Interstate 74

- Market Pickrell Farm, Frasca properties, and Farm & Fleet out lots.



**I. Strategy:** Continue to administer and improve business development programs to meet business needs such as TIF Redevelopment Incentive Program and Enterprise Zone Designation.

**J. Strategy:** Continue to work with Urbana Business Association to market Urbana “as a dynamic place to live, work and do business.”

- Support efforts of grass-roots community development or neighborhood organizations.

**K. Strategy:** Continue to promote expansion and diversity of the city’s tax base.

- Explore possible annexations, including existing residential neighborhoods, and use cost/benefit ratio analysis.
- Work with the University and not-for-profit entities to limit the growth of non-taxable properties.

## 4.) Goal: A vibrant, innovative downtown

**A. Strategy:** Update the 2002 downtown strategic plan. [May 2010]

- Work with stakeholders on visioning for downtown and a goal-setting process.
- Hire design firm to obtain updated visualizations of downtown.
- Create an overarching downtown vision statement and executive summary of existing plans.
- Assign priorities and timelines to existing plans for downtown and develop several scenarios based on potential redevelopments.

**B. Strategy:** Complete a professional market share study of downtown business sectors to determine marketing strategies and what types of businesses will succeed downtown.

- Draft request for proposals and complete study by spring 2010.

**C. Strategy:** Develop downtown as a destination through traditional and cutting-edge technologies.

- Study use of interactive downtown kiosks, new information technologies, and podcast walking tours.
- Bring “museum without walls” concept to downtown by marking historic buildings including the Royer Arts and Architecture District (plaques and markers).
- Install “Looking for Lincoln” wayside markers where appropriate, and identify and mark sites associated with distinguished Urbana citizens.
- Encourage University faculty and students to develop interactive or innovative technology in downtown businesses or in uses that would extend the concept of the gallery district.

**D. Strategy:** Complete a “way-finding” design to improve downtown signage and other materials that help residents find parking and other downtown attractions and businesses.

- Request for proposals to be issued and report completed. [Spring 2010]
- Develop connectivity across and to downtown with an emphasis on walking and biking.

**E. Strategy:** Continue implementation of the Boneyard Creek Master Plan.

- Coordinate with private property owners who own redevelopment properties.
- Focus on Segment 3 between Griggs Street and Broadway Avenue for first construction phase including Race Street Bridge.
- Finalize necessary easements agreements, including old railroad trestle bridge for pedestrians and Norfolk Southern railroad approvals.
- Consider additional segments as feasible and/or as prompted by redevelopment activity.
- Initiate planning, acquisition, site engineering for Boneyard beautification plan west of Main Street to Lincoln Avenue.
- Study/consider private fund-raising campaign tied to specific Boneyard phases.

**F. Strategy:** Work to complete major downtown redevelopment and infill projects.

- Restore Historic Lincoln Hotel as a viable hotel and conference center while respecting its historic character. Work with developers to promote revitalization through available initiatives, fee waivers and tax credits for local and national landmark buildings.
- Consider acquisition and environmental cleanup (seek IEPA Brownfield Site Funds) of downtown sites for potential redevelopments.
- Work with owner of Gateway Shoppes to start construction of shopping center and additional out lot development.
- Complete property acquisitions and options of city block just north of Urbana City Building and issue RFP for mixed-use redevelopment.
- Pursue/continue redevelopment of Lincoln Square Village.
- Consult with owner of County Plaza on developing new uses and applications for this space.
- Work with property owners of the blocks south of University Avenue between Race and Vine streets, to pursue redevelopment.
- Work to increase downtown housing, including both apartments and condos.

**G. Strategy:** Promote reuse of vacant or underutilized buildings

- Consider having the city become its own developer: buy empty buildings or properties and partner redevelopment and renovation projects.
- Continue/enhance start-up grant and rent incentives for galleries and businesses in Royer Arts & Architectural District.
- Consider offering city grants to any commercial business in the Royer district to clean or repair existing facades.
- Promote the Royer Arts and Architecture District as a travel destination enhancing tourism, entertainment and development.
- Consider incentive program to encourage downtown law firms to move offices into the second floor, freeing first floor for retail.

**H. Strategy:** Complete Phase 7 of downtown streetscape along Broadway Avenue to the north.

- Hire firm to complete design.

**I. Strategy:** Implement parking plan recommendations.

- Make parking deck more attractive and easier to find.
- Prepare printed material.
- Uniform parking enforcement and modernized equipment.
- Work with the downtown business community on traffic calming measures, safe and user friendly parking, and potentially testing back-in angle parking.

## 5.) Goal: Environmental sustainability.

**A. Strategy:** Adopt principles to provide overall guidance on sustainability issues including air, water, and energy.

- Evaluate all city projects with respect to sustainability, such as waste water, street lighting, energy usage, storm water runoff, and similar issues.
- Incorporate energy-saving systems, including renewable energy sources, storm water best management practices, bicycle and pedestrian facility upgrades.
- Develop innovative programs and regional partnerships to support energy efficiency of private homes, businesses and municipal buildings.

**B. Strategy:** Adopt a climate action plan [May]

- Set significant and achievable targets for greenhouse gas emissions.
- Adopt a timetable and track progress.

**C. Strategy:** Provide adequate staffing and resources to develop and implement sustainability plans and programs. Develop a green team with representatives from all city departments.

**D. Strategy:** Identify opportunities to provide incentives and promote “green construction.

- Research updating city code to promote green building.
- Seek changes in state plumbing codes to allow waterless urinals and energy-efficient plumbing vents.

**E. Strategy:** Develop financing models to fund energy efficiency programs and renewable energy projects, such as contract assessments, revolving loans or grants.

**F. Strategy:** Support proposed studies of climate change, land use and economic development projections consistent with the cost being broadly shared across interest groups in Champaign County. [Fall 2010]

- Work with Champaign County Climate Change Task Force on studies such as solar canopies.

**G. Strategy:** Develop and implement a formal energy policy for city operations.

- include conservation, identification of non-fossil fuel sources, and potential implementation timelines.
- Continue to increase energy efficiency in all city buildings..Support energy efficiency in residential and commercial sectors by developing innovative programs and regional partnerships.

**H. Strategy:** Develop and implement a water conservation policy for city operations.

- Include conservation steps and alternatives to using potable water, such as for landscape watering. Include costs and implementation guidelines.
- Work with other cities on a regional basis on water planning issues and legislation.

**I. Strategy:** Expand recycling to include commercial recycling, construction and demolition debris recycling, explore hazardous and electronic recycling, and find a long-term solution to battery recycling.

- Adopt a zero waste city goal and action plan.

**J. Strategy:** Promote production, accessibility and affordability of local farm and artisan products.

- Conduct a strategic planning process to explore the future vision, program goals and implementation steps for Market at the Square (Winter, 09-10)
- Consider creation of an advisory board for the Urbana Market composed of representatives from the city of Urbana, vendors, consumers, the Urbana Business Association and others as deemed appropriate.
- Implement use of Electronic Benefits Transfer cards at the Urbana Market.
- Encourage establishment of “Friends of the Urbana Market” not-for-profit organization to provide fundraising for educational and artistic events, infrastructure and other needs.
- Grow the Urbana Market by establishing a year-round operation on a permanent location with commercial kitchen space that can be rented by vendors.
- Leverage the Urbana Market as an economic engine to drive development of a portion of downtown Urbana as a “food district.”

**K. Strategy:** Encourage Sustainable Landscaping and Gardening.

- Establish a heritage tree program.
- Encourage the use of native species in landscaping and for pollinator well being.
- Record and mark trees of significant height and growth.
- Study providing notice when a significant tree is to be removed.
- Update city parkway tree inventory.
- Develop property owner guidelines and recommendations for use of native species in landscaping and tree plantings.
- Control the removal of topsoil from residential developments.
- Consider installation of a model community rain garden at the city building.

**L. Strategy:** Become a multimodal, bike and pedestrian- friendly community that supports sustainable transportation.

- Work with the Bicycle and Pedestrian Advisory Commission to implement the Bicycle Master Plan by implementing current recommendations and by continuing to plan for bicycle facilities as the city expands or redevelops.
- Work with the Bicycle and Pedestrian Advisory Commission to develop ongoing, communitywide bicycle safety education programs such as the bicycle safety video being prepared jointly by Champaign and Urbana, or working with Drivers’ Education curricula.
- Make sure the police and public works departments and bicycle commission provide appropriate enforcement, education and signage for bicyclists and pedestrians.

- Apply for and receive Bicycle Friendly Community designation by 2010-11.
- Launch a bicycle parking retrofit program to help existing businesses add appropriate bicycle parking hardware. Need a funding source.
- Support public transportation, including CUMTD improvements and high-speed passenger rail.
- Continue to enact Safe Routes to School improvements as funds become available.
- Adopt a complete streets policy. Include alternative roadway configurations, such as bike boulevards, that give priority to pedestrian, bicycle and public transit modes. For intersection projects, include roundabouts, and other technologies among the alternatives considered.
- Improve safety for pedestrians and bicyclists at Windsor Road and Race Street.
- Continue identifying and prioritizing improvements at problematic intersections.
- Continue to work with other agencies on regional bike facilities such as the Rails to Trails path between Urbana and Danville.

## 6. Goal: Quality of Life

### A. Strategy: Enhance historic preservation and preserve older housing stock

- Encourage creation of a historic district on Elm Street between Buena Vista and Cedar Street.
- Encourage creation of historic corridors with national designations.
- Create incentives to convert grandfathered boarding houses back to single-family houses.
- Work to conserve single-family homes and neighborhoods through measures that encourage owner occupancy and reinvestment in current housing stock.

### B. Strategy: Zoning/comprehensive plan or ordinance changes.

- Consider ordinance amendment reducing the number of parking spaces required for commercial developments.
- Modify development regulations to encourage bioswales and alternatives to detention basins.
- Develop and enact an industrial noise ordinance that limits noise generated after normal business hours from industries and commercial businesses.
- Consider enacting city impact fees for development to help pay for new roads, park-land dedication, and school sites.
- Consider enacting form-based zoning (ie. where development is dictated by desired building forms rather than by minimum regulations) in downtown and commercial areas.
- Reduce impact of off-street parking in single-family neighborhoods through improved backyard green space requirements, including establishment and enforcement of no-gravel,

no paved-over backyard requirements for grandfathered properties with single-family (R-1, R-2, R-3) underlying zoning.

- Improve cross-department coordination of code enforcement efforts.

**C. Strategy:** Promoting diversity.

- Continue to work to improve effectiveness of city Equal Employment Opportunity contract compliance program.
- Participate in multi-jurisdictional efforts to increase minority contractor hiring and business growth.
- Continue to work toward increasing diversity within the city workforce to more closely mirror the city's demographics.
- Continue to work toward creating a city work culture more conducive to diversity.
- Publish an annual report for the City Council with metrics on the work force including diversity issues, affirmative action, training, retirements, staff changes, and similar issues.

**D. Strategy:** Promote continued intergovernmental cooperation

- Continued cooperation with Urbana School District (Safe Routes to Schools, technology, energy efficiency grants, green schools, etc.).
- Continued cooperation with Urbana Park District.
- Complete design of new city website and related staff training. [February 2010]
- After official 2010 Census results are received and new county precincts are determined, use a transparent process to draw a new Urbana ward map so that wards are contiguous and balanced fairly for population per Federal and State requirements.
- Adopt the Mayor's Action Challenge for Children and Families sponsored by the National League of Cities <http://www.mayorsforkids.org/principles.php>.
- Conduct annual training for council, boards, and commissions.
- Continue to seek intergovernmental cooperation with Champaign, Savoy, Champaign County and other entities to pursue economic development opportunities.
- Work with park district and school district to make sure recreational facilities are available to Lierman/Washington and King Park area youth.
- Explore the use of neighborhood community centers to serve the needs of youths and adults related to education, training, guided activities and communication technologies in target areas of Urbana, including the possibility of working with the school district at Prairie and King Schools.
- Improve programs to give youth hands-on exposure to the building trades and other vocational training opportunities.

**E. Strategy:** Support greater community programs of interaction between Urbana and our sister city international partner, Zomba, Malawi, Africa.

- Work with local schools, churches and community groups
- Determine if an additional program should be developed in Brazil

**F. Strategy:** Continue to promote public art.

- Support placement of public art throughout the city.
- Continue to support the Public Arts Commission and their programs
- Complete “Art in the Park” project north of the city building.

**G. Strategy:** Continue to promote additional affordable housing opportunities

- Work with Housing Authority of Champaign County on redevelopment plans for Dunbar Court.
- Identify partners for the Kerr Avenue energy- efficient housing project and move forward with construction.
- Complete housing needs study and reflect results in updated Consolidated Plan/Annual Action Plans for use of CDBG and HOME consortium funds.
- Examine capacity of homeless shelters, family shelters and SRO’s and promote resources to meet shelter needs.
- Continue to address the issues of tenant relocations resulting from nonpayment and/or condemnations.

**H. Strategy:** Address space needs deficit at City Facilities.

- Complete a space needs study and master plan.
- Identify funding source for plan improvements.
- Consider interim storage facility to address immediate need for space.

**AN ORDINANCE AMENDING CHAPTER 3, "ALCOHOLIC BEVERAGES",  
OF THE CITY OF URBANA CODE OF ORDINANCES**

**(PUBLIC ARTS FUNDING FROM CLASS T3 LICENSE FEES)**

**WHEREAS**, the City of Urbana has a population of more than 25,000 and is, therefore, a home rule unit under subsection (a) of Section 6 of Article VII of the Illinois Constitution of 1970; and

**WHEREAS**, the City is empowered to regulate the sale of alcoholic beverages, particularly on public lands; and

**WHEREAS**, it is in the best interests of City of Urbana to foster a vibrant civic and cultural atmosphere; and

**WHEREAS**, the City wishes to encourage the promoters to plan and run outdoor festivals within its corporate limits; and

**WHEREAS**, the City's current liquor ordinance does not allow private, for-profit entities/promoters which already possess a City-issued liquor license to receive a temporary liquor license for their events that are not held on property that is contiguous with the license-holding entity's property; and

**WHEREAS**, the City's current liquor ordinance does not allow private, for-profit entities who are not current license holders to receive a temporary liquor license; and

**WHEREAS**, the issuance of said temporary licenses for festivals approved by the City Council will allow private, for-profit entities/promoters to bring such festivals to the City of Urbana;

**NOW, THEREFORE, BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF URBANA, ILLINOIS THAT** Chapter 3 of the Urbana Code of Ordinances shall be, and hereby is, amended as follows:



**Section 1.**

§3-42 of the Code of Ordinances shall be amended as follows:

**Sec. 3-42. Class T licenses.**

There shall be three (3) categories of Class T licenses:

T-1 (Special event--current licensee)

T-2 (civic or charitable organization)

T-3 (Private promoter of festivals)

(a) T-1 license (special event--current licensee). Any license holder may obtain a special license which shall permit and allow such license holder to serve alcoholic drinks in an enclosed area immediately adjacent and adjoining and opening onto the premises described in the then current license application on file for the license, provided the licensee submits an application in the manner provided by ordinance fourteen (14) days prior to the date for which the special license shall be used. A Class T-1 license shall be valid for a maximum of two (2) days. The T-1 license application shall contain:

- (1) A statement of the hours during which liquor is to be sold, not inconsistent with section 3-3.
- (2) Describe with reasonable certainty the boundary of the adjacent premises where such liquor shall be sold.
- (3) The written consent of the owner of such adjacent premises shall be attached to the application. The written consent shall be dated not more than thirty (30) days prior to the application.
- (4) Proof of dram shop insurance covering the premises to be utilized with the T-1 license.

No more than one (1) such license shall be issued to any license holder in any one (1) calendar month, nor more than three (3) in a calendar year. The special license, if issued, shall not in any manner be regarded to relieve the license holder of complying with any other requirement of law.

(b) T-2 license (civic or charitable organization). The T-2 license shall permit the retail sale of alcoholic liquor by any bona fide civic, service, charitable, or other not for pecuniary profit organizations for consumption on the premises or within an area specifically designated in such license.

(1) A Class T-2 license shall be valid for a maximum of two (2) days.

(2) An applicant for a Class T-2 license shall submit an application at least fourteen (14) days prior to the date for which the license shall be issued, and show evidence that dram shop liability insurance has been obtained for the period of the license.

(3) The applicant for a Class T-2 license shall state in the application for such license the hours during which alcoholic liquor is to be sold, not inconsistent with section 3-3.

(4) Not more than two (2) Class T-2 licenses shall be issued to any license holder in any one (1) calendar year. Licenses issued for events that the city co-sponsors shall not count toward this limit.

(5) A Class T-2 license, if issued, shall not in any manner be regarded to relieve the license holder of complying with any other requirement of law.

(c) T-3 license (Private for-profit festival promoter). The T-3 license shall permit the retail sale of alcoholic liquor by any bona fide private for-profit promoter of outdoor festivals, held within the City's corporate limits, for consumption on the premises or within an area specifically designated in such license. For purposes of this Section, a festival shall be defined as special event, normally held only once per calendar year, which is held primarily outdoors; is open to the public; and has been designated as an approved festival by the City Council.

(1) The T-3 license shall be valid for a maximum of two (2) days.

(A) If any festival lasts less than two (2) days, then the T-3 license shall be valid only for the duration of said festival.

(B) In no case shall alcoholic liquor be sold by the T-3 license holder outside of the hours designated in the T-3 license application. Said hours shall not be inconsistent with the limitations in §3-3 of this Chapter. The City of Urbana Liquor Commissioner or his/her designee shall have sole discretion to limit hours of alcoholic liquor sales during any outdoor festival.

(2) The festival promoter shall apply for the T-3 license no later than sixty (60) days prior to the date of the festival.

(3) No more than two (2) T-3 licenses shall issue to any current license holder or new applicant in any calendar year.

(4) A Class T-3 license, if issued, shall not in any manner be regarded to relieve the license holder of complying with any other requirement of law.

(5) No more than one (1) T-3 license shall issue per calendar month, and said license shall issue on a first come basis.

(6) The fee for a T-3 license shall be 5% of the gross revenue generated by the event.

(A) Payment of such fee shall be made to the Comptroller of the City, by the license holder within ten (10) business days from the last day of the festival.

(B) Payment of the 5% of gross revenue shall be accompanied by an accounting of the gross revenue and a certification by the license holder of the accuracy of said accounting.

(C) The fees for a T-3 license shall be paid into the Urbana Public Arts Fund.

(7) All T-3 license recipients shall, as a condition for receiving that license, pay all of the City of Urbana's costs in providing City services to that event, including, but not limited to, police

services and Public Works Department services. The Police Department, Public Works Department, and any other City department/division from which services are requested by the permit applicant or that are required, by necessity, at the event, shall provide estimates of the costs of providing their services, and the license applicant shall agree in writing to pay the same, prior to the issuance of the license.

(d) Special conditions applicable to all T Class licenses.

(1) In the application for a T Class license, the application must set forth information so that the boundary of the area in which alcoholic liquor is to be allowed, can be ascertained with reasonable certainty.

(2) If the applicant for any category of Class T license is not the owner of record of the property designated for the site of the event, the owner of record or agent must join in the application; provided, however, this requirement shall not be applicable to an application for a T-2 license involving public right-of-way.

(3) If any T Class license involves serving either alcoholic liquors or food out-of-doors, then the following shall be applicable:

(A) The application shall designate the license applicant as the agent of the owner of record for service of a notice to remove all refuse, litter, debris, garbage and the like for the notice of lien as set forth in subsection (e) below. Only paper or plastic products may be used to serve alcoholic liquor or food;

(B) Provide fencing with at least two (2) means of ingress and egress around the area designated in the license. The egress shall have a ratio of at least forty-four (44) inches for every two hundred (200) occupants and at least one alternate exit of at least forty-four (44) inches;

(C) The Class T license holder shall, within twenty-four (24) hours after the ending time of the event, remove all refuse, litter, debris, garbage and the like from the property used for the event and the abutting public right-of-way;

(e) In the event the Class T license holder does not remove all refuse, litter, debris, garbage and the like in the twenty-four-hour period as required by subsection (c) of this section, the city may, after twenty-four (24) hours' notice, remove all refuse, litter, debris, garbage and the like from the property used for the event. The notice requiring removal shall state that, if the license holder and the owner of record do not remove all refuse, litter, debris, garbage and the like from the designated property within twenty-four (24) hours, the city shall conduct the removal operation. The notice shall also state that the failure of the owner or licensee to remove all refuse, litter, debris, garbage and the like within the twenty-four-hour period as required by such notice, shall be deemed as implied consent for the city to conduct such removal. Such implied consent shall be deemed to form a contract between the city and the owner and the licensee for payment of the costs of the removal of the refuse, litter, debris, garbage and the like. Service of notice shall be made upon the license holder or an agent or employee of the license holder. Service shall be by personal service except that service can not be made by diligent inquiry. Service may be had by posting the notice on the property. The reasonable cost of removal shall be a lien upon the real property for which the license was issued.

(f) Whenever a bill for the reasonable costs of removal made pursuant to subsection (d) of this section remains unpaid for thirty (30) days after it has been sent to the license holder and the owner of record, the clerk shall file a notice of lien with the county recorder.

(1) The notice of lien shall be filed within ninety (90) days after the cost and expense of the removal has been incurred. The notice shall consist of a sworn statement setting out a description of the real estate sufficient for identification thereof, the amount of money representing the cost and expense incurred or payable for the removal and the date or dates when such cost and expense was incurred by the city. However, the city's lien shall not be valid as to any purchaser whose rights in and to such real estate have arisen subsequent to removal of the refuse, litter, debris, garbage and the like and prior to the filing of such notice, and the city's lien shall not be valid as to any mortgage, judgment creditor or other lienor whose rights in and to such real estate arise prior to the filing of such notice. Upon payment of the cost and expenses by the license holder or the owner of record or persons interested in the property after notice of lien has been filed, the city shall release the lien and the release may be filed or recorded as in the case of filing a notice of lien.

(2) Costs and expenses under this section include, but are not limited to, the actual costs and expenses for the time of city employees, use of equipment and materials concerning the actions of removal pursuant to this section, and transportation to and from the property, title searches or certifications, preparation of lien documents, foreclosure and other related reasonable attorney's expenses.

(3) Whenever the costs and expenses for removal of all refuse, litter, debris, garbage and the like shall remain unpaid for a period of thirty (30) days after the lien is filed, the city may institute proceedings to foreclose the lien, and the real estate may be sold under the order of the court.

(4) Upon payment of the costs and expenses, plus interest at a rate of nine (9) percent annum from the date thirty (30) days after the bill was sent and after the notice of lien has been filed, the clerk shall file with the recorder a release of lien.

~~(f)~~ (g) If the payment of the city's cost of removal or abatement of the nuisance is not paid to the city within thirty (30) days of the billing of such costs the city attorney is empowered to commence proceedings in the circuit court seeking a personal judgment from the owner or licensee interested in the premises as noticed in subsection (d) of this section. The action authorized by this subsection shall be in addition to and without waiver of any other remedy. Such action shall be based upon the implied consent for persons to form a contract for the removal or abatement of such nuisances.

~~(d)~~ (h) Along with the application for any Class T license, the applicant shall submit a security plan for the mayor's approval which shall generally take into consideration the matters set forth in section 3-49(b) below.

## **Section 2.**

These amendments shall take full effect upon passage by the City Council, except that, the fee provisions and 60-day application provision for T-3 licenses shall not operate if in conflict with agreements between a promoter and the City, previously negotiated after January 1,

2008 but before passage of these amendments. However, it shall be take full effect upon all T-3 license applicants after any such agreements expire.

PASSED by the City Council this      day of \_\_\_\_\_, 2008.

AYES:

NAYS:

ABSTAINS:

\_\_\_\_\_  
Phyllis D. Clark, City Clerk

APPROVED by the Mayor this \_\_\_\_\_ day of \_\_\_\_\_, 2008.

\_\_\_\_\_  
Laurel Lunt Prussing, Mayor

Potential Program Concepts	Number of Votes in Categories			
	Green	Yellow	Pink	Total Points
<b><i>FY10-11</i></b>				
Urbana Arts Grant Program	6	0	1	7
Rhythm of Urbana UPTV Program/Arts Lecture Series (Marketing)	5	2	0	7
Art Workshops at Urbana's Market at the Square	4	0	1	5
Storefront/Vacant Space Program	4	0	0	4
Arts in the Schools	4	1	1	6
Joseph Royer Arts and Architecture District Planning (Downtown) (Marketing)	3	0	0	3
Downtown Art Planning Process	2	0	1	3
On-line events Calendar	1	0	0	1
<b><i>5 Year Plan (2011 - 2015)</i></b>				
Urbana Sculpture Program: 2-year loans or other	1	5	1	7
Research and Study	1	4	0	5
Martin Luther King Jr. Public Art on Lincoln Avenue in King Park	0	4	1	5
Arts Center	1	3	2	6
Arts in the Parks	1	3	0	4
Partnership with 40 North   88 West (and City of Champaign)	1	2	0	3
Education	1	2	1	4
Mini Parks into Mini Arts Centers	0	1	0	1
Arts Week: to include celebrations, contests, demonstrations, sales, Urbana only	0	2	0	2
Marketing of Urbana Arts	0	1	1	2
Artist Fund: short-term, one-time funds to support the creation of art by Urbana artists	0	1	1	2
<b><i>6-20 Year Plan (2016 - 2036)</i></b>				
Corridor Planning: the arts in the City's major corridor, such as Philo Road, Cunningham Avenue, Boneyard Creek, Lincoln Avenue, University Avenue	0	2	5	7
Artist of the Corridor: City Building Exhibitions	1	1	4	6
Community Arts Bank	0	0	4	4
Partnership with City of Champaign (and 40 N   88 W)	0	1	3	4
Public Awareness of Public Art Campaign	0	0	2	2
Marketing of Urbana Arts	0	1	1	2
Artist Fund: short-term, one-time funds to support the creation of art by Urbana artists	0	1	1	2



# Public Arts Program

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## Community Input Report

Documenting community priorities for the  
Urbana Public Arts Program



**March 2008**



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**Attachments:**

- Exhibit A: Arts and Economic Prosperity Presentation
- Exhibit B: Business Community Survey
- Exhibit C: Round Table Luncheon Sign-in Sheet
- Exhibit D: Urbana Public Arts Program Overview Presentation
- Exhibit E: Artists and Arts Organization Survey
- Exhibit F: Artist Luncheon Sign-in Sheet
- Exhibit G: Proposals Received from the Public

**Report Prepared by:**

Anna Hochhalter, Public Arts Coordinator, Community Development Services





## Introduction

### Overview

In November, 2006, the Urbana City Council established the Urbana Public Arts Task Force to create a permanent public arts program and structure for the City of Urbana. One component of this process included holding public meetings and gathering public input regarding the type of public arts program and structure to be enacted by the Mayor and City Council. The Task Force held a number of public meetings, hosted input sessions, and attended events to acquire input from the public. In total, over 115 people, representing the business community, artists, and arts organizations throughout the community attended input sessions and offered their perspectives on the arts in Urbana.

This report reviews the input format and summarizes the results of the discussions and surveys related to the establishment of the Urbana Public Arts Program. Results from each input session are included in separate chapters.

### Input Format

The goal of gathering public input was to collect information from a broad and diverse range of stakeholders that represent the community at large. The Task Force held regular public meetings between March 2007 and January 2008. Each meeting provided an opportunity for public input. The Task Force also held two input session luncheons—one focused on the business community in Urbana (Developers Roundtable Luncheon), the other focused on artists and arts organizations of the area. Additionally, members of the Task Force attended two performance events in the community as an effort to receive input from artists while in the context of their media. Proposals received during Task Force meetings can be seen in Exhibit G.

Initial questions for the input sessions were generated by the Task Force. The following volunteers should be recognized for their work as Public Arts Task Force members:

Danielle Chynoweth, Chair	Michael Carberry
Gregory Chew	Lisa Costello
Lisa Fay	Benjamin Grosser
Robin Hall	Barbara Hedlund
Karma Ibsen	Sharon Irish
Robin Kearton	Jessie Knox
M. Cynthia Oliver	Susan Parenti
Ann Coddington Rast	Theodore Zernich

Participants in the business luncheon input session discussed topics related to the arts in small groups. Notes from these discussions supplied baseline data on the current state of arts activity, opinions on the arts and business, and recommendations for the Urbana Public Arts Program from the business community.

Participants in the luncheon for artists and arts organizations also discussed topics related to the arts in small groups. Notes from these discussions supplied baseline data on the current state of arts activity, resources and services which support artists and arts organizations, and recommendations for the Urbana Public Arts Program from artists and arts organizations. Additional recommendations on the Public Arts Program were received through completed surveys.

Several Task Force members attended the Hessel Park Sing Along, hosted by the Salem Baptist Church and St. Patrick's Catholic Church of Urbana, and the Juneteenth Celebration, hosted by the Douglas Branch of the Champaign Library. Both events occurred in June of 2007. These events were selected by the Task Force as events that represented artists who were underrepresented by Task Force members.

The Hessel Park Sing Along offered a space for the fellowships of Salem Baptist Church and St. Patrick's Catholic Church to gather in the act of singing. The participation of Task Force members resulted as an effort of networking. Formal data was not collected at the event.

Two Task Force members and the Public Arts Coordinator attended the Juneteenth Celebration. This event, celebrated nationally, is the oldest commemoration of the ending of slavery in the United States. Leaders of the Champaign Black Stars, a performance group of teens, were interviewed after their performance to collect input on what services they would like to be pursued as part of a public arts program.

The discussions and surveys gathered through the events described above provided initial broad-based input from the public and relevant stakeholders on issues related to the arts and the establishment of the Urbana Public Arts Program.



## Summary of Input Results

Several common questions were asked during the luncheon input sessions related to the arts. Participants were asked about their involvement in the arts and the community. They were asked to describe any goals pertaining to the arts and to identify any barriers that prevent them from meeting these goals. Lastly, recommendations on the pursuits of the Urbana Public Arts Program were collected. Among these groups, there are similarities and differences in the input collected. An outline summarizing the most common responses to these questions is below.

### **Involvement in the Arts**

A relationship may be seen in the interactions between local artists, arts organizations, and businesses.

- Participants at the Developer's Roundtable Luncheon most commonly reported that sponsoring, promoting, and hosting local events or organizations represented their involvement in the arts.
- Artists and arts organizations most commonly reported that they provide space and offer exhibits, classes, workshops, and programs for the community.

### **Goals**

The most common goals reported from participants representing the business community and arts organizations were relatively similar.

- The business representatives' input stated that supporting, promoting, and facilitating performances and events were their most common goals. An additional goal was to support arts organizations.
- Arts organizations described facilitating and supporting arts programming, education, events, and training services.
- The most common goal was to make work of high quality. This goal reported from individual artists illustrates the difference in the relationship between businesses, organizations, and individual artists. The next most common goal was to establish new collaborations with new groups, artists, and in other media.

### **Barriers**

While the goals of participating businesses, arts organizations, and artists varied, the most commonly identified barrier to meeting these goals was consistent in each group. A lack

of funding was repeatedly mentioned as a barrier that prevents participants from meeting their goals.

- In addition to funding, the most common barrier identified by business representatives included having a limited understanding of city policies related to special events and public art location specifications.
- Arts organizations identified a lack of venues for the arts as an additional barrier.
- Barriers reported by artists, in addition to funding, included a lack of venues and a lack of personal and professional connections.

### **Recommendations**

Recommendations on projects to be pursued by a Public Arts Program, received through input sessions, submitted surveys, and event attendance, included the following.

- Participants at the input session for business representatives described an art in public places program and free music program most commonly.
- Arts organizations at the artist input session most commonly describe funding, grants, and promotion.
- Individual artists most commonly recommended an art in public places program and increased promotion, events, and venues.
- An interview with a performing arts group, the Champaign Black Stars, resulted in the recommendation for the development of free practice/rehearsal spaces.

The main piece of advice received from artists and arts organizations was to develop further collaborations with other local organizations.



## Business Community Input

### Overview

The Task Force identified the business community as one group of stakeholders whose input would assist in the development of a public arts program. The Developer's Round Table Luncheon, hosted by the City of Urbana Community Development Services Department for developers and business people, was recognized as an event through which community input could be collected. On September 18, 2007, forty participants attended the input session held in conjunction with the luncheon at the Urbana Civic Center, co-sponsored by the Urbana Business Association. The primary goals of the session were 1) to collect data on the current state of arts activity in the area, including barriers to developing projects in the arts, 2) to understand the general opinion of the arts and business, and 3) to collect recommendations on the Urbana Public Arts Program.

In addition to collecting input, the luncheon served to heighten public awareness of the arts. City Council member and Public Arts Task Force Chair, Danielle Chynoweth, presented a historical perspective on the creation of the Urbana Public Arts Program and shared a vision for the program. Public Arts Coordinator, Anna Hochhalter, gave a presentation outlining public art programs throughout the United States, described the relationship between the arts and economic prosperity, and gave an overview of the Urbana Public Arts Program to date. The presentation is attached in Exhibit A. After the presentations, participants discussed a set of provided questions in small groups. City staff members recorded notes on each group's discussion. Each participant was also encouraged to complete a survey. The Business Community Input Survey is attached in Exhibit D.

The results of the Developer's Round Table input session broaden the range of perspectives collected during the initial planning process of the Public Arts Program and will assist in creating program objectives that address the needs of the community at large.

### Input Format

#### Group participants:

Participants from the following business sectors attended the luncheon: a real estate development company, architectural firms, civic engineering firms, a restaurant and bar owner, a community theater, rental property owners, a daily newspaper, a

technology consulting firm, small local businesses, an arts community center, banks, and a community college art gallery. Representatives from the Champaign County Chamber of Commerce, Champaign County Convention and Visitors Bureau, the Urbana Free Library, the Urbana Park District, and the Urbana City Council were also represented. Several arts and performance non-profit organizations and a concerned citizen participated as well. For a complete list of participants, see the Developer's Round Table Sign-in Sheet, attached in Exhibit E.

### **Questions Considered:**

The small table discussions centered around questions which would supply baseline data on the current state of arts activity, opinions on the arts and business, and recommendations for the Urbana Public Arts Program.

Questions on the current state of the arts activity included inquiries on how organizations currently involve themselves in the arts, and how they plan to in the future. Additional data was collected on barriers that prevent organizational support or participation in the arts. This data assist in identifying community needs.

Questions on the value of the arts and opinions about the relationship between the arts and business, including thoughts on ordinances which stipulate art in private development, will provide insight on common community values and perceptions.

Lastly, by acquiring recommendations for the Public Arts Program, a better understanding of community priorities will emerge. See the attached survey, Exhibit B, for a complete list of questions discussed.

## **Summary of Discussions and Surveys**

The following offers an overview of general statements and discussion generated by participants at the luncheon. The summary does not necessarily represent the views of all participants.

### **Current State of Arts Activity**

*Is your organization currently involved in the arts in any way?*

- Responses to this question revealed that there is broad involvement in the arts by the business community. Common participation includes such activities as sponsoring local events or organizations, promoting arts events hosted by other organizations, and hosting musicians and arts events. A smaller number of responses stated that their organization commissions artists—or has

commissioned artists in the past—and others coordinate classes in the arts. One respondent stated, “[art] is the bread and butter of our organization”.

*Do any of your organizations’ long-term goals include support for the arts in any way?*

- The most common long-term goals included support for art organizations and events, and promotion of events and attractions. Additional means of support for the arts include coordinating performances and events. Several organizations stated that they are an arts business or organization.

*Are there barriers that prevent your organization from developing or supporting projects in the arts?*

- By far the most commonly identified barriers to developing or supporting projects in the arts were funding and costs. Specifically noted were the costs of maintenance, initial installation, cuts in state funding, competition for funding, and limited funds.
- Several responses describe a lack of education as a barrier. There is a specific need to understand City procedures in regards to holding special events. An increase in education was described as a catalyst to change the culture into one that is more supportive of the arts.
- Additional barriers included a lack of social networks with access to communication systems and people. Restrictions to sponsorships, restrictions in public event permits allowed per venue per year, and a need for public/private partnerships were also described.

### **Opinion on the Arts and Business**

*What do you value about the arts?*

- The response rate to this question was high. The most frequent of which was the attractive nature of the arts. Participants value that the arts create destinations by attracting people, development, businesses, employers, and audiences. Respondents stated that the arts offer growth opportunities for performance, and create a healthy business climate and attractive workplace.
- The next most frequent response was that the arts shift perspectives and have a freeing or transformative quality. Examples included shifting perspectives on life, humanity, politics; “unsticking” towns, and society; bringing new ideas and helping individuals see areas differently.

- Another common response was that the arts create a sense of place. Phrases such as “making a distinction for the community”, and “making a city a tolerable place to live” were among those submitted.
- The ability to connect was identified. Respondents value how the arts foster a connection to people, the larger community, the divine, life, and our humanity. Art was believed to “feed the soul”.
- The final common value of the arts was described as its ability to enhance the quality of life and community. With “unlimited potential, diversity, and creativity,” the arts were identified as a contribution to society.

*Do the arts contribute to your business?*

- Of the twelve responses to this question, eleven respondents strongly agreed that the arts contribute to their business. One participant strongly disagreed. Comments in response to this question included “art is my business”, “art contributes to other people’s business”, “art brings customers”, and “events bring peripheral business, i.e. more people will want to eat out”.

*Do the arts help enhance and create a vibrant business community?*

- Of the fifteen responses to this question, fourteen strongly agreed that the arts can help enhance and create a vibrant business community. One participant strongly disagreed. Comments to this question included, “we shop for atmosphere”, “this must be done with care”, and “the monotony of towns is unlikable”.

*What are your thoughts on Public Art Ordinances for private developments which stipulate that a percentage of the development costs be set aside for public art?*

- The general opinion of participants was that requiring art in private development would be a detriment to attracting development in Urbana. Comments included the notion that a required ordinance would act as a restriction to public art promotion in Urbana, and creating another “tax” would make Urbana less competitive. Stipulating art in private development was described as an imposition and a punishment to developers.
- A small number of comments suggested that the community would benefit from a small private development percent program, and would result in projects with larger scopes. Respondents suggested that education and marketing would be needed in order for this to succeed.
- Suggestions on alternative methods of incorporating art in private development included encouraging and promoting investors seeking to install



public art, and offering an incentive program or credit point system. Several participants mentioned the benefits of offering incentives.

### **Recommendations for the Urbana Public Arts Program**

*What programs or projects would you like to be pursued as part of the Urbana Public Arts Program?*

Many programs and projects were described by participants. The most commonly described elements can be synthesized into two programs—an art in public places program and elements of a free music program. Additional programs described are identified below and listed in order of popularity.

- The elements of an **art in public places program** included art in parks, neighborhoods, schools, right-of-ways, entryways, trails and nodes, and the streetscape. Common comments included adding aesthetic improvements and creating an attractive place, especially attractive aesthetics of buildings and architecture. Directing more monies to beautify a public improvement project was mentioned. Specific projects identified included art in the park on Elm Street, finishing the Art in the Park sculpture project on Vine Street, and Art Banners spiraling out from downtown.
- Elements of a **free music program** included providing instrument access to young people and students, free music lessons, a musical instrument cooperative, free rehearsal space, rehearsal space in the Champaign County Nursing Home, utilizing musicians in downtown, and creating a sound park (similar to a sculpture park, but with sound as the medium on display).
- Hosting **art fairs or arts festivals** was identified as a program to pursue. More festivals during the summer, bigger arts festival similar to what Champaign hosts, and an annual community art fair were all described.
- **Promotion** was identified as a common need. Participants suggested that increasing visibility of current and future projects would contribute to the success of the program as a whole. Working to receive national attention was also encouraged.
- Creating a **clearing house of information, events, and artists** was mentioned several times. Hosting events, including intergenerational activities—the art walk in Champaign and outdoor movies, for example—which would draw large attendance and provide high quality arts was mentioned. Creating an incentive program was identified. Lastly, cooperation between existing organizations was described as important, i.e., promotion of Krannert Center events, partnering with all communities in Champaign County to create broad

opportunities, and utilizing the Convention and Visitors Bureau, 40 North and the Urbana Business Association.

- The following programs were documented at least twice: **artist lofts or studios**; utilizing the **Farmers Market** for sale of arts and establishment of an arts creation station; creation of an **arts district**—especially related to historic districts and arts district incentives; establishment of more venues—especially for outdoor performance, light installations, music, and environmental art. The Urbana Park District was named as an organization that could take a lead on facilitating the creation of an outdoor performance venue.
- Additional programs mentioned included: an arts center, artist in residency program, an inventory of needs, a community arts program, mosaics, an emphasize in schools, a space to make things, creating unique things to do and places to go, organizing in-kind donations, free admission events, affordable events, and turning people into artists.
- Participants offered the following cities and programs as models: the Virginia Theater, City of Champaign Art Festival, Art Walk in Champaign, Mt. Vernon, Columbus Indiana—especially Athens of Prairie, and the Quad Cities.



## Artists and Arts Organizations Input

### Overview

The Task Force and staff identified artists and arts organizations as another group of stakeholders whose input would assist in the development of a public arts program. The City of Urbana Community Development Services hosted a luncheon and input session for artists and arts organizations. On November 7, 2007, 70 participants attended the input session at the Urbana Civic Center, co-sponsored by the Urbana Business Association and 40 North | 88 West, the Champaign County Arts, Culture, and Entertainment Council, Additional publicity was provided by the Krannert Center for Performing Arts, the Community Center for the Arts, and the Cinema Gallery. The primary goals of the session were 1) to collect data on the current state of arts activity in the area, including barriers experienced by artists or arts organizations, 2) to understand what resources and service support artists and arts organizations, and 3) to collect recommendations on the Urbana Public Arts Program.

In addition to collecting input, the luncheon served to heighten public awareness of the arts. City Council member and Public Arts Task Force Chair, Danielle Chynoweth, presented a historical perspective on the creation of the Urbana Public Arts Program and shared a vision for the program. Public Arts Coordinator, Anna Hochhalter, gave a presentation outlining public art programs throughout the United States and gave an overview of the Urbana Public Arts Program to date. The presentation is attached in Exhibit F. After the presentations, participants formed small groups and discussed what kind of programs they would want to see pursued as part of the Public Arts Program. Volunteers at each table recorded notes on their discussion. Each participant was also encouraged to complete a survey. The survey is attached in Exhibit G.

The results of the Artist Luncheon input session provide a perspective on general needs and desires of artists in the area and will assist in creating program objectives that meet the needs of artists and arts organizations in the community at large. There were several representatives of arts organizations who completed a survey but were unable to attend the luncheon. The input from these surveys is included in the summary below. Except for the Public Arts Program Recommendation section, the following overview compiles input provided by thirty individual survey responses. The final section, Recommendations for the Urbana Public Arts Program, summarizes input from individual surveys as well as notes taken during small group discussions with 70 participants at the luncheon.

## **Input Format**

### **Group participants:**

Participants from the following sectors in the arts attended the luncheon: visual artists, a professional writer-actress; professional musicians; a music publisher; arts administrators; teachers in dance, drama, music, and visual arts; a photographer; a professional sculptor; a professional storyteller; a free lance composer; music and dance events promoters and organizers; historic preservationists; folk musicians; and a landscape designer. Representatives from the Champaign-Urbana Symphony Orchestra, Urbana School District, Spurlock Museum, Urbana Free Library, Community Center for the Arts, Prairie Ensemble, Sinfonia da Camera, Foellinger Auditorium, Champaign Urbana Theatre Company, Urbana Park District, University of Illinois, Central Illinois English Country Dancers, and Urbana Country Dancers also provided input. A list of luncheon participants is attached in Exhibit H.

### **Questions Considered:**

The input survey distributed to participants at the luncheon focused on questions which would supply baseline data on the current state of arts activity, resources and services which support artists and arts organizations, and recommendations for the Urbana Public Arts Program.

Questions on the current state of the arts activity included an inquiry on the ways in which artists and organizations interact with the community at large. Additional data was collected on the goals of participating artists and organizations. Descriptions on the barriers that prevent participants from meeting their goals were also collected.

Questions on resources and services used by artists will provide insight on common needs of artists in the area. Data was collected on the resources or organizations which support participants' ability to do their work. Participants were also asked to describe three things that would assist them in doing their work for one year.

Lastly, by acquiring recommendations for the Urbana Public Arts Program, a better understanding of community priorities will emerge. Many participants completed a survey, addressing the questions described above, however most participants discussed recommendations for the Public Arts Program in small groups and did not submit a survey.

## **Summary of Discussions and Surveys:**

The following offers an overview of general statements and discussion generated by participants at the luncheon and respondents to the survey. The summary does not necessarily represent the views of all participants.

## Current State of Arts Activity

*In what ways does your work interact with the community at large?*

- The most common response depicted to the **relationship between the artist, the art, and the audience**. Many responses described the ways in which their work provided space and substance for the public. Examples included displaying student art in schools, hospitals, administrative buildings, Meadowbrook Park, the Beckman Institute, the Boneyard Arts Festival, the Market at the Square, and the Holiday Market. Also, offering venues for classes, offering workshops, coordinating outreach programs, and providing viable rental spaces were also mentioned.
- The next most common response described how participants **offer classes, workshops, or programs** that enrich students' lives. Programs which collaborate with schools and which are independent were both mentioned.
- That the work of participants interacts with the community through **collaboration** was a common response. Collaborations and partnerships included work with various arts organizations, community events, libraries, senior centers, Departments of the University of Illinois, and public schools.
- **Art as a vehicle for expression, open to everyone** was another response to this question.
- Additional ways that participants' work interacts with the community included: employment, tourist attractions, support for the arts, reviewing the arts, administering the arts, working as an artist, advocating for historic buildings, and reflecting the regional environment in conjunction with an environmental project.

*If you are an artist, what are your goals as an artist?*

- The most common goal reported in the surveys was **to continue making work and to create work of high quality and substance**. This included a goal to expand artistic abilities and scope. Many artists described the creation of work as a goal and seek the time to do so.
- The next most commonly described goal was **to establish new collaborations**. These collaborations included partnerships between donors and artists, new media, new groups, and other artists.

- **Success and recognition** were frequent responses. To be financially successful, to support the creation of art through sales or grants, to become well known locally and to increase students, customers and venues were all mentioned as goals.
- Another common goal identified was **to teach or shift public perceptions**. In addition to the act of teaching, responses described the following goals: to increase awareness of the accessibility of artists, to promote the natural environment as a legitimate art form, and to increase divergent creative critical thinking and imagination.
- **To grow personally** frequently appeared as a response. This included the following: to continue learning, to overcome self imposed limits, to have personal enjoyment, and to “expand the capacity for compassion for others by investigating desires and motivations, experiences, and mistakes through creative initiatives.”
- Additional responses included the act of **helping others and sharing with the community**. These goals included the following: to improve society, to help others express themselves, to nurture community ties, to share nature, to maintain quality music in all forms for the community, and to share art with others.

*Are there barriers that prevent you from meeting these goals?*

- By far, the most commonly identified barrier was **funding**. Respondents described a lack of money, lack of funds, lack of profitable opportunities, and cuts to organizational budgets for the arts as barriers to meeting their goals.
- The next two most frequently mentioned barriers included a **lack of connections or networks** and **lack of space or venues**. A lack of contacts, connections, networks, a professional work pool, and co-workers were all mentioned. The need for art studios, art spaces, display spaces, and specialized facilities were identified.
- A **lack of advertisement and publicity** was described as a barrier by several respondents.
- **Community attitudes** were identified as barriers. Specifically, attitudes of territorialism, egos, and the notion that artists do not need to be paid fairly mentioned.
- A **lack of understanding laws and bureaucracy** was described. This barrier included confusion about where public art is allowed to be displayed and how to navigate the grant writing process.

- Additional responses included a lack of community interest, lack of focus in community, lack of time, lack of energy, and limited opportunities to demonstrate the full potential of one’s abilities.

*If you belong to an arts-related organization, what are your organization’s goals?*

- The goal described more frequently than any other was **to facilitate, host, or support arts programming and education**. This goal included areas such as, musical performance, musical education, fine arts programming in the public schools, education in general, to support teachers in efforts of integrating the arts in their classrooms, to hold dances, to provide quality collegiate level programs, to host discussions with students, and to make quality music affordable and available.
- Another common response was **to provide training or services** in the arts. Responses included raising the level of professionalism and providing facilities.
- The next most frequently described goal was **to promote and market the arts**.
- Additional responses included building the arts community, stimulating community involvement, democratizing access to creative means and resources, and to create accessible opportunities in the arts.

*Are there barriers that prevent your organization from meeting these goals?*

- As with the responses from artists, arts organizations most commonly identified **funding** as a barrier to meeting their goals.
- The next most common barrier was a **lack of space or venues**. This included specific mention of a lack of quality dance spaces, and fewer venues--such as art galleries, performance spaces.
- A **lack of staff support** was commonly identified as a barrier. Descriptions of this barrier included, “under-staffed by overworked volunteers”, and “availability of coaches”.
- Additional responses included a lack of time, underutilization by the public, community attitudes, retention of participants, and a lack of cooperation/collaboration.

## **Resources and Supportive Services**

*What resources or organizations support your ability to do your work?*

- By far, the most common response included **support from local or state government programs**. The Illinois Arts Council and the University of Illinois were the most frequently mentioned programs. Additional organizations included the Urbana Park District, City of Urbana (through Market at the Square and the Historic Preservation Commission), Urbana School District, Krannert Center for Performing Arts, the Urbana Free Library, the Illinois Humanities Council, and the Springfield Area Arts Council.
- The next most commonly identified resource can generally be described as **local arts organizations and other organizations supporting the arts**. Specific organizations included: the Urbana Business Association, 40 North | 88 West, the Independent Media Center, the Community Center for the Arts, the Champaign Urbana Storytelling Guild, WEFT Community Radio, the Preservation and Conservation Association, DoGood Consulting, the School for Designing a Society, and the Baha'i Faith community. General organizations included area orchestras, churches and service clubs.
- Another common resource described was **financial sponsorship**. Responses described this to be experienced through donations, grants, artists' contributions, private resources, clients, and tax support.
- **Human resources** were identified as a supportive service. Responses included support through volunteer work, business partners, local citizens, and neighbors.
- Lastly, **galleries** were common responses. Specific galleries mentioned included Cinema Gallery, International Galleries, Wind Water & Light, and Boneyard Pottery.
- Additional responses describe the supportive resources of personal funds, audience attendance, college courses, and contests.

*What are three things that would assist you, or your organization, to do your work for one year?*

- More than half of the respondents to this question identified **funding** to be one of the three things that would enable them to do their work as an artist or arts organization for one year. This was the most commonly identified resource.



Funding for field trips in schools, materials, small projects, visiting artists, staffing, field trip transportation, performing artists, and the purchase of art were given as example uses of funds. Several responses stated that grant monies would assist their work.

- Available and affordable **venues and spaces** was the next most common response. Specifically, space for classes; studio space; display space; dance hall spaces; and a place to perform, teach, and obtain feedback were mentioned.
- **Publicity** was frequently reported. Participants stated that the advertising and publicity of local artists to the community, more public recognition, and a presence on the web would be of assistance.
- **Collaborations** between organizations, the availability of staff assistance, and partnerships were also frequently reported. Specifically, the availability of staff to write grants, and the dedication of people to a project were mentioned.
- Several participants reported that **workshops** would assist them. Workshop topics provided by participants included marketing techniques, web site development, and business training. Workshops with professionals for young artists were also given as examples.
- Additional things mentioned that would assist in artists' work included: access to copying, equipment, and computer programs; advocacy and lobbying to remove the No Child Left Behind Act; a City of Urbana Art Museum; and an art list serve.

### **Recommendations for the Urbana Public Arts Program**

*What programs or projects would you like to be pursued as part of the Urbana Public Arts Program?*

Responses to this question are divided into two summaries. The first summary, compiles input provided through 30 individual survey responses. The second summary, describes input provided through the notes from small group discussions with 70 participants at the Public Arts Task Force luncheon. Programs are listed in order of popularity.

#### **Input from Individual Surveys**

- The most common recommendation from individuals was that of **developing further collaborations with existing organizations**. Such organizations included the University of Illinois, Urbana Park District, Lincoln Square Village, Urbana Business Association, Urbana School District, City of Urbana

Public Works Department, City of Urbana Planning Commission, arts groups in general, and the community in general.

- **An art in public places program** was the next most frequently described recommendation for the public program. The following elements were suggested by respondents: contests for projects with the public works department, connect urbanism for downtown, select permanent public art works in the city, host an artist in residence program, maintain rotating and permanent displays at city buildings, install public sculpture and public gardens, make art be “part of our visual context,” and create a “better urban place to live” by creating projects in the arts for the streets, crosswalks, and plazas, etc.
- The following three suggestions were each the next most popular response: **promotion and information, events and initiatives, and studios and venues**. Suggested avenues for promotion and information included: a central clearing house of information on upcoming arts related events and resources, an Urbana Public Arts billboard, a weekly ad in *Accent* and *E3*, and a mailing list. Recommended qualities of the promotion avenue included predictable usability, consolidated information, strong public presence, and accessibility.
- **Events and initiatives** were recommended for the public arts program. These included free concert series open to the public, young writers and artist workshops and competitions, mentoring programs, monthly brown-bag luncheon on topics in the arts, outside performances, confidence workshops, networking events for artists, and hosting a “Lincoln Day” which would connect the arts with the legacy of President Lincoln.
- Providing an increase in **studios and venues** was recommended. Specific suggestions for studios included: studios downtown Urbana, a collective art studio, public art studios, secure art spaces in neighborhoods, practice studios for musicians, loft live/work spaces to house artists, accessible spaces, and historic buildings renovated into artist studios. Suggestions on venues included recommendations to create an Urbana Arts Center with a theater and concert hall, to renovate and use part of Lincoln Square Village for performances and an arts and cultural center, to convert buildings into galleries, to create an Urbana Art Museum.
- Offering **public funding or grants**, and ensuring a **diversity of cultures and media** were the next most frequent responses. Specific details on funding and grants included funding for small projects, outright grants, and grants for school visits.
- Suggestions on diversity of cultural representation and media included providing programming for a variety of art forms, in addition to offering

cultural variety including work which celebrates Native American, Early American, South American, Asian, and African cultures.

- **Festivals** were recommended by several respondents. Suggestions included arts festivals; a composer festival; visual arts and music combined festival; interactive music and drama festival; and festivals in histories, dance, and culture.
- Recommendations to **revitalize downtown** were mentioned. Suggested methods included projecting multi-media slides onto buildings, and developing art spaces in and near downtown.
- Additional recommended programs included: providing afterschool arts enrichment experiences with other schools and arts teams, incorporating the children's theater into the program, and encouraging the "emergence of the individual through artist expression and community involvement".

#### Input from Small Group Discussions

- **Collaboration** was by far the most frequent recommendation from small groups. Collaborations with arts organizations and groups, the schools, the Urbana Business Association, Champaign Park District, 40 North | 88 West, Krannert Center for Performing Arts, University of Illinois Assembly Hall, Krannert Art Museum, City of Champaign, Illinois Main Street Program, Philo Road efforts, lawyers in downtown Urbana, Canaan Baptist Church, the Washington School on Broadway, general business community, and historic preservation were suggested. Businesses such as Jumers, the County Plaza building, Meijer, Schnucks, and Espresso Royale were also mentioned as potential collaborators. It was suggested that the Public Arts Task Force could "be the glue for coordinating [with collaborators]," especially with Main Street businesses.
- **Funding and grants** were the next most commonly suggested pursuits for the program. Specific suggestions included grants for equipment and instruction, grants for arts organizations to alleviate their reliance on volunteers, subsidies for studio rental, the commission of public artwork for numerous local artists instead of on one high profile artist, establishing an Urbana artist employment program similar to the Workers Progress Administration (WPA) of the New Deal, establishing a 1% program for developments, support for the arts in schools, establish ½ % for art program which includes performing arts in addition to visual art, seek corporate underwriting, and to offer assistance in grant writing.
- **Promotion and Information** were also frequently described as services the Public Arts Program could provide. Examples of these services included: an emailed newsletter, a broadcasted schedule, a website to showcase artists, an

arts list serve, public relations for venues/organizations, general promotion of excellence in the arts, promotion of the value of arts education, a clearing house of arts activities and facilities. 40 North | 88 West was mentioned as a good space for community arts announcements.

- The creation of, and access to, **venues for the arts** was the next most common recommendation. Venues for visual art display, music performances, theater, dance, and rehearsals were all mentioned. Suggestions in this regard included: dedicating and designating spaces available by reservation in parks for performances (for example, Performance Hill in King Park), using the County Plaza deck downtown for outdoor performances, creating a rotating exhibition space in City Hall, creating a band shell downtown, establishing a City of Urbana Art Museum, making an arts and cultural center and community center, and recreating a space for artist social events and networking (similar to that which the Verde Gallery provided).
- Recommendations for **events and programming** were common responses. Suggested programs included a non-profit organization auction or showcase; mentor programs for young and new artists; a Mayor designated Arts Destination; the establishment of an Artist Day—centered on supporting artists; an artist wish list; large events, especially downtown Urbana; community centered interactive events; low income family art programs; and a movable downtown arts tour similar to Festival of the Arts in Champaign.
- **Diversity in arts media and cultural representation** was also described frequently. Supporting opportunities for minority artists and children; honoring oral history and long-time artists in the community; creating opportunities for multi-media, historical architecture; and remembering all facets of the arts: artists, teachers, and consumers were mentioned.
- **Access to art studios** was the next most frequently mentioned recommendation. Specific suggestions included converting empty businesses into display spaces for the arts, converting old historic buildings into studios, and offering subsidies for studios.
- To **revitalize downtown** was a common recommendation. Through hosting large arts, music, and dance events downtown; converting buildings into studios downtown; re-vitalizing storefronts; working with Lincoln Square Village; and maintaining a regular performance location, participants suggested that the downtown would be revitalized.
- Elements of an **art in public places program** were recommended, however their frequency was significantly lower than recommendations received through individual surveys or the Developer’s Roundtable luncheon. Suggestions for this program included hiring artists to be integrated in building teams for construction/development projects, establishing art as a

guiding principle for design work, and holding public design charettes for public and private developments.

- Providing or promoting **arts education** was mentioned in several small groups. Suggestions included offering afterschool programs and promoting the value of arts education.
- Additional recommendations included: the encouragement of businesses by the Urbana Business Association to attend events or purchase artwork, and collaboration with Lincoln Square Village to establish itself as an arts incubator.

### Additional Input

Several participants identified projects throughout the country which can serve as examples for the Urbana Public Arts Program. These projects included: the Torpedo Factory in Alexandria, VA which serves 800,000 visitors each year; and the Bloomington Airport public art program.

One respondent noted that at one time, there was a dance every weekend on top of Robeson's Department store. This participant stated that many people loved coming to dance.

In addition to receiving several words of gratitude about the luncheon, the City's efforts in establishing a public arts program, and promoting the arts, several concerns and advice were offered during the input process. The following statements are quotations and general statements from the concerns and advice received.

- The Public Arts Task Force mission statement is "trite, boring, and self-serving. The core purpose is not clear". The program has too many goals. Focusing on five goals would be more manageable and memorable. The work and writing of Margaret Wheatley was recommended as a guide in this planning process.
- "The community could suffer from ill placed and poorly executed creations and create an even wider divide between those who wish for more public art and those who want less". "There is a fine line that needs to be considered when we choose to make aesthetic choices or we end up with 'mall art'".
- The newspaper rack project may be a contrived project which diverts from fine art. Art should be a personal expression.
- Identify barriers.

- Address the areas of public property which are used privately and appear to be private by placing signs which clarify that the public is welcome. The courtyard on the corner of Elm and Race Streets was mentioned.



## Community Events

### Overview

The Public Arts Task Force recognized that artists may experience difficulty attending input sessions or meeting and put forth effort to attend selected arts events to acquire input from artists. The following events were selected as events that represent artists underrepresented by members of the Task Force, and occurred during the timeframe available for input gathering of this kind.

### Input Format

Two Task Force members attended the Hessel Park Sing Along, hosted by the Salem Baptist Church and St. Patrick's Catholic Church of Urbana, on June 14, 2007.

Two Task Force members and the Public Arts Coordinator attended the Juneteenth Celebration, hosted by the Douglas Branch of the Champaign Library, on June 16, 2007. This event, celebrated nationally, is the oldest commemoration of the ending of slavery in the United States. Leaders of the Champaign Black Stars, a performance group of teens, were informally interviewed after their performance to collect input on what services they would like to be pursued as part of a public arts program.

### Summary of Event Discussions

#### *Hessel Park Sing Along*

The Hessel Park Sing Along offered a space for these fellowships to come together in the act of song. The participation of Task Force members served as an information sharing event. There were approximately 75 participants at the event. Task Force member participants informally spoke with other participants. Formal data was not collected.

### *Juneteenth Celebration*

Two leaders of the Champaign Black Stars were interviewed at the Juneteenth Celebration. Input was provided on their recommendations for the public arts program.

### **Recommendations for the Urbana Public Arts Program**

A priority that emerged through the interview with the Champaign Black Stars was to have access to a large, open **practice space** which is free and regularly available.

Other suggestions for the program included: providing services which may be acquired for reduced rates in exchange for volunteering; offering youth programs that begin in the early mornings, or occur in the evenings, in order to be more accessible to many parents; create a fund to support youth art classes; offer vouchers for costumes and shoes; and supply grants for transportation and lodging, audio-video equipment, and recording of performances for publicity and self-critique.

The interviewees suggested that the Music Clinic, a music program for youth, is always in need of more instruments.

Additionally, the interviewees suggested that service leadership, as modeled by the Freedom School, is a model the public arts program should explore.



## Next Steps

The input documented in this report provides an initial inventory of priorities and needs present in the community with regard to the arts. The report illustrates a summary of common responses and lists individual ideas.

As the Urbana Public Arts Program continues to develop, the Public Arts Task Force, future Public Arts Commission, or Public Arts Program staff can use this data as input to planning future programs in the arts. By reviewing the responses from members of the business community, artists, and arts organizations, future programs offered by the Urbana Public Arts Program can be implemented to address the described needs and priorities.

While the Community Input Report accurately portrays input received during the year 2007, community priorities and needs will shift in the near future. A periodic inventory and analysis of the state of the arts in Urbana will enable the Urbana Public Arts Program and other arts organizations in the region to continue to address current community needs and priorities in the arts while minimizing a duplication of services and increasing collaboration.





## Conclusion

This Community Input report depicts the results of discussion sessions and surveys created to solicit input from the public related to the arts and the establishment of the Urbana Public Arts Program. With a goal of gathering public input from a broad and diverse range of stakeholders, the Public Arts Task Force implemented three input collection methods. Methods included: holding monthly public meetings, hosting discussions during luncheons, administering surveys, and visiting local events in the arts.

Input was received from a variety of local artists, arts organizations, and members of the business community. Questions asked of these stakeholder groups provided data on the opinions and experiences of these groups. Questions asked of both groups included their involvement in the arts, goals, barriers to meeting these goals, and recommendations on projects to be pursued by the Urbana Public Arts Program.

Common responses from respondents describing their involvement in the arts included sponsoring; promoting; and hosting events, exhibits, workshops, and classes in the arts for the community. Common responses regarding their goals in the arts were similar between arts organizations and business community members. Both groups reported to have goals to support, promote, and facilitate performances, events, education, and training services. Responses from individual artists most commonly stated that their goal is to produce work of high quality. Regarding barriers experienced to meeting these goals, the most common response from all groups was a lack of funding. The most common recommendations on programs to be pursued by a Public Arts Program included the following: an Art in Public Places program, free music program, an arts funding program, grants, promotion, increased events and the development and accessibility of venues and practice/rehearsal spaces.

The input received on these topics provides an initial inventory of the state of the arts in Urbana. As the Urbana Public Arts Program develops, this input can be used to assist in prioritizing initiatives and implementing programs to ensure that the Program addresses the needs and priorities of its constituents while fostering a dynamic, innovative Urbana, where all residents may engage with the arts in its many forms and where artists thrive and are valued.



## *Exhibit A*

# *Arts and Economic Prosperity Presentation*

# Urbana Public Arts Program

Anna Hochhalter  
Public Arts Coordinator  
City of Urbana  
Community Development Services



Historic Preservation Commission High School Art Contest Exhibition Opening in Lincoln Square Village



# What are Public Arts Programs?

- Public arts programs are municipal programs supporting the arts and culture.
- More than 350 cities around the country have public arts programs.
- Program areas: visual art, music, dance, theater, film, creative writing, culinary, fashion, cultural tourism.
- Programs: classes, special events, festivals, organizational support through grants, art in public places, art as environment, residencies, cultural facilities, development incentives, and more.



Programs offered in Chicago through Gallery 37

# Urbana Public Arts Program

## Overview

- Established in June 2006 as a Common Goal initiative of the Urbana City Council
- Hired Public Arts Coordinator
- Urbana Public Arts Task Force
- Gallery District Incentive Program
- Downtown Newspaper Rack Project
- Agreement with UBA for Urbana Arts Promotion
- Efforts to create an Entertainment District surrounding Krannert Center
- Arts in Urbana: a guide to venues, resources, & public art
- Events:
  - Historic Preservation Commission High School Art Contest
  - Boneyard Arts Festival



Heartland Gallery, Downtown Urbana

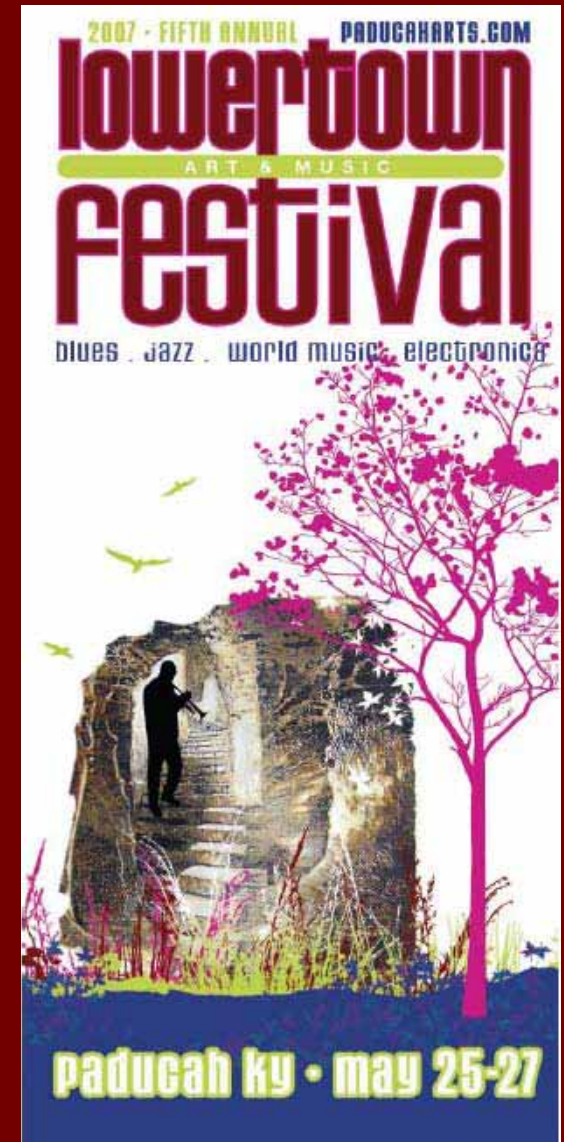


# The Arts Mean Business

- “...Cultural facilities and events enhance property values, tax resources, and overall profitability for communities...the arts become a direct contributor to urban and rural revitalizations.”

National Governors Association

“The Role of the Arts in Economic Development”, 2001



# Arts and Economic Prosperity

- Champaign County Economic and Social Impact Study
  - Total Annual Economic Impact: \$33.7 million
- Economic Impact of America's Nonprofit Arts Industry
  - \$166.2 billion in economic activity each year



The Bow-Dacious String Band and the Dance Club of Urbana: performances in Lincoln Square Village during the 2007 Boneyard Arts Festival.

# A few examples

- Boston, MA – City of Boston Artist Space Initiative
- Paducah, KY – Artist Relocation Program
- Chicago, IL – Percent-for-Art Ordinance
- San Diego, CA – Public Art Ordinance for Private Developments



Artblock in Boston includes artist live/work studios, Bates Artist Center's work-only studios, and gallery performance space. Developed by New Atlantic Development Corporation.



# Your involvement

- The Public Arts Task Force is formulating a proposal for a permanent public arts commission and public arts program.
- They are seeking public input regarding the type of public arts program and structure which should be enacted.



Minneapolis MOSAIC festival



Mural by Mohammed "Slim" Soumah, funded by Country Sun Natural Foods, the City of Palo Alto, and the California Avenue Area Development Association.

# Questions?

## ■ Input from you

➤ Small groups by table

➤ Survey to take home or share with colleagues



Street Performer promoting the Urbana District of the 2007 Boneyard Arts Festival

# Questions to discuss

1. Briefly describe your organization.
2. What do you value about the arts?
3. Do you think the arts contribute to your business?
4. Do you think the arts can help enhance and create a vibrant business community?
5. What programs or projects would you like to be pursued as part of the Urbana Public Arts Program?

# Questions

6. Is your organization currently involved in the arts in any way? If so, please specify.
7. Do any of your organizations' long-term goals include support for the arts in any way? If so, how?
8. Are there barriers that prevent your organization from developing or supporting projects in the arts? If so, please specify.
9. What are your thoughts on Public Art Ordinances for private developments which stipulate that a percentage of the development costs be set aside for public art?

# Additional input?



*The Little Bear* by Todd Frahm located in The Pines on Windsor Road

# Thank you!

Questions, contact:

Anna Hochhalter

Public Arts Coordinator

City of Urbana

Community Development Services

400 S. Vine Street

Urbana, IL 61801

Office: (217) 384-2311

Fax: (217) 384-0200

Email: [alhochhalter@city.urbana.il.us](mailto:alhochhalter@city.urbana.il.us)



Detail of mixed-media work by Roberta Bennett,  
displayed during the 2007 Boneyard Arts Festival



*Exhibit B*

*Business Community Survey*



# Urbana Public Arts Program Business Community Input Form

Your Name (optional): \_\_\_\_\_ Contact Information: \_\_\_\_\_

Thank you for offering your input on the Urbana Public Arts Program. Your responses will be used to guide the direction of the Public Arts Program as it is developed. Feel free to contact us with questions or comments.

**1. Please briefly describe your organization.**

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**2. What do you value about the arts?**

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**3. The arts contribute to your business. Please circle your response.**

Strongly agree      Agree      Neither agree or disagree      Disagree      Strongly disagree

**4. The arts can help enhance and create a vibrant business community. Please circle your response.**

Strongly agree      Agree      Neither agree or disagree      Disagree      Strongly disagree

**5. What programs or projects would you like to be pursued as part of the Urbana Public Arts Program?**

---

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**6. Is your organization currently involved in the arts in any way? Please circle your response. If yes, please specify.**

No                      Yes

---

---

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**7. Do any of your organizations' long-term goals include support for the arts in any way? If so, how?**

No                      Yes

---

---

---

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**8. Are there barriers that prevent your organization from developing or supporting projects in the arts? Please circle your response. If so, please specify.**

No                      Yes

---

---

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**9. What are your thoughts on Public Art Ordinances for private developments which stipulate that a percentage of the development costs be set aside for public art?**

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**10. Please share any additional input or comments.**

Return this survey to:

Anna Hochhalter  
Community Development Services  
City of Urbana  
400 S. Vine Street  
Urbana, IL 61801  
Phone: (217) 384-2311  
Fax: (217) 384-0200  
Email: [alhochhalter@city.urbana.il.us](mailto:alhochhalter@city.urbana.il.us)



*Exhibit C*

*Round Table Luncheon Sign-In Sheet*



# Sign-In Attendance Sheet

## Developer's Round Table Luncheon

Date: Tuesday, September 18, 2007

Place: Urbana Civic Center

◆◆◆◆ **PLEASE PRINT** ◆◆◆◆

NAME

ADDRESS if different than on invitation

Melissa Merli

LISA COSTELLO

HOWARD WAKELAND

PAUL E. SMITH

RUTH E. SMITH

Kathy Wicks - The UFL

JEFF JOHNSON

Robert Myers, City of Urbana

Ryan Braub

Ted Jeurissen

BCA

SCOTT HOCKMAN

CHAMPAIGN COUNTY CONVENTION/VISITORS BUREAU

John Lindell

Embassy Tavern

Barbara Johnson

Pub dits Task Force

◆◆◆◆ **PLEASE PRINT** ◆◆◆◆

NAME

ADDRESS if different than on invitation

Gordon Skinner

city of Urbana

LISA KARCHER

CITY OF URBANA

Don Wanthier

Bernis Clancy & ASSOC

Brian Chaille

Bernis, Clancy & Associates

Gale Jamison

City of Urbana

Tim Bartlett

Urbana Park District

Mary Dennis

UBA

Ron Harske

IL- AMERICAN WATER

Libby Tyler

City of Urbana

Bill Gray

" " "

Susan Parenti

School for Designing a Society

Jim Brown

Illinois American Water

Dennis Roberts

city council Ward 5

Robin Kearton

P.A.T.F. & C 4A

Hona Matkowszki

412 W. Elm, U. GRAY

Jeff Engstrom

900 S. Vne

Pat Shae

Chamber of Commerce

◆◆◆◆ PLEASE PRINT ◆◆◆◆

NAME

ADDRESS if different than on invitation

Vicki Mayes Urbana Park District

Elio J. Bullock MARINE BANK

Ray & Julie Hughes Vision World

Laurel Prussing

Danielle Chynoweth

Tom Carrino

Anna Hochhalter

Teri Andel

Blank lined area for additional entries.



*Exhibit D*

*Urbana Public Arts Program Overview  
Presentation*

# Urbana Public Arts Program

Anna Hochhalter  
Public Arts Coordinator  
City of Urbana  
Community Development Services



Historic Preservation Commission High School Art Contest Exhibition Opening in Lincoln Square Village



# What are Public Arts Programs?

*There are precious few models that can be duplicated safely.*

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Programs offered in Chicago through Gallery 37



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Heartland Gallery, Downtown Urbana



# Arts and Economic Prosperity

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- Economic Impact of America's Nonprofit Arts Industry
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The Bow-Dacious String Band and the Dance Club of Urbana: performances in Lincoln Square Village during the 2007 Boneyard Arts Festival.

# A few examples

- Boston, MA – City of Boston Artist Space Initiative
- Palo Alto, CA – Arts and Sciences Division
- Chicago, IL – Percent-for-Art Ordinance
- Jasper, IN – City of Jasper Arts Department



Artblock in Boston includes artist live/work studios, Bates Artist Center's work-only studios, and gallery performance space. Developed by New Atlantic Development Corporation.



Los Utrera, a musical, visual, and educational group from Mexico will work with middle and elementary schools for one week in Jasper, IN.

# Your involvement

- The Public Arts Task Force is formulating a proposal for a permanent public arts commission and public arts program.
- They are seeking public input regarding the type of public arts program and structure which should be enacted.



Minneapolis MOSAIC festival



Mural by Mohammed "Slim" Soumah, funded by Country Sun Natural Foods, the City of Palo Alto, and the California Avenue Area Development Association.

# Questions?



Street Performer promoting the Urbana District of the 2007 Boneyard Arts Festival



The Urbana Free Library Foundation contracted with Cecilia Allen to create "Ibidem", a bronze sculpture installed in the fall of 2006 outside the Urbana Free Library

# Thank you!

Questions, contact:

Anna Hochhalter

Public Arts Coordinator

City of Urbana

Community Development Services

400 S. Vine Street

Urbana, IL 61801

Office: (217) 384-2311

Fax: (217) 384-0200

Email: [alhochhalter@city.urbana.il.us](mailto:alhochhalter@city.urbana.il.us)



Detail of mixed-media work by Roberta Bennett,  
displayed during the 2007 Boneyard Arts Festival



*Exhibit E*

*Artists and Arts Organizations Survey*



# Urbana Public Arts Program

## Artist and Arts-related Organization Input Form

The Urbana Public Arts Task Force is soliciting input from various stakeholders on the Urbana Public Arts Program. The Task Force is preparing a program recommendation to be presented to the Urbana City Council. Your responses will be used to guide the direction of the Public Arts Program as it is developed. Feel free to contact us with questions or comments. Thank you.

**Your Name (optional):** \_\_\_\_\_ **Contact Information:** \_\_\_\_\_

**1. Please briefly describe your work as an artist or as an arts-related organization.**

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**2. What are the resources or organizations that support your ability to do your work?**

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**3. What are three (3) things that would assist you, or your organization, to do your work for one year?**

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**4. In what ways does your work interact with the community at large?**

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**5. If you are an artist, what are your goals as an artist?**

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**Are there barriers that prevent you from meeting these goals? If so, please specify.**

No                      Yes

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**6. If you belong to an arts-related organization, what are your organization's goals?**

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**Are there barriers that prevent your organization from meeting these goals? If so, please specify.**

No                      Yes

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**7. What programs or projects would you like to be pursued as part of the Urbana Public Arts Program?**

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**8. Would you like to receive a Public Arts Task Force meeting agenda through e-mail or post?**

If so, please provide your name and e-mail or mailing address: \_\_\_\_\_

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**9. Would you like to receive announcements about other Urbana Public Arts Program events?**

If so, please provide your contact information: \_\_\_\_\_

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**10. Please share any additional input or comments.**

Return this survey to:

Anna Hochhalter, Public Arts Coordinator  
Community Development Services, City of Urbana  
400 S. Vine Street, Urbana, IL 61801  
Phone: (217) 384-2311, or Fax: (217) 384-0200  
Email: [alhochhalter@city.urbana.il.us](mailto:alhochhalter@city.urbana.il.us)



*Exhibit F*

*Artist Luncheon Sign In Sheet*



**Urbana Public Arts Task Force**  
**Artist and Arts-related Organization Luncheon**  
**Sign-In Attendance Sheet**

Date: November 7, 2007  
 Place: Urbana Civic Center

**PLEASE PRINT**

NAME	ADDRESS	PHONE	EMAIL
CHERI MANRIQUE	308 THOMPSON V.	344-5426	paint+blue@insightbb.com
Ben Grogar			
DEAN KARRIS	Champaign		pipers.hute@gmail.com
Wendy Harris	CITC Champaign		cuttechie@prairienet.org
Kristi Emilsson	1404 S. Grow. Urbana	377-8210	kemilsson@gmail.com
MELISSA WOLF	801 HAINES Blvd. C	217-649-2100	MWolfe@40.org
Betty Ann Hughes	2107 Noel, C.	351-1957	henfox@insightbb.com
Bonnie Switzer	404 W. Michigan, U.	344-4682	bbswitzer@insightbb.com
Molly Scot	710 Ventura, Ch.	402-5358	mfscoth@hotmail.com
Charlotte Brady	10 E. rd 1800N, Seymour IL		brady@9line.net
Crystal Womble	500 S Goodwin Urbana 61802	244-1579	cwombl@uiuc.edu
Barbara Hedlund	505 Eliot Dr. U	61801 3840874	
Jonathan Sivien	5 The Summit C.	61820 359-8225	jsivien@uiuc.edu
PHIL STRANG	1703 Eagle Ridge Rd U	61802	houseofstrang@aol.com
Michael Szenba	PO Box 3061 U	61803	szenba@uiuc.edu
Karen Foster	2113 Blackthorn Dr. Ch	359-0356	kbfoster3@aol.com
Dan Perrino	1204A Scovill -U	367-2236	danandmarge@insightbb.com
Robin Kearson	203 S. Birch -U	621-1666	erful
Sujata Dey-Koontz	710 S. Lynn	637-6243	delphya@gmail.com
Kim Sheahan	1000 S. Green, U.	244-3358	ksheahan@uiuc.edu
JOE DINGBEE	701 DEVONSHIRE C-24	351 9139	music@wsu.edu
Vone B. Hobgood	3 Illinois Circle Urbana	61801	
Brenda Koenig	608 W. Washington C	61820 351-6409	bakoenig@uiuc.edu
Tim Bartlett	Urbana Park District		tabartlett@urbana.org
Dan Keding	203 G.H. Baker, Urbana IL 61801	244-8460	dantale@uiuc.edu
Alice Novak	601 W. Delaware, U	244-0050	novak2@uiuc.edu
Paul Ammons	1105 W. Busey Ave U.	344-1811	
Kick Murphy	Univ H-S.	244 8585	rgmurphy@uiuc.edu

# PLEASE PRINT

NAME	ADDRESS	PHONE	EMAIL
Rachel Jensen	118 W. Florida Urbana	365-9124	jensenrachel@yahoo.com
Anne Mankin	114 1/2 W. White - C.	398-5926	anne.mankin@psmail.com
Clark Kusonoff	303 W University	367-1536	
DANIEL LEWART	310 N BUSEY AVE, #4 U	239-1124	DSLEWART@PRAIRIEVIEW.ORG
Sandra Anten	810 E Washington U	367-6341	Sandra.anten@gmail.com
Vehi M'Queen	203 Country Club Rd U.	367-3163	
Kyan Brault	400 S. Vine St. Urbana	328-8265	rlbrault@city.ubana.il.us
LARRY STEINBAUER	1109 W. Clark E.	356-8228	
Amira Davis	3307 W. Sunning Dr	390-6358	Amira.Davis@uic.edu
Cope Cumpston	403 W. Nevada	239-5338	CUMPTON@UIC.EDU
Adriana Cervo	1103 S. Sixth St Ch.	244-9309	@LINK.EDU
Frédéric BEAUGEARD	507 E. California Ave	341-2350	alvero@uic.edu
Christina Nordholm	805 E Oregon	328-5353	Beaugeard@uic.edu
BETH DARLING	612 W OREGON	61801 367-8119	
Jenifer Cartwright	503 Hessel Blvd, C.	61820 352-2803	
Kim CURTIS	505 W. JOHN ST CHAMPAIGN	61820 351-6421	info@kimcurtis.net
Laura O'Donnell	411 W. Nevada, Urbana	61801 384-9010	lmodonnell@yahoo.com
Monica Johnson	206 N. Randolph, #201, Chp	61800 393-5000	monicajohnson@uic.edu
Ulrich Mays	303 W. University U	61801 367-1536	
JAKE SCHUMACHER	300 N. Goodwin, Urb	61801 244-2606	jakes@uic.edu
HELEN KATZ	901 N. GREGORY, U 01	417-3781	hntkatz@uic.edu
Elaine Bearden	<del>303 W. University</del> The Urbana Free Library		ebearden@uic.edu
Iлона Matkorski	412 W. Elm, U.	367-1339	matkorski@uic.edu
DENNIS ROBERTS	507 E Green St U.		droberts@uic.edu
MELVYN A. SKVARLA	820 EAST OAKLAND AVE., U.	265-6133	mskvarla@uic.edu
CAROL INSKEEP	606 E High		carolinskeep@yahoo.com
Elizabeth Simpson	1005 Fairview Ave	61801 344-8324	elizabeths@uic.edu
Chris D. Lerer	317 Cottage Court, Champaign, IL	61820	ben.otis@gmail.com
Libby Tyle	400 S. Vine St	281-2439	lhtyle@uic.edu
Christiane T. Martens	1005 E. Sunnycrest Dr. Urbana IL		martens@uic.edu
Danielle Chynoweth			
Anna Hochhalter	400 S. Vine		
Tom Carrino			
Rodney Peacock			



## *Exhibit G*

### *Proposals Received from the Public*

From the desk  
Of  
Rodney George Peacock  
205 W High #1  
217-239 7623  
rgpeacock13@gmail.com

Task Force

Re: to qualify as a fine artist

Must have these:

Sketchbooks  
Works in:  
Pencil  
Pen and Ink  
Charcoal  
Watercolor  
Pastels  
Oils  
Can matt and frame work  
Shows work in public.  
Work shows vision  
Artist is articulate  
Can write  
Work shows attention to detail.  
Shows development  
Has work that stands on it's own  
Have students and Peers  
35-40 years old should have 300 pieces of work matted and framed  
Passionate about what he or she is doing.  
Artist Statement  
Portfolio

1 Artist  
2Apprentice  
3Person who does art  
4Student  
5Hobbyist

This list maybe used to determine how serious the person is about art and it's practice. It will be a fair guide in the development of Artists. How good do you think the art work is?

Rodney George Peacock

-----Original Message-----

From: Frederic Beugeard [<mailto:beugeardf@hotmail.com>]

Sent: Friday, June 08, 2007 3:20 PM

To: Hochhalter, Anna

Subject: Urbana Art Studio Concept

Urbana, 07 june, 2007

Art Task Force meeting

Dear Anna,

Thank you again for your invitation for the last meeting of the Art Task Force.

I appreciated the participatory democracy of the process. Concerning my question, if in Urbana there is a place where a group of artists is working together, I am sending you today the idea I developed during the conversation had last week.

In a recent News Gazette, I read about the failure to have some artist studios, in an apartments and shop building project in the newspaper (at Champaign or Urbana), for the cost and a lack of confirmed artists interested (these artist already have a space, or are interested by a much bigger space). I am reminded of the method some "artist collectif" used to obtain space from the cities in Europe.

The idea is to use an old empty big building, which might otherwise be demolished in downtown Urbana. Check the electricity and water supplies, remove all the doors inside, install an emergency phone line, install a system of fixing of paintings and spot lights on the walls, and paint all ceilings, floors, walls, and stairs in white. Hang an official/underground sign outside (I know a highly skilled neon artist who could create this). The different spaces would be rented (after artists selection) for a modest price to cover the electricity/water and insurance costs. An art piece could be asked from the artist to exhibits (two times year) in the building, with all the art work created during the year (sales, "vernissage" : petits-fours and Public Relation, lectures, shoos visits during two weeks). This Open Day could be coupled with an Open private artist studio day (list adress in newspaper, etc...).

Of course, strict rules have to be established (contract): the building cannot be a sleeping place, no drugs, no alcoholic parties, outside doors needs to be locked after entrance and departure, and lights must be turned off, no double keys may be made.

This place will be for recent art graduates, artists young, poor, who need a space, who live in Urbana, a few confirmed artist (why not invite them for a short period (3 months), before the exhibit ?).

The artists, who could not be qualified as a perfect Fine Artist (as in the email last meeting from Rodney George Peacock), will be, like this, helped, motivated, and contributing to the community life. That will be also a great help to diversify the network of places for exhibits, for the variety and differents level of artists.

This is a relatively cheap, easy-to-realize concept which will be a living landmark, great for the artists and a welcome image of the City of Urbana.

Sincerely,  
Beugeard frederic.