

A Comparison of Economic Development Projects that Utilize Arts and Cultural Tourism


by

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ABSTRACT

Across the United States, towns and cities are choosing to diversify their economies so that they are not dependent on a single industry. Supporting local arts and culture is a non-traditional economic development strategy that towns and regions can use to expand the tourism base and contribute to the overall economic health of the area.

This research determines the common attributes of successful arts and cultural tourism projects. In all, nine components were identified in the literature as common among arts-based economic development programs. Interviews were held with key persons in arts and culture based economic development projects of varying sizes and foci across the United States to determine if these nine themes were evident in their projects as well. From the analysis of the literature and the interviews, recommendations

were made for other organizations that may choose to pursue arts and cultural tourism as part of an overall economic development strategy.

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## Chapter I: Introduction

Across the United States, cities and towns of all sizes are searching for opportunities to provide long-term, sustainable economic stability, enhance the quality of life for residents, and draw visitors to the many attractions they offer (Americans for the Arts, 2003). Communities and regions are recognizing the vital role in economic development that is played by culture and the arts (Eger, 2006). By supporting and expanding local arts and culture, an area can expand its tourism base, and provide economic strength to the region (Ellis, 2005). Keller (2006) notes that in smaller communities, tourism is an essential part of the economy, supporting agriculture or manufacturing and adding necessary diversity. According to a study by the United States Department of Agriculture, rural tourism can reduce poverty rates and lead to higher employment rates. Earnings and income levels are also increased. (Reeder & Brown, 2005).

The purpose of this study is to determine which factors contribute to or limit a community's ability to use its local arts and culture as tourism opportunities to enhance and support other existing economic development efforts. There is currently very little scholarly literature to inform communities about successful economic development strategies that leverage arts and tourism. The outcome of this research should function as a guide to assist communities that are using or considering using this method.

The decline of the steel industry in the 1970's and the ghost towns that were left behind are a clear illustration of how dependence on a single industry can cause economic devastation in a region. Between 1979 and 1986, 16,000 Chicago area steel workers (including those in the steel dependent city of Gary, IN) were laid off, devastating the towns that had depended so heavily on the steel plants (Encyclopedia of Chicago, n.d.). Having learned that lesson, some

areas are attempting to diversify their economic bases by utilizing a strategy that pairs local arts and culture with the manufacturing, industrial and service sectors.

The arts have long been recognized as quality of life amenities (Moses, 2001), but the arts also support and strengthen a community's economy in several important ways. First, the arts attract visitors from outside of the area, resulting in increased revenues to the region and its residents through cultural tourism (Ryan, Bloms, Hovland, and Scheler 1999). Moreover, "a vibrant arts community is critical when corporations consider where to locate and people decide where to work" (Naisbitt & Aburdeen, 1990 p. 73). Communities where the arts are prevalent attract creative professionals and "contribute to a region's 'innovation habitat' by simultaneously improving regional quality of life---making communities more attractive to highly desirable, knowledge-based employees---and permitting new forms of knowledge-intensive production to flourish" (National Governor's Association Center for Best Practices[NGA], 2001, n.p.). These knowledge based workers represent the workforce of the future and tend to cluster in areas, often referred to as creative communities, that have the assets and amenities that they look for (NGA, 2001), including a strong arts and culture presence, a variety of leisure activities and a vibrant nightlife. Having a critical mass of artists and other knowledge-based creative industries attracts entrepreneurs who open more small businesses including restaurants, coffee shops, specialty retail stores, and establishments that create an energetic nightlife (Florida, 2002). Since shopping, dining out, and recreation are the top three tourist expenditures (Keller, 2006), the same amenities and attractions that draw creative workers also draw tourists. An increase in tourism can enhance the assets of a region and make it more attractive to both residents and visitors alike (Ryan et al. 1999).



Tourism is the number three industry in Wisconsin, and one of the fastest growing industries in the nation. According to the Wisconsin Department of Tourism (Scheler & Hertel, 2002), tourism as an industry is, "...relatively recession-proof, as economic success does not depend on a single industry sector; rather, it is a horizontally integrated industry that is comprised of numerous other service sector segments"(n.p.).

Using local arts to expand the cultural tourism sector is a viable approach to economic development, because as Brooks (n.d.) notes, tourism is an economic development activity. According to the Travel Industry of America (TIA), cultural tourists tend to take longer trips and spend more per trip than the average traveler (2002). Cultural tourism is based on authenticity rather than imposed development, and builds on the naturally existing assets of an area rather than creating attractions. It also preserves local culture while increasing job and business opportunities (National Endowment for the Arts, [NEA], n.d.).

To further strengthen a region using the arts, it is important to understand that the arts businesses as well as the ancillary businesses that are created through developing a creative economy are important in another way: artists are independent businesses and produce items that cannot be mass-produced. Art businesses are local businesses, and according to the American Independent Business Alliance (AMIBA, 1998), locally owned businesses create a multiplier effect in the local economy up to three times that of a chain outlet. Locally owned businesses are also more likely than chain stores to carry products from small manufacturers (Mitchell, 2000).

### *Renaissance Menomonie*

For the last five years Menomonie, WI has been actively working to develop a cultural tourism base through an effort called Renaissance Menomonie. The city of Menomonie sits on Interstate 94, approximately fifty miles east of the Minneapolis/St. Paul metropolitan area, the

15<sup>th</sup> most populated metropolitan area in the United States and ranking third in median household income (Metropolitan Council, 2005). Menomonie is located in what has been coined a technology corridor due largely to a rapidly expanding industrial park that provides living wage jobs and attracts many new people to the area. The University of Wisconsin-Stout attracts thousands of visitors each year through conferences, sporting events and the visiting parents of its students. In addition, Menomonie and the surrounding county are home to a number of unique cultural attractions: the Mabel Tainter Memorial Theater, the Dunn County Artist Tour, numerous working artists, the School of the Arts, and the UW-Stout Art Department, the largest art department in the University of Wisconsin system. Added to this list are museums, retail establishments, events, and leisure opportunities that comprise the area's recreation and tourism attractions. The efforts of Renaissance Menomonie have been directed to developing a creative infrastructure that will support thriving, unique businesses, a flourishing art community, working/living space for artists and a high quality of living for the area's residents. This creative infrastructure will allow artists and small locally-owned businesses to co-exist with the existing large discount stores and the technology park while increasing tourism to the area, particularly from the Minneapolis/St. Paul metro area. To maximize the development of this creative infrastructure, many different factors need to be considered.

#### *Statement of the problem*

The purpose of this study is to determine which factors contribute to or limit a community's ability to use the local arts to enhance existing economic development efforts through increased tourism activity.

### *Objective*

The purpose of this research is to determine the common themes and strategies in communities that have purposefully chosen to use cultural tourism, based on the arts, as an economic development strategy. By researching existing projects, recommendations can be developed that can be used by other communities involved in similar efforts. Further research could determine which partnerships are the most fruitful, how projects have been assisted or impeded by local and state government, the qualities of successful leaders, and what long-term social and economic impacts cultural tourism has on a specific region.

### *Significance of the study*

Providing a cultural infrastructure can strengthen regions economically by creating jobs and businesses and diversifying the local economy. Understanding the necessary elements of a successful project can assist Menomonie and other communities in developing their own arts and tourism programs.

### *Limitations of the Study*

The research is limited to cultural tourism, and is not meant to be inclusive of recreation, eco-tourism and other subcategories of tourism. There is overlap in these subcategories, but the focus of the study is concentrating on the arts and cultural amenities.

The individual projects chosen for study do not necessarily reflect the Renaissance Menomonie project in terms of demographics, structure or mission. However, the range of projects studied can provide a more holistic view of the possible outcomes that can be derived.

Responses to the interview questions are subjective and may reflect the experiences and opinions of the respondent.

The meaning of a subject's response is based on the researcher's interpretation of the response. Every attempt was made to clarify any responses that the researcher deemed to be vague, too general, or otherwise lacking in specificity. Ancillary information obtained from the interviews that is not applicable to the study is omitted from the transcripts.

A further limitation of the study is that both the researcher and her husband have been directly involved in the creation and activities of the Renaissance Menomonie planning group. Whenever possible, the researcher will use other sources for direct information on Renaissance Menomonie.

### *Assumptions of the Study*

This study makes the assumption that arts and cultural tourism are viable approaches to economic development.

This study assumes that there is adequate information from existing efforts and that the information will be shared by key persons in interviews as well through the written literature.

The study also assumes that the assessments and conclusions derived from case studies included in this research can be generalized to the problem.

### *Definition of Terms*

Asset inventorying consists of documenting the tangible and intangible strengths of a community. It is a strength-based rather than a deficit-based approach (Kerka, 2003). It may also be called cultural inventorying.

Community development is defined as, "activities that increase the positive outcomes possible within a community by linking individuals and organizations working toward common ends." (Humboldt Area Foundation) <http://hafoundation.org/>

Content analysis is defined as a systematic research method for analyzing textual information in a standardized way that allows evaluators to make inferences about that information (United States General Accounting Office, 1996.).

Cultural tourism is generally defined as “travel directed toward experiencing the arts, heritage and special character of a place” (NEA, n.d.).

Economic development is a term generally applied to the expansion of a community’s property and sales tax base or the expansion of the number of jobs through office, retail, and industrial development ([http://www.urbanplan.org/UP\\_Glossary/UP\\_Glossary.html](http://www.urbanplan.org/UP_Glossary/UP_Glossary.html)).

Rural is defined as an area having a population less than 2500 (United States Census Bureau, [www.census.gov](http://www.census.gov)).

Social capital refers to the collective value of all 'social networks' and the inclinations that arise from these networks to do things for each other (Robert Putnam, quoted in wikipedia [http://en.wikipedia.org/wiki/Social\\_capital](http://en.wikipedia.org/wiki/Social_capital)).

Suburban refers to a residential district located on the outskirts of a city (<http://wordnet.princeton.edu/perl/webwn>).

Urban areas are considered to be census blocks that have a total population of at least 2500 persons (United States Census Bureau, [www.census.gov](http://www.census.gov)).

### *Methodology*

This study will examine the efforts of communities that actively promote the arts and cultural tourism, looking for common themes that contribute to or limit success. Qualitative case studies including existing literature and semi-structured interviews will be used because of the vast wealth of information that can be gleaned from them. Every project and locality has distinct

and somewhat unquantifiable factors that give it its identity, and often that information can be best obtained through query.

Content analysis will be performed on the examples in the literature to determine specific examples of strategies and conditions for success. The strategies and conditions for success will then be coded to ascertain general themes that are present in the examples provided. To ensure validity, two subject matter experts will be asked to determine general themes from the compilation of strategies. These experts are Karen Raymore, Executive Director of the Door County (WI) Chamber of Commerce and Convention and Visitor Bureau, and Anne Katz, Executive Director of Arts Wisconsin. The themes provided by these subject matter experts will be compared to the researcher's themes and modifications will be made and reviewed until consensus is reached.

When the literature examples have been coded, semi-structured interviews will be conducted with persons who have been instrumental in the success of arts and economic development efforts in their communities. These interviews will be transcribed and coded according to the criteria agreed upon by the subject matter experts and the researcher. The coded interviews will be compared to the literature criteria to determine if the same themes are present. This research will examine the criteria and conditions that lead to successful projects, and recommendations will be made for the Renaissance Menomoneie steering committee based on this research.

## Chapter II: Review of Literature

### *Overview*

The purpose of this research is to determine the common themes and strategies employed in areas that have purposefully chosen to use the arts and cultural tourism as an economic development strategy. This chapter examines projects in a variety of cities, towns and regions across the United States, incorporating information gleaned from the existing literature. Recognizing that each region and community has its own identity and unique assets there are, nonetheless, enough similarities that specific themes and recommendations can be generalized from the examples provided.

### *Review of Literature*

According to the National Governor's Association (2005, n.p.), "an arts based economy can enhance state efforts to diversify rural economies, generate revenue, improve the quality of life and attract visitors and investment". A 2003 study conducted by Americans for the Arts concluded that the arts not only have a significant positive financial impact on communities, but as an industry, the arts support communities economically rather than the other way around (Sterngold, 2004). Markusen and King (2003) suggest that the presence of artists tends to increase productivity and earnings in a regional economy. The use of local arts as a basis for economic development is not a traditional economic development approach. However, this literature review does provide detailed examples of communities and regions across the United States that are using the arts to enhance cultural tourism, and using cultural tourism mindfully as an economic development strategy. For example, ArtSpace, a Minneapolis-based organization, focuses on neighborhood development by renovating dilapidated commercial buildings into living and working space for artists. In the Lowertown neighborhood of St. Paul, an ArtSpace

project developed 52 affordable live/work units for artists. The residents of these units were instrumental in keeping the farmer's market in Lowertown and are a major stop on the St. Paul Art Crawl, drawing thousands of tourists to the area (Delaney, 2004). Elko, Nevada drew on its history as a cattle ranching capital in the 19<sup>th</sup> century to develop a cowboy poetry festival. Since the first Cowboy Poetry gathering in 1985, Elko now hosts 8000 visitors each year for the event, drawing in \$6 million to the local economy (NGA, 2001). These are two of the examples that are discussed in the literature. Further examples present in the literature are provided in the body of this chapter.

Through the review of literature, the researcher compiled a comprehensive list of strategies that were used in successful arts and tourism projects and then looked for recurring themes. The themes that occurred most frequently were planning, partnerships and collaboration, authenticity, leadership, engaging the larger community, incentives, customization of the specific project, business and entrepreneurial skills training, and limitations of the specific project.

### *Planning*

One component of successful projects is planning. Goeldner, Ritchie and McIntosh (2000) list eight steps to integrated tourism planning, beginning with gathering information. On an organizational development level this refers to evaluating the existing planning group and identifying other potential members. In the arenas of community involvement and tourism product planning, the authors suggest conducting an inventory and assessment of existing tourism and non-tourism entities, local services and infrastructure. Arts agencies can be helpful in identifying existing cultural assets that can be leveraged to meet economic development goals (Ellis, 2005). This approach to planning is confirmed by case studies reviewed in the literature. Delaney (2004) suggests taking an inventory of what cultural and economic development groups



already exist and listing who the key individuals are. Listing the assets of a region allows the community to examine its existing assets from a strength-based perspective rather than from a deficit perspective. Planning that is based on deficit identification often leads to a belief that the solutions lay outside of the community (Americans for the Arts, 2003). Mundell (in Americans for the Arts, 2003) states that fieldwork, consisting of identifying the resources of people, places, skills and history, should be done first. In Santa Fe, NM the city and county of Santa Fe developed a Culture, Arts and Tourism plan. Planning was undertaken in a three phase approach: first an inventory of cultural assets; second, public involvement in the form of focus groups, public meetings and the creation of an advisory committee. From these two phases, information was distilled into an action plan, and phase three of the project was the implementation of the action plan (<http://www.santafeartsandculture.org>).

A fundamental component of the plan is assuring that artists are part of the planning process, thereby engaging a wide variety of community stakeholders in the process. Often the arts and cultural players don't know the traditional economic development players, nor have they ever considered themselves to be players in planning and visioning the future (Delaney, 2004). Patricia Wells of Heritage Partnerships in Murfreesboro, TN (in Americans for the Arts, 2003) states that it is critical at all stages of planning to employ community participation.

Supporting existing cultural events and players can lay a foundation for future cultural development. Once the asset inventory has been completed, Delaney (2004) suggests actively seeking out opportunities for cultural development projects. Investing in cultural resources provides incentives for other entities to invest as well (NGA, 2005).

### *Partnerships and collaboration*

Integrating artists and businesses can build coalitions and remove barriers. For example, the monthly Art Hop in Kalamazoo, MI features art work displayed in unusual venues such as hospital clinics, a hair salon and a restaurant ([www.coolcities.com](http://www.coolcities.com)). Cultural crossovers such as these add excitement, which also appeals to tourists (Bulick, Coletta, Jackson, Taylor & Wolfe, 2003). Moses (2001) suggests creating alliances with high profile organizations. Well known organizations like the Smithsonian Institution have affiliate museums across the country. Collaboration with the public sector, private sector and government is crucial to long term success (Ellis, 2005), and contributes to a more integrated approach when using public investments (NGA, 2001). Raymore (2006) states that,

Often in destination marketing stakeholders are defined as hotels, restaurants, attractions, recreation and so forth. In sustainable tourism the stakeholder list is much broader. It requires collaboration among business and social entities that have not traditionally worked together and have often found themselves on opposite sides of an issue. (p12)

### *Authenticity*

Each community has a unique image and sense of place (Moses, 2001), and assuring authenticity in tourism development is critical. Kaiser and Hird (2003) describe authenticity in this way:

When people visit a “place”, they are looking for a memorable experience – one that is unique to that particular area. It is important that a tourism strategy is designed to maintain the essence of the community and the local resources therein. If products and experiences are infused with a sense of place, it will increase the local revenues and keep tourists coming back. (p.22)

Identifying and strengthening the novel characteristics of the community or region promotes authenticity and is a key component in developing an identity or brand for the area (United States Department of Commerce, 2005). Raymore (2006) states that, “A destination must define what makes it distinctive in order to understand the best strategy to attract guests that will appreciate what the destination has to offer, while having a positive impact on the local economy and no negative impact on the natural and built environment” (p.3). Authenticity and artistic quality inspire community development where phony tourism attractions can’t (Americans for the Arts, 2003). Without careful planning, it is possible to create a manipulated environment that loses its ambience and sense of place (Phillips, 2004).

### *Leadership*

Having the right leadership can be a significant factor in successful community cultural development initiatives (Bash, 2006). Project leadership should include economic development professionals and cultural leaders, as well as emerging leaders. Delaney (2004) suggests crossing cultural/commerce boundaries and inviting representation both from business and from the arts. Invite working artists and arts professionals to the table (Cuesta, Gillespie & Lillis, 2005) since creative thinking and planning provides an opportunity to involve emerging community leaders (Bulick et al. 2003). The dynamics of leaders and leadership is not the focus of this research; rather this research is concerned with identifying who the leading members were rather than interpreting how they behaved or what characteristics they displayed in a leadership capacity.

### *Engaging the larger community*

Cuesta et al (2005) stated that building broad community partnerships around arts activities encourages a large cross-section of the community to interact. Bringing together

various sectors of the community can create social bonds, which in turn builds social capital (Bash, n.d.). An example of this is Bigfork, MN where a resident noted that a planned new art center, "...is going to galvanize a whole bunch of people from around the community that don't quite connect yet" (Cuesta et al 2005, p. 26). Stern and Siefert (in Bash, 2004) found that the social impact of the arts engages the community by crossing ethnic and social class divides. They also note that participating in cultural events makes residents more willing to become involved in other issues in the community as well.

Community education about the arts and cultural events is another way to engage a wide variety of community members. This may include quoting tourists in community newsletters, profiling entrepreneurs in the local media and distributing brochures about cultural events locally (Keiser & Hird, 2003).

### *Incentives*

Incentives to bring artists to the area may include creative financing. In Rhode Island and Maryland, artists living in specified districts are exempt from paying sales and income taxes on their work if their art form is recognized by the state. Providence, RI has worked to develop grants and low-interest loans to developers who will renovate older structures for sale or lease to artists (Grant, 2006), and in Ireland, artists do not pay income tax because they are considered national treasures (Klug, 2005).

The development and support of artist cooperatives is another incentive. Through the formation of an artist cooperative in Jackson, MS, artists established a craft center on the Natchez Trace Parkway and a crafts gallery near downtown Jackson. Programming in these centers includes craft demonstrations, arts festivals and a gallery that attracts tourists and other artisans throughout the region (Phillips, 2004). For tourism to be a viable approach to economic

development there must be a critical mass of events and artists that will draw tourists to the region. The “4-Times Rule” states that, “people will travel a distance if you have something that appeals to them and will keep them busy four times longer than it took them to get there” (Brooks, n.d.).

### *Customizing the project*

Ellis (2005) states that is important to recognize that rural, suburban and urban projects may require different strategies. In smaller areas, it is crucial to make certain that the residents benefit from the projects. This may include purchasing materials from local retailers, as well as hiring locals (Keiser& Hird). Mundell (in Americans for the Arts, 2003) states that, “...development should be in scale with community needs even if this doesn’t seem ambitious enough”. Villani (1999) notes that while smaller towns are limited in capacity, they tend to take small, incremental steps towards arts-related economic development rather than attempting large-scale revitalization. This approach actually encourages a high degree of community involvement and reflects the demography and culture of the town, thereby contributing to the long-range prospects for success.

### *Business and entrepreneurial skills training*

Training, access to capital, and business incubators should be used to support entrepreneurship (NGA, 2005). Hyman (2006) states that treating artists and cultural organizations as businesses can create jobs within the community. Further, recognizing artists as legitimate businesses and providing training should be part of local tourism plans (United States Dept of Commerce, 2005). In New Orleans, LA the Entergy Arts Business Center operates a business incubator designed to support the creation of art-based businesses. The center offers business training classes to artists, the opportunity to test market their products, and allows them

access to shared services. This has resulted in the creation of 28 jobs and revenues of \$1.2 million for the ten incubator member companies (Phillips, 2004).

### *Recognize limitations*

Tourism activities should be planned to support cultural products and crafts, rather than causing them to degenerate or lose quality (Goeldner et al 2000). Commodification of the cultural assets can occur unless decision making includes the arts and cultural sector (Phillips, 2004). Another challenge that is faced by small towns and rural areas is that because of the smaller populations, there is less leadership and volunteer capacity (Christopherson, 2004). The positive side of this, as referenced in Villani (1999), is that because small towns generally lack the ability to raise large sums of money, the development and revitalization efforts are more grass-roots and therefore, more likely to be sustainable. Small town projects with greatest likelihood of success are those that target the locals as well as tourists.

### *Conclusion*

A vast majority of Americans say that the arts are a vital piece of the quality of life in their communities (Naisbitt & Aburdeen, 2000). The presence of arts in the community sparks economic development, encourages real estate development and fosters tourism as well as attracting new business. Dollars spent on the arts influence the local economy, add value to real estate and create a multiplier effect in the community (Naisbitt & Aburdeen, 2000, 73-74). Seeing the tangible economic benefits to art increases support for the arts (Cuesta et al 2005).

In addition to the economic benefits of the arts, Wali (in Bash, 2006) found that participation in the informal arts creates social capital through bonding of individuals; bridging differences in ethnicity, age, economic status and geographic boundaries; and building capacity within the community. Arts and culture attract tourism dollars (Ellis, 2005), which then support

the other independent businesses in the area. Studies have concluded that three times as many dollars remain in the community when spent with home town businesses versus dollars spent at chain stores (AMIBA). Home-town independent businesses also are more likely to contribute to local charitable efforts and to serve on local boards (Mitchell, 2000).

## Chapter III: Methodology

### *Introduction*

The purpose of this research is to determine the common themes and strategies employed in areas that have purposefully chosen to use the arts and cultural tourism as an economic development strategy. By examining the various elements that successful communities have utilized and comparing them to the research information, conclusions may be inferred that can result in recommendations for other communities taking this approach to tourism and economic development.

A qualitative case study, including semi-structured interviews, was determined to be the most appropriate methodology for this study. Trochim (2006) suggests that qualitative research may be more appropriate when the researcher has experience with the topic, as is the case with this study. As Soy (1997) explains, "Social scientists, in particular, have made wide use of this qualitative research method to examine contemporary real-life situations and provide the basis for the application of ideas and extension of methods"(n.p.). This chapter will detail the subject selection, instrumentation, data collection and analysis, limitations and ethical concerns of this study.

### *Subject Selection and Description*

In order to mine the most detail from a variety of program models in the literature and interviews, the case studies that were chosen for analysis in this research represent a wide variety of population bases, both urban and rural. Additionally, some projects are comprehensive in approach while others are more limited in scope. Further, each of the regional efforts studied incorporated a broad range of activities very similar to the activities planned and undertaken by Renaissance Menomonie, while individual projects of narrower scope have also been included to



provide a basis for studying single elements of the cultural tourism strategy, for example, researching only the development of affordable live/work space for artists. The range of projects and case studies used in this study allows the researcher to compare more strategies, existing conditions and achieve a wider perspective on the outcomes. Although it can be difficult to generalize from case studies, the examples used in this research show strong commonalities. Recognizing that each region and community has its own identity and unique assets there are, nonetheless, enough common experiences that information and recommendations can be derived from the research.

Based on the review of literature, specific projects were selected to be interviewed for this research and a key person was identified for each project. Each organization has successfully leveraged local arts and culture into increased cultural tourism and created a positive impact on the area's economic development. Interviews were conducted with key persons from five arts organizations and one statewide initiative. The demographics of these projects are shown in Table 1. The data from these interviews will be discussed at length in chapter four.

*Table 1**Demographics of Key Projects Interviewed*

Project	Geographic Size	Urban/Rural	Start Date
Artist Relocation Program Paducah, KY	City; population 25,575	Urban	2000
ArtsBuild Platteville, WI	Seven counties in SE Wisconsin	Rural	2004
Cornucopia Lanesboro, MN	Town; population 767	Rural	1993
Handmade in America Asheville, NC	25 counties	Rural	Early 1990's
Michigan "Cool Cities"	State - wide	Urban/Rural	2004
WREN Bethlehem, NH	Town; population 2381	Rural	1994

*Instrumentation*

Through the review of literature, specific strategies and conditions for success were noted by the researcher and compiled into a comprehensive listing. A` priori coding was used by the researcher to select the themes that were identified by each project as most important to the project's success. The compiled list of strategies and conditions was sent to the two subject matter experts discussed in chapter two, who then reviewed the list and independently determined success themes. These themes were categorized, and the completed lists of strategies and emergent themes were presented to two arts and tourism experts for review and validation. Karen Raymore, Executive Director of the Door County (WI) Chamber of Commerce and Convention and Visitor Bureau, is one of 111 tourism professionals in the world that holds credentials as a Certified Destination Management Executive. Ms. Raymore served as one of the

experts consulted. Anne Katz, Executive Director of Arts Wisconsin, served as the other expert. Ms. Katz has assisted numerous arts organizations in Wisconsin with planning and organizational development. Both of these individuals are experts in the field in arts and tourism in Wisconsin and have published works on the subject. Based on their knowledge and expertise in the field of arts and tourism, Ms. Raymore and Ms. Katz independently validated that the researcher had accurately identified the themes that recurred across the projects reviewed. The resumes of Ms. Katz and Ms. Raymore are included in Appendix A. Based on the review of literature, the opinions of the two industry experts and the experience of the researcher, interview questions were developed. Interviews were then conducted with key individuals from five successful arts and cultural tourism projects across the country and with the coordinator of Michigan's Cool Cities initiative to compare their experiences with the themes gleaned from the literature.

The results of these were compared against the researcher's themes, and modifications were made and returned to the reviewers for validation. The final themes that emerged formed the basis of the interview questions. The interview questions are included in Appendix B of this study.

#### *Data Collection Procedure*

The researcher initially contacted the key person for each project by telephone, introducing herself and explaining the purpose of the call. If the subject agreed to be interviewed for the research, an email was sent that included a description of the project and an informed consent form. If the subject agreed to be interviewed, he or she responded by placing the words "I agree" in the subject line and returning the email to the researcher. No interviews were

conducted before consent was given. The telephone introduction script and the consent form are included in Appendix C.

Upon receiving consent, the interviewer contacted the subject by telephone, stating to them that the telephone conversation was being taped and assuring that the research process would follow the protocol outlined previously. A set of questions was asked of each participant, with an open ended question at the end that allowed each participant to provide additional information regarding their specific project. The responses from each interview were transcribed by the researcher and the tapes were labeled and stored. The transcripts are included in Appendix D. Of the six projects contacted, one agreed to participate if the interview questions could be emailed rather than participating in a live interview. The researcher agreed to that, and the actual document that was returned is included with the transcripts of the other interviews.

#### *Data Analysis*

Each interview was taped and transcribed by the researcher. The written transcripts were then coded using the themes that had been previously established by the review of literature, the subject matter experts and the researcher. The themes that evolved were planning, authenticity, partnerships and collaboration, leadership, engaging the larger community, asset mapping and support of those assets, incentives, customization of the specific project, business and entrepreneurial skills training, and limitations of the specific project. The coding was intended to reflect the significance of the criteria, rather than the frequency with which various projects listed them. In this particular content analysis, the data was coded using meaning and implied meaning rather than specific words and phrases only.

Codes consisted of one or two letters that corresponded with the main theme. For example, partnerships and collaboration emerged as one criteria for success and was coded PC

on the interview transcripts. Planning was coded PL; authenticity, A; leadership, L; engaging the larger community, E; incentives, I; customization of the project, C; business training, BT; and recognizing limitations, RL. Some sections of text referred to more than one of the identified themes and were coded to reflect all themes that the researcher identified.

### *Limitations*

The research is limited to cultural tourism, and is not meant to be inclusive of recreation, eco-tourism and other subcategories of tourism. There is overlap in these subcategories, but the focus of the study is concentrating on the arts and cultural amenities.

The individual projects chosen for study do not necessarily reflect the Renaissance Menomonie project in terms of demographics, structure or mission. However, the range of projects studied can provide a more holistic view of the possible outcomes that can be derived.

Responses to the interview questions are subjective and may reflect the experiences and opinions of the respondent.

The meaning of a subject's response is based on the researcher's interpretation of the response. Every attempt was made to clarify any responses that the researcher deemed to be vague, too general, or otherwise lacking in specificity. Ancillary information obtained from the interviews that is not applicable to the study is omitted from the transcripts.

A further limitation of the study is that both the researcher and her husband have been directly involved in the creation and activities of the Renaissance Menomonie planning group. Whenever possible, the researcher will use other sources for direct information on Renaissance Menomonie.

*Ethical Concerns*

All interview participants were provided with information and consent forms prior to the actual interview. They were informed that the interview would be taped and that they may be cited specifically in the study. Consent was obtained from all interview participants.

Specific information about the other participating projects was not shared by the researcher during the interviews.

Each project interviewed varies from the others in terms of demographics, geography, existing conditions at project inception and strategies employed. These variables allow the researcher to make comparisons and recommendations, but at the same time would render it difficult, if not impossible, to completely replicate any one of the projects reviewed.

## Chapter IV: Results

The purpose of this research is to determine the common themes and strategies employed in areas that have purposefully chosen to use the arts and cultural tourism as an economic development strategy. The purpose of examining both large-scale and smaller-scale projects is to establish what can be accomplished in a regional effort, and to illustrate the social and economic contributions of a single, focused project. Key persons from five successful arts and cultural tourism projects and one person from a state-wide initiative were interviewed by the researcher and their responses were compared to a list of nine themes, or components that were compiled from the literature review and validated by two subject matter experts. Through the review of literature and telephone interviews conducted by the researcher, projects pairing art, cultural tourism and economic development were examined and will be compared to the efforts of the Renaissance Menomonie group. From this, recommendations can be made to enhance Menomonie's efforts.

The common themes, or components, of successful projects that were identified in the literature review are planning, partnerships and collaboration, authenticity, leadership, engaging the larger community, incentives, customization of the project, business and entrepreneurial skills training, and limitations of the project. To determine whether or not these nine themes were also present in the projects interviewed, the following questions were posed to the interviewees:

1. What do you believe has been the most successful result or impact of your arts/cultural tourism program?
2. How did your program originate?
3. Who were the original partners?

4. Who are your current partners?
5. Was city, county or state government involved? If so, how?
6. What did you expect to be the outcome?
7. Were there differences between the anticipated and actual outcomes?
8. Describe the planning process you used
9. How were funds raised?
10. What was the largest hurdle you faced with the program?
11. Is there anything else that you would like to tell me about your project?

Six of the identified themes were directly addressed by interview questions. Planning was addressed by question 8; partnerships and collaboration were addressed by questions 3, 4, and 5; engaging the larger community was also addressed by questions 3, 4, and 5; incentives, assumed to be financial, were addressed in question 9; customization of the project was addressed in question 2; and limitations of the project were addressed in question 10.

Indirect questions were designed to elicit information about authenticity, leadership, and business and entrepreneurial skills training. Authenticity and leadership are less quantifiable, and the researcher did not want to lead the interviewee into providing an answer to meet the parameters of the question. Questions 1, 7 and 11 were open ended to allow the interviewee to provide a depth of background and scope of the entire project that the researcher could interpret for the themes of authenticity and leadership. The information gained also elicited an answer to the question of whether or not business and entrepreneurial skills training were provided. Business training may be formalized or informal through mentoring, and the researcher opted to let that information come out of the interviews naturally and ask a follow up question if it was not apparent from the interviewee's response.



The key individuals interviewed and their projects were Becky Anderson, Handmade in America, Asheville, NC; Mark Barone, Paducah Artist Relocation Project, Paducah, KY; Marilyn Cooper and Katy Curnyn, Women's Rural Entrepreneurial Network, Bethlehem, PA; Heidi Dyas-McBeth, ArtsBuild, Dodgeville, WI; Karen Gagnon, Michigan Cool Cities program (state-wide); and Michael-jon Pease, Cornucopia Art Center, Lanesboro, MN. In the following discussion it is important to note that the Michigan Cool Cities program did not use arts, culture and tourism as the catalyst for the program. Rather, the program was designed to incorporate and support arts and culture as part of a state-wide economic initiative.

*Case Study #1: Artist Relocation Program, Paducah, KY*

The initiator of the Paducah Artist Relocation Project was Mark Barone, a working artist who had lived in Paducah for twelve years. As the city of Paducah made plans to renovate the downtown area, Mr. Barone argued that the city would be unsuccessful in that endeavor unless renovation occurred in the 30 square block neighborhood which bordered the downtown. That neighborhood had many old houses and historical buildings, and had been falling to ruin since the Second World War. His proposed strategy was to offer incentives to artists to move to Paducah, renovate the homes in this neighborhood into work/living space, and develop the area into a thriving arts area for residents and tourists alike. Mr. Barone enlisted the help of Tom Barnett in the City of Paducah Planning Department, and the Paducah Artist Relocation Program was born. The planning of the project was done solely by Mr. Barone and Mr. Barnett. The only funding the project received was Mr. Barone's salary and minimal funding for marketing, both provided by the City of Paducah.

Assuming that there needed to be an incentive to get artists to move to Paducah, Mr. Barone worked with the Bank of Paducah to develop a loan program for the purchase and

renovation of homes in the target neighborhood. The loan package offered was unique: rather than making a loan for the value of the property, the bank offered a loan program that provided 100% financing for purchase as well as renovation, above the appraised value of the property. Mr. Barone reasoned that making a loan for the cost of the project would be ineffective since the appraised values were low and in most cases the renovations would be extensive. Tying a loan to the appraised value would not cover the costs of renovation and would require the buyers to finance a large portion of the project themselves. Mr. Barone believed that the artists that were participating in this program were taking a large risk and could ill afford to use all their savings and have nothing to fall back on. His vision was to not only have the new residents investing in property, but as important, have them invested in the community. He believed that ownership would engage them in the community because they had a vested interest there. It should be noted that this particular loan program was also available to non-artists, whether they were existing residents of Paducah or new arrivals.

Through his existing contacts in the art world and by advertising in national arts magazines, Mr. Barone marketed the project to artists across the nation. The Paducah Artist Relocation Project has reinvigorated a once declining neighborhood while creating sustainable tourism for the area. He and Mr. Barnett envisioned having 20-25 artists move to Paducah as part of this program. In November of 2005, over 70 artists had moved there to participate in the Paducah Artist Relocation Project.

Mr. Barone attributed the success of the project to the fact that they had no partners to answer to and that the artists were working on making art rather than trying to run a program. He did not want a group of people involved in the planning process, feeling that, “by committee, it just falls apart... They [the city of Paducah], just left us alone and that was what we needed”.

Although he believes that a successful project must understand the needs of the artists, he noted that the last thing they wanted was to have the artists involved in the operation of the program.

*Case Study #2 ArtsBuild, Dodgeville, WI*

ArtsBuild began in 2004 with grant funding for outreach and e-learning through the University of Wisconsin-Platteville Extension Office of Continuing Education. The purpose was to increase the entrepreneurial capacity and sales of the area artists through business training, networking and mentoring opportunities. In the planning process, ArtsBuild staff first identified area artists in the seven county target region, and then invited those artists to a series of informational meetings. At the meetings the artists were surveyed regarding their needs, and from this, a series of workshops was developed that covered topics such as legal issues for artists, selling at galleries and craft fairs, and website creation. ArtsBuild partnered with the local Small Business Development Center, Arts Wisconsin, the Wisconsin Arts Board, and the Wisconsin Common Market to provide expertise for the workshops. They have also worked closely with area civic leaders, business owners, Chambers of Commerce and Main Street programs as part of the overall economic development plan. As the project progressed, a directory of area artists was printed. This directory, the first of its kind in south eastern Wisconsin, has increased the visibility of area artists and arts in general, while providing the artists with opportunities to network with and mentor one another. Although there is little in the way of quantitative evaluation regarding increased sales for the artists, ArtsBuild has been very successful in increasing awareness of, and by extension, sales for the participating artists. They also believe that the most successful result or impact of the program has been the increased visibility of the artists and that people now look beyond their community to see the success of the region.

*Case Study #3 Cornucopia Art Center, Lanesboro, MN*

The Cornucopia Art Center in Lanesboro, MN was started in 1993 by a group of professional artists in the area. In the mid 1980's, an old vaudeville/movie house in Lanesboro was renovated and turned into the Commonweal Theater. The artists saw that with the success of the Commonweal Theater and the Root River bike trails that had been developed in the area, they could capitalize on the tourists that were already visiting these attractions by giving them more to do and see, and keeping them overnight. The Cornucopia Art Center is both a gallery, a retail store featuring the work of local artists, and a clearinghouse for arts workshops such as painting classes. Their partners include the Lanesboro Art Council, the Commonweal Theater, the Lanesboro Community Theater, a local environmental learning center, the local Chamber of Commerce and the area's Convention and Visitor's Bureau.

The organization began with facilitated planning meetings, community forum meetings, and strategic board meetings. Community members are involved in the planning on a tri-annual basis. Cornucopia helps to sell artist work and has attracted about 20 artists to move to the area. According to the executive director, the greatest impact has been on the local economy and the image of the area, increasing the revenues for the artists, while increasing tourism to the area. It should be noted here that because the director of Cornucopia asked to do the interview by email, no follow up questions were asked.

*Case Study #4 Handmade in America, Asheville, NC*

Handmade in America, located in Asheville, NC, was borne out of economic crisis as the region lost major manufacturing and tobacco farming in the early 1990's. Becky Anderson, current Executive Director of Handmade in America, was the director of the Asheville, NC Chamber of Commerce at the time, and realized that since 67% of the crafts sold in the area were

being sold to tourists, a successful cultural tourism program could replace the income lost when manufacturing and farming jobs disappeared. The project encompasses a 25-county rural area in western North Carolina. Handmade in America began the planning process with five people, secured funding from the Pew Charitable Trust to launch a full scale planning project, and eventually included over 375 area residents in the process. It is also notable for its strategic use of partnerships and collaboration. The project partnered with the city of Asheville, the Chambers of Commerce in adjacent towns; the university, community college and public schools; the Convention and Visitor's Bureau and other tourism entities; small business associations; arts organizations, including museums; and the National Forest Service. Through these collaborations, the partners developed a heritage trail system that identified and provided a map to an estimated 360 craftspersons, galleries, restaurants and heritage sites. By developing strong partnerships and continuing to bring in partners to collaborate on new projects, Handmade in America developed a 12, 000 square-mile area into a national model of cultural tourism. The newest project is operating an arts incubator fueled by released methane from a closed landfill.

#### *Case Study #5 Michigan's Cool Cities Program*

Michigan's Cool Cities program was put in place by Governor Jennifer Granholm as a state-wide initiative. In this instance, there were no actual partners but rather, the planning and implementation group consisted of state employees from the state's Department of Consumer and Industry Services, who were charged with developing the project as a state wide initiative as well as finding ways to fund it without new money. At the time the program was launched, the state of Michigan had the highest unemployment rate in the country, due to the decline of manufacturing jobs that had once been its economic foundation. Governor Granholm determined

that new ideas were needed to attract businesses and residents to Michigan, and began by sending a survey to 274 mayors across the state asking them what made a city “cool”. The cities responded by saying that the qualities that made a city “cool” were walkability, business development, arts and culture, unique shops, ethnic restaurants, nightlife, and “24/7 services”. A Building Cool Cities coordinating team, made up of representatives from all 19 state departments and most state agencies, was established. This group was charged with gathering all potential state resources, both financial and non-financial, to develop a grant program and a tool box providing technical assistance to the grant recipients. No new funds could be used, so each department and agency had to determine what, if any, of their funding could be steered toward a Cool Cities Neighborhood grant program. For three consecutive years, catalyst grants of \$100,000 were awarded to approximately twelve cities per year to develop projects in specific neighborhoods that would increase the cities livability and appeal to business and residences. In the three years that the Cool Cities program has been operational, a total of 48 neighborhood projects that met the criteria for the catalyst grants have been funded. In addition, 102 Cool Cities Neighborhood designations have been awarded in 72 cities, and other grant and technical assistance programs continue across the state. The Cool Cities project, as it has evolved into, has worked closely with the Michigan Department of History, Arts and Libraries, which has now created an Office of Cultural Economic Development within the department. In 2007, the theme of Michigan’s annual Council for Cultural Affairs conference is Driving Michigan’s Economic Engine using Culture to Fuel Community Prosperity.

An early success of the Cool Cities program has been to draw in the offices for Google’s expansion. According to Ms. Gagnon, Google chose to locate to Michigan for its expansion because of the creative communities that are resulting from the state’s Cool Cities program.

*Case Study #6 Women's Rural Entrepreneurial Network (WREN), Bethlehem, VT*

The Women's Rural Entrepreneurial Network (WREN) in Bethlehem, NH began by teaching women entrepreneurs the skills to run successful businesses. Initially, WREN contracted with local residents to teach the business planning and marketing classes, but the success of the program and the demand that was created prompted WREN to expand its staff, and business training, the foundation of the program, is now done internally. However, once the businesses were established, access to the marketplace was needed. In response to that, a store called WREN Ovation! was established to sell the items produced by the WREN program graduates. WREN is now a membership organization, operating a gallery and retail store, offering business training classes and networking events, hosting guest speakers, and producing a catalog of member's items. Members of WREN now include residents who don't access the business training or have items in the store, but wish to support the organization nonetheless. In a town where most businesses were seasonal, having a year round business right on the main street became the catalyst for other year round businesses as well as for the revitalization of the entire main street.

*Analysis*

Table 2 illustrates that while most projects evidenced the elements of the themes from the literature, there are some exceptions. Business training was a component of three of the six projects. It is possible that in the remaining three projects, training was available in the area, although not through the project specifically.

Planning was coded PL; partnerships and collaboration, PC; authenticity, A; leadership, L; engaging the larger community, E; incentives, I; customization of the project, C; business training, BT; and recognizing limitations, RL.

Table 2:

## Identified Components of Successful Tourism Projects

	PL	PC	A	L	E	I	C	BT	RL
ArtsBuild (WI)	X	X	X	X	X	X	X	X	X
Cool Cities (MI)	X	X	X	X	X	X	X		X
Cornucopia (MN)	X	X	X	X	X		X		X
Handmade (NC)	X	X	X	X	X	X	X	X	X
Artist Relocation (KY)	X		X	X	X	X	X		X
WREN (VT)	X	X	X	X	X	X	X	X	X

*Planning*

Each of the projects interviewed had a different genesis and therefore, a different planning process. The research indicates that while most projects have used an inclusive, community-based approach, that is not the singular route to success. Contrasting the approach taken by Handmade in America with the planning process of the Artist Relocation Program, it is evident that planning can take different approaches and still result in a successful program. Both Paducah and Handmade in America have been extremely successful, despite their varying approaches to planning.

*Partnerships and Collaboration*

The use of partners and collaboration varied widely among the projects as a group. Four of the projects included collaboration and partnerships as a foundation of the process and the project; however, the Artist Relocation Program and the Michigan Cool Cities project are notable exceptions in very different ways. As noted in Case Study #1, the Artist Relocation Project was



not interested in partnerships and collaboration, besides being marginally funded by the city of Paducah and engaging a local bank to provide incentive loans. In Michigan, the partners were existing state agencies that were forced to collaborate to bring the program to fruition.

However, in the remaining four projects, partnerships with the business community and other tourism entities was named as a component of the project.

### *Authenticity*

In every project interviewed, maintaining authenticity was a key component. Cultural tourism has as its premise the notion that the community or region is promoting those events, activities and businesses that are indigenous to the region. As noted in chapter two, authenticity is a crucial component to developing cultural tourism (Raymore, 2006). The foundation of Handmade in America is the authenticity of its products and craftspersons. Handmade in America leveraged its thriving arts and crafts industry into a successful economic development plan by organizing the artisans and studios and developing a heritage trail. In Lanesboro, local artists were instrumental in developing the existing arts and culture as a tourism draw. WREN also took existing businesses and promoted them under the WREN Ovation! umbrella retail store while ArtsBuild developed a publication that showcased the area's artists and work. In Paducah, the focus was on creating a critical mass of artists, each doing what they do best, to create a strong tourism draw.

### *Leadership*

Leadership in each of the projects interviewed depended on at least one person with vision and tenacity. The Paducah project was spearheaded by one person, Mark Barone. Handmade in America enlisted a core group of five people who were committed to the project. The staff of WREN provided the leadership for its project. In the case of ArtsBuild, the core

leadership was provided through paid staff at the University of Wisconsin-Platteville Extension Continuing Education while in Lanesboro, several projects under different leadership contributed to the development of cultural tourism in the area. These projects include the Cornucopia Art Center, which was started by a group of local artists, and the renovated Commonweal Theater, owned by the Lanesboro Arts Council, an all volunteer group. The Cornucopia Art Center is a non-profit organization with an executive director to provide leadership. The Michigan Cool Cities program was spearheaded by the state's Governor, as part of an overall vision for creating economic development opportunities throughout the state. In all cases, institutional support from one or more formal entities was necessary to carry the project forward from inception.

*Engaging the larger community*

WREN is an example of a project that has evolved and expanded past its initial focus to provide greater benefits for its members than was initially planned for or envisioned. Positive impact in a community is not merely economic impact, but social impact on the residents and the area itself. Marilinne Cooper from WREN states that one of the most positive impacts has been the increase in self-esteem of its participants. Handmade in America created social capital by reintroducing the residents to their communities and more importantly, by changing public policy about tourism. Because of the activities of ArtsBuild, people looked beyond their immediate community to the success of the region. Artists were networking and connecting with each other as well as increasing their sales. In Michigan, the program had a very different impact: developing the project required close cooperation by varying state offices and agencies. This collaboration resulted in less bureaucracy and a more streamlined state government.

### *Incentives*

The Paducah Artist Relocation Project took an innovative approach to offering financial incentives to artists to relocate there. Their unique loan program allowed the artists to gain a financial foothold instead of being forced to spend all their savings to complete the renovation projects. Michigan provided \$100,000 catalyst grants to community projects to support the Cool Cities Neighborhood program. Through the success of the program, the Michigan office of Financial and Insurance Services has worked closely with banks and credit unions, resulting in some banks giving priority consideration to projects being developed in designated Cool Cities neighborhoods. Handmade in America determined that an important incentive to the craft persons in the area was that they would not have to leave their homes and studios to participate. Rather, a heritage trail would be developed and marketed that included the studios and brought the tourists to them.

### *Customization*

Projects in the literature reviewed customized their project and its focus to the community in which it was located. In contrast to that, the Michigan Cool Cities program uses the arts to attract businesses in the creative industries. Through the use of the catalyst grant program, the cities and towns in Michigan that were applying for grant funding were able to target the specific needs of specific neighborhoods. The Paducah project had economic development, followed by tourism, as the focus. WREN, Handmade in America, ArtsBuild and Cornucopia were all designed to fill a specific need that existed in the targeted region.

### *Business and entrepreneurial skill training*

Both ArtsBuild and WREN based their projects on teaching artists the skills needed to be successful in the marketplace. Once those training activities were underway, both projects

expanded the programming to include access to markets for the artists. Handmade in America contracts with North Carolina REAL Enterprises to provide business training to studio incubator residents. Handmade in America does teach in-house classes in how to display works, the use of marketing materials and customer service.

### *Recognize limitations*

Handmade in America recognized that not all of the artisans in the area would want to participate in the heritage trail project. They also understood that because of the scope of the project, the counties and towns within the region would need to work in complete cooperation with each other. ArtsBuild was not intended to affect the entire economic base of the region. Instead, it took a sectoral approach to enhance one element of the local economy by focusing on the elements needed to enhance the visibility and income of area artists. The Paducah project was extremely focused, and with a staff of one person, did not attempt to provide ancillary services such as business training.

Each project interviewed was limited in scope, as were the projects reviewed in the literature. It is, therefore, expected that not every project directly manifests all nine components that were derived from the literature review. The results of the interviews do correlate strongly to the literature review, with the exception of business and entrepreneurial skills training. As illustrated in Table 2, three of the six projects interviewed evidenced the use of all nine components. One project evidences use of eight of the components, with business and entrepreneurial skills training not present as a focus of the project. The two remaining projects incorporated seven components, and in both of these cases, business and entrepreneurial skills training was one of the components that neither project incorporated. Neither Paducah nor the Cool Cities program incorporated business training, but given the geographic size of these

programs, it can be assumed that training is available within the city of Paducah and the state of Michigan. These results do not necessarily indicate that any of the components are not important. Rather, the focus of each project is different and the use of all nine components may not have fit within the scope of the individual project.

It is clear from the projects interviewed and researched that besides accomplishing the goals they set out to achieve, other benefits, both tangible and intangible followed. However, in spite of their successes, all projects faced obstacles. Securing ongoing funding was described as a consistent challenge for ArtsBuild, the Cornucopia Art Center, Michigan's Cool Cities program and WREN. In a similar vein, The Paducah Artist Relocation Project was, and continues to be, underfunded by the city. Because of a lack of funding, understaffing was also noted as a challenge for WREN and Cornucopia. Other obstacles were present as well. Both Paducah and the Cool Cities project faced challenges working with an entrenched bureaucracy in city and state offices, and ArtsBuild stated that serving a seven county region could be difficult.

### *Conclusion*

Through the literature review and the interviews, it is clear that the nine components of a successful arts and economic development project present in the literature review also reflect the experiences of the projects interviewed. These nine recurring themes or components can then be used to guide future projects in their endeavors.

## Chapter V: Summary

The purpose of this study is to determine which factors contribute to or impede a community's ability to use its local arts and culture as tourism opportunities to enhance and support other existing economic development efforts. From the review of literature, nine common themes emerged that have been employed by successful arts and economic development projects. These themes, validated by two subject matter experts, formed the basis for interviews that were conducted with five projects and one state wide initiative. The information that was gleaned through the interviews was compared to the emergent themes in the literature. This chapter will summarize the commonalities of the projects and based on the research, provide recommendations for the Renaissance Menomonie planning group.

### *Limitations of the Study*

The research is limited to cultural tourism, and is not meant to be inclusive of recreation, eco-tourism and other subcategories of tourism. There is overlap in these subcategories, but the focus of the study is concentrating on the arts and cultural amenities.

The individual projects chosen for study do not necessarily reflect the Renaissance Menomonie project in terms of demographics, structure or mission. However, the range of projects studied can provide a more holistic view of the possible outcomes that can be derived.

Responses to the interview questions are subjective and may reflect the experiences and opinions of the respondent.

The meaning of a subject's response is based on the researcher's interpretation of the response. Every attempt was made to clarify any responses that the researcher deemed to be vague, too general, or otherwise lacking in specificity. Ancillary information obtained from the interviews that is not applicable to the study is omitted from the transcripts.

A further limitation of the study is that both the researcher and her husband have been directly involved in the creation and activities of the Renaissance Menomonie planning group. Whenever possible, the researcher will use other sources for direct information on Renaissance Menomonie.

### *Conclusions*

Examining successful arts/tourism /economic development projects in the literature revealed nine consistent components. These components are planning, partnerships and collaboration, authenticity, leadership, engaging the larger community, incentives, customization of the project, business and entrepreneurial skills training, and limitations of the project. The research indicates that all nine components are present in the majority of projects reviewed and interviewed. Business and entrepreneurial training is the exception to this, but can be considered as external component rather than internal. If business training is not a direct focus of the program, it may still contribute to success of the project and arrangements to contract for this service outside of the project itself is recommended. Other components such as leadership, planning, partnerships and collaboration could be considered internal components and necessary to the success of any project pursued. The research indicates that projects in development or considering development should incorporate the majority of the nine success programs into their project.

### *Recommendations for Renaissance Menomonie*

Each of the successful projects interviewed and researched took a different approach to planning, programming, and collaboration. However, it is clear from the research that to be successful a formal plan must be in place. The Renaissance Menomonie planning group could formalize their planning process by developing a set of goals and setting timelines with which to

accomplish these goals. The addition of new partners such as representatives from local government could also strengthen the project and bring fresh ideas, as well as possible funding sources, to the table. Institutionalized support for the project was a common theme in the projects researched, another strong argument for bringing in local government.

In terms of leadership, the Renaissance Menomonie program has been housed at the Greater Menomonie Chamber of Commerce (GMACC), but does not have formal leadership through that entity. In the projects interviewed, there was at least one person who was charged with spearheading the movement. Understaffing and limited organizational funding for the members of Renaissance Menomonie contribute to this. Funding is another difficult task for the group. Grant opportunities through the Wisconsin Department of Tourism may fund specific activities or marketing efforts for the group. A plan was developed for the group in May, 2005 but it did not prove to be as useful as the group had hoped. Part of the problem was that all activities suggested required funding that the group did not have. Formalizing the planning process, establishing a lead agency and re-examining the partnerships necessary for success could propel Renaissance Menomonie forward.

Authenticity is a key component and Renaissance Menomonie has maintained this as a foundation. By working with the other cultural attractions and including large tourism draws such as the Red Cedar State Trail to cross-promote activities, the program can reach a larger audience and not duplicate efforts. A steering committee can be useful to prevent project enthusiasm and a desire for increased revenues from creating activities and projects that are not reflective of the demographics and region.

Business and entrepreneurial skills training are not directly provided by Renaissance Menomonie, nor do they need to be. Within the city, several organizations exist that provide



business training and there are other providers within a 25 mile drive. The steering group can also contract with an arts organization in the Minneapolis/St. Paul area to provide these services. However, encouraging artists and emerging businesses to use these resources should be a component of the plan. Sponsoring a workshop specifically for arts based businesses would accomplish several functions. First, it would provide the business planning assistance that artists often lack. Second, it reinforces to the artists that they are, in fact, businesses, and contribute to the local economy. Third, it may engage the larger community by developing social capital in the form of additional entrepreneurs, additional community engagement, and the synergy that is developed when people who do not normally interact with one another have a common purpose.

As with the projects researched and interviewed, there are limitations to Renaissance Menomonie. Raymore (2006, personal conversation), states that community education is an important element of success. Assuring that front line workers in restaurants, gas stations, lodging establishments and convenience stores are aware of activities and events may be a difficult task. These are jobs that traditionally have a high degree of employee turnover and it would require that management of these establishments ensure that employees are kept informed. Raymore (2006, p. 2) states that, “The economic impact of a healthy travel and hospitality industry provides benefits on many levels of a community’s overall economic development plan”. Using the arts and tourism as an economic development strategy is not traditional economic development, and getting the stakeholders to see the economic contributions of arts and culture is one of the greatest challenges that arts and tourism projects face. As Mr. Barone stated:

There is an entrepreneurial way to do it [economic development] and arts can be the starting points for other things...and scrap all that old thinking. Set up incentives for

[business] start-ups, the arts will attract them there. It's the spark that can get a lot of other things going in your community. People still haven't appraised the arts in that capacity yet, and I think that's a problem.

Maintaining its focus on the existing assets of Menomonie and the surrounding area is an important component. Due the strong presence of the University of Wisconsin – Stout, Menomonie has a diverse population in terms of age and interests. While not attempting to be all things to all people, Renaissance Menomonie does need to understand the many divergent tastes that exist, and provide opportunities for residents of various age, socioeconomic backgrounds, ethnicities and tastes to participate.

While the research answers many questions regarding how to form a successful economic development project, it also raises questions for future study. For example, the disparity in types of leadership and approaches to planning in the Paducah Artist Relocation Project and Handmade in America could be analyzed in depth to extract common denominators that are outside the scope of this research. Further research could also determine which partnerships are the most fruitful, the qualities of successful leaders, how projects have been assisted or impeded by local and state government, and what long-term social and economic impacts cultural tourism has on a specific region.

### *Summary*

Despite the fact that using arts and cultural tourism as a cultural development tool is relatively new, there are numerous successful projects. In each of these projects there exist a number of core elements that when used synergistically, contribute to success and could provide guidance to other developing projects. If creative communities are the cities of the future, then that creativity needs to be nurtured in a thoughtful, planned way. By utilizing the nine

components outlined in this research, a community has a roadmap to develop its own, authentic vision of an economically sustainable future.

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**Appendix A: Résumés of Subject Matter Experts**



**Anne Katz**

451 North Few Street, Madison, WI 53703  
608-256-2958 home / 608-255-8316 office / akatz@artswisconsin.org

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**Profile**

Energetic, creative self-starter and (reasonable) risk-taker who has advanced, fostered and sustained successful relationships between the arts and communities throughout 20+ year career. Developer and coordinator of educational and informational programs which expand and enhance cultural experiences for all. Cultural administrator, facilitator, trainer, promoter, fundraiser and grantwriter of successfully-funded proposals to private foundations and corporations and public agencies, including the National Endowment for the Arts, Wisconsin Arts Board, Altria Group and American Express Company. Proven results in advocacy, promotion, programming, marketing, organizational systems, strategic planning, development, contract negotiation, community building, volunteer development and training, and retreat planning.

**Professional Experience****Executive Director, Arts Wisconsin, Madison, WI, 1995 – present**

First Executive Director of this statewide community arts development nonprofit organization, whose mission is to advance the arts on the local level in the state of Wisconsin. Under her leadership, Arts Wisconsin has stabilized its operations, expanded its membership, and increased capacity to deliver services to community arts organizations throughout Wisconsin. Works with and reports to Board of Directors to guide organization's programs and activities. Represents organization to state, regional and community arts development field; represents and advocates for the arts on the local level to individuals and government, corporate and foundation communities. Provides technical assistance, information, and education to community arts field. Initiates and directs the development of policies for Board approval, establishes operating procedures, develops annual budgets for Board approval and staff Board Committees. Directs long-range resource development program for organization.

**Director of Development and Outreach, Madison Civic Center, Madison, WI, 1990 – 1995**

Made the Civic Center, a major municipally-owned performing arts center, available and accessible to the entire Madison community. Worked with cultural, community, social service and government organizations, agencies and individuals to provide arts opportunities to all Madisonians. Developed and produced residency activities involving schools, neighborhood centers, senior centers, nursing homes, correctional institutions and other community venues. Administered subsidized ticket program and accessibility programs and services for targeted populations. Developed and managed short-term and long-range corporate, individual and government fundraising. Staffed advisory committee of community volunteers. Supervised graduate student interns, and management of student performance and free children's performance series.

**Arts Administrative Aide, City of Madison, 1986 – 1988**

Developed, implemented, coordinated and promoted municipal arts advisory committee's programming, which included performing, visual and literary arts regranting and public art programs. Made the arts available and provided cultural information to the entire Madison community. Developed economic cooperative and promotional arts programs with public and private sectors. Staffed municipal advisory committee for the arts and mayoral task force. Represented arts program to other public agencies.

**Director of Development, Madison Repertory Theatre, Madison, WI, 1984 – 1986**

Developed and managed corporate and individual short-term and long-range fundraising campaigns for professional regional theater. Developed grant proposals to government and private funding agencies and foundations. Coordinated student performance series. Created outreach and educational programming for people with disabilities, and culturally-diverse and senior communities. Wrote and edited subscriber newsletter, and assisted volunteer Friends organization.

**Other Professional Experience**

**Press Assistant, Jeffrey Richards PR Associates, New York City, 1983**

**Archives Manager, New Dramatists, Inc., New York City, 1983**

**Assistant to Managing Director, Big Apple Circus, New York City, 1982 - 1983**

**Administrative Assistant, The Feld Ballet, New York City, 1981 - 1982**

### **Consulting and Planning Experience**

**Consultant Associate, Opinion Research Associates, Inc.**, Madison, WI 1989 - 1992

Strategic and long-range planning for state and local arts agencies and non-profit arts organizations, including Savannah (GA) Arts Commission, Kansas Arts Council, Rockford (IL) Area Arts Council.

**Promotions/Media Coordinator, 1990 United States Census**, Department of Planning and Development, City of Madison, 1990

**Coordinator, Concerts on the Square, Wisconsin Chamber Orchestra**, Madison, WI, 1989

**Public Relations Director, Ntl Playwrights Conference, O'Neill Theatre Center**, Waterford, CT, 1987

### **Board of Directors/Panel Service**

**MetroMilwaukee Cultural Alliance Steering Committee**, 2003-2004

**Wisconsin Rural Partners Board of Directors**, 1999-2003; President 2001-2002

**National Community Arts Network Board of Directors**, 1999-present; Chair 2000-2001

**Madison Civic Center Foundation Board of Directors**, 1997-2006; Chair 2001-2006

**Marquette-Lapham Parent Teacher Group President** 2000-2001

Organization grant panel, **Iowa Arts Council**, 2005-2006

Arts education panel, **National Guild of Community Schools in the Arts**, 2005

Organization grant panel, **City of Milwaukee Arts Board**, 2003

Multi-Disciplinary grant review panel, **South Dakota Arts Council**, 2000-2001

**Legislative Study Committee on Arts Funding**, Wisconsin State Legislature, 2000

**National Community Arts Network Board member**, 1998-present; Chair, 1998-1999

Sesquicentennial Humanities grant support, **WI Humanities Council**, 1996 - 1997

Arts and Historical grant support, **Dane County Cultural Affairs Commission**, 1996 - 1997

Local Arts Agency Support, **Wisconsin Arts Board**, 1994

Personnel review panels, **Wisconsin Arts Board** and **Wisconsin Veterans Museum**, 1993

Artistic Program Support II (small/midsized orgs) grant review panel, **Wisconsin Arts Board**, 1993

### **Honors and Awards**

**International Who's Who of Cultural Planning, Policy and Research**, 2006

**Governor's Award in support of the arts** (for Arts Wisconsin), Wisconsin Foundation for the Arts, 2004

**"Best of Madison" Editor's Choice Award**, 2004

**Wisconsin Rural Leadership Program**, Group X, 2002-2004

**Who's Who in American Women**, 1997

**Leadership Greater Madison**, Madison, WI, 1993-1994

**Arts Administration Fellow, Locals Program, National Endowment for the Arts**, Washington, DC, 1988

### **Publications**

"The arts and the creative economy," Corporate Report Wisconsin, November 2005

"Developing the Competitive Edge through the Arts," wisbusiness.com, 8-10-04

"Arts Across Wisconsin," on the arts in rural Wisconsin, Wisconsin Academy Review, Spring 2004

### **Speeches and Presentations**

"The arts and the creative economy, locally and globally," numerous presentations, including St. Croix Valley Economic Development Partners, 2006; WI Economic Development Association, 2006, Wisconsin Counties Association, 2006; WI Associated Press Writers Association, 2006; Arts Alliance of Waukesha County, 2005

Arts Advocacy, Wisconsin Art Education Association Annual Conference, October 27, 2004

"The Arts and Community Development," Oconomowoc, WI Rotary Club, December 8, 2003

"The Arts and Community Development," Sustain Sauk County Summit, Baraboo, WI, November 8, 2003

"The Arts in the Community," Madison ArtGrowth Summit, September 23, 2003

"Are the Arts for Everyone?," Madison, WI Civics Club, May 11, 2002

"The Future of Arts Funding," "Future of Arts Funding" symposium, Milwaukee, WI April 2, 2001

### **Related Experience**

Programming Coordinator/Programming Comm. member, Madison Festival of the Lakes, 1985 - 1990

Steering Committee Member, Madison Area Arts Coalition, 1984 - 1987

Technical Intern, Tappan Zee Playhouse, Nyack, NY, 1977

**Memberships**

Downtown Madison Rotary, TEMPO Madison, Americans for the Arts and its State Arts Action Council, Wisconsin Presenters Network, Wisconsin Alliance for Arts Education, Wisconsin Rural Partners.

**Education**

**UW-Madison**, graduate coursework in organizational development and business, 1990-1993

**BA Theatre Arts, Brandeis University**, Waltham, MA, May 1980

**Drama/English studies, Royal Academy of Dramatic Arts**, London, England, 1978 - 1979

**Karen Raymore, CDME**  
**7603 Hwy 57**  
**Baileys Harbor, Wisconsin 54202**  
**(920) 839-2929**  
**kraymore@dcwis.com**

**Present Employer:**

***Door County Chamber of Commerce and Visitor & Convention Bureau***

www.doorcounty.com

1997 to present: Chief Executive Officer

1994 to 1996: Administrator

**Organization Accomplishments:**

Attracts over 2 million annual visitors to the destination.

Named one of the Top 10 Vacation Destinations in North America by "Money Magazine" in 2003.

Co authored the Door County Bicycle Transportation Capital Improvement Plan, adopted by the County Highway Department in 2002.

Created the *Chamber Choice Award* to enhance community parades. The award is given to the best float entered by a Door County business in a community parade – 12 awards annually.

Co founder of the Door County Green Fund, a partnership between the business community and environmental community for the purpose of protecting green space in perpetuity.

Coordinated *Doors of Door County*, an outdoor art display throughout the county. The *Doors* were auctioned and over \$30,000 was raised for area non profit organizations.

Created and implemented the *Door County Christmas Treasure Hunt*. Participating retail members provide prizes for shoppers entering the *Treasure Hunt* during the fall months (September through November). Local resort provided the grand prize, a romance get-a-way, and over 45 other prizes were provided by participating retail shops.

Christened a new hybrid of daffodil, in cooperation with Holland Beauty Bulb Company, growers and hybridizers in Holland, named *Door County USA*. Wherever the bulb is sold throughout the world it will be sold with the name *Door County USA*.

Created a new promotion targeting cuisine travelers called *A Kingdom So Delicious*, the title of a National Geographic Article from 1969 that brought world-wide attention to Door County as a vacation destination.

**Previous Employment History**

1992 to 1994 – Owner

Door County Mortgage Services, a Mortgage Brokerage Service providing home loans to residents and second home owners in Door County.

1986 to 1992 – Executive Vice President of Marketing

Document Processing Systems, Inc., a mortgage document preparation service providing services to hundreds of mortgage lenders in metropolitan Chicago.

Increased client base for company by over 200%

Sustained staff of over 45 with less than 1% turnover

Exceeded all performance goals set by company owners

**Education/Professional Training:**

Received Certified Destination Management Executive (CDME) credentials from Destination Marketing Association International (DMAI) July 22, 2006. The CDME credentials are internationally recognized as the highest credentials achievable for tourism marketing and management professionals.

Graduate Leadership Door County

GML (Graduate of Mortgage Lending) from the Mortgage Lending Institute, Edmunds, Wa.

Attended Eastern Illinois University, Charleston, Il. and College of St. Francis, Joliet, Il. – course of study – Communication and Theater Arts

**Professional Affiliations:**

**Wisconsin Governor's Council on Tourism:**  
Appointed by Governor James Doyle in 2003  
Chair of Marketing Committee

**Wisconsin Assembly for Local Arts:**  
Board of Directors 1998 to present  
Executive Committee 2000 to present  
President 2002 to 2005

**Wisconsin Association of Convention and Visitor Bureaus:**

Chair 2005 to present  
Vice Chair 2002 to 2004  
Secretary 2000 to 2002  
Membership Task Force Chair 2001 to present  
Leisure Travel Committee Chair 1999 to 2001  
Executive Committee 1999 to present  
Board of Directors 1997 to present

**Peninsula Arts and Humanities Alliance**

Board of Directors 1994 to present  
Executive Committee 1996 to present  
Advocacy Committee Chair 2001 to present

**Door County Green Fund**

Board of Directors 1998 to 2004  
Executive Committee 1998 to 2004

**Door County Economic Development Corporation**

Board of Directors 1997 to present

**1000 Friends of Wisconsin Land Use Institute**

Board of Directors 2000 to 2003

**Association of Professional Mortgage Women**

Co founder of Chicago Chapter  
Board of Directors 1987 to 1992  
President 1987 to 1989

**Speaking Experience:**

International Association of Convention & Visitor Bureaus – Professional Development Conference  
**Topic: Packaging & Partnering**

Wisconsin Association of City Administrators' Beach Closing Conference  
**Topic: Economic Impact on Tourism**

Upper Midwest Association of Convention & Visitor Bureaus  
**Topic: Outdoor Art Display Promotions**

Wisconsin Chamber of Commerce Executives  
**Topic: Single Destination Marketing**

Wisconsin Assembly for Local Arts  
**Topic: Cultural Tourism**  
**Topic: Arts Branding**

Wisconsin Manufacturers and Commerce/Business World Teacher Conference  
**Topic: Destination Marketing**

Miller Art Museum Board of Directors  
**Topic: Economic Impact of Tourism**

Door County Board of Supervisors (on going)  
**Topic: Economic Impact of Tourism**

Sturgeon Bay Rotary Club  
**Destination Assessment of Door County**

Peninsula Arts and Humanities Alliance  
**Topic: Arts Advocacy**

**References available upon request.**

## Appendix B: Interview Questions

### **Interview questions**

1. What do you believe has been the most successful result or impact of your arts/cultural tourism program?
2. How did your program originate?
3. Who were the original partners?
4. Who are your current partners?
5. Was city, county or state government involved? If so, how?
6. What did you expect to be the outcome?
7. Were there differences between the anticipated and actual outcomes?
8. Describe the planning process you used
9. How were funds raised?
10. What was the largest hurdle you faced with the program?
11. Is there anything else that you would like to tell me about your project?

## Appendix C: Telephone Interview Script and Consent Form

### **Telephone Interview Script**

My name is Ann Kohanek and I am the Business Development Director at West CAP, a community action agency in West Central Wisconsin. I am in the process of completing a Master's Degree in Training and Development at the University of Wisconsin – Stout and have chosen arts and economic development as the subject of my research. Here in Menomonie I am part of a group that has undertaken an arts/cultural tourism approach to economic development and am interested to hear about the experiences of other projects.

For my research project, I am contacting key persons in other arts/cultural tourism projects to gather information about their experiences. If you have the time, I have a short list of questions that I would like to ask you regarding your particular project and experiences. If you agree to be interviewed, we will set up a date and time for me to call you. The call will be recorded to ensure accuracy in the research. The results of the research will be used to make recommendations to Menomonie and other regions regarding their efforts to successfully leverage the arts and cultural tourism as an economic development strategy.

Before the interview commences, I will send you an email and ask you to reply to it indicating your consent to participate in this interview and permission to use your name, comments and other identifying features of your project. Unless you specifically request confidentiality in writing, I will assume that anything you tell me can be used and cited accordingly. I will also provide you with my contact information as well as the contact of my research advisor at the university.

**Consent to Participate in UW-Stout Approved Research**

**TITLE****Comparing Economic Development Plans that Utilize Arts and Cultural Tourism****Investigator:**

Ann Kohanek  
N9299 630<sup>th</sup> Street  
Colfax, WI 54730  
(715) 962-4053

**Research Sponsor:**

Ms. Kari Dahl  
246 Technology Wing  
UW-Stout  
(715) 232-1145

**Description:**

This study will examine the efforts of communities that actively promote cultural tourism, looking for common themes that contribute to or inhibit success. By researching similar efforts, recommendations can be developed that can be used by other communities in similar efforts.

**Risks and Benefits:**

The benefits of this research will extend to other cities, towns and regions that are considering using cultural tourism as an economic development strategy.. All subjects that will be interviewed have been identified as project leaders. None of the information solicited is proprietary or potentially damaging to a person or a project.

**Time Commitment:**

The interviews will be conducted in the fall of 2006. It is anticipated that the research will be completed by December 15, 2006.

**Confidentiality:**

Interviews will be conducted only after permission has been obtained by the Investigator listed above. All subjects contacted will be subject matter experts who have been identified through the literature review. Because they already are known in the field, confidentiality will not be assumed.

**Right to Withdraw:**

Your participation in this study is entirely voluntary. You may choose not to participate without any adverse consequences to you.

**IRB Approval**

This study has been reviewed and approved by the University of Wisconsin-Stout's Institutional Review board (IRB). The IRB has determined that this study meets the



ethical obligations required by federal law and University policies .If you have questions or concerns regarding this study please contact the Investigator or Advisor. If you have any questions regarding your rights as a research subject, please contact the IRB Administrator:

Sue Foxwell, Director, Research Services  
152 Vocational Rehabilitation Building  
UW-Stout  
Menomonie, WI 54751  
715/232-2477  
[foxwells@uwstout.edu](mailto:foxwells@uwstout.edu)

**Statement of Consent:**

By placing "I agree" in the subject line of this email and returning it to the Investigator, you agree to participate in the project entitled Comparing Economic Development Plans that Utilize Arts and Cultural Tourism

## Appendix D: Interview Transcripts

**Becky Anderson**  
**Interview questions**

**10/23/2006**

***What do you believe has been the most successful result or impact of your arts/cultural tourism program?***

The fact that it worked! We just made it up.

1. Brought region together (25 counties) 12,000 sq miles. Trail system...brings region together especially in very rural places. If you were not willing to hand the visitor off to another county or site or community we did not encourage participation.

2. Added income to people. Surveyed participants the first three years. Sold 100,000 guidebooks by now. Individuals up 23%. Galleries up 28%.

3. Changed public policy. Tourism had not brought people onto private property and state travel and tourism was scared to death. Now it's a statewide initiative called Handmade, Homegrown and Absolutely Wild. We changed policy, changed perception. Intimate, authentic experience has become a byline with us.

4. Something new programs of work all the time. Small town revitalization program: result of tourism trails. Little towns want to be ready for visitors or wanted to be on the trail. Now doing quilt barn trails. Handmade Getaways: b and b's handle it. Sparks and Fire weekend, is one example.

***How did your program originate?***

Started in early 1990's in response to the shifting economic situation: loss of major manufacturing: furniture, textiles, lost tobacco (main agriculture crop) making and suddenly everything that had underpinned our economy for years was gone and gone quickly.

At the time, I worked at the Chamber, had a fabulous chairman of my economic committee who said if you think of something new, I'll support you and we'll do it. Started with five people, one of them was the vice-mayor of Asheville, strategizing how to do this, what would we do?

Serendipity: Pugh Charitable Trust started program how to effect civic change in America. Asheville received RFP, said we would effect civic change in an entire region, not just a city and we would use our culture to do it through a strategy that was economically oriented. Got funding from them. Began a planning process (had 380 people involved). Took them all over the region. Introduced our own citizens to their own communities. Planning group put together a 20 year strategic plan.

Came from ground up, need for a different way to look at the economy, culture and the

arts could provide a good economy. Regional approach. Did economic impact of craft in the region, over 4000 craftspeople living in the region. 1993-94 and \$122 mill per year in the region. Last year state did econ impact and it was \$140 million.

***Who were the original partners? Who are your current partners?***

Original:

Chamber with support of the city of Asheville. Wanted to be regional so had an immense number of partners and this was evident in the planning process.

University, public school, community college.

Tourism, CVB, attractions, tourism development authority, arts councils, exhibition places, museums.

Bankers, shops and galleries, ED professionals. Small business associations. Not a lot of participation for the state. Other Chambers of Commerce.

Current:

Ag-extension, organic growers. We are digging deeper into those sectors and end up with all the farmer's market people. Moving into housing and architectural elements of housing. Partners: contractors, architects, society of interior design, ecobuilding community, affordable housing coalition. Putting showcase homes together with them.

New programs bring in new partners. The more we build projects the deeper we get to a second level of partnership. Partners are very specific and specifically oriented.

The arboretum is an example.

Project partnership:

1. Papertown: putting together incubator for papermakers. In conjunction with tech college.
2. Home of the Perfect Christmas tree: read the book, propose a line of retail items that reflect the book. Opened a store on Main Street. 38 page catalog coming out.

***Was city, county or state government involved? If so, how?***

Governor was honorary president of planning committee.

Some funding from NC Dept. of Cultural Resources. Government came to the table later after a lot of things had been put together.

We work in 12 towns with the Main Street programs. We have long held partnership with these very small towns. Small town government have been helpful. Some county-wide ED commissions have been partners.

Nat'l park service has been. Appalachian Regional Commission.

State (dept of cultural resources) has come to us to work with the National heritage area designation.

Use closed county landfills, pipe the methane to heat glass furnaces and pottery kilns in arts incubators. County leases landfills for \$1 per year forever, then Handmade finds the \$\$ for outfit it. Has a consortium of landfills.

***What did you expect to be the outcome?***

Our 20 year plan was pretty visionary...a lot of it has come true.

***Were there differences between the anticipated and actual outcomes?***

Did not anticipate interest from around the country. And now there is an international interest in what Handmade does.

***Describe the planning process you used***

We had two...Handmade in America and the cultural tourism planning process. Cultural tourism planning process totally different: community based. Craftspeople were scared...had the wrong idea. Hard to leave their studios. Brought market to them. Rural folks don't like tourism (traffic problems, etc). Went to each community to ask them about putting in this trail system. This was the planning process.

What was sacred in their community?

Where do you not want visitors?

What are you willing to share with a visitor about your craft heritage?

And they told us things we would never have found.

Beginning of a huge movement called community-based tourism. Always in the background is a civic reason: how do we bring our region together? Still focus on that a lot. Economic impact study showed that 67% of all crafts were bought by visitors. Didn't need to create a market, needed to add value to the market. Craft community said figure out a way to keep us working.

***How were funds raised?***

No single source of continuous money. Grant funded 45%, foundations. State and feds (ARC) 30%. Earn 25% (consulting arm, how to put tourism trails together, speaking engagements and sales of publications). Have had government funding sources because we fit a lot of economic programs for job generation and training.

***What was the largest hurdle you faced with the program?***

Concept itself. Not traditional ED.

Problem now is managing growth. 5 FT staff. 19 projects going at once.

No continuous funding source

Wanted to establish crafts as a (no NAICS code), haven't been able to so. Require federal approval.

***Is there anything else that you would like to tell me about your project?***

Becky has been around 10 or eleven years

Public policy (this is important). Changed the way the state looks at tourism. They have worked for so long as a region and have covenants with each other, not contracts. Have to share knowledge. If one town has a serious problem, other towns must help.

State of North Carolina has used their model for small towns development.

No partner is more important than another. Each has its own uniqueness

Handmade not good at communications, but the tourism people do that. Also don't do the marketing...their partners do and they do it well.

**Mark Barone**  
**Interview questions**

**10/30/2006**

**What do you believe has been the most successful result or impact of your arts/cultural tourism program?**

People came down [to Paducah] that had nothing to do with the arts.  
 One of the things that people don't get is that the artists OWN something. Because of that they are very engaged because they had a vested interest there. Payback was the tourism and put them on the map.  
 Other communities want to rent so people can make money, but this wasn't about making money for someone.  
 Benefits all the way around. A lot of people did very well because of what we did: restaurants, builders, plumbers, etc.  
 They don't understand how unique the whole thing is. Really because of Tom and Mark.

Wasn't about developers, it was about creating a community within the city that would draw people in and provide ancillary benefits: working staying in hotels, eating in restaurants. Tourism was going up because they were unselfish when they started and the main thing was getting Paducah on the map.

**How did your program originate?**

Started in August 2000.

I lived in area for 12 yrs, started to go downhill. Drug houses across the street. Self employed artist, talked to mpls, kc, st louis about how to clean up the area. 70% rental. Needed to get rental licensing ordinance, made landlords clean up. Losing foundation and history of town. Put incentive pkg together to get artists in there. This would replace rentals with home ownership, AND create galleries, etc as a tourism attraction. A friend was on the city planning department and it was run through that.

**Who were the original partners?** Tom Barnett only one who believed in it. Planning dept of city. Full budget was \$42,000 yr (include advertising). Mark knew community really well. City and the Paducah bank.

**Who are your current partners?**

Still city and bank. Very streamlined.

**Was city, county or state government involved? If so, how?**

City of Paducah planning department

**What did you expect to be the outcome?**

Didn't really know. Didn't know if anyone would really move there. Much better than we ever thought. We envisioned 20-25 artists, and figured that would turn the whole thing around. When I left there were over 70 artists. If we would have gotten everything we dreamed about when we started the program, we would have sold ourselves short.

**Were there differences between the anticipated and actual outcomes?**

City very happy. They didn't think it could be done. Area had been run down since WWII. Had been blighted for over 50 years. Needed critical mass to change the neighborhood. Plenty of people tried to change it with restoring old houses, thought historic preservation was going to change it and it didn't. A few houses got fixed up, but didn't have the critical mass needed to change a 30 square block area.

No one had any more good ideas left. They were trying to revitalize downtown and this neighborhood was adjacent to it. Town took a flyer on it and left us alone. Flew under the radar screen for a long time.

None of the townspeople were flag bearers...even the bank didn't think we were going to do anything. But they were out of good ideas. Drugs. Prost. Crime and garbage. Historical properties that were dilapidated and sinking into the ground through neglect. The city was trying to revitalize downtown, if this neighborhood goes down, so will downtown. No one will drive through this crap to get to downtown.

The just left us alone and that was what we needed.

**Describe the planning process you used**

1. get people to move there and
2. national marketing for tourists

Both for national marketing...get people to move there so there was something for tourists to see.

**How were funds raised?**

Hardest part getting the bank...100% financing for purchase and rehab, and doing it above appraised value. Making loan for cost of project. Doesn't do any good to do loan to value. Bank took a lot of risk. 7% fixed rate 30 year basic package. Doesn't do any good to do loan to value.



Didn't want to deplete artists of their funds. If the artist came in with \$\$, we didn't want to deplete that in the renovations and then they were struggling from the get-go. We wanted them to hang onto that so they had something to fall back on.

**What was the largest hurdle you faced with the program?**

Underfunding...city was throwing peanuts at it. Even after the success they didn't fund it that much more. National model and still throwing chump change. Kept asking for real money for marketing.

Also the mentality of communities...unbelievability that we're not a manufacturing country anymore. Still think they're going to create jobs through manufacturing. Arts are a starting point. Very service oriented country now. Old mindset. Still have a lot of relics in government that believe we can still create jobs the way they did in the Industrial age.

There is an entrepreneurial way to do it and the arts can be a starting point for other things, including high-tech, sustainable housing, energy efficient stuff which is more cutting edge. In my estimation that's what you're going to have to attract if you want to have a city that's actually growing. If you think you're going after manufacturing, they're not coming. This country doesn't make things. Take the money that they pour at traditional ED and use it. still not paying the arts it's due. The arts can be a very important piece of people and new companies and start ups are looking for creative communities, people that are a little more cutting edge and avant-garde and that to me is the future. The arts can do that for you. Tourism: if you don't spend any money you get nothing back. And scrap all that old thinking, set up incentives for start ups, arts will attract them there. It's the spark that can get a lot of other things going in your community. People still haven't appraised the arts in that capacity yet and I think that's a problem.

People in Paducah got same incentive as artists. Very open process, which is also important. Wasn't until artists came that people started thinking it was neat. First of all residents thought they were nuts. There were people that came down there that had nothing to do with the arts but wanted to be part o fit. You want good people whether they were artists or not.

It took away from my work as an artist. Unsure that this is what I wanted to do. Tried to pilot the program with different entities and the entities' response was always "do we get more money for doing this?" it was not about community or any of that stuff. Tom asked me to take another look at it. I knew that if I wasn't wiling to get involved it was either not going to happen or it was going to happen and they were going to blame the idea and

they weren't going to blame themselves for it not happening. I just figured that what I was supposed to be doing, so I just picked up the ball and ran.

**Is there anything else that you would like to tell me about your project?**

Needs to be an open process

Didn't want the artists in meetings. They don't need to be engaged in it...we'll market to get people here. Needs an entity to drive it. Need people that know the arts, but don't want them involved. I wan them in their studios making work. We will market to get people here. Didn't want the artists all organizing and creating entities. You need an entity to drive this thing if that's what you're going to do. Tom and I were blessed. Paducah actually gave the arts and artists an importance. The last thing we wanted was for artist to move here and to think that we wanted them to help run the program. I didn't want them involved in any way shape or form. We would listen to artist's suggestions, but wanted them to work and get their galleries open. You need someone who knows the arts. They understood what we were trying to do and they understood that my affiliations were with the artists. The artists own something, they got the incentives, they're the ones that are taking the risks, they're the ones that deserve the payoff. Last thing I would tell any of them to do was about leasing or renting some space. No way in hell. They've been taken advantage of for so long in every major metropolitan area they've been screwed. Small town can't afford to screw artists. Building the artist community and have them have ownership because then they're in it they were part of what we trying to do rather than being transient and when things got tough they could pick up and leave. Hurdles the first couple of years, too...you don't want a bunch of artists running this thing. But you certainly want someone who knows the arts. Has to simple, can't be complex and can't be run by committee. If it did, everyone would be doing it and everyone would be successful. Very few people are successful at this stuff.

Then they're part of what we're trying do not transient.

Keep it simple. Don't; run by committee.

People don't understand how difficult it was and how and why it happened. Not everyone is going to be able to do it. First of all, their heads aren't in the right place and it becomes about money and making money and all that.

By committee it just falls apart. Tom and I thought exactly alike. Wasn't the commissioners and mayor. They just didn't get it. Still building industrial parks.

**Marilynne Cooper and Katy Curnyn**  
**Interview questions**

**10/26/2006**

**What do you believe has been the most successful result or impact of your arts/cultural tourism program?**

Biggest thing about WREN has developed a community w/in a comm.

Extraordinary networking between biz people and non-biz people. Connecting people

Helped a lot of women start and grow businesses.

Have empowered many women. Raised self-esteem and given them confidence

WREN is unique in how they measure. Not straightforward. Other evals that we have to look at that are more soft.

Developing a partnership with Plymouth University to create some measurement tools and evaluate impact.

WREN presence really helped revitalize the economy of the town. Also been very instrumental in banner committee project, changed seasonally. Purchased the bldg business condo and assisted with Cold Mountain Café, another art studio that opened, Colonial theater is back to life and open seasonally. Operate store year round where there were few businesses open year round on the street. Other biz now stay open year round.

**How did your program originate?**

In 1994 there was a pilot project. State funded. 3 women attending college and for course had to define some of the problems in the area. Future for women really limited, few woman owned businesses. Most jobs were tourist related. Training was for LPN, etc. started to think about more woman biz ownership. Wrote grant for limited funding Seed money that started WREN as a pilot one year program. 15 women first training class 12 had biz. Received funding for year 2...same results. By the 2<sup>nd</sup> year there was already the connecting between 1<sup>st</sup> and 2<sup>nd</sup> yr participants and community members who were coming in and teaching the classes. Businesses were starting. And women were beginning to have a larger voice in a small rural New England area. By 3<sup>rd</sup> year there was talk of membership. What was a year program turned into different classes where anyone could take the classes and integrated women already in business with those starting out. Just evolved. Now have non members who support the org.

**Who were the original partners?**

Local independent people paid to do classes. As org grew, those people were brought on staff.

**Who are your current partners?**

Plymouth University – two classes one to work on marketing and down the road to develop measurement. Would like to see if there's a way to use WREN as an incubator for classes for students to apply what they are learning. Partnership to connect art and small businesses.

Independent consultants

**Was city, county or state government involved? If so, how?**

No involvement except for funding.

**What did you expect to be the outcome?**

Seeing more women owning more biz and now it's much bigger than anyone imagined. 1999 store opened for WREN members. Artists needed a gallery. Just keeps evolving. Incubator businesses are coming up next.

**Were there differences between the anticipated and actual outcomes?**

Never dreamed it would come to what it is today. Helping 15 women become business owners there was never a plan to grow into a non-profit org. 3FT, 4PT and a vista volunteer who does IT.

**Describe the planning process you used**

In terms of the store it's like any other business. Have to write a biz plan, what funding is required. From there we figured out what we needed for funding. Found 2<sup>nd</sup> hand store equip and piecemealed it. Grows out of needs that we see. Access to markets was an issue so we developed a store.

Staff persons staffed the store and did the training. Store oversees the gallery. Gallery run by 5 member volunteer committee. Committee decides what goes in the gallery. Juried.

**How were funds raised?**

From every sector. Govt, private, CDBG, RBEG, USDA. Ms Foundation. Membership income, store revenues, magazine that they sell ads in, fundraising.

**What was the largest hurdle you faced with the program?**

Funding, largest hurdle for operations. Try to be entrepreneurial and trying to find ways to sustain. Refuse to "chase" money. Sometimes feel understaffed. Reaching people...how to get message out locally. Need to expand circle.

**Is there anything else that you would like to tell me about your project?**

Most interesting towns are started through artist studios. Fine line where rent gets so high. where do you stop it?

**Heidi Dyas-McBeth**  
**Interview Questions**

**10/24/2006**

**What do you believe has been the most successful result or impact of your arts/cultural tourism program?**

Increased visibility of area artists and arts in general in the region, resulted in new partnerships, expanded networks and more opp. People looked beyond community and seeing the success of the region.

**How did your program originate?**

Through UWP-Extension Continuing Education as a result of grant funding for outreach and e-learning. Focus of grant was ED. Should look at role of arts in ED 2004.

First, identify artists, held info sessions around the region, grassroots recruiting to get attendance at meetings. As a result, started databases... 1<sup>st</sup> comprehensive list of artists in the region. Directory developed out of this.

Held 8 community informational meetings, surveyed artists. Then moved onto business training/workshops based on survey results. Workshops had a fee, tried to keep it low \$15-20. What areas did creatives need help? Utilized experts and arts build participants as experts. Examples: legal issues, how to write a press release, selling at galleries, and art and craft fairs. Artists and historic bldgs.

Main components: Networking component, educational component, marketing component (increase visibility), partnerships. There are limited resources, must use partners.

Programming: Write artist statement, digital photo, website creation, searching for funding and writing grant proposals, partner with artist making a living, Scholarship \$\$ discounted attendance for arts congress and ED conference.

**Who were the original partners?**

SBDC, (business planning for creative people), Arts Wisconsin, WAB, Wisconsin Common Market, UW.

**Who are your current partners?**

Same as above.

Try to work closely with civic leaders, biz owners, Main Street and Chambers. Also large arts orgs in the area, including groups and facilities.

**Was city, county or state government involved? If so, how?**

County extension...good participation from ext agents...planning and facilitating

Prairie du Chien mayor was on planning task force. State assemblyman, some city council members. Individualized, not institutional.

**What did you expect to be the outcome?**

Artists would increase entrepreneurial capacity and sales. Didn't do a good job evaluating this quantitatively.

**Were there differences between the anticipated and actual outcomes?**

Realized that scope of the project was larger than anticipated. Realized that there were a lot of other impacts to the artist beyond sales. Network/connection interested in success

**Describe the planning process you used**

Arts build about artists

Smart communities about artists and the community (ED factor).

Both: Identify artist and/or audience, create opportunities to hear from audience, identification and creation of resources and opportunities, follow through. one person staff. ¼ time position originally, able to expand to 16 hrs. 16 hours week now.

**How were funds raised?**

Grant writing, UW Platteville (used to do in-kind), WAB.

Got funding from 3 different grant cycles from UWEX. Funding not intended to be ongoing. Trying to stabilize finding.

Funding from UW (usually get in kind, but this time \$\$). Looking for ways to partner with the university that haven't been explored before.

Some carry over funding through WI arts board.

**What was the largest hurdle you faced with the program?**

People define the arts in many different ways, see the arts/ed role in diff ways,

Funding

Large geographic area (7 counties)

Having people see the arts as something valuable economically.

**Is there anything else that you would like to tell me about your project?**

Early partnerships with local /regional and state resources were extremely important.

Proven track records of partners gave credibility to Arts Build.

Stressed that we were listening and then followed through.

Someone took the step to fund a position to accomplish this. Having a dedicated person as a contact.

Continuing ed has resources to register for classes. Logistical.

## **Interview questions Karen Gagnon**

### **What do you believe has been the most successful result or impact of your arts/cultural tourism program?**

Close partners with dept of hx arts and libraries. Every year the MI council for arts and cult affairs hosts a conference. Past three years has been the cool cities theme. This year the theme of the conference is driving Michigan's economic engine using culture and tourism to fuel community prosperity. [www.creativemichiganconference.com](http://www.creativemichiganconference.com)  
 Huge initiative in the department of history arts and lib, they created an office on cultural economic development. MI state university is spearheading a state wide effort to design a tourism program. Pure Michigan is new brand. Also a high tech corridor. Gov wants MI to lead the country in independence on foreign oil. Have biodeisel, Leads the country agritourism and ecotourism. Active living matrix website. Believe in arts and tourism as economic development. Know that there a number of cities that have arts and culture as part of their master plan.

### **How did your program originate?**

Basically, state wide initiative. Gov. John Engler had been in office for 12 years, voted term limits, so had to change. Jennifer Granholm, was attorney general for MI before the gubernatorial election, held town hall meetings, what's important to the people in Michigan. It started before she got into office. Institute for Public Policy and Social Research did study that stated surveyed 1000 people. 83% understood that economic growth and vitalization of our cities is important to the overall economic growth of MI. Census data 2000 showed 43,000 young people in their 20's were leaving...usually college outside of the state or into the military. Brain drain. Late 20-30's coming back. Should not ignore brain drain. Need to pay attention to attracting people into the state. Manufacturing base in MI, not much of a plan in place.

\$1 billion state deficit. Decimating to public services and 9000 public workers left. Unemployment very high in MI because of manufacturing layoffs. Plans in place to automate. Highest unemployment rate in country. Manufacturing has changed forever. It will never be what it was. It has moved to more robotics and high tech.

All these crises that new governor had to step into. How do you approach something like this? You need leadership. Town hall meetings, Mandated state employees to adhere to core values: excellence, integrity, inclusion and teamwork. Price of Government – book, had encouraged legislators and cabinet members to read this. Work together to prioritize services, MI has balanced budget mandate. Hired a number of young people right out of college...pros and cons: fresh ideas. NGA meeting, Richard Florida addressed NGA. Gov. Granholm understood the power of creative economy. Young staff, new cabinet,



budget shortfall even state employees had to make concessions. New ideas, fresh approaches. Had cabinet member and former mayor of Lansing (David Hollister), asked him to be cabinet member of the Dept of Consumer and Industry Services (later expanded to become the Dept of Labor and Economic Growth). He was very successful in creating collaborations. She wanted him to take his model for urban revitalization and duplicate it across the state. We need to make our cities cool...this was completely the Governor's vision. In order to compete and keep our young people here, we need to give them places to live, work and play.

First did survey. Created Michigan cool cities initiative survey ([Michigancoolcities.com](http://Michigancoolcities.com)). Sent letters to college students and alumni >15,000 responses.

Sent letters to 274 mayors around the state encouraged them to form local groups. Also sent them a survey. Bring non-traditional folks to the table with economic developers. Brought in reps from 22 of the largest cities in Michigan to launch the cool cities initiative. Idea to get them talking and thinking about this. So they had sent out this survey but hadn't figured out how to gather the data into usable format so that we could assimilate the data and write a report. [www.coolcities.com](http://www.coolcities.com). Used a dotcom so that they would have more freedom, and not be held to the more restrictive policies of state websites.

Governor did university summits after receiving much of the initial data from students. Went to three different university campuses, met with students and asked what do want and what can we do to keep you here in MI? Kind of being an ethnographer. Government cannot mandate "cool". If government says something is cool, it is not. Recognizing that everything we're doing is based on what we've heard. Cities were telling us are the qualities that make a city cool are walkability, business development, arts and culture, and historic preservation. A big theme is a sense of place. We know that young people want an area that is 24/7, unique shops, ethnic restaurants, want a vibrant nightlife, access to services, walkability, atmosphere, places to hang out, the "third place". Home, work/school and a place to hang out. The empty nesters were saying they wanted the same things. So do senior citizens.

We were dealing with something that had never been done, there was no model for it on this scale.

Currently assimilating his information. Dealing with something on a large scale. Bob Johnson and Karen had a small group of people that it made sense to start talking to about this, mostly our agency and the dept of History, Arts and Library. Housing development authority, economic development. How do we do this? What is this? How do we grow this? Started working on a logic model. [www.michigansfuture.org](http://www.michigansfuture.org)

Governor announced that there was a grant program. Didn't have a grant program or money. Had less than 24 hours to put together criteria for a grant program. Didn't have any new money, but we had CDBG \$\$, housing \$\$, art grant finding through the legislature. Held workshop orientations across the state and put the whole grant program together in one month. Governor wanted major impact. Grants loans, tax credits and resources. State cool cities resource toolbox. Progressed a lot between year one and the second year. Charged with asking and gathering all of the resources that state agencies have and put into one document. Human collaboration is an unnatural act, it takes work. Building cool cities coordinating team made up of representatives from all the state agencies. 19 departments, first meeting had about 70 people. Streamlined since then. About 40 active members. Put together resource toolbox and grant program that was launched in April 2004.

Governor strongly encouraged cabinet members to collaborate. Nothing like this has been done in our state government launched in April 2004 cool city pilot program. Grant program was available to cities had to have a downtown, 20 continuous parcels put that together \$100,000 catalyst grants (12 of these). The designation was a cool city neighborhood, and it had to be a downtown neighborhood. Called "Neighborhood in Progress" Has to be local. Want to do something we can institutionalize, had to be a grass roots effort. Urban revitalization nothing new, but what we've done is put a frame around a picture.

Karen in May 2005 became the director of the Cool Cities. She is C3, Cool Cities Coordinator. 151 applications came in for the 12 grants. Also working on what is cool cities, the strategic plan. Redevelopment friendly committee, interviewed 25 developers asking what the barriers to development in urban core. Work done with that committee, MI suburb alliance created a development readiness certification program. It's a checklist so that developers know that the city is ready for a developer and everything is streamlined. Education and outreach committee hired a public policy associate. Evaluate program, through the work what has formed is the Issue Media Group.

Ended up awarding 20 grants instead of 12 grants. One didn't quite meet the criteria so we had to work with them, so they walked away to revise the program to apply the following year. 19 cool city neighborhood awards.

### **Who were the original partners?**

Mostly their agency and dept of history arts and libraries, housing, ed, etc. worked on a logic model and had some people from the outside help with the logic model. Cool cities program has boosted the support of Michigan Council of Art and Cultural Affairs across the state.

### **Who are your current partners?**

Karen only full time staff. Information on valuation, but hasn't been published. Keep updating events and news. Got a student intern in urban collaborator program.

Assigned every award designee a neighborhood champion. Main role was to champion that pilot project and be liaison between that project and state government. Created department champion role, so every state department has a champion. Streamlined state government.

Working with the public policy program, did a process evaluation, interviewed stakeholders, the cool cities coordinating team. Also to applicants that did not get funded, state staff and stakeholders.

What we learned

1. more important than the catalyst grant itself was getting the award designation
2. process has revolutionized state government, has become a model for other initiatives in the state
3. some meetings that they were having are no longer necessary because they've developed relationships
4. practicing what we preach. We in state government are collaborating and working together like we ask the communities to do.

We have provided priority access for three years to tool box to award designees.

Some banks will put extra consideration in projects that are being developed in cool cities neighborhoods. Office of Financial and Insurance Services worked with credit unions and banks. There are special loans for special services.

### **Was city, county or state government involved? If so, how?**

Government cannot mandate cool.

### **What did you expect to be the outcome?**

Had to expand the program with no money  
ALL under cool cities: 4 programs: neighborhoods in progress, blueprints for downtowns, blueprints for neighborhoods and Main Street Programs. 102 cool city neighborhood award designations in 72 different cities. 48 are neighborhoods in progress (catalyst program).

What we've learned from 19 neighborhoods, six months into their award designations:

Sample audit, look what's happening.

500 jobs retained  
 400 new create  
 5 expansions  
 63 new businesses  
 \$1.9 mill helped to leverage \$63 million in public investment, \$109 million in state investments, and \$174 mil in private investment

Doing six case studies of 2004 designees. Created an evaluation advisory council. Won't have some empirical data for awhile.

### **Were there differences between the anticipated and actual outcomes?**

Red Ink is artist incubator being asked by NY and LA to open an incubator there. Chose to open in Flint because of cool cities neighborhood award designation. Flint is very economically depressed. All artist stalls are full. A whole blighted block in Flint was purchased by international engineering company. They chose to move there because of cool cities project. They bought out the block and moved entire company, putting office building, Blue Collar Gourmet, a brewery and a nightclub. Universities and colleges in Flint are combining to bring downtown housing to students.

Port Huron catalyst project was 1800 bldg was converted and restored and turned into Studio 1219, artist studio, art gallery, and art and yoga classes. In the neighborhood, have received housing awards. The city of Port Huron is so behind it, the foundation offered \$5000 grants to artists to move to the neighborhood. Also wanted outdoor dining, but they wanted it on state trunk line. State law prohibited this. Because they have priority access, they could work with DOT, and changed the law within three weeks.

Google expanded to Michigan.

This is not partisan. If it gets contentious, keep saying to yourself, "what is the goal, focus on the goal" and it will be so much more successful.

It has brought disparate groups together...If there is an Hispanic group and a faith based, the downtown development group and the youth coalition in the city, none of them were talking to each other or interacting. Cool cities initiative: all of sudden they all went to the meeting. Didn't occur to them to interact before. Main ED group has members of these other groups as part of the main group. 151 local cool cities advisory groups, 70% are still active and 2/3rds had not even received award designations. Shows the power, they have asked for technical assistance.

Cool Cities economic development model is TIDE, worked with Florida and his think tank. Lew Masanti (sp?) We want to raise the tide in Michigan. increase talent, increase innovations, diversity and environment, you increase your economic growth. Developing a Tide assessment guide, you can assess. Probably won't continue the grant program and have new award designees. We will work with ones we have and really market the resources. Have an international conference. Put together the book on what they've learned. Doing it all without a lot of money. Presented in Canada and international conferences, creative place making , knowledge economy and have an informal conversation, share best practices. MI only state entity paying attention to creative placemaking and a creative economy.

**Describe the planning process you used**

**How were funds raised?**

**What was the largest hurdle you faced with the program?**

**Is there anything else that you would like to tell me about your project?**

**Michael-jon Pease**  
**Interview questions**

What do you believe has been the most successful result or impact of your arts/cultural tourism program?

Our greatest impact has been on the economy and image of our city. Lanesboro's arts organizations (Cornucopia and Commonweal) attract a combined annual audience of more than 33,000. The direct (non-arts) spending by our audience members averages \$44 per person (room rentals, dining, shopping) – for a total impact of almost \$1.5 million in a town of fewer than 800 residents. The arts also garner regular attention in the local, regional, and national press, which in turn supports Lanesboro tourism goals and sense of civic pride.

How did your program originate?

Lanesboro's arts scene began developing in the mid 1980's with the founding of the Lanesboro Art Council. That organization remains a tiny, all-volunteer group. They were formed to renovate the old St. Mane vaudeville/movie house. After a few years of producing community theatre, film and concert events in the St. Mane, the Art Council invited Eric Bunge (Lanesboro area native who has recently graduated from the Denver Conservatory) to put on a professional production in the summer. After a modest success that first year, the Commonweal Theatre was born and soon became the resident company of the St. Mane. They now produce a full season from February - December and are building their own theatre. The Art Council continues to own the building and present an annual concert series as well as the "Art-in-the-Park" festival, their major revenue source.

**Cornucopia was started in 1993 by a group of professional artists** who saw that with the development of the bike trail and the initial success of the theatre, the visual arts could also flourish in Lanesboro. So much of the development of the arts scene was in response to the joint need of artists to have a local/regional venue for their work and for the community's need to keep visitors returning and staying over night, rather than biking for the afternoon and then leaving. From the beginning, our vision was to offer educational outreach and enrichment opportunities, as well as show art.

Who were the original partners? Who are your current partners?

While Cornucopia is a stand-alone nonprofit, we often partner with Commonweal Theater, the Lanesboro Art Council, Lanesboro Community Theater, and Eagle Bluff Environmental Learning Center for programs and marketing. We've also always worked closely with the local chamber and the region's Convention and Visitor's Bureau.

Was city, county or state government involved? If so, how?

State government was (and remains) a key source of grant funds through both the state arts board and our system of regional art councils.

What did you expect to be the outcome?

We anticipated that the Art Center would become a meaningful source of revenue and experience for artists as individuals and the community at large. With sales around \$130,000 annually, we do help sell artists' work and have attracted about twenty artists to move to the area. We would like to expand our artist in residence program (which brings artists to Lanesboro for a month) to include an arts business incubator program. We'd like to encourage more artists to start their own studios/galleries here.

Were there differences between the anticipated and actual outcomes?

Development always takes longer than you think. We have grown from an annual budget of \$5,000 to \$250,000 in 12 years, but we've "stalled" or "plateaued" at both the \$100,000 level and our current level. There is very little corporate support for the arts (or anything) in our immediate area, so we have to rely on individual contributors, who take time to cultivate, and major foundations/government grants, in addition to earned revenue.

Describe the planning process you used

The organization started with several facilitated planning meetings, community forum meetings, and strategic board meetings. We continue to look at models for arts development in other towns, other types of organizations. We also have an annual strategic planning retreat and involve community members in planned every three years or so.

How were funds raised?

Initial funds came from private donations, a community-wide membership drive, and a \$2,000 grant from our regional arts council.

What was the largest hurdle you faced with the program?

Our largest hurdle continues to be maintaining a consistent staffing level. Because of the vagaries of funding and sales, we have had several short-and long-term layoffs over the years. With a staff of just 1-3 full time, plus some part-time or contract labor, the work is very demanding. Consistent staffing levels are key to maintaining and growing our programs.

Is there anything else that you would like to tell me about your project?