



A Cultural Plan
for
Lafayette and West Lafayette

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Marc Goldring
Ingrid Lembach
Trish Weber



Executive Summary

Introduction

This community plan for arts and cultural development in Lafayette and West Lafayette is the culmination of a year-long process that began in January 2008. As part of the work for the plan, the consultants conducted:

- A **cultural assessment** through meetings and interviews that engaged about 50 individuals who are representative of various sectors of the community
- A **community process** that reached over 150 individuals, including on-going work with a community Steering Committee
- An **inventory** of cultural organizations and cultural facilities
- A web-based **survey** of the cultural participation interests and priorities of residents.¹

This plan defines a “road map” for action for the next ten to fifteen years and reflects a vision for arts and cultural development in the community at large.

Overview of Lafayette and West Lafayette

- While the economy is facing difficult times, in general Greater Lafayette’s economic base has been strong and diverse with resilient industrial, agricultural, and academic components. Purdue University, the area’s largest employer, provides an extensive range of job opportunities.
- Many local businesses have been sold and are under out-of-town ownership and this has meant the loss of some corporate philanthropic support. That said, Greater Lafayette is an extraordinarily generous community. For example, the United Way has achieved its goal for more than thirty years.
- Lafayette and West Lafayette have a strong focus on the area’s heritage and the historic preservation of its built environment. Lafayette’s downtown is in

¹ The consultants gratefully acknowledge the assistance of Purdue University’s STATCOM project and the Journal & Courier newspaper.



generally excellent condition, especially if it is compared to other communities of a comparable scale.

- The railroad relocation project, with its huge impact on the downtown, is emblematic of an emerging dynamic of cooperation among the cities of Lafayette and West Lafayette and Purdue University. The motto, “Two great cities, one great university” and the theme of “Hilltop to Hilltop” both point to increasingly strong view that cooperation has become more than simply rhetoric or marketing.

A Perspective on the Value of Arts and Culture

There is an increasingly impressive body of research that highlights the impact of arts, culture, and creativity on the quality of life of a community. For example:

- National data² highlight that the nonprofit cultural sector alone contributes over \$166 billion annually and includes 5.7 million full-time equivalent jobs.
- Data show, for example, that the price of single family homes jumped 15 percent in a single year after an art museum opened in a depressed mill town in Massachusetts.³
- College Board research indicates that students who took four years of arts coursework outperformed their peers without that training by 58 points on the verbal portion and 38 points on the math portion of the SAT.⁴
- A recent initiative in the schools was designed “to improve student achievement by building connections between the arts and the core curriculum.” After only two years in operation, 2nd grade students scored significantly higher than their counterparts on all standardized tests.⁵

All of these examples point to ways in which arts and culture can add value in support of key *community* priorities in addition to its primary role of educating, enlightening, and entertaining us. It will be helpful to keep in mind the many facets of the cultural sector’s impact while reviewing the strategies in this Report.

² Americans for the Arts, Arts & Economic Prosperity III, June, 2007 (<http://artsusa.org>)

³ Opinion Journal, “What MassMOCA has Wrought” July 7, 2004.

⁴ The College Board, “2005 College-Bound Seniors: Total Group Profile Report” 2005

⁵ Maricopa Regional Arts and Culture Task Force, “Vibrant Culture – Thriving Economy” 2004.



Consultant Findings

General Impressions of the Cultural Community

- The Greater Lafayette area has a rich mix of arts and cultural activities, events, and organizations, as well as a diverse and talented pool of artists. Particularly noteworthy, there is a viable market for local art in Greater Lafayette, which is not to be taken for granted in communities of this scale.
- Arts activities and initiatives are not generally perceived to be well promoted and might be labeled as among Greater Lafayette's "best kept secrets." One problem appears to be the lack of a community-wide system to coordinate and disseminate information about cultural activities.
- There is a sense that younger adults in their 20s and 30s are not effectively integrated in Greater Lafayette's larger cultural sector. In addition, there are few opportunities to experience arts and culture for people under 21 years of age.

Operations of Cultural Organizations

- In general, most arts, cultural, history, and heritage groups are volunteer-driven with few full-time, paid, professionally-trained staff members. These groups generally work with small budgets and accomplish a great deal within the limitations of their resources.
- As a result of their under-capitalization, arts groups often have difficulty working jointly, either on administrative or programmatic initiatives, and thus there are sometimes duplications of effort. That said, there have been some interesting, innovative, and important examples of collaborations among arts groups.
- Arts and cultural groups work with a minimum of appropriately equipped facilities, and space remains a difficult question. There are several older cultural spaces in the downtown and an eclectic mix of commercial venues. Representatives of the smaller budget arts groups commented on a shortage of small, affordable spaces available for rental.

Community Perceptions of the Cultural Sector

- Many civic leaders see the value of arts and culture to the community's economic development and Lafayette's Downtown Action Plan of 2002 highlights its importance. In addition, the Wabash River Enhancement Project's



initial public session highlighted the role arts and culture might play in that initiative.

- However, there is concern among civic leaders that arts groups are fragmented and functioning in a “hand to mouth” fashion. One response to this, especially in the business community, is to suggest that arts groups consolidate and develop “economies of scale.” There is interest among arts groups in administrative collaborations as long as they do not impact program.
- There is also some interest in building a new cultural facility with high quality performance, exhibition, and classroom spaces. These plans are in the very early stages and no demand studies or operating plans have yet been undertaken. Initiatives to build new facilities are very expensive, both in terms of capital and on-going operating costs, and thus careful research and planning is always wise.

Community Participation in Arts and Culture

- A web-based survey provided a perspective on participation in arts and cultural activities in Tippecanoe County among 1,336 participants. While a survey of this nature does not allow for generalizations about the community at large, it does provide an interesting snapshot of the respondents, especially when comparing low and high participants in the dataset.
- Almost twice as many respondents are “satisfied” as are “dissatisfied” with the variety of cultural activities available in the County. While that is a positive situation, it is important to note that a majority of respondents – slightly less than 60 percent – indicated that they are only “somewhat satisfied.”
- Over 8 in 10 respondents report that they travel outside of Tippecanoe County to participate in cultural experiences. This is quite a high number, compared to other communities. And when the respondents are categorized by their level of participation, those respondents who participate in arts and culture most frequently are also the most frequent travelers.

Education and Higher Education

- All three of Greater Lafayette’s school corporations (as well as parochial schools) are strong and the arts are an important part of that. Among the schools with the strongest arts programming is Lafayette’s Jefferson High School, although elementary and middle school programs are also strong.
- Purdue, with its strong mix of performing and visual arts offerings, plays an important role in the range of offerings available in the community and has



several important cultural attractions for residents and visitors alike. Purdue's focus on the liberal arts appears to be increasing, given its new President's interest in that area.

- As Ivy Tech continues to flesh out its liberal arts component, it is considering plans to add majors in several aspects of theatre and graphic arts. In addition, it has an interest in building a stronger presence in the downtown as a location to offer classes.

Leadership of Cultural Organizations

- Even though the arts are valued by civic leaders and government officials, there is no formal mechanism that consistently brings representatives of arts and culture into important community discussions and planning sessions.
- The Tippecanoe Arts Federation (TAF) was created to serve, among other things, as an “umbrella” organization that represents, advocates, and speaks for Greater Lafayette's cultural community. However, TAF has not been perceived as fulfilling this role. While it is clearly part of TAF's mission, budgetary constraints have limited its ability to perform in this way.
- There is a shortage of experienced staff leaders in arts organizations, whether paid or volunteer, and there is a great deal of turnover among staff directors. Executive leadership is hard to attract and retain and arts groups have done an exceptional job under difficult circumstances.

Funding for Arts and Culture

- The current economic downturn presents a challenging dynamic for fund raising for nonprofit cultural organizations. It has never been an easy job to raise funds for such groups and the present climate makes that situation even more complex.
- There is a sense that the future of cultural funding in Greater Lafayette is through individual support. While the community is philanthropically generous, support for arts and culture is described as having been “very small...” for the size of the community. This may be a function of the lack of professional fund raising among arts groups and suggests the importance of training in this area.
- There have been on-going discussions to define a public sector revenue stream to support arts and culture. While the current economic climate makes consideration of a new tax challenging, the longer-term prospects are more



positive. Certainly there is a strong case for public investment in arts and culture, based on its role in economic development and education.

A Vision for Arts and Culture in Lafayette and West Lafayette

The plan’s Steering Committee has reviewed and revised this vision statement, summarized below. (A complete copy is available starting on page 17.)

In 2024...using its rich mix of arts and cultural amenities, Greater Lafayette has become a regional “cultural hot spot.” The cultural sector is a source of community pride and its impact is understood to be central to the livability and economic vitality of the community...

... Residents of surrounding communities – those near and some further – flock to the vibrant, exciting downtown with its reinvigorated Long Center and its inventory of other well-maintained, heavily used historic buildings...As plans for the development of the Wabash Riverfront have matured, many options to integrate cultural amenities, including cultural venues... are moving forward ...

... Young people are engaged in arts and cultural activities – school children can spend time in school and after-school pursuing arts learning; community cultural offerings are easily accessible to college and university students; and downtown’s lively entertainment scene offers options for young people, both with and without alcohol...

... None of this could have been possible without the support of business leaders, educators, foundation representatives, and elected officials. Working together with a reinvigorated Tippecanoe Arts Federation, support for arts and culture has thrived and several new streams of revenue – both public and private sector – have contributed valuable resources to cultural groups.

Goals and Strategies

The following goals and strategies are described in detail in Part IV of the report, starting on page 19.

GOAL 1

Integrate arts and culture more fully into Lafayette’s and West Lafayette’s approaches to community economic development.



Strategy 1.1

Establish a downtown cultural district to promote nonprofit and commercial arts, cultural, and entertainment venues and foster additional activity.

Strategy 1.2

Develop a cultural facilities master plan.

Strategy 1.3

Assess the market for and operational viability of a new, multi-purpose exhibition and performance venue.

Strategy 1.4

Formalize a joint, cooperative Lafayette-West Lafayette public art program and ultimately establish a “percent-for-art” ordinance.

Strategy 1.5

Support initiatives to provide cultural experiences in Lafayette’s and West Lafayette’s neighborhoods.

GOAL 2

Engage children, teens, and young adults more fully in the cultural life of the Lafayette/West Lafayette community.

Strategy 2.1

Better coordinate the cultural experiences available to children in primary and secondary schools.

Strategy 2.2

Provide a more inclusive range of informal arts and cultural experiences for children, teens, and young adults.

Strategy 2.3

Establish a stronger connection between institutions of higher education and Greater Lafayette.

GOAL 3

Build a broader and deeper County-wide audience for arts and culture of all kinds.



Strategy 3.1

Develop an effective and comprehensive web-based communications mechanism.

Strategy 3.2

Improve community awareness of and access to cultural offerings.

Strategy 3.3

Explore ways to increase participation in arts and culture.

Strategy 3.4

Develop inclusive programs that serve diverse ethnicities and ages.

GOAL 4

Strengthen the leadership and resources in support of arts and culture.

Strategy 4.1

Consider consolidating selected administrative functions of cultural groups.

Strategy 4.2

Strengthen programs of professional development for artists and cultural groups.

Strategy 4.3

Build the capacity and strengthen the leadership of the Tippecanoe Arts Federation.

Strategy 4.4

Build more effective partnerships between the cultural sector and the business community and local government.

Strategy 4.5

Increase public sector support – both financial and in-kind – for arts and culture.

The chart on the following pages provides additional information about these strategies.



	Description	Priority	Possible Partners	Estimate of Cost
Goal 1 Integrate arts and culture more fully into Lafayette’s and West Lafayette’s approaches to community economic development.				
1.1	Establish downtown cultural district.	1	Arts, entertainment, history, and heritage organizations, City of Lafayette; downtown businesses; Greater Lafayette Commerce; Downtown Development Council, TAF	Initially, part of existing budgets; on-going costs from \$15-50K
1.2	Develop cultural facilities master plan.	1	TAF, Downtown Development Council, Greater Lafayette Commerce, City of Lafayette, cultural organizations (w/facilities)	Database minimal; master plan between \$25-\$50K w/o pro bono assistance
1.3	Assess market for, operations of new cultural venue	2	Lafayette and West Lafayette; Tippecanoe County; Purdue; Ivy Tech; cultural organizations; TAF; downtown business interests; Wabash River Enhancement Project; funders	\$40-75K for feasibility study
1.4	Joint Lafayette/ West Lafayette public art program	3	Lafayette and West Lafayette; cultural organizations and individual artists; Purdue University; Tippecanoe County	Minimal to establish; on-going from CIP
1.5	Neighborhood cultural activities	3	West Lafayette and Lafayette; cultural groups; neighborhood groups	Minimal
Goal 2 Engage children, teens, and young adults more fully in the cultural life of the Lafayette/West Lafayette community.				
2.1	Coordinate K-12 cultural experiences	2	Cultural groups; Lafayette, West Lafayette, and Tippecanoe School Corporation; TAF; Purdue and Ivy Tech; arts educators.	Minimal, assuming pro bono aid
2.2	Informal arts experiences for children, teens, young adults	1	Community and social service organizations; arts and cultural groups; artists; cities’ recreation departments; commercial venues; libraries; funders.	Minimal to coordinate; on-going within existing budgets



	Description	Priority	Possible Partners	Estimate of Cost
2.3	Stronger connections between Greater Lafayette and institutions of higher learning	3	Purdue; Ivy Tech; cities of Lafayette and West Lafayette; cultural groups; TAF	\$1-3K
Goal 3 Build a broader and deeper County-wide audience for arts and culture of all kinds.				
3.1	Web-based communication mechanism	1	Cultural groups; TAF; media organizations; Purdue; Ivy Tech; Greater Lafayette Commerce; Lafayette-West Lafayette CVB; Lafayette and West Lafayette.	\$5-15K for startup; \$4-8K ongoing; pro bono possible
3.2	Build community awareness	2	Cultural organizations; Greater Lafayette Commerce; CVB; TAF; civic organizations; print and electronic media; civic and business leaders; Lafayette and West Lafayette; Purdue; Ivy Tech.	Without pro bono services, admin costs of \$5-10K
3.3	Increase participation in arts and culture	2	Local, regional cultural organizations; TAF; local businesses; civic groups; Lafayette and West Lafayette.	\$15-35K annually; sponsorships possible
3.4	Inclusive cultural programming	2	Cultural organizations; TAF; Diversity Roundtable; businesses	\$2-5K
Goal 4 Strengthen the leadership and resources in support of arts and culture.				
4.1	Consolidate some administrative functions	1	TAF; cultural groups; civic and business leaders; funders	Depending on options, \$10-50K for startup; \$10-25K on-going
4.2	Professional development for cultural groups	2	TAF; cultural groups; artists; Purdue; technical assistance providers; funders	\$2-5K to inventory need; \$5-25K on-going
4.3	Build capacity, leadership of TAF	1	TAF and all cultural groups; city and County government; civic and business leaders; funders; Purdue; Ivy Tech	\$5-15K initially; \$25-50K on-going.



	Description	Priority	Possible Partners	Estimate of Cost
4.4	Business/cultural sector partnerships	2	TAF; cultural groups; Lafayette and West Lafayette; institutions of higher learning; funders; Greater Lafayette Commerce.	Minimal
4.5	Increase public sector support	1	Cities of Lafayette and West Lafayette; Tippecanoe County; civic leaders; arts and cultural supporters; cultural organizations; TAF.	Minimal for in-kind assistance

Next Steps

This plan has been reviewed by the Steering Committee , revised based on its comments. It will be presented to the community in mid-January 2009. The leaders of the cultural planning initiative and TAF have jointly assembled a “transition committee” to oversee the shift from planning to implementation. This body will begin the process of setting priorities among strategies and moving the process forward in the coming year.



Part I

Introduction

Background on the Plan

In January 2008, a Lafayette/West Lafayette Cultural Plan Steering Committee was convened by the mayors of Lafayette and West Lafayette to oversee the development of a community cultural plan. Marc Goldring, Associate Principal of WolfBrown, a consulting firm with a national practice that specializes in community planning for arts and culture, was retained to assist and guide the process.

In the course of the past year, the consultant, working with the forty-member Steering Committee, has completed the following tasks:

- Conducted a **cultural assessment** through a series of confidential in-person and telephone interviews and small group meetings that engaged about 50 individuals who are representative of various sectors of the community, including cultural organizations and artists, City officials, business leaders, representatives of social service organizations, educators, and representatives of downtown businesses.
- Designed and conducted an on-going **community process** of meetings with representatives of the cultural sector (board, staff, and volunteers) and of the general public. These sessions brought together over 150 individuals during the cultural planning process.
- Developed and implemented **inventories of cultural organizations and cultural facilities** in order to gain a better understanding of existing resources in the Lafayette/West Lafayette region. These inventories represent an on-going resource that can be updated annually to assist organizations and individuals seeking information.
- With the assistance of Purdue University's STATCOM project and the Journal & Courier newspaper, designed, implemented, and analyzed a **web-based survey of the cultural participation interests and priorities of residents**. (A complete report on the survey is provided as an appendix to this Report.)
- Worked closely with the **Steering Committee** at a series of meetings designed to provide oversight and feedback to the consultant at key moments in the project.

This plan defines a “road map” for action for the next ten to fifteen years and reflects a vision for arts and cultural development in the community at large. The plan's goals and strategies build on and synthesize community priorities and opportunities for action



without intending to be tactically prescriptive about how those priorities are implemented. This will allow for greater flexibility to respond to changing circumstances as implementation proceeds.

The consultant wants to take this opportunity to thank the members of the Steering Committee for their on-going engagement in this process. In particular, the co-chairs, Sonya Margerum and Jim Bodenmiller, have provided invaluable oversight throughout the process.

In addition, many groups provided the needed funding for this project. Support came from the Community Foundation of Greater Lafayette, the cities of Lafayette and West Lafayette, the Tippecanoe County Commissioners, Friends of Downtown, and the Tippecanoe Arts Federation. In addition, many of Greater Lafayette's cultural organizations provided support including Art Museum of Greater Lafayette, Art Museum of Greater Lafayette Foundation, Bach Chorale Singers, Historic Prophetstown, Lafayette Citizens Band, Lafayette Symphony Orchestra, Long Center for the Performing Arts, Purdue Bands, Purdue Convocations, Round the Fountain Art Fair Committee, Tippecanoe County Historical Association, and Wabash Valley Trust for Historic Preservation.

What's in the Report

This Report documents the research, findings, vision, goals, and strategies of Lafayette/West Lafayette's cultural plan. It includes the following sections:

- **Part I, Introduction**, provides important background and context information about the planning process and an overview of the community and its cultural sector.
- **Part II, Consultant Findings**, describes the consultant's findings, based on all the research conducted for this project, as well as his experience in other communities.
- **Part III, A Vision for Arts and Culture in Lafayette/West Lafayette**, offers a vision of what Greater Lafayette and its cultural sector will look like in ten to fifteen years if the initiatives of this plan are implemented.
- **Part IV, Goals and Strategies**, details the goals and related strategies for the on-going development of Lafayette/West Lafayette's arts and cultural sector.
- **Part V, Next Steps**, provides recommended actions for the initial phase of implementation of the goals of this cultural plan.

Finally, the report has several appendices, including:

- **Appendix A** provides a complete list of individuals who participated in the process.



- **Appendix B** includes a discussion of the findings of the web-based survey of local residents conducted as part of this project.
- **Appendix C** provides findings of the inventories of cultural organizations and cultural facilities conducted as part of this project.

About the Web-based Survey

As part of its research for the Lafayette/West Lafayette Cultural Plan, Wolf Brown conducted a web-based survey to gain a perspective on participation in arts and cultural activities in Tippecanoe County. The consultants were assisted by the Journal & Courier newspaper and STATCOM, an outreach program of the Statistics Department of Purdue University. The survey was hosted by the Journal & Courier on its web site. STATCOM worked closely with the consultants, assisting with protocol design and conducting the data analysis component of the project.⁶

The survey was marketed by the Journal & Courier as well as local cultural organizations and there were 1,336 completed surveys over a two week period from June 20 to July 6, 2008.

A survey of this nature does not allow for generalizations about the community at large because it is a self-selecting sample. It does, however, provide an interesting snapshot of the respondents. In this case, about half of the sample was comprised of members of the Journal & Courier's e-mail list of residents who are interested in taking surveys while the other half came from solicitations from cultural organizations. Consequently, the sample is a better representation of the community at large than is generally the case with such surveys. Furthermore, with STATCOM's assistance, we have provided "cross-tabulations" of data based on the stated level of cultural participation of respondents, which compare groups of survey respondents with each other. Such comparisons are quite reliable and we have used them wherever possible.

Note that the consultants provide the complete tally of responses in an appendix to this report.

Overview of Lafayette/West Lafayette

While the national, regional, and local economies are facing difficult times, in general Greater Lafayette's **economic base** has been strong and diverse with resilient industrial, agricultural, and academic components. Purdue University, the area's largest employer, provides an extensive range of job opportunities, including many academic and administrative positions. Through Purdue Research Parks, the University is increasingly active as a generator and "incubator" of small research and start-up businesses. Thus there

⁶ WolfBrown gratefully acknowledges the support of The Journal & Courier, in particular, Julie McClure, Nancy Jo Trafton, Julie Doll, and Gary Suisman as well as Andrew Lewandowski of STATCOM in the planning, implementation, and analysis of this research.



is an increased emphasis on attracting and retaining younger, well-educated “knowledge workers.”

Still, many local businesses have been sold and are under **out-of-town ownership**. This is a common situation nationally and Greater Lafayette is no exception. This has meant the loss of corporate support. Moreover, there is little continuity of leadership at some of the national businesses that have remained, thus diluting their impact in the community.

That said, Greater Lafayette is an extraordinarily **generous community**. For example, the United Way has achieved its goal for more than thirty years. According to some interviewees, this area has “...solid and deep wealth and a vibrant upper class...” that is engaged by and attached to the community. Whether that connection will remain as strong with the younger generation remains to be seen, as will the depth of commitment to arts and culture, especially during these difficult economic times.

Lafayette and West Lafayette have a strong focus on the area’s **heritage and the historic preservation of its built environment**. There are several historic districts in Lafayette, established over the past 15 years, and Lafayette’s downtown has more than thirty buildings on the National Register of Historic Places. Both Lafayette and West Lafayette have recently been cited for special mention by America In Bloom and last year, Lafayette was designated a “Preserve America Community” in recognition of efforts to celebrate and protect its heritage.

Indeed, Lafayette’s **downtown** is in generally excellent condition, especially if it is compared to other communities of a comparable scale. It boasts many restaurants and a growing number of local retail stores, although it is true that activity can be spotty, with pockets of greater and lesser vibrancy. The project that is credited with having spurred the current revitalized downtown – the railroad relocation project, finished about nine years ago – took twenty-five years to complete and is reported to have had a profound impact on revitalization.

That project is emblematic of an emerging **dynamic of cooperation** among the cities of Lafayette and West Lafayette and Purdue University. The motto, “Two great cities, one great university” and the theme of “Hilltop to Hilltop” both point to increasingly strong view that cooperation has become more than simply rhetoric or marketing. This is not to suggest that the differing viewpoints of the two communities have been bridged in all cases; clearly that has not happened. Rather, a case for the benefits of collective action among these entities has been made effectively in the arena of downtown, and economic development and cooperation is increasingly becoming the norm.

This cooperation extends to the **private sector** as well. The business community is able to work together on projects of mutual benefit. For example, six distinct entities that had responsibilities for economic development were merged into one consolidated entity. While that single entity has only been in existence for a short time, there are already visible benefits to the community.



A Perspective on the Value of Arts and Culture

The arts have great value in enriching the lives of participants and audience members by providing context, meaning, and insight into what it means to be human. This intrinsic value is incalculable to the individual and can provide value and solace beyond measure.

At the same time, there are ways in which arts and culture adds more measurable value to our communities. There is an increasingly impressive body of national research that highlights the impact of arts, culture, and creativity on the quality of life of a community. Support for arts and culture can be seen as furthering a significant *community* agenda, in addition to the intrinsic value of various arts disciplines. A recent national research project indicates that the nonprofit cultural sector alone contributes over \$166 *billion* to the national economy annually, which includes 5.7 million full-time equivalent jobs.⁷

Cities large and small across the country are focusing on the impact of the **creative class** on communities. The creative class of “knowledge workers” is composed of scientists and engineers, health professionals, graphic designers and artists, university professors, poets and architects, among many others. Creativity is becoming more valued in today’s global society. Employers look at creativity as providing valuable, work-related problem-solving skills, as well as a channel for self expression and job satisfaction in their employees. According to some researchers, as much as 30 percent of the American workforce self-identify as part of the creative class. This number has increased more than 10 percent in the past twenty years.

The concept of a creative class of independent knowledge workers is having a profound impact on how communities understand – and undertake – economic development. Paying attention to the amenities that attract workers rather than focusing only on attracting specific industries is a major shift and puts the emphasis more firmly on **quality of life considerations**. Being an appealing community for mid- and high-level creative workers, who have great flexibility in where they live and work, is increasingly important, and arts and culture represents one key tool to attract such workers.

Beyond its role in attracting and retaining key employees, arts and culture can have a direct impact on the **economic development** of a community, shifting how a community is perceived in ways that build real value. For example, in North Adams, a small, economically depressed community in Western Massachusetts, the opening of a museum of contemporary art in an old mill complex has led to revitalization in a range of sectors. Data show, for example, that the price of single family homes jumped 15 percent in a single year, 2004, after the museum opened.⁸

A recent publication from the McKnight Foundation highlights the impact arts and culture can have on **rural economic development**. It chronicles the role of arts and culture in

⁷ Americans for the Arts, Arts & Economic Prosperity III, June, 2007 (<http://artsusa.org>)

⁸ Opinion Journal, “What MassMOCA has Wrought” July 7, 2004.



eight Minnesota towns and demonstrates how the arts can be an important factor in a community's ability to survive challenging social and economic changes and how they can even play a critical role in revitalizing communities.⁹

A recent study by the National Endowment for the Arts documented the relationship between arts participation and **civic engagement**. Its findings point to the power of arts and culture to engage residents in many aspects of civic life. One key finding indicates that Americans involved in the arts are more likely to partake in a wealth of civic and social activities.¹⁰

Arts and culture can play a significant role in **education** as well. The relationship, for example, between arts learning and the SAT is well established. College Board research indicates that students who took four years of arts coursework outperformed their peers without that training by 58 points on the verbal portion and 38 points on the math portion of the SAT.¹¹ In addition, longitudinal data on 25,000 students over many years demonstrate that involvement in the arts is linked to lower dropout rates, among other benefits.¹²

There is great value in **integrating the arts into the full K-12 curriculum**. For example, in Tucson, a public/private initiative in the schools was designed “to improve student achievement by building connections between the arts and the core curriculum.” After only two years in operation, 2nd grade students scored significantly higher than their counterparts on all standardized tests.¹³ According to a study cited in a U. S. Department of Education publication, “...students who were consistently involved in after-school music and theatre programs show significantly higher levels of mathematics proficiency by grade 12...”¹⁴ In addition, there is strong anecdotal data suggesting that youth arts programs are effective in engaging otherwise disengaged youth, resulting in improved self-esteem, increased skills, and improved school or work behavior.

All of these examples point to ways in which arts and culture can add value in support of key *community* priorities. It will be helpful to keep in mind the many facets of the cultural sector's impact while reviewing the strategies in this Report.

⁹ A copy of the report is available at the following web link:

http://www.mcknight.org/stream_document.aspx?rRID=3169&pRID=3168

¹⁰ National Endowment for the Arts, Arts and Civic Engagement, 2005, available as a PDF at

<http://www.calawyersforthearts.org/ncacivic.pdf>

¹¹ The College Board, “2005 College-Bound Seniors: Total Group Profile Report” 2005. For information specifically on Indiana College Board scores and statistical details broken out by discipline, please see

http://www.collegeboard.com/prod_downloads/about/news_info/cbsenior/yr2007/IN_07.pdf

¹² Americans for the Arts, “Impact of the Arts,” citing Catterall, Graduate School of Education and Information Studies, UCLA (<http://artsusa.org>).

¹³ Maricopa Regional Arts and Culture Task Force, “Vibrant Culture – Thriving Economy” 2004.

¹⁴ U. S. Department of Education and National Endowment for the Arts, “How the Arts Can Enhance After-School Programs” (<http://www.nea.gov>)



Part II

Consultant Findings

In this section of the Report, the consultant details the findings that have emerged from on-site interviews and meetings as well as the research components conducted for this project.

General Impressions of the Cultural Community

The Greater Lafayette area is home to a **rich mix of arts and cultural activities, events, and organizations**, as well as a diverse and talented pool of artists. The presence of Purdue University contributes to this wealth of resources, with an impressive array of cultural organizations and programming. The area's cultural community is considerably broader and deeper than one might expect to find in a community of this scale and represents an important – and underused – community asset. Its presence is indicative of a supportive environment, one that has a core of individuals with a strong interest in various cultural forms including the visual, literary, and performing arts, as well as history and heritage.

Particularly noteworthy, there is a **viable market for local art** in Greater Lafayette, which is not to be taken for granted in communities of this scale. Anecdotally, the attendance at performing arts events and the presence of several commercial galleries that highlight the work of local artists indicate not only the level of talent in the community but also support an assessment by artists that there is a local market for their work. This may be explained in part by a strong local media presence, both print and electronic.

That said, however, the sector is not without problems connecting to its audiences and sustaining its operations. Arts activities and initiatives are **not well promoted**, according to several interviewees, and might be labeled as among Greater Lafayette's "**best kept secrets**." This can be explained, at least in part, by the lack of a community-wide system to coordinate cultural activities by, for example, promoting the arts generally or selling tickets to local performances; indeed while there are many events calendars distributed in the region, there is the perception that there is no single, comprehensive mechanism to circulate information about the extensive range of arts and culture in the Greater Lafayette area. The Tippecanoe Arts Federation has designed and implemented a system but awareness of it in the community is limited.

There is a general sense that **younger adults in their 20s and 30s are not effectively integrated in Greater Lafayette's larger cultural sector**. There is a strong arts scene among young people, including, for example, the Lay Flats Art and Music Festival held in September at the Tippecanoe Amphitheatre, which attracted over 2,000 people to hear



over 60 bands on five stages. But this and other activities that attract younger audiences are not connected with most of the nonprofit cultural infrastructure, which means that there is no opportunity to develop “cross-over” audiences.

In addition, there are **few opportunities to experience arts and culture for people under 21 years of age**, made more problematic since most commercial venues serve alcohol and are thus off limits for younger patrons. Furthermore, most arts groups do not employ state-of-the-art web sites or take advantage of ways to reach potential audiences through new media and social networking web sites. Thus it is not easy, especially for young people who are more likely to use electronic media, to learn about what is available and to “connect the dots” between these distinct age-based silos of interest.

Operations of Cultural Organizations

In general, most **arts, cultural, history, and heritage groups are volunteer-driven** with few full-time, paid, professionally-trained staff members. These groups generally work with small budgets and accomplish a great deal within the limitations of their resources. According to the inventory research, fully half of responding organizations have budgets of under \$100,000, while only five have budgets over \$250,000 (and this shrinks to three when Purdue-based groups are excluded). The inventory also documents the role of volunteers: among respondents, volunteer labor added approximately 32 full-time equivalent staff positions to augment paid staff of arts and cultural groups

Some groups have faced – and some are still facing – significant financial difficulties, and there are likely to be even more challenging economic times for the foreseeable future. This is not a situation unique to Greater Lafayette. **Under-capitalized nonprofit groups struggling to balance programmatic and administrative priorities** are the norm in many communities (and this phenomenon is not limited to arts and culture) and the current economic climate will require careful planning and attention to organizations’ core mission.

This condition of under-capitalization often prevents arts and cultural groups from working jointly, either on administrative or programmatic initiatives, and thus there are sometimes **duplications of effort**. And while some arts supporters acknowledge that there may be some “turf protection” among cultural groups, this duplication is generally seen as the result of poor communication, rather than of a strong competitive streak. Arts groups, for example, have been described as “insular but not elitist,” which is likely the result of a insufficient resources to become more engaged with one another and with the community at large.

That said, there have been some interesting, innovative, and important examples of **programmatic collaborations** among arts groups even though they are not common. Notably, for example, the Art Museum recently mounted an exhibition called “Crowns,” which was assembled with the assistance of the Historical Society in conjunction with a performance of the musical *Crowns* at the Civic Theatre with assistance from Purdue’s Black Cultural Center. This sort of collaboration – involving four organizations and various



activities and events – is important to note because it is uncommon to find that level of cooperation in cultural communities of a similar scale to Lafayette.

Arts and cultural groups work with a **minimum of appropriately equipped facilities**, according to the findings of the cultural facility inventory. While the majority of facilities are operated by nonprofit organizations, a significant number operate within schools or houses of worship or as components of government (notably the Tippecanoe County Amphitheatre). There is also an interesting and eclectic mix of commercial venues (few of which are included in the inventory, which may result from the disconnect described above). Representatives of the smaller budget arts groups commented on a shortage of small, affordable spaces available for rental.

Community Perceptions of the Cultural Sector

While there is a solid appreciation of the value of arts and culture in the community, there is an equally strong sense among business and civic leaders that the arts and cultural groups are **fragmented** and functioning in a **“hand to mouth” fashion**. Because of the highly visible nature of several cultural groups’ recent financial difficulties, there is also an impression among these same leaders that the arts groups are “poorly managed” and don’t “work and play well together.”

There is also an expressed impression that there is **“too much”** going on to be enjoyed and/or sustained by the community. In some cases, this is grounded in an anecdotal evaluation of the local market for arts and culture. But in other cases, it appears to be based on a view of Lafayette/West Lafayette that defines “too much” as more than one activity on a given evening or weekend day. Such an outlook is more reflective of a smaller city and as Lafayette/West Lafayette grows, rather than seeing this as “too much,” this rich urban cultural ferment is more likely be seen as an important asset that can assist in attracting and helping to retain senior level employees and generally feeding economic development and the life of the community.

Indeed, many civic leaders see **the value of arts and culture to the community’s economic development**. The Downtown Action Plan of 2002, updated in 2007, highlights the importance of a “...more vibrant ‘scene’ of culture, art, entertainment, and nightlife in downtown...” as a key component in the on-going revitalization of the area. Such a role for arts and culture suggests an understanding of their importance and the need to strengthen and sustain those groups. The Wabash River Enhancement Project’s initial public session highlighted the role arts and culture might play in community aspirations for a revitalized, vibrant connection to the River.

Nevertheless, there is a point of view among leaders of Greater Lafayette’s civic and business community that **the arts must “consolidate,”** that there are “too many” arts organizations. It was expressed that in the same way as economic development agencies merged into fewer entities, the arts community could benefit from having fewer and larger organizations in order to develop economies of scale. As one interviewee put it, in the arts sector there are “no economies of scale from cooperating whether it’s on buildings,



volunteers, board members, events, or staff.” This viewpoint may have an impact on what some individuals and businesses are willing to contribute to arts groups. When it is focused on administrative functions, there is merit to this position, especially in the current economic climate, although programmatic consolidation is considerably more problematic.

There have been preliminary discussions among some members of the arts community about exploring the possibility of a **new cultural facility** that would provide high-quality performance spaces, exhibition spaces for art and historical artifacts, office space for arts groups, and retail. In some conceptions, this is seen as part of the Wabash Riverfront Development initiative. These plans are in the very early stages and no demand studies or operating plans have yet been undertaken. Part of the impetus for this facility is to provide a centralized location for arts and cultural groups as part of an initiative to foster consolidation. Initiatives to build new facilities are by their nature very expensive, both in terms of capital and on-going operating costs, and thus careful research and planning is always wise. Given the current economic situation, it is likely that there will be sufficient time to answer the important questions before deciding on the advisability of pursuing this option.

Community Participation in Arts and Culture

As described on page 3 of this Report, WolfBrown conducted a web-based survey to gain a perspective on participation in arts and cultural activities in Tippecanoe County. The survey was designed with assistance from STATCOM at Purdue University and marketed by the Journal & Courier as well as local cultural organizations. There were 1,336 completed surveys over a two week period from June 20 to July 6, 2008. While a survey of this nature does not allow for generalizations about the community at large because it is a self-selecting sample, it does provide an interesting snapshot of the respondents.¹⁵

Respondents report a **level of participation in cultural activities that is toward the low end** with 40 percent participating only one to five times a year (see table on the following page). It is interesting that the percentage of non-participants is just 5 percent. Marketing professionals indicate that it is easier to increase the participation level of a low frequency participant than it is to get a nonparticipant to attend cultural activities. Thus the fact that most low frequency participants do indeed participate is good news.

¹⁵ For a complete report on the survey, please refer to Appendix B of this report.



QUESTION 3 On average, how many times in the past year have you participated in a cultural experience?		
Answer Options	Response Percent	Response Count
0 times per year	5.2%	69
1-5 times per year	40.1%	531
5-12 times per year	31.8%	421
13-24 times per year	12.7%	168
25+ times per year	10.1%	134

It is interesting to note that **almost twice as many respondents are “satisfied” as are “dissatisfied”** with the variety of cultural activities available in the County. While that is a positive situation, it is important to note that a majority of respondents – slightly less than 60 percent – indicated that they are only “somewhat satisfied” with the variety of activities available. The survey does not provide any guidance about why respondents might be less than fully satisfied and additional research would provide some insight into that.

QUESTION 12 (Full sample) How satisfied are you with the variety of the cultural activities offered in Tippecanoe County?		
Answer Options	Response Percent	Response Count
Dissatisfied	14.5%	186
Somewhat Satisfied	58.7%	755
Satisfied	26.9%	346

Among survey respondents, newspapers were the most frequent source of information about cultural offerings, cited by nearly 84 percent, although word of mouth, at 58 percent, was also quite high (see table on following page). Considering that a significant portion of the survey sample was obtained through the list provided by the Journal & Courier, this finding is perhaps not surprising. However, it is important to note that other traditional media – radio and TV in particular – also scored relatively high. With the comparatively low ranking of websites and e-mail solicitations, one can conclude that the community is slow to move toward disseminating information through new media.



QUESTION 10		
How do you find out about cultural arts offerings in the community?		
Answer Options	Response Percent	Response Count
Newspaper	83.6%	1091
Word of Mouth	57.9%	756
Radio	39.7%	518
TV	38.0%	496
Websites	34.0%	444
Posters or Flyers	32.9%	429
E-mailings	29.7%	388
Postal Mailings	21.9%	286

When asked about how much they would be willing to spend for a cultural arts experiences, most respondents (approximately 44 percent of the sample) indicated a range between \$10 and \$25 and a sizable number (approximately 30 percent) were willing to spend between \$25 and \$50. **This suggests that price sensitivity (the level at which price becomes a barrier) is in the range of \$25 to \$50 although likely at the low end of that range.** This finding is consistent with the prices charged by many local cultural organizations. It suggests that there may be some important constraints for cultural organizations in their ability to generate earned income from ticket sales and it should be considered in any plans for new or renovated cultural facilities.

QUESTION 13		
On average, how much are you willing to pay for a cultural arts experience?		
Answer Options	Response Percent	Response Count
\$0	2.6%	34
\$1-\$10	15.7%	204
\$10-\$25	44.2%	575
\$25-\$50	29.5%	384
\$50+	8.0%	104

Respondents were asked a number of questions about their travel outside of Tippecanoe County for the primary purpose of participating in a cultural experience. In Question 7, the tally of which is provided in the appendix, **over 8 in 10 respondents (80.4 percent) acknowledged that they did travel for that purpose.** This is quite a high number, compared to other communities in which the consultant has worked. The table below indicates that a significant number of respondents (about 1 in 3) travel to Indianapolis and that almost 40 percent travel to Chicago.



QUESTION 6 (Full sample) How far did you travel outside of Tippecanoe County for the primary purpose of participating in a cultural experience?		
Answer Options	Response Percent	Response Count
Less than 45 miles	5.7%	74
45-90 miles (i.e.: Indianapolis)	33.6%	435
More than 90 miles (i.e.: Chicago)	39.3%	509
Not applicable	21.3%	276

When the respondents are categorized by their level of participation, it is not surprising that those respondents who participate in arts and culture most frequently are also the most frequent travelers. For example, almost two-thirds of high frequency participants (63.8 percent) travel more than 90 miles compared to 39 percent of the full sample. It is also interesting to note that relatively large numbers of respondents who are low and moderate frequency participants travel outside of Tippecanoe County. For example, over one-third (34.6 percent) of low frequency participants travel 45 to 90 miles, although a review of their frequency of travel indicates that it is considerably less frequent (see Appendix C for details). These observations are of great interest, especially when coupled with the findings about the level of satisfaction with the variety of activities available locally. It suggests that exploration of program initiatives that build connections to cultural activities in larger urban centers might be a way to capture some of the audience potential that appears to be leaving the County.

QUESTION 6 (By level of participation) How far did you travel outside of Tippecanoe County for the primary purpose of participating in a cultural experience?				
	Low	Moderate	High	Total
Less than 45 miles	39	25	10	74
	6.6%	6.1%	3.4%	5.7%
45-90 miles (i.e.: Indianapolis)	203	155	75	433
	34.6%	37.9%	25.6%	33.6%
More than 90 miles (i.e.: Chicago)	145	178	184	507
	24.7%	43.5%	63.8%	39.3%
Not applicable	200	51	24	275
	34.0%	12.4%	8.2%	21.3%

Education and Higher Education

All three of **Greater Lafayette’s school corporations** (as well as parochial schools) are strong and the arts are an important part of that. Among the schools with the strongest arts



programming is Lafayette's Jefferson High School, although elementary and middle school programs are also strong. The Lafayette School Corporation has received a major gift to build an addition to the performing arts center at Jefferson High School. The range of performing and visual arts opportunities is extensive (including, for example, seven different choirs and five instrumental groups) and there is strong support for the program in the community. There are also initiatives to engage teachers in ways to incorporate the arts into curricular areas outside of the arts. Local cultural groups provide a wide range of programming for school children, both in school and at their own venues. That said, given their undercapitalization, they are not always able to provide as much activity in the schools as they might like and coordination among arts groups and school corporations is limited.

According to interviewees, **Purdue University** is making a greater effort to "...knit [its] campus into the community." It has consistently used its expertise in fund raising to assist local groups by conducting development audits for many organizations, including arts groups. Much of the board leadership of cultural organizations in Lafayette is made up of individuals who are affiliated with Purdue.

Specifically relative to arts and culture, Purdue, with its **strong mix of performing and visual arts offerings**, plays an important role in the impressive range of offerings available in the community and has several important cultural attractions for residents and visitors alike. Purdue's focus on the liberal arts appears to be increasing, given its new President's interest in that area. This is likely to have some impact on the larger cultural sector. However, it is likely that the range and availability of cultural events and activities accessible to residents of Greater Lafayette will not increase dramatically. At the present time, there is generally little awareness of Purdue's academically-oriented cultural activities among residents. For example, according to interviewees, the excellent on-campus theatre gets only a small number of "walk-ins" from the community.

Interviews indicate that as **Ivy Tech** continues to flesh out its liberal arts component, it is considering plans to add majors in several aspects of theatre and graphic arts. Additionally, it has an interest in building a stronger presence in the downtown as a location to offer classes. It might also consider developing, in partnership with others, a theatre space that could seat 600-800 people, perhaps utilizing one of the older factory or warehouse spaces on the fringe of the downtown.

Leadership of Cultural Organizations

As pointed out earlier in this section, the value of arts and culture is understood by civic and business leaders, including those in government. However there is **no formal mechanism that consistently brings representatives of arts and culture into important community discussions and planning sessions**. Because there is no individual or organization that is acknowledged as speaking for the cultural sector, when matters come up that would benefit from the perspective of arts and culture, that voice is often missing. When it is present, it is often dependent on the particular social or business connections of specific individuals. As a result, there is a strong reliance on anecdotal



evidence and the particular interests and priorities of those individuals who happen to be present and thus speak for the sector.

The **Tippecanoe Arts Federation** (TAF) was created to “...coordinate services for visual, performing and literary groups in Tippecanoe and surrounding counties”¹⁶ and it has served its 100-plus members by offering services ranging from administrative support to access to exhibition and performance spaces. While this has been a valuable service, especially for the smallest of Greater Lafayette’s cultural groups, TAF has not been seen as an “umbrella” organization that represents, advocates, and speaks for Greater Lafayette’s cultural community as a whole. It is **not seen as taking a strong leadership role** by convening arts groups to discuss critical issues or developing policy positions in support of cultural initiatives in the community.

This lack of strong sector-wide leadership has led to a cultural community that is described by several observers as “segmented” and it has made it **hard for arts groups to speak with a unified voice**. Some initiatives have been undertaken to address this. For example, the Directors Roundtable was established by TAF to improve communication among staff leaders of cultural organizations, although its membership includes only representatives of the larger organizations and has, until recently, been relatively inactive. In interviews with TAF’s staff and board leadership, there has been an expressed willingness to consider undertaking a higher visibility “umbrella” role for the cultural sector.

Beyond the situation with TAF, there is also a **shortage of experienced staff leaders**, whether paid or volunteer, in the cultural community and there is a great deal of turn-over among staff directors. Cultural executive leadership is hard to attract and difficult to retain and cultural groups have done an exceptional job under difficult circumstances. Many of the existing leaders of cultural groups are retired business people, which has been an important and successful short-term tactic to address this issue. However, it is problematic as a long-term solution to staffing concerns in part because it makes it less likely that individuals with extensive arts management experience will be engaged. In addition, it presents an unrealistic view of the necessary budget level to sustain professional staff leadership.

Funding for Arts and Culture

The current economic downturn presents a **challenging dynamic for fund raising for nonprofit cultural organizations**. It has never been an easy job to raise funds for such groups and the present climate makes that situation even more complex. Indeed, the problem is a major concern for all nonprofit organizations. Businesses will find it hard to maintain their charitable donations at a time when profits are down and layoffs are a real possibility. And foundations, which usually calculate the funds available for grants by looking at their investment returns over the past three years, will likely feel the impact of

¹⁶ Cf., TAF’s website, <http://www.tippecanoearts.org/>



the downturn for some time into the future. This is a fluid situation that will likely change over time and should be carefully tracked.

Before the economic crisis, some interviewees had suggested that the future of cultural funding in Greater Lafayette is not the corporate sector, which is increasingly focused on small to mid-sized businesses, but rather through **individual support**. This is likely to remain true, although that is not to suggest that individual resources will not be strained as well. Long-term, it is likely that individual support will account for resources for organizational endowment, although thus far, few cultural organizations have been effective at building substantial endowments. While the community is philanthropically generous, support for arts and culture is described as having been “very small...” for the size of the community. This may be a function of the lack of professional fund raising among arts group and suggests the importance of training in this area s.

Some interest has been expressed in the idea of a **united arts fund** (an annual appeal similar to the United Way campaign that raises money for the arts, which is then allocated through an umbrella agency). Such a mechanism generally means that there would be fewer applications for donors to review. However the organizational requirements of such a campaign appear to be beyond the current capacity of cultural groups to manage. In addition, it is not clear that such a campaign would generate additional dollars for arts groups. Thus, there would be little incentive for arts groups to participate.

There have been on-going discussions, both within the cultural sector and more broadly, to define a **public sector revenue stream** that would support arts and culture. A recent attempt to pass a food and beverage tax was unsuccessful and proponents of the tax are considering their options. While the current economic climate makes consideration of a new tax challenging, the longer-term prospects are more positive. Certainly there is a strong case for public investment in arts and culture, based on its role in economic development and education. Other communities have employed special taxing districts, impact fees, entertainment or admission fees, and other mechanisms to support arts and culture.



Part III

A Vision for Arts and Culture in Lafayette and West Lafayette

In this section of the Report, the consultant offers a vision statement that reflects the cultural aspirations of the community. It provides a sense of what Lafayette/West Lafayette might look like if the goals and strategies of this document are implemented. It is based on the work of the project's Steering Committee, with feedback gathered at community meetings, as well as the consultant's interviews, meetings, and other fact-finding, including written comments from community meeting participants and others. It should be noted that much of this statement was developed before the economic crisis began to unfold. The consultant believes the vision still has power, although it may require more time to implement and thus the timeline has been extended from 10 to 15 years.

Arts and Culture in Greater Lafayette in 2024

In 2024, the economy of Lafayette and West Lafayette has proved its resilience and continues to build on its diverse assortment of manufacturing and knowledge-based businesses. Using the rich mix of arts and cultural amenities, the region has thrived and Lafayette and West Lafayette have become a regional "cultural hot spot." The cultural sector is a source of community pride and its impact is understood to be central to the livability and economic vitality of the community.

Residents of surrounding communities – those near and some further – flock to the vibrant, exciting downtown with its reinvigorated Long Center and its inventory of other well-maintained, heavily used historic buildings. Downtown's mix of smaller, low-cost, flexible performance and exhibition venues are used by both established and "start-up" arts groups and artists from Greater Lafayette and the region. As plans for the development of the Wabash Riverfront have matured, many options to integrate cultural amenities, including cultural venues, into that project have been considered and several are moving forward with great enthusiasm. Arts groups and downtown business owners work together to create events and activities that support both groups' priorities.

Both visitors and residents can plan their cultural activities well in advance using an up-to-date and informative web-based calendar. There is so much activity that on most weekends, they can expect to encounter cultural events, festivals, and other activities in neighborhoods and on the



streets of downtown. Arts and culture is visible downtown and in neighborhoods and it has a significant role in the lives of residents of all ages.

Young people are engaged in arts and cultural activities – school children can spend time in school and after-school pursuing arts learning; community cultural offerings are easily accessible to college and university students; and downtown’s lively entertainment scene offers options for young people, both with and without alcohol. The connections between Purdue and Ivy Tech and the cultural community have become rich and deep and the schools’ contributions to arts and culture are even greater.

None of this could have been possible without the support of business leaders, educators, foundation representatives, and elected officials. Working together with a reinvigorated Tippecanoe Arts Federation, support for arts and culture has thrived and several new streams of revenue – both public and private sector – have contributed valuable resources to cultural groups that work together, sharing administrative functions and collaborating effectively.



Part IV

Goals and Strategies

In this section of the report, the consultant describes four goals and the related strategies that have emerged from this year-long cultural planning process. Each goal is introduced with a discussion of its rationale. The strategy sections for each goal include a description of the strategy with additional details and suggested approaches based on the consultant's experience and informed by the input of the Steering Committee, representatives of arts groups, and the general public.

The priority of each strategy – based on the consultants' assessment – is provided, using a 1 to 3 ranking scale, with 1 being the highest priority.¹⁷ Possible community partners are listed for each and an order-of-magnitude estimate of costs is provided when possible. The specific costs are likely to vary significantly depending on the chosen approach, schedule, and scope selected for implementation. The figure is provided as a point of departure for implementation planning.

GOAL 1

Integrate arts and culture more fully into Lafayette's and West Lafayette's approaches to community economic development.

Arts and culture has a strong presence in both Lafayette and West Lafayette, especially in Lafayette's downtown. From the Long Center for the Performing Arts to the Art Museum of Greater Lafayette, and from the Greater Lafayette Civic Theater to the Farmers Market, the presence of arts and culture is strong and clear. The history and heritage of the region is celebrated in the many historic structures downtown, dominated by the treasured and imposing Tippecanoe County Courthouse, built in 1880 and renovated in the mid-1990s. This is a strong foundation on which to build and much can be done to strengthen it further.

Communities across the nation are becoming increasingly attuned to the role that arts and culture can play in support of economic and downtown development priorities. That is

¹⁷ Please note that the designation of priority is based on the consultant's assessment of the relative importance of each strategy and does not necessarily weigh such factors as ease of implementation, which might suggest implementing a lower priority option because there is, for example, a ready source of funding.



certainly understood by many business and civic leaders in Greater Lafayette. They are aware that arts and entertainment events help bring people downtown and contribute to the City's economic vitality. Such events help support local restaurants and culturally-oriented businesses like book stores, galleries, boutiques, and coffee shops.

Yet the wealth of cultural and historical assets in Lafayette is not reaching its full potential to benefit the community. While the physical assets are present in abundance in Lafayette and West Lafayette, what is missing is the “glue” that holds them together. That glue consists of, among other things, supporting programs that build on the strengths of existing assets and mechanisms that improve visibility and communication. With sufficient research (as noted in strategy 1.3 below), it may – or may not – include additional cultural venues.

Strengthening the impact of arts and culture in the downtown is a stated priority of the Lafayette Downtown Action Plan. But arts and culture can also contribute to community development by making many parts of Greater Lafayette more livable. Indeed, the theme of “Hilltop to Hilltop” has articulated the relationship between key areas in West Lafayette (including the Purdue campus) and Lafayette and the importance of planning jointly, as has been done for this cultural plan. This may involve additional programming outside of the downtown, in parks, playgrounds, and community centers; it might also include a focus on neighborhood streetscape enhancements.

One component of this – both in neighborhoods and downtown – is a public art program that can provide opportunities to engage residents in exploring a range of art forms and experiences in a positive way. Another key component is the impact on the local economy – as well as on visitors and tourists – of the cultural contributions of Purdue, ranging from performing and visual arts activities to an NPR radio affiliate.

Strategy 1.1

Establish a downtown cultural district to promote nonprofit and commercial arts, cultural, and entertainment venues and foster additional activity.

There is **support for establishing a “retail, arts, and entertainment” district** in the downtown, as was recommended in the 2002 Lafayette Downtown Action Agenda and affirmed in the 2007 update to that report. The consultant believes such a district is a positive step. Such culturally-oriented districts are employed in communities as a way to integrate arts and culture more effectively into downtown economic development initiatives. In some cases, they have been effective in attracting small, arts-oriented conferences and meetings that would otherwise have been held elsewhere.

It should be noted, however, that the proposed **boundaries** for the district in the Downtown Action Agenda do not include important cultural venues, notably the Wells Center and the Art Museum of Greater Lafayette. It will be important to ensure that these significant cultural assets are included within the boundaries that are ultimately approved.



In February of 2008, the Indiana state legislature passed a law that authorizes the Indiana Arts Commission to develop the **goals and objectives for a cultural district program**, guidelines for application for certification, and a process for authorizing designation of cultural districts. While those goals, objectives, and guidelines have not yet been issued, final plans for the downtown cultural district should take them into consideration. The Action Agenda’s recommendation that banners be placed in the District “...in order to delineate this area, enliven the street scene, and beckon pedestrians to the district” is an excellent first step. However more is required. First it will be important to spread the word about the wealth of activities that are available in the downtown. This can be accomplished most effectively through **a marketing program for the downtown** that highlights and promotes cultural activities and events at the cultural venues in the district and includes the exciting live music scene as part of the mix of arts and entertainment available.

Beyond promoting what already is going on in the downtown, it will be important to support **additional arts and entertainment activities and events**. An excellent example of this is the “Mosey Down Main Street” event that closed Main Street from 6th to 10th streets so that it became a pedestrian walkway with music, grilled food, arts and crafts and dancing. Especially during the warmer months, opportunities to highlight performers on downtown streets should be explored. Additional types of activities that might be considered include the following:

- Performing arts showcases highlighting local artists
- Demonstrations and participatory visual arts activities geared to children and adults
- Themed parades, celebrations, and festivals oriented toward families
- After-work social and networking events with an arts “sampler” component at local venues.

In the longer term, it may be useful to develop a program to reuse vacant storefronts temporarily as **impromptu exhibition and performance venues** as a way to build interest and excitement – at low cost – in the downtown. This might include small exhibits that focus on the history of the region and employ artifacts from the collection of the Tippecanoe County Historical Association. Enhancing the connections between the existing historic districts and the cultural district would be an excellent way to highlight another important community asset.

A cultural district in Lafayette’s downtown should tie programmatically to other important centers of cultural activity, notably the rich mix of activities and events on the Purdue campus. This can be accomplished through joint promotions, special programs, and coordinated outreach. The importance of Purdue’s contribution to cultural tourism can thus be enhanced at the same time that increased activity in the downtown is encouraged.

<i>Priority</i>	1
<i>Possible Partners</i>	Arts, entertainment, history, and heritage organizations, especially those in the downtown; City of Lafayette; downtown business



Estimate of Cost interests; Greater Lafayette Commerce; Purdue; Downtown Development Council, TAF¹⁸
Initially, costs will be part of existing budgets; however as the programmatic component comes on line, additional and on-going costs will accrue, ranging from \$15,000 to \$50,000.

Strategy 1.2

Develop a cultural facilities master plan.

Part of what makes a downtown cultural district an attractive vehicle for highlighting community assets is the concentration of cultural venues in and around the area. It points to their important role in establishing a broad range of activity that will drive residents and visitors of all ages and interests to the downtown, helping to support a wide range of retail establishments.¹⁹ But there may be ways to improve and coordinate the operation and maintenance of these facilities. For example, many of them have significant deferred maintenance issues that will make their on-going operation problematic. Considering that some facilities are historic sites, it is not surprising that there are maintenance concerns. However, **keeping the community's cultural facilities in good condition is an important public policy concern.** There is presently no way to track, much less consolidate or coordinate, maintenance or to help funders set priorities among the competing needs of various venues.

A cultural facilities master plan is a planning technique that inventories the current usage patterns and maintenance needs of existing facilities. It also gathers information on the cultural priorities of residents and visitors. This allows planners to assess whether existing facilities meet that need or whether new facilities are required and, if so, with what sorts of spaces. While conducting such a planning process will be a significant undertaking, it can be done in several phases.

For example, it would be a relatively simple matter for an existing civic entity to **develop a comprehensive database of the repair and renovation needs of cultural facilities.** The database can build on the recently conducted cultural facility inventory, using expanded information provided by the facility owners or operators. The database will allow organizations that are considering work on their facilities to check to determine whether others are considering similar work. The possibility of consolidating the projects of two or more cultural groups might present an opportunity to save money or time and will be of interest to potential funders as well.

¹⁸ Readers will note that TAF has been highlighted as a “possible partner” for many of the strategies in this report. A review of Strategy 4.1, beginning on page 37, will provide clarity about the new role envisioned for TAF in this Report.

¹⁹ While the preponderance of cultural facilities are located downtown, there are others that are outside that area, including, for example, the Tippecanoe County Amphitheatre.



Building on the utility of this database, information gathering should also include surveys of the public to learn about their interests and priorities for attending arts, cultural, and entertainment events. By bringing together this “demand” information along with data on the “supply” of cultural venues, a plan can be developed that will ensure that existing facilities are being well used. In addition, it can be an initial step in the consideration of building new cultural facilities, as discussed in the following strategy. Gathering information about audience demand provides important information that will inform any discussions of the type and configuration of such facilities.

<i>Priority</i>	1
<i>Possible Partners</i>	TAF, Downtown Development Council, Greater Lafayette Commerce, City of Lafayette, cultural organizations (particularly those with facilities)
<i>Estimate of Cost</i>	Developing and maintaining the database can be accomplished as a <i>pro bono</i> function of the organization that undertakes responsibility for it; the cultural facilities master plan might cost between \$25,000 and \$50,000 although it may be possible to obtain <i>pro bono</i> assistance.

Strategy 1.3

Assess the market for and operational viability of a new, multi-purpose exhibition and performance venue.

Throughout this cultural planning process, there has been much discussion, pro and con, about developing a new cultural facility for the community. While there are several concepts that have surfaced, the one that has gained the greatest attention has focused on a performance and exhibition space, possibly as part of the Wabash River Corridor development. Proponents suggest that such a new, state-of-the-art venue could consolidate arts and cultural groups and provide a high visibility symbol of the vitality of Greater Lafayette’s cultural sector. Others feel that Lafayette’s existing cultural venues are under-used and that a new facility would simply cannibalize the audience of those existing spaces. While there are very strong feelings on both sides, neither those who support a new facility nor those who oppose it have conducted the necessary research to support their viewpoint. **Such research is essential to inform the discussion, which is valuable and ought to continue.**

In many communities, including ones that are similar in size to Greater Lafayette, **new cultural facilities have contributed to the economic growth and revitalization of the community.** Further, it is clear that the mix of cultural facilities in Lafayette/West Lafayette lacks several common facility types and sizes (notably a 2,000-seat flexible performance space; one or more small 75- to 150-seat, low-cost recital spaces; and exhibition space suitable for art or historic artifacts).

But while there may be merit in considering building a new cultural facility, the costs associated with it – both capital and on-going operating – are sufficiently high that detailed research is required. It will be critically important to **determine the appropriate**



configuration for a possible facility based on data about what potential audience members are willing to spend money on tickets and other factors. In addition, it is critical to understand what the facility’s on-going operating costs will be and to develop realistic estimates of earned income from ticket sales.

Equally important, **any new facility must be considered within the context of the other cultural venues in Greater Lafayette – including those at Purdue** – to ensure that the spaces being added to the existing mix do not simply draw audiences from other venues but rather provide opportunities for cultural experiences that are presently not possible in Greater Lafayette with the current mix of spaces.

Research on a cultural facility should include **consideration of its site**. While it may be appropriate to explore the option of a venue as part of the Wabash River Enhancement Project, that is only one of several ideas that should be considered. For example, there may be **options within the downtown to retrofit existing spaces** to serve as inexpensive, small-scale venues for recitals, readings, lectures, and classrooms. One possible option might be a mix of old, refurbished historical spaces in the downtown along with an economically viable new performance and exhibition venue. Such an arrangement will allow for phased implementation which, in the current economic climate, may make implementation more feasible.

<i>Priority</i>	2
<i>Possible Partners</i>	Cities of Lafayette and West Lafayette; Tippecanoe County; Purdue; Ivy Tech; cultural organizations; TAF; downtown business interests; Wabash River Enhancement Project; funders
<i>Estimate of Cost</i>	A high quality facility feasibility study will cost between \$40,000 and \$75,000. Estimates of construction and operating costs of a new facility are beyond the scope of this report.

Strategy 1.4

Formalize a joint, cooperative Lafayette-West Lafayette public art program and ultimately establish a “percent-for-art” ordinance.

There is enthusiasm in both Lafayette and West Lafayette for art in public places and both communities have explored options for incorporating public art. For example, The City of **Lafayette** has undertaken the Lafayette Courthouse Square Public Art Project through the city’s Office of Community Development and Redevelopment and overseen by the City’s Public Art Committee, which includes representation of residents of West Lafayette. The project involved the installation of streetscape improvements on two sides of downtown Lafayette’s courthouse. Improvements include designated pads along the sidewalks for the installation of sculptural artwork. There is also interest in **West Lafayette** as expressed through the formation of an *ad hoc* public art committee of local residents to further such initiatives in the community.

Since both communities have this shared interest, the existing structure of public art committees should be formalized between the two municipalities. Such a joint Public Art



Committee can develop a collaborative program within the context of the present project-by-project arrangement. This would require that both city governments work together to develop an inter-local agreement to establish consistent policies and procedures that reflect the needs, priorities, and interests of both communities. Such an arrangement would be a cost-effective opportunity to explore joint projects between the two cities.

After several years, and based on the experience of this joint arrangement, consideration should be given to developing public art ordinances for both communities. Public art ordinances mandate programs which use a small percentage of public capital construction budgets to add visual or performing art components to public projects. They are a way to add public amenities that enhance the streetscape and improve the quality of life in a community. A public art ordinance can define a clear mission for the program and provide important guidance about what sorts of projects should be encouraged. In this way, a coherent collection of public art pieces can be built, one that serves to enhance the livability of Lafayette’s and West Lafayette’s neighborhoods and the downtown.

Ideally the ordinance should mandate a program for both cities that has a broad vision encompassing the entire community and that offers a range of opportunities for projects. To that end, the ordinance might stipulate that, along with sculpture and other visual art projects, funds be expended for on-going costs associated with cultural facilities and/or appropriate site-related performing arts events, including local performers at festivals and other special events. Approval of public art projects ought to be made by a sub-committee that includes arts specialists *and* representatives of the general public.

With the success of this approach to public art, consideration should be given to expanding the program. Purdue, which has a rich mix of sculpture on campus, and Tippecanoe County should be considered as part of this arrangement.

<i>Priority</i>	3
<i>Possible Partners</i>	Cities of Lafayette and West Lafayette; cultural organizations and individual artists; Purdue University; Tippecanoe County
<i>Estimate of Cost</i>	Initial costs will be minimal and dependent on fund raising; if an ordinance is passed, costs will be defined by CIP budget with administrative costs coming from the program budget

Strategy 1.5

Support initiatives to provide cultural experiences in Lafayette’s and West Lafayette’s neighborhoods.

Given the number of arts and entertainment venues located in Lafayette’s downtown, it will always serve as a central regional focal point for arts, culture, and entertainment experiences. Nevertheless, it is by no means the only area in the community that can offer them. Indeed, **there are many cultural activities that are better suited to the neighborhoods of Lafayette and West Lafayette**, either because of the scale of the activity or its intended audience. Among the types of activities that are best suited to neighborhood venues such as community centers, schools, houses of worship, or parks are:



- Student art shows, music or dance recitals, and theatrical productions
- Festivals of ethnic food, music, or dance
- Outdoor summer block parties
- Historic house or garden tours.

While such events are by nature informal, they can contribute a great deal to neighborhood cohesiveness and thus to the quality of life of residents. The sorts of assistance that are required to encourage these activities are generally **simple systems to share information** on, for example, permitting requirements or to provide access to a comprehensive list of potential sources of *pro bono* support from the public and private sectors. This can be accomplished through a centralized database of information about neighborhood cultural activities that is promoted to residents throughout Greater Lafayette.

Such a database might also be used by performing arts groups that are interested in providing **short “sampler” programs** as a way to raise their visibility in various communities. Such “run-out” events would provide neighborhoods with excellent opportunities to enhance their events with arts programming while offering the cultural groups a chance to perform for potential ticket buyers who might not otherwise experience them.

It should also be noted that public art, as detailed in the prior strategy, can be an important component that enhances the quality of life in neighborhoods as well as in downtown areas and new developments. For example, by integrating public art components into neighborhood playgrounds and parks, important amenities are introduced into these heavily used venues.

<i>Priority</i>	3
<i>Possible Partners</i>	Cities of West Lafayette and Lafayette; cultural groups; neighborhood groups
<i>Estimate of Cost</i>	Minimal; public art components would be defined as part of the larger program described in the prior strategy

GOAL 2
Engage children, teens, and young adults more fully in the cultural life of the Lafayette/West Lafayette community.

The presence of formal and informal opportunities for children and adults to learn about and experience arts and culture is an important indicator of a strong cultural sector. Indeed, arts learning provides valuable tools to build problem-solving skills, which have become critically important to workers in the creative economy and contribute to accomplishing priority educational goals. In addition, individuals who have experienced arts learning – either through the creation of art or through increased knowledge and appreciation of various arts disciplines – are considerably more likely to be consistent arts attenders.



All three local school corporations – Lafayette, West Lafayette, and Tippecanoe – have good arts programs, with the offerings at Lafayette’s Jefferson High School being perhaps the exemplary model. Few schools – locally, regionally, or nationally – can match its level of opportunities for arts learning. Other schools in the three systems also offer a range of arts learning experiences and it is clear that their leadership understands the importance of arts education. That said, there are some areas that, if improved, might make a good set of offerings even stronger. Coordination – both between individual schools and arts groups and among the three school corporations – is not as effective as it might be and the richness of offerings often depends on the specific interest and knowledge of particular teachers or administrators.

Beyond school settings, it is also important to continue to expand the range of opportunities for young people to experience arts and culture in other venues. That means supporting increased opportunities for arts learning by enhancing coordination among cultural groups, public school arts offerings, after-school programs, and other venues that cater to young adults. In addition, building stronger connections between higher education and the community as a whole will benefit all parties. This requires more effective integration of the cultural components of Greater Lafayette’s institutions of higher learning into the cultural life of Greater Lafayette so that they can become integral parts of the community.

Strategy 2.1

Better coordinate the cultural experiences available to children in primary and secondary schools.

Access to arts learning in the three school corporations is generally good although it varies from school to school with some schools providing a wide range of opportunities to learn about the arts. In addition, Greater Lafayette’s cultural groups provide **an extensive array of educational experiences for young people**. These activities occur both in schools and at various cultural venues, including for example, the Civic Theatre’s Youth Theatre, the Tippecanoe Historical Association’s on-site and in-school programs, the Art Museum of Greater Lafayette’s classes for young people, and the Lafayette Symphony’s young people’s concerts in local schools and libraries, to name just a few.

But while many local cultural groups offer programs that supplement schools’ arts experiences, **there is insufficient awareness of, and coordination among, the providers of these opportunities and the schools**. This limits their use by educators and increases the risk of duplication of effort among arts groups. While some arts groups may have good relationships with specific schools, better coordination would likely provide more opportunities more consistently in more schools.

There is a need to establish an **informal clearinghouse and “matchmaker”** for those seeking in-school and after-school arts learning opportunities and connecting teachers and parents to those arts groups that provide them. In the absence of arts coordinators, this might take the form of a database that lists programmatic opportunities offered by arts



groups and specific needs and interests required by educators. To be most effective, it would need to be simple and non-bureaucratic and would require the active involvement of arts groups as well as representatives of the schools.

Such a system could be **developed and maintained by one of the three school corporations or by TAF**. Assistance might be available from Purdue or Ivy Tech, either in setting up or maintaining the database. It would require some initial research to ensure that all information about available arts programs and the interests and needs of educators is complete, accurate, and up-to-date. Once that initial work is complete, the updating function might be undertaken by volunteers. It will be critical to ensure that one individual has the overall responsibility for coordination since inaccurate or out-of-date information will limit the clearinghouse’s utility.

This system will be most effective if it **includes all three school corporations**. It can serve as an opportunity to collaborate on an important arts learning initiative that will benefit the entire community.

- Priority: 2
- Partners: Cultural groups; Lafayette School Corporation; West Lafayette School Corporation; Tippecanoe School Corporation; TAF, Purdue and Ivy Tech; arts educators.
- Cost: Minimal, assuming that there are in-kind donations of staff time and computer hardware and software, if required.

Strategy 2.2

Provide a more inclusive range of informal arts and cultural experiences for children, teens, and young adults.

Much of the discussion about arts learning focuses on reaching young people in public school settings. However, this represents only part of the picture. It is important to **acknowledge the role that sites providing informal education can play as a way to reach young people**. Such venues as houses of worship, community centers, libraries, parks, recreation centers, commercial venues, and others can augment the training and exposure provided in schools. They can provide comfortable and familiar settings for people of all ages to experience arts and culture.

However, while cultural groups provide arts programming, as mentioned above, **the range of cultural offerings in community settings is relatively light**. For example, while both West Lafayette’s and Lafayette’s recreation departments and libraries offer some arts-related activities – including primarily craft, art, and storytelling programs – these are generally oriented toward very young children with little that is suitable for teenagers. In addition, some community and social service groups, including the Lafayette Family YMCA, Big Brothers Big Sisters of Wabash Valley, and the Boys and Girls Club, among others, offer a limited amount of arts-related programming, primarily craft classes.



So, while some of these community programs have arts components, **arts represent a small fraction of what is available** with the primary programmatic emphasis on youth athletics. While this is appropriate, given the level of interest in sports, **there are ways to integrate arts and culture into these activities** (for example, dance training can be invaluable to athletes and music and drama activities can strengthen teamwork skills). There is also room for **more programming devoted specifically to arts and culture**. This is a powerful way to engage young people, especially those who may have difficulty relating to sports. And while social service providers expressed an interest in offering more arts-related programming, they felt they lacked the necessary skills to provide anything more than rudimentary arts activities without additional training.

The consultant understands that there may be significant budgetary constraints to developing major new programmatic initiatives. However, that is not necessary. The necessary programming infrastructure is already in place. Bringing a stronger focus on arts and culture to after-school community programming requires **more effective communication** among representatives of cultural groups, artists, and educators who may be able to provide these services, with representatives from city recreation departments, libraries, and community and social service groups. An excellent first step would be to **convene a committee with representatives of these groups to address such key questions** as how to identify the need, how arts programming might fit within *existing* schedules and course offerings, and possible sources of training for community and social service group personnel.

It is also important to establish mechanisms to provide more information about existing offerings for young adults. This may be partly addressed through a greater emphasis on electronic media, which is a more common way to access information for young people. But it will also require efforts to understand their cultural interests and priorities. Cultural groups might use existing events (such as the Lay Flats Art and Music Festival) to share information on their current offerings with young people and to gather information on interests and priorities that might be incorporated into programs. In addition, it is worthwhile to encourage commercial entertainment venues to offer some events in an alcohol-free environment so that young people below the drinking age can participate.

- Priority:* 1
- Partners:* Community and social service organizations; arts and cultural groups; artists; recreation departments of the cities of Lafayette and West Lafayette; commercial entertainment venues; libraries; funders.
- Cost:* A minimal sum annually to bring together key constituents; programmatic costs will vary and will likely be borne by the provider organizations (with some offsetting revenue).

Strategy 2.3
Establish a stronger connection between institutions of higher education and Greater Lafayette.



There is no question that the presence of Purdue University adds a significant dimension to the cultural life of Greater Lafayette. With the cultural events available at Purdue and the range of classes offered at both Purdue and Ivy Tech, there is a two-way flow of information and experiences that enrich arts and culture in the region in significant ways. For example, Purdue, with its focus on engineering, offers a variety of arts-oriented programs at the interface between technology, engineering, and various arts disciplines, including, for example, sound, scenic, and lighting design, as well as graphic, industrial, and interior design. In addition, faculty and staff from both institutions serve as volunteers and board members for many nonprofit cultural groups in the region and in some cases, college and university administrators have provided training in nonprofit management and operating “audits” for local cultural groups, especially in the area of development.

While these connections are important assets for Greater Lafayette, there are ways to integrate them more effectively into the community. One way to begin this process of weaving the range of connections between Purdue and Ivy Tech into the fabric of the larger cultural community is to **convene an ad hoc committee with senior, policy-level representatives** of these institutions, the cities of Lafayette and West Lafayette, and local arts groups. The focus of this group, at least initially, would be to improve communication among all key players for more effective coordination. Specifically, it might address such issues as eliminating the perceived barriers to attending cultural events on campus and ways to formalize the technical assistance opportunities provided to cultural groups.

It is also important to find **ways to harness the energy of the student population** in ways that build community. Many students feel that they don’t know about what is available in Lafayette or find it difficult to get to cultural programs. Thus their participation in activities in the community is relatively limited. There are a number of ways to better engage students, including more orientation, enhanced internship opportunities, access to calendar information about downtown offerings (ideally on-line), shuttle buses routes, and special open houses or “cultural mixers” for students at various cultural venues.

- Priority:* 3
- Partners:* Purdue; Ivy Tech; cities of Lafayette and West Lafayette; cultural groups; TAF
- Cost:* Convening and operating this *ad hoc* committee will cost between \$1,000 and \$3,000 annually, although this might be absorbed as in-kind donations by one or more of the partners.

GOAL 3
Build a broader and deeper County-wide audience for arts and culture of all kinds.

One important indicator of a vibrant and growing cultural sector is having more people participating more frequently in cultural activities of all types (including visual and



performing arts as well as history and heritage). Stronger audiences for such events and activities will enhance the economic and social impact of arts and culture on the entire community and will bring important additional earned income to cultural organizations. But we know from the research conducted for this plan (cf., pages 10-13 of this Report) that, among survey respondents participation in arts and cultural activities is comparatively low and that respondents are only “somewhat satisfied” with the variety of local cultural offerings.

The research does not provide insight into *why* respondents felt this way. However, the consultant’s experience in other communities suggests that there are two related problems.

- First, local residents often do not have ready access to necessary information about what cultural events and activities are available locally.
- Second, often residents are not aware of the full range of benefits that participation in cultural events can provide, especially for children.

Anecdotal evidence suggests that both of these problems are present in Greater Lafayette. They will require different, but related, approaches to address them effectively. The strategies below are designed to deal with these obstacles and to provide a consolidated approach that provides significant benefits with minimal expense.

Strategy 3.1

Develop an effective and comprehensive web-based communications mechanism.

While there are several web-based calendaring systems that focus on arts and culture (including one maintained by TAF) and the Journal & Courier has a more general calendar, it is difficult for residents and visitors to get information on the complete range of arts and cultural activities in Greater Lafayette, according to many interviewees. There is **no comprehensive, up-to-date access point for information** on arts and culture. The Internet is increasingly a key outlet for this information. And while the research conducted for this project indicates that traditional media are still important among survey respondents, national trends suggest an increased and ultimately overwhelming reliance on the Internet and electronic communication in general. It is necessary to address this transition in order to provide better access to information.

Since there are presently web-based calendaring systems functioning in Greater Lafayette, it will be important to **consolidate those efforts to ensure that a single, cost-effective and comprehensive mechanism emerges**. Such systems are becoming more common in communities of all sizes. Beyond calendar listings, such a system would serve the interested public (including local and regional residents and visitors) by providing useful and interesting information on up-coming cultural programs. It would include the **schedules of the groups** presenting at the Long Center and other local venues, as well as the **activities of other arts organizations and community-generated visual, performing, film, literary, or heritage events**. It would have a strong emphasis on **commercial events** as well. This will help to grow audiences, and, by designing the system to track



dates several years into the future, the system could serve program providers as a conflict calendar for use when scheduling future programs and fund-raising events.

Such a system is challenging to maintain and a partnership is the most cost-effective approach. One approach might involve **one or several organizations taking responsibility for gathering and updating information**, while **other groups might focus on hosting a web presence to disseminate information**. Cultural groups (for example, TAF) would be a logical choice for gathering data and the host might be a media organization, a civic group (such as Greater Lafayette Commerce or the Lafayette-West Lafayette Convention and Visitors Bureau), a division of city government, or a department at Purdue or Ivy Tech. What is most important is that clear responsibilities are assigned and that duplication be avoided.

An important adjunct to this system is the capacity to **assist cultural groups to interface with web-based social networking systems** that are increasingly important information vehicles, especially for young people. Facebook, MySpace, Twitter, and many other sites can provide important opportunities for cultural groups to reach existing and new audiences, as can blogs and other Internet-based devices. Providing opportunities to train representatives of cultural groups in how to build a presence on these and other sites can be an important assist.

<i>Priority</i>	1
<i>Possible Partners</i>	Cultural groups; TAF; media organizations; Purdue; Ivy Tech; Greater Lafayette Commerce; Lafayette-West Lafayette Convention and Visitors Bureau; cities of Lafayette and West Lafayette.
<i>Estimate of Cost</i>	Assuming that most design work has been already done for existing database and web systems, system start-up could cost between \$5,000 and \$15,000. <i>Pro bono</i> services could mitigate these costs. On-going operation will require between \$4,000 and \$8,000 annually (unless provided <i>pro bono</i>), assuming that cultural groups are diligent in providing data to the system.

Strategy 3.2

Improve community awareness of and access to cultural offerings.

Building the community’s awareness of the both the *richness* and the *value* of arts, cultural, and heritage offerings in Greater Lafayette is an important component of building interest, support, and ultimately, audiences. An important step in building awareness is to **conduct a campaign that raises the visibility of arts and culture** and focuses community attention on its value.

A comprehensive campaign to heighten awareness of arts and culture for residents should **focus on a few key messages that highlight its value**. There are many possible themes that might be highlighted, including portraying the ways in which arts and culture can build community pride, revitalize downtowns, aid children in learning, create economic vitality,



enhance creativity in work, provide social and learning opportunities, and provide positive activities for youth.

Since financial resources for such a campaign are likely to be quite limited, it will be important to think creatively about how to get the message across. While there are many components that would be beneficial, the following initiatives have been selected because while they may require professional assistance, necessary financial support will be minimal. They include:

- A **speakers bureau** of local arts leaders who are willing to share their knowledge of the arts in Greater Lafayette with civic and community groups such as Rotary, garden clubs, faith-based groups, etc. (Note that an informal series of such meetings were held to gather input for this planning process and it might be possible to formalize that arrangement into a speakers bureau.)
- A series of “**business round-table**” breakfast sessions devoted to addressing key trends in cultural participation and how those impact businesses and the economy.
- A **lecture series** that uses regionally-recognized visiting artists and cultural administrators to discuss their work and to engage in dialogue about creativity and the creative process.
- A “**cultural summit**” that engages community and cultural leaders in conversations about the ways in which arts and culture can enrich the community, using the impressive body of national research and focusing especially on the role of arts and culture in economic development to make the benefits clear.
- A special, **arts-oriented component for the Leadership Lafayette program** that focuses on introducing participants to the wealth of cultural and heritage assets in the community.
- Separate **City Council/Common Council work sessions** on arts and culture for both Lafayette and West Lafayette to provide documentation of the impact of arts and culture on the community.

Such a campaign will pay dividends in the form of stronger audiences. It will also build a deeper understanding among local residents and voters of the role arts and culture plays in the community’s quality of life, an important advocacy concern.

In addition to this awareness campaign, however, it will be important to **explore options for developing programming that reflects the interests and priorities of potential audience members**. While programming decisions are obviously the purview of individual cultural organizations, it will be important to provide information to these groups about trends in audience participation in cultural events. For example, current research on participation points to increased involvement and interest in active forms of cultural participation (for example, making art, talking about art, collecting and organizing art) as well as arts activities that fulfill social needs, especially among young people for whom lack of social context is a major barrier. Developing a series of workshops for local cultural groups, perhaps using marketing staff from Indianapolis cultural organizations, could provide the necessary grounding in new approaches to designing programs that account for changing tastes in programmatic content and format.



<i>Priority</i>	2
<i>Possible Partners</i>	Cultural organizations; Greater Lafayette Commerce; Convention and Visitors Bureau of Greater Lafayette; TAF; civic organizations; print and electronic media; civic and business leaders; cities of Lafayette and West Lafayette; Purdue; Ivy Tech.
<i>Estimate of Costs</i>	The campaign has been conceived to be relatively inexpensive to implement, assuming that administrative costs can be absorbed by a host organization; if that is not possible, costs might be in the range of \$5,000 to \$10,000.

Strategy 3.3

Explore ways to increase participation in arts and culture.

While there are enthusiastic audiences for many of the cultural programs offered in Greater Lafayette, they are not always as large as they might be and there is a clear need for those audiences to expand. According to the web survey, about 40 percent of respondents were low frequency participants (five or fewer times a year). Furthermore, over 80 percent of respondents indicated they traveled outside of Tippecanoe County for cultural experiences, almost two-thirds of high frequency participants traveled 90 or more miles, and over 40 percent of them travel outside the County six or more times a year. Thus there are two sets of issues:

- First, how can some of those who travel outside the County, especially high frequency participants, be attracted to local cultural activities and events?
- Second, how can the level of participation among existing but low frequency participants be increased?

Since effective approaches to increasing participation among high frequency and low frequency participants will vary, the following discussion focuses on each in turn.

Increasing Participation Among High Frequency Participants

While the survey does not provide insight into why high frequency attenders travel more than other respondents, anecdotal information and our experience in other communities suggest some possible explanations. Two common explanations are the perception that the quality of what is available locally is not competitive with that found in larger communities and that the specific programming of interest to these individuals is not offered locally.

One important first step will be to conduct additional research to better understand why participants travel to cultural events. Developing a web survey that is targeted to known attenders can provide important guidance on this and other questions raised, but not answered, by the initial survey. Using the findings of the survey, it will be possible to **develop more targeted marketing approaches** to address the concerns of attenders. Among some additional tactics that should be considered are the following:



- Providing **enhanced cultural experiences** by offering lectures, book clubs, study groups, or other events in advance of a performance or an opening of an exhibition.
- Developing programs that provide **hands-on experiences** associated with the event or activities, including post-performance sessions with performers, access to master classes, or social events with high profile performers.
- Establishing **strategic alliances with Indianapolis- or Chicago-based arts institutions** to develop special programs for groups of Greater Lafayette attendees.
- Highlighting the **participation of professional visual and performing artists** in local events to emphasize their high quality.
- Design **joint initiatives** among two or more cultural groups to develop complementary programs around a theme or to target programming to a specific genre.
- Build **collaborations with local businesses** to develop cross-promotions or ticket incentives or discounts.

These approaches are likely to appeal to those individuals who are already interested in arts and culture. They will provide additional reasons for existing high frequency participants to stay closer to home. That said, local residents will clearly have many reasons for travelling to Indianapolis or Chicago and some of those are not likely to be affected by more effective marketing or new programs. Nonetheless, the effort is important as it builds awareness and connects Greater Lafayette's cultural sector more organically to that of other, larger communities that are within easy driving distance.

Increasing Participation Among Low Frequency Participants

For those individuals who currently participate only infrequently in cultural activities, there are more challenging barriers, although it is generally easier to increase participation among low attenders than to entice non-attenders to start attending. The barriers cited among respondents to the web survey, notably "time" and "money," mirror national findings. There are several ways to address these barriers and among the most effective are the following:

- Develop joint advertising and promotions to increase attendance at **festivals and outdoor events**, including those in neighborhoods as well as in the downtown. Such activities present lower barriers for individuals because they are frequently free or low cost and do not require a focused time commitment. Since they often have activities that appeal to various ages and interests, they allow for family attendance, which eases the concern about time constraints.
- Create a **discounted or free "generic" ticket or "arts passport"** for Tippecanoe County residents to be redeemed at a specially-designated series of arts and cultural events. An "arts passport" can be an important tool to get people to try something new. This initiative would require underwriting but it might have appeal to local businesses as a sponsorship opportunity since there is potential for a strong identity component for the sponsor.
- Promote and highlight the **social aspect of cultural participation** through special initiatives aimed at potential new audience members. Some successful approaches



might include discounted tickets for families or special “grandparents day” promotions; promotional packages combining a cultural event with dining or overnight accommodations; or dedicated pages on arts organizations’ web sites to create virtual communities aimed at young people.

It should be noted that enhancing **arts education experiences for young people**, especially in the elementary grades, can, aside from its other benefits, also serve as an important long-term component of attracting new audiences to arts and culture (c.f., Goal 2). Research shows that one of the strongest predictors of arts attendance among adults is a history of arts experiences as a child.

<i>Priority</i>	2
<i>Possible Partners</i>	Local and regional cultural organizations; TAF; local businesses; civic groups; cities of Lafayette and West Lafayette.
<i>Estimate of Costs</i>	Specific components of this strategy might be implemented with limited costs. However, depending on the specific mix of program initiatives and whether in-kind contributions are found, costs could range from \$15,000 to \$35,000 annually for collaborative initiatives. Sponsorships will offset some costs and specific cultural organizations may initiate programs within the context of their own budget planning.

Strategy 3.4

Develop inclusive programs that serve diverse ethnicities and ages.

There are two audiences that are underserved by cultural organizations and offerings in Greater Lafayette, according to interviewees and comments made at many community sessions. These are **communities of color**, which represent a small but growing population in Greater Lafayette,²⁰ **and young adults under the age of thirty**. As the tactics of Strategy 3.3 are implemented, particular attention should be focused on how to reach these groups since they are not effectively engaged by the nonprofit cultural sector. There is value in **making sure that voices from these constituencies are part of future planning and audience development efforts**.

Targeting these groups will require more than token efforts and more than simply putting on programs that are thought to appeal to these individuals. It will require careful listening to a broad representation of individuals from these groups. For young people, there may be need to **revamp the structure of arts activities to account for when programs are offered or how the audience is engaged**, since there are dramatic differences in how younger arts attenders prefer to experience arts and cultural events. In the case of Hispanic audiences, it may be necessary to **provide program information and advertisements in**

²⁰ According to census data provided by Claritas, the non-white population in 2007 in Lafayette and West Lafayette was approximately 15 percent, with the three largest groups being Hispanic, African American, and Asian American.



Spanish or to learn more about the specific types of attractions would have the greatest appeal.

Building involvement and engagement with these audiences will not happen overnight. Developing **greater representation on boards of directors** or other, *ad hoc* committees of Lafayette’s cultural organizations would be one way to bring these voices to the table. Additionally, cultural organizations can establish **special advisory bodies** to provide information about the programming interests of these two potential audience segments. These convenings, however, must be more than a “one-time effort.” Such relationships are most successful when they are part of committed and sustained efforts.

<i>Priority</i>	2
<i>Possible Partners</i>	Cultural organizations; TAF; Diversity Roundtable; businesses
<i>Estimate of Cost</i>	Most components of this strategy can be implemented with minimal costs, although there will be some costs associated with outreach activities (including for example, translation) that might range from \$2,000 to \$5,000 annually.

GOAL 4
Strengthen the leadership and resources in support of arts and culture.

Greater Lafayette can boast a well-rounded mix of arts, culture, history, heritage, and entertainment offerings that forms the nucleus of a “cultural hot spot” for Tippecanoe County and beyond. With a strong community of artists and a broad range of arts offerings in the downtown and elsewhere in the community, and with a strong and supportive mix of local print and electronic media, it is surprising that arts and culture is not more visible or supported as well as it might be. The problem stems, in part, from the cultural sector’s difficulty in consistently engaging civic and business leadership in sustaining and fostering cultural development throughout the community. It is complicated by instances of poor communication and ineffective organizational structure in the cultural sector.

Cities with vibrant cultural sectors – whether large like San Jose, California or small, like Salina, Kansas – generally have a powerful leadership link between the cultural sector and the business community, government, foundations, and other key civic sectors. This connection is usually managed and facilitated by a local organization, a “local arts agency,” that, among other tasks, establishes connections among and between these sectors to bring arts and culture more fully into the life of the community. It also can assist in strengthening the infrastructure of the cultural sector through programs and its “bully pulpit.” The Tippecanoe Arts Federation, TAF, has been charged with that role for Greater Lafayette, along with a broader charge to serve as regional reganter for the Indiana Arts Commission. To date and for a variety of reasons, TAF has not been able to fulfill this leadership role for the cultural sector as effectively as it might.



That may explain, in part, why it has been difficult to engage civic leadership consistently. Support from both the public and private sectors has tended to be reactive and episodic – providing support for “fixing the roof of whichever group is in greatest need” as one interviewee put it. Considering that there has been no overarching vision for the cultural sector, this is, perhaps, not surprising. However, if the cultural sector is to provide the highest possible level of value-added in community economic development and education, this dynamic must change.

Cultural groups must be encouraged to become more streamlined and effective administratively. Once that process is under way, all sectors of the community – city and County government, local businesses, foundations, Purdue – must develop a comprehensive, long-range program of in-kind services as well as financial support. Given the current economy climate, it is impossible to ignore the pressures presently faced by government and the private sector. The following strategies are presented with the understanding that some their implementation must wait until the current economic problems have been successfully addressed.

Strategy 4.1

Consider consolidating selected administrative functions of cultural groups.

Cultural groups in Greater Lafayette function with almost complete independence from one another as separate nonprofit organizations. In many ways, this very common structural arrangement makes perfect sense. **While cultural groups have common interests and priorities, individual groups will vary tremendously based on the specifics of their particular mission.** Art museums, symphonies, historic sites, science centers, and performance venues represent dramatically different business types from a programmatic perspective.

However, from an administrative perspective, these organizations have a great deal in common. Selling tickets, keeping accounting records, setting up and maintaining web sites, developing marketing programs – all of these important administrative tasks are essentially the same no matter what aspect of arts and culture an organization is focused upon. **It is in this domain that the frequently heard complaint of some leaders – that arts groups are fragmented and should “consolidate” – has some resonance.**

The current economic climate has underscored the importance of consolidating administrative functions in the cultural sector. **What might have been considered optional earlier this year looks more and more like a necessary step to ensure the survival of cultural groups.** Being thoughtful about how to move forward with this consolidation is critical.

The process of consolidation of administrative functions should begin with an assessment of the areas where such consolidation would provide the greatest gain for nonprofits. **A list of potential areas should be developed and organizations should be invited to indicate which areas they are interested in exploring further.** Areas that are likely candidates for early consideration include a range of joint marketing, public relations,



graphics, or advertising tasks and shared contract staff for information services and web site development. This will be a dynamic, iterative discussion and should be coordinated by a single entity, perhaps TAF. A thoughtful, quantitative cost-benefit analysis in priority areas should be conducted by representatives of the specific groups interested in that area.

Developing effective consolidated services will require time to implement and **some of the services that promise the greatest benefit will require the greatest investment in time and money to implement.** For example, joint ticketing for arts, cultural, and entertainment activities (ideally, both in person and on-line) will require careful research and planning. Existing turn-key systems must be evaluated, user needs must be gathered and assessed, and operational issues considered and resolved.

In addition, **some opportunities for consolidation are feasible only if organizations have offices that are adjacent to each other,** including, for example, shared clerical, reception, or IT staff, shared Internet access and computer network services, or shared meeting space. Such “co-location” or **joint office space can provide significant cost savings as well as aiding in communication** among the participating organizations. However, given existing office space commitments, it is likely to require more time to implement and while planning should move forward immediately, it is likely to take several years to implement.

While these consolidations will provide cost savings and efficiencies for the participating organizations, **it is inevitable that there will be costs associated with researching, designing, and implementing them.** It is possible – and wise – to start with those initiatives that are easy and inexpensive to implement. However, as the cultural sector builds a strong track record of cooperation and collaboration, civic leaders and funders should consider providing the resources necessary for the more ambitious consolidations.

<i>Priority</i>	1
<i>Possible Partners</i>	TAF; cultural groups; civic and business leaders; funders
<i>Estimate of Cost</i>	Initially costs will be minimal but some consolidation options could entail start-up costs ranging from \$10,000 to \$50,000 and on-going costs of \$10,000 to \$25,000, depending on the initiative and the possibility of earned income.

Strategy 4.2

Strengthen programs of professional development for artists and cultural groups.

In order to build the capacity of cultural groups to address more effectively a range of community priorities, it will be important to provide access to professional development and technical assistance. This interest in professional development and capacity building for both artists and cultural groups has been articulated throughout this process. Among the **priority areas of interest** for groups are the following:

- Building stronger, more effective boards of directors
- Financial management and business planning



- Developing new streams of earned revenue
- Implementing more contemporary web sites and other Internet tools
- Designing more effective fund-raising and marketing initiatives.

The needs of **individual artists** overlap those of organizations and include, for example, career planning, grant writing, financial recordkeeping, entrepreneurship, portfolio or resume development, communication, promotion, and artists' legal concerns.

The type of training that is needed will vary, depending on the size, age, and sophistication of the organization or artist. For example, smaller budget and younger organizations and younger artists may need assistance in establishing basic financial accounting systems while larger and more established organizations and artists more advanced in their career might be focused on more sophisticated financial analyses or the development of an effective board committee structure. A program of professional development for cultural organizations and artists must provide basic and advanced levels of training.

Providing this training need not require developing distinct and new programs since there are offerings already available in Greater Lafayette and the region. While some of these offerings are geared more generically to nonprofits rather than arts and culture-focused, revising those to address the needs of cultural nonprofits would not be difficult. For example, **Purdue University** has several programs that could be beneficial, including the audits and training in development provided by its development staff and services such as STATCOM, which provides *pro bono* assistance in quantitative research to community groups. More regionally, **the Indiana Nonprofit Resource Network** provides training to nonprofits in the region through workshops, board retreats, and facilitation. In addition, **Indiana University's School of Public and Environmental Affairs at Bloomington** offers degrees in Arts Administration that require a significant internship component for all degree candidates. Many such programs use instructors and interns to provide technical assistance to arts groups in the region. Initiatives such as national and regional programs sponsored by **Americans for the Arts** and other national service organizations can also provide opportunities for Greater Lafayette cultural groups.

An initial step, given the availability of these resources, is to compile a **centralized source of information** on existing training programs, including local, regional, and national opportunities. **This might become the responsibility of TAF** and should be coupled with a survey of artists and cultural organizations to assess their interest in and priorities for professional development. Once this information is compiled, an assessment can be made of whether developing programs specifically for local consumption is likely to be cost-effective.

While coordinating and centralizing information about available resources is important, it is also **critical to address barriers to participation** in these programs. Keep in mind that program cost is a significant barrier to participation, especially for artists and small, emerging, and informally-structured cultural groups. Thus it will be important for this



program to include a system to provide a **partial subsidy for potential participants** who can document their need.

<i>Priority</i>	2
<i>Possible Partners</i>	TAF; cultural groups; artists; Purdue; technical assistance providers; funders.
<i>Estimate of Cost</i>	Initial investment of between \$2,000 and 5,000 to develop the inventory of available offerings, as well as surveying, convening and coordination; thereafter costs could range from \$5,000 to \$25,000 annually, depending on the mix of programs and the subsidy provided to attendees.

Strategy 4.3

Build the capacity and strengthen the leadership of the Tippecanoe Arts Federation.

TAF was founded in 1976 and it has an active program with a wide range of distinct components including:

- Serving as an **advocate and spokesperson** for Greater Lafayette’s cultural sector as a whole
- **Managing and programming** the Wells Community Cultural Center
- Providing a range of **services** to over 100 member arts and culture organizations in Tippecanoe County
- Serving as a Regional Partner for Region 4 of the Indiana Arts Commission to deliver a range of services, including **regranting state funds** to a 14 county region
- **Regranting funds** for various local public and private sector funders, including NCHS and, at one time, the City of West Lafayette
- **Organizing “The Taste of Tippecanoe,”** one of the community’s largest festivals (which also provides a significant proportion of TAF’s operating revenue).

A review of this array of existing responsibilities and a careful reading of its 2005 Strategic Plan, called *Engaged Alliance: A Model for Arts Advocacy*, suggests that **its role as an umbrella group for arts and culture in Tippecanoe County is central to its mission**. With its small staff and an active cadre of volunteer board members, **TAF has managed to accomplish a great deal** over its 32 year history. Indeed, it has achieved results that would be the envy of many communities of the scale of Greater Lafayette.

That said, it is also clear that TAF has an extraordinarily large set of tasks and that not all of them have been addressed with equal facility. The most important short-coming, especially from the perspective of this cultural plan, is its role as a spokesperson and advocate for the cultural sector. **It has not always been able to project an image of leadership and foster a sense of common purpose and unity among arts and cultural groups.**



These problems stem in part from the **limited resources** that are available to TAF to accomplish its ambitious mission. In addition, it is hampered by reliance on one major fund-raising event which means that it is difficult to develop long-range plans with an assumption of a consistent revenue stream to cover basic operating costs. But they are also a result of the **lack of leadership** over the years, which has **led to confusion in the cultural community about which roles are most important to TAF**. Questions have been raised throughout this planning process, including, for example, whether TAF can serve as an “umbrella” organization while also competing with other cultural groups for programmatic funding.

It is this consultant’s view that there is nothing inherently inappropriate about the mix of TAF’s activities. Many local arts agencies that are sector advocates and regranters of funds are also programmers. The problems stem from what appears to be a common attitude within the cultural sector that underplays the importance of working together and allows groups to go their own way whenever they feel the need. This has likely been the cause of civic leaders feeling the cultural groups are fragmented and that getting them to agree is “like herding cats,” as one interviewee characterized it.

If TAF is to emerge as a true spokesperson for the cultural sector and the facilitator of the priorities that emerge from this planning process, this dynamic must change and those changes may require dramatic shifts in current attitudes and operations. For TAF, it will be important to **raise the visibility and strengthen the capacity of its board and staff leadership** by making this role primary to the organization. In order to accomplish this, it must **examine its existing programs and assess whether any of them can be spun off or eliminated** to provide the necessary capacity.

Perhaps most important, TAF must begin a process of serious **discussions with Greater Lafayette’s leading civic “players”** (including local governments, Purdue, Ivy Tech, the Community Foundation, NCHS, and others) about how to build TAF’s capacity through an influx of human and financial resources. While this is not the time to expect major new financial support, **there are ways to build TAF’s capacity through technical assistance and training and these should be carefully explored**. In the longer term, it will be important for TAF to consider alternative funding arrangements so that it is not as heavily dependent on a single event.

For other cultural organizations in Greater Lafayette, **it will be important to shift to an attitude that focuses more on collective action than immediate organizational needs**. While one would not want uniformity within a creative cultural sector, it is important to recognize the value of attempting to reach consensus on key issues before engaging the larger community. Such an approach would make it easier for TAF to make the transition to a stronger leadership role that will benefit the entire sector and all cultural organizations. To this end, it is important to strengthened the existing Directors Roundtable so that it provided for representation of all cultural groups and had a more formal relationship to TAF’s board of directors.

Priority

1



<i>Possible Partners</i>	TAF and all cultural groups; city and County government; civic and business leaders; funders; Purdue; Ivy Tech
<i>Estimate of Cost</i>	Minimal in terms of making policy and structural changes; it is likely that additional staff and equipment will be required with an initial outlay of between \$5,000 and \$15,000 and increased and on-going staffing costs of between \$25,000 and \$50,000 annually.

Strategy 4.4

Build more effective partnerships between the cultural sector and the business community and local government.

As detailed in the findings section of this Report, **civic leaders understand the value of arts and culture and its impact on economic development and quality of life.** Such understanding is not to be taken for granted – in many communities in which the consultant has worked, the first priority for the cultural plan has been to make the case for the value of arts and culture. That is not necessary in Greater Lafayette.

However, while the understanding of the value of arts and culture is present, **the support systems that would allow the sector to provide the greatest benefit to the community are not as strong as they might be.** In part, the leadership in the cultural sector has been tentative and cultural leaders have focused their attention on their individual organizations. And while other institutions have provided financial or technical assistance to the sector, it has been episodic rather than systemic.

What is needed is a **stronger mechanism to improve communication** between arts and cultural interests and civic leadership to ensure that the voice of arts and culture is “at the table” when key community issues are under consideration. Establishing TAF as the cultural sector’s leadership voice is an important step, as outlined in the previous strategy. There are mechanisms already in place that can also assist with this. For example, **the Business and Culture Partnership Committee of Greater Lafayette Commerce** is charged with increasing “public awareness of the dynamic role the arts and humanities play in the quality of life in Greater Lafayette.” Using this body to expand the connection between the cultural sector and the larger community is an excellent step. It would involve including representation of cultural groups on this body and establishing what may be a more ambitious mission with more active involvement of the committee in, for example, the awareness campaign, outlined in Strategy 3.2 on page 32.

Beyond this, there are other important community “players” that ought to be engaged in on-going dialogue with the cultural sector, including **institutions of higher learning and local foundations and other funders.** An important – and thus far missing – dialogue on the role arts and culture can play to support community priorities would allow both sides to be better informed about one another’s needs, values, and interests. The discussion must go far beyond questions of funding to understanding the public value provided by the cultural sector.



This **dialogue can be convened jointly by any of a number of entities working with TAF**, including Purdue, the cities of Lafayette and West Lafayette, the Community Foundation or other funders, or Greater Lafayette Commerce. It will be important to meet on a regular basis, perhaps two or three times a year, to ensure that a consistent, on-going dialogue is maintained.

<i>Priority</i>	2
<i>Possible Partners</i>	TAF; cultural groups; cities of Lafayette and West Lafayette; institutions of higher learning; funders, Greater Lafayette Commerce.
<i>Estimate of Cost</i>	Minimal

Strategy 4.5

Increase public sector support – both financial and in-kind – for arts and culture.

This report outlines a range of initiatives to strengthen arts and culture and its ability to contribute to Greater Lafayette’s economic development and quality of life. While the costs are generally not high – and many initiatives can be implemented with little or no cost – it will require an additional investment of human and financial resources to realize the gains most fully. **Given the current economic climate, immediate investment of new public sector dollars for arts and culture is unlikely.** However there are short-term, in-kind contributions that local government already provides but that can be augmented during these difficult times.. And while an immediate appeal for new funding may not be warranted, the time can be well spent in honing an effective advocacy campaign in support of municipal and County support for arts and culture in the near future.

Even though the downturn appears to be quite severe, history shows that it will, sooner or later, turn around. In anticipation of that situation, **consideration should be given to increasing the public sector’s contribution in support of the initiatives of this plan.** In the past, attempts have been made to pass a food and beverage tax. This has become one of several common mechanisms to fund arts and culture. For example, some communities in Virginia levy a tax of between two and four percent on prepared meals and in some cases, arts programming or facilities benefit from some of the revenues. These levies often exclude meals below a certain price in order to avoid burdening low-income residents.

A food and beverage tax is a likely candidate, even though it may be worthwhile to consider other possible revenue streams. The consultant’s research indicates that the public sector has become considerably more inventive in identifying potential revenue streams, and while some options may not be feasible in Indiana, those listed below illustrate the range of options that have been used in other communities:

- A 30 cent per pack tax on cigarettes in Cleveland, Ohio
- A 0.01 percent retail sales tax to fund “cultural and scientific facilities” in the Denver Metro region



- A 0.01 percent county sales tax to fund cultural organizations, the zoo, and recreation facilities in Salt Lake County, Utah
- A 0.5 mill²¹ property tax levy to support cultural facilities in St. Louis, Missouri
- A ½ of 1 percent sales tax on admissions, CDs, tapes, and video rentals in Broward County (Fort Lauderdale), Florida
- A one dollar surcharge on all greens fees at city golf courses in Tucson, Arizona, is set for youth programs, of which one-eighth goes to arts and culture
- A ½ of 1 percent real estate transfer tax to support visual and performing arts groups and renovate a cultural facility in Aspen, Colorado raised over \$5 million in 2006.

A dedicated revenue stream is an important medium- and long-term consideration and past experience suggests it will require a well-orchestrated campaign to accomplish. The awareness campaign, discussed above in strategy 3.2, can play a role in articulating the public benefit that arts and culture provide. By using the coming months to develop and implement such a campaign, there is a greater likelihood of the ultimate success of any initiative to enhance public funding of arts and culture.

<i>Priority</i>	1
<i>Possible Partners</i>	Cities of Lafayette and West Lafayette; Tippecanoe County; civic leaders; arts and cultural supporters; cultural organizations; TAF
<i>Estimate of Cost</i>	Cost of additional in-kind services covered by departmental budgets; estimates of new revenue stream are beyond the scope of this report.

²¹ A mill equals one-tenth of a penny.



Part V

Next Steps

In this section of the report, the initial steps of implementation of the cultural plan are described. This important period represents the transition from *planning* to *implementation*. The steps reflect a general approach to the necessary tasks and are likely to be modified as opportunities arise. Nevertheless, this framework provides a useful overview of the tasks of the next few months in moving forward on the implementation of this ten- to fifteen-year cultural plan for Greater Lafayette.

V.1
The Steering Committee should review, revise, and approve this draft of the cultural plan.

This document represents the culmination of a detailed cultural planning process in Greater Lafayette that has engaged many sectors of the community and dozens of people. The list of participants included as Appendix A of this report provides proof of the inclusive nature of the process.

While the goals and many of the strategies grow out of the many meetings, interviews, and research conducted by the consultant, it is important that the goals and strategies detailed in this report are consistent with the views of members of the Steering Committee. In order to make sure this is the case, a meeting of the Steering Committee was held in early December, 2008. All members of the Steering Committee received a copy of the draft report in advance of that session.

With the draft report, Steering Committee members also received a “consent calendar” on which were listed all the goals and strategies. In advance of the Steering Committee session, the members reviewed the report. **For each goal and strategy, members indicated on the consent calendar form whether they “agree” with, feel “tentative” about, or wish to “disagree” with each one.** Those goals and strategies that received a two-thirds majority of “agrees” were listed on the consent calendar. Those that *did not* receive that level of support were listed on the agenda for discussion during the session. This approach allowed the Steering Committee meeting to be structured so that the greatest time was devoted to those issues where there was the least consensus.

Once the discussion at the Steering Committee meeting was completed, the body voted to accept the planning document, subject to the revisions that were agreed to during the meeting. The Executive Committee of the Steering Committee have reviewed



and approved all revisions to make sure they reflect the consensus of the Steering Committee as articulated at its meeting.

It is important to note that acceptance in this case means that the report, as it has been revised, accurately reflects the priorities as understood by Steering Committee members. It does *not* mean that everyone agrees with every single strategy; rather it suggests that this revised document can serve as an appropriate road map for planning the future of cultural development in Lafayette and West Lafayette.

V.2

TAF should oversee and coordinate implementation of the cultural plan.

Many of this plan's initiatives begin by convening various groups of people in order to enhance communication and begin work on collaborative efforts. With some careful examination of its existing commitments, **TAF is well suited to undertake responsibility for convening and coordinating the implementation of this plan.** This is not to suggest that the TAF will implement the plan on its own or that it will take on that role without considering changes to its existing structure. It will bring together groups with an interest in specific initiatives and serve to track their progress as implementation moves ahead. The importance of this facilitating, convening, and coordinating role cannot be over-stated. Many plans in the consultant's experience have foundered for lack of an effective group serving that function.

TAF's board has already considered undertaking this role and, subject to sufficient resources being identified and secured, it is willing to do so. While such a role can be clearly seen as part of TAF's mission, it does represent significant new work and TAF – and the cultural sector as a whole – must be comfortable with undertaking this important assignment. TAF can begin to undertake this role by integrating its board and staff leadership into the initial discussions of implementation through the committee described in V.3 below.

V.3

A small “transitional” committee, with representation of the existing Steering Committee should address initial details of plan implementation.

With the receipt of a revised document, **the emphasis of the process shifts from planning to implementation.** In the short-term, it will be important to review the plan and set some priorities for initial implementation. This means selecting a few, relatively easily accomplished tasks to obtain some early successes. Among the other key tasks are the following:



- Sharing the plan’s vision, goals, and strategies with all those individuals who have been involved in the process, including representatives of the cultural sector, civic and business leaders, educators, and others.
- Developing short, simple documents to describe specific aspects of the plan to the range of potential partners suggested in the document
- Assisting TAF in building its capacity to undertake its coordinating and facilitating role for the cultural plan.

To address these tasks, **a small committee** (made up of between six and twelve individuals, some but not all of whom served on the Steering Committee and including staff and board representation from TAF) **should be assembled by the Steering Committee’s Executive Committee**. This committee should be considered a standing committee of TAF that reports to its board. As implementation moves forward, the committee can be expanded to include representation of additional community partners. The committee should be convened immediately in order to address the items listed above. While TAF should spearhead implementation (as described in V.2 above), this body will serve to “jump start” that process so that the initial enthusiasm of completing the plan is not dissipated.

The committee will also begin the task of **deciding what additional materials will be most useful in making the case** for the cultural plan among key sectors of the community. Civic leaders will want to know what the plan says about cultural economic development; educators will want to know what the plan suggests for arts education; and residents in general will want to know what the “payback” on public investment is likely to be. While it is never wise to write such materials by committee, this body can certainly set some guidelines for the sorts of questions that should be addressed and the priority constituencies to approach.

Generally speaking, most people will not take the time to review the entire planning document. While an executive summary is provided, it will be important to **develop some short, easily scannable and visually appealing fliers or pamphlets that summarize the highlights of the cultural plan**. An interesting and entertaining piece can make the difference in the level of understanding and support for the plan. It can also serve as a “calling card” to the many people and institutions that must be brought more fully into this process of implementation.

In many communities, this group, chaired by a member of the coordinating entity’s board, meets quarterly to review progress toward implementation. Since its members are generally representative of the various groups that have a role in implementation, these meetings can serve effectively to coordinate implementation and to set priorities for future programming.



Conclusion

This planning process has been inclusive and the strength of that inclusion has grown as the process moved forward. Planning is not an easy process; it requires attention to various viewpoints and overlapping perspectives. It often puts existing systems and structures into the spotlight and that can be uncomfortable. But the willingness to experience this discomfort is the price of developing a road map that has the engagement and input of a broad section of the community.

Not everyone will agree with everything in this document, but most participants will find some reflection of the comments that they made at various stages in the process. That is what makes the plan powerful – its organic growth from the comments of many individuals. The consultant believes that the result of the discussions to be held about this draft will be a stronger document that can serve as the first steps on a journey to an even more vibrant and exciting cultural community in Lafayette and West Lafayette.

Appendix A

List of Participants

This Appendix lists the members of the plan's Steering Committee and individuals who participated in this process through interviews and meetings. The following individuals are members of the Cultural Plan Steering Committee, appointed by the mayors of Lafayette and West Lafayette to assist with this project. Affiliations are listed for information only and were accurate at the time of engagement.

Executive Committee of Steering Committee

<i>Jim Bodenmiller</i>	<i>Co-Chairperson. Public Affairs Administrator, Eli Lilly & Co.; Tiptecanoe Laboratories, retired</i>
<i>Sonya Margerum</i>	<i>Co-Chairperson, Mayor of West Lafayette, retired</i>
<i>Tetia Lee</i>	<i>Executive Director, Tiptecanoe Arts Federation</i>
<i>Marianne Rose</i>	<i>Director of Communications, Community Foundation of Greater Lafayette</i>
<i>Joe Seaman</i>	<i>President and CEO, Greater Lafayette Commerce</i>
<i>Todd Wetzel</i>	<i>Executive Director, Purdue Convocations</i>

Steering Committee

<i>Dave Bathe</i>	<i>Chancellor, Ivy Tech Community College</i>
<i>KD Benson</i>	<i>Tiptecanoe County Commissioner</i>
<i>Murray Blackwelder</i>	<i>Senior Vice President of Advancement, Purdue University</i>
<i>Eileen Booth</i>	<i>Program Manager for Downtown Development & Events, Greater Lafayette Commerce</i>
<i>Ken Bootsma</i>	<i>Executive Director, Lafayette Symphony Orchestra</i>
<i>Chris Brown</i>	<i>Owner, Chris Brown Construction</i>
<i>Frank Brown</i>	<i>Professor of Chemistry, Purdue University, retired</i>
<i>Dennis Carson</i>	<i>Director of Redevelopment, City of Lafayette</i>



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<i>Margerita Contreni</i>	Director of Development, Computer Engineering, Purdue University
<i>John Corey</i>	President and CEO, Lafayette Savings Bank, retired
<i>Betty Doversberger</i>	Chancellor, Ivy Tech Community College, retired
<i>Ed Eiler</i>	Superintendent, Lafayette School Corporation
<i>Scott Frankenberger</i>	Ceramic artist
<i>Bob Griffiths</i>	Vice President and Financial Consultant, Merrill Lynch
<i>Doug Gutridge</i>	Vice President, Human Resources, Kirby Risk Corporation
<i>Mark Hermondson</i>	Professor of Biochemistry, Purdue University, retired
<i>Ellie Kaplan</i>	Interior designer
<i>Sheila Klinker</i>	State Representative, District 27, Indiana State Legislature
<i>Dean Knudsen</i>	Professor of Sociology, Purdue University, retired
<i>Tetia Lee</i>	Executive Director, Tippecanoe Arts Federation
<i>Gary Lehman</i>	President & CEO, Fairfield Manufacturing
<i>Shelley Lowenberg-Deboer</i>	Executive Director, Tippecanoe Arts Federation, retired
<i>Rab Mukerjea</i>	Director, Strategic Planning and Assessment, Purdue University
<i>Kathy Mullins</i>	President and CEO, Edsel and Eleanor Ford Estate
<i>Betty Nelson</i>	Dean of Students, Purdue University, retired
<i>Sandy Pearlman</i>	Community volunteer
<i>Mike Piggott</i>	Director, Community Relations/Visitor Information Center, Purdue University
<i>James Risk</i>	Chairman of the Board, CEO, Kirby Risk Corporation
<i>Barry Rubin</i>	Real Estate Broker
<i>Kelley Schreckengast</i>	Real Estate Broker; Commissioner, Indiana Arts Commission



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<i>Bev Shaw</i>	Redevelopment-Green Space Administrator-West Lafayette
<i>Charlie Shook</i>	President, Coldwell Banker Shook
<i>Jim Shook</i>	Real Estate Broker, Coldwell Banker Shook
<i>Barrie Simpson</i>	Vice President, MegaBrands
<i>Jeff Smith</i>	TV Journalist, WLFI
<i>Kendall Smith</i>	Executive Director, Art Museum of Greater Lafayette
<i>James Taylor</i>	Executive Director, United Way of Greater Lafayette
<i>Sharon Theobald</i>	Senior Fine Art Appraiser
<i>Jo Wade</i>	President, Convention and Visitors Bureau
<i>Susan Williams</i>	Development Director, White County Community Foundation

The following individuals participated in the cultural planning process through **individual interviews** or **small group meetings**. Affiliations are listed for information only and were accurate at the time of engagement.

<i>Lorie Amick</i>	Painter
<i>Dave Bathe</i>	Chancellor, Ivy Tech Community College
<i>Murray M. Blackwelder</i>	Senior Vice President for Advancement- Purdue University
<i>Frank Brown Jr.</i>	Professor of Chemistry-Purdue University, retired
<i>Dennis Carson</i>	Director of Redevelopment, City of Lafayette
<i>Laura Clavio</i>	Assistant Director, Purdue Convocations
<i>Brad Cohen</i>	Owner Arni's Restaurant
<i>John Contreni</i>	Dean of Liberal Arts, Purdue University
<i>Margherita Contreni</i>	Director of Development-Computer Engineering- Purdue University
<i>John Corey</i>	President and CEO-Lafayette Savings Bank-retired
<i>Judd Danby</i>	Composer-in-residence, Jefferson High School; jazz musician



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<i>John Dennis</i>	Mayor, West Lafayette
<i>Doug Eberle</i>	President & CEO, Community Foundation of Greater Lafayette
<i>Ed Eiler</i>	Superintendent, Lafayette School Corporation
<i>Jennifer Flora</i>	Executive Director, Mental Health Association of Tippecanoe County
<i>Scott Frankenberger</i>	Ceramic artist
<i>Richard Fudge</i>	Musician
<i>Mark Hermodson-</i>	Professor of Biochemistry-Purdue University-retired
<i>Sanders House</i>	Business consultant
<i>S. Sabir Hussain</i>	Business owner, Lafayette
<i>Rbonda Jones</i>	Development Director, Wabash Center
<i>Sheila Klinker</i>	State Representative, District 27, Indiana State Legislature
<i>Steve Koehler</i>	Executive Director, Civic Theatre of Greater Lafayette
<i>Dean Knudsen</i>	Professor of Sociology-Purdue University, retired
<i>Michelle Kreinbrook</i>	Director of Marketing, Unity Healthcare
<i>Tetia Lee</i>	Executive Director, Tippecanoe Arts Federation
<i>Gary Lehman</i>	President and CEO, Fairfield Manufacturing
<i>Larry McShane</i>	Plant Manager, Eli Lilly & Co., Tippecanoe Laboratories
<i>JoAnn Miller</i>	Associate Dean of Liberal Arts for Engagement & Interdisciplinary Studies, Purdue University
<i>Kathleen Mullins</i>	President & CEO, Edsel and Eleanor Ford Estate
<i>Hollie Meyer</i>	Service Center Director, Girl Scouts of Central Indiana
<i>Betty Nelson</i>	Dean of Student, Purdue University, retired
<i>Tim Peoples</i>	Director, Purdue Technology Centers
<i>Lisa Peterson</i>	Chair, Division of Art and Design, Purdue University



WolfBrown -Appendix A: List of Participants

<i>Marilyn Redmon</i>	Executive Director, Tippecanoe County Child Care
<i>Jim Risk</i>	Chairman of the Board, CEO, Kirby Risk Corporation
<i>Tony Roswarski</i>	Mayor, Lafayette, Indiana
<i>Barry Rubin</i>	Owner, Commercial Brokers Inc.
<i>Joe Seaman</i>	President & CEO, Greater Lafayette Commerce
<i>Roberta Schoneman</i>	Potter
<i>Jim Shook</i>	Real Estate Broker, Coldwell Banker Shook
<i>Kendall Smith</i>	Executive Director, Art Museum of Greater Lafayette
<i>James Taylor</i>	Executive Director, United Way of Greater Lafayette
<i>Rick Thomas</i>	Professor of Visual and Performing Arts, Purdue University
<i>Nancy Triplett</i>	Writer
<i>Jo Wade</i>	President, Convention and Visitor Bureau
<i>Todd Wetzel</i>	Executive Director, Purdue Convocations

The following individuals participated in the cultural planning process through a series of **small group outreach meetings** conducted throughout the process.

Betzie Ajsivinac	Micon Bowers
Edith Alamo	Les Bryan
Bill Allison	Peg Bryan
Sylvia D. Anderson	Ted Bumbleburg
Jean Andres	Vicki Burch
Andrew Antonio	Sally Byrn
Kathy Atwell	Javier Campos
Patricia Austin	Susan Chavers
Deb Axness	Barbara Clark
Becky Barnes	Howard Clark
Patty Barrett	Terry Clark
Del Bartlett	Mandy Combs
Dave Bathe	John Corey
Bill Baugh	Kier Crites
R. Bayly	Dave Crouse
Bryan Bell	Walter Dalsimer
Clarence Bellamy	Joshua Daugherty
KD Benson	Will Davis



WolfBrown -Appendix A: List of Participants

Jerry Day	Bettiny Lee
Roberta Deagan	Gary Lehman
Margy Deverall	Kelly Leonard
Greg Donat	Mink Lin
Peg Dunkle	Brenda Lorenz
Linda Eales	Dale Margerum
Doug Eberle	Austin Marsell
Melanie Fawbush	Kathy Matter
Alison Ferman	John McBride
Cara Fisher	Betsy McClimans
Nick Ford	Sharon McKnight
Tom Freeman	Roy Meeks
Zach Funk	Brian Metzger
Alan Garfinkel	Betty Michael
Floyd Garrett	Patrick Midgley
Chrissy George	Robert Mindrum
Mike Gibson	Noah Moltern
Mollie K. Grieser	Marcia Monroe
Josh Greives	Tom Moran
Bob Griffith	Gordon Mork
Christopher Grosse	Bruno Moser
Bob Haan	Aida Munoz
Ellie Haan	Christopher Munt
Michelle Haby	Allen Nail
Karen Hall	Gary Newlon
Keith Henry	Alexandra Partin
Lauren Henson	Joe Payne
Jenny Hilton	Sandy Pearlman
Karen Hirsch-Cooper	Jake Pettry
Jos Holman	Mike Piggott
Kirk Holman	Barbara Prater
Billy Hooper	Jessica Qircksen
Paul Horngren	Karah Rawlings
Lowell Horwedel	Josh Richards
Clyde Hughes	Jim Risk
Terry Jackson	Cara Rollins
Veronia Jalorno	Jim Rose
Rachel Johnson	Larry Rose
Sandy Johnson	Sally Rose
Jessica Kelly	Todd Roswarski
Terrie Kercher	Marti Sackett
Doug Kern	Dave Satler
Jessica Konicke	Nick Schenkel
Jordan Kubat	Joe Seaman
Dave Lahr	Mike Sheehan
Jordan Lakin	Charlie Shook
Ken Larson	Steve Shook
John Laws	Wes Shook



WolfBrown -Appendix A: List of Participants

Barrie Simpson
Jay Smith
Ingrid Shults
Susan Smith
Liz Solberg
Sara Sondergraft
Jim Sondgeroth
Zach Sparge
Arulram Sriram
Gretchen Stephens
Kathy Stewart
Lauren Swak
Aida Valerenzueva
Taylor Vowels
Jo Wade
Rachel Walsh
Eric Weddle
Shirley West
Mary Whitaker
Shannon White
Megan Wilson
Terry Wilson