



# LAND USE SERVICES DEPARTMENT PLANNING COMMISSION STAFF REPORT

**HEARING DATE: June 7, 2018**

**AGENDA ITEM # 3**

## Project Description

**Applicant:** Land Use Services Department  
**Community:** Morongo Basin Communities  
**Staff:** Linda Mawby, Senior Planner  
**Proposal:** Morongo Basin Strategic Plan for Culture and the Arts

---

Newspaper Publication Date: Information Item Only

Report Prepared By: Linda Mawby

---

## **PROJECT DESCRIPTION & BACKGROUND:**

On June 27, 2017 (Item No. 30), the Board of Supervisors approved a contract with The Cultural Planning Group (CPG) to prepare the Morongo Basin Strategic Plan for Culture and the Arts (MBSPCA or “the Plan”). The purpose of the MBSPCA is to establish a framework for ongoing community-sponsored culture and art programs designed to complement and enrich the lifestyle and economy in the Morongo Basin.

The MBSPCA presents strategies for encouraging arts and culture as a means to increase tourism, business and job opportunities. Culture and arts are prominent in the Morongo Basin business sector and have become increasingly central to the image and identity of the Morongo Basin. The goal of the MBSPCA is to organize various community interests to promote arts and culture in a cooperative and strategic way.

CPG conducted extensive community outreach to collaborate with the Morongo Basin communities of Morongo Valley, Pioneertown, Flamingo Heights, Yucca Mesa, Landers, Joshua Tree, Wonder Valley, the Town of Yucca Valley and the City of Twentynine Palms. A total of ten groups and 55 individuals were interviewed. Key contacts with interest in culture and arts participated in the development of the Plan, and a project-specific website was created to allow broad-based community participation and input. A survey was presented on the website and conducted in-person at seven public outreach “pop-up” events, which gathered information about people’s interests related to arts and cultural activities.

The strategic goals established in the MBSPCA include:

- Building the market for arts and culture;
- Preparing children and young adults for jobs through arts education;
- Enhancing tourism marketing with arts and culture, to maximize the economic impact of tourism to the Morongo Basin; and
- Modeling and expanding cultural equity practices.

A dedicated group of 20 community leaders representing the arts, tourism, local businesses, education and other community groups, and a core strategies team, worked tirelessly to help create the MBSPCA, making it truly community-based. One of the successes of the Plan is that it has brought together a broad base of community groups and supporters of arts and culture who will help to carry it forward and implement its goals and strategy. The MBSPCA contains many concepts for implementation and identifies potential sources of funding that will be overseen and pursued by a yet to be identified lead organization to be chosen by these community leaders in the near future.

#### **RECOMMENDATION AND NEXT STEPS:**

The MBSPCA is being presented as an informational item only. It is scheduled as a Consent Item for the Board of Supervisors at its June 26, 2018 meeting.

#### **ATTACHMENTS:**

- Exhibit A: Morongo Basin Strategic Plan for Culture and the Arts (MBSPCA)
- Exhibit B: MBSPCA Comprehensive Research Summary
- Exhibit C: MBSPCA Communities Committee

# EXHIBIT A

## Moronggo Basin Strategic Plan for Culture and the Arts (MBSPCA)

# Morongo Basin Strategic Plan for Culture and the Arts

## Draft Strategic Plan

*Economic and Community Development Through Arts and Culture*

For Discussion Purposes  
May 2018

Commissioned by the County of San Bernardino Board of Supervisors and managed by the  
Land Use Services Department  
In collaboration with the communities of Morongo Basin

Consultants  
The Cultural Planning Group  
Arts Connection

# Table of Contents

Planning Team.....	2
Introduction.....	3
Community Context and Existing Conditions .....	5
Background .....	5
State of the Arts.....	7
Individual Artists .....	7
Arts and Cultural Organizations .....	9
Morongo Basin’s Cultural Ecosystem.....	11
The Plan.....	15
Financial Resources .....	29
Lead Organization for Implementation of the Plan.....	31
Planning Participants.....	32

# Planning Team

## Communities Committee

Cathy Allen	Fine Arts Professor, Copper Mountain College
Kevin Bone	Boneybone Productions
Brad Brimhall	Director, Semper Fit, Marine Corps Community Services
Terry Castillo	Executive Director, Joshua Tree Retreat Center
Rhonda Lane Coleman	Curator, Museum Director, Entrepreneur, Art & Artists
Jennifer Cusack	President, Basin Wide Foundation, Region Manager in Local Public Affairs, Southern California Edison
Gary Daigneault	President, Theater 29,
Sue Earnest	Community Services Manager, Town of Yucca Valley
Barnett English	Joshua Tree Music Festival/Guitar Fish Festival
Pat Flanagan	Public Arts Advisory Committee, City of Twentynine Palms
Dr. Miri Hunter	Musician, Theater Artist, Project Sheba
Ed Keesling	Artist, President, Morongo Basin Cultural Arts Council
Sant Khalsa	Artist/Curator, Professor, California State University, San Bernardino
Linda Krantz	Pappy & Harriet's, Co-owner
Bernard Leibov	Director, BoxoPROJECTS
Cheryl Montelle	Founder & President, Mil-Tree (Bringing Military and Community Together)
Danielle Segura	Past Executive Director, Mojave Desert Land Trust
Eva Soltes	Filmmaker/Dancer, Director of Harrison House Music, Arts & Ecology
Dr. Deborah Turner	Assistant Superintendent of Instructional Services Morongo Unified School District
Vanesa Zendejas	Artist, Arts Administrator, A-Z West, High Desert Test Sites

## County of San Bernardino

### Land Use Services Department Staff

Terri Rahhal, Planning Director  
Karen Watkins, Planning Manager  
Linda Mawby, Senior Planner

## Consultants

### The Cultural Planning Group

David Plettner-Saunders, Managing Partner  
Jerry Allen, Partner  
Linda Flynn, Partner & Research Director  
Suralie Phillips, Cultural Planner

### Arts Connection

Jennifer Kane, Executive Director  
Danielle Giudici Wallis, Program Specialist

## Introduction

In summer 2017, San Bernardino County's Land Use Services Department commissioned the creation of this Morongo Basin Strategic Plan for Culture and the Arts. The project is grounded in the extraordinary artistic and cultural community that has developed in the region over the past twenty or more years, and which community leaders believe is now facing an unprecedented opportunity for a great step forward in its evolution.

The purpose of the strategic plan is to advance the culture and arts of the communities of Morongo Basin, while strengthening the economic impact of these treasured resources. Planning focused on identifying the goals of the artistic and cultural people and organizations in the communities of Morongo Valley, Pioneertown, Yucca Valley, Yucca Mesa, Flamingo Heights, Landers, Joshua Tree, Twentynine Palms and Wonder Valley. Planning encompassed a full range of artists and artistic work present in the region. Artists include the visual artists, musicians, theater artists, dancers, writers, media artists, designers, arts entrepreneurs, arts educators, technicians and other production people, and more.

A Communities Committee guided development of this plan. It is composed of 20 leaders representing the diversity of the region, in several different dimensions. Diversity means representation from the demographic and cultural diversity of the people in Morongo Basin's communities. Diversity also means geographic representation as well as representation from the arts, education, business, local government, military, National Park and other sectors. The diversity of the group is an essential way of informing the plan and of devising strategies rooted in the region's communities. The Communities Committee was assisted by a team of consultants and supported by the County staff members.

The plan is informed by community engagement and supplementary research conducted between September 2017 and April 2018. A total of more than 500 people in the region participated directly in planning. Engagement and research activities included:

- Work sessions of the Communities Committee and sub-committees, or Strategy Teams, which included additional community members
- Stakeholder interviews and discussion groups
- Public community activities and discussions, including the Joshua Tree Farmers Market, Saturday Art Walk, Beatnik Lounge and Palms Restaurant
- Community survey, conducted online and via intercepts at locations throughout Morongo Basin
- Inventory and mapping of arts and cultural assets
- Market study

- Existing conditions analysis
- SWOT analysis (strengths, weaknesses, opportunities and threats)
- Case studies of organizations and programs relevant to the strategic plan
- Research into potential funding sources
- Review of relevant plans and studies

A key characteristic of this strategic plan is that the community will be the lead in its implementation. This aligns with the practice of the Land Use Services Department, which has assisted in the development of many local community plans, created by community members. These are designed for local stakeholders to take charge of issues of immediate importance, within the overall framework of the County's planning.

One objective of this strategic plan is to build capacity for Morongo Basin's arts community and its partners to take the next steps in cultural development for themselves and their communities. It is envisioned this Morongo Basin Strategic Plan for Culture and the Arts will serve as an exemplar and motivation for other arts communities in the County to assume leadership for their cultural development.



## Community Context and Existing Conditions

Morongo Basin is a unique and special region, exhibited through the arts, the environment, the distinct culture, and through its residents. It is an extraordinarily rich artistic environment facing distinct challenges in the midst of rapid change. This strategic plan is grounded in the current conditions of the region, its needs and opportunities, its shifting economic realities, its heritage, and its natural bounty.

### Background

The Morongo Basin of San Bernardino County is named after the larger drainage basin that lies within the Mojave Desert and the High Desert regions of Southern California's Inland Empire. It stretches approximately 1,000 square miles from the Little San Bernardino Mountains north of Interstate 10 on the south and Interstate 40 on the north, and lies directly east of the County's principal city, San Bernardino. The boundaries of this plan cover approximately 720 square miles and include the communities of Morongo Valley, Yucca Valley, Joshua Tree, Landers, Pioneertown, Flamingo Heights, Yucca Mesa, Twentynine Palms, and Wonder Valley. It is also the home of the Twentynine Palms Marine Corps Air Ground Combat Center (MCAGCC) and the northern portions, including the headquarters of, Joshua Tree National Park.

For the purposes of this context summary, Morongo Basin is defined as closely as possible to the geographic boundaries provided by San Bernardino County for this planning effort. It includes 40 U.S. Census block groups<sup>1</sup>. The population within these boundaries is estimated to be 73,475 in 69,017 households, with 74% identifying as White, 6% as African American or Black, 6% American Indian/Asian/Pacific Islander, and 14% as multi-racial. 25% identify their ethnicity as Hispanic. The region's population is defined in part by disparity – about 30% of households have annual incomes below \$25,000 while about 15% have incomes greater than \$100,000. Similarly, fewer than 20% of the adult population has a college degree. There are a number of retirees in the Morongo Basin including 1,300 military retirees, and many “weekenders” who own second homes in the region.<sup>2</sup>

Morongo Basin is the home of the Twenty-Nine Palms Band of Mission Indians, descendants of the Chemehuevi. In addition to a larger reservation in Riverside County, the tribe has a 402-acre reservation near the City of Twentynine Palms, established in 1895. In 2014, the tribe opened the Tortoise Rock Casino in Twentynine Palms. The tribe supports cultural education programs and provides annual funding support to community groups, including arts and cultural organizations.<sup>3</sup>

---

<sup>1</sup> *Morongo Basin Market Demand Study (2018)*

<sup>2</sup> *MCAGCC Economic Impact Study (2015)*

<sup>3</sup> <https://www.29palmstribes.org>

Also located in the Morongo Basin is the Marine Corps Air Ground Combat Center (MCAGCC). It is currently home to one of the largest military training areas in the nation and is the largest employer in Morongo Basin, and one of the largest employers in San Bernardino County. The installation is geographically large, with a total area of 972 square miles, while within that area, the base itself is about 1.4 square miles. The base has a military and civilian population of approximately 12,500 active duty, 24,000 family members, and another 21,000 DoD/Contractors.<sup>4</sup> MCAGCC has significant economic impact on Morongo Basin supporting approximately 24,300 jobs in Morongo Basin, equal to 77% of the estimated total Morongo Basin employment.<sup>5</sup>

Joshua Tree National Park is located on the southern edge of Morongo Basin. Two main entry points to the Park are in Joshua Tree and Twentynine Palms. While a National Monument since 1936, it was established as a National Park in 1994 and encompasses a land area of 1,235 square miles. The Park is named for Joshua trees (*Yucca brevifolia*), native to the area. The Park's visitorship recently doubled to more than 3 million visitors annually, coinciding with the 2016 National Park centennial and expanded marketing efforts. During interviews with Park staff, they acknowledged it lacks the current capacity to handle the increased traffic and other impacts of increased visitorship.

Joshua Tree National Park staff remind us that the National Park Service was founded in 1916, in part based on the work of artists whose paintings and photographs helped promote the natural beauty of the parks and bolstered public opinion in favor of establishing parks. In recent years, the Park has supported arts programming, through partnerships with associated organizations: the Joshua Tree National Park Association helps produce an annual Arts Festival in April and is hosted at the National Park's Headquarters in Twentynine Palms; the Desert Institute is a part of the Association and offers a rich lineup of educational and art-related public programs in the park for a fee. The Joshua Tree National Park Council for the Arts organizes an annual Juried Show and Art Expo each September and is hosted at the 29 Palms Gallery and 29 Palms Inn. Additionally, through a grant-funded arts initiative - the Joshua Tree Art Innovation Laboratory (JT Lab) – the Park has been exploring ways the creative community can support the park service's mission of preservation and engagement and help solve problems using more creative approaches. The Park has a long-standing Artist-In-Residence program that is currently being restructured, and, more recently, convenes local artists to build a sense of community at a weekly park program - Artists' Tea. It is continuing to develop a local Volunteer Artist Program to support interpretive programming in the park.

The economy of Morongo Basin is what might be expected for a largely rural, isolated area. There is a small corporate presence, including some discount retailers. Tourism, Indian

<sup>4</sup> [http://www.militaryinstallations.dod.mil/MOS/jf?p=MI:CONTENT:0::::P4\\_INST\\_ID,P4\\_CONTENT\\_TITLE,P4\\_CONTENT\\_EKMT\\_ID,P4\\_CONTENT\\_DIRECTORY:790,Installation%20Overview,30.90.30.30.0.0.0.0,1](http://www.militaryinstallations.dod.mil/MOS/jf?p=MI:CONTENT:0::::P4_INST_ID,P4_CONTENT_TITLE,P4_CONTENT_EKMT_ID,P4_CONTENT_DIRECTORY:790,Installation%20Overview,30.90.30.30.0.0.0.0,1)

<sup>5</sup> MCAGCC Economic Impact Study

enterprise, and MCAGCC are major employers in the region. There are limited hotel facilities, compared to the number of tourists, and a demand for additional capacity so tourist spending is not lost to the Coachella Valley. Most eating establishments are chain restaurants, with a limited choice of independent restaurants. Workforce development, job creation and visitor “capture” – enticing visitors to remain and stay overnight in Morongo Basin communities – are important economic development objectives. Unemployment in the civilian labor force over age 16 is 6%, nearly 50% higher than the California average of 4%. Roughly 45% of the population over age 16 are not in the labor force (in part due to the large retired population). In Morongo Basin, 48% of the housing units are owner occupied, 36% are renter occupied and 16% are vacant.<sup>6</sup>

## State of the Arts

Morongo Basin has long been a destination for artists, particularly painters, photographers, sculptors and musicians. However, in more recent years, the artist population has greatly diversified to include all disciplines - performing, literary, design, media, production, multi-disciplinary, and more. Attracted by the austere, beautiful landscape and the isolation from urban life, these artists are described as independent and self-sufficient. Cited as a factor of this in-migration of creative individuals, is the availability of relatively inexpensive real estate. Evidence of their presence is readily visible – in the sculpture along the highways, at artist studios, and at arts and cultural festivals and events.

The arts ecology of Morongo Basin is described by many planning process participants as fragmented - lacking systems of communication and coordination among artists and cultural organizations. No central agency has emerged to take responsibility for coordinating arts and cultural development in the region, although there are a number of organizations that seek to fill a portion of this need. The arts community is characterized as proudly independent, underground, and at times, resistant to working within formal structures.

## Individual Artists

As noted above, artists in Morongo Basin are self-reliant and often do not depend upon traditional systems of support. Focused on their individual careers, coupled with the geographic separation in the region, some artists cite that they experience isolation and a lack of community connection. Many artists are successful but may not derive a substantial portion of their income from local sales or gigs; many rely on sales or performance opportunities from outside the region to support their work. In the community survey, artists rank exhibition, performance, and/or sales opportunities as the most important issue. This corresponds with other issues ranked as important including live/work studios, and professional development for

---

<sup>6</sup> *Morongo Basin Market Demand Study (2018)*

artists be successful in their careers. Like artists everywhere, many must subsidize their art-making through outside employment, although few well-paying jobs are available in the Morongo Basin area.

While this environment can be conducive for independent artists – visual artists, writers and musicians – it is less so for other performing artists – as stated by dancers and theater professionals. This reflects the need for performing artists to work within an institutional framework less available in the region.

The survey identified the critical need for artists' housing, live-work spaces and studios, and the County should explore zoning that encourages artist live-work and studio spaces. Real estate prices are rising and the conversion of homes and other spaces to short-term rentals through Airbnb and VRBO has taken many properties off the market that may otherwise be available to artists.

While Morongo Basin's environment is arts-rich, there is a lack of support systems for artists. There are a number of galleries, although few have strong sales and the local market for art sales is limited. There has been expressed need for more and higher quality galleries. Morongo Basin shows limited potential for growth in arts participation, although addressing barriers faced by many living in Morongo Basin and providing better connections to the abundant arts opportunities may increase this potential. The larger regional market (Coachella Valley, Bear Valley, and the Victorville Area) shows stronger potential for growth.<sup>7</sup>

There are several artist residencies, including BoxoPROJECTS and Joshua Tree Highlands Artist Residency. Joshua Tree Second Saturdays and Highway 62 Open Studio Art Tours provide some visibility and sales, although not enough for a livelihood. Perhaps the most visible marketing program, the Highway 62 Open Studio Art Tours is in its 16<sup>th</sup> year and provides a self-guided tour of 80+ artist studios in the area. Few grants for individual artists are available in the region. For musicians, an active live music scene exists at establishments such as 29 Palms Inn, Landers Brew, Pappy + Harriet's in Pioneertown, Palms Restaurant in Wonder Valley, other small-scale commercial venues, and local music festivals. The Joshua Tree Music Festival happens twice annually and there are additional music festivals at the Joshua Tree Retreat Center.

Through discussions and the survey, artists expressed a desire for a new cultural center and maker space with well-designed performance space, artist work spaces, exhibition spaces, and community spaces. 82% of artists and 66% of non-artists think the development of this type of center is important to Morongo Basin. Additionally, the center would be a visible focal point for visitors, and a place for the community to better connect with artists.

---

<sup>7</sup> *Morongo Basin Market Demand Study (2018)*

Some organizations exist to support individual artists. For example, Morongo Basin Cultural Arts Council has a mission *“to inspire and enliven the community through the arts and to enhance the cultural and economic health of the region.”* They operate Gallery 62 yet remain volunteer-based and operate on a limited budget. They do provide four additional exhibition venues, including the 29 Palms Inn and Restaurant, the Joshua Tree Library, Los Palmas Mexican Cuisine, and Pie for the People Pizzeria.

The Town of Yucca Valley provides several opportunities for artists. The Town hosts two annual fairs where more than 100 artists sell their work to the community – the Earth Day Celebration and the Holiday Craft Fair. It supports local artists to provide arts classes at the Community Center. The Town’s Hi-Desert Nature Museum hosts an annual Reduce, Reuse, Recycle exhibit that features local artists’ works. The City of Twentynine Palms’ Public Art Advisory Committee oversees public art installations, supports Youth and the Arts projects in the community, and sponsors Art in Public Places exhibitions.

### Arts and Cultural Organizations

Morongo Basin boasts a number of high quality arts and cultural organizations. Still, the region is a challenging environment for these nonprofit organizations. During interviews and discussions, many described their organizations as being in “survival mode.” Most are volunteer managed and operated with few paid staff. The region offers limited sources of ongoing financial support; there is little or no public funding available, and corporate and foundation support is scarce. Most organizations operate without significant operating revenue or reserves. Many are subsidized by their founders or a relatively small number of members and donors. With some exceptions, their exhibition or performance spaces are inadequate for their artistic needs. Since organizations are focused first on their own programming and funding, there is relatively little capacity for cooperation and collaboration among these groups. While they are willing, there are few instances of coordinated programming or cross-fertilization.

There is an expressed need for technical assistance to allow for the development of these organizations. Being largely volunteer-led and -managed, they generally do not have the requisite skills in critical areas, such as marketing and financial systems. Lack of this expertise is reported to hinder their growth and organizational development.

There is a compelling need for branding and marketing of Morongo Basin as an arts destination. Even though 3 million people visit Joshua Tree National Park each year, few are captured for the arts. Lack of marketing and a comprehensive guide to arts and entertainment makes this engagement difficult. There are some online and print calendars and guides, but each has limited reach. Local radio station KCDZ 107.7 publicizes arts events but this serves more local residents than visitors. In addition, local arts groups have limited resources for marketing and generally lack professional marketing capacity within their organizations.

As identified through discussions and interviews, there is a significant lack of connection between the artists' community and the general resident population. Residents who may have latent interest in the arts for themselves and their families are struggling with barriers such as family and work commitments, costs, and not knowing what is available to them in the artist community.

## Morongo Basin’s Cultural Ecosystem

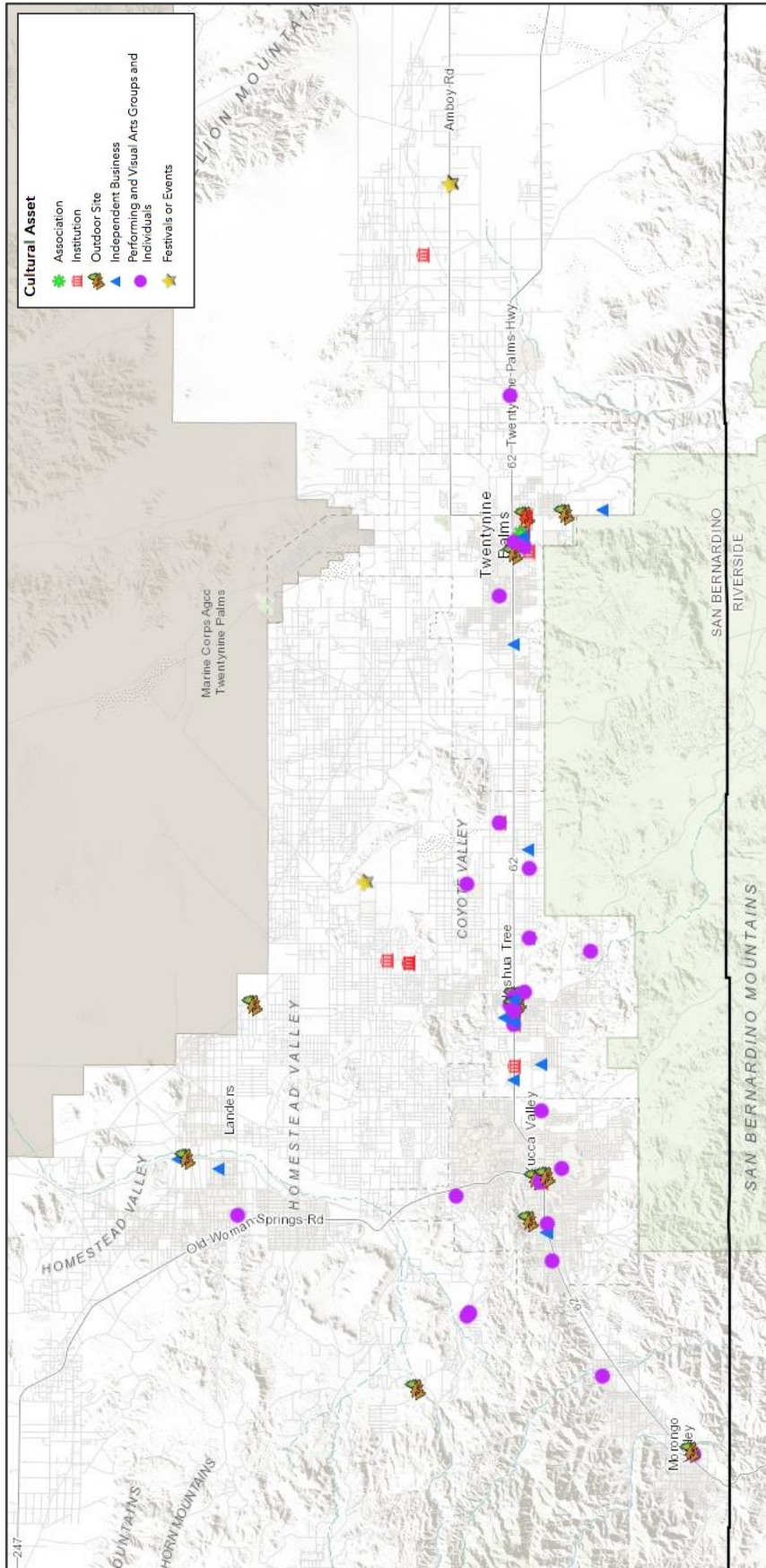
Despite the challenges described in the Existing Conditions section, this plan arose because Morongo Basin has an extraordinarily rich arts and cultural ecosystem found throughout the region’s nine communities. To better understand the nature of this arts community and its potential, the planning team met extensively with artists and arts organizations of all disciplines to discuss their observations and priorities. The team compiled an inventory and map of more than 80 arts and cultural organizations, art works, artist gathering places, festivals, events, museums, schools, studios, galleries, ateliers, theaters, music venues, arts businesses, and more. The list was developed from existing databases, contributions from Communities Committee members and other stakeholders, and suggestions from the survey. This list is certainly incomplete and will be updated as people and organizations ask to be listed. Reflecting the character of the region, some cultural assets prefer to not be listed and remain low profile (they are left off this list and map). The online map is below and available on Arts Connection’s website: [Cultural Asset Map](#).

This cultural ecosystem has several defining characteristics:

- First, by any measure, the region has a large and diverse collection of cultural assets. Especially for a rural area, the community of organizations, venues, art works, events, and more is numerous. Moreover, this community is growing. In recent years, many new artists and residents have moved into the area. The perception is real that Morongo Basin is an arts destination and is a distinctly magnetic place for creativity. This underscores the opportunity to leverage greater participation by visitors, especially the cultural tourist.
- Second, the region’s geography – rural and dispersed – impacts the nature of the arts community. People and places are spread out across an enormous land area separated by long driving distances. And each community is small yet highly concentrated, so that arts venues and gathering places have a stronger presence than in a larger urban area. For many, this factor, coupled with the natural beauty of the desert, adds cachet to the experience of visiting the region.
- Third, the arts community is diverse. There is a strong backbone of the visual arts but also robust representation of performing artists, arts businesses (arts retail, recording studios, artist-friendly cafes, performance venues, etc.), media artists, writers and other disciplines. There is truly something for almost any artistic interest and taste.
- Lastly, the arts are everywhere in the region. The map shows that there are concentrations in the three towns – Yucca Valley, Joshua Tree and Twentynine

Palms. But it also illustrates that each community, no matter how small or far, has cultural assets. It is worth noting again that some artists chose to not have their arts places included on the map, to preserve some essential quality of their artistic experience from over-exposure.





## Morongo Basin Cultural Assets

29 Palms Art Gallery	Harmony Inn	Outpost Projects
29 Palms Creative Center and Gallery	Harrison House Music and Arts Concerts and Events	Pappy & Harriet's Pioneertown Palace
29 Palms Historical Society and Museum	Hi-Desert Cultural Center	
29 Palms Inn	Hi-Desert Fringe Festival	Pioneertown Preserve
Art Colony of Morongo Valley	Hi-Desert Nature Museum	Public Arts 29 Palms
Art Queen Gallery and World Famous Crochet Museum	High Desert Test Sites	Rancho De La Luna
ART TRAP	HWY 62 Open Studio Art Tours	Simi Dabah Sculptures
ArtFx & Furnishings	Integratron	Sky Village Market Place
Artist's Tea at Joshua Tree National Park	Joshua Tree Art Gallery (JTAG)	Sky's The Limit
Beatnik Lounge	Joshua Tree Astronomy Arts Theatre	Space Cowboy bookstore
Beauty Bubble Salon and Museum	Joshua Tree Farmers Market	Sunset Cinema
Big Morongo Canyon Preserve	Joshua Tree Highlands Artist Residency	Taylor Junction
Bijoux Theater	Joshua Tree Inn	The Dream Wanderer
BKB Ceramics	Joshua Tree Music Festivals	The Palms Restaurant
BoxoPROJECTS	Joshua Tree National Park	The Roost
Brilliant Dance Academy Recitals	Joshua Tree Retreat Center	The Station
Chuck Caplinger's Desert Art Studio	Joshua Tree Saloon	Theatre 29
Cooper Mountain Mesa Community Center		Thought Theatre
Copper Mountain College	JT Lab Field Office	Tortoise Rock Casino Live at the Rock
Curate Joshua Tree	JT Lab Headquarters	Twentynine Palms Community Center
Daper Dates & Queer Arts Venue	Kokopellis Kantina	Wind Walkers Medicine Wheel
Desert Christ Park	La Matadora Gallery	Wonder Valley Community Center
Desert Lotus House for Writers	Landers Brew Co.	Wonder Valley Experimental Music Festival
Desert Oracle "The Voice of the Desert" Publication	Love Armada	World Famous Crochet Museum
Frontier Café	Luckie Park	Yucca Mesa Community Center
Furstwurd	Mane Street Stampede Wild West Show	Yucca Valley Earth Day Celebration
Gallery 62	Mojave Desert Land Trust (MDLT)	Yucca Valley Gourd Festival
Garth's Yurt/Drum Circle		Yucca Valley Holiday Celebration
Giant Rock	Morongo Basin Cultural Arts Council	Yucca Valley Summer Music Festival
Glass Outhouse Art Gallery	Noah Purifoy Foundation	Yucca Valley Visual and Performing Arts Center
Groves Cabin Theatre	Oasis of Mara	Zannedelions Boutique
Gubler Orchids	Open Art classes	

# The Plan

## *Economic and Community Development Through Arts and Culture*

This strategic plan is informed by the resources, needs, gaps, and opportunities identified during the planning process. The research results support the purpose of planning, to advance arts and culture in the region and strengthen their economic impact.

The plan is organized around four goals:

**Goal 1: Model and Expand Cultural Equity Practices in Morongo Basin’s Arts and Cultural Community.**

Strategy 1.1.: Adopt an Equity Lens in Implementation of All Recommended Actions of this Plan, Based on the Principle of Inclusion.

**Goal 2: Build the Market for Arts and Culture.**

Strategy 2.1. Advance Artists’ Career and Financial Path to Success Through Small Business Supports.

Strategy 2.2. Provide Affordable Space and Facilities for Artists to Work and to Serve the Community.

**Goal 3: Expand Arts Education for Children and Lifelong Learning in the Arts for Adults.**

Strategy 3.1. Expand Access to K-12 Arts Education.

Strategy 3.2. Expand Access to Preparation for Arts Careers for Young Adults.

Strategy 3.3. Expand Lifelong Learning Opportunities in the Arts.

Strategy 3.4. Provide Communitywide Education about the Role and Value of the Arts.

**Goal 4: Increase the Economic Impact of Visitation to Morongo Basin by Enhancing Tourism Marketing with Arts and Culture.**

Strategy 4.1. Improve Arts Marketing within the Region’s Tourism Marketing Programs.

Strategy 4.2. Produce and Promote Arts Events and Places for Visitors and Locals.

**Goal 1: Model and expand cultural equity practices in Morongo Basin’s arts and cultural community.**

Morongo Basin is a diverse set of communities and populations. The Communities Committee focused on cultural equity as a core value of the plan and created a definition to guide its work. Cultural equity refers to the inclusion of all communities within Morongo Basin in its arts and cultural life. This includes the following aspects:

- Reaching out to less visible cultures within our community, with the goal of developing long term viability to arts, arts programming and arts education
- Bringing cultural events to a wider audience
- Inclusion of resources that are within the community as well as bringing outside cultural events into the community, referred to as "tapping in" and "bringing in" respectively
- Language diversity
- Outreach to schools and the community college
- Inclusion of cultural events related to race, age, religion, sexual orientation, socio-economic level, able-isms and ethnicities
- Providing equitable access to funding

These objectives are critical to providing long term visibility to all communities with regard to arts programming as well as arts education.

Cultural equity is intended as a framework to guide implementation of the entire plan. In fact, equity requires taking deliberate steps to counteract habits and practices that are not inclusive, and to proactively create approaches that can assure greater equity in the region's arts and cultural ecosystem.

**Strategy 1.1. Adopt an Equity Lens in Implementation of All Recommended Actions of this Plan, Based on the Principle of Inclusion.**

Suggested Actions:

- 1.1.1. **Cultural Equity Festival:** Produce an annual multicultural festival – the working title is Experiencing Community Through Arts. Use festival planning and production as a laboratory for understanding and promoting equity in Morongo Basin, "getting people to the table." There are several potential partnerships, including Joshua Tree National Park (JTNP) Council for the Arts' annual Art Expo, JTNP Association's annual art festival, and JTNP's planned 2020 new storytelling festival. The Joshua Tree Retreat Center has offered to serve as one venue.
- 1.1.2. **Cultural Competency in Communications:** incorporate culturally competent marketing (multiple languages; community-based communications and promotions;

use of print and word of mouth as well as digital channels; inclusion of Indian tribes, etc.) throughout arts marketing efforts for the region. The Marine Corps Base is a potential partner for this work through its Navy Hospital Diversity Committee.

- 1.1.3. **Cultural Equity in Arts Education and Lifelong Learning**: establish equity criteria for diversity and access throughout arts education programming. Integrate diverse cultural expressions into curricula. Prioritize programming for students and adults with the least access. Participate in teacher and artist training to assure integration of equity principles into arts education programming in the region.

## Goal 2: Build the Market for Arts and Culture.

There is strong potential to increase Morongo Basin’s arts market and produce economic growth, leveraging the region’s existing concentration of artists, arts organizations, venues and events. This will improve the local economy by providing high wage jobs and developing workforce pathways for adults and young people to forge careers in creative occupations. The recent increase in regional visitation, the growing reputation of the local arts community, and the presence of successful arts businesses, ranging from artist studios to recording studios to festivals, are clear indicators of the market potential.

Artists produce a hidden dividend to a region’s economy by contributing to the success of other businesses through creative work such as marketing, product design, and entertainment.

Building an arts market in Morongo Basin is best viewed as building capacity among the artists, organizations and businesses that form the region’s creative sector. Artists are best viewed as entrepreneurs, forging their own careers as small businesses. Some are sole proprietors, some incorporate as an arts business, and still others work in the nonprofit sector. Yet they all articulate similar gaps in information and resources to promote their entrepreneurial success. They share a resourceful, do-it-yourself approach to business success, which suggests they can make great use of new assistance. There are already examples of successful self-starting arts businesses in the region. Building the market will require small business supports targeted to artists to accelerate growth.

### **Strategy 2.1. Advance Artists’ Career and Financial Path to Success through Small Business Supports.**

While the region is arts-rich, it lacks some of the support infrastructure necessary for business or career success. The arts community, both nonprofit and for-profit, point to specific training, information and other resources that will improve their economic impact and artistic vitality. This assistance will also enhance their capacity to participate in and enrich the tourism marketing strategies in this plan.

#### Suggested Actions:

- 2.1.1. **Business Training for the Arts**: provide professional practices training for artists in topics such as marketing, financial management, proposal preparation, and contracts. For nonprofit arts and cultural organizations, provide training and services in nonprofit management. The Basin Wide Foundation already provides some technical assistance to area nonprofits and has expressed interest in providing more training targeted to the region’s nonprofit arts and cultural organizations.

- 2.1.2. **Information Resources for the Arts:** provide access to timely information on artists' work opportunities, funding, and other resources relevant to arts careers and management.
- 2.1.3. **Artists' Co-ops:** form and support artists' co-operatives to focus on shared needs, such as grant writing and marketing.
- 2.1.4. **Convening and Networking for the Arts:** improve communications within the arts community through convening around specific topics and networking events to increase ongoing connections among people and organizations in the arts community.
- 2.1.5. **Regulatory Assistance for the Arts:** establish a relationship with the Land Use Services Department to address arts-related permitting and zoning issues in the region. Identify, propose and enact regulatory changes to better accommodate the unique arts uses of the region, in support of the goals of this plan. In particular, develop artists live-work zoning provisions for the County areas, Town of Yucca Valley and City of Twentynine Palms.
- 2.1.6. **Annual Arts Conference:** continue to conduct an annual arts community conference in the region. Continue to provide sessions for information sharing, networking and technical assistance through the conference. Include sessions focusing on cultural equity to "bring people to the table" and develop definitions and policy regarding equity for the region.
- 2.1.7. **Online Arts Resource Directory:** develop an online resource directory to serve as an "arts hub" for the region and to support implementation of several areas of this plan, including: information resources for artists and arts organizations (Action 2.1.2); a directory of arts education programs and teaching artists in the region (Action 3.1.7.); and a directory of artists and arts organizations in the region (Actions 4.1.3 and 4.1.4.).

**Strategy 2.2. Provide Affordable Space and Facilities for Artists to Work and to Serve the Community.**

Artists describe a range of challenges related to affordable spaces for their work. While the region has long been attractive to artists because of its relatively low cost of living, this has changed in recent years. Housing, studio and other arts spaces are becoming less available and less affordable. In addition, some of the recommended actions of this plan will require or be supported by well-designed spaces ideally located to best equip the arts community's service to the community. It is important to acknowledge that recommended actions for facilities are best viewed as ambitious and long-term objectives and will require sustained effort to fulfill. Accordingly, one action (2.2.2.) is intended as a shorter-term objective.

Suggested Actions:

- 2.2.1. **Arts Center:** develop an “arts hub” for the region to fill a range of arts and educational needs and provide a collective space for artists and arts organizations. This is the ambitious and long-term objective, a centrally located facility including space for retail sales, a marketing/information center, classrooms, studios, other artists working spaces (e.g., recording, rehearsal, exhibition), meeting/gathering, events/performances, tool sharing, administrative offices, and a cafe. In addition to meeting the needs of the arts community, an arts center can serve as an important connecting point with the community for arts education, youth employment training, and public programming. Copper Mountain College is including an off-campus cultural arts center as part of its facilities master plan and, together with the Copper Mountain College Foundation, has expressed interest in a potential partnership to develop this space.
- 2.2.2. **Temporary and Pop-up Arts Spaces:** as a first step towards the arts center, create pop-up spaces for information and marketing, and for retail sales. Consider a partnership with the Hi-Desert Cultural Center’s new Yucca Valley Visual and Performing Arts Center. Consider a network of existing spaces, such as vacant retail properties, that can fill some of the needs for the arts hub and provide greater local access to educational activities.
- 2.2.3. **Artists’ Live/Work Spaces:** explore development of affordable artists’ live/work spaces through a partnership with a nonprofit developer, such as Art Space, PLACE, or Crisis Housing Solutions. Another long-term objective, this concept could be a multi-use facility partnership that serves arts as well as other sectors. Consider the possibility of a dispersed live/work community connecting existing and new spaces in a virtual mixed-use development. A dispersed approach could reuse existing homes and spaces within a geographic area and link them through wayfinding and programming, to provide a high-desert alternative to traditional artists’ live/work buildings. As an initial step, the County should consider the creation of zoning overlays specifically designed to permit and encourage artist live-work, studios and at home sales or arts and crafts.



### Goal 3: Expand Arts Education for Children and Lifelong Learning in the Arts for Adults.

Arts education means several things in Morongo Basin and this goal encompasses all of them. First, it is arts education for children and young people provided in schools and other educational settings. Despite the artistic richness of Morongo Basin, many young people have little access to arts education. All stakeholders agree providing greater access to arts instruction and experiences is highly desirable. Community leaders, residents, and artists in the region share the understanding that arts education helps students develop 21<sup>st</sup> Century workforce skills, including creativity, cooperation and tolerance. Arts education also prepares students for arts careers and employment.

Second, arts education also means providing access to lifelong learning in the arts for adults in the community. In a place as arts-focused as Morongo Basin, there are many adults who seek ongoing professional training, new skills, job training, and amateur opportunities to pursue their artistic interests. This includes the military and veterans' populations. There is ample research showing the value of a population highly engaged in the arts, in terms of social capital and economic benefit.

Third, there is a need to communicate to the community the role and value of the arts. Not all residents have had the benefit of arts exposure or instruction, and they may not have information that illustrates the value of arts engagement for themselves and their families. Making the arts more visible and accessible to all sectors of the region's population can demonstrate value and provide new opportunities for people to participate in the arts in ways that have meaning for them, whether this is informal – singing in a choir, doing crafts at home, enrolling a child in dance lessons – or with a specific goal in mind – job training for arts employment, an internship at an arts business.

The Morongo Basin Unified School District values and supports arts education in multiple forms. The District offers elective arts instruction at the high school level and funds after school programs for Title 1 students at some schools. The District has developed, and is planning to expand, an arts curriculum within its Career Technical and Adult Education Program preparing students for creative sector jobs. Still, some schools face barriers to providing arts instruction for all students. Barriers include competing educational priorities, lack of available instructional time, and limited financial resources. Students' access to arts instruction is uneven and often dependent on the efforts of individual teachers or administrators. This results in instructional gaps and the lack of pathways for students to sequentially develop their skills.

A clear opportunity exists to make greater use of the region's extraordinary arts community to expand arts learning opportunities for all. Artists and arts organizations already provide arts instruction to children through a range of programs in schools and in community settings. What's missing is a basin-wide commitment, building on the efforts of individual artists and

organizations, to provide meaningful access to all students and a framework to support expanded programs. A similar approach can provide access to arts offerings for adults.

### **Strategy 3.1. Expand Access to K-12 Arts Education.**

The arts community as well as the community at large cite the specific importance of increasing access for students in grades K-12 at school sites as well as in community venues. This is viewed in part as an equity issue, since the people most likely to participate in and benefit from the arts are those that are engaged at an early age. Children from low income families, and communities of color, are less likely to receive arts instruction in their schools.

#### **Suggested Actions:**

- 3.1.1. **Artists in the Schools Program:** provide arts education directly in schools through artist-in-residencies, assemblies and after school instruction. Form partnerships with schools, teaching artists and arts organizations identified through the online arts resource directory (Action 1.1.7.). Draw on school site funds, PTAs and grants to provide the needed resources.
- 3.1.2. **Arts Education Coordinator:** create a regional staff position to coordinate arts education programming among schools, arts organizations, teaching artists, community-based organizations and others. Consider a position shared by the school district and a nonprofit organization, one that serves schools as well as community-based programming. Create programming matches and seek funding and other resources to support arts education.
- 3.1.3. **Artists/Arts Education in Community Settings:** Provide arts education opportunities for children, youth and adults in community centers, libraries, studios, etc. Create ways to serve home-school students.
- 3.1.4. **Teacher Training:** train teachers to use the arts in their curricula. The school district provides professional development to teachers and can incorporate this training through its existing program. The California Arts Program (TCAP), based at California State University, San Bernardino, is another potential partner.
- 3.1.5. **Artist Training:** train artists to teach arts in school settings. The school district can partner with another organization to provide this training for artists. The California Arts Program (TCAP), based at California State University, San Bernardino, is a potential partner.
- 3.1.6. **Marketing Arts Education to the Community:** incorporate arts education programs and opportunities for the community in the marketing program in Goal 3. Include classes, education performances and other opportunities in the event calendar to help parents and others locate learning opportunities for their children and themselves.

- 3.1.7. **Arts Education Directory:** develop an online directory of arts education programs and opportunities in the region, offered by arts organizations, artists, schools, businesses, venues and events. Include a roster of teaching artists who are available to provide arts education programming.

See also:

- 1.1.3. Cultural Equity in Arts Education and Lifelong Learning

### **Strategy 3.2. Expand Access to Preparation for Arts Careers for Young Adults.**

In addition to K-12 arts instruction for all students, arts education for the region should include access to training directed at professional careers in the arts, including in both the nonprofit and for-profit arts sectors. This should focus on young adults – teens and college-age students, as well as adult learners seeking professional training. There are clear opportunities to align arts job training with federal workforce development programs administered by the County.

Suggested Actions:

- 3.2.1. **Arts Internships and Other Work Opportunities:** identify and facilitate opportunities for youth and adult internships at nonprofit arts organizations and arts businesses in the region. Internships can focus on artistic, production, administrative, or business skills in the arts sector, including both nonprofit and for-profit types of work. Federal workforce development funding is a potential resource. Potential partners include the local arts organizations, artists, arts businesses, TAY Center, Black Rock High School, other high schools.
- 3.2.2. **Career Tech and Adult Education:** support and promote expansion of the Academy of College and Career Excellence (AC<sup>2</sup>E), which includes an arts curriculum within its overall career technical and adult education program. Led by Morongo Basin Unified School District and Copper Mountain College, the curriculum currently includes culinary arts and soon will include theater production. AC<sup>2</sup>E is geared for high school students and other young adults, as well as older adult learners.

### **Strategy 3.3. Expand Lifelong Learning Opportunities in the Arts.**

Lifelong arts learning refers to arts engagement of a broad range. It means amateur or informal participation, such as studying a musical instrument, singing in a choir, writing stories or poems, or taking a life drawing class. It can mean expanding one's professional skills through a skill-share with another artist or taking a professional class. It can mean community/group activity, such as neighborhood mural project or community theater. All of this activity builds civic value, such as developing group cohesion, beautifying the community, and developing new employment skills with economic value. Artists already provide many ways for residents of all ages to engage in lifelong learning. What's needed is better promotion, infrastructure and access. Many of the suggested actions in the first two strategies can be adapted to address the needs of adult learners.

Suggested Action:

- 3.3.1. **Adapt Arts Education Infrastructure, Marketing and Programming for Lifelong Learners:** Use an adult-learner lens in implementing recommended actions for arts education. There are many opportunities to leverage opportunities for children to be suited to adults as well.

See also:

- 3.1.3. Artists/Arts Education in Community Settings
- 3.1.6. Marketing Arts Education to the Community
- 3.1.7. Arts Education Directory
- 3.2.1. Arts Internships and Other Work Opportunities
- 3.2.2. Career Tech and Adult Education

### **Strategy 3.4. Provide Communitywide Education about the Role and Value of the Arts.**

Education and advocacy about the arts is an ongoing need not only for Morongo Basin but also for most communities. Not all residents understand the range of benefits that the arts provide to communities and can learn from targeted communications that articulate those benefits. For example, campaigns that reinforce the value of arts education to a child's development can result in an increase in children's arts participation. Promotion of available career classes in the arts can connect young adults and adults with pathways to arts employment. Greater visibility of the arts in a community generally increases appreciation of the sector in the larger civic arena. Morongo Basin is now in a position where greater communications can promote greater public awareness about the value of the arts to the region.

Suggested Action:

- 3.4.1. **Create Strategic Communications about the Role and Value of the Arts**: Adopt an educational lens in implementing the recommended actions for marketing and promotion. This refers to Arts Education Strategies 2.1. through 2.3., and to Strategy 3.1. for regional and tourism marketing.

## Goal 4: Increase the Economic Impact of Visitation to Morongo Basin by Enhancing Tourism Marketing with Arts and Culture

Morongo Basin has experienced a dramatic increase in visitation, drawn primarily by the Joshua Tree National Park and by the arts scene throughout Morongo Basin. According to Park staff, total visitation has approximately doubled to 3 million in the past four years, spurred by the centennial of the National Park Service generally and in particular by better marketing to the Los Angeles region. This has resulted in increased hotel stays and related spending in Yucca Valley, Joshua Tree and Twentynine Palms.

Despite this influx of people to the region, tourism marketing stakeholders and the arts community recognize a missed opportunity. Many visitors have an interest in arts and culture but have few ways to learn about and access the artistic experiences of the region. They often pass through Morongo Basin communities, treating them as entryways to the park. The missed opportunities include increased time spent in the community, more local spending, and greater participation in the local arts scene.

Tourism stakeholders want to grow visitation, especially during the low season of July through October. They agree arts and culture are a draw for many visitors and there is a strong potential to leverage arts events and places through tourism marketing. They also acknowledge infrastructure limitations in Morongo Basin communities and the Park itself – too few hotel rooms, too few upscale restaurants or restaurant choices, and lack of sufficient Park capacity to handle the increased visitorship.

Morongo Basin's arts community seeks to grow public participation, boost sales and raise awareness of the region's unique arts world. Many artists and arts organizations participate in tourism marketing and some actively cultivate an out-of-region audience. However, it is important to acknowledge the concerns of artists and other residents about the ongoing impacts of increased attention and visitation to the region. Local communities throughout the region are experiencing gentrification that produces rapidly rising real estate prices, increased short-term housing rentals, and a corresponding decrease in affordable living and working spaces. This means the goal of this plan must be specific: to capture more of the spending and participation of the strong existing visitor base, and to target the arts consumer. Visitors should be encouraged to learn about, participate in and spend on arts experiences during their stay and, in some cases, to visit the region specifically for arts and culture.

Park staff actively seek a better partnership with the region's arts community to improve marketing and to better promote the region's arts offerings to visitors. The Park has policy limitations on promoting commercial interests. However, it has a robust marketing program, including effective social media, which can potentially benefit from better and more consistent content provided by the region's arts community. This can focus on publicizing available opportunities as well as generating new offerings designed to attract visitors.

### Strategy 4.1. Improve Arts Marketing within the Region’s Tourism Marketing Programs.

The key idea is making greater use of arts and culture to support tourism marketing for the region, partnering with existing tourism efforts. The tourism marketing partners include: Joshua Tree Gateway Communities, San Bernardino County Tourism (California’s Outdoor Playground), Twentynine Palms TBID (Tourism Business Improvement District), Joshua Tree National Park, the regional arts community, Marine Corps Base (MCAGCC), chambers of commerce, and others. In this partnership, the regional arts community is providing its information, contacts and events to enrich existing marketing. The arts community commits to providing information and partnering in promotional efforts, in exchange for stronger marketing by existing tourism campaigns on its behalf.

#### Suggested Actions:

- 4.1.1. **Vision and Branding:** develop an arts vision and brand for the region to serve as the basis for arts marketing efforts.
- 4.1.2. **Event Calendar:** develop an online event calendar to support arts marketing, based on or partnering with existing calendars, such as the Joshua Tree Visitors’ Guide. Supplement with social media and print elements, acknowledging the different ways people access information. Assure that the calendar is up-to-date and useable for residents as well as visitors.
- 4.1.3. **Artists Directory:** develop an online directory of artists in the region. The directory will double as a resource for residents and the arts community, as well as visitors.
- 4.1.4. **Arts Organization Directory:** develop an online directory of arts organizations, venues and places in the region, building on the asset inventory developed for this plan. The directory will double as a resource for residents and the arts community, as well as visitors.
- 4.1.5. **Mobile App:** develop a mobile app that incorporates the calendar and directories. This will double as resource for residents as well as visitors.

See also:

- 1.1.2. Cultural Competency in Communications

**Strategy 4.2. Produce and Promote Arts Events and Places for Visitors and Residents.**

The region is home to an extraordinary range of existing arts events and places that can enhance visitation. There is an opportunity to produce new events or augment existing events through partnerships and promotion to attract visitors to the region's arts and culture. The same events and places can also increase local participation.

Suggested Actions:

- 4.2.1. **Highway 62 Open Studios Tour:** Increase support for and promotion of this existing successful event. Improve coordination with tourism marketing programs.
- 4.2.2. **Art Fair Market:** Produce a new annual art market focusing on art sales and artists' interaction with the public.
- 4.2.3. **Augmentation and Coordination of Existing Events:** Support and augment existing successful festivals/events in the region. Include Marine Corps Base (MCAGCC) events and programs.

See also:

- 1.1.1. Cultural Equity Festival (Experiencing Community Through Arts)



## Financial Resources

This section presents a list of potential financial and partnership resources to support implementation of the plan. In addition, there is an accompanying white paper with additional funding sources. Each potential source will require follow-up and cultivation by members of the lead organization selected or created by the community (see next section, Lead Organization for Implementation of the Plan).

- **Community Foundation:** the foundation expressed general willingness to accept a proposal to fund some element of implementation, with the proviso that matching funds from the County would be a prerequisite. Capacity building is one of their areas of interest and arts education is also a possibility.
- **Regional Funders Alliance:** the foundation also offered to present the strategic plan to this alliance of corporations and foundations in the Inland Empire region to explore their interest in funding some element of implementation. A possibility for arts education and perhaps economic development?
- **Marketing funding:** there is an opportunity to align with County and other marketing programs and budgets. There are many existing marketing programs, e.g., Visit 29 Palms, Desert Regional Tourism Agency (DRTA)-Joshua Tree Gateway Communities, Coachella Valley Palm Springs Visitors Bureau, local Chambers (Yucca Valley, 29 Palms, JT), JT National Park. We recommend convening these potential partners to explore how they can better incorporate arts into their ongoing marketing, and what additional resources might be needed.
- **County and Federal workforce development budgets:** there is a potential to align with existing workforce funding for student internships and perhaps other arts education programs. There are certain sectors defined as eligible for funding, including construction, manufacturing, transportation and utilities, healthcare, hospitality, and education. There are arts/creative sector jobs that can be included within each of these sectors.
- **Ongoing public arts revenue source:** this is a shared goal for the arts community in the region and, in other communities where dedicated arts revenues have been established, it has provided greater sustainability for the arts accompanied by multiple community and economic benefits. To establish an ongoing public funding source would require a major and sustained advocacy campaign, and one that probably would need to be supported by a collaboration of communities, cities and organizations countywide.

- California Arts Council: the CAC has greatly expanded the scope of their funding opportunities. There are multiple opportunities for smaller grant proposals.
- National Endowment for the Arts: there are several relevant programs for these highly competitive awards.
- Morongo Basin Unified School District: MBUSD can partner in grant applications, has offered to help provide teacher training, and can perhaps allocate some of its “local control” funding to arts education.
- PTAs and other school-based groups: PTAs are already funding arts education in some cases. Convening the PTA presidents might be a good way to engage them in the arts education elements of this plan.
- Town of Yucca Valley and City of Twentynine Palms: we have not yet explored what the cities might consider partnering or investing in. Potentials include marketing and sharing the cost of a community/youth arts education staff, in partnership with the School District.
- Individual donors/philanthropists: this is a longer-term but important potential.
- Copper Mountain College and Foundation: as noted, they have expressed interest in exploring shared development of a cultural center off-campus.
- Property owners and developers: they are potential partners or investors for arts facilities/spaces.
- 29 Palms Band of Mission Indians: they describe themselves as a low-profile funder but one that is interested in the local community. They already fund arts education and might be interested in things like the Healing the Planet Through Unity Festival and other equity initiatives.
- Membership dues: the lead organization for implementation can consider a membership program for artists and arts organizations in the region. Probably not a major source of income but increases the network surrounding implementation.

## Lead Organization for Implementation of the Plan

Implementation of the plan requires the leadership of a nonprofit organization, with the support of individuals from the Communities Committee, and additional residents committed to the success of the plan. The lead organization must have several key characteristics:

- Willingness to take responsibility for leading implementation
- Credibility with Morongo Basin communities
- Capacities suited to the tasks required, or the ability to develop new capacities
- Credibility with potential funders
- Ability to partner successfully with other organizations and people (partnerships will be a necessary component of implementing many of the recommended actions)

There is no single organization that has all relevant characteristics. Rather, there are several potential organizations, each with strengths and weaknesses in relation to what is required. These include: Joshua Tree Living Arts, Morongo Basin Cultural Arts Council and Arts Connection.

Basin Wide Foundation has offered to provide technical assistance services to the nonprofit arts community but does not want to lead on implementation. Arts Connection, the countywide arts council for San Bernardino County, was a partner in development of this plan and can also serve as a partner for implementation through its website and advocacy programs.

## Planning Participants

The following 90 people participated directly in planning through interviews and discussion groups. Boldface names are members of the Communities Committee, which was the steering committee for the plan. In addition, 324 people completed the online survey and 35 completed intercept surveys. Dozens more participated through community activities and discussions at venues such as the Joshua Tree Farmers Market, Saturday Art Walk, Beatnik Lounge and Palms Restaurant. A total of more than 500 people contributed to the development of the plan.

Name	Affiliation
Jennie Kish Albrinck	Joshua Tree National Park
<b>Cathy Allen</b>	Copper Mountain College
Jessica Arthur	Marine Corps Air Ground Combat Center
Tom Baumgarten	Morongo Unified School District
Kristina Becker	29 Palms Marine Base
Sarah Bliss	Twenty-Nine Palms Band of Mission Indians
<b>Kevin Bone</b>	Desert Bone Fest
<b>Brad Brimhall</b>	Marine Corps Community Services
Kristen Burkins	Joshua Tree Chamber of Commerce
Vanessa Cabrera	City of Twentynine Palms
Laren Callan	Brilliant Dance Academy
Chuck Caplinger	Chuck Caplinger's Desert Art Studio
Giselle Cashin	
Dawn Clark	Armed Services YMCA
LeeAnn Clarke	Action 29 Palms (The Mural People)
Rhonda Lane Coleman	Art & Artists
Randy Councill	City of Twentynine Palms
Celia Cudiamat	The Community Foundation
Paul Cullum	
<b>Jennifer Cusack</b>	Basin Wide Foundation
Cindy Daigneault	
<b>Gary Daigneault</b>	Theater 29, Z107.7 Radio
<b>Sue Earnest</b>	Town of Yucca Valley
<b>Barnett English</b>	Joshua Tree Music Festival
Thomas Fjallstam	Joshua Tree Vacation Rentals Association
<b>Pat Flanagan</b>	Art in Public Places/Public Arts Advisory Committee (PAAC) City of Twentynine Palms
Meg Foley	Joshua Tree National Park Association
Daniel Foran	Daniel Foran Music/Voice Lessons
Frederick Fulmer	Joshua Tree Highlands Artist Residency
Paul Gattuso	Condor Elementary School
Jill Giegerich	Transition Joshua Tree

Name	Affiliation
Ursula Gilmore	Twentynine Palms Chamber of Commerce
Mark Goodale	Morongo Basin Transit Authority
Steve Gralla	Tortoise Rock Casino
Gretchen Grunt	29 Palms Creative Center & Gallery
Paul Hoffman	Rotary Club of Joshua Tree Foundation, Inc.
Cheryl Hopton	Oasis Elementary School
Raymond Huaute	Morongo Band of Mission Indians
<b>Dr. Miri Hunter</b>	Project Sheba, Hunter and the Wick'd
Shadee Johnson	Morongo Unified School District
Joanne Karl	Integratron
Nancy Karl	
Ed Keesling	Ed Keesling Clayworks, Morongo Basin Cultural Arts Council
<b>Sant Khalsa</b>	Cal State San Bernardino
Casey Kiernan	Joshua Tree Visitors Guide
John King	29 Palms Art Gallery
Elizabeth Kirkland	Valley Star TAY Center
Joshua Klein	Joshua Tree Studio
Jonell Kosa	Marine Corps Air Ground Combat Center
<b>Linda Krantz</b>	Pappy & Harriet's Pioneertown Palace
Kayla Lawrence	Mojave Desert Land Trust
<b>Bernard Liebov</b>	BoxoPROJECTS
Davina Lira	Marine Corps Community Services
Robert Lopez	Valley Star TAY Center
John Lowe	Landers Elementary School
Rebecca Lowry	JT Lab
Frank Luckino	City of Twentynine Palms
Anthony Madrigal, Jr.	Twenty-Nine Palms Band of Mission Indians
Dr. Kurt McLachlan	Yucca Valley Elementary School
Debbie Medina	Friends of the 29 Palms Library
Justin Monical	Yucca Valley High School
Tammie Moore	Joshua Tree Recreation and Parks
Kaz Newman	Positional Projects
Megan Pfau	Twentynine Palms Elementary School
Randy Polumbo	Plant NYC
Georgianne Pope	Morongo Valley Elementary School
Kimberly Pope	Marine Corps Air Ground Combat Center
Jarrod Radnich	Hi-Desert Cultural Center
Bill Rahmy	
Brian Rennie	Joshua Tree NP Council for the Arts
Cynthia Ressa	San Bernardino County Workforce Investment Board
Carlos Reyes	ArtFX & Furnishings
Janet Riberdy	MCCS Operations Deputy Director

Name	Affiliation
Michael Ruggiero	Twentynine Palms High School
Jennifer Sands	Black Rock High School, Friendly Hills Elementary School
<b>Danielle Segura</b>	Mojave Desert Land Trust
Stacy Smalling	Twentynine Palms Junior High School
David Smith	Joshua Tree National Park
Dr. Daniele Snider	Joshua Tree Elementary School
Les Snodgrass	Twentynine Palms Historical Society
<b>Eva Soltes</b>	Harrison House
Wanda Stadum	Yucca Valley Chamber of Commerce
<b>Terry Taylor-Castillo</b>	Joshua Tree Retreat Center
Reese Troublefield	CSA 20 - Joshua Tree Recreation and Parks District
<b>Dr. Deborah Turner</b>	Morongo Unified School District
Delos Van Earl	Delos Van Earl Studios
<b>Vickie Waite</b>	City of Twentynine Palms
Curtis Yakimow	Town of Yucca Valley
Vanessa Zendejas	A-Z West
Andrea Zittel	High Desert Test Sites

## **EXHIBIT B**

### **MBSPCA Comprehensive Research Summary**

Morongo Basin Strategic Plan for  
Culture and the Arts

# Draft Research Summary

May 2018

Commissioned by the County of San Bernardino Board of Supervisors and managed by the Land Use  
Services Department  
In partnership with the communities of the Morongo Basin

Consultants  
The Cultural Planning Group  
Arts Connection



# Table of Contents

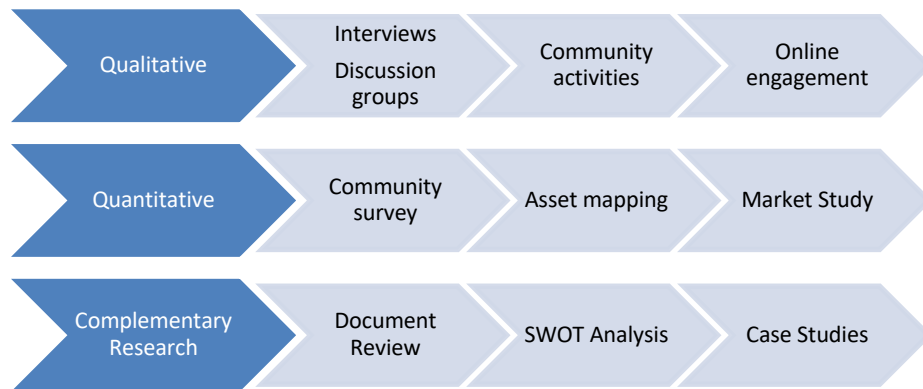
Planning Process.....	2
Introduction.....	2
Research Overview.....	2
Public Engagement.....	2
Research Results.....	6
Existing Conditions.....	6
Background.....	6
State of the Arts.....	8
SWOT Analysis.....	11
Survey Highlights.....	12
Community Arts and Cultural Priorities .....	12
Arts and Cultural Center .....	12
Arts Participation .....	12
Recreational / General Participation.....	13
Arts Attendance.....	13
Barriers.....	13
Respondent Profile .....	14
Market Study Summary.....	15
Market Study.....	15
Market Area.....	15
Consumer Demand for Visiting Art Galleries .....	17
Consumer Demand for Visiting Museums .....	18
Consumer Demand for Live Performing Arts.....	19
Key Demographic Summary (Morongo Basin).....	20
Consumer Indexes and Estimated Buyers (Market Potential) .....	21
Conclusion .....	22
Potential Funding Sources .....	24
San Bernardino County.....	24
State of California .....	25
National Endowment for the Arts .....	27
Other Federal Agencies .....	28
Foundations .....	30
Resources for Artists .....	31
Nonprofit Developer Artspace.....	31
Case Studies .....	32
Case Study 1: Animating Democracy.....	32
Case Study 2: Art of the Rural.....	35
Case Study 3: BE FESTIVAL.....	39
Case Study 4: DreamYard .....	42
Case Study 5: Meow Wolf .....	45
Case Study 6: People’s Fair.....	49
Case Study 7: The Arts in Marfa .....	47
Case Study 8: Springboard for the Arts .....	51
Cultural Asset inventory.....	54
Document Review .....	57

# Planning Process

## Introduction

The central questions framing the planning process were: What is the current state for artists in Morongo Basin? What are the cultural assets in Morongo Basin? What do artists and residents want the future to be for the area? How do we get there?

The planning methodology, designed to answer these questions and many others, is based on a triangulation approach, using qualitative and quantitative methodologies, subject matter experts, and secondary data sources. This method provides a more holistic view of the issues at hand and increases the credibility of the research by drawing on multiple viewpoints. The results, as presented in this document, are an integrated summary of all research, highlighting common themes, issues, and solutions. The process included:



## Research Overview

### Public Engagement

The public engagement process reached all communities in Morongo Basin including:

- Morongo Valley
- Yucca Valley
- Pioneertown
- Landers
- Yucca Mesa
- Flamingo Heights
- Joshua Tree
- Twentynine Palms
- Twentynine Palms MCAGCC (Marine Corps Base)
- Wonder Valley

Over 500 residents participated in the planning process.

## ***Engagement Activities***

Below is a summary of the qualitative and quantitative engagement and research activities. For the purposes of this planning process, *stakeholders* are defined as those individuals, organizations, and businesses with an interest in plan outcomes. *Community* is defined as the whole of Morongo Basin. The public engagement process included:

- 5 Communities Committee and 5 Strategy Team Meetings
- 43 Stakeholder Interviews and 6 Stakeholder Discussion Groups
- 6 Community Meeting Activities
- 324 Community surveys completed
- 35 intercept surveys completed
- An online website with interactive discussion and for plan review

### Communities Committee and Strategy Teams

The *Communities Committee* comprised of residents, business owners, artists, education stakeholders, military leadership, and municipal leaders guided the engagement process. *Strategy Teams* led by a Committee member assisted with identifying priorities for the plan, benchmarking, and case study development intended to address the specific issues of Morongo Basin.

### Stakeholder Interviews and Stakeholder Discussions

The CPG team engaged a diverse cross-section of local stakeholders throughout the planning process. The stakeholder interviews and discussion groups included:

- Local artists and creatives
- Arts and cultural organization leaders
- Business owners/organizations
- City and County leaders
- Education leaders
- Nonprofit Organizations

### Community Activities and Discussions

Public engagement activities were varied with a goal of reaching a cross-section of Morongo Basin residents. Activities and meetings were held at the Joshua Tree Farmers Market, the Saturday Art Walk, The Beatnik Lounge, Pioneertown, and the Palms Restaurant in Wonder Valley. The CPG team engaged in discussion about the plan with residents and conducted intercept surveys.

### Community Survey

Between the dates of January 8, 2018 and February 9, 2018 the Morongo Basin online survey was open to artists and residents of Morongo Valley, Yucca Valley, Pioneertown, Landers, Yucca Mesa, Flamingo Heights, Joshua Tree, Twentynine Palms, Twentynine Palms MCAGCC (Marine Corps Base), and Wonder Valley. Intercept surveys were conducted in January 2018 at

various events and places throughout Morongo Basin. Select questions from the full survey were utilized for the intercepts and the results are integrated into this report. The purpose of the survey is to understand Morongo Basin's vision for arts, culture, and creativity; how residents currently participate in and how they want to participate in cultural activities; and to learn what is important for residents and artists in the arts and cultural development of Morongo Basin. 324 people participated in the full survey. 35 people completed intercept surveys.

### ***Complementary Research Activities***

#### **Community Context/ Existing Conditions**

The foundation of the existing conditions is sourced from a variety of methods including the community engagement methods, the SWOT analysis, and the market study.

#### **Inventory of Arts and Cultural Assets**

Secondary data sources, the project website, and the survey provided a list of existing arts, cultural, and creative assets in Morongo Basin. The assets inventory primarily represents public and select private artistic and cultural places in Morongo communities, arts- and culture-focused non-profit organizations, and events and activities. The final data will be part of the Arts Connection cultural asset map.

#### **Market Study**

The market study evaluates the current state of supply and demand from the perspectives of practitioners and consumers—residents and visitors. Data for the market study was collected through surveys, community discussions, case studies, and data sourced from the Environmental Systems Research Institute (ESRI), an international supplier of geographic information system (GIS) software, and geographic specific data. ESRI data includes demographics, consumer demand indexes, and buyer counts for arts and cultural data points such as museum visits, live performances, art galleries, etc.)

#### **SWOT Analysis**

The CPG team conducted a SWOT analysis with the Communities Committee. SWOT is an acronym for strengths, weaknesses, opportunities and threats.

#### **Case Study Development**

This process began with the formation of Strategy Teams, which were sub-committees of the Communities Committee. The Strategy Teams were tasked with developing ideas for inclusion in the plan, focusing on key issues identified by the Communities Committee and the CPG team. They also identified relevant case studies during the public engagement. The Strategy Teams and the CPG team responded to the learnings and developed the eight case studies in partnership with the Strategy Teams.

Existing Document Review

A thorough document review of all relevant County plans and studies was conducted as part of the planning process.

# Research Results

## Existing Conditions

Morongo Basin is a unique and special region, exhibited through the arts, the environment, the distinct culture, and through its residents. It is an extraordinarily rich artistic environment facing distinct challenges in the midst of rapid change. This strategic plan is grounded in the current conditions of the region, its needs and opportunities, its shifting economic realities, its heritage, and its natural bounty.

## Background

The Morongo Basin of San Bernardino County is named after the larger drainage basin that lies within the Mojave Desert and the High Desert regions of Southern California's Inland Empire. It stretches approximately 1,000 square miles from the Little San Bernardino Mountains north of Interstate 10 on the south and Interstate 40 on the north, and lies directly east of the County's principal city, San Bernardino. The boundaries of this plan cover approximately 720 square miles and include the communities of Morongo Valley, Yucca Valley, Joshua Tree, Landers, Pioneertown, Flamingo Heights, Yucca Mesa, Twentynine Palms, and Wonder Valley. It is also the home of the Twentynine Palms Marine Corps Air Ground Combat Center (MCAGCC) and the northern portions, including the headquarters of, Joshua Tree National Park.

For the purposes of this context summary, Morongo Basin is defined as closely as possible to the geographic boundaries provided by San Bernardino County for this planning effort. It includes 40 U.S. Census block groups<sup>1</sup>. The population within these boundaries is estimated to be 73,475 in 69,017 households, with 74% identifying as White, 6% as African American or Black, 6% American Indian/Asian/Pacific Islander, and 14% as multi-racial. 25% identify their ethnicity as Hispanic. The region's population is defined in part by disparity – about 30% of households have annual incomes below \$25,000 while about 15% have incomes greater than \$100,000. Similarly, fewer than 20% of the adult population has a college degree. There are a number of retirees in the Morongo Basin including 1,300 military retirees, and many “weekenders” who own second homes in the region.<sup>2</sup>

Morongo Basin is the home of the Morongo Band of Mission Indians, occupying a 35,000-acre reservation established by President Ulysses S. Grant in 1874. The Tribe operates the Morongo Casino, Spa and Resort that attracts 250,000 visitors annually. They have diversified non-gaming enterprises and employ more than 3,000 persons. The Tribe has extensive community outreach and social education programs and provide annual funding support to many community groups, including arts and cultural organizations.<sup>3</sup>

---

<sup>1</sup> *Morongo Basin Market Demand Study (2018)*

<sup>2</sup> *MCAGCC Economic Impact Study (2015)*

<sup>3</sup> <http://www.morongonation.org/>

Also located in the Morongo Basin is the Marine Corps Air Ground Combat Center (MCAGCC). It is currently home to one of the largest military training areas in the nation and is the largest employer in Morongo Basin, and one of the largest employers in San Bernardino County. The installation is geographically large, with a total area of 972 square miles, while within that area, the base itself is about 1.4 square miles. The base has a military and civilian population of approximately 8,500. There are about 900 households on the base, of which 70% have school-age children. MCAGCC has significant economic impact on Morongo Basin supporting approximately 24,300 jobs in Morongo Basin, equal to 77% of the estimated total Morongo Basin employment.<sup>4</sup>

Joshua Tree National Park is located on the southern edge of Morongo Basin. Two main entry points to the Park are in Joshua Tree and Twentynine Palms. While a National Monument since 1936, it was established as a National Park in 1994 and encompasses a land area of 1,235 square miles. The Park is named for Joshua trees (*Yucca brevifolia*), native to the area. The Park's visitorship recently doubled to more than 3 million visitors annually, coinciding with the 2016 National Park centennial and expanded marketing efforts.<sup>5</sup> During interviews with Park staff, they acknowledged it lacks the current capacity to handle the increased traffic and other impacts of increased visitorship.

The Park's longstanding arts program, which has evolved over the years, uses arts for interpretive programs and produces arts festivals and exhibits. Through its JT Labs program, the Park explores ways the creative community can support the mission of preservation and engagement, and solve problems using the arts. Previously, JTNP has had artists in residence and, more recently, convenes local artists to build a sense of community. Park staff point out the National Park Service was founded in 1916, in part based on the work of artists whose paintings and photographs helped promote the natural beauty of the parks and bolstered public opinion in favor of establishing parks.

The economy of Morongo Basin is what might be expected for a largely rural, isolated area. There is a small corporate presence, including some discount retailers. Tourism, Indian enterprise, and MCAGCC are major employers in the region. There are limited hotel facilities, compared to the number of tourists, and a demand for additional capacity so tourist spending is not lost to the Coachella Valley. Most eating establishments are chain restaurants, with a limited choice of independent restaurants. Workforce development, job creation and visitor "capture" – enticing visitors to remain and stay overnight in Morongo Basin communities – are important economic development objectives. Unemployment in the civilian labor force over age 16 is 6%, nearly 50% higher than the California average of 4%. Roughly 45% of the population over age 16 are not in the labor force (in part due to the large retired population). In Morongo

---

<sup>4</sup> MCAGCC Economic Impact Study

Basin, 48% of the housing units are owner occupied, 36% are renter occupied and 16% are vacant.<sup>6</sup>

## State of the Arts

Morongo Basin has long been a destination for artists, particularly painters, sculptors and musicians. However, in more recent years, the artist population has greatly diversified to include all disciplines - performing, literary, design, media, production, multi-disciplinary, and more. Attracted by the austere, beautiful landscape and the isolation from urban life, these artists are described as independent and self-sufficient. Cited as a factor of this in-migration of creative individuals, is the availability of relatively inexpensive real estate. Evidence of their presence is readily visible – in the sculpture along the highways, at artist studios, and at arts and cultural festivals and events.

The arts ecology of Morongo Basin is described by many planning process participants as fragmented - lacking systems of communication and coordination among artists and cultural organizations. No central agency has emerged to take responsibility for coordinating arts and cultural development in the region, although there are a number of organizations that seek to fill a portion of this need. The arts community is characterized as proudly independent, underground, and at times, resistant to working within formal structures.

### *Individual Artists*

As noted above, artists in Morongo Basin are self-reliant and often do not depend upon traditional systems of support. Focused on their individual careers, coupled with the geographic separation in the region, some artists cite they experience isolation and a lack of community connection. Many artists are successful but may not derive a substantial portion of their income from local sales or gigs; many rely on sales from outside the region to support their work. In the community survey, artists rank exhibition, performance, and/or sales opportunities as the most important issue. This corresponds with other issues ranked as important including live/work studios, and professional development for artists to be successful in their careers. Like artists everywhere, many must subsidize their art-making through outside employment, although few well-paying jobs are available in the Morongo Basin area.

While this environment can be conducive for independent artists – visual artists, writers and musicians – it is less so for other performing artists – as stated by dancers and theater

---

<sup>6</sup> *Morongo Basin Market Demand Study (2018) Vacant units count seasonal consideration: Seasonal housing that is unoccupied at the time of the census is considered occupied if the owners are only temporarily absent. If housing that may be for season or recreational use is also for rent at the time of the census and is unoccupied it would be considered vacant.*



professionals. This reflects the need for performing artists to work within an institutional framework less available in the region.

As defined as important in the survey, housing, live-work spaces and studios are a critical need. Real estate prices are rising and the conversion of homes and other spaces to short-term rentals through Airbnb and VRBO has taken many properties off the market that may otherwise be available to artists.

While Morongo Basin's environment is arts-rich, there is a lack of support systems for artists. There are a number of galleries, although few have strong sales and the local market for art sales is limited. Morongo Basin shows limited potential for growth in arts participation, although addressing barriers faced by many living in Morongo Basin and providing better connections to the abundant arts opportunities may increase this potential. The larger regional market (Coachella Valley, Bear Valley, and the Victorville Area) shows stronger potential for growth.<sup>7</sup>

There are several artist residencies, including BoxoPROJECTS and High Desert Test Sites. Joshua Tree Second Saturdays and Highway 62 Open Studio Art Tours provide some visibility and sales, although not enough for a livelihood. Perhaps the most visible marketing program, the Highway 62 Open Studio Art Tours is in its 16<sup>th</sup> year and provides a self-guided tour of 80+ artist studios in the area. Desert X sponsors an exhibition of large-scale sculpture installations. Few grants for individual artists are available in the region. For musicians, an active live music scene exists at establishments such as 29 Palms Inn, Landers Brew, Pappy + Harriet's in Pioneertown, Palms Restaurant in Wonder Valley, other small-scale commercial venues, and local music festivals.

Through discussions and the survey, artists revealed a desire for a new cultural center and maker space with well-designed performance space, artist work spaces, exhibition spaces, and community spaces. 82% of artists and 66% of non-artists think the development of this type of center is important to Morongo Basin. Additionally, the center would be a visible focal point for visitors, and the community to better connect with artists.

Some organizations exist to support individual artists. For example, Morongo Basin Cultural Arts Council has a mission "*to inspire and enliven the community through the arts and to enhance the cultural and economic health of the region.*" They operate Gallery 62 yet remain volunteer-based and operate on a limited budget. They do provide four additional exhibition venues, including the 29 Palms Inn and Restaurant, the Joshua Tree Library, Los Palmas Mexican Cuisine, and Pie for the People Pizzeria.

---

<sup>7</sup> *Morongo Basin Market Demand Study (2018)*

### *Arts Organizations*

Morongo Basin boasts a number of high quality arts and cultural organizations. Still, the region is a challenging environment for these nonprofit organizations. During interviews and discussions, many described their organizations as being in “survival mode.” Most are volunteer managed and operated with few permanent staff. The region offers limited sources of ongoing financial support; there is little or no public funding available, and corporate and foundation support is scarce. Most organizations operate without significant operating revenue or reserves. Many are subsidized by their founders or a relatively small number of members and donors. With some exceptions, their exhibition or performance spaces are inadequate for their artistic needs. Since organizations are focused first on their own programming and funding, there is relatively little capacity for cooperation and collaboration among these groups. While they are willing, there are few instances of coordinated programming or cross-fertilization.

There is an expressed need for technical assistance to allow for the development of these organizations. Being largely volunteer-led and -managed, they generally do not have the requisite skills in critical areas, such as marketing and financial systems. Lack of this expertise is reported to hinder their growth and organizational development.

There is a compelling need for branding and marketing of Morongo Basin as an arts destination. Even though 3 million people visit Joshua Tree National Park each year, few are captured for the arts. Lack of marketing and a comprehensive guide to arts and entertainment makes this engagement difficult. There are some online and print calendars and guides, but each has limited reach. Local radio station KCDZ 107.7 publicizes arts events but this serves more local residents than visitors. In addition, local arts groups have limited resources for marketing and generally lack professional marketing capacity within their organizations.

As identified through discussions and interviews, there is a significant lack of connection between the artists’ community and the general resident population. Residents who may have latent interest in the arts for themselves and their families are struggling with barriers such as family and work commitment, cost, and not knowing what is available to them in the artist community.

## SWOT Analysis

### **S**trengths

- The beauty of Morongo Basin and international reputation of area
- Strength and diversity of artist and resident community
- Volunteer base in community
- Diversity of nonprofit and for-profit organizations
- Different communities offer different cultural experiences
- Existing unique arts and cultural events, places, and organizations
- Visitor base to Joshua Tree National Park
- Community College presence and partnerships
- Interest in and willingness to improve arts education
- Increase in municipal understanding and support

### **W**eaknesses

- No school district arts plan or position supporting the arts
- Youth populations are underserved
- Lack of cohesive communications network for all communities
- Lack of funding sources (corporate, county, etc.)
- Insufficient infrastructure for tourist base (restaurants, hotels, pedestrian-friendly streets)
- Lack of opportunities to interact with and create understanding of different cultural groups
- Geographic dispersion of artists, residents, and communities
- Uneven organizational capacity among nonprofit organizations

### **O**pportunities

- Telling the story of Morongo Basin (recent media coverage)
- Connecting with general resident population through arts activities
- Capturing attention of visitor base to Joshua Tree National Park
- Creating links and connections with culturally specific groups
- Building stronger relationships with military base and community college
- Artists providing youth programs in the community and in schools
- Cultural equity education programs in schools and for community
- Cooperative marketing and communications
- Partnership opportunities for funding
- Strengthening organizations through capacity-building and technical assistance

### **T**hreats

- Resistance to change
- Silos in community and different belief systems
- Limited funding and resources
- Volunteer base fatigue
- Lack of K – 12 arts education
- Environmental sensitivity of area (water, landscape, etc.)
- Increased tourism puts environment at more risk
- Rentals affect permanent housing opportunities (Airbnb)
- Gentrification

## Survey Highlights

### Community Arts and Cultural Priorities

For all respondents, the top priorities are arts education opportunities for children and youth (79%); ongoing funding for arts and culture (77%); collaboration opportunities for businesses, residents, and artists (71%); and programming that represents and celebrates the diversity of the area (71%). People are mainly looking for arts and cultural activities/events to attend (78%) and arts and cultural activities/events to actively participate in (60%).

Artists are specifically seeking supports for their own work. When asked about the importance of the following, artists ranked:

- 1 - More exhibition, performance, and/or sales opportunities
- 2 - Live and/or work studio space
- 3 - Professional development assistance
- 4 - Commissions for new work
- 5 - Grants to support work

### Arts and Cultural Center

82% of artists and 66% of non-artists think an Arts and Cultural Center/Maker Space is important to the Morongo Basin. 20% of the non-artists want more information before making a decision.

### Arts Participation

The top artistic activities respondents engage in align with the the above – 43% paint, draw, and/or do printmaking; 38% do crafts; and 35% do sculpture, woodwork, and/or ceramics. Women participate significantly more than men in crafts and cooking creative dishes. Newer residents to the area (6 years or less) participate significantly more than longer-term residents in creative photography activities.

Respondents engage in activities involving large metal works, architectural art, and curating events at home or at other private residencies in the Morongo Basin. Self-identified artists participate in visual activities significantly more than others (painting, drawing, etc.) although both groups (artists and non-artists) participate equally in outdoor activities, reading, and creative cooking.

## Recreational / General Participation

Respondents are active in recreational activities including outdoor activities (75%) such as hiking, biking, off-roading, and visiting parks. They read a good deal (67%), and cook creatively (60%). Almost all other activities listed by respondents are outdoor or nature-focused including gardening, landscaping, plant medicine, permaculture work, astronomy, pyrotechnics, shooting and hunting. Residents under the age of 55 years participate significantly more in outdoor activities, and those under the age of 44 years participate significantly more in sports wellness activities.

## Arts Attendance

71% attend the majority of their arts and cultural events in the Morongo Basin. The respondents who attend outside the region specify they attend events mostly in Coachella Valley, Palm Springs, Los Angeles/LA County, San Diego, San Francisco, and Santa Barbara. The top places respondents attend include art galleries and exhibits (80%); local music and arts festivals (66%); local artist studios (65%), and places to see local musicians and bands (53%). Not surprisingly, those who consider themselves artists attend art galleries, exhibits and local artist studios. Non-artists attend sports events more than artists. Respondent under the age of 34 years attend local musicians and band events significantly more than other age groups. Newer residents (under 2 years living in the Morongo Basin) attend visiting musician and band events significantly more than respondents who have lived in the community for longer than 2 years.

In regard to attending culturally specific activities and celebrations, Whites attend significantly less than other groups. Younger respondents (those under the age of 34 years) feel that events and activities in the Morongo Basin do not reflect them – significantly more than other groups.

## Barriers

Travel is not a barrier to attending events in the Morongo Basin, with 50% of respondents willing to travel to all communities. The most popular communities people will travel to include Joshua Tree (70%), Yucca Valley (65%), Pioneertown (62%), and Twentynine Palms (56%).

The main barriers to participation are not knowing about what is happening and family and work commitments (34% and 32% respectively). Although only 7% of the respondents' report feeling socially uncomfortable as a barrier, there is a significant difference for non-artists, where almost 20% of those who do not identify as an artist report this as a barrier to participation. Cost is more of a significant barrier for those respondents under the age of 34 years.

When asked if Morongo Basin activities and events represent the diversity of the area, only 33% fully agreed and 50% think activities and events are sometimes representative.

## Respondent Profile

The majority (81%) of the respondents are residents of the Morongo Basin. Although 47% live in Joshua Tree, all Morongo Basin communities are represented in the survey. 57% of full-time residents work full-time or part-time in the region, 10% work outside, while the remainder are retired (30%), are students (1%) or work on the military base (2%). Of the part-time residents, 29% work-part-time in the Morongo Basin, 47% work outside the region, and others are retired (22%) or preferred not to report their work status. Over 50% of all respondents have lived in the Morongo Basin for 10 years or more. 61% are female and 76% are over 45 years of age or older.

The respondent pool is very arts-oriented: 76% consider themselves to be artists. Of these, 30% are amateurs/hobbyists, 29% are professional artists, 17% are arts business professionals, 14% are aspiring professional artists, and 10% other. Of all respondents who consider themselves artists, 66% identify their discipline as visual arts, 36% crafts, 25% literary, and 24% as multi-disciplinary.

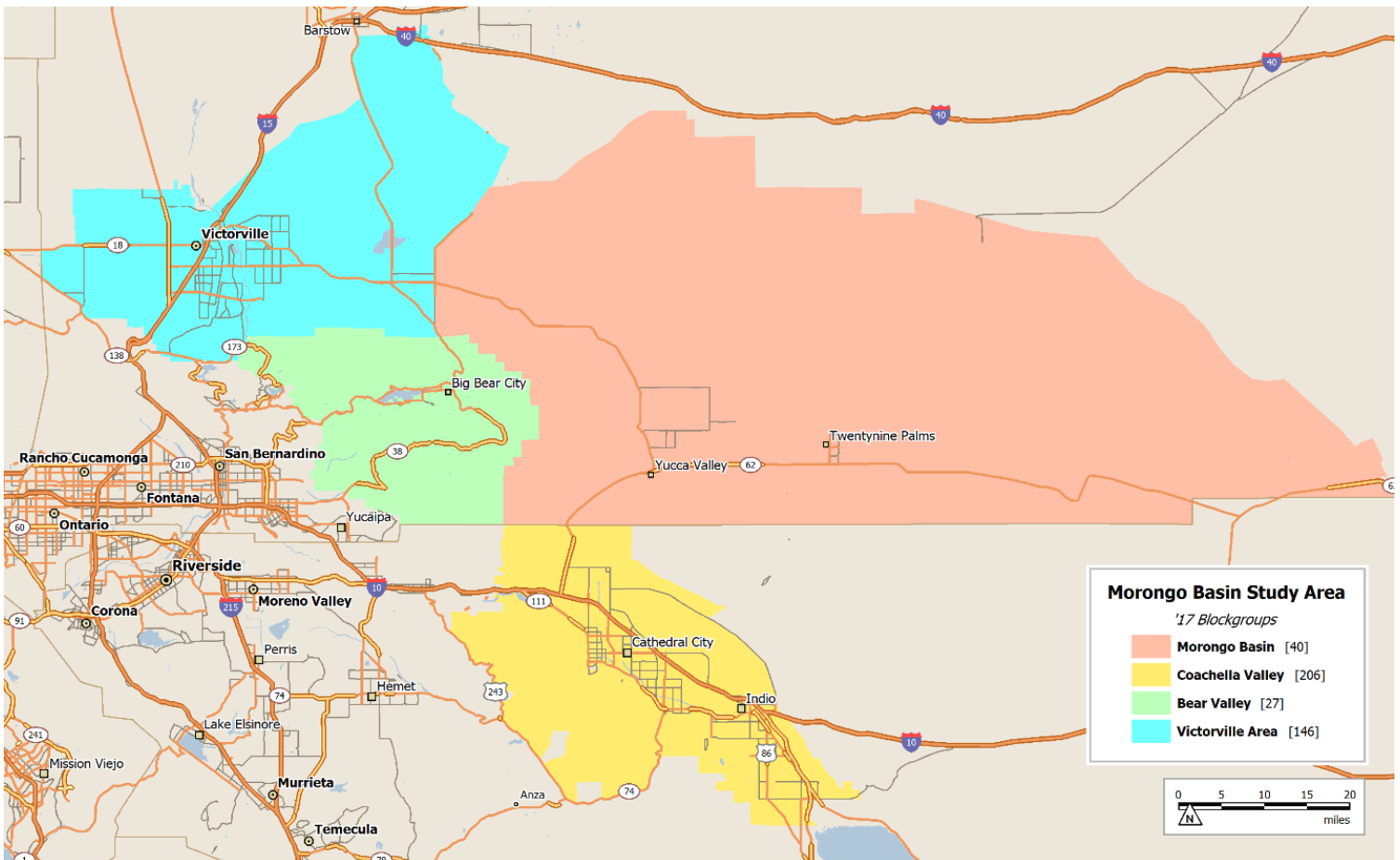
## Market Study Summary

### Market Study

This market study provides a consumer demand assessment for arts and culture in the Morongo Basin and in the regional market to complement the findings from community engagement and inventory assessment conducted for the Strategic Plan for Culture and the Arts.

### Market Area

The map below illustrates the market area for this study. The Morongo Basin is the primary market (light orange) and the adjacent areas are the regional market that include Coachella Valley, Bear Valley, and the Victorville Area (yellow, green and blue, respectively).



This report is based on data from U.S. Census demographic updates<sup>8</sup>, Mosaic<sup>9</sup>, and consumer market potential indexes and buyer counts<sup>10</sup>. To estimate consumer demand for this project estimated buyer counts and indexes were used for 14 ESRI market potential variables:

1. Went to art gallery/last 12 mos.
2. Went to museum/last 12 mos.
3. Went to live theatre/last 12 mos.
4. Attended classical music/opera performance/last 12 mos.
5. Attended country music performance/last 12 mos.
6. Attended rock music performance/last 12 mos.
7. Attended dance performance/last 12 mos.
8. Played musical instrument/last 12 mos.
9. Did painting or drawing/last 12 mos.
10. Did photography/last 12 mos.
11. Danced or went dancing/last 12 mos.
12. Cooked for fun/last 12 mos.
13. Attended adult education course/last 12 mos.
14. Member of charitable organization

The buyer counts estimate the number of adult participants/buyers in the market area. The index suggests the strength of affiliation consumers in a market area have for products and services compared to a national average of 100.

The maps below illustrate demand for three key variables pertinent to this plan: *Went to art gallery, went to museum, and attended live performing arts (average of all)*. Areas shaded orange show the highest demand (above 100); the yellow areas show where demand is below the national average.

---

<sup>8</sup> Source: ScanUS 2017

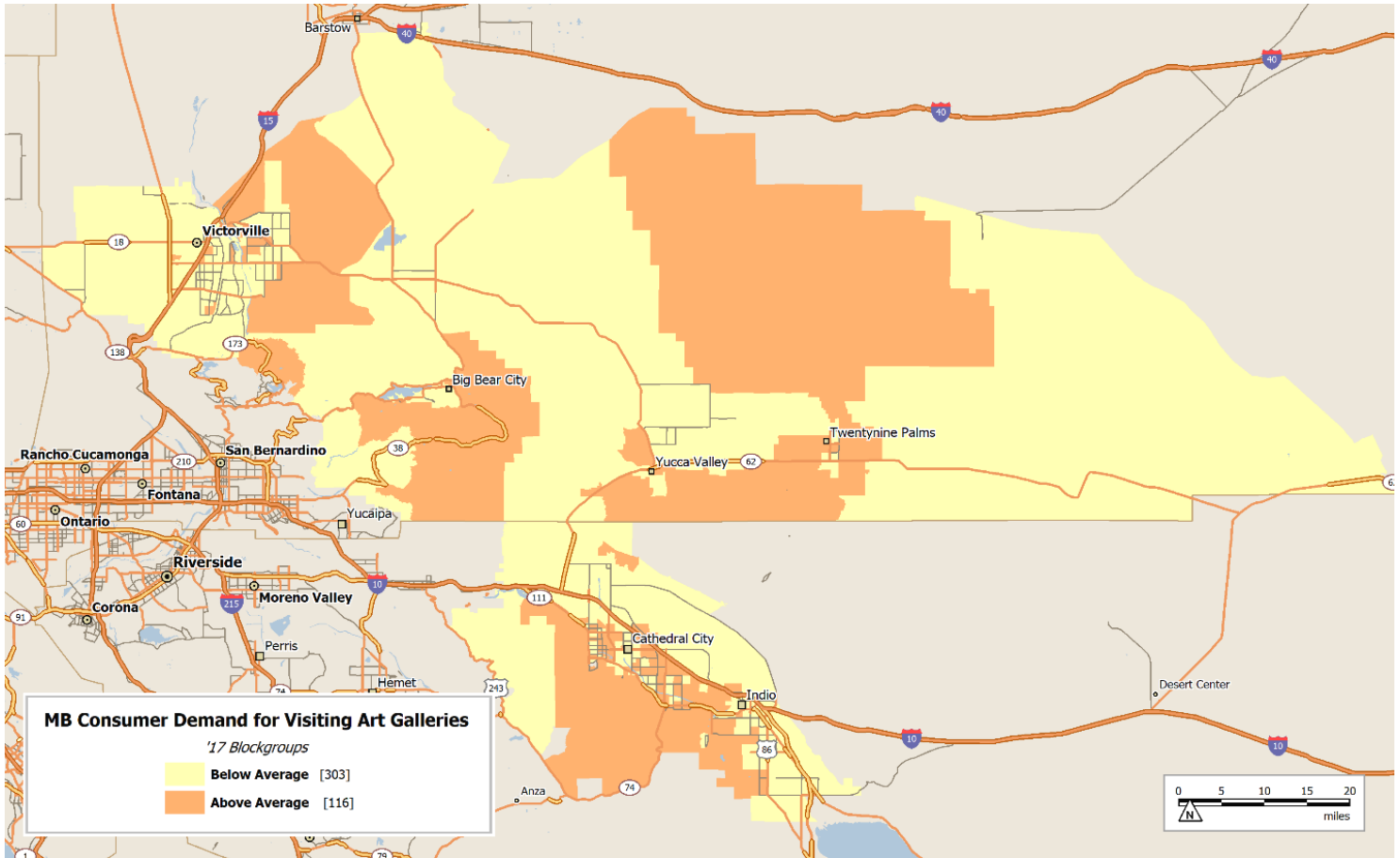
<sup>9</sup> Source: Experian 2017

<sup>10</sup> Source: ESRI 2017



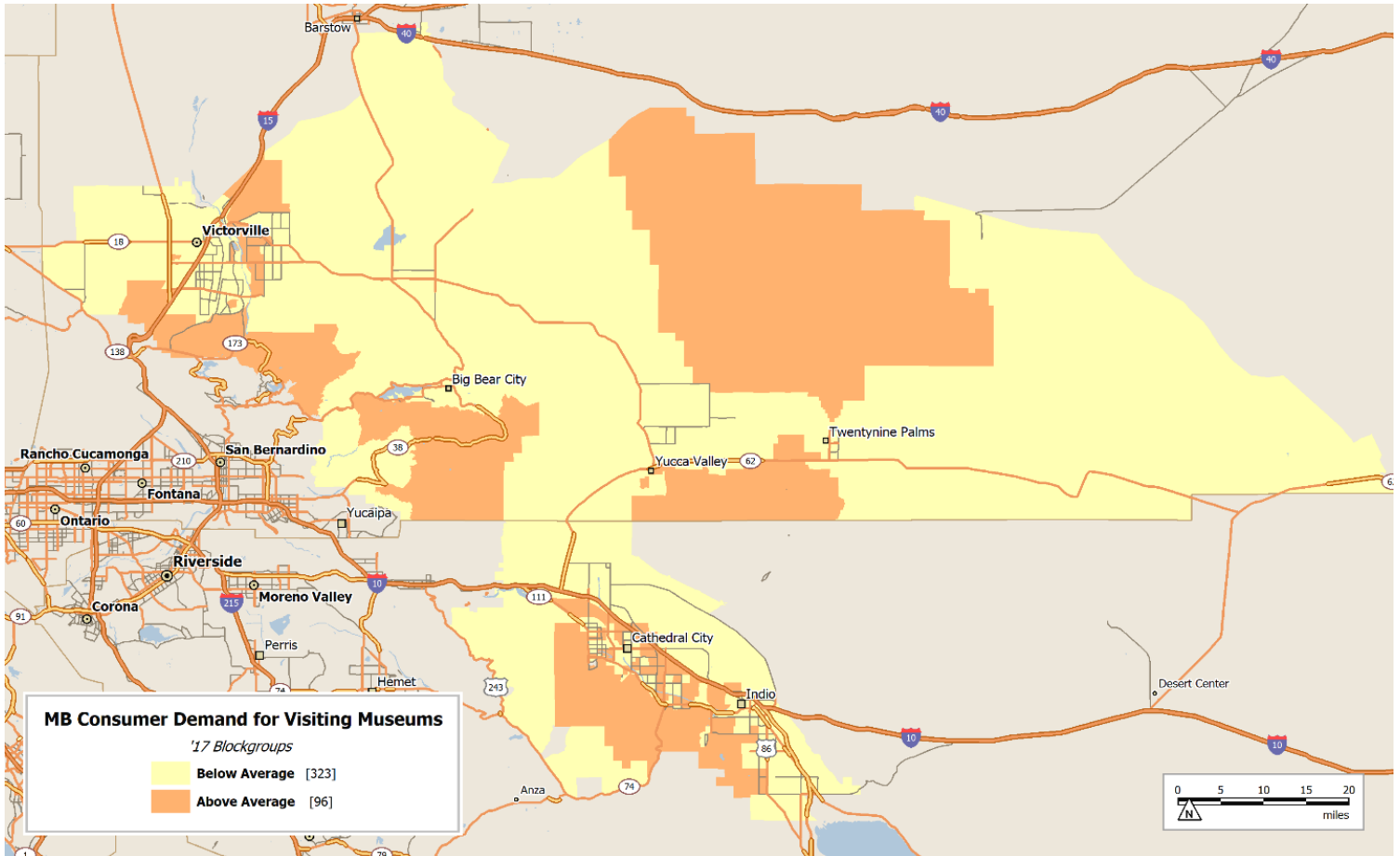
## Consumer Demand for Visiting Art Galleries

There are 116 block groups with an index of 100 or higher for visiting arts galleries. Locally these areas are in alignment with the Route 62 corridor and population centers of Yucca Valley, Joshua Tree, and Twentynine Palms.



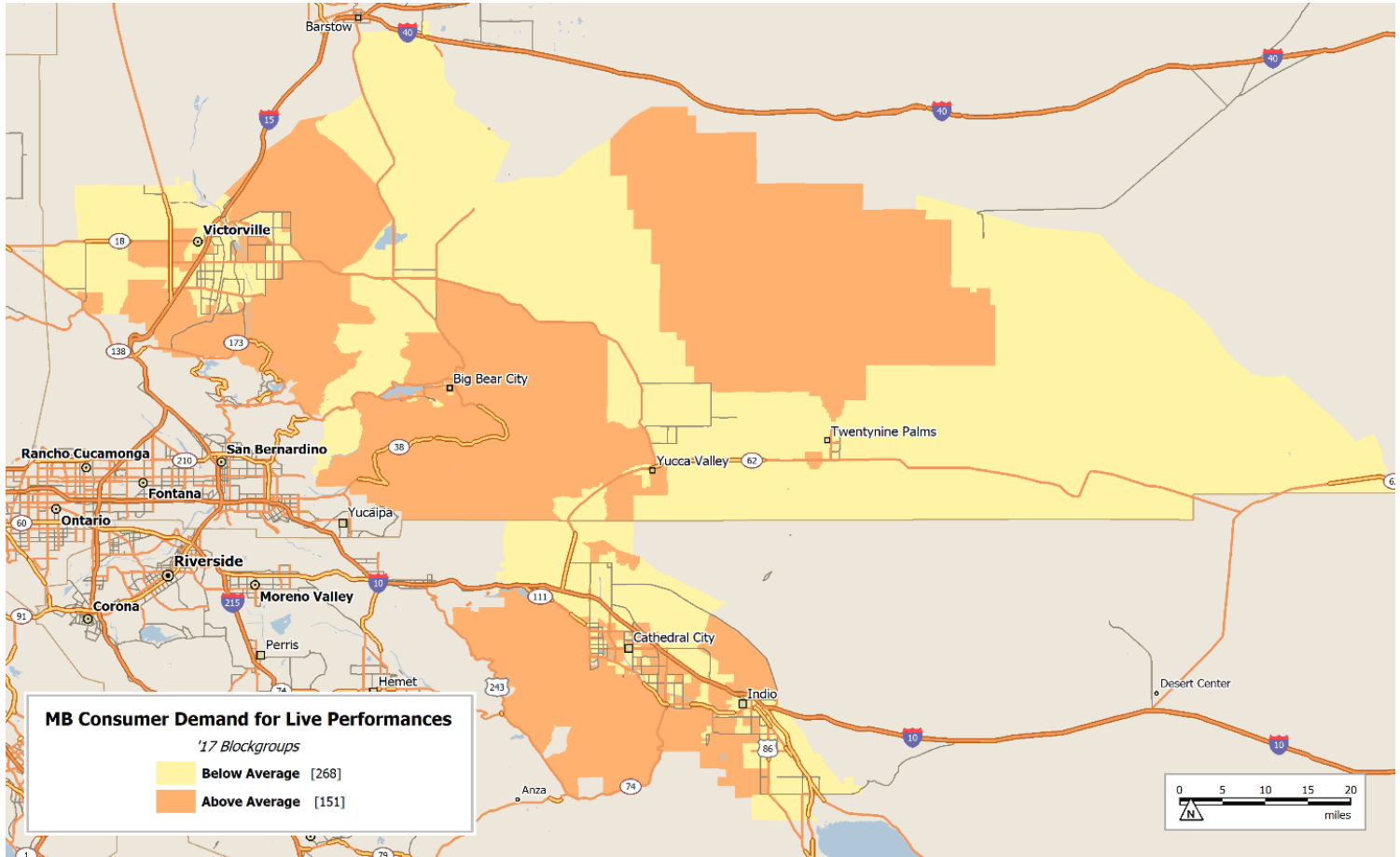
## Consumer Demand for Visiting Museums

There are 96 block groups with an index of 100 or higher for visiting museums. Locally these areas are in alignment with the Route 62 corridor and population centers of Yucca Valley, Joshua Tree, and Twentynine Palms.



## Consumer Demand for Live Performing Arts

There are 151 block groups with an index of 100 or higher for visiting arts galleries. Locally these areas are not in alignment with the Route 62 corridor and population centers of Yucca Valley, Joshua Tree, and Twentynine Palms. These areas are much more prevalent in the adjacent regional market.



## Key Demographic Summary (Morongo Basin)

For this study the Morongo Basin is defined to include 40 U.S. Census block groups illustrated on the map above and aligns as closely as was possible to boundaries defined by San Bernardino County for the Morongo Basic Strategic Plan (Morongo Basin-East Desert) in the 3<sup>rd</sup> Supervisory District. Primary locations within this area include Morongo Valley, Joshua Tree, and portions of Homestead Valley (Landers, Flamingo Heights, Yucca Mesa), Pioneertown and the Cities of Yucca Valley and Twentynine Palms, and Wonder Valley.

The following are the key demographic characteristics of the Morongo Basin and the nearby region:

- Population in the study area is 73,475 in 69,017 households. Block groups within the regional market contain an additional 869,041 persons in 856,764 households.
- There is extreme disparity demographically in Morongo Basin and regional areas as well. Household income in Morongo Basin is modest with a median household income of \$43,436 and average household income of \$56,224. Income in the adjacent regional market is higher with a median of \$55,818 and an average of \$74,840. In Morongo Basin close to 30% of households have income less than \$25,000 and in the regional market close to 35% of households have income less than \$35,000. Yet, high income households of \$100,000 or more make up 15.4% of households in Morongo Basin and 22.6% of households in the regional market.
- Less than 20% of the adult population in Morongo Basin and the regional market have a college degree.
- Within Morongo Basin 74% of the population is White and 25% is of Hispanic origin. Within the regional market, 62% of the population is White and 50% is of Hispanic origin.
- Median age in both Morongo Basin and the regional market is 41.6.
- Unemployment within the civilian labor force over age 16 in Morongo Basin is 6.3% and 10.9% are employed in Armed Forces. Roughly 45% of the population over age 16 is not in the labor force in either Morongo Basin or the regional market. In the regional market, unemployment is lower at 5.4% and less than 1% is employed in Armed Forces.
- In Morongo Basin there are 33,865 housing units, 48.5% of which are categorized as owner occupied, 35.6% as renter occupied, and 15.8% are considered vacant. Seasonal residences can be considered either as occupied if those living in the unit are temporarily residing elsewhere or vacant if they are unoccupied rentals. Generally, due to the limited time span of census taking, seasonal housing is tallied as vacant and the designation is subject to interpretation by the census taker. The 370,378 housing units in the regional area show higher owner occupation at 53.1% and renter occupation at

27.2%. A higher percentage of housing units in the regional area – 19.6% - are considered vacant.

### Consumer Indexes and Estimated Buyers (Market Potential)

In Morongo Basin the average consumer indexes for the 14 ESRI variables tested were all below the national average of 100. The highest indexes are “attending country music performances” (98), followed by “painting and drawing” (96), and “playing musical instruments” (95), just below the national average of 100.

Indexes for “went to museum”, “attended live theatre”, and “went to art gallery” are the lowest (70, 87, and 84 respectively). Some of these indexes are slightly higher in the adjacent regional market, but “attended country music concert” is the only index that can be considered strong (156). Indexes for ESRI variables are shown in the chart below.

Morongo Basin Market Area	Morongo Basin	Coachella Valley	Bear Valley	Victorville Area
Went to art gallery/last 12 mos.	84	100	73	80
Went to museum/last 12 mos.	70	90	54	77
Went to live theatre/last 12 mos.	82	105	78	78
Attended classical music/opera performance/last 12 mos.	87	109	70	69
Attended country music performance/last 12 mos.	98	90	156	82
Attended rock music performance/last 12 mos.	85	82	97	79
Attended dance performance/last 12 mos.	88	99	86	96
Played musical instrument/last 12 mos.	95	80	92	90
Did painting or drawing/last 12 mos.	96	83	74	90
Did photography/last 12 mos.	89	89	79	80
Danced or went dancing/last 12 mos.	90	102	75	98
Cooked for fun/last 12 mos.	95	89	89	87
Attended adult education course/last 12 mos.	91	89	88	87
Member of charitable organization	91	114	120	79

In addition to indexing to provide some insight about market potential, estimated buyer counts provided by ESRI can also help in understanding the market.

Morongo Basin Market Area	Morongo Basin	Coachella Valley	Bear Valley	Victorville Area	Regional Market
Went to art gallery/last 12 mos.	3,792	24,838	1,140	16,452	42,430
Went to museum/last 12 mos.	5,322	37,509	1,449	26,116	65,074
Went to live theatre/last 12 mos.	6,240	44,412	2,077	27,793	74,282
Attended classical music/opera performance/last 12 mos.	2,412	14,891	567	8,068	23,526
Attended country music performance/last 12 mos.	3,196	16,729	1,654	12,859	31,242
Attended rock music performance/last 12 mos.	4,983	26,143	1,812	20,676	48,631
Attended dance performance/last 12 mos.	2,499	15,101	815	11,853	27,769
Played musical instrument/last 12 mos.	3,526	17,812	1,208	16,122	35,142
Did painting or drawing/last 12 mos.	3,647	17,326	974	14,952	33,252
Did photography/last 12 mos.	5,249	29,817	1,738	22,134	53,689
Danced or went dancing/last 12 mos.	4,363	27,858	1,242	21,604	50,704
Cooked for fun/last 12 mos.	12,587	68,066	4,170	54,284	126,520
Attended adult education course/last 12 mos.	3,559	20,767	1,200	16,039	38,006
Member of charitable organization	2,081	15,731	997	9,369	26,097

## Conclusion

The Morongo Basin area shows limited potential for growth in arts participation, although addressing barriers faced by many living in Morongo Basin and providing better connections to the abundant arts opportunities may increase this potential. The larger regional market shows stronger potential for growth. The goals and strategies of the plan call for actions designed to help realize these gains.

Also, from an arts consumer perspective, Morongo Basin has limited potential for growth in arts participation, given the low estimated buyer counts combined with low education and low household income. For example, only 3,792 buyers are estimated for “art galleries” in all of Morongo Basin. However, the regional market appears to hold good consumer potential for a variety of arts activities including art galleries, and live performing arts. In Coachella Valley there are an estimated 24,838 estimated buyers for “art galleries”, 44,412 for “live theatre” and 26,143 for “rock concerts”. Buyer counts intended to estimate demand are influenced by supply. In areas where there is very strong arts and culture infrastructure and local resources the buyer counts are also generally strong. In Morongo Basin there is an abundance of individual artists but limited infrastructure and local resources for support and marketing. The buyer count estimates reflect low level consumer activity which is in sharp contrast to the high interest in the arts gleaned from the community survey, suggesting that addressing the barriers to participation would increase consumer activity.

The community survey results show extremely high interest in arts participation, which may be due to the very arts-oriented respondent pool. The top priorities for planning among survey respondents who identify as artists are resource- and infrastructure-related. The survey revealed the main barrier to participation (which leads to higher buyer counts) was insufficient information about arts and culture events, happenings, and resources. The majority of respondents think an arts and cultural center is important to Morongo Basin. Only 13% of the survey respondents indicate that costs are too high for arts and cultural events, although given the extreme disparity in income, it is likely that cost is a barrier for many local residents who are not represented in the survey results.

A good percentage of community survey respondents indicate they personally participate in creative activities of many kinds such as painting, crafts, sculpture, writing, and playing instruments. The consumer index data for personal creativity such as painting/drawing and playing musical instruments is higher than the passive activities of visiting art galleries, museums, and attending live performing arts. This data supports the planning priorities in the area of arts education and lifelong learning in the arts.

Strategy Teams working with the Cultural Planning Group team to identify goals and priorities for the Strategic Plan are focused specifically on ways to increase demand, strengthen supply and connect with local, regional, and national markets. As part of their work they identified case studies of organizations and events from other regions of the US thriving in the areas of

arts education, building demand through cultural equity, and developing a stronger arts market for tourists through artists and related events. For example:

- Educational programs that build pathways to equity and opportunity through the arts that are micro-focused at the neighborhood level and through artist residencies and afterschool programs (Dreamyard).
- Using the arts in civic dialogue and for social change and community action (Animating Democracy).
- Development of rural placemaking projects and initiatives created with community and connection with others (tourism, business, and other local cultural assets such as food and ethnic traditions), and creation of regional networks of artists and artist convenings (Art of the Rural and Meow Wolf).
- Multi-disciplinary events with external draw that provide exposure for emerging artists and local makers (BE FESTIVAL and People's Fair).
- Leveraging the unique environment of the desert community and its vast outdoor installations, celebrity and international interest, through highly professional branding and marketing plans (Marfa, Texas).

These entities are profiled in the Case Study Section of this summary.

## Potential Funding Sources

This summary identifies resources that might be explored. It is important to note that most of these funding sources will require an established government or nonprofit agency to lead the project.

### San Bernardino County

General Fund Appropriation: The lead organization for implementation of this plan may request funds from the County.

Transient Occupancy Tax: One very common source of arts funding in California is the Transit Occupancy Tax (hotel tax). Currently, this tax goes into the General Fund. Under Proposition 13, the money cannot be dedicated to a particular purpose without a 2/3rds vote of the electorate, so it would need to be allocated by policy. Again, a Countywide advocacy effort would be needed.

Business Improvement District: The County could authorize the creation of a Business Improvement District (BID) in Morongo Basin. These funds could be dedicated, wholly and in part, to support for arts and culture. Creating the District would require a vote on the part of the businesses. So, it would be necessary to demonstrate the benefit to local businesses.

County Workforce Development Programs: These programs would primarily be of benefit to creative businesses and nonprofit organizations. The most robust incentives are offered to businesses in the county. Recruiting, retaining, and investing in a high-quality workforce is often the most costly factor of doing business. The County of San Bernardino Workforce Development Department offers the following:

- Recruitment Services to advertise positions, pre-screen applicant pool using web-based Job Match System, host job fairs, coordinate recruitment needs with community colleges, and assist with ongoing recruitment need.
- Federal Work Opportunity Tax Credit (WOTC) certification of eligibility and processing assistance at no cost. \$2,400-9,600 for each qualified employee.
- Federal Welfare-to-Work Tax Credit certification of eligibility and processing assistance at no cost. \$8,500 per qualified employee spread over two years.
- On-the-Job Training (OJT) reimburses employer 50% of first 3-months of wages for eligible employees undergoing training.



## State of California

California Arts Council:

**Creative California Communities:** The Creative California Communities (CCC) program supports collaborative projects that harness arts and culture as a creative place-making strategy. Projects will benefit residents and visitors in California’s communities by leveraging the assets of the creative sector (artists, cultural organizations and arts-related businesses) to address community needs or priorities. Proposed projects must be designed and developed in partnership between the applicant organization and at least one partnering organization and should include California artists and their work as central to project design and implementation. The purpose is to revitalize neighborhoods or communities using arts as the central project activity and artists as key participants in that effort. Develop innovative arts or culturally related approaches to cultural economic development tailored to the specific communities or circumstances.

**Artists in Communities:** Artists in Communities (AC, formerly Artists Activating Communities) supports sustained artistic residencies in community settings, demonstrating that artists are integral to healthy communities and that the arts are a societal cornerstone that brings people together, builds community, and fosters social progress. AC centralizes artists and their artistic processes as vehicles for community vitality. AC Projects are artist-driven and engage community members as active participants.

Application must be submitted by an organization, but project must be developed in partnership with one or more California-based artists, and the artists’ work must be the focus of the project. An applicant must be one of the following: a California-based nonprofit arts organization, unit of government, OR a social service/community nonprofit organization. Organizations such as libraries, housing agencies, senior centers, cultural centers, or hospitals may be eligible to apply. Use of fiscal sponsors is allowed in this program.

**Arts Education - Extension:** The Extension program supports arts education programs for PreK-12 students that operate after school and during the summer, on school sites, in artistic venues, and in community settings. The intention of this program is to offer young people sequential, hands-on training in artistic disciplines, including dance, literary arts, media arts, music, theatre, and visual arts.

**Arts Education - Exposure:** The Exposure program supports attendance at performances and exhibitions for students who may have limited access to these experiences.

**Arts Education - Artists in Schools:** The Artists in Schools program supports projects that integrate community arts resources—local artists and non-profit arts organizations—into comprehensive, standards-based arts-learning for PreK-12 students during the school day.

Applicants' projects must take place during regular school hours at the school site and should address the unique circumstances of the school environment.

**Arts Education - Professional Development:** Awards of \$2,500 will support nonprofit arts organizations and teaching artists to plan and deliver Professional Development (PD) in arts integration to educators and administrators. Professional Development projects should be designed to cultivate student learning in, through and/or about the arts. The Professional Development project can stand alone or can be in conjunction with an Engagement project at the school.

**Cultural Pathways:** The Cultural Pathways program is rooted in the California Arts Council's commitment to serving the needs of an increasingly demographically complex California, and the belief that a healthy arts ecosystem reflects contributions from all of California's diverse populations.

This program provides two years of operating support and a host of technical assistance and professional development activities to small, new and emerging organizations rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups.

The Cultural Pathways program supports California-based arts programs rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups. Applicant organizations must be one of the following:

- Incorporated nonprofit arts organizations with 501(c)(3) status with an annual organizational budget of less than \$150,000 for the last two completed fiscal years prior to the time of application.
- Unincorporated organizations such as artist groups and artist-led collectives led by California-based artists and arts administrators may apply using a fiscal sponsor.

**Local Impact:** The Local Impact program provides support for community-driven arts project for small and mid-sized arts organizations. This program fosters equity, access and opportunity for historically marginalized communities by cultivating community participation in art making, learning and exposure.

Local Impact supports projects that provide access to arts participation and/or representation of and by the community identified in the application. Historically marginalized communities may include but are not limited to: specific ethnic and tribal groups, LGBTQ+, individuals with disabilities, low-income and rural communities, or immigrants and refugees.

The applicant must be a California-based nonprofit arts organization, local arts agency, or arts-based unit of government with a history of arts programming for a minimum of two years prior to the time of application with an annual arts budget of \$1M or less.

**Organizational Development:** The Organizational Development (OD) program builds nonprofit arts organizations' capacity for success through small grants to support consulting services. The applicant must be a California-based nonprofit arts organization, local arts agency, or arts-based unit of government with a history of arts programming for a minimum of two years prior to the time of application. An applicant without nonprofit status may use a California-based fiscal sponsor that has nonprofit status, federal 501(c)(3) designation, and which will provide the fiscal and administrative services needed to complete the grant.

**State-Local Partnership:** The State-Local Partnership (SLP) program fosters cultural development on the local level through a partnership between the CAC and local arts agencies throughout the State. SLPs enable the creation, presentation, and preservation of the arts of all cultures to enrich the quality of life for all Californians. A local arts agency designated by its county board of supervisors to serve the county's citizens in partnership with the California Arts Council. This may already be a funding source for Arts Connection.

**California Film and Tax Credit Program:** California Film Commission offers a tax credit incentive to qualified motion pictures. \$330 million has been allocated from 2015 to 2021. Film and video producers are eligible.

California Small Business Programs:

**Loan Guarantee Program:** The California Small Business Loan Guarantee Program provides Financial Development Corporations throughout the state to provide a lender with the necessary security, in the form of a guarantee, for the lender to approve a loan or line of credit the lender might normally disapprove. This enables a small business borrower to qualify for a loan (typically businesses that employ one hundred people or less).

National Endowment for the Arts

**Challenge America:** The Challenge America category offers support primarily to small and mid-sized organizations for projects that extend the reach of the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. These grants are for a fixed amount of \$10,000 and require a minimum of 100% match.

**Art Works:** Art Works is the National Endowment for the Arts' principal grants program. Through project-based funding, Art Works supports public engagement with, and access to, various forms of excellent art across the nation, the creation of art that meets the highest

standards of excellence, learning in the arts at all stages of life, and the integration of the arts into the fabric of community life. Projects may be large or small, existing or new, and may take place in any part of the nation's 50 states, the District of Columbia, and U.S. territories.

Grants generally will range from \$10,000 to \$100,000. No grants will be made below \$10,000. Grants of \$100,000 or more will be made only in rare instances, and only for projects that Art Works determines demonstrates exceptional national or regional significance and impact. In the past few years, well over half of the agency's grants have been for amounts less than \$25,000.

## Other Federal Agencies

U.S. Department of Agriculture (USDA) Rural Development Business Programs:

USDA Rural Development Business Programs provide financial backing and technical assistance to stimulate business creation and growth. The programs work through partnerships with public and private community-based organizations and financial institutions to provide financial assistance, business development, and technical assistance to rural businesses. These programs help to provide capital, equipment, space, job training, and entrepreneurial skills that can help to start and/or grow a business. Business Programs also support the creation and preservation of quality jobs in rural areas:

- Business and Industry Loan Guarantees (B&I)
- Intermediary Relending Program (IRP)
- Rural Business Development Grants (RBDG)
- Rural Business Investment Program (RBIP)
- Rural Economic Development Loan and Grant (REDLG)
- Rural Micro-entrepreneur Assistance Program (RMAP)

### Farm and Rural Development Program

This program is limited to rural areas and towns with populations up 20,000.

Community Programs, a division of the Housing and Community Facilities Program, is part of the U.S. Department of Agriculture's Rural Development mission area. Community Programs administers programs designed to develop essential community facilities for public use in rural areas. These facilities include schools, libraries, cultural facilities, child care, hospitals, medical clinics, assisted-living facilities, fire and rescue stations, police stations, community centers, public buildings, and transportation. Through its Community Programs, the Department of Agriculture is striving to ensure that such facilities are readily available to all rural communities, in these three areas: Community Facilities Guaranteed Loan Program, Direct Loan Program and Grant Program.

Department of Commerce:

The Economic Development Administration (EDA) was established and currently operates under the Public Works and Economic Development Act of 1965 (PWEDA). It aims to promote competitiveness and growth in rural and urban distressed communities by providing assistance for job creation, collaboration, and innovation. While it supports a range of activities, most of its funding is devoted to infrastructure development, job training, and support for new and struggling industries.

PWEDA grants can potentially be used for a range of arts-related activities:

- Building arts-related infrastructure
- Public art projects
- Incorporating the arts into transportation and public housing projects
- Supporting cultural heritage sites
- Designing a regional creative economy plan
- Developing partnerships between nonprofit and for-profit arts communities

Interagency Partnership for Sustainability Initiative:

In 2009, the Department of Transportation (DOT), the Environmental Protection Agency (EPA), and the Department of Housing and Urban Development (HUD) joined in a partnership to improve access to affordable housing, provide more transportation options, and lower transportation costs in local communities. At the same time, the partnership aims to protect the environment, promote equitable development, and help to address the challenges of climate change.

These programs can potentially relate to a broad range of arts-related activities, including:

- Arts-related infrastructural development
- Public art projects
- Green design
- Integration of arts into transportation and public housing projects
- Supporting cultural heritage sites
- Arts-based community development and education

Small Business Administration Loans:

**Commercial Real Estate:** Businesses looking to purchase facilities for their operation will find the SBA's small business loan program ideally suited to that, but the Administration does require that a majority of the floor space be used by the company in question for its own

operations. With that and other restrictions observed, favorable rates can be obtained to purchase property or facilities.

**Business Acquisition Loans:** if you are looking to purchase an existing business, the Small Business Administration's programs can help with that, too. Buying an existing business means that its financials will form the basis for the loan determination. It also means the company will be subject to the limitations that the program uses to define small businesses— including the income limit of \$1.25 million per year.

## Foundations

The Amphion Foundation: The Amphion Foundation's grant program's objective is to encourage the performance of contemporary concert music, particularly by American composers, through support to non-profit performing and presenting organizations that have demonstrated sustained artistic excellence, in addition to music service organizations and other organizations that support contemporary music. This funding might be a source for funding for festivals and special events.

The Lovett Foundation: The Charlie Lovett Fund for Elementary Drama funding is available for production of plays and musicals performed by elementary school students (grades 1-5) in a school program.

Community Foundation: The Community Foundation Serving the Counties of Riverside and San Bernardino accepts competitive grant proposals from nonprofit organizations who serve the residents of Riverside and San Bernardino County during specific grant cycles. Foundation staff identified two potential approaches: a donor advised fund for arts education and the foundation's capacity building program.

Terra Foundation: Recognizing the importance of experiencing original works of art firsthand, the Terra Foundation supports exhibitions that increase the understanding and appreciation of American art. Visual arts that are eligible for Terra Foundation Exhibition Grants include painting; sculpture; works on paper (prints, drawings, watercolors, photographs); decorative arts (typically handmade functional objects of high aesthetic quality); design (objects of high aesthetic quality; excludes industrial design); video art; and conceptual art. Excluded are architecture, performance art, and commercial film/animation.

## Resources for Artists

Black Earth Institute: The Black Earth Institute is a community of creative, committed artists and a grant resource. Established in 2005, BEI is dedicated to supporting art in re-forging the links between spirit, earth and society, for art and its makers create the space for changing minds and the world. With this in mind, BEI endeavors to bring together a group of artists who are activists, whether in their own fields or in general causes, to foment change. BEI seeks fellows from different genres, such as literary, dramatic and media artists; performance artists making a political statement; or journalists addressing the urgent social and environmental issues facing the planet. BEI seeks fellows from different points in their life journeys, be they published or tenured, or new break-through artists, who have gained or are gaining recognition for leadership. These fellowships provide a stipend of \$1,000 annually.

Bloomberg Philanthropies: The Bloomberg Philanthropies' Arts Program works to showcase the potential of artists to act as civic leaders, drawing attention to and encouraging dialogue around pressing problems. The Public Art Challenge, founded to further this work, supports temporary public art projects that engage communities and enrich the quality of life in cities. Awards are made to municipalities and may be as large as \$1 million.

## Nonprofit Developer Artspace

Artspace: Artspace is non-profit organization that uses the tools of real estate development to create affordable, appropriate places where artists can live and work. It has consistently developed projects in ways that also support more stable, healthy communities anchored in existing assets. Because Artspace owns each of the projects it develops, they are able to ensure that they remain affordable and accessible to artists in perpetuity. Over the last three decades, Artspace has led an accelerating national movement of artist-led community transformation. While embracing the value the arts bring to individual lives, Artspace has championed the once-radical idea that artists living on the edge of poverty and chronically underfunded arts organizations can leverage fundamental social change. With headquarters in Minneapolis and offices in Los Angeles, New Orleans, New York, Seattle and Washington D.C., Artspace is America's leading developer of arts facilities and has served as a consultant to hundreds of communities and arts organizations nationwide.

## Case Studies

### Case Study 1: Animating Democracy

<http://www.animatingdemocracy.org/>

#### *Introduction*

Animating Democracy (AD) is a program of Americans for the Arts. Its goal is to connect arts and culture to civic, community and social change. They provide opportunities and resources, research and evaluation, messaging and case making, and strategic alliances. AD provides a wide range of publications and resources on its expansive website, an e-Newsletter, workshops and consulting, and various convenings that support the exchange of knowledge and practices. AD is currently involved with the Arts and Social Change MAPPING Initiative that maps and highlights the spectrum of ways that the arts are being activated to engage and make change.

In 1996, the Ford Foundation awarded a grant to Americans for the Arts to profile a representative selection of artists and arts and cultural organizations whose work, through its aesthetics and processes, engages the public in dialogue on key issues.

This study's resulting report published in 1999, *Animating Democracy: The Artistic Imagination as a Force in Civic Dialogue* (PDF), mapped activity of the last couple decades of the twentieth century, identified issues and trends, and suggested opportunities for leaders in the field, policy makers, and funders to work together to strengthen activity in this lively arena. The study revealed pivotal and innovating roles that the arts can play in the renewal of civic dialogue as well as challenges faced by arts and cultural organizations as they engage in this work. The study led to the development of the four-year Animating Democracy Initiative to support this arena of activity.

AD's latest initiative is called *Aesthetic Perspectives: Attributes of Excellence in Arts for Change*. The initiative and all its resources are geared to documenting how and how much different artistic ventures contribute to social change.

The team chose Animating Democracy as a resource to explore as it develops the arts audiences of the Morongo Basin through a variety of pathways. Information was obtained for this case study from the AD website. An attempt was made to converse with Pam Korza, co-director of AD, but she did not respond.

#### *Funding and Sustainability*

In addition to funding from the National Endowment for the Arts, Animating Democracy is supported by the following foundations: Nathan Cummings, Surdna, Open Society, Lambent, W.K. Kellogg, Charles Stewart Mott, Ford, Ruth Mott, Community Foundation of Greater Flint and CrossCurrents.



*Aesthetic Perspectives* was developed by artists and allied funders and evaluators who participated in the Evaluation Learning Lab led by Animating Democracy at Americans for the Arts, in partnership with the Nathan Cummings Foundation and the Arts x Culture x Social Justice Network. Activation of the framework was supported by Hemera Foundation. The benefits to the community and artists of the resources and services of AD are immense. Because it places such a large focus on research, AD can provide replicable frameworks for evaluating projects and measuring their impacts. This allows any interested parties to consider using evidence-based practices and reliable research instruments to give credibility to their own work. This is especially vital when social change and civic dialogue are priorities of the artists and/or community.

### *Market Development/Tourism*

AD provides a database that connects people to artists, organizations and projects involved with arts for change work. This database of more than 45 pages allows users to search by keyword or sort by artist, organization and project. The site also connects users to a directory or more than 150 funders and Animating Democracy's *Trend or Tipping Point: Arts & Social Change Grantmaking Report*.

### *Operations*

Full-time paid staff includes two co-directors and a program coordinator. Animating Democracy frequently involves artists, cultural leaders, dialogue and evaluation professionals, and community leaders in the design, planning, and implementation of Animating Democracy activities. Additionally, they welcome the non-paid work of graduate assistants and interns.

### *Arts and Cultural Organization Involvement*

The primary goal of AD is to engage artists and partners with the work of social change by creating projects that encourage civic dialogue about issues. Therefore, everything they do is to engage artists and cultural organizations with their communities.

Additionally, Animating Democracy offers lively and interactive one-day and two-day workshops; keynote presentations; and sessions at conferences and within other training programs that:

- inspire, introduce, and make the case for the many exciting ways the arts can promote civic participation and community engagement;
- share principles and effective practices of arts-based civic engagement and dialogue;
- provide tools and frameworks for turning ideas into engaging programs;
- introduce principles and practices for assessing social impact; and
- build civic engagement skills.

The online storehouse of resources helps users understand what difference they are making in their arts for change work. These resources include help for those who want to evaluate the impact of their work by providing reports on how real art projects have been evaluated and ways to build evidence of impact.

### *Arts Education through Research*

Animating Democracy is not a direct artistic service provider. Educational efforts are instead focused on artists, arts organizations and community organizations who need access to research and other resources that could guide their work. For example, AD provides resources for organizations to get educated: lists of books, articles, case studies, articles, etc. that can be purchased and downloaded from their website.

Animating Democracy consults and makes referrals in areas related to designing, implementing, funding, and assessing arts and civic engagement and social change work. They conduct research that can assist practitioners, funders, and policy makers in their efforts to connect arts and culture to community, civic, and social change. This research is then “converted” into very user-friendly reports and guides for educators to help them learn how to use the various frameworks created by AD.

### *Cultural Equity*

Although not specifically named, the very focus of Animating Democracy is based on the ideals of social justice. The individual projects themselves name their issues, and the changes they would like to see in their communities.

## Case Study 2: Art of the Rural <http://artoftherural.org/>

### *Introduction*

Before discussing Art of the Rural, it is important to understand how the US government defines *rural*. “Counties falling *outside metropolitan statistical areas* are termed rural. This definition of rural, which is commonly used by researchers at the U.S. Department of Agriculture’s Economic Research Service (ERS), *emphasizes the relative economic and social isolation of non-metropolitan areas.*” (NEA, 2017, p. 3).

Art of the Rural is a collaborative organization with a mission to help build the field of the rural arts, create new narratives on rural culture and community, and contribute to the emerging rural arts and culture movement. They work online and on the ground through interdisciplinary and cross-sector partnerships to advance engaged collaboration and policy that transcends imposed boundaries and articulates the shared reality of rural and urban America.

The team chose Art of the Rural because of the relevancy to development of the arts in the highly rural Morongo Basin.

Art of the Rural began as a blog. Matthew Fluharty founded Art of the Rural in 2009 after acknowledging his own “psychological bind” that characterizes the rural diaspora: “that quality of feeling deeply, inextricably linked to my land and culture, yet, by virtue of seeking education and employment elsewhere, also feeling equally disconnected and powerless to help the place and people I care the most about.” He wanted to create a website that connects the dots between the various formats of art and cultural work taking place in rural America. Matthew’s doctoral dissertation focused on rural arts. He used the blog to formulate his thinking around rural arts and connect with others. As Art of the Rural took shape, they partnered with Rural Policy Research Institute on the Next Generation: Rural Creative Placemaking initiative. Matthew is both an artist and a researcher (Ph.D.), and he integrates academic research and policy making with art. This rare blend of artist and researcher results in a highly informed approach to Art of the Rural projects.

Art of the Rural does not do festivals but rather projects in different rural communities, primarily in the Midwest. Each project is unique based on the needs and wants of the community: attendance and funding levels vary from project to project.

Information was obtained for this case study from the Art of the Rural website, supported by information from an NEA report on rural arts.<sup>11</sup> Several attempts were made to speak with someone from the organization but there was no response.

---

<sup>11</sup> National Endowment of the Arts (2017). Rural arts, design and innovation in America: Research findings from the rural establishment innovation survey. Report. Retrieved from <https://www.arts.gov/sites/default/files/Rural%20Arts%2011-17.pdf>

### *Funding and Sustainability*

Art of the Rural solicits donations on website for its projects, but there is still a high reliance on federal grants and foundation support. For example, the Next Generation project received an NEA grant and support from the McKnight Foundation and the Rural Policy Research Institute. Another project, the Kentucky Rural-Urban Exchange, had 75 participants, 21 businesses, 18 non-profits and 5 universities in 16 counties. They leveraged \$157,000 of investment including \$29k in private investment, \$50k in partner investment and \$77k in participant investment, showing that the artists/participants themselves contributed half of the investment dollars to this one project. Comparing these two projects shows that funding the projects is as unique as the project itself.

Art of the Rural creates regional networks of artists that include working groups, collaborative projects and convenings. The Rural Creative Placemaking Summit exists to promote cross-collaboration, intercultural perspectives and build polity. Knowledge building and learning is an important aspect as well. To assert the essential role of arts and cultural organizations in economic and community development, the metrics built by the Next Generation project inform and validate program and policy exemplars as an essential component of knowledge building in this field. Through the production and release of case studies, policy briefs, publications, videos and podcasts, this digital Learning Commons offers an inclusive platform for features, commentary, and best practices from across the rural arts and culture field. The Learning Commons is developed by Arts and Ideas, whose design combines social giving, civic engagement, and into a single platform.

Every three weeks, Art of the Rural provides digital exchange webinars made possible through support from Rural Policy Research Institute, NEA and McKnight Foundation. This allows rural artists to meet virtually, learn from and with each other and exchange ideas and information.

### *Market Development/Tourism*

Market develop for rural artists is a main goal of Art of the Rural. Additionally, the various projects attract a wide range of visitors and artists from the region surrounding each project. Rather than bringing national artists to one location as festivals do, the individual projects focus on highlighting the local visual and performing artists of the region, as well as on promoting local businesses.

Research shows that rural arts organizations draw non-local audiences at higher rates than do urban arts organizations, and that 31% of audiences travel “beyond a reasonable distance” to attend. This makes sense given that the projects exist in rural settings. A greater share of rural than urban arts organizations report international audiences and visitors: 6% and 2%, respectively. (NEA, 2017, p.6).

### *Operations*

*“We believe that hierarchical thinking often works to the detriment of rural America. Thus, Art of the Rural functions as a decentralized, collaborative organization. Whether working individually, or in consortium with partnering groups across the arts and culture landscape, we operate within a network of cooperation and cross-pollination.”*

Art of the Rural is headquartered in Winona, MN. It has an advisory Board of 20 people, all of whom are either folk artists or professors/experts in American folk art. “The *Art of The Rural* staff is comprised of the next generation of rural Americans: those who have stayed, those who have left, and those who have returned.” Matthew Fluharty is Executive Director. Five other staff include program directors, project stewards and writers. All are artists or writers and live in different places around the country, as the work is really web-based and can be accessed from anywhere there is internet connection.

The team was unable to ascertain information regarding paid and volunteer work.

### *Arts and Cultural Organization Involvement*

A two-fold mission guides *Art of the Rural*. While their digital projects offer multiple outlets and platforms for engaging with the dynamics of rural arts and culture, they are also committed to connecting those resources to the lives and the experiences of a range of communities. They believe digital media can *collapse* the geographical distance that has long separated rural people from themselves and their urban partners, but that such technology must work to *bridge* human relationships through events, programs, publications, and the creation of collaborative communities.

The Digital Exchanges are meant to build state-wide networks of community innovators integrating the arts, agriculture and small business strategies that address shared social and economic future. This strategy is consistent with the research: compared with their urban counterparts, rural arts organizations place more value on obtaining information directly from their customers about new opportunities: 38 percent of rural arts organizations do so, versus 26 percent of urban arts organizations. (NEA, 2017, p. 7).

The Art of the Rural website provides an extensive list of resources via weblinks to toolkits, funding resources, research reports and articles, a foundation directory and the NEA funding guide. This provides communities, artists, and arts organizations with a wealth of information on one web page – a virtual one-stop shop. Given the time that it would otherwise take to search for these resources, this resource page is invaluable to the arts community.

### *Arts Education*

Informal education results from exposure to rural arts and artists and regional culture (see below). No other information about arts education initiatives within the various projects was available.

### *Cultural Equity*

Equity in rural settings takes on a different shape than in urban settings. Rural communities tend to be less ethnically diverse than urban communities and have significantly less access to wealth and economic opportunity. As they write, the “*comparative gaps in equity and access in rural America is glaringly obvious.*” Rural communities can be underrepresented politically simply due to low population density. That said, Art of the Rural makes equity and access a priority. One example was the Kentucky Folklife Program in Bowling Green, an immigrant and refugee community that included many Bosnians. The program planned a Bosnian coffee demonstration, showing how coffee expresses the Bosnian cultural values of hospitality and slowing down to enjoy the simple pleasures of life. The group is intentional about breaking down cultural and racial barriers that often embody the rural-urban divide. Other events show the back-and-forth between rural and urban by touring local farms and eating farm-fresh meals while listening to local folk musicians. They also listen to cultural, historical and ecological stories about how the community interacts with geographical features in the area (for example, caves, waterfalls or forests may have a direct impact on history, art and culture in the areas nearby).

The Executive Director writes: “Revitalizing our main street and changing perceptions of cultural inferiority in my region are far larger projects, but they can’t begin — and they certainly can’t succeed — unless we gather in a space and work to understand where we’ve come from, where we are, and how we can best progress.”

### *Additional Research Findings*

By identifying common and distinguishing features of rural arts organizations and by investigating the relationship of rural arts and design to innovation and economic growth, this report concludes:

- Rural and urban arts organizations are equally likely to rate as “substantive innovators,” using REIS methodology. This parity is not reflected in other service sectors.
- Rural arts organizations attest to more civic leadership, greater reliance on customer feedback, and a proportionally higher level of non-local attendees or visitors than do urban arts organizations.
- In rural counties, the presence of performing arts organizations is positively associated with the co-location of businesses that are substantive innovators and/or that fully integrate design into their processes.
- In both rural and urban settings, businesses that integrate design into their processes are far more likely to be substantive innovators than are businesses that do not systematically use design.
- Design-integrated businesses report launching new products, increasing market share, and dealing in exports at higher rates than do other businesses. (NEA, 2017, p. 12).

### Case Study 3: BE FESTIVAL

<http://www.effe.eu/festival/be-festival>

#### *Introduction*

The BE FESTIVAL, short for Birmingham European Festival, occurs annually in June at The Birmingham Repertory Theatre in England. Performances include theatre, dance, comedy, circus, music, visual and performing arts. The Birmingham festival attracts more than 2,000 people per week, the tour another 1,000+, and in Spain another 2,000+.

The Team chose this example because of it is multi-disciplinary and intentionally focuses on cultural equity. The Festival grew out of a spirit of exchange prevalent in Birmingham's art scene in 2010. Festival creators were Isla Aguilar, Miguel Oyarzun and Mike Tweddle. Isla and Miguel are both currently Co-Directors.

The annual budget is approximately £300,000/year (about \$417,000 USD) but this also includes costs of a tour in the UK and a tour in Spain, a youth project three times a year, as well as all staffing overhead, marketing, etc.

Information for this case study was obtained from <http://befestival.org> and from questions answered via email by Sadie Newman, General Manager, BE FESTIVAL.

#### *Funding and Sustainability*

The overall budget for the event is roughly \$417,000 USD. The festival itself is publicly funded by the Arts Council of England. Additional sponsors include The Birmingham Repertory Theatre (also Festival Co-Producer), What's On Media Group (The Official Media Sponsor for the Festival) and Europe for Festivals, Festivals for Europe. As a co-producer, the Birmingham Repertory Theatre provides a range of resources.

The festival is also supported by ticket sales to the 5,000+ people who attend the local festival and tour. Additionally, creative ways to fund the festival are explored, including a membership initiative which is currently in development and corporate sponsorships. Memberships will "enable us to continue delivering our arts education and performance program in the West Midlands (BE NEXT) and develop our work with emerging artists from Europe (BE MIX) giving audiences an alternative and diverse perspective on European performance in Birmingham and beyond." Memberships are very affordable and range from £25 – £250 (\$37 – \$350 USD), depending on the level. Benefits range from a BE FESTIVAL pin badge, free tickets, first access to workshops, name in program and on website and lunch with donors.

The BE FESTIVAL also seeks corporate sponsorships with a range of benefits to the sponsor. They remain open to suggestions as to how they could work with sponsors in mutually beneficial ways. Corporate benefits include but are not limited to tickets, logos on print materials, branded sponsorships of different activities and personal workshops.

BE FESTIVAL has numerous supporters that come from applying to funders for money, relationships with embassies, co-commission with partners, and other ways of leveraging relationships. Sadie notes that “this process is very different from how things are done in the US.” She says that “it has to be two-way, and for embassies and sponsors, it is all about exposure.”

### *Measurements of Success*

Festival organizers judge success according to the quality of the work done by the artists, attendance, audience feedback, happy staff and volunteers, and if the work gets booked by other programmers. The team readjusts things each year, learning from their mistakes and striving to make each festival better than the last. There does not appear to be a formal evaluation process in place now.

### *Market Development/Tourism*

The team has tried to link the festival to tourism, but reported that it is difficult to get buy-in as the festival is perceived by tourism entities to be too small. However, they are much more successful at market development for artists and arts organizations and consider this aspect a “huge area of success.” Programmers come from across the UK and EU and book work off the back of BE FESTIVAL. They have taken UK work abroad and have bought EU work to tour across UK, resulting in at least two companies going to Edinburgh Festival, and several touring extensively in the UK and working with a producer in the UK.

### *Operations*

The BE FESTIVAL has a Board of Trustees comprised of six individuals. BE FESTIVAL has three part-time core staff members that are then supported by 10-13 freelance staff throughout the year, some which work solely up to and during the festival, and others that support pockets of work through the year (the youth project, the tour etc.). Part-time and freelance staff include: two Co-Directors, one manager, four producers, two communication specialists, two designers and one web designer.

The festival also relies on 30-35 volunteers who work up to and on the festival. They help with posting flyers and other marketing, welcome packs, bar shifts, dinner service, supporting getting in and out of the festival hub, hub decoration and front house/box office. To provide housing for performers, BE FESTIVAL asks local residents to sign up to be hosts. Hosts are asked only to provide a bed and shower, no meals. This keeps costs down for the festival and the performers.

### *Arts and Cultural Organization Involvement*

BE FESTIVAL is a showcase for new, emergent, young and international artists. Performances are limited to 30 minutes so audiences can be exposed to a wide range of performing artists.



Potential performers apply online. In addition to the immediate exposure artists get at the festival, streaming videos of their performances are available all year round on the BE FESTIVAL website. This web presence provides continue exposure and promotion.

How artists and cultural organizations engage with the festival directly and/or as partners depends on which call outs they have and what other projects they are running. For example, they run a two-year visual arts program that presents three local artists in one year, and an international artist-in-residence the following year that explores a theme. They also program via an open call, which means that some years pull in more local applications than others. It varies each year. For example, there may be nine+ local artists, two or three regional, and the rest international.

The community gets to see a large variety and range of works that would not otherwise come to the UK or Birmingham. Additionally, the festival offers dinner at the interval where the audience, staff and artists eat together. Audience members could be dining with someone who performed earlier in the week.

Hosting artists in locals' houses leads to cross-community and cross-cultural exchanges and the development of lasting relationships.

### *Arts Education*

BE FESTIVAL has a youth engagement program called BE NEXT for youth aged 14-19. BE NEXT strives for the engagement and empowerment of youth, particularly those who speak English as a second language. BE NEXT provides opportunities for young people to try something new, learn new skills, attend free workshops (with travel expenses covered), gain a recognized qualification through Arts Award and work with professional artists. Additionally, a series of workshops are offered through the support of five local sponsors and funders.

### *Cultural Equity*

Raising awareness of various cultures is a primary goals of BE FESTIVAL. The festival is firmly grounded in a sense of community and democracy, and considers itself a den of creativity, discovery and exchange where diverse cultures are welcomed and celebrated. To encourage applications from diverse artists, the open call is sent out to underrepresented countries and groups. They have targets that they set to reach as part of their own diversity goals but also as part of their funding agreements. Examples of these targets include:

- Having a young person (youth) on the board
- Having a European on the board (to reflect what we do)
- Programming at least 2 new countries per year
- Programming at least one disabled artist
- Programming at least one lead visual artist-in-residence that is a woman or minority
- Increasing % BAME (Black, Asian, Minority, Ethnic) volunteers on crew by 2% a year

## Case Study 4: DreamYard <http://www.dreamyard.com/>

### *Introduction*

DreamYard is an arts organization in the heart of the Bronx that is dedicated to changing lives and communities through participation in the arts. DreamYard “collaborates with Bronx youth, families and schools to build *pathways to equity and opportunity through the arts.*” DreamYard offers a variety of programs, services and initiatives, all meant to support and build up the people in the neighborhood. These include school programs, an arts center, preparatory high school, college and career prep, student travel and community engagement.

The team chose this example because of its foundation of cultural equity in the arts and arts learning.

Established in 1994, DreamYard started as an idea sparked by a group of young people who wrote a play about a place where children could go to dream. In 1999, DreamYard chose to work entirely in the Bronx because of the generational need and the belief that the organization could most effectively impact change with limited resources if they focused their work in one community. Since then, DreamYard has grown to not only become the largest arts provider in the Bronx, but a nationally recognized community arts organization that uses the arts, digital tools, and social justice to transform students, schools, and communities.

DreamYard is a multi-million-dollar organization that provides a wide variety of services and programs that reach tens of thousands of people annually, including students in schools and community members.

Information presented in this case study was gleaned from DreamYard’s website and 2016 Annual Report. Wikipedia was consulted for demographic information on the Bronx.

### *Funding and Sustainability*

DreamYard’s \$4.29 million annual budget (2016) is supported by corporate contributions (12%), government grants (13%), foundation grants (29%), individual contributions (22%) and program fees (24%). The organization’s financial report shows that DreamYard is fiscally sound and is not overly reliant on one funding source. Staff costs \$417,000 and \$290,000 is spent on fundraising. The remaining \$3.5 million is spent directly on programs. In other words, only 18% of their annual budget is spent on staff and fundraising, while the remaining 82% funds programs.

DreamYard measures success in different ways depending on the program. DreamYard boasts serving 8500 students in school arts integration programs, and 850 teens in the college preparation classes. Each program has different goals and outcomes.

The strengths of DreamYard in relation to this project is that it demonstrates how lives and communities can be transformed through the arts by *giving people access and opportunity* to learn about themselves and the world. DreamYard's goal is to intentionally create change agents, and they do this by removing barriers and meeting needs. DreamYard partners with other social service and community-based organizations to provide a holistic network of support that includes participation in the arts, education, and career and skill development.

The Bronx community directly benefits from DreamYard's work. They help Bronx youth, families and educators create vibrant communities through collaborative art-making, inquiry-based learning, and by providing a set of accessible supports and resources – with the key wording being *accessible*.

### *Market Development/Tourism*

DreamYard is not concerned with market development or tourism, in that it is 100% dedicated to serving residents of the Bronx and improving lives there. The program recipients are the focus and beneficiaries.

### *Operations*

DreamYard is governed by 20 diverse Board of Directors that include actor Ethan Hawke. There are 28 paid staff members who do everything from administration, grant-writing, development, program coordinating and outreach.

### *Arts and Cultural Organization Involvement*

DreamYard partners with a variety of Bronx-based cultural and social service organizations including The Bronx Museum, Knowledge House, Lehman College, The Point, Per Scholas, Sustainable South Bronx, The New Settlement College Access Center, BronxPro Real Estate and WHEDCo. Such collaborations deepen offerings in the community and as a result, DreamYard is recognized as a local cultural force.

### *Arts Education*

Arts education is a top priority at DreamYard. The organization has invested deeply in the Borough, developing arts learning pathways for young people in P-12 called the Bronx Arts Learning Community, a one-of-a kind network of 45 partnering public schools developed in collaboration with the New York City Department of Education and the Ford Foundation. The arts education program involves 145 residencies and after-school programs at 45 public schools serving more than 8500 students annually. In 2006 they opened the DreamYard Preparatory High School and in 2009, in collaboration with BronxPro Real Estate (a unique, mission-driven affordable housing developer), developed a multi-arts and digitally integrated Community Art Center that serves over 300 students weekly. In 2012 they began to expand beyond the walls of the classroom, leading community development and beautification projects across the Bronx including the Gaudi-inspired Hayden Lord Park.

### *Cultural Equity*

Social justice issues including equity and access is up front and center in the mission of DreamYard, which recognizes cultural, economic and political injustice and how those impact residents of the Bronx – particularly the youth.

The majority of residents in the Bronx are African American and Latino. The Census Bureau considers the Bronx to be the most diverse area in the country. There is an 89.7 percent chance that any two residents, chosen at random, would be of different race or ethnicity. The borough's formerly most populous racial group, white, declined from 98.3% in 1940 to 45.8% by 2012.

The DreamYard Art Center is located in the economically poorest Congressional district in the country (District 3), where 63% of children are born into poverty, fewer than half of school-age children meet City and State learning standards, and less than 10% of adults have a college degree. With 42% of residents living in this area under the age of 18, residents and community advocates have identified after-school and arts programming as priorities for ensuring positive community development.

Although not explicitly called out, it is clear that Freire's critical theory and Ladson-Billing's critical race theory (CRT) ground DreamYard's work. Critical theory encourages impoverished and marginalized people to "read the word, read the world." DreamYard's emphasis on education coupled with its mission to empower, create and connect demonstrates the belief that art can be a pathway to equity by using art to understand the world and express the self in that world. Likewise, there is recognition that racism is normalized in the United States (CRT). DreamYard specifically empowers residents of the Bronx by providing space for them to find and use their collective and individual voices to create positive change in their community. Regarding the "Here-to-Here" program, they provide college preparation assistance "because young adults in low-income neighborhoods are often left out of the economy." Similarly, their student travel program exposes young people to places and cultures (Puerto Rico, Paris) that would otherwise be inaccessible to them.

## Case Study 5: Meow Wolf <https://meowwolf.com/>

### *Introduction*

Meow Wolf is a Santa Fe, New Mexico arts and entertainment group that includes nearly 200 artists across all disciplines: visual and performing arts, music and audio engineering, writing, and augmented reality. The group creates immersive, interactive experiences on a rather massive scale by creating permanent art installations. It is unique because it is a for-profit arts business with a monthly budget of \$120,000 and weekly revenue of \$125,000. Meow Wolf is a profitable and successful \$5.5 million artistic business venture that has somehow managed to walk that razor-thin line between commercial success and artistic freedom.

The team chose Meow Wolf because of its focus on arts and art-making, suitability for the rural landscape of the Morongo Basin, tourism appeal, artist employment practices, and community impacts.

Meow Wolf was established in 2008 as a small collective of Santa Fe artists who shared an interest in publicly displaying their works while developing their skills together. The collective approach led to Meow Wolf's distinctive style of immersive environments that are maximalist in nature and allow for audience-driven experiences. Using \$2.7 million in private investment dollars from *Game of Thrones* producer, George R. R. Martin, Meow Wolf was launched in an old bowling alley that had closed and was sitting vacant. While there have been several projects over the past 11 years, the first permanent installation, *House of Eternal Return (HOER)*, opened in 2016, with more than 400,000 people attending in the first year.

In addition to the Meow Wolf's website, which focuses on the installations and ticket sales, additional online news sources provided insights into the business side of Meow Wolf (see Appendix).

### *Funding and Sustainability*

Meow Wolf is a Public Benefit Corporation with a dual bottom line for social impact and profit. Once production on HOER was completed, CEO Vince Kadlubek sold 25 percent of the company for \$17 million [and] brought all the artists on as salaried employees with benefits. In order to maintain their team at that level, they had to expand, and have an investment narrative that includes developing five new Meow Wolf locations outside of Santa Fe. The city and state governments in Denver, Meow Wolf's next market, are close to providing Meow Wolf with \$1 million in economic development funding.

Economic development funds from City of Santa Fe and State of NM as well as funding from private investors, ticket sales, merchandise sales and other revenue streams including private rentals sustains Meow Wolf and its expansion plans. It actively seeks corporate sponsors and

places corporate logos on the “Sponsors” page of their well-developed website. Tickets are \$12-\$20, group sales/discounts; the annual family pass is \$200/year or \$100 for a single person.

### *Market Development and Tourism*

The *House of Eternal Return* brought enticement for families and has put the city into the international spotlight, essential for a region dependent on tourism and travel. In the first year, Meow Wolf returned \$6 million to the local Santa Fe economy. Meow Wolf contributed \$13 million of marketing revenue to Santa Fe and New Mexico via press coverage, web and TV journalists.

Its immersive art installation/concert venue, *House of Eternal Return* has brought hundreds of thousands of visitors to the New Mexico capital, generating enough revenue to pay its hive of DIY artists a livable wage with benefits, and to expand its mind-bending attractions to five new cities.

The company’s market expansion dreams do not come without resistance, however. In Denver, local underground artists fear that their spaces will be decimated or that they will be pushed out of the only few affordable commercial spaces left in the booming and gentrified city. Meow Wolf wants to complement the underground art scene, and not be a black hole that consumes it. Current residents of Sun Valley in Denver do not see the value that Meow Wolf foot traffic will bring to the neighborhood. Meow Wolf is trying to be a model on how a corporation should enter a market and is in communication with all stakeholders and populations that will be affected by their market expansion plans.

### *Operations*

Meow Wolf is staffed like any public corporation, with a CEO, various vice presidents and directors. The monthly operating budget of \$120,000 includes payroll. Many of the advertised full-time positions pay \$45-80k per year, and include technical and design positions, merchandising and facilities managers as well as artists.

In addition to corporate officers and investors, artists themselves are key stakeholders in Meow Wolf. The company ethos embraces the reality that accomplished artists must be compensated on an equal level with other highly-skilled, in-demand professionals and that successful businesses must give back energetically to their communities, both in terms of financial assistance as well as expertise and other forms of active support. Currently, \$1 million in revenue sharing is paid out to the more than 200 artists now employed by Meow Wolf. The company is reaching its goals of professionalizing artists, valuing art, making a profit, and providing numerous economic benefits to Santa Fe (and soon other communities).

### *Arts and Cultural Involvement*

Meow Wolf offers enormous amounts of exposure for its artists as well as full and part-time employment opportunities. Meow Wolf views artists as “collaborators” and recruits them via an online application. Meow Wolf is still pursuing its initial goal to bring artists together to realize their projects.

In addition to providing Santa Fe an affordable and unique family entertainment experience, Meow Wolf provides: access to art and art-making; offers a creative space for children and families through Chimera (the non-profit education wing); offers a place for food truck operators to conduct and grow their businesses; supplies jobs; and strives to be good neighbors and bring positive activity to the area.

Meow Wolf focuses on artistic and social projects that challenge current concepts of art and arts-based communities. Meow Wolf also positively impacts the city by providing job opportunities. For young or budding artists of every caliber, there are simply not enough galleries or venues to show their work. The story and world of the House of Eternal Returns is represented all throughout the facility, and every facet of those artists’ work is showcased in brilliant detail.

Meow Wolf comes from a dumpster-diving, DIY warehouse past and is focused on supporting other DIY arts communities around the world. In response to the Ghost Ship fire, Meow Wolf created a \$100,000 DIY fund to bring underground venues across the country up to code, donating a total of \$500,000 to arts projects. They consider themselves as mediators between local city governments and the arts scene. Additionally, the company has given back to schools, nonprofits, and other cultural forces in the community.

### *Arts Education*

The David Loughridge Learning Center is home to *Chimera*, an arts education non-profit where young people and adults can take art classes and workshops. The Learning Center is currently open for free play and art-making every day from 10 am - 5 pm except for Tuesdays. Curriculum at *Chimera* is currently in development. Differing from typical arts education programs, *Chimera* focuses on allowing “kids, especially those who may never see college or leave the city, an opportunity to see what is possible when you have imagination.”

### *Cultural Equity*

Meow Wolf’s focus on equity comes mainly in the form of access to art and art-making. A top priority is to reach the youth in Santa Fe and provide them with not only job opportunities, but a place to expand creative thinking and action. Meow Wolf recognizes that there is an acute lack of jobs or youth culture in Santa Fe, and that Meow Wolf “redefines the possibilities for youth culture” in a hitherto retirement town that feels a pressing need to “grow young.” CEO Vince Kadlubek says that it has “inspired young people to use their imagination and believe in

their dreams, that anything is possible with vision, elbow grease, and love.” He continues: “Every day, corporate businesses that come into a city are realizing that having an authentic youth culture is valuable to their business, it’s valuable to their employees, it’s valuable to the quality of life in a city, it makes the city feel vibrant. And that vibrancy comes from art and diversity.”

Raising art-making from something to be done for love to something that can be done for money – and good money – is changing the way society thinks about and values art and artists. Meow Wolf wants a diverse group of artists to be collaborators and employees, and they want people from all walks of life and income levels to be able to experience the permanent exhibitions. Meow Wolf employs hundreds of people from all backgrounds and industries. This is seen most spectacularly in the varying arrays of artists they host for both single gigs and longer performances—musicians, dancers, contortionists, body painters, actors, and writers.

Finally, Meow Wolf is interested in revitalizing communities and giving back to them, while being sensitive to the problems resulting from gentrification. That said, compared to other non-profit arts ventures that focus on social justice issues, Meow Wolf definitely has a capitalistic mindset, meaning that any group, like youth, who benefit from Meow Wolf do so as a result of employment opportunities and economic development. While equity is not an afterthought, it also does not rank high on the list of things this company is thinking about, which at the end of the day is making money.

#### *Additional Articles*

[https://www.vice.com/en\\_us/article/d3wvjk/can-a-dollar50-million-funhouse-save-denvers-diy-art-scene](https://www.vice.com/en_us/article/d3wvjk/can-a-dollar50-million-funhouse-save-denvers-diy-art-scene)  
<http://www.matchcollegiate.org/2018/01/25/meow-wolf-santa-fe-the-house-of-eternal-return/>  
<https://www.abqjournal.com/1036100/filing-shows-meow-wolfs-2015-2016-earnings-losses.html>



## Case Study 6: People's Fair <https://peoplesfair.com/>

### *Introduction*

The People's Fair is an annual two-day art and music festival in Civic Park in the heart of downtown Denver, CO. It is sponsored by the Capitol Hill United Neighborhoods (CHUN) and benefits Capitol Hill non-profit organizations. Capitol Hill residents are highly educated, white collar workers with an average income of \$54,000/year, many of whom work for the government whose offices border CHUN. Exhibitors at the Fair include: personal services, non-profit organizations, a mural project, home goods and services, handcrafted home goods, handcrafted clothing and jewelry, gourmet and packaged food, food and drinks, fitness activities, and fine art (wood, leather, metal, photography, drawing, painting, digital, ceramics, sculpture, mixed media, fiber, jewelry).

The Team chose the People's Fair because of the festival format which was broad and supported community-based organizations.

The first People's Fair was in 1971 at Morey Junior High School, where 2,000 people attended. Residents of the Capitol Hill neighborhood and several police officers decided to host a fair to bring the community together. At the first fair, all the artists, musicians and food vendors were "very local." The original group of organizers asked CHUN to take over the production in 1974. People's Fair remained at Morey until 1976 when it moved to East High School. In 1987, the Fair was moved to Civic Park where it has been ever since, attracting more than 200,000 each year to the two-day event.

Because it has grown so much over the years, today the People's Fair is the result of a partnership between CHUN and Team Player Productions (TPP). CHUN members wanted to focus on the mission and programming and in 2016 turned event production over to Team Player Productions (TPP), a for-profit event management company.

The information was gleaned from the People's Fair website, Wikipedia, and an interview with Andrea Furness, Event Director at Team Player Productions (TPP).

### *Funding and Sustainability*

There is no admission fee to the People's Fair. Vendor fees, sponsor fees and the sale of beverages are the only sources of revenue. Andrea Furness was not willing to discuss budget, nor was that information available online. We are unable to ascertain the total budget for the Fair, how much non-profits raise, how much musicians are paid, and how much TPP makes. In 2017, there were five community/non-profit and 25 for-profit sponsors, ranging from local breweries to large corporations (see Appendix). The Fair is not supported by any tax revenue, grants, or foundations. Non-profits who wish to have a booth enjoy a reduce rate. These organizations do not receive any proceeds from the Fair. Other non-profit organizations volunteer to work the bars as a fundraiser. In past years, these organizations were guaranteed

a certain amount of revenue. Last year it was discovered that they made more than the guarantee in tips, so the Fair is now moving in the direction of eliminating the guarantee and just relying on tips.

Success is measured by meeting revenue goals and by incorporating a wide variety of local non-profit organizations.

Community members, artists, and organizations benefit in many ways. The People's Fair, as a free event, is a space for all people to come together and enjoy art, music, food and drink. The main purpose of the Fair is to raise funds and promote the missions of local non-profit organizations in the Capitol Hill area. Non-profit organizations raise funds through the sale of beer/wine while increasing their exposure to the community. Representatives from the organizations can talk to people face-to-face and distribute literature at their booths.

Although more artists are finding success selling their creations online, exposure to thousands of potential buyers through the festival format is invaluable. People attending the Fair can see and touch their art, talk to artists, and sometimes watch art being created. Additionally, the People's Fair is a juried event, which means that artists are "judged" and winners are awarded ribbons, which adds to artist credibility, marketability, and sales.

Musicians and other performance groups (dance, etc.) are paid a small stipend for performing. Headliners get paid more, but every group that performs gets some form of payment. Exposure to large crowds is the biggest benefit to artists, exhibitors, and performers.

### *Market Development/Tourism*

Fair organizers encourage artists to promote their appearances in other shows as well as their studios if applicable, and the Fair maintains a list of artists on its website. Additionally, TPP hires a PR company and a marketing group that helps reach out to local hotels and lists the People's Fair on as many websites as possible, such as VisitDenver. TPP and CHUN's main focus is on raising money for non-profits; they seem to let the artists take care of themselves through sales.

### *Operations*

CHUN has a board who holds the permit for the People's Fair and is the non-profit beneficiary. A core steering committee of CHUN members works on the Fair. Team Player Productions (TPP) is contracted to coordinate and produce the fair. TPP has 7 fulltime staff members. Andrea Furness, Event Director, came to TPP from CHUN where she worked on the Fair for 13 years. Everybody in CHUN is volunteer. TPP staff work with vendors and restaurants, bands and programming, and volunteers. Volunteers are used for information booth, volunteer hospitality, family area, green squad (environmental sustainability), wine and beer pavilions, and site set up/tear down.

### *Arts and Cultural Organization Involvement*

People's Fair is mainly an arts and crafts fair with the purpose of raising money for CHUN and non-profit organizations. No arts and cultural organizations sponsored the People's Fair in 2017. Artists engage in the Fair by applying and having a booth where they display and sell their work.

### *Arts Education*

Arts education is not a priority of the Fair, and participation of arts organizations fluctuates every year. The main educational initiative is the Mural Project, which is a youth art competition. Youth are invited to participate through their contacts at local non-profit organizations where they receive services. The Mural Project attracts at-risk teens who pull together to come up with a concept based on a theme given to them by the Fair. They work with one or two local artists whose only role is to advise. The youth create murals on framed canvases and do all the work, from conceptualization and sketching out to painting the murals.

### *Cultural Equity*

Cultural equity does not appear to be a high priority for the People's Fair despite its boast of diversity. Diversity is not clearly defined and happens randomly rather than intentionally. There are no dedicated efforts to attract diverse artists, although Fair organizers do look to provide a range of different artists and art forms. For example, attendees can enjoy classical, folk, country, bluegrass, hip-hop, pop, original, rock, and Latin music, and watch salsa dance, ballet, Irish dances – all performed by local musicians and dancers.

Their website boasts that “the People's Fair remains a shining example of urban diversity and neighborhood pride” and brings together a diverse population. The focus of the People's Fair is the *people*, and by keeping the Fair free, no one is excluded from enjoying the festival due to income. In that, there is attention paid to economic diversity. People can bring their own empty water bottles to save money, and water bottles are available for purchase; the Fair provides four areas to refill water bottles. The Fair is handicap accessible but admits that crowds and street conditions may be problematic for some people with mobility problems. They recommend that mobility-impaired people attend during the early hours when it is less crowded, which is not much of an accommodation.

### *Appendix: 2017 Partnerships and Sponsors*

#### Sponsors:

- News/Media (3)
- Alcohol (6)
- Corporate/Business (10)
- Radio/Other (6)

#### Community Partnerships:

- Hispanic Internal Revenue Employees
- Project Angel Heart
- CO Gay Rodeo Association
- Capitol Hill United Neighborhoods (CHUN) \*\*
- Animal Haus

## Case Study 7: The Arts in Marfa <https://visitmarfa.com/arts/#.WmDa1ainFPY>

### *Introduction*

Marfa, a small desert city in west Texas, is known internationally as an arts hub. Marfa's elevation is 4,685' and its logo is "Tough to get here. Tougher to explain. But once you get here, you get it." With a population of only 1,747 inhabiting area less than 2 square miles, Marfa's art scene is the main attraction, thanks to artist Donald Judd, one of the most significant artists of the twentieth century. Moving from New York to Marfa in the 1970s, Judd advocated for the importance of art and artistic expression; he regarded land preservation, empirical knowledge, and engaged citizenship as fundamental aspects of society. He wrote extensively on these and other subjects.



Judd acquired an old army base, which he filled with art, including light installations by Dan Flavin and Judd's own signature boxes. The Chinati Foundation, founded by Judd, now runs 400 acres of the site and continues to display huge indoor and outdoor installations on the old army base.

The team chose this example because of the similarities in landscape, values, and Marfa's arts-tourism draw. Each year, more than 11,000 people visit Marfa.

Information was obtained for this case from the Marfa, Judd Foundation and Chinati Foundation websites as well as from a story on [NPR](#).

### *Funding and Sustainability*

The two main funding sources are the Judd Foundation and the Chinati Foundation, both founded by artist Donald Judd. Additionally, some exhibitions receive funding from ArtWorks, National Endowment for the Arts, Texas Commission on the Arts, and the Warren Skaaren Trust.

Judd began to purchase properties in Marfa in 1973 where he would continue permanently installing his work and the work of others until his death in 1994. These spaces, including studios, living quarters, and ranches, reflect the diversity of his life's work. Judd established the ideas of Judd Foundation in 1977, founded to preserve his art, spaces, libraries, and

archives as a standard for the defense of his work. He founded The Chinati Foundation/La Fundación Chinati in 1986 specifically for the permanent installation of large-scale works by himself and his contemporaries.

Judd Foundation maintains and preserves Donald Judd's permanently installed living and working spaces, libraries, and archives in New York and Marfa, Texas. The Foundation promotes a wider understanding of Judd's artistic legacy by providing access to these spaces and resources and by developing scholarly and educational programs. Clearly, Donald Judd's personal wealth and ensuing foundations are the reason this town – and its art – exist.

### *Market Development/Tourism*

Marfa does not market its art scene, nor does the Chamber of Commerce keep track of how much tourism has increased or impacted the economy, despite having 10-11,000 visitors come to the small town each year. NPR calls Marfa an “art’s world station of the cross, like Art Basel in Miami.” The NY Times has run many stories about the restaurants, food trucks and the town, describing how artsy kids, famous painters, and film directors are all seen in the local vegan restaurant.

Both foundations host a series of public talks, drawing sessions and exhibitions throughout the year. There are open houses at Donald Judd's ranch, star parties, and downtown culture walks. There is something for visitors to do all the time.

While the local residents tend to be ranchers, people moving to Marfa tend to be the wealthy part-time homeowners or temporary residents on fellowships. It is a hard-core art scene where less established artists are sometimes critiqued and run out of town, while local businesses do their best to make people feel welcome.

The Ballroom Marfa arts center hosts exhibitions, concerts and the Marfa Myths cultural festival. Outside town is a viewing platform from which the mysterious orbs known as the “Marfa Lights” phenomenon can sometimes be seen. These lights are yet another tourist attraction.

### *Operations*

The two major foundations that make most of the art and tourism possible are fully staffed with professionals. Artists who run the local galleries and non-profits make their living from sales and tourism.

### *Arts and Cultural Organization Involvement*

Artists benefit directly, as local, national and international artists display their work in numerous galleries in the town. The Foundations offer artist-in-residencies and artists' works are featured on the websites as well as in the galleries/museums. Chinati is an internationally known

contemporary art museum that exhibits large scale installations by a limited number of artists on the grounds of Fort D. A. Russell and in buildings in the town of Marfa.

There are numerous public programs and venues where artists' works are displayed, such as the Ballroom Marfa, a non-profit cultural space dedicated to presenting leading and cutting-edge artists working in the visual arts, performance, film, and music.

### *Arts Education*

The Chinati Foundation is the main provider of arts education. It provides education, conservation, and developmental internships, as well as low cost tours for school groups where students create art and engage with artists. There is a month-long free summer program for K-8 students. There are studio workshops for adults all year round, as well as film studies lectures and screenings. The Marfa Studio of Arts is a non-profit organization that provides visual art classes and activities to children and teens through the school, afterschool and summer programs. It includes a children's gallery featuring artworks developed in the SITES (Studio in the Elementary School) program. Keep in mind that Marfa is very rural; populations are low in that region, so both programs and numbers of participants would be very small compared to some of the other projects we have researched.

### *Cultural Equity*

There is not a single mention of equity in the materials reviewed. The rural population of Southwest Texas is primarily White, while laborers and other low-skilled workers are primarily Hispanic and of Mexican decent. The vast majority of artists displayed at the main museums/galleries are male, some American, and some Northern European. While Marfa claims that it promotes "socially relevant works that present the world from a different angle," it is unclear exactly if the art is tied to any social justice issues.

A main issue of relevance to the Morongo Basin is the focus on the environment. Judd emphasized that art-making should not destroy the ecology, and found the brutality of environmental destruction disgusting. Judd's thorough interest in the region is apparent in his large library of books pertaining to archeology, botany, and anthropology. This interest is further solidified by his relationships with the Environmental Defense Fund, the McDonald Observatory, and the Alert Citizens for Environmental Safety, where he supported ecological initiatives that fought against the destruction of the land from pollution, overgrazing, nuclear dumping, and over-development. An advocate for localized action, Judd created architectural projects for the southwest area that attest to his care and concern for ecology and sustainability.

### *Tourism*

Despite tourism, the jobs created for the locals tend to be low-paying dishwashing or landscaping jobs filled by people of color (Hispanics). Out-of-towners get the higher paying jobs. Still, everyone acknowledges that without art tourism, the town would have “dried up and blown away.”

## Case Study 8: Springboard for the Arts <https://springboardforthearts.org/>

### *Introduction*

Springboard for the Arts is an economic and community development organization for artists and by artists. Their work focuses on building stronger communities, neighborhoods, and economies, with artists as an important leverage point in that work. Springboard for the Arts' mission is to cultivate vibrant communities by connecting artists with the skills, information, and services they need to make a living and a life.

Their work is about creating communities, where artists are key contributors to community issues and are visible and valued for the impact they create. For artists programs are focused on job and artistic opportunity listings, grants and funding, professional development, health and wellness, and housing and spaces. They also provide information and resources for those who want to connect with artists – providing information on community projects, toolkits for community development, job posting opportunities, and other information to connect with artists.

Click here to review new [Strategic Plan](#) can be reviewed here.

Springboard's Guiding Principles are:

#### **Artists are assets**

Artists exist in every community, and art is inseparable from the communities in which it is made. Our work helps illuminate the social and economic value of art and creativity.

#### **By artists for artists**

Everyone who works at Springboard is an artist. We recognize the expertise and experience of artists and incorporate that into creating effective, relevant programs to meet artists' needs.

#### **The broadest definition of who is an artist**

Everyone has creative capacity and there are many different ways to be an artist. We also know that there are many kinds of success for an artist, and we help artists define success for themselves – financial success, recognition, a supportive community, respect, social change, and more.

#### **More is more**

We make and share tools designed to benefit as many artists as possible. We believe interconnected communities of artists create an impact in ways that single interventions do not. By freely sharing our work and creating connections among artists and communities, we work to make substantial, system-wide change.



**Equity = vibrant communities**

Beyond accessibility, our programs address systemic and structural inequities and seek to build equity, agency and power in communities, neighborhoods and systems.

**Reciprocal relationships**

We seek mutual respect, trust, commitment, and reciprocity with all our partners. We don't go it alone. We create and customize programs with partners based on mutual goals, and we invite partners to strengthen and change our work.

**Cross-sector collaborations that last**

We help artists collaborate with existing resources and systems, both because there is abundant potential in those resources, and because we believe they will be strengthened by artists' contributions. We focus on building bridges and mechanisms that help relationships continue to thrive without us.

**Boldness and creativity**

Our work is characterized by optimism that change is possible, and belief that the boldness and creativity of artists can address the challenges facing our communities. We also know that in order to engage people, this movement has to be fun.

**Real Half & Half**

We value hospitality and an attitude of abundance over scarcity. Our goal is always to create an environment, real or virtual, that is welcoming to newcomers and existing partners and friends alike. Hot coffee and real Half & Half out of the carton is something we always have available – a symbol of offering the best of what we have to our guests and our staff.

*Funding and Sustainability*

Springboard is funded through different sources. In addition to Minnesota State Arts Board Operating Support grant, and from the National Endowment for the Arts the organization is funded by individual donors, foundations, and others including:

- ArtPlace
- Bush Foundation
- Bonfils-Stanton Foundation
- Cultural STAR
- Ecolab Foundation
- Fergus Falls Area Foundation
- F.R. Bigelow Foundation
- Jerome Foundation
- John S. and James L. Knight Foundation
- Kresge Foundation
- Lowertown Future Fund

- McKnight Foundation
- Minnesota Super Bowl Legacy Fund
- Rosemary and David Good Family Foundation
- Saint Paul Foundation
- Surdna Foundation
- Wells Fargo Foundation Minnesota

### *Operations*

There are approximately 20 full-time staff at Springboard for the Arts. They have a Rural Arts Program Coordinator on staff. The organization is advised by a small Board of Directors. Springboard also uses consultants for projects and advisement. Their work frequently partners with outside artists, organizations, and community and cultural leaders.

### *Arts and Cultural Organization and Artists Involvement*

Springboard for the Arts works with many different organizations and supports the efforts of organizations and artists throughout the country. The work of Springboard for the Arts is rooted in arts-based economic and community development. Springboard is a member of the New Economy Coalition (NEC): with the vision of a new economy [*one that is just, sustainable, and democratic; one that is ethical and community-rooted; and one that does not rely on the exploitation of disenfranchised communities in order to thrive*].

Another program of Springboard is the Creative Exchange platform which shares ideas and resources with artists and organizations. Creative Exchange is the national program that shares stories of artists and their impact in community, and free, practical toolkits for artist-engaged programs, from professional development to creative placemaking to fun projects to bring people together (<http://springboardexchange.org/>).

### *Cultural Equity*

Springboard has an equity statement as part of their Principles and Vision.

“Springboard for the Arts is committed to providing access to programs and resources for all artists. We are committed to unbiased treatment of all individuals without regard to race, color, gender, age, national origin, religion, creed, sexual orientation, gender identity, marital status, citizenship, disability, veteran status or any other basis. All of the program sites we work with are accessible and Springboard staff is trained to support individuals with accessibility needs.

Springboard for the Arts makes all publications and materials available in alternative formats (Braille, large type, and by recording) and work with VSA Minnesota to provide interpreters or technical needs for programs.

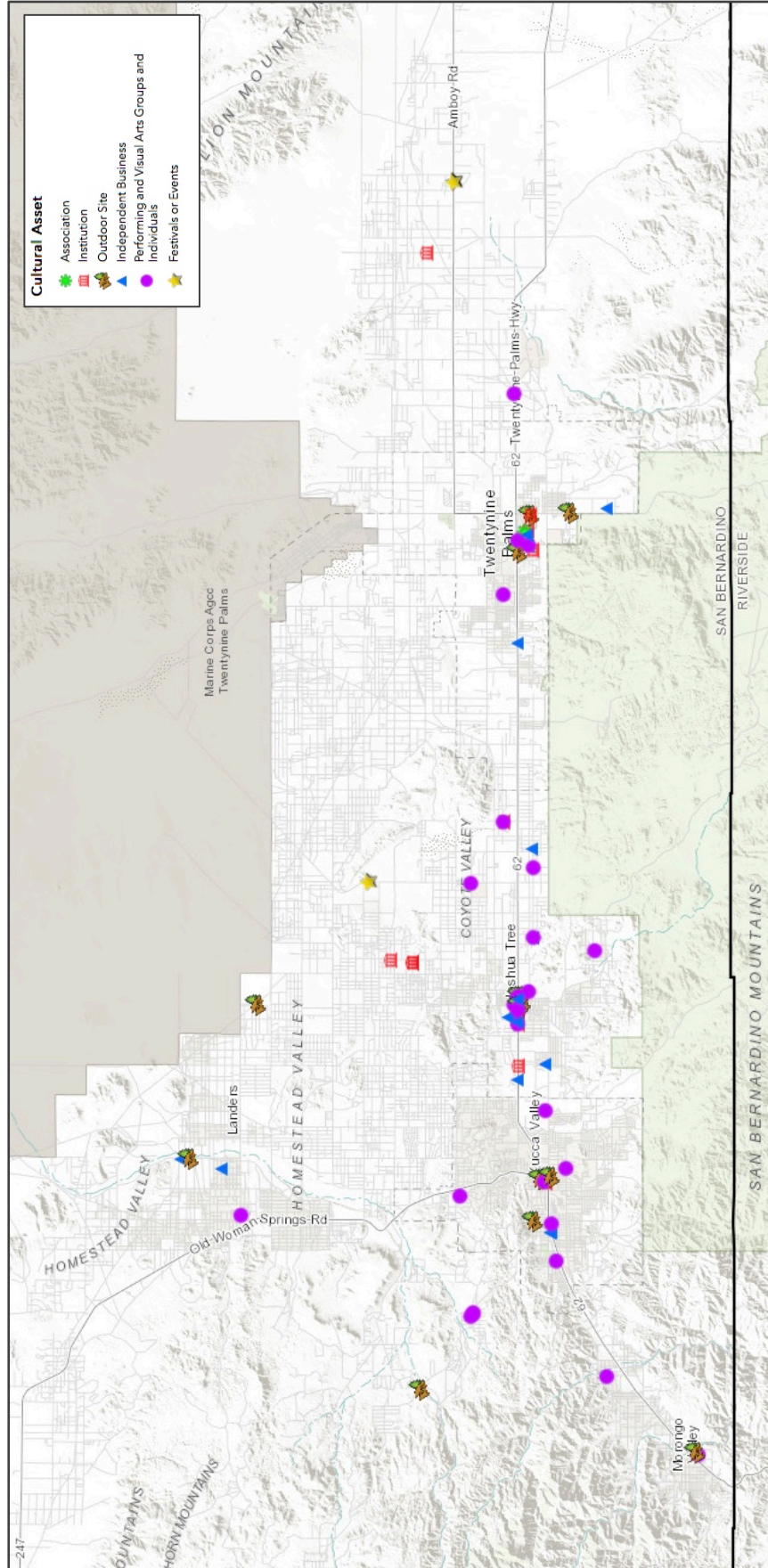
## Cultural Asset inventory

The Morongo Basin arts and cultural asset list is informed by inquiry in the community survey, community engagement discussions, and an existing asset inventory at Arts Connection. The cultural assets identified throughout the planning process are now part of the [Cultural Asset Map](#) available on the Arts Connection website.

This cultural ecosystem has several defining characteristics:

- First, by any measure, the region has a large and diverse collection of cultural assets. Especially for a rural area, the community of organizations, venues, art works, events, and more is numerous. Moreover, this community is growing. In recent years, many new artists and residents are moving into the area. The perception is real that Morongo Basin is an arts destination and is a distinctly magnetic place for creativity. This underscores the opportunity to leverage greater participation by visitors, especially the cultural tourist.
- Second, the region's geography – rural and dispersed – impacts the nature of the arts community. People and places are spread out across an enormous land area separated by long driving distances. And each community is small yet highly concentrated, so that arts venues and gathering places have a stronger presence than in a larger urban area. For many, this factor, coupled with the natural beauty of the desert, adds cachet to the experience of visiting the region.
- Third, the arts community is diverse. There is a strong backbone of the visual arts but robust representation of performing artists, arts businesses (arts retail, recording studios, artist-friendly cafes, performance venues, etc.), media artists, writers and other disciplines. There is truly something for almost any artistic interest and taste.
- Lastly, the arts are everywhere in the region. The map shows that there are concentrations in the three towns – Yucca Valley, Joshua Tree and Twentynine Palms. But it also illustrates that each community, no matter how small or far, has cultural assets. It is worth noting again that some artists chose to not have their arts places included in the map, to preserve some essential quality of their artistic experience from over-exposure.

29 Palms Art Gallery	Groves Cabin Theatre	MBCAC Open Studio Art Tours
29 Palms Creative Center and Gallery	Gublers Orchids	Mojave Desert Land Trust (MDLT)
29 Palms Historical Society and Museum	Harmony Inn	Morongo Basin Cultural Arts Council
29 Palms Inn	Harrison House	Noah Purifoy Foundation
Art Colony of Morongo Valley	Harrison House Music and Arts Concerts and Events	Oasis of Mara
Art Queen Gallery and World Famous Crochet Museum	Hi-Desert Cultural Center	Open Art classes
ART TRAP	Hi-Desert Nature Museum	Pappy & Harriet's Pioneertown Palace
Artist's Tea at Joshua Tree National Park	High Desert Test Sites	Pioneer Town preserve
Beatnik Lounge	HWY 62 Art Tours	Public Arts 29 Palms
Beauty Bubble Salon and Museum	Integratron	Rancho De La Luna
Big Morongo Canyon Preserve	Jack Farley Arts Supplies	Simi Dabah Sculptures
Bijoux Theater	Jazz Trio while dining	Sky Village Market Place
BKB Ceramics	Joshua Tree Art Gallery	Sky's The Limit
BoxoPROJECTS	Joshua Tree Art Gallery (JTAG)	Space Cowboy bookstore
Brilliant Dance Academy Recitals	Joshua Tree Astronomy Arts Theatre	Sunset Cinema
Chuck Caplinger's Desert Art Studio	Joshua Tree Farmers Market	Taylor Junction
Cooper Mountain Mesa Community Center	Joshua Tree Inn	The Dream Wanderer
Copper Mountain College	Joshua Tree Music Festivals	The Palms Restaurant
Daper Dates & Queer Arts Venue	Joshua Tree National Park	The Station
Desert Christ Park	Joshua Tree Retreat Center	Theatre 29
Desert Lotus House for Writers	Joshua Tree Saloon	Thought Theatre
Desert Oracle "The Voice of the Desert" Publication	JT Lab Field Office	Twentynine Palms Community Center
Frontier Café	JT Lab Headquarters	Wind Walkers Medicine Wheel
Frontier Café	Kokopellis Kantina	Wonder Valley Community Center
Furstwurd	La Grange	Wonder Valley Experimental Music Festival
Gallery 62	La Matadora Gallery	World Famous Crochet Museum
Garth's Yurt/Drum Circle	Landers Brew Co.	Yucca Mesa Community Center
Giant Rock	Love Armada	Yucca Valley Visual and Performing Arts Center
Glass Outhouse Art Gallery	Luckie Park	Zannedelions Boutique
	Mane Street Stampede	



## Document Review

A review of the County's planning documents yielded limited information directly relevant to the development of the Morongo Basin Strategic Plan for Culture and the Arts. The Town of Yucca Valley and City of Twentynine Palms do have specific economic development plans where alignment opportunity exists with arts and cultural goals. The County has developed a vision statement that includes a goal of sustainable development of arts and culture (see Vision Statement below). Although the County does not make an annual appropriation that could support the arts in Morongo Basin, it did provide funding of \$150,000 to underwrite this plan.

Opportunities also exist in select areas where San Bernardino County could be involved in implementation of the plan. The first opportunity is in the area of workforce development. The County supports workforce development in Morongo Basin and could utilize its programming to create non-arts jobs for artists, as well as targeted workforce development for creative jobs within the designated federal funding industry categories, such as manufacturing, healthcare, transportation/logistics, and utilities. Tourism development is another opportunity, with 3 million visitors to the Joshua Tree National Park annually. With targeted and co-branded marketing, a portion of these tourists may be captured to the benefit of arts in Morongo Basin.

The following is a list of reviewed documents:

- Artists Public Art Survey 2012
- Community Development and Housing draft documents for 2015-2020
- Comprehensive Economic Development Strateg (CEDS) (updated 2017)
- Housing, Community, and Economic Development Needs Identification Report, Program Years 2015-2020
- Joshua Tree Community Plan (adopted March 13, 2007)
- Lucerne Valley Community Plan (adopted March 13, 2007)
- Morongo Valley Community Plan (adopted March 13, 2007)
- Proposed 2015-2020 Consolidated Plan and 2015-2016 Annual Action Plan
- Public Art Policy Yucca Valley (Amended by Town Council 2012)
- San Bernardino County Budget 2017/2018
- San Bernardino General Plan (updated 2007)

## Countywide Vision

In 2010, the Board of Supervisors set out to establish a Countywide Vision for the future of the county as a whole, seeking input from the community through an online survey, town hall meetings and more than two dozen industry-specific focus groups. The County partnered with the San Bernardino Associated Governments (now known as the San Bernardino County Transportation Authority) representing the county's 24 cities and towns on this effort that culminated in development of the Countywide Vision Statement and report, which were endorsed and adopted by the Board on June 30, 2011.

*We envision a complete county that capitalizes on the diversity of its people, its geography, and its economy to create a broad range of choices for its residents in how they live, work, and play.*

*We envision a vibrant economy with a skilled workforce that attracts employers who seize the opportunities presented by the county's unique advantages and provide the jobs that create countywide prosperity.*

*We envision a sustainable system of high-quality education, community health, public safety, housing, retail, recreation, **arts and culture**, and infrastructure, in which development complements our natural resources and environment.*

# EXHIBIT C

## MBSPCA Communities Committee



**MORONGO BASIN STRATEGIC PLAN FOR CULTURE AND THE ARTS  
COMMUNITIES COMMITTEE**

Cathy Allen	Fine Arts Professor, Copper Mountain College
Kevin Bone	Boneybone Productions
Brad Brimhall	Director, Semper Fit, Marine Corps Community Services
Terry Castillo	Executive Director, Joshua Tree Retreat Center
Rhonda Lane Coleman*	Curator, Museum Director, Entrepreneur, Art & Artists
Jennifer Cusack*	President, Basin Wide Foundation, Region Manager in Local Public Affairs, Southern California Edison
Gary Daigneault	President, Theater 29,
Sue Earnest	Community Services Manager, Town of Yucca Valley
Barnett English	Joshua Tree Music Festival/Guitar Fish Festival
Pat Flanagan	Public Arts Advisory Committee, City of Twentynine Palms
Dr. Miri Hunter*	Musician, Theater Artist, Project Sheba
Ed Keesling	Artist, President, Morongo Basin Cultural Arts Council
Sant Khalsa*	Artist/Curator, Professor, California State University, San Bernardino
Linda Krantz	Pappy & Harriet's, Co-owner
Bernard Leibov*	Director, BoxoPROJECTS
Cheryl Montelle	Founder & President, Mil-Tree (Bringing Military and Community Together)
Danielle Segura	Executive Director, Mojave Desert Land Trust
Eva Soltes	Filmmaker/Dancer, Director of Harrison House Music, Arts & Ecology
Dr. Deborah Turner	Assistant Superintendent of Instructional Services Morongo Unified School District
Vanesa Zendejas	Artist, Arts Administrator, A-Z West, High Desert Test Sites

\*Core Group and Strategy Team Leaders