



Public Arts Program

Community Input Report

Documenting community priorities for the
Urbana Public Arts Program



March 2008



Contents

Overview / Input Format.....	3
Summary of Input Results.....	5
Business Community	7
Artists and Arts Organizations.....	13
Community Events.....	25
Next Steps.....	26
Conclusion.....	27

Attachments:

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

Report Prepared by:

Anna Hochhalter, Public Arts Coordinator, Community Development Services



Introduction

Overview

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

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

Input Format

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

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

Danielle Chynoweth, Chair
Gregory Chew
Lisa Fay
Robin Hall
Karma Ibsen
Robin Kearton
M. Cynthia Oliver
Ann Coddington Rast

Michael Carberry
Lisa Costello
Benjamin Grosser
Barbara Hedlund
Sharon Irish
Jessie Knox
Susan Parenti
Theodore Zernich

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

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

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

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

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

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



Summary of Input Results

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

Involvement in the Arts

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

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

Goals

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

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

Barriers

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

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

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

Recommendations

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

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

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



Business Community Input

Overview

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

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

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

Input Format

Group participants:

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

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

Questions Considered:

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

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

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

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

Summary of Discussions and Surveys

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

Current State of Arts Activity

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

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

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

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

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

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

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

Opinion on the Arts and Business

What do you value about the arts?

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

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

Do the arts contribute to your business?

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

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

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

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

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

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

Recommendations for the Urbana Public Arts Program

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

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

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

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

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



Artists and Arts Organizations Input

Overview

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

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

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

Input Format

Group participants:

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

Questions Considered:

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

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

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

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

Summary of Discussions and Surveys:

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

Current State of Arts Activity

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

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

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

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

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

Are there barriers that prevent you from meeting these goals?

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

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

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

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

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

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

Resources and Supportive Services

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

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

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

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

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

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

Recommendations for the Urbana Public Arts Program

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

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

Input from Individual Surveys

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

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

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

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

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

Input from Small Group Discussions

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

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

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

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

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

Additional Input

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

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

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

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

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



Community Events

Overview

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

Input Format

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

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

Summary of Event Discussions

Hessel Park Sing Along

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

Juneteenth Celebration

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

Recommendations for the Urbana Public Arts Program

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

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

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

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



Next Steps

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

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

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



Conclusion

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

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

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

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



Exhibit A

Arts and Economic Prosperity Presentation

Urbana Public Arts Program

Anna Hochhalter
Public Arts Coordinator
City of Urbana
Community Development Services



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



What are Public Arts Programs?

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



Programs offered in Chicago
through Gallery 37

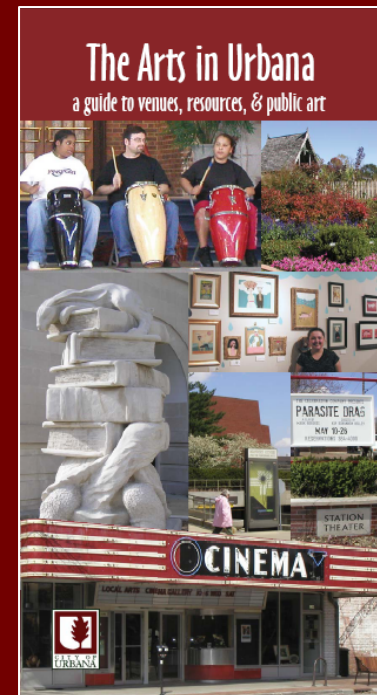
Urbana Public Arts Program

Overview

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



Heartland Gallery, Downtown Urbana

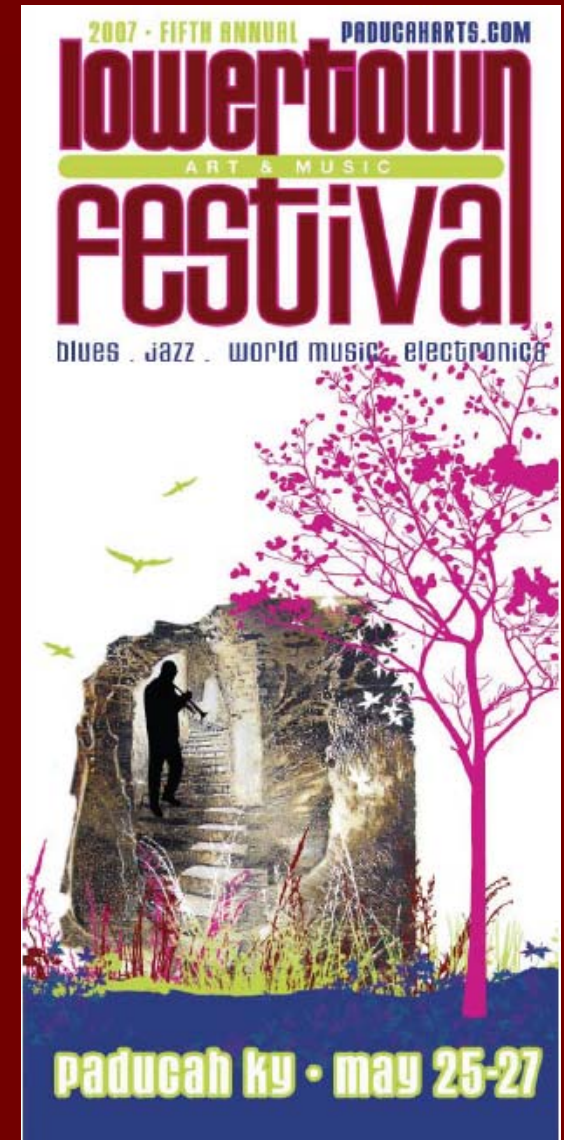


The Arts Mean Business

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

National Governors Association

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



Arts and Economic Prosperity

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



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

A few examples

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



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

Your involvement

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



Minneapolis MOSAIC festival



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

Questions?

■ Input from you

- Small groups by table
- Survey to take home or share with colleagues



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

Questions to discuss

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

Questions

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

Additional input?



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

Thank you!

Questions, contact:

Anna Hochhalter

Public Arts Coordinator

City of Urbana

Community Development Services

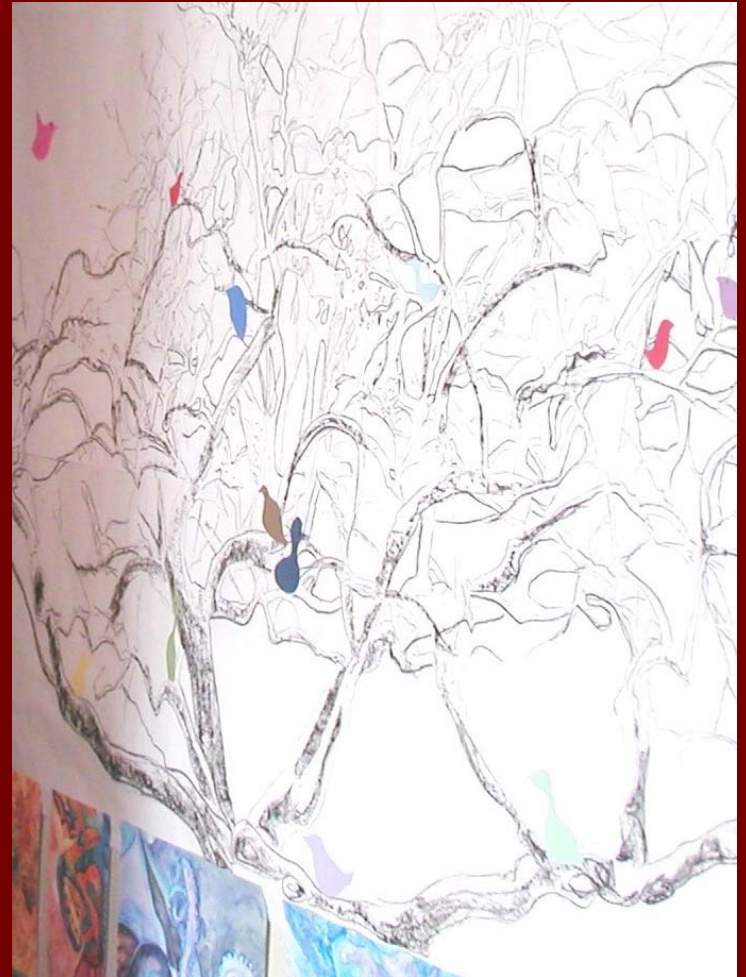
400 S. Vine Street

Urbana, IL 61801

Office: (217) 384-2311

Fax: (217) 384-0200

Email: alhochhalter@city.urbana.il.us



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



Exhibit B

Business Community Survey



Urbana Public Arts Program Business Community Input Form

Your Name (optional):_____ **Contact Information:**_____

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

1. Please briefly describe your organization.

2. What do you value about the arts?

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

Strongly agree Agree Neither agree or disagree Disagree Strongly disagree

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

Strongly agree Agree Neither agree or disagree Disagree Strongly disagree

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

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

No Yes

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

No

Yes

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

No

Yes

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

10. Please share any additional input or comments.

Return this survey to:

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



Exhibit C

Round Table Luncheon Sign-In Sheet



Sign-In Attendance Sheet

Developer's
Round Table
Luncheon

Date: Tuesday, September 18, 2007

Place: Urbana Civic Center

◆◆◆◆ **PLEASE PRINT** ◆◆◆◆

NAME

ADDRESS if different than on invitation

Melissa Merli

LISA COSTELLO

HOWARD WAKELAND

PAUL E. SMITH

RUTH E. SMITH

Kathy Wicks - The UFL

JEFF JOHNSON

Robert Myers, City of Urbana

Ryan Brauck

Ted Jeurissen

BCA

SCOTT HOCKMAN

CHAMPAIGN COUNTY CONVENTION/VISITORS BUREAU

John Lindell

Embassy Tavern

Barbara Johnson

Public Site Task Force

◆◆◆◆ PLEASE PRINT ◆◆◆◆

NAME

ADDRESS if different than on invitation

Gordon Skinner city of Urbana

LISA KARCHER CITY OF URBANA

Don Wanthier Berns, Clancy & Assoc

Brian Chaille Berns, Clancy & Associates

Gale Jamison City of Urbana

Tim Bartlett Urbana Park District

Mary Dennis UBA

Ron Harske ILL. AMERICAN WATER

Libby Tyler City of Urbana

Bill Gray " " "

Susan Parenti School for Designing a Society

Jim Brown Illinois American Water

Dennis Roberts city council Ward 5

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

Hona Matkowszki 412 W. Elm, U. 61801

Jeff Engstrom 900 S. Vine

Pat Shae Chamber of Commerce

◆◆◆◆ **PLEASE PRINT** ◆◆◆◆

NAME

ADDRESS if different than on invitation

Vicki Mayes Urbana Park District

Erin J. Bullock MARINE BANK

Ray & Julie Hughes Vision World

Laurel Prussing

Dannelle Chynoweth

Tom Carrino

Anna Hochhalter

Teri Andel



Exhibit D

Urbana Public Arts Program Overview Presentation

Urbana Public Arts Program

Anna Hochhalter
Public Arts Coordinator
City of Urbana
Community Development Services



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



What are Public Arts Programs?

There are precious few models that can be duplicated safely.

- Public arts programs are municipal programs supporting the arts and culture.
- More than 350 cities around the country have public arts programs.
- Program areas: visual art, music, dance, theater, film, creative writing, culinary, fashion, cultural tourism.



Programs offered in Chicago
through Gallery 37

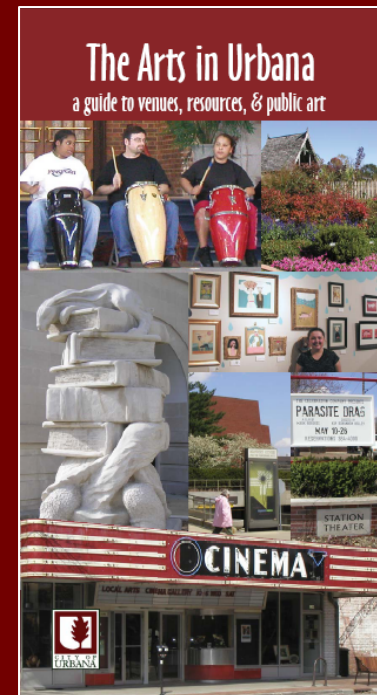
Urbana Public Arts Program

Overview

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



Heartland Gallery, Downtown Urbana



Arts and Economic Prosperity

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



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

A few examples

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



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



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

Your involvement

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



Minneapolis MOSAIC festival



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

Questions?



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



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

Thank you!

Questions, contact:

Anna Hochhalter

Public Arts Coordinator

City of Urbana

Community Development Services

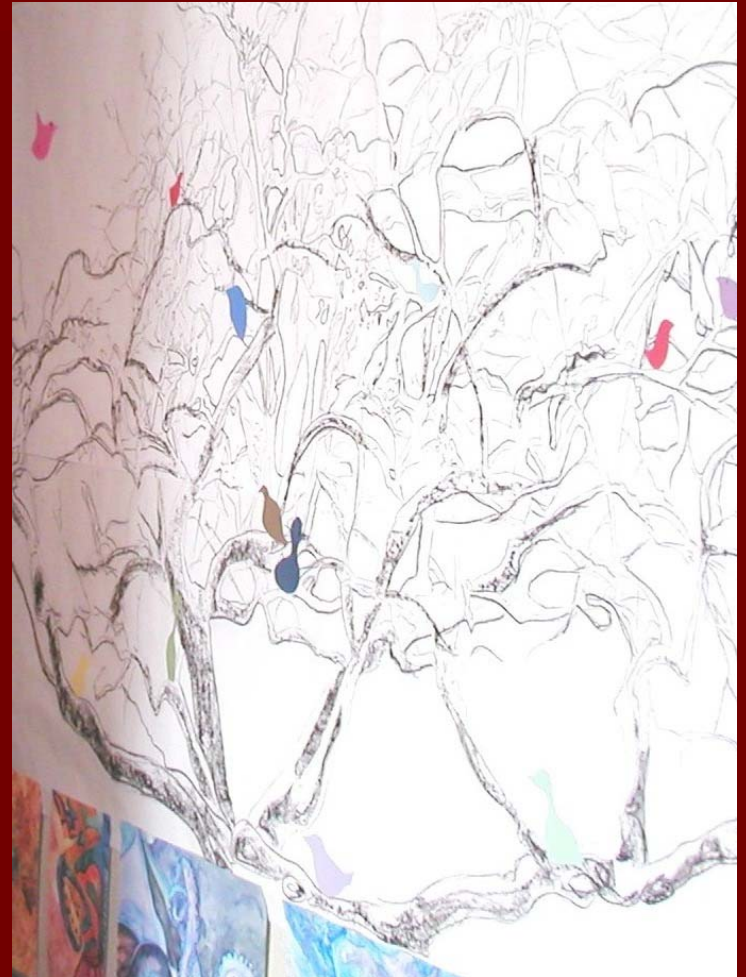
400 S. Vine Street

Urbana, IL 61801

Office: (217) 384-2311

Fax: (217) 384-0200

Email: alhochhalter@city.urbana.il.us



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



Exhibit E

Artists and Arts Organizations Survey



Urbana Public Arts Program

Artist and Arts-related Organization Input Form

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

Your Name (optional): _____ **Contact Information:** _____

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

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

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

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

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

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

No Yes

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

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

No Yes

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

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

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

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

If so, please provide your contact information: _____

10. Please share any additional input or comments.

Return this survey to:

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



Public Arts Program

Community Input

Exhibit F

Artist Luncheon Sign In Sheet



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

Date: November 7, 2007
Place: Urbana Civic Center

PLEASE PRINT

NAME	ADDRESS	PHONE	EMAIL
CHERI MANRIQUE	308 THOMPSON V.	344-5426	paint+blue@insightbb.com
Ben Grogar			
DEAN KARRIS	Champaign		pipers.hute@gmail.com
Wendy Harris	CITC Champaign		cuttechie@prairienet.org
Kristi Emilsson	1404 S. Grove, Urbana	377-8210	kemilsson@gmail.com
Melissa Wolf	801 HAINES Blvd., C	217-644-2100	MWolf@40north.org
Betty Ann Hughes	2107 Noel, C	351-1957	henfox@insightbb.com
Bonnie Switzer	404 W. Michigan, U.	344-4682	bbswitzer@insightbb.com
Molly Scott	710 Ventura, Ch.	402-5358	mfscoth@hotmail.com
Charlotte Brady	10 E. 4th 1800 N, Seymour, IL		brady@fline.20
Crystal Womble	500 S. Goodman Urbana 61802	244-1079	cwomble@uiuc.edu
Barbara Hedlund	505 Eliot Dr. U	61801 3840874	
Jonathan Sivien	5 The Summit C.	61820 359-8225	jsivien@uiuc.edu
PHIL STRANG	1703 Eagle Ridge Rd, U	61802	houseofstrang@aol.com
Michael Szenba	PO Box 3061 U	61803	szenba@uiuc.edu
Karen Foster	2113 Blackthorn Dr. Ch	359-0356	kbfoster3@gmail.com
Dan Perrine	1204A Scovill -U	367-2236	danandmarge@insightbb.com
Robin Kearnon	203 S. Birch -U	621-1666	erkf@uiuc.edu
Sujata Dey-Koontz	710 S. Lynn	637-6243	delphya@gmail.com
Kim Sheahan	1000 S. Gregory U.	244-3358	kcheahan@uiuc.edu
JOE DINGBEE	701 DEVONSHIRE C-24	351 9139	music@cw.com
Vance B. Hobgood	3 Illinois Circle Urbana	61801	
Brenda Koenig	608 W. Washington C	61820 351-6409	bakeenig@uiuc.edu
Jim Bartlett	Urbana Park District		taba@uiuc.edu
Dan Keding	203 G.H. Baker, Urbana 61801	244-8460	dan@uiuc.edu
Alice Novak	601 W. Delaware, U	344-0050	NOVAK2@uiuc.edu
Paul Ammons	1108 W. Busey Ave U	344-1811	
Rick Murphy	Univ H-S.	244-8585	rgmurphy@uiuc.edu

PLEASE PRINT

NAME	ADDRESS	PHONE	EMAIL
Rachel Jensen	118 W. Florida Urbana	365-9124	jensenrachel@yahoo.com
Anne Mankin	114 1/2 W. White -C.	398-5926	anne.mankin@gmail.com
Ellen Kusanoff	303 W University	367-1536	
DANIEL LEWART	310 N BUSEY AVE, #4 U	239-1124	DSLEWART@PRAIRIEVIEW.IL
Sandra Anten	810 E Washington U	367-6341	Sandra.Anten@gmail.com
Kelli M. Queen	203 Country Club Rd. U.	367-3163	
Kyan Brault	400 S. Vine St. Urbana	328-8265	kbrault@city.illinois.edu
HARRY STEINBAUER	1109 W. Clark, C.	356-8228	
Amira Davis	3301 W. Sunnyside Dr	330-6358	Amira.Davis@uiuc.edu
Cope Cumpston	403 W. Nevada	239-5338	CUMPTON@UIUC.EDU
Adriana Cuervo	1103 S. Sixth St. Ch.	244-9309	@UIUC.EDU
Frédéric BEAUGEARD	507 E. California Ave	341-2350	acueruo@uiuc.edu
Christina Nordholm	805 E Oregon	328-5353	Beaugeard@uiuc.edu
BETH DARLING	612 W OREGON	61801 367-8119	
Jenifer Cartwright	503 Hessel Blvd, C.	61820 352-2803	
Kim CURTIS	505 W. JOHN ST CHAMPAIGN	61820 351-6421	info@kimcurtis.net
Laura O'Donnell	411 W. Nevada, Urbana	61801 384-9010	lmodonnell@yahoo.com
Monika Jablon	206 N. Randolph, Ch. 201, Chp	61800 323-5000	monika.jablon@uiuc.edu
Ulrich Mays	303 W. University - U	61801 367-1536	
JAKE SCHUMACHER	300 N. Goodwin, Urb	61801 244-2606	jakes@uiuc.edu
HELEN KATZ	901 N. GREGORY, U OI	417-3781	hntkatz@uiuc.edu
Elaine Bearden	203 E. Green St The Urbana Free Library		ebearden@uiuc.edu
Iлона Matkovski	412 W. Elm, U.	367-1339	matkovski@uiuc.edu
DENNIS ROBERTS	507 E Green St U.		droberts@uiuc.edu
MELVYN A. SKVARLA	820 EAST OAKLAND AVE., U.	265-6133	mskvarla@uiuc.edu
CAROL INSKEEP	606 E High		carolinskeep@yahoo.com
Elizabeth Simpson	1005 Fairview Ave	61801 344-8324	elizabeths@uiuc.edu
Chris D. Lerer	314 Cottage Court, Champaign, IL	61820	ben.otis@gmail.com
Libby Tyle	400 S. Vine H	384-2439	lhtyle@uiuc.edu
Christiane T. Martens	1005 E. Sunnycrest Dr. Urbana IL		martens@uiuc.edu
Danielle Chynoweth			
Anna Hochhalter	400 S. Vine		
Tom Carrino			
Rodney Peacock			



Exhibit G

Proposals Received from the Public

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

Task Force

Re: to qualify as a fine artist

Must have these:

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

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

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

Rodney George Peacock

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

From: Frederic Beaugeard [<mailto:beaugeardf@hotmail.com>]

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

To: Hochhalter, Anna

Subject: Urbana Art Studio Concept

Urbana, 07 june, 2007

Art Task Force meeting

Dear Anna,

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

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

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

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

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

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

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

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

Sincerely,
Beaugeard frederic.