

**Attachment 2:** Details of the Project Narrative

- a. Major project activities:** The Arts Commission will host ARTOMATIC 419! in spring 2013. Based on the highly successful artist-engagement model utilized by the organizers of the original ARTOMATIC in Washington, DC, this multi-weekend arts extravaganza coordinated by local artists features a non-juried art show, as well as performances of music, literary, dance, film and dramatic arts. The program cross-schedules traditional performing arts, such as opera and ballet, with diverse, contemporary art forms. Toledo's 2011 ARTOMATIC 419! engaged more than 450 performing and visual artists for three weekends in April and attracted 10,000 people to explore visual arts displays and attend performances in three buildings in Downtown Toledo.

ARTOMATIC 419! is a free program which celebrates the diversity of arts in Toledo in an accessible, inclusive format, builds community among artists, and increases awareness of, and appreciation for, the quality and breadth of Toledo arts. The program is a unique and original arts experience for Northwest Ohio. There are only a handful of non-juried exhibits in the area and ARTOMATIC 419! provides exhibition opportunities for both new and established artists. The program has contributed to a coherent, cohesive arts scene in Toledo, encouraging artistic experimentation, along with networking and professional development for artists.

The 2013 ARTOMATIC 419! will be held in the Nicholas Building at the intersection of Madison and Huron Streets in Downtown Toledo. Toledo's Downtown Master Plan 2011 Edition identifies the intersection as a priority redevelopment project for the City of Toledo. It is considered the heart of Toledo's downtown and the only intersection where all four original corner buildings still stand. The Nicholas Building is situated at the pivotal point in an "L" connecting Toledo's Uptown Arts and Entertainment District and the Arts Zone/Warehouse District, two distinct cultural neighborhoods currently separated by a cultural gap. The Arts Zone supports the studio spaces of more than 60 artists and eight galleries. The Uptown Arts and Entertainment District has become a center for the performing arts with clubs and venues providing nightly live entertainment. The 600+ student Toledo School for the Arts is also located in Uptown. The Nicholas Building "fills in the gaps" in our community's efforts to build the density of development to support walkability and connectivity in our Downtown core. In early 2011, a private developer contacted The Arts Commission for consultation to develop the 17-story, 224,850 sq. ft. building into artist live/work and studio spaces. Construction on the first two floors begins in October 2012, with some studio units ready for occupancy by January 2013. With a large portion of our local artist community coordinating ARTOMATIC 419!, and many more artists participating over the three weekends of the April 2013 event, ARTOMATIC 419! becomes a marketing opportunity to showcase the Nicholas Building and the facilities it will offer to artists. Its central position in our Downtown puts the Nicholas Building right where the arts community needs it—connecting our two developing arts districts with resources and support for both visual and performing artists.

The Arts Commission has prioritized engagement of diverse audiences for the 2013 ARTOMATIC 419!, having noted that the Arts Commission Board, staff, volunteers, donors, and the artists who whose our services do not represent local demographics.

The Arts Commission plans to connect with artists and audiences from diverse backgrounds by:

## Arts Commission of Greater Toledo

- 1) Placing ads in publications and with radio and television stations serving minority audiences.
- 2) Taking ARTOMATIC 419! entrepreneurial workshops into South Toledo (home to Adelante and Sofia Quintero Center art programs) and to Sojourners Truth, a gallery highlighting the work of African and African American artists, and the Jamil Lewis Multicultural Association.
- 3) Building partnerships with local chapters of the NAACP and Latino cultural groups and seeking out new relationships with other minority communities.
- 4) Recruiting applications for participation from minority visual and performing artists.
- 5) Engaging social media networks of urban poetry and dance, hip-hop, R&B, and Tejano and Latino music styles.

### **b. Outcomes and Measurements:** Engaging the public with diverse and excellent art.

The Arts Commission has established these new outcomes for the 2013 ARTOMATIC 419!:

- 1) Short-term: An increase in participation by Hispanic/Latino, African American artists, and other minority artists. Indicator: Artist sign up forms.
- 2) Short-term: An increase in event attendance by Hispanics/Latinos, African Americans, and other local minority groups. Indicator: Electronic surveys on site.
- 3) Long-term: An increase in organizational diversity. Indicators: Meetings between Arts Commission leadership and minority organizations and an increase in minority representation in organizational structure (staff, volunteers, committees and Board).

### **c. Schedule:**

- January: Advertise opportunities for artists to participate in ARTOMATIC 419! in minority publications, radio and television.
- February: Conduct entrepreneurial workshops on-site at Sofia Quintero, Adelante, Sojourners Truth, Jamil Lewis Multicultural Association.
- March: Advertise ARTOMATIC 419! in minority publications, radio, and television.
- April: ARTOMATIC 419!, April 13, 20, 27
- May: Gather feedback from minority participants and seek longer-term program engagement.
- June: Capture survey data and provide a comprehensive written report about the successes and challenges of the event, and document for future planning purposes.

### **d. Key individuals, organizations, and works of art:** ARTOMATIC 419! is coordinated by a team of local artists who are provided infrastructure and support by The Arts Commission. Key Arts Commission staff members are: Marc D. Folk, Executive Director; Michelle Carlson, Programs Coordinator, and Ryan Bunch, Performing and Literary Arts Coordinator. Artists form self-supervising teams for specific responsibilities, utilizing online tools for event management. Teams meet at least monthly for a year prior to the event.

ARTOMATIC 419! is a non-juried show; however, visual artists must state their intent to exhibit as well as submit a general exhibit description in order for exhibition space to be allocated. Artists are allowed to select their spaces in the order in which their applications were received. Performing artists must similarly submit their intent in writing and a team of volunteers allocates stage opportunities based on discipline requirements. All artists who submit the required paperwork by stated deadlines receive placements on the performance schedule.

- e. **Target population:** The Arts Commission serves the Toledo MSA, with a population of 659,188, an 11-county region in Northwest Ohio. ACGT concentrates most services within the City of Toledo, with a population of 285,937. Average household income is \$33,000 and 18% of families are below the poverty level. The population is 72% Caucasian (6% identify as Hispanic or Latino) and 25% African-American. At present, The Arts Commission Board is over 90% Caucasian and staff is 100% Caucasian, with one staff member also identifying as Latino or Hispanic. The volunteer and donor base similarly do not reflect the make up of the City.
- f. **Plans for promoting, publicizing, and/or disseminating:** The Arts Commission is fortunate to receive over \$50,000 in in-kind advertising each year from mainstream print, radio, and television outlets. This application will allow The Arts Commission to extend its reach with paid advertising to include minority publications and radio and television outlets. All activities will be covered in press releases, and email newsletters to over 3000 individuals, social media (3700 friends on Facebook and 600 Twitter followers), organization and event websites. Finally, The Arts Commission will prioritize face-to-face meetings with local organizations serving minority groups in order to develop long-term relationships that may generate additional leaders for committees and boards.
- g. **Plans for documenting, evaluating, and disseminating:** The Arts Commission has struggled with program evaluation for ARTOMATIC 419!. Historically, artists have provided detailed evaluations, but assembling the data and analyzing it in a systematic, timely way has proven elusive. Audience feedback has been anecdotal, and inconsistently captured. By April Committee organizers will create electronic feedback mechanisms via online surveys administered on-site, so that the data is automatically captured, eliminating time-consuming data input.

The Arts Commission has found useful in other programs the creation of a single comprehensive report after a program wraps up, including the successes and challenges of the events, demographics of participants, audience feedback, organizer recommendations, etc. This application would include creation of such a report following the 2013 ARTOMATIC 419!. The report would be made available to funders, organizers, volunteers, and The Arts Commission Board and planners for the 2015 ARTOMATIC 419!.
- h. **Plans for making the project accessible:** Facilities utilized for ARTOMATIC 419! will be fully accessible. Large print programs, sign language and audio description will be available on request—options that will be noted in marketing materials.
- i. **Budget:** The Arts Commission of Greater Toledo (ACGT) requests \$25,000 to engage diverse audiences and artists in ARTOMATIC 419!. Funds will provide for a temporary position to develop relationships to encourage artist involvement within minority communities, and assure marketing efforts reach sectors previously underserved by arts marketing efforts. Matching funds will be provided by corporate funding, unrestricted contributions, and fundraising efforts. Should full funding not be received, The Arts Commission would prioritize artist engagement efforts, and seek alternative means to achieve mass marketing for the general event.

## Arts Memphis Details of the Project Narrative

a. **Major project activities:** ArtsMemphis' Audience Development Initiative (ADI) is an ongoing process launched in 2006 that is essential to the long-term sustainability of our arts community. The ADI is open to all area nonprofit cultural organizations, and one investment to that fund benefits all 200 participating arts organizations. The economies of scope and scale created by the ADI allow our arts community to be greater than the sum of its parts. The ADI to date has had a major impact on the groups' capacity for audience building, fiscal responsibility, best practices/information sharing, and collaboration. Activities for ADI 2014 include:

- **Creating and disseminating engaging content** (housed on artsmemphis.org) ArtsMemphis will oversee the creation of unique content to post on artsmemphis.org, Twitter, Facebook, Pinterest, and our YouTube channel. Two hundred arts organizations post events on artsmemphis.org. Since January 2008, ArtsMemphis' cultural calendar (powered by Artsopolis) has featured thousands of arts events across Memphis and has attracted more than a million visitors. Artsmemphis.org was relaunched in September 2012 (with the support of an NEA grant) with improved functionalities (including a mobile version) and new technology capabilities including video, blog, social media integrations, and email and event calendar upgrades.

The creation of engaging content – provided by a team of skilled writers with varying perspectives and unique journalistic voices – is a powerful next step in using the improved website to promote the arts, spark conversation, and engage audiences across our community. ArtsMemphis will ignite a community dialogue around the arts by having a team of four regular contributors as well as guest bloggers. Those regular contributors, reflecting our community at large, will represent various perspectives and be diverse in age, ethnicity, and career stage.

The blog will feature 200+ posts a year with subjects covering a wide range of venues, genres, arts groups, artists, etc., giving the bloggers and their readers insider knowledge about the artistic process, behind-the-scenes and in-depth looks at our groups and their productions, and special offers/opportunities for participation. We will engage the online communities of all the arts groups – as well as new audiences – with the blog, Twitter, Facebook, Pinterest, and YouTube posts. Our multi-platform social media strategy will empower these audiences with engaging content they cannot find anywhere else. At the same time, the strategy allows ArtsMemphis to take a journalistic, curatorial approach to the arts – fostering open source commentary and a collective conversation about our culture and our city.

- **Marketing the website and blog** We will develop a marketing, advertising, and promotion campaign around this initiative. This includes creating a resource page for bloggers/community influencers, developing message and designed elements in multiple web formats for both artsmemphis.org and others to use, and purchasing online advertising space. ArtsMemphis has the advantage of having already developed relationships with 200 area cultural organizations. Our goal is to engage those groups in

becoming a part of this multi-platform social media strategy through sharing with their own online networks and communities.

- **Offering workshops** We will host 2 workshops that will be open to all area arts organizations and designed to broaden and enhance their audience development skills. Potential topics include Content Management and How to Present Value-Add Offers.

b. **Outcome(s) and Measurements:** The ADI directly addresses the NEA outcome *Engagement*. The goal of the ADI is to help the cultural institutions in our community broaden, diversify, and deepen arts engagement – measurable through increased attendance; website and video views; workshop surveys, etc.

c. **Schedule of key project dates:** January 1, 2014 through December 31, 2014

d. **Key individuals, organizations, and works of art**

**Lauren Boyer – New Media & Marketing Manager, ArtsMemphis (committed).** Boyer is responsible for maintaining the ArtsMemphis website, social media, e-mail marketing, and promotion of nonprofit arts in Memphis. She will oversee the project including web development and developing marketing strategy.

**Julia McDonald – Communications Manager, ArtsMemphis (committed).** McDonald is responsible for donor communications, media relations, and the creation of content and collateral reflecting the ArtsMemphis brand. She will provide content recommendations and serve as copy editor.

**Annie Bares, Special Projects Coordinator, ArtsMemphis (committed).** Bares is responsible for special projects dealing with marketing, promotion, and social media. She will manage the bloggers and creation of content for the blog. This will include coordination with dozens of arts organizations across our community. She will manage social media efforts including Facebook, Twitter, Pinterest, and YouTube – both posting from ArtsMemphis and engaging with other groups' online communities (arts organizations, nonprofits like New Memphis Institute, Memphis Connect). She will also update the comprehensive cultural event calendar on [artsmemphis.org](http://artsmemphis.org).

**Regular Bloggers – To Be Determined.** Through weekly posts, these four bloggers will foster an online community and open source commentary on the arts and arts experiences across the community.

**Workshop Leaders – To Be Determined.** We will enlist the aid of experts in their fields. Past participants have included Donna Walker-Kuhne, President of Walker International Communications; Neill Roan, President of The Roan Group; Alice Zimet, President of Arts + Business Partners.

e. **Target population:** The target population are the 200 cultural organizations actively participating in the ADI as well as cultural audiences across our community. Americans for the Arts' Arts & Economic Prosperity IV study shows there are 2.1 million nonprofit arts and culture attendees per year in the Memphis area. A full third (700,000 people) of the attendees live outside of Shelby County. Fifty percent of out-of-town attendees said that they would have traveled to a different community to attend a similar cultural experience. This shows that if our community fails to provide and adequately

promote a variety of cultural experiences, our audiences will take their discretionary dollars and spend them someplace else.

f. **Plans for promoting, publicizing, and/or disseminating:** We promote the website on all our collateral materials as well as through media like JAM-JAM1, a local informational hotline that receives 1.5 million calls a month. We have a database of 10,000 email addresses, 4,500 Facebook fans, and 4,000 Twitter followers. In addition, we have an established network of arts and culture groups, already a part of our ADI, who will promote this to their networks and at their events. ArtsMemphis currently distributes a weekly "Discover the Arts" blog via Facebook and email that makes arts event recommendations for readers.

Promoting and publicizing the arts are at the heart of our strategy. We will launch a publicity and advertising campaign in order to build awareness and engagement with the tools we have to drive participation in the arts. We were able to market the website relaunch to audiences that we already reach through our donor database, social media network, and email distribution. In the future we want to market the site to a wider audience, both residents and visitors to Memphis and Shelby County. This includes online advertising on *The Commercial Appeal's* App, Google ads, Twitter and Facebook ads, etc.

g. **Plans for documenting, evaluating and disseminating:** We will be able to track clicks, shares, and forwards through Google analytics and measurement tools in our social media platforms and email marketing systems. The improved functionality of our website allows us to track visits and click-throughs. For instance, local theatre Playhouse on the Square has seen 222 website click-throughs from artsmemphis.org to its site since relaunch in September 2012. The review of its production of "Annie" (Nov-Dec 2012) on artsmemphis.org garnered 101 page views. Ninety-six people clicked from artsmemphis.org to buy tickets to "Annie" on the Playhouse site.

Viewership and commentary on the blog will help determine its reach and impact in the community. We will measure success by the quality of individual posts and how many likes, comments, and shares they receive. We will also look at how we are able to leverage this initiative for both reported upticks in attendance for groups and also increased sponsorships/donors as a result of our improved online presence and influence. We plan to share quarterly reports to the participating groups of the analytics pertaining to their organizations and suggestions for leveraging their offerings to reach audiences.

h. **Plans for making the project accessible:** The ADI project has been and will continue to be made accessible to all individuals, including those with disabilities. Workshops and meetings are held in ADA-compliant locations, and we are able to make accommodations for disabled individuals as needs arise.

i. **Budget:** If we do not receive the entire portion of our request, we will scale back our efforts.

**Department of Cultural Affairs and Special Events (DCASE)**  
**Art Works Application FY2013**

**a. Major project activities.**

The Department of Cultural Affairs and Special Events (DCASE) plans to produce Loops and Variations, an innovative series of 25 concerts that pairs new classical music with electronic music. DCASE's goal is to expand the audience for new classical music through this series. Loops and Variations occur in two spaces: the Jay Pritzker Pavilion in Millennium Park (a 24.5 acre park in downtown Chicago) on Thursdays during the summer and the Chicago Cultural Center, which is located across the street from Millennium Park, on Fridays from September to May. The popularity of Millennium Park attracts new audiences while the ongoing nature of the concerts in the Chicago Cultural Center allows us to deepen the relationship with audiences.

Chicago has a burgeoning excellent new music community, including composers, ensembles, and audiences. eighth blackbird won its second Grammy in 2012 while the global demand for live performances by I.C.E. (International Contemporary Ensembles) continues to grow rapidly. Other groups, such as Ensemble Dal Niente and Third Coast Percussion, are still young but attracting coveted grants and fellowships. Mason Bates, the highly acclaimed composer, has formally kicked off his Mercury Soul concerts to much success, pairing chamber music performances with electronic DJing in Chicago dance clubs. eighth blackbird was in residence at the University of Chicago and members of ICE taught at Columbia College for many years. This relationship between local colleges and universities and these ensembles has led to an intense interest in new music by college students, many of whom live in dorms downtown Chicago. In fact, over 100,000 students presently live downtown Chicago.

We are cross pollinating new music with electronic music for a few reasons. Both genres have complex musical structures without a reliance on lyrics and vocals. Electronic music audiences tend to embrace rather than eschew complexity and new sounds, much in the way that audiences of new classical music must. The ecosystem of both kinds of music is comprised of experimentation. And, much new music now has electronic components. Mason Bates, Composer-In-Residence at the Chicago Symphony Orchestra, infuses the rhythms of techno in his orchestral compositions and plays electronic music live during performances of his symphonies. Younger audiences don't require the separation of genres and we will capitalize on that to grow audiences. We have three wildly popular summertime music festivals that showcase DJs: a house festival on the south side of Chicago, a techno festival in Soldier Field (home to NFL's Chicago Bears), and an electronica festival on the north side of Chicago. By pairing electronic music with new music, we will draw these audiences to Loops and Variations, and help to expand the audience for new music.

The growing new music community is starting to organize itself. Once a month, an informal group called New Music Chicago meets to share information and create collaboration. We will partner with these groups to curate and promote Loops and Variations. DCASE staff will program the summer concerts in Millennium Park while guest curators, including Claire Chase, Mason Bates, Anna Clyne, and Ronen Givony will curate the concerts in the Chicago Cultural Center. Each guest curator will program three months' worth of concerts. New Music Chicago will co-present the series.

We kicked off the inaugural year of Loops and Variations this summer with eighth blackbird, Ensemble Dal Niente, Third Coast Percussion, New York-based ACME (American Contemporary Music Ensemble) and electronic musicians Chris Clark, A Winged Victory for the Sullen, Deerhoof, Casino Versus Japan and the

Berlin-based duo Andrew Pekler and Jan Jelinek. In 2013, we will continue to showcase similar kinds of acts. Possible artists for 2013 are International Contemporary Ensemble (I.C.E.) doing a program of works by Edgar Varese, who many call the father of electronic music, the Chicago Symphony Orchestra presenting Mason Bates' "Alternative Energy," Hubbard Street Dance performing "Too Beaucoup," a piece created in collaboration with an electronica DJ, and various electronic bands in partnership with new music ensembles.

**b. Outcome(s) and Measurements.**

DCASE's Loops and Variations supports NEA's engagement outcome. The goal of Loops and Variations is to increase the audience for new music in Chicago. The concerts in Millennium Park can accommodate 12,000 patrons while the Chicago Cultural Center can accommodate 300. By featuring well-known electronic acts in Millennium Park we will attract large audiences who will not only hear the bands and electronica DJs they already know but also new music ensembles they may be less familiar with. This exposure proved positive when the band Deerhoof drew thousands of fans to the park that listened closely to Ensemble Dal Niente and applauded enthusiastically at the end of their set. The continuation of the series in the Chicago Cultural Center will give the community a place to show up every first and third Friday of the month to hear new music, hopefully deepening the audience.

Data we will collect will include audience size, audience growth over time, the point of exposure, and frequency of attendance to determine depth and we will collect data through surveys and audience counts. In the Cultural Center, we will ask all audience members to fill out surveys that will give us an audience count and demographic data but also tell us how they discovered the series, why they attend, and how frequently they attend. In Millennium Park, we cannot expect to get all audience members to fill out surveys so we will determine audience size through a simple count and then collect more meaningful data by targeting a smaller group of audience members to fill out surveys.

**c. Schedule.**

June – July in 2013: Weekly Thursday concerts in Millennium Park

September – May in 2013: Bi-monthly concerts in the Chicago Cultural Center

**d. Key individuals, organizations, and works of art.**

The growing new music community is starting to organize itself. Once a month, an informal group called New Music Chicago meets to share information and create collaboration. We will partner with these groups to curate and promote Loops and Variations. DCASE staff will program the summer concerts in Millennium Park while guest curators, including Claire Chase (confirmed), Mason Bates (confirmed), Anna Clyne (proposed), and Ronen Givony (confirmed) will curate the concerts in the Chicago Cultural Center. Each guest curator will program three months' worth of concerts. New Music Chicago (proposed) will co-present the series. Proposed artists for 2013 are International Contemporary Ensemble (I.C.E.) doing a program of works by Edgar Varese, who many call the father of electronic music, the Chicago Symphony Orchestra presenting Mason Bates' "Alternative Energy," Hubbard Street Dance performing "Too Beaucoup," a piece created in collaboration with an electronica DJ, and various electronic bands in partnership with new music ensembles. DCASE staff are selecting the curators based on their reputations and expertise in the field and they in turn will curate the series based on their knowledge in that community. DCASE is still in the early planning stages for 2013, so those confirmed individuals have had limited involvement with the project at this point.

**e. Target population.**

The primary population is people aged 19 to 35, the primary audience for new music and electronic music, especially university students and musicians. However, we plan to attract younger and older new music audiences also. The concerts in Millennium Park can accommodate 12,000 patrons while the Chicago Cultural Center can accommodate 300.

**f. Plans for promoting, publicizing, and/or disseminating.**

DCASE will promote the series through partnerships like those stated above but we will also employ a multi-layered marketing plan. We produce a quarterly programming brochure, a monthly online newsletter, Facebook pages, Twitter feeds, and a special summer brochure for Millennium Park. We also have established relationships with the Chicago press and most of our events receive coverage by local newspapers, and broadcast journalists. This year, our premier Loops and Variations series was covered extensively by Time Out Chicago, The Chicago Tribune, The Reader and New City.

**g. Plans for documenting, evaluating, and disseminating.**

For the 19 concerts in The Cultural Center we will ask the audience to complete surveys in order to determine the demographics of attendees. For our six Millennium Park concerts we will ask a random group of audience members to fill out surveys at each concert. The program manager for this series will evaluate those surveys and compile data for the department. Based on the evaluation of the data, the program manager will have the ability to make adjustments to future programming of the concert series.

**h. Plans for making the project accessible.**

All concerts are free of charge and all of our venues are ADA compliant so barriers to participation will be minimal. Furthermore, because of the deeply public nature of both Millennium Park and the Chicago Cultural Center and the excellent and diverse nature of its programming historically, both spaces draw very diverse audience in terms of race/ethnicity and social-economics.

**i. Budget.**

We will support this project by dedicating a portion of our city performing arts programming budget to the series. We have already designated a portion of our programming and operational budgets to this concert series. If we receive less than the requested amount we will make adjustments to fees, the number of guest curators, and the number of out-of-town artists. Our salaried staff will handle more of the curation and planning and we will give more opportunities to local artists.

## **Attachment 2: Details of the Project: Narrative/SMAC**

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**a. Major Project Activities:** Sacramento Metropolitan Arts Commission's (SMAC) Art in Public Places Program has created a potent alliance with university, business, art, and development partners to create "**Broadway Augmented**," an innovative 15-month public art project that employs cutting edge technology to create ten virtual public artworks in one of Sacramento's most eclectic transitional neighborhoods. SMAC leads this partnership with the Urban Land Institute (ULI), California State University, Sacramento (CSUS), Center for Contemporary Art Sacramento (CCAS), and Greater Broadway Partnership (GBP) – the Business Association for the neighborhood in which the project will take place. The project will inform the Broadway Vision Plan (a preliminary master plan for this major Sacramento neighborhood) by laying the groundwork for the funding and commissioning of a permanent work of public art, and by giving SMAC, City Planners, and area designers a unique opportunity to experiment with and develop this very new technology as an innovative tool to assist in the planning and development of future city projects.

Ten artists will be chosen by a curatorial team to create a design for a site-specific public artwork along the Broadway corridor. These designs will then be translated by a technician, working closely with the artists, into three-dimensional computer-generated models viewed in the real-world environment using a smart phone or iPad. It works like this: the public downloads and launches an Augmented Reality (AR) application (app) onto their smart phone. The custom app will be available for download for Android and Apple devices. Once this is completed, they follow a map within the app that indicates where the virtual artworks are located. They aim their device's camera at a particular location (shown on the map) to view artwork for that location in real-time. For example, a plain brick storefront may be transformed into an intricate mural or a sculpture might appear in a median strip. Audiences will then have the opportunity to react to the works through a simple survey. The results of the survey will ultimately inform the Broadway Vision Plan and the commissioning of a permanent work of public art along the corridor.

The Broadway corridor extends from 3<sup>rd</sup> to 28<sup>th</sup> Streets in Sacramento, 5.6 linear miles containing over 300 properties. It is one of Sacramento's earliest commercial/ industrial corridors and hosts a variety of government offices, small businesses, and ethnic restaurants, exemplifying the diversity of populations and cultures that give Sacramento its unique character. As a transit corridor with access to bus and light rail service and pedestrian oriented potential, Broadway is on the verge of becoming one of the cities most vibrant urban centers. As part of the Vision Plan for the Broadway Corridor, "Broadway Augmented" will help to uncover Broadway's full potential as a vibrant multi-use corridor.

SMAC and its partners will also design a series of educational events featuring artists, architects, urban planners, and city leaders to discuss the plan, the artworks created for the project, the innovative use of AR technology for master planning and design, and the future of Broadway. The artwork designs and results of the planning process and survey will be exhibited at the Robert T. Matsui Gallery in City Hall. Participating artists' studio work will be featured in an exhibition at the CCAS. CCAS and SMAC will host a series of talks and discussions about the process of making art in the public realm.

This is truly a groundbreaking project for SMAC. In a dynamic public/private partnership SMAC will produce a temporary public art project, while introducing new technology that

will help inform an important urban planning and design process, and create a citywide discussion about public art and its ability to engage a neighborhood in planning their community.

**b. Outcomes & Measurements:** The **primary outcome** addressed in this project is **Creation**. The use of augmented reality technology is a cost effective way to produce 10 works of public art that will be seen by thousands of visitors on the corridor. It is hoped that *this temporary public art project will lead to the funding and creation of at least one permanent work of art* and the development of a unique neighborhood master plan, where art is integrated at the inception of the planning process and vetted not only by committee but by the many community members, business owners and patrons, and passersby who are part of the life of the community. The artists have the opportunity to create their work within an emerging technology context, allowing new processes to unfold.

A **secondary**, but extremely integral, **outcome** is **Engagement**. This unique project allows a wide and diverse audience to engage not only in a commissioned work of public art but to in fact “try on” several works and examine the ways that art can reframe ones view of a neighborhood. Audiences will engage through public tours or on their own with downloaded software and mobile technology. These audiences represent the diversity of the neighborhood and include students, commuters, business owners, office workers, and patrons. In addition, community members will engage with the work through exhibitions, lectures, and talks and by doing so, engage in the entire planning and neighborhood visioning process. The directness and immediacy of Augmented Reality will provoke the interest of the local community, engaging young people whose lives are already deeply enmeshed in technology and technological innovation, as well as the community at large.

**c. Schedule of Key Project Dates:**

Artist site visits/artist research	August - September 2013
Artist design develop; basic app. architecture	September – November 2013
Artwork designs completed; SMAC approval	November 2013
AR tech translates designs to 3-D designs	December 2013 – January 2014
AR technology/survey development	February 2014
Project Launch	March 1 2014
Docent guided tours	Second Saturday of Mar/Apr/May/June
Docent guided tours	Ongoing March 1 – July 1 2014
CCAS & R.T. Matsui Gallery exhibitions	March 1 – July 1, 2014
Project end date	July 1, 2014
Analyze survey data	July – September 2014
Complete public art Master Plan	October 2014

**d. Key Individuals, Organizations, Works of Art:** The project is led by **Shelly Willis**, Interim Executive Director and Director of Public Art at SMAC and curator **Rachel Clark**, Professor of Electronic Art at California State University, Sacramento. They are joined by media artist **Geoffrey Alan Rhodes**, who is developing the Augmented Reality app. Current and former CSUS students in the Electronic Art area of the Studio Art program will work

with the artists to translate their designs in 3-D models that will be uploaded by Rhodes as virtual artworks. Urban Land Institute and Greater Broadway Partnership of Sacramento will provide support in helping artists select sites and better understand the neighborhood, its history, and challenges. Participating artists (see attached bios) were selected on the basis of 1) artistic excellence; 2) geographic diversity, with 30% of artists from Sacramento; 3) diversity of styles, media, and approaches; 4) mixture of experience working in the public realm; and 5) interest in working in the public realm.

**e. The target population:** includes the Greater Broadway Partnership, with more than 300 properties along Broadway, including a diverse range of restaurants, shops, government offices, and small businesses along with their customers and employees. This population, along with the conceptual design team for the Broadway Vision Plan, will play a key role in responding to the virtual site specific art and help further develop the redesign of Broadway. Additionally, the audience will include visitors on public tours, community members and local commuters who will conduct self-tours with their own mobile apps, and students from a nearby high school and CSUS students (a university class is being developed in conjunction with this project). All students will take part in guided class tours.

**f. Promotion & Publicity:** SMAC will utilize its current promotional vehicles, including: social media and *Sacramento365.com*, SMAC's premier online arts calendar for the region, to publicize the tours, public events and lectures. *Arts. Open Daily*, SMAC's ongoing marketing campaign, will utilize print, web, radio and television to reinforce publicity and spark public interest. SMAC will also work with CSUS to develop a website devoted to the project, where visitors can learn more and take surveys to respond to the art. Also, the ULI and GBP will publicize the project to their membership, who will in turn inform their customers and employees, generating wide and diverse public interest.

**g. Documenting, evaluating, and dissemination:** SMAC will photo document the tours and create a video documentation of educational programs associated with the project. Documentation will become part of the Sacramento Historic Archives and will be used in the appendix of the Broadway Vision Plan. Evaluation will be based on numbers of individuals who participate on tours, download apps and visit the Facebook pages and website devoted to the project. Visitors will be able to evaluate all artworks through online surveys that will then be used to inform the Plan. SMAC will rely heavily on its partners to help disseminate the project through press conferences, reports, public talks, and a college course based on this public art project.

**h. Plans for making the project accessible:** SMAC will, upon request, provide appropriate aids and services leading to effective communication for persons with disabilities. CSUS is providing iPads and mobile devices for general public and students to view works on tours.

**i. Budget:** SMAC has committed \$15,000 of its budget to the project and has requested \$10,000 from the Greater Broadway Partnership. It will seek additional funds from Sacramento Region Community Foundations, and Target, which has a store on Broadway. If SMAC were to receive less than requested, it would commission fewer artists to participate.