1. Arts Commission Meeting Packet

Documents:

ARTS COMMISSION - 18 FEB 2021 - PACKET.PDF

1.I. YCS Banner Items

Documents:

BANNER PROOF.PDF

CITY OF YPSILANTI
ARTS COMMISSION MEETING
Thursday, February 18, 2021 @ 7:00 PM
Virtual
One South Huron, Ypsilanti, MI 48197

Page

I. CALL TO ORDER

II. ROLL CALL

Commissioner Wolfe
Commissioner McAtee
Commissioner Schumann
Commissioner Goulet
Commissioner Ventour
Commissioner Seagraves
Commissioner Kirkpatrick
Commissioner Thompson
Commissioner Settles

III. AGENDA APPROVAL

IV. APPROVAL OF MINUTES

3 - 4 A. ARTS COMMISSION - 21 Jan 2021 - Action Minutes

V. AUDIENCE PARTICIPATION/COMMISSION RESPONSE

VI. OLD BUSINESS

A. YCS Student Art Streetscape Banners Project - Review and Recommendation of Approval of Banner Designs to City Council
YCS Banner Images for Review

VII. NEW BUSINESS

VIII. DISCUSSION ITEMS

5 - 10 A. Arts Commission Roles and Responsibilities under Ordinance 1342
COY Ordinance No. 1342

B. Setting Commission Priorities + Timelines

11 - 12 C. Proposed Busking Policy to Support Street Art Performances
Ypsilanti Arts Commission - Busking Action Plan

13 - 26 D. Artist + Community Survey -- Artist Thrive Framework and Tremaine Foundation Funding Opportunity
Artists Thrive Rubric
Working Document- Themes for Community Arts Survey

IX. UPDATES

A. Funding Resources/Partners

B. BLM Mural Project Update

C. Speaker Series to Build Awareness/Knowledge

X. AUDIENCE PARTICIPATION/COMMISSION RESPONSE

XI. PROPOSED BUSINESS

XII. NEXT MEETING DATE

A. March 18, 2021

XIII. ADJOURNMENT

MINUTES
ARTS COMMISSION Meeting

7:00 PM - Thursday, January 21, 2021
Zoom Meeting

The ARTS COMMISSION of the City of Ypsilanti was called to order on Thursday, January 21, 2021, at 7:02 PM, in the Zoom Meeting.

1 CALL TO ORDER
The meeting was called to order at 7:02 PM.

2 ROLL CALL
Present: Commissioner Wolfe, Commissioner McAtee, Commissioner Schumann, Commissioner Goulet, Commissioner Ventour, Commissioner Seagraves, Commissioner Kirkpatrick, Commissioner Thompson, Commissioner Settles.

Absent: None.

3 AGENDA APPROVAL
Agenda was approved.

Commissioner Wolfe moved, seconded by Commissioner Ventour.
Approved: Yes - 9, No - 0.

4 APPROVAL OF MINUTES
Approved the minutes of the December 17, 2020 meeting with the amendment that the motions to bring the YCS Student Art and BLM Mural projects before council included bringing them to council for approval.

Commissioner McAtee moved, seconded by Commissioner Seagraves.
Approved: Yes - 9, No - 0.

5 AUDIENCE PARTICIPATION/COMMISSION RESPONSE
No comments were made.

6 DISCUSSION ITEMS
Updates

YCS Student Art Streetscape Banners Project Update

BLM Mural Proposal for Washington Street Update

Parkridge Basketball Court Mural Proposal Update

Artist + Community Survey Update

Busking Policy to Support Street Art Performances Update

Public Art Process and Guidelines Update
Examples for Discussion - Minneapolis,Toledo,Golden CO

Speaker Series to Build Awareness/Knowledge Resources Update

Funding Partners + Resources Update

Community Arts Calendar Update

a) New Business

Arts Action Fund 2021 COVID Arts Resources

7 AUDIENCE PARTICIPATION/COMMISSION RESPONSE

No comments were made.

8 PROPOSED BUSINESS

No proposed business.

9 NEXT MEETING DATE

a) Thursday, February 18th, 2021.

10 ADJOURNMENT

a) The meeting was adjourned at 8:53 PM.

CITY OF YPSILANTI
NOTICE OF ADOPTED ORDINANCE
Ordinance No. 1342

1. **THE CITY OF YPSILANTI HEREBY ORDAINS** That

Chapter 79

ART

ARTICLE I. YPSILANTI ART COMMISSION

Sec. 79.00 Intent

The state of Michigan has recognized, through the enactment of The Faxon-McNamee Art in Public Places Act (MCL 18.71 et. seq.), the importance of promoting art in government spaces and facilities. City council has determined that the creation and presence of public art will advance the interests of the City, aid in enhancement of property values, improve the aesthetic quality of public spaces and structures, provide cultural and recreational opportunities, contribute to the local heritage, stimulate economic activity and promote the general welfare of the community.
City council recognizes the responsibility of government to foster the development of culture and the arts. It is therefore declared to be municipal policy to promote public art.

(1) Public art definition. *Public art* means works of art created, purchased, produced or otherwise acquired for display in public spaces or facilities. Public art may include artistic design features incorporated into the architecture, layout, design or structural elements of the space or facility. Public art may be any creation, production, conception or design with an aesthetic purpose, including freestanding objects d'art, sculptures, murals, mosaics, ornamentation, painting, paint or decoration schemes, use of particular structural materials for aesthetic effect, spatial arrangement of structures, architectural design features, mixed media, digital art, photography, and performance part and music.
(2) Diversity. The City of Ypsilanti is a diverse community as reflected in the City Logo, Pride, Diversity, Heritage. The policy of the City of Ypsilanti is to celebrate Pride, Diversity and Heritage and the Ypsilanti Art Commission is charged to recognize this policy and promote the policy in the work and selections of the Commission.

Sec. 79.01 Creation; Composition; Appointment

The Ypsilanti Art Commission is created and shall consist of not less than five and not more than nine members, and two non-voting youth members appointed by the mayor, subject to the confirmation of city council.

Sec. 79.02 Purpose, Objectives, Powers and Duties

(1) Purpose. The purpose of the Ypsilanti Art Commission (YAC) is to act as an advisory body to the mayor, city council and city manager for all things art in the City of Ypsilanti.

(2) Objectives. The YAC shall promote art in the City of Ypsilanti and promote the City policy of Pride, Diversity and Heritage. To educate the pubic why the arts, culture and creative industries are important to the City of Ypsilanti and to cultivate a community culture and environment that embraces and nurtures artistic and creative assets. To promote and further diversity, equity and inclusion of all of Ypsilanti in the arts.

(3) Powers. The YAC shall have the following powers:

(A) Promulgate guidelines, subject to the approval of City Council, to support art in the City of Ypsilanti and provide procedures for soliciting and selecting public art and artistic events and for determining suitable locations for events and the display of art within the City.

(B) By April 1 of each year, submit to City Council a plan detailing potential projects and desirable goals to be pursued in the next fiscal year;

(C) Make determinations, subject to the approval of the City Manager, for each proposed project as to whether it is eligible for public art funding and, if so, calculate the total costs of the project and the total amount of City art funding required;

(D) Make recommendations, subject to the approval of the City Manager, regarding disbursement of public art funds to promote, show, acquire, produce, install, maintain, alter, relocate or remove art;

(E) Make recommendations to the City Manager and City Council regarding proposed art for urban art, billboards, parks, DDA area, alleyways, bridges, overpasses, Border to Border Trail, undeveloped and underdeveloped property or foreclosed properties.

(F) Raise funds for public, identify grant opportunities, interact with donors of funds or art works on behalf of the city, and foster public/private partnerships to support public art;

(G) Investigate and promote cooperative ventures, collaboration, joint ventures and partnerships for art, art projects and art installations with the State of Michigan, County of Washtenaw, Eastern Michigan University, Ypsilanti Community Schools, Washtenaw Intermediate School District, Ann Arbor Area Transportation Authority, Huron River Water Council, Ozone House and other entities, subject to final approval of the City Council.

(H) Promote awareness of art through all available methods including education, marketing, events, social media, and other tools as appropriate

(I) Promote economic development in art by encouraging and promoting opportunities and business that engage and/or employ artists, performers and other people in the arts.

(J) Identify public functions and services and non-profit and profit business and cultural opportunities to support local artists and artistic services.

(K) Create an Arts Plan for the City with goals and vision for the work of the Commission and City related to supporting and fostering Arts in Ypsilanti.

(L) Present an annual report to City Council within 60 days after the end of each fiscal year containing:

(i) A report on the status of all art incorporated into or funded by City projects in progress or completed during the preceding fiscal year;

(ii) A maintenance report on each work of public art presently under City management detailing maintenance costs for the preceding fiscal year, anticipated maintenance costs for the next fiscal year, and any significant future maintenance concerns, including prioritized recommendations for the maintenance, repair or renovation of particular works;

(iii) A review of the City's public art.

(iv) A report on YAC's efforts to promote awareness of public art;

(v) A report on donations of art and where such art was placed;

(vi) A report on additional funds raised and how such funds were used; and

(vii) Any other matter of substantial financial or public importance relating to the art in the City.

(M) Perform any related duty delegated by City Council; and

(N) Provide advice to and assist both potential donors of art and other governmental entities regarding possible public locations for placement of art when such art cannot be placed on any City property or incorporated into a capital project of the City.

(O) Act as City liaison with the general pubic for City public art projects.

Sec 79.03 **Limitations on powers**. YAC does not have authority to enter into contracts or otherwise create a contractual obligation for the City. The selection of public works of art, artists and contractors to design, create, maintain or perform work otherwise related to public works of art, and all contracts for such works of art and work, shall be done and awarded in accordance with City Charter, City Code and City policies and procedures

governing the award of contracts.

Sec 79.04 Membership

Section 1. The YAC shall consist of not less than five nor more than nine voting members, and two non-voting youth members nominated by the Mayor and approved by City Council. The City Manager or her designee shall be a nonvoting ex-officio member of YAC. Appointments of the voting members shall be made from candidates who have the following expertise or affiliation:

- Persons who, insofar as possible, have experience and/or an interest in the placement, creation, or design of public art.

Section 2. All members of YAC, including members of its subcommittees, shall serve without compensation.

Section 3. All voting members of YAC shall be appointed for a three-year term. In order to ensure that approximately one third of the voting members' appointments expire each year, initial appointments shall be one third of members for a one-year term, One third of members for a two-year term, and one third of members for a three-year term.

Section 4. Recognizing that art has no geographical boundaries, one member of the YAC shall be a non-resident of the City. Consistent with City Code sec. 2.111, all other members of YAC shall be residents of the City of Ypsilanti, unless an exception is granted by a resolution of City Council with an affirmative vote of at least 5 members.

Section 5. Any vacancy on YAC occurring in the middle of a term shall be filled for the remainder of the term in the same manner as for full-term appointments.

Section 6. Members are expected to attend regularly scheduled meetings and to notify the Chair and the City Clerk in advance if they expect to be tardy or absent. If a member misses more than three (3) regularly scheduled meetings in a twelve (12) month period, the Chair shall notify the Mayor and may recommend removal of the member.

Section 7. A member of YAC may be removed by City Council for cause following notice and a hearing.

Section 79.05 Ethics and Conflicts of Interest

Section 1. A member of YAC shall abstain from discussion or voting on any matter where that member is involved in a real or apparent conflict of interest.

Section 2. A member of YAC shall neither solicit nor accept gratuities, favors, or anything of monetary value from persons or entities in a position to benefit from a decision of YAC.

Section 3. A member of YAC shall not obtain, for himself/herself or for any person with whom he/she has business or family ties, any financial or beneficial interest in a matter which may be affected by a decision of YAC. This restriction shall apply during the member's tenure on YAC and for one year thereafter.

Section 4. A member of YAC shall abstain from discussion or voting on any matter from

which that member, any member of his/her immediate family, his/her partner, or a person with whom the member has family or business ties may obtain a financial interest or other benefit.

Section 5. Except where it violates a confidence, a member of YAC shall disclose all pertinent facts regarding any possible conflict, real or apparent, and those facts shall be recorded in the minutes of the proceedings. The member may then abstain from discussion and voting on the matter.

Section 6. Members of YAC shall complete an annual disclosure of organization affiliations and shall update this disclosure in writing at any time during the year when such affiliations change.

Section 7. Members of YAC shall comply with the above ethical requirements and the City of Ypsilanti Ethics Ordinance, Ypsilanti City Code sec. 46.71 et seq. and all applicable laws governing conflicts of interest.

Section 8. Employment by or membership in an educational organization, art association, art museum, library, art gallery, or any art associated business shall not be a conflict of interest per se that would prohibit being a member of YAC.

Section 8: A member of YAC shall not use his/her position on YAC to advance his/her own personal gain or advantage.

Sec. 79.06 Meetings. The YAC shall hold meetings not less than every 30 days. . All meetings of YAC and its subcommittees shall be open to the public and conducted in accordance with the Michigan Open Meetings Act (PA 267 of 1976), as amended. Closed sessions may be called for purposes listed in the Open Meetings Act.

Sec. 79. 06 Bylaws. The YAC shall adopt bylaws subject to the approval of the City Attorney and City Council on or before the YAC third meeting.

MADE, PASSED AND ADOPTED BY THE YPSILANTI CITY COUNCIL THIS 1st DAY OF October, 2019.

_____
Andrew Hellenga, City Clerk

Attest

I do hereby confirm that the above Ordinance No. 1342 was published in The Washtenaw Legal News on the 7th day of November, 2019.

_____
Andrew Hellenga, City Clerk

CERTIFICATE OF ADOPTING

I hereby certify that the foregoing is a true copy of the Ordinance passed at the regular meeting of the City Council held on the 1st day of October, 2019.

_____
Andrew Hellenga, City Clerk

Notice Published: September 11, 2019

First Reading: September 24, 2019

Second Reading: October 1, 2019

Published: November 7, 2019

Effective Date: November 7, 2019

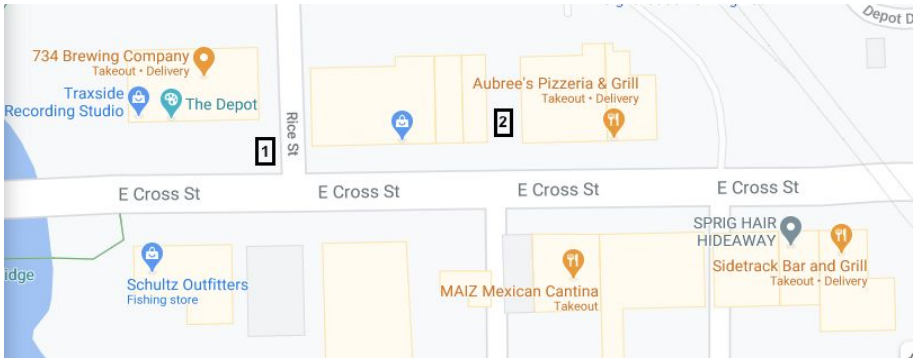
City of Ypsilanti Arts Commission
City-Sponsored Busking Concept
Action Plan for Spring 2021

Overview:
The following is a draft action plan for initiating a city-sponsored busking policy in Ypsilanti, beginning with the implementation of a pilot program in the spring of 2021 (April or May at the latest). We propose four initial locations (two in Depot Town, two in Downtown) and also address areas of need in terms of physical infrastructure (official signage), digital support (online sign-up form), and the creation of guidelines for participating performers. We will also share other questions and concerns raised in our discussions of this topic since our last commission meeting.

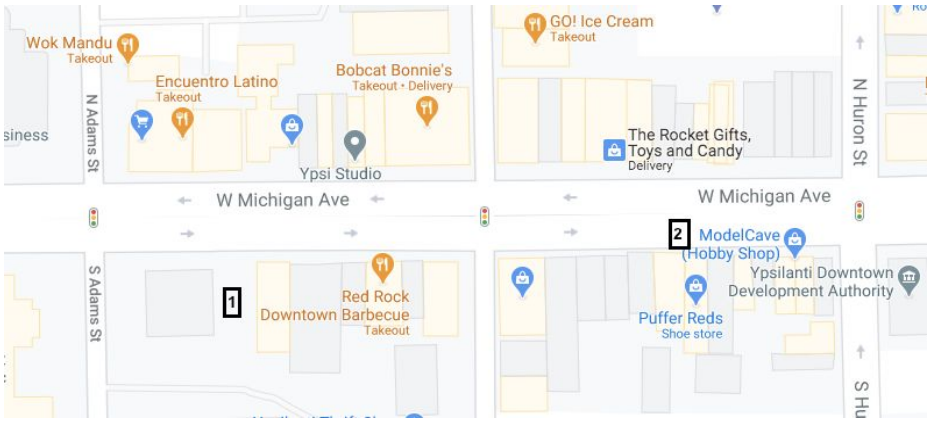
- Gina, Michael, and Garrett

Proposed Pilot Locations:
In each district, we have identified one public area and one area that involves a business partnership. We believe this mixture of locations will provide a strong foundation for future expansions of the program.

Depot Town



Downtown



Summary:
In Depot Town, (1) we propose approaching the management at 734 Brewing Company to see if they would donate part of their outdoor seating area for busking, or be supportive of our designating part of the sidewalk at the corner of Rice and W. Cross Streets for busking performances. **(2)** We also propose designating an area of the alleyway that leads from Freighthouse Plaza to W. Cross Street. This location is already a popular location for buskers. **In Downtown, (1)** we propose designating part of the outdoor area to the east of the public library branch for busking performances. **(2)** We also propose approaching the management at Puffer Red's to see if they would be supportive of our designating part of the sidewalk in front of their store for busking performances.

Physical Infrastructure Needs:
At the very least, we propose signage marking the busking areas and featuring text that: indicates the city's, arts commission's, and (if applicable) business's role in sponsoring/designating the busking area, provides information about the timing when busking is permitted, encourages audience members to wear masks and practice social distancing with respect to each other as well as the performer(s), and provides a URL for interested performers to find information on using the space.

Online Support Needs:
At the very least, we need an online form on the Arts Commission's web page that collects performers' contact information and enables them to reserve a time to perform, sending them a confirmation email to use in the acquisition of a noise permit and/or to document their reservation. It would also be ideal to have some kind of calendar that shows available and unavailable performance times. Additionally, we will need help from local media and the city's social media to announce and promote the launch of the busking program and locations.

Performer Guidelines:
Before launching the busking program, we propose creating guidelines for participating performers that establish rules for using the busking sites that include, but are not limited to, limits on performance time (i.e. a two-hour maximum performance period), rules for setup/take-down to support smooth transitions between sets, as well as recommendations and/or limits for the size or type of performances best suited for each location (i.e. some locations may only be able to accommodate soloists, etc.). We believe these guidelines should be created in collaboration with the rest of the Arts Commission as well as with input from local performers.

Broader Questions/Concerns/Topics of Interest:

1. Compliance with noise ordinance
    a. Do we need to amend the noise ordinance policy to accommodate a longer performance window for buskers?
    b. Should we involve the Ypsi Police in the sign-up process because they issue noise permits?
2. Preparing for future locations
    a. Riverside park & Frog Island amphitheater
    b. Businesses for future partnerships
    c. Depot Town along River Street

ARTISTS THR!VE

Artists Thrive is a set of interconnected and holistic resources that can guide us in improving our performance and, ultimately, the conditions in which artists can thrive.

WWW.ARTISTSTHRIVE.ORG

WORKING WITH ARTISTS and ARTISTS SELF ASSESSMENT TOOLS

ARTISTS THR!VE

ARTISTS PLAY CRUCIAL ROLES IN DEMOCRACY, IN CULTURE, IN ECONOMIES, IN COMMUNITIES – AND ARTISTS ARE THE HEART OF ARTS AND CULTURE.

Whether your definition of artist is rooted in visual and performing arts or includes makers, innovators and creatives, we know that creativity helps humanity thrive. And we know that our culture needs the conversations that artists—sometimes only artists—can build.

That means we need thriving artists to have a thriving arts sector. And we need thriving artists for critical cross sector engagement.

SO HOW CAN WE IMPROVE CONDITIONS SO THAT ALL ARTISTS THRIVE?

Artists Thrive is a "rubric," a dynamic measurement tool that invites a holistic valuation of artists. It helps us see what we are doing now, and what we could do differently to improve conditions for artists. It is aspirational, not judgmental because it outlines a spectrum of performance to spur continuous improvement among artists, arts professionals, and others who work with—or want to work with—artists. Rubrics describe actions, levels of performance and success along a spectrum. This spectrum is applied then applied to a number of categories. The current *Artists Thrive* categories include things like artist practice, engaging with artists, advocacy, power, paying artists, etc.

With your help, *Artists Thrive* can be movement building fuel to raise the value of arts and creativity in every community.

YOU ARE INVITED

We want you – as an individual, a funder, a community member, a business person, an academic, a person of faith, an elected official, a student, a teacher, a lover and/or maker of art – to help build this national assessment tool.

NOTES

- The rows or categories are extensive, interrelated, and meant to underscore the overall ecosystem affecting artists.
- "We" in the rubric can refer to any group, organization, or network that works—or wants to work—with artists. We invite you to define your own "we" in the way that seems most generative for your work.
- If a rubric row doesn't apply to your work, ask: who else in my community might it apply to? And does the row allow me and them to thoughtfully and rigorously assess their work?
- We encourage you to start working with the rubric within your work, communities, organizations, public processes, practice, etc. The order of the rows can be changed based on your needs. You are welcome to modify the rubric for the task at hand.

DRAFT

WORKING WITH ARTISTS ASSESSMENT TOOL

ENGAGING WITH ARTISTS

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
We do not engage with artists.	We have limited engagement with and curiosity about artists and their needs.	We frequently engage with artists and are open to and curious about artists' skills and needs.	We always seek out, engage and partner with artists, and their skills and needs guide our work.
We see artists as needy.	We see artists as competent.	We see artists as skilled.	We see artists as leaders.
Artists do not seek us out.	Artists only seek us out as a last resort.	Artists call us for guidance and to share their insights, successes, and challenges.	Artists actively engage us as their partners in all aspects of their practice.
We have no outreach mechanisms for artist input.	When we do seek input from artists, it often lacks full intention or purpose and/or it is likely to be with an exclusive or limited group of artists.	We utilize an array of informal and formal outreach mechanisms for getting artist input on projects.	We partner with artists to craft a full array of outreach mechanisms and feedback loops for ongoing input on all projects, processes and organizational development.
The value and role of the artist is missing from our work.	The value and role of the artist minimally guides our work.	The value and role of the artist consistently guides our work.	The value and role of the artist is the central guide to our work.

SERVICES AND PROGRAMS

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
We do not offer services and programs targeted to artists.	We offer infrequent, limited, or not well publicized artist-targeted programs.	We offer ongoing programs and trainings relevant to artists across disciplines, career points, and cultural backgrounds.	We offer high quality, accessible, rigorous, stable and regular services for artists that continually evolve and adapt to new art forms.
We just *do what we do*, never coordinating or linking our programs to other resources.	We are aware of local programs that are relevant to our work and we avoid duplicating services (e.g., small business association offerings, financial literacy programs, etc.).	We connect our programming to resources locally and nationally and try not to duplicate or offer conflicting programs. (e.g., small business association offerings, financial literacy programs, cross sector offerings, etc.).	We coordinate our work locally and nationally, within and across sectors, to build a comprehensive and responsive network of resources (e.g., peer networking with small business associations, financial literacy providers, cross sector professional dev., etc.).
We do not invite artists to traditional business or general audience services or programs.	We rely on artists to translate non-arts specific resources themselves in order for it to be relevant.	We try to include artist-friendly and welcoming language and tools in non-arts specific programs and services.	We ensure that there is artist-centric, welcoming and inclusive language and tools in non-arts specific programs and services.
We do not assess accessibility concerns when launching services.	Our programs and services have limited reach based on accessibility and inclusions challenges (e.g., schedule, location, content, focus on a particular art practice, etc)	Our efforts to address accessibility and inclusion challenges include measures such as program scholarships, remote learning, offerings for part-time, full-time and emerging artists and other technical assistance/ support.	Our services and programs support all artists in our community through rigorous and constant work on equity, inclusion and accessibility.

ARTISTS THR!VE

Working with Artists Assessment Tool

DRAFT

PAYING ARTISTS

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
We almost always ask artists to donate their time and assume the exposure is compensation enough.	We sometimes compensate artists for work (as budgets permit), but generally below a living wage.	We routinely compensate artists for their work, but struggle to fully account for all labor costs (e.g., artistic process, administration, community work, planning, production, etc.).	We work with artists to create an artist fee structure that integrates living wages into every transaction and initiative with artists.
When we do pay artists, it is at our discretion and there is no transparency about artist fees.	We are transparent about artist fees when it suits us.	We track and disclose the percentage of budgets that go to artists.	We set and share our robust budget targets that go to artists, and we and others hold us accountable to these targets.
We do not consider each artist's unique practice and goals in terms of how we or others compensate or fund them.	We occasionally consider each artist's unique practice and goals in terms of how we or others compensate or fund them.	We always consider each artist's unique practice and goals in terms of how we or others compensate and fund them, but we have no clear policy or means to assert this as a standard practice.	We integrate each artist's unique practice and goals in terms of how we compensate and fund them, and we strive to make this a best practice in the field.

COMMUNITY CONNECTIONS

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
As arts providers, we do not have the capacity or interest to help artists who want to work with community.	As arts providers, we have limited capacity and interest in helping artists who want to work with community, resulting in unclear processes for collaboration (e.g., Individual staff are adept at supporting artist-led community engagement, but this expertise and understanding is not shared across the organization).	As arts providers, we have capacity and interest to support artists and community members in exploring expectations and roles for artists working with community, and we seek to engage and coordinate with service providers that are outside the arts sector.	We have dedicated expertise in and processes for supporting artists, creatives and community members who want to work together in their community; this includes building learning networks with service providers that are outside the arts sector.
As service providers outside the arts sector, we are not interested in establishing mechanisms to find or support artists or for artists to propose project ideas to us.	As service providers outside the arts sector, we do not have well developed mechanisms for artists to connect with us or for us to identify, invite or support artists in relation to our work.	As service providers outside the arts sector, we see value in including artists in our work and we frequently ask artists to be at the table at the beginning of our community work.	As service providers outside the arts sector, we acknowledge our role as part of a whole system (community development, etc.) that understands the value of art/artists/creativity and provides resources and mechanisms to make partnership easier and clearer.
We do not pay attention to standards or best practices regarding artists engaging with community.	We have some awareness of standards and best practices regarding artist engagement with community, but we are not well versed in utilizing them and assume that good intentions will lead to good results.	We track and try to utilize standards and best practices that support collaboration between artists and community and we listen and reflect during artist- community projects, gaining insights into histories, cultural differences, and power.	We actively track, utilize and contribute to standards and best practices that support collaboration between artists and community and we build tools for listening and reflection before, during and after artist-community engagement, constantly deepening our self-awareness and connections.

DRAFT

COMMUNITY CONNECTIONS – CONTINUED

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
We do not provide professional development and/or training opportunities for artists engaging in community work.	We provide some access to professional development and/or training opportunities for artists engaging in community work, but equity factors are not prioritized, so access is limited.	We consider support and community training opportunities for artists and we intentionally factor in considerations around equity and access.	We are committed to offering and contributing to best practices in community training with, by and artists. Equity and access are embedded in this work.
We do not connect artists to career advancement opportunities.	We help selected artists access career advancement opportunities based on our assessment of relevance.	Grounded in each artist's practice and goals, we proactively connect a range of artists to career advancement opportunities locally, nationally, and internationally, breaking down barriers to entry.	We create new career advancement opportunities for artists, embedding their work across sectors.
We work in ways where connections among artists, communities, and organizations are governed by hierarchies, lack of mutual understanding, and inequitable resources. Community projects reinforce inequities and barriers.	We work in ways where artists, communities, and organizations have limited mutual understanding or shared power. Community projects perpetuate inequities and barriers.	We work in ways where artists, communities, and organizations have tools to generate dialogue and mutual understanding. Community projects challenge inequities and barriers.	We work in ways where artists, communities, and organizations partner consciously and ambitiously from a base of shared power, self-determination, and mutual learning. Community projects begin to shift inequities and barriers.
As service providers outside the arts sector (Small Business Administrations, Community Development Corporations, etc.), we have no desire, entry points, or tools to work with artists, and vice versa.	As service providers outside the arts sector, we have limited entry points and tools to work with artists; it feels like we have to "reinvent the wheel" each time.	As service providers outside the arts sector, we seek out arts and other providers who work regularly with artists, building a base of shared learning and networks.	As service providers outside the arts sector, we focus on and build partnerships across all sectors so that we can include artists in community programs and development.

ADVOCACY

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
We are wary of artists who self-organize around their issues and goals.	We are open to listening to artists who self-organize and we may include their ideas in our advocacy work.	We offer limited support to artists who self-organize, and we make space for their voices in local and national conversations.	We celebrate, resource and build capacity among artists who self-organize. Together we strategize and share power to build local and national artist-centric advocacy platforms and long-term change.
We assume that we are aware of artist issues.	We do not have mechanisms for fully understanding artist' issues and perspectives.	We have some mechanisms for seeking and understanding artist' issues and perspectives.	We have robust outreach and mechanisms for seeking and understanding artist' issues and perspectives.

DRAFT

ADVOCACY – CONTINUED

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
We do not include artists in policy, funding or related advocacy conversations or actions.	At best, we occasionally invite artists into policy, funding and related advocacy conversations, and we pursue artist issues that dovetail with our own needs.	We regularly seek early input from artists to build inclusive, generative conversations on policy, funding and related advocacy agendas, and we are open to advocating together.	We always directly engage with a diverse and full range of artists on the development of policy, funding and related advocacy agendas. Together we pursue advocacy goals, and we collect feedback on artist' issues to refine advocacy goals and develop new solutions.
We do not invite artists to leadership roles within the organization.	We occasionally invite an artist into an organizational leadership role, but there is no ongoing commitment to include artist representation.	We have dedicated opportunities for artists to be in organizational leadership roles.	We hold artist leadership as a core value and practice in our organizational structure and operation.

FUNDING INDIVIDUAL ARTISTS

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
We do not support the creation of new work or individual artists.	We occasionally support the creation of new work, but artists are not clearly or intentionally supported and the funding opportunities are not significant.	We routinely support the creation of new work, including substantial grants to artists that address a range of conditions: timelines *(short term, long term, multi-year)*, functions *(project, fellowship, capacity)*, communities, and career points.	We are committed to the creation of new work as evidenced in our central strategies and robust and full ecosystem of funding for artists that integrates artist' defined needs and intentions, timelines, functions, cultural backgrounds, communities, and career points. We also encourage others to support artists and the creation of new work.
Our applications and reporting processes are not adapted for individual artists.	Our application and reporting processes can be adapted for individual artists, but the process strongly favors those familiar with grant writing.	Our applications and reporting processes include tracks for individual artists that are streamlined and straightforward.	Our application and reporting processes for artists are designed by artists and offer multiple ways to submit visual, performance and hybrid forms of art.
If/when we serve as an intermediary funder, we do not assess artist participation in organizational grants and projects.	If/when we serve as an intermediary funder, we encourage arts organizations to include artists in project and funding requests.	If/when we serve as an intermediary funder, we expect organizations to include artists in project and funding requests.	If/when we serve as an intermediary funder, we require organizations to include artists in project and funding requests and we provide resources to assist in building these relationships.

ARTISTS THR!VE

Working with Artists Assessment Tool

DRAFT

POWER (OPEN, EQUITABLE, AND CULTURALLY RELEVANT)			
ARTISTS GIVE UP	**ARTISTS STRUGGLE**	**ARTISTS SURVIVE**	**ARTISTS THRIVE!**
We have no consciousness or intention to build open, culturally relevant and culturally competent programs and offerings based on shared power, the lived experience of the communities we are a part of, artist self-determination, and the expertise within the community.	We have a minimal level of consciousness and intention to build open, culturally relevant and culturally competent programs and offerings based on shared power, the lived experience of the communities we are a part of, artist self-determination, and the expertise within the community.	We have a growing level of consciousness, intention and action to build open, culturally relevant and culturally competent programs and offerings based on shared power, the lived experience of the communities we are a part of, artist self-determination, and the expertise within the community. We have an awareness and recognition of the many resources available to support this work, and a commitment to ongoing learning.	We have a high level of consciousness, love, and intention and a record of action to build open, culturally relevant and competent programs and offerings based on shared power, the lived experience of the communities we are a part of, artist self-determination, and the expertise within the community. We honor and generate the resources to support this work, and we commit to ongoing learning.
Our approach reinforces structural inequities, systemic injustice, exclusionary conditions and implicit bias in programs and offerings, employment and/or community interaction.	Our lack of capacity (financial, personnel, organizational governance, partners, professional development, etc.) to translate our intentions to be open, equitable, and culturally relevant directly and indirectly perpetuates structural inequities, systemic injustice, exclusionary conditions and implicit bias in programs and offerings, employment and/or community interaction.	With adequate capacity (financial, personnel, organizational governance, partners, professional development, etc.) we have begun to translate our intentions to be open, equitable, and culturally relevant and we are taking steps to address and/or shift structural inequities, systemic injustice, exclusionary conditions and implicit bias in programs and offerings, employment and/or community interaction.	With high capacity (financial, personnel, organizational governance, partners, professional development, emotional spiritual, etc.) we are adept at translating our intentions to be open, equitable, and culturally relevant and we are leaders in removing structural inequities, systemic injustice, exclusionary conditions and implicit bias in programs and offerings, employment and community interaction.
We refuse to be in the community to learn and talk about matters of race, equity and diversity, and we build no feedback loops for change in relation to these matters.	We have limited capacity to be in the community to learn and talk about matters of race, equity and diversity, and we build weak feedback loops for change in relation to these matters.	We have growing capacity to be in the community to learn and talk about matters of race, equity and diversity, and we have defined feedback loops for change in relation to these matters.	We have robust capacity to be in the community to learn and talk about matters of race, equity and diversity, and our strong feedback loops for systems change in relation to these matters are under continuous improvement.
On a practical level, our programs and offerings fail to take into account the diversity of needs around geography, time of day, transportation, child care, affordability, learning differences, etc.	On a practical level, our programs and offerings incorporate a limited range of options related to geography, time of day, transportation, child care, affordability, learning differences, etc.	On a practical level, our programs and offerings often incorporate a growing range of options related to geography, time of day, transportation, child care, affordability, learning differences, etc.	On a practical level, our programs and offerings consistently survey for and incorporate an expansive range of options and innovations related to geography, time of day, transportation, child care, affordability, learning differences, etc.
Our narrow and exclusive understandings of artistic value and aesthetics produce a narrow definition of 'artist' and create environments hostile to artists outside of that definition.	Our receptiveness to expanding our understandings of artistic value and aesthetics produces a broader definition of 'artist' and creates environments minimally more welcoming to artists outside that definition.	Our broad understandings of artistic value and aesthetics produce an expansive definition of 'artist' and create environments welcoming to a range of artists.	Our open, responsive understandings of artistic value and aesthetics produce evolving artist- and community-defined roles for 'artist' and environments inviting to the full range of artist practice.

DRAFT

POWER (OPEN, EQUITABLE, AND CULTURALLY RELEVANT) – CONTINUED

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
The racial, gender, and sexual orientation diversity of the community is absent in our leadership, and there is no accountability to equitable outcomes.	The racial, gender, and sexual orientation diversity of the community is rarely reflected in our leadership, and there is minimal accountability to equitable outcomes.	The racial, gender, and sexual orientation diversity of the community is beginning to be reflected in our leadership and there is growing accountability to equitable outcomes.	The racial, gender, and sexual orientation diversity of the community is reflected in our leadership and there is full and shared accountability to equitable outcomes.

ORGANIZATIONAL CAPACITY

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
We will not commit our limited funds or resources to meet artists' needs.	We have not prioritized our funding or resources to establish or grow programs based on changing artist needs.	Our funding and resources include capitalizing artist services and programs through multiple streams to ensure broad support and sustainability (e.g., via our operating budget, grants, individual donors, workshop fees, and other income).	We prioritize, take risks, innovate, and have sustained, dedicated, multiple and diverse funding sources for working with artists. Our work with funders has resulted in long-term capacity support that covers a healthy arts ecosystem (i.e. benefits, affordable space, training, diversity and inclusion investment, board support, and ongoing consulting, leadership development, etc.).
We experience high turnover or are in perpetual start-up mode, therefore staff has almost no capacity to understand, work with or provide resources to artists.	We have limited staff with the time or expertise to understand, work with or provide resources directly to artists.	We have adequate staff capacity to work with and provide resources directly to artists.	We have robust staff capacity to co-craft and design resources for artists.
We do not invest in any staff professional development.	We invest in a modest range of professional development on what we consider core competencies, which does not includes skills to work with artists.	We invest in a broad range of professional development. Our offering don't formally focus on skills to work with artists, but we wouldn't deny staff pursuing such skills.	We have progressive HR development policies, a continuity of internal expertise, and a network of experts that enable us to work authentically and effectively with artists as our partners.
We do not consider artists in our hiring process.	Artists on our staff are not encouraged to share their artistic interests or talent with the organization.	We are committed to hiring artists and having artists part of shaping our overall strategy and program/service design.	Artists are embedded in every level of our organizational structure and are central to forming and driving strategy, program/service design, and assessment. They are also active ambassadors of our shared mission.

DRAFT

ORGANIZATIONAL CAPACITY – CONTINUED			
ARTISTS GIVE UP	**ARTISTS STRUGGLE**	**ARTISTS SURVIVE**	**ARTISTS THRIVE!**
We do not have any mechanisms to measure or evaluate program impact on artists.	We have crude and/or infrequent measures to gauge our work with artists that results in slow responses to changing conditions.	We have various measures and pre/post evaluation for our work with artists that intentionally provides feedback to shape or reshape our efforts.	We have formalized paths for artist input and feedback at all stages of work. Our ongoing quantitative and qualitative assessment of work in partnership with artists is the basis of our strategy development.
Our board is not interested in working directly with artists.	Our board has some interest in working with artists, but they are consumed with basic fundraising, governance and planning activities.	Our board is committed to working with artists as reflected in our strategic plan, committee engagement, fundraising and more.	Our board membership includes artists and related experts who hold as a key tenet advancing the value and roles of artists in our work and in society at large. This value is reinforced in our leadership development, strategic plan, committee engagement, dedicated fundraising, succession planning and more.
Our staff does not interact with the board on artist issues.	Staff is often ahead of the board on ideas about working with artists, which can cause internal tensions.	Our staff and board work together to learn and be nimble in addressing changing conditions that may impact artists. Our leadership sees supporting artists as important to mission.	Our staff and board regularly work with artists in devoting non-urgent learning time and reflection to understand and improve conditions that may impact artists, including spending political capital on critical issues and championing support of artists in their broader lives and work.

Complete the interactive assessments, view stories, and locate resources to support your work at

WWW.ARTISTSTHRIVE.ORG

DRAFT

ARTISTS SELF-ASSESSMENT TOOL

PRACTICE

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
I have no time for my art practice.	I have sporadic time for my practice.	I prioritize my art practice and build it into my weekly and annual schedule.	I prioritize my practice with studio time, reflection time, collaborations, travel, and other activities that enrich my art.
I work in isolation, with no conversations about my practice.	I connect with other artists, but our conversations do little to feed my practice.	I feed my practice with rigorous, supportive conversations with artists, audiences, and other thinkers.	I build rigorous, supportive conversations around practice for other artists in my community.
I am always exhausted and stressed out.	I am exhausted and stressed out whenever my schedule gets intense.	I schedule down time into my day, week, and year.	I foster a culture of balance among those I work with, insisting on realistic timelines and time off.
I don't keep a calendar.	I keep a calendar of outside commitments and jobs.	I keep a realistic calendar that includes artistic work, administrative time, and a cushion in case projects take longer than expected.	I align project timelines with my larger plans and with relevant funding and presentation schedules.

POWER

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
In my art world, I allow assumptions and biases about cultural heritage, race, gender, class, and/or sexual orientation to silence my voice and curtail my impact.	I ensure my voice is heard in specific spaces by specific partners.	I ensure my voice is heard in all spaces that I and my work inhabit.	I work with others to raise up all artist voices and dismantle bias.
When I advocate or speak up, I do it alone.	I have a circle of artists and partners who sometimes advocate together.	I have a strong, growing network of artists and partners who gather regularly for dialogue and advocacy.	I advocate so thoughtfully and consistently that am sought out as a thought leader within and beyond the arts.
I have no resources or opportunities to share with other artists.	I share resources and opportunities with a small network of artists like me.	I share resources and opportunities broadly, with a critical awareness of inequities in the arts.	I help partners and gatekeepers share their resources and opportunities with all artists.

ARTISTS THR!VE

Artist Self-Assessment Tool

DRAFT

PLANNING AND CAPACITY

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
I see the future as scary, and I try not to think about it.	I make plans for projects I am working on.	I have a written plan with long-term goals relevant to my practice and mission.	I have a sustainable written plan that I revisit regularly and share with partners.
I believe I face insurmountable barriers and bias because of my cultural background, race, class, gender, and/or sexual orientation.	I regularly confront barriers and bias, and struggle to continue my work in an inequitable environment.	I have an expanding network of partners who understand me and my art, and I work to lower the barriers artists like me face.	I advocate for equity and inclusion, building community with like-minded artists and partners and pushing to change inequitable structures.
I believe success will either happen to me or it won't.	I define success according to what others think.	I define success and impact for myself, specific to my practice, my mission, and my communities.	I honor and celebrate the self-defined success of other artists.
I do everything myself.	I get help when I'm desperate.	I have a broad team of partners to support my art practice and my career.	I create systems of support for myself and other artists, building community and capacity.
If I don't know how to do something, I give up.	When I need a new skill, I try to figure it out myself.	I regularly learn new and relevant skills, and I know where to find resources and trainings locally and nationally.	I pass on to other artists the resources and skills that have helped me.
I wait for opportunities and resources to come to me, and I say yes to everything.	I pursue opportunities and resources that artists around me pursue, and say yes to almost everything.	I seek out new opportunities and resources and pursue only those relevant to my practice and mission.	I create and share new opportunities and resources for artists.

MONEY

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
I try not to think about money.	I think about money when it's an emergency.	I make long-term financial plans.	I make long-term financial plans and check in with my finances weekly.
I donate my art and my time constantly, and there is little or no discussion about it.	I am sometimes paid for my art, but I am uncomfortable discussing fees or prices.	I ask for a living wage, and can say no when offered less than that.	I am paid a living wage, I pay fellow artists a living wage, and I advocate for fair pay.
I have no idea what rates to charge.	I have a sense of what I can charge based on what others have told me.	I know what my life costs annually, and what an hour, day, and week of my time costs.	I know my rates, and I make strategic, mission-based choices to ask for more or work for less (or free).
I am in debt with no plan to get out of it.	I have a plan for paying off my debt.	I am paying off my debt and putting money into savings.	I have 6 months of living expenses in savings for emergencies or opportunities.

ARTISTS THR!VE

Artist Self-Assessment Tool

DRAFT

COMMUNICATING AND CONNECTING

ARTISTS GIVE UP	ARTISTS STRUGGLE	ARTISTS SURVIVE	ARTISTS THRIVE!
No one follows my work.	I have a following of people who happened to encounter my work.	I intentionally cultivate specific audiences relevant to my work and mission.	I connect my audiences to broader issues and partners, building conversations beyond my art work.
No one presents my work.	I present my work when opportunities come to me, whether or not the presenter understands my work and my community.	I seek out opportunities to present my work, and educate presenters about my art and my community.	I regularly present my work, working consciously within existing presentation systems and creating new ones.
I have no partners.	I have a small circle of local partners; I communicate with them sporadically.	I cultivate organizations and individuals as partners, regularly sharing my work and mission with current and potential partners.	I connect other artists to strong partners.
I cannot overcome the assumptions people make about my work because of my cultural background, race, class, gender, and/or sexual orientation.	I struggle to communicate with biased partners and structures.	I choose my partners consciously and communicate clearly to ensure my work is seen on its own terms.	I confront and dismantle the biases artists face.
I have no language to describe my work and mission.	I reluctantly talk and write about my work when required to.	I cultivate language about my work, my mission, and each new project.	I connect my practice to larger conversations, with language relevant to other sectors and communities.
I don't communicate about my art.	I communicate with people who already know my work, mostly around events and projects.	I communicate regularly with a wide circle of audience and partners, bringing them close to my process.	With every project and event, I consciously expand my circle, connecting new audiences and partners to my work.
I have to choose between my community and what I consider my art world.	I move back and forth between my community and my art world.	I create connections between my community and my art community, challenging barriers and assumptions.	I redefine the place of art in my community, creating new structures and systems for meaningful engagement.

Complete the interactive assessments, view stories, and locate resources to support your work at

WWW.ARTISTSTHRIVE.ORG

Themes for Community/ Citizens

-How they engage with art and entertainment* (use this word sparingly- the intention to use it for a few questions stems from a need to ask questions that people who don't regularly participate in arts programming can answer in the same instance as those who do; so that no question will make anyone feel like "this doesn't apply to me".

-Interest in more information about the arts/programs/events

-Impact of Covid-19 and their interest in attending online and socially-distanced events

-How they feel about art in the community

-If they feel included in what is already offered

Themes for Artists/People who work with or Support Artists

-How they are impacted by the pandemic (ie cancelled projects/events, reduced staff, pay cuts, etc)

-What will help them to thrive moving forward

-How they engage with the community (and how has this changed during the pandemic)

-How they support (other) artists in the community

Questions:

Are you an artist?

Are you financially dependent on your art, or do you have employment (or had you before the pandemic) that is dependent on the arts? For 50% or more of your salary.

If yes, has the pandemic financially impacted you (i.e. cancelled projects/events, loss in sales, reduced staff, pay cuts, etc)?

What will help you thrive as an artist moving forward?

**Add 3-4 multiple choice options taken from the Artist Thrive statements ???*
** Or, add list of programs/policies that might help artists*

How have you engaged in your art with the community during the pandemic that is different from before? Select all that apply:

- Used Zoom to meet virtually

- I haven’t engaged--I had stopped to stay safe
- Concentrated on developing new work while at home
- Increased my online exposure (i.e. marketing, promotion, social media)
- Generated more sales/income online
- Held social distanced events
- I haven't changed what I was doing before, just doing it safely
- *** Other options from the survey examples (that were shared with us)*

How do you support other artists in the community?

*** Not sure what options to add here ?? Maybe this is another spot for Artist Thrive statements*

Other

Costs Associated for City/Grant:
(All potential- just starting a list)
-Printing (for outreach/advertising, option for printed survey for those without a computer)
-Outreach
-Analyzation
-Staff Support

Survey Options:
Survey Monkey (has bi-lingual option!)
Survey Gizmo/Alchemer
SoGoSurvey

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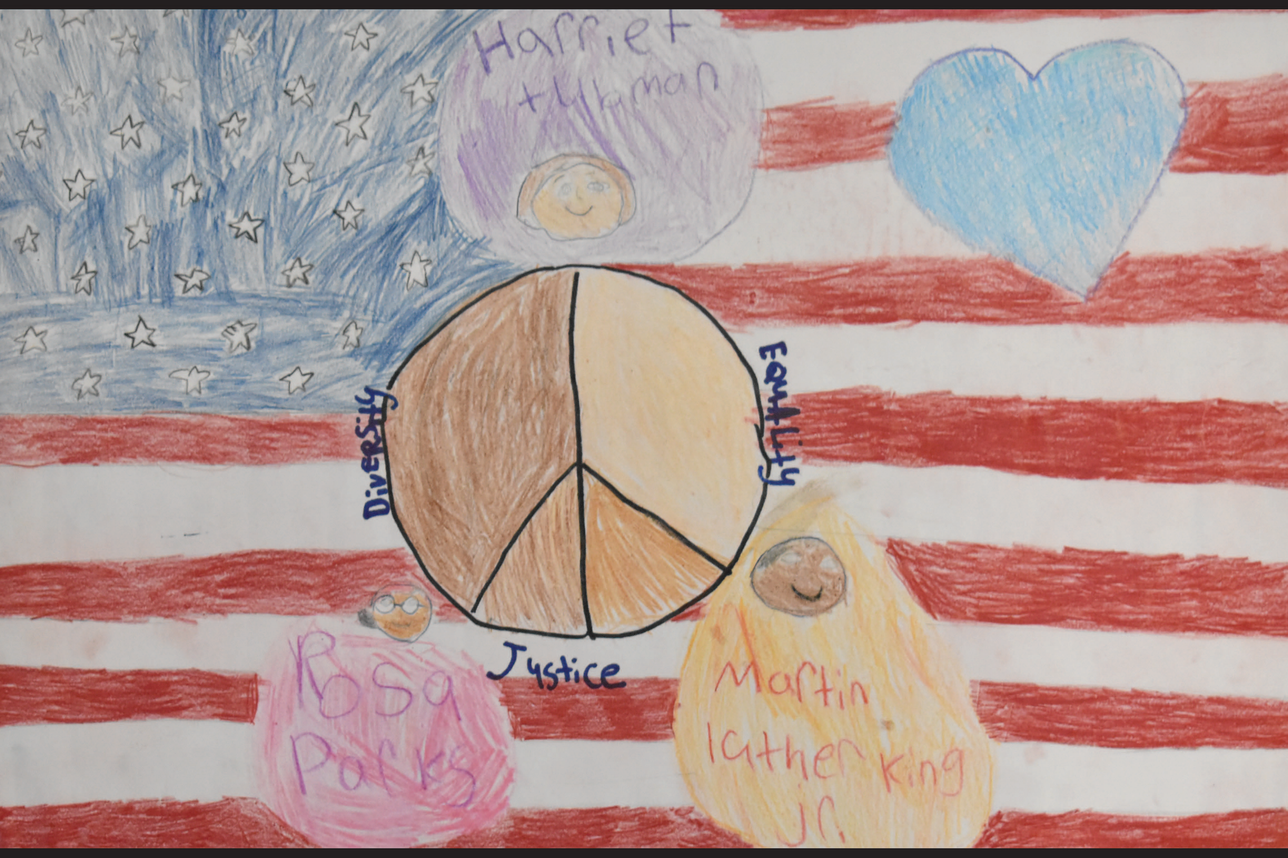

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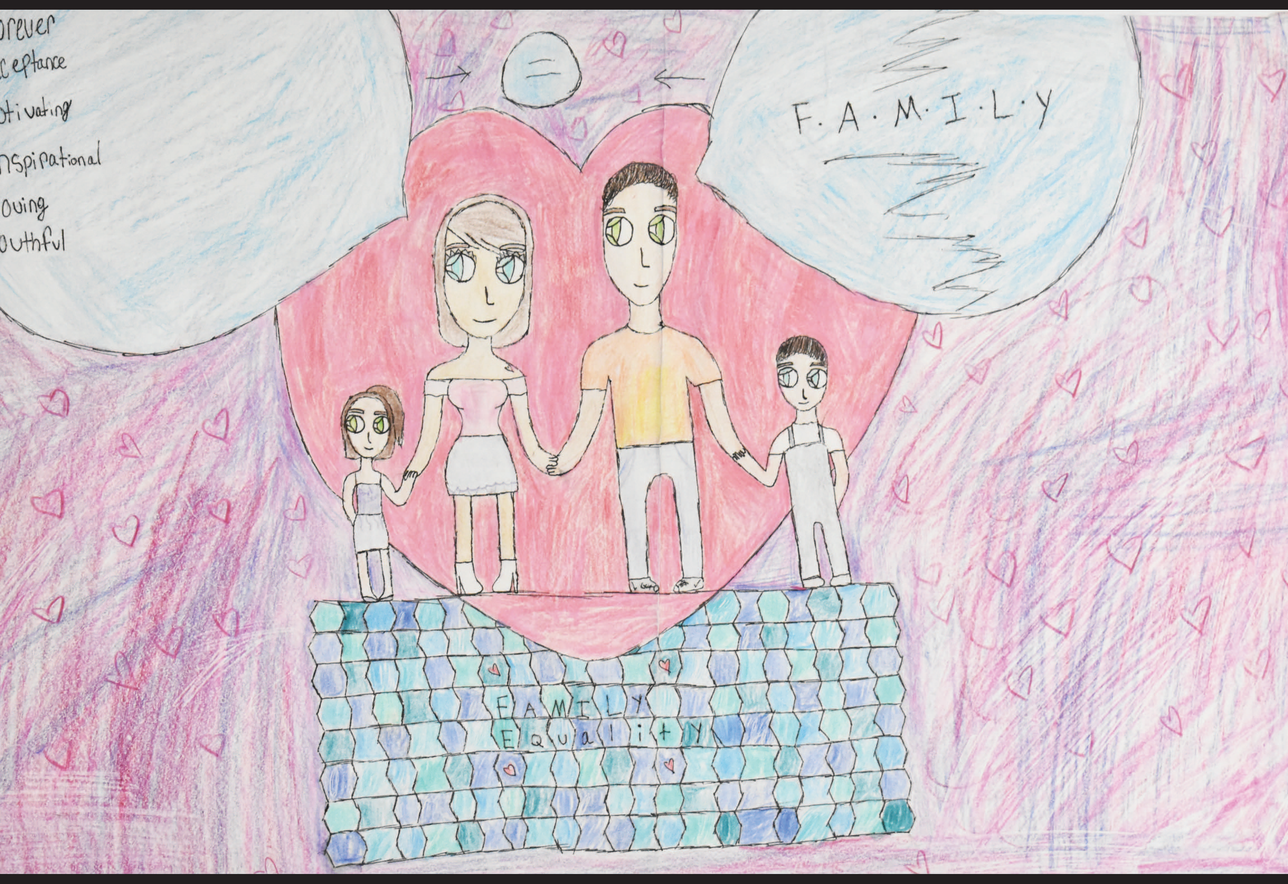

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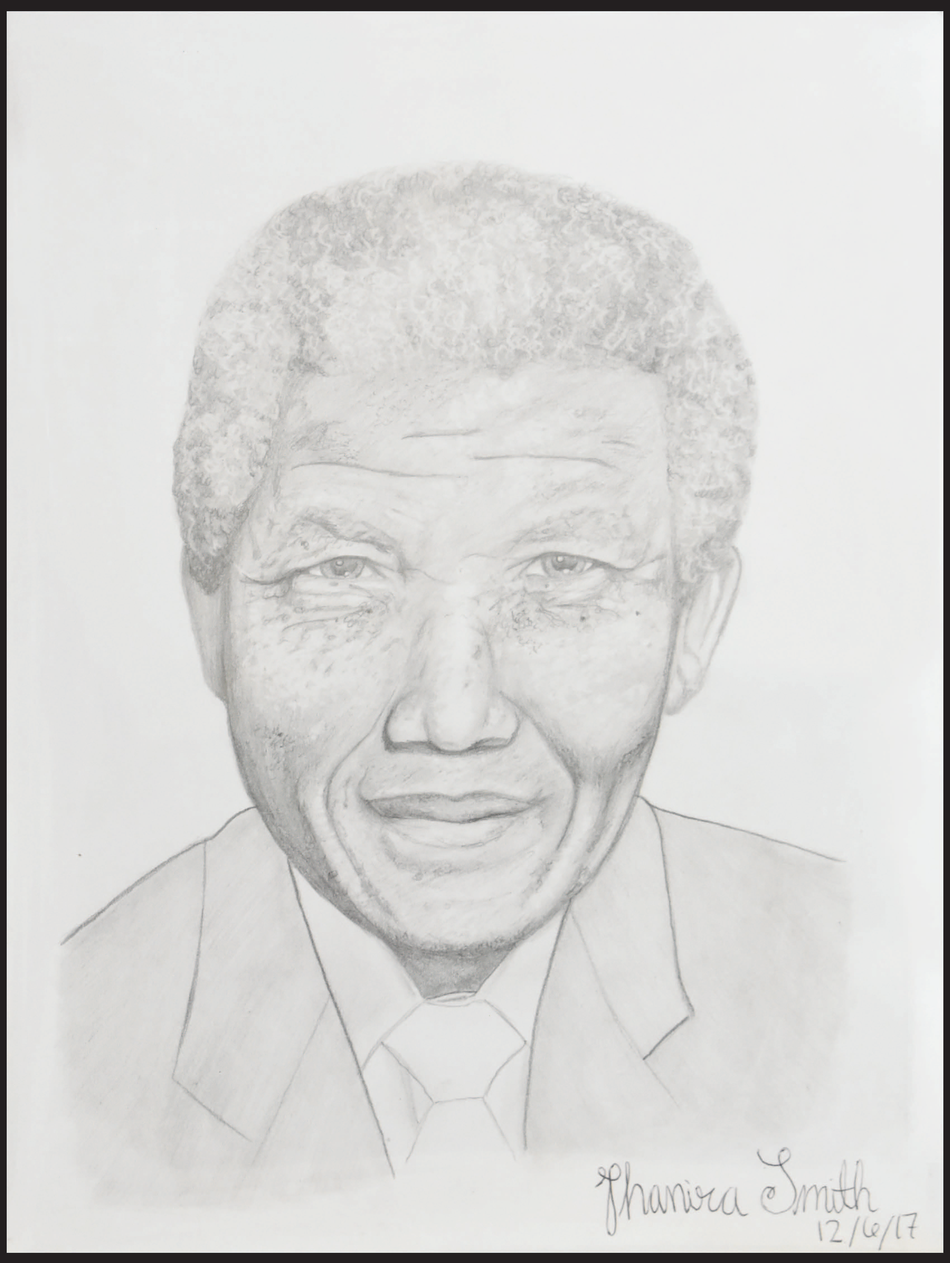

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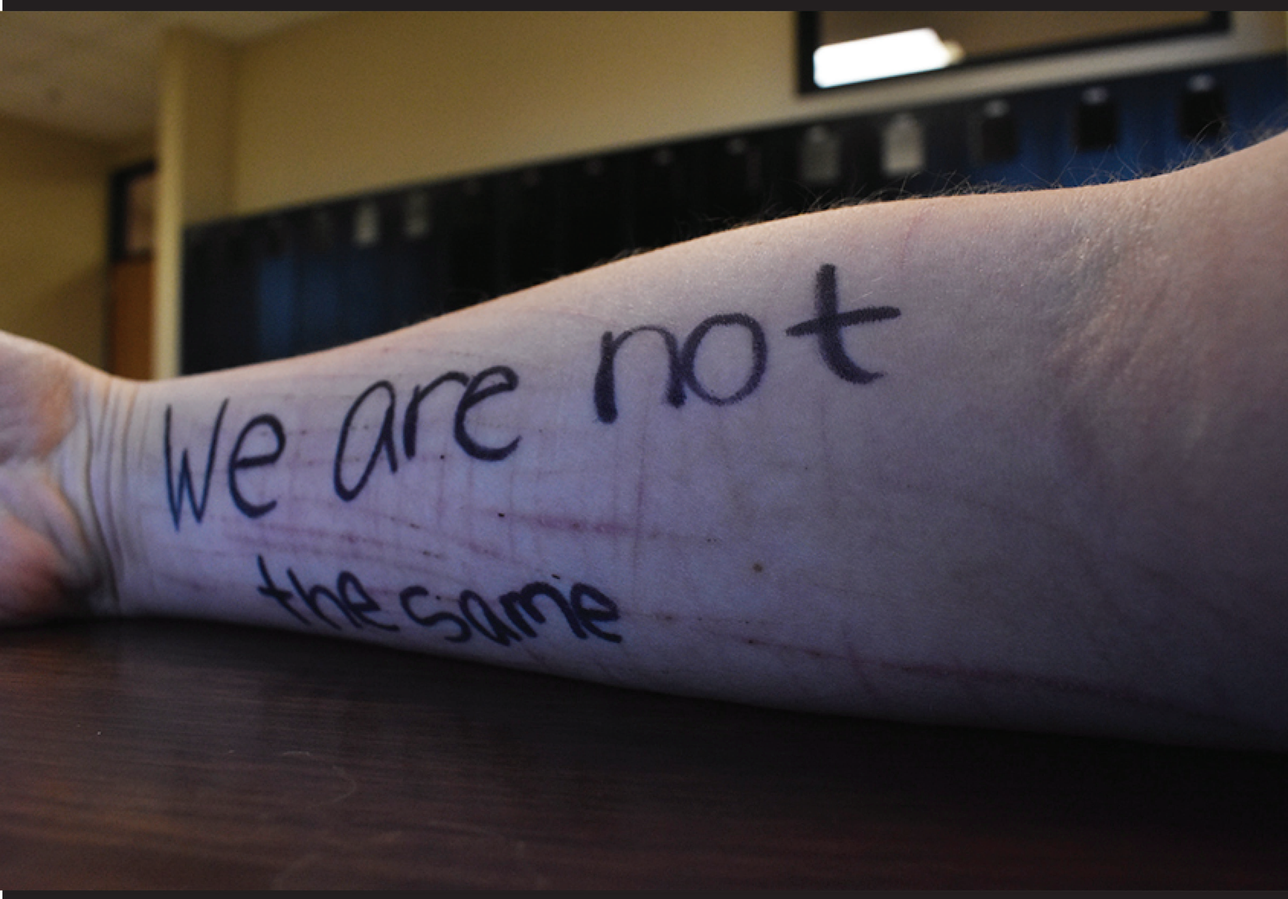

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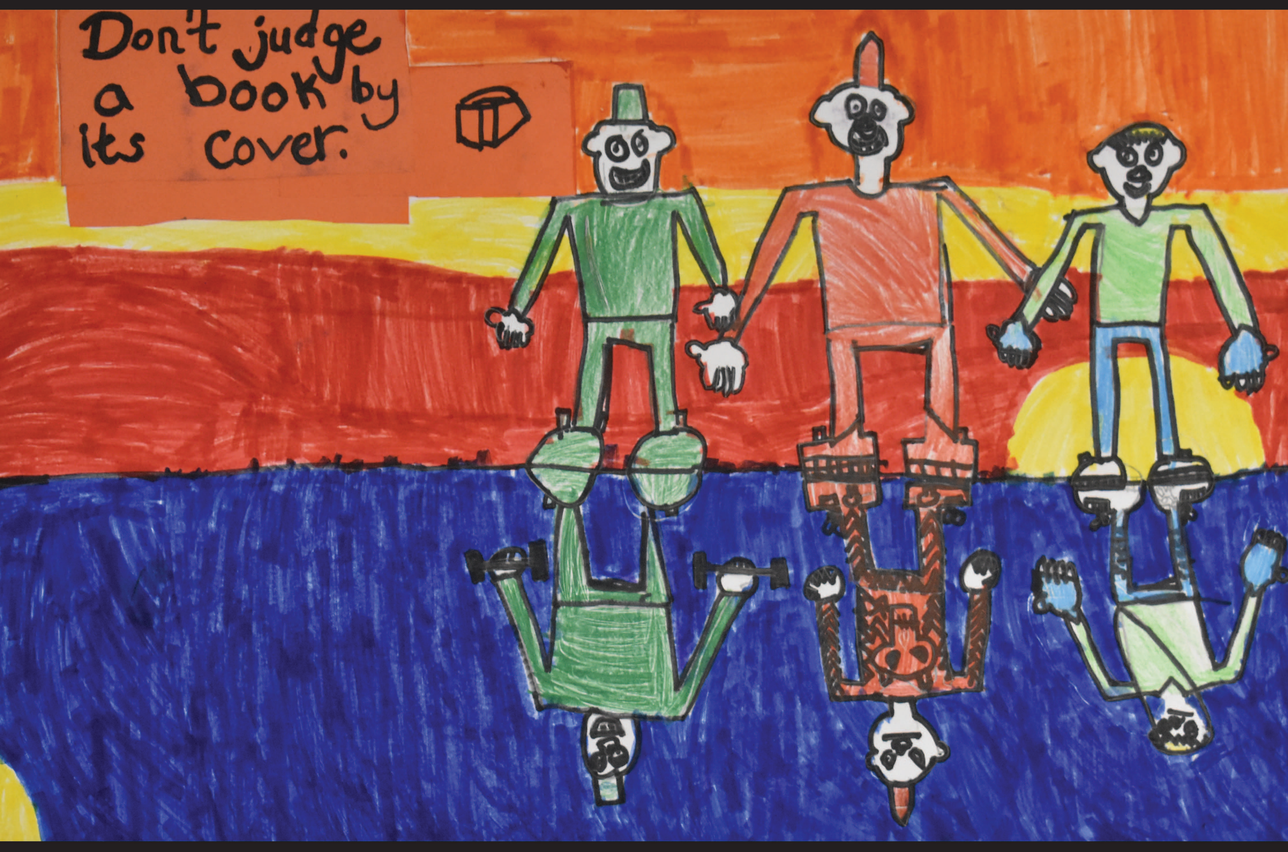

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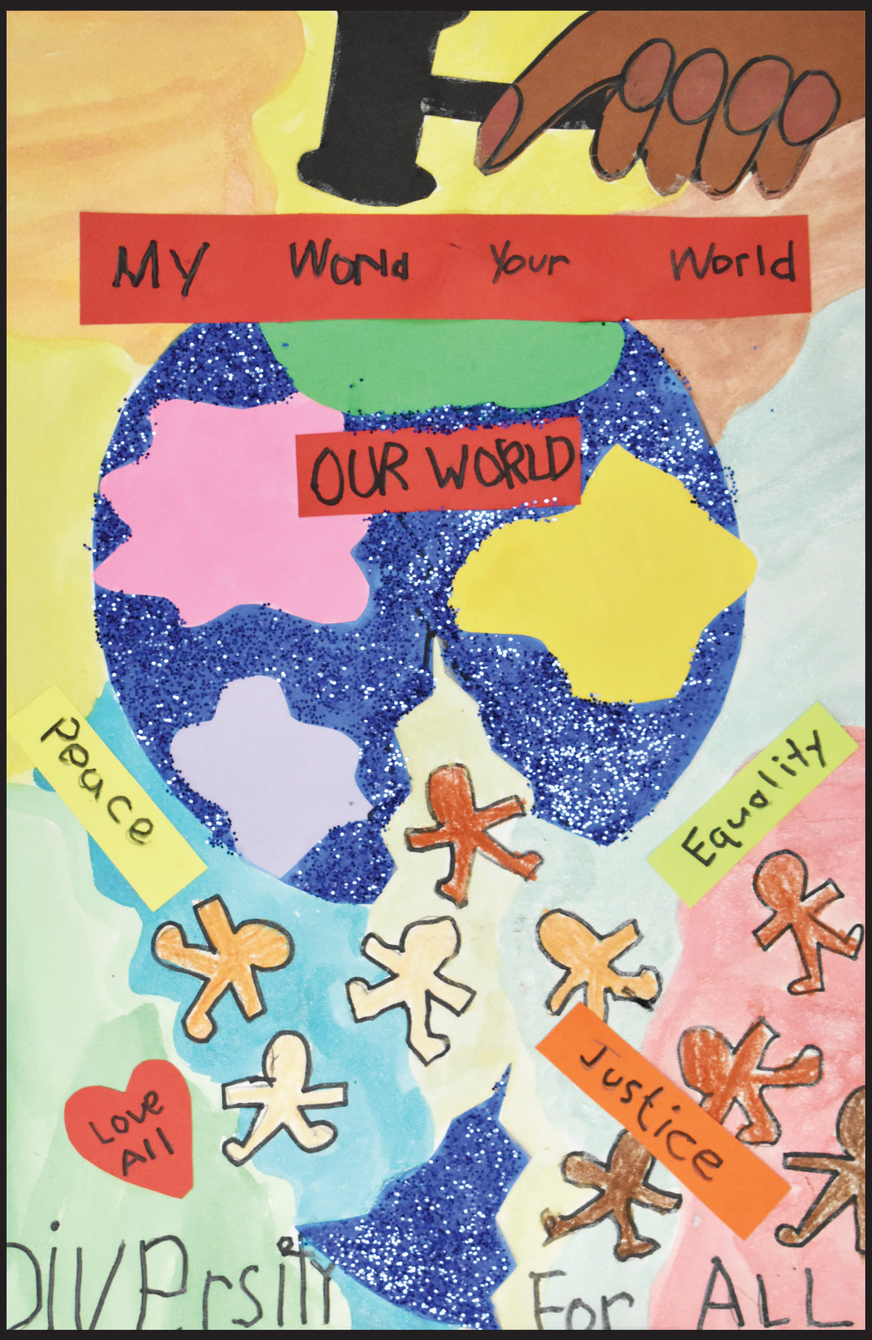

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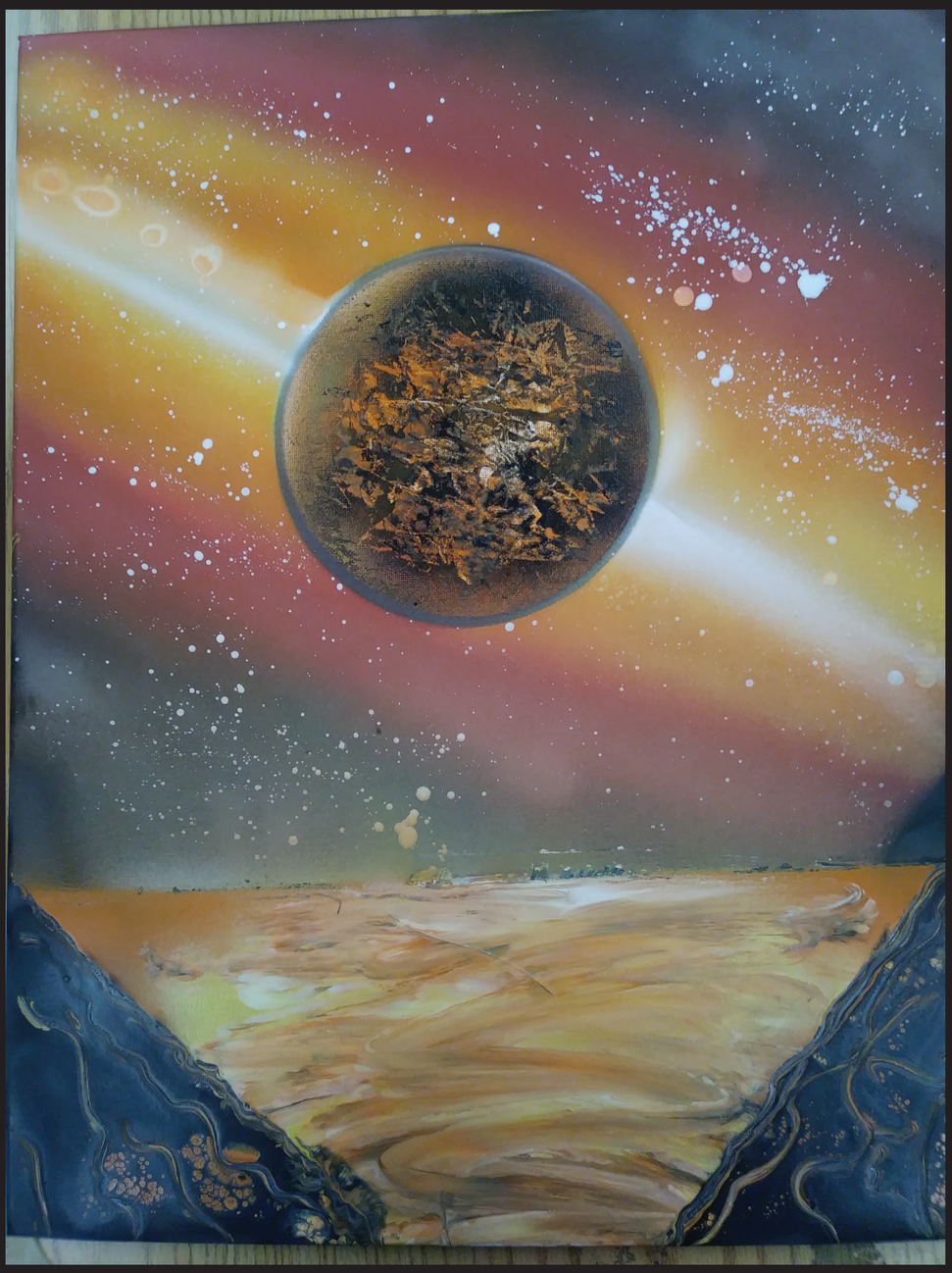

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YPSILANTI COMMUNITY SCHOOLS

Public Education:
Diversity, Equity, Justice

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YCS

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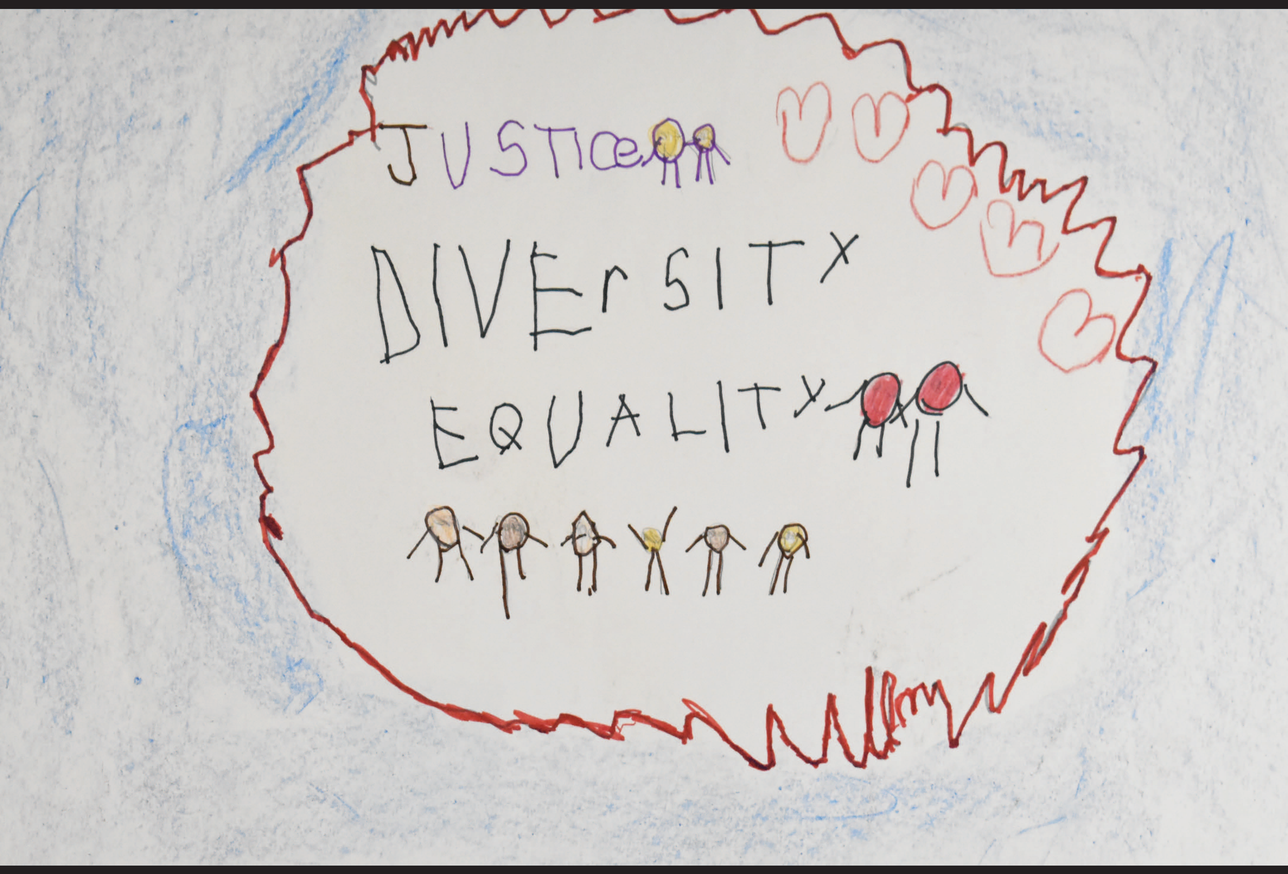

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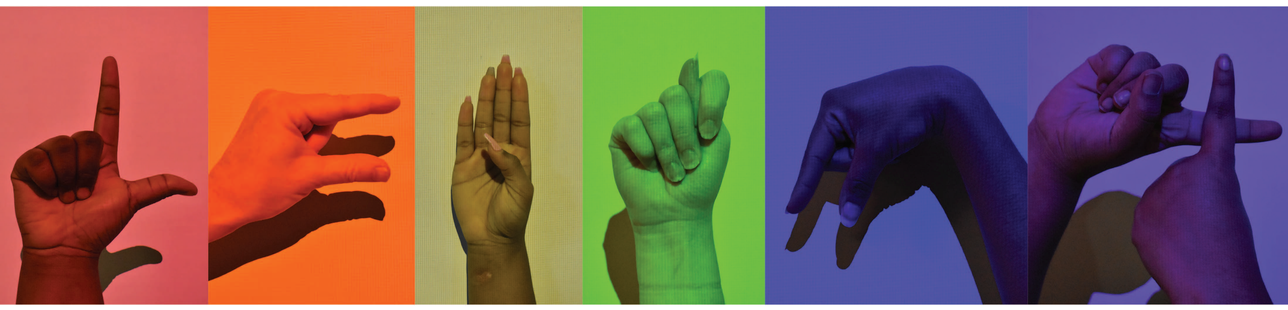

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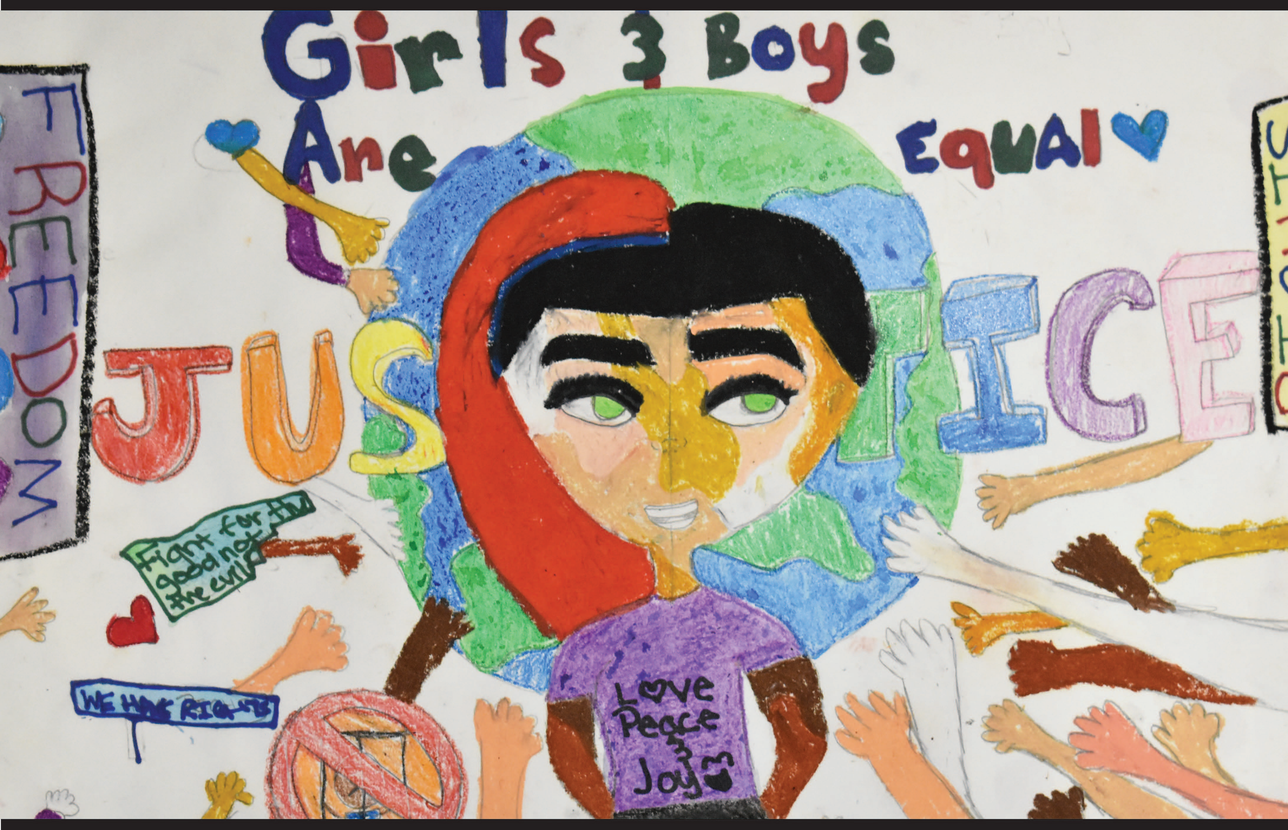

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