



A Study of Arts and Culture City of Rockville

October 2019

Contents

STUDY ADVISORY COMMITTEE	1
Creative Economy Workgroup	1
EXECUTIVE SUMMARY	3
INTRODUCTION AND CONTEXT	7
Methodology	8
Community Context	9
City Support for Arts and Culture	9
Art in Public Places	12
Profile of the Arts and Culture Community	13
Creative Economy	16
KEY FINDINGS	18
Summary of Findings	18
Comparing Rockville to Similar Communities	22
RECOMMENDATIONS	25
1 Elevate the function of arts, culture and creativity within the municipal administration.	26
2 Strengthen the environment for arts and cultural organizations to thrive.	27
3 Foster an environment for individual artists, creative businesses and creative entrepreneurs to build a robust community of artists and entrepreneurs in Rockville.	28
4 Establish initiatives to elevate and celebrate expressions of culture in Rockville’s international community.	29
5 Support Rockville as a vibrant cultural and creative center.	30
IMPLEMENTATION	32
ENDNOTES	38
APPENDIX	40

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Executive Summary

Executive Summary

Rockville is a community that values arts and culture. Its residents celebrate, attend and participate in arts, culture, and creative endeavors through the numerous community-based and volunteer-led organizations that represent the vast majority of non-profits serving the community. The fundamental focus of these organizations is personal participation and personal expression in music, dance, theater and visual arts. A distinct part of the quality of life in Rockville with a long history in the community, many of these organizations are celebrating anniversaries that range from 40 to 70 years.

The professional non-profit arts sector is also key to the cultural life in Rockville. It is growing in Rockville as well, anchored by the two largest organizations – VisArts and Adventure Theater MTC Academy. Additionally, a dynamic, though somewhat hidden, community of artists and cultural organizations flourishes within the international populations of Rockville.

The City of Rockville has an extensive history of support for arts and culture endeavors. This support manifests itself through several areas of municipal functions, including the operation of facilities, direct programming, grants to arts non-profits, and administrative support for civic organizations. In FY 2019, total expenditures across all areas exceeded \$3,000,000.

Within the Rockville Civic Center Park, the City owns and operates the F. Scott Fitzgerald Theatre, which has several resident performing arts organizations, and Glenview Mansion (primarily an event rental space with a dedicated gallery hosting a regular rotation of curated exhibits). City program staff in the Recreation and Parks Department provides administrative support for several of the civic arts organizations, resident companies and an annual literary conference, and in recent history has managed an active exhibition program. The City provides many of its area performing arts organizations with subsidized storage facilities for properties, equipment and costumes. VisArts has its offices, studios and galleries in a City-owned building in Rockville Town Square, supported through a significant rent abatement provided by the City that exceeds \$500,000 in annual value.

The Art in Public Places program, supported primarily through two specific ordinances – one that specifies an annual allocation from general funds and a second that specifies inclusion in CIP projects, has an extensive and growing collection across the City, with 50 works currently in its permanent collection. Rockville extended the public art ordinance to public space in private development in 2004, and it is estimated that nearly \$2.5M has been invested through this extension.

The community of Rockville, MD has a strong and long-standing commitment to arts as an essential element in the quality of life for residents. However, the City of Rockville currently is at a juncture, questioning its role in fostering arts and culture and seeking to reconsider cultural policy and the focus of its investments in arts, culture and creativity. There is an evolving sense of priorities within the City administration and among elected officials, and a desire among many community stakeholders – arts leaders, civic and community leaders – for elevating the role of arts, culture and creativity in the City.

While ideas and interpretations of what it means to “elevate the role of arts” for the community vary, the nearly unanimous voice is that this is a seminal moment for Rockville to thoughtfully consider cultural policy and explore the best approaches to investing financial and human resources in cultural development. The refrain, “We want Rockville to be an arts destination,” was common across all stakeholders, though there is not a unified vision or interpretation of what constitutes an arts destination. However, there is a united aspiration to a contemporary vision for vibrancy across the City, steeped in arts, culture and creativity.



Among stakeholders who provided input into this study, the consensus was clear: a change in strategy, approach and investment is needed. Participants expressed a strong desire to redefine the role of the City in supporting arts, culture and creativity in Rockville and to use this effort as an opportunity to shift the focus of cultural support from its historical facilitation of civic participation to one that is focused on a comprehensive cultural policy, fully enmeshed with community and economic development and aimed at building creative vibrancy across Rockville. The common thread is a desire to expand upon, update and evolve the City’s traditional role in supporting primarily volunteer-led activities to a comprehensive approach to building the creative sector and enhancing the vibrancy of the community. To become an “arts destination” or an “arts city,” Rockville must invest in an approach and adopt a set of policies committed to nurturing a creative city – a place with an active community of working artists and professional organizations, embracing a broader vision of creativity and creative community as an indispensable element in the character of the City.

The overarching question to consider is whether the City of Rockville is prepared to take bold steps to craft a vision for cultural development. The commissioning of this study has raised an expectation among stakeholders that action to implement recommendations outlined in this study will be taken in an intentional and meaningful way. As a result of these expectations, the City of Rockville needs to consider to what extent it is prepared to reconsider, shift and increase its arts and culture investments, building upon the legacy of supporting civic participation.

Notwithstanding heightened expectations, extraordinary opportunities abound for the City of Rockville to elevate arts, culture and creativity within the framework of municipal functions. Rockville can intentionally integrate arts, culture and creativity within specific development initiatives, including redevelopment of the Stonestreet Corridor, redevelopment of the RedGate golf course property, and potential uses of the King Farm Farmstead. The 2040 Rockville comprehensive plan references the importance of arts, culture and creativity to the quality of life of the community as well as the importance of its role in both economic and community development.

Opportunities to expand the presence of anchor institutions with interest in new or expanded operations in Rockville are available (e.g., Adventure Theatre, Rockville Science Center). Creative entrepreneurs are looking at the potential of establishing businesses in Rockville and are seeking opportunities to work with the City to bring this to fruition.

Ultimately, the City of Rockville has the opportunity to shift its traditional role, to expand its approach to and concept of arts and culture to embrace a broader vision of creative endeavors, and to serve its residents through building a vibrant, active creative sector.





Introduction and Context

Introduction and Context

The City of Rockville Department of Recreation and Parks engaged the consulting services of The Cultural Planning Group to undertake a study on the breadth, depth, reach and overall nature of existing cultural assets in Rockville;¹ to review and examine the City's functions related to arts and culture; and outline a set of goals and recommendations to refine, update and/or enhance existing cultural policy for the City. Additionally, the study process provided an opportunity to engage Rockville arts, culture and creative economy stakeholders in identifying issues to elevate their work and sector, understand in what ways current policies and forms of supports work well, and in what ways arts and culture could be a more successful and more meaningful part of the life of the residents of Rockville.

This study is not a community cultural plan emerging from broad resident input; it is intended to provide a snapshot of current conditions and to present a series of suggested recommendations and next steps in furthering cultural development in Rockville.

The impetus for this study was a response to the convening of arts stakeholders to review the 2011 City of Rockville Culture and Entertainment plan. In early 2018, the Department of Recreation and Parks gathered a group of arts and community representatives to reflect on the 2011 plan – to consider what had been accomplished and what continues to be relevant. In response to the frustrations and desires expressed in the feedback from that review, the City initiated this study to better understand the current environment and context for its future City cultural support and policies.

This study was organized and framed around a set of questions about arts and culture in Rockville, including:

- What is the current nature and general character of arts, culture and creative economy in Rockville? What are the strengths? What is lacking?
- What is the current role of the City of Rockville in fostering arts and culture? In what ways are services currently being provided (e.g., financial support, programs, facilities) and what needs are not being addressed?
- In what ways is Rockville competitive in attracting creative individuals and creative industries? What strategies will be most effective in building on our greatest assets and strengths?
- What are potential approaches and strategies to strengthen and build arts, culture and the creative economy in Rockville?

- What is required of the City/stakeholders in implementing recommendations? Who are the partners? What are the potential collaborations?
- How do we hold ourselves accountable to our efforts and assure success of the plan?

METHODOLOGY

The study was conducted over a four-month period from mid-February 2019 to late June 2019. A combination of qualitative and quantitative research methods was utilized, with the goal of addressing the key questions (outlined above) and to identify consistent themes from all stakeholder groups.

Primary research was focused on individual interviews and discussion groups conducted with elected officials (the Mayor and members of City Council); City administrators and staff from several relevant departments; representatives of arts and culture organizations; individual artists living in and/or working in Rockville; owners of arts and creative businesses; representatives of developers with investments in Rockville; economic, community and tourism development officials; and other key informants. Twenty-two stakeholders participated in direct, one-on-one interviews, and thirty-two stakeholders participated in discussion groups.²

Additional research included:

- A review of City documents and materials relevant to arts, culture and creative economy, including the 2011 arts plan, Department of Recreation and Parks planning budget documents, drafts of Rockville 2040 Comprehensive Plan, and other relevant City documents;
- A download and review of IRS Master Business Files as of December 2018 for all arts non-profits with a Rockville address to aid in analyzing the inventory of arts non-profits (see Appendix for complete inventory);
- Use of CV Suite data in examining the creative economy;
- A short fiscal survey completed by 12 arts and heritage organizations serving Rockville, providing fiscal data for their most recently completed fiscal year.

A Study Advisory Committee was convened by the City with representatives from across sectors – the arts, economic development, education and tourism. The Committee provided the consultant with local context and information and a platform for reviewing data and conclusions. Additionally, a workgroup was convened to focus on reviewing creative economy data in CV Suite and to work with the consultant in developing an agreed-upon definition of creative economy in Rockville.

COMMUNITY CONTEXT

Rockville is a city of just over 68,000 residents per the 2018 US Census estimates. It is a diverse community with a large Asian (21%) and Latino (15.5%) population; an African-American population of 10.7%; a highly educated populace with over 63% attaining a bachelor's degree or higher (more than double the national average of 27%); and average household income above \$100,000 a year (the national average is \$61,372). It is estimated that approximately 7% of residents are persons living in poverty, which is half the national poverty rate of 13.9%.³

Rockville is the county seat for Montgomery County and houses county government offices and courts. Central operations for the Montgomery County School District – the largest school district in Maryland – is located in Rockville. The City is home to the largest campus for Montgomery College, with nearly 15,000 students.



CITY SUPPORT FOR ARTS AND CULTURE

The City of Rockville currently supports arts and culture in several areas and through a number of different programs. A review of the City budget indicates 15 FTE positions and an additional 5.6 temporary FTEs, primarily within the Department of Recreation and Parks. Included in these FTEs are the arts program, special events, and facilities management staffs of the F. Scott Fitzgerald Theatre and Glenview Mansion. The range of activities, direct and indirect supports in arts and culture includes:

- Administrative support for three civic performing arts organizations (Rockville Civic Ballet, Rockville Concert Band and Rockville Chorus);
- Rent abatement for VisArts, located in a City-owned building in Rockville Town Square;

- Reduced rent for performing arts organizations who are “resident companies” at the F. Scott Fitzgerald Theatre;
- Subsidized storage space for several organizations in facilities located in Civic Center Park;
- Special events such as the annual Hometown Holidays Music Festival, Sunday Afternoon Concert series (Glenview Mansion), World of Montgomery Day, and other events throughout the year;
- Operating and staffing of the F. Scott Fitzgerald Theatre;
- Operating and staffing of Glenview Mansion, including a public art gallery;
- Outside Agency Grants providing direct financial support.

The vast majority of funds (nearly 80%) as outlined in the table below are expended on (a) facility operations and (b) managing and presenting special events.

The FY 2019 City Budget included the following expenditures:

Arts	\$ 221,100	7.6%
Special Events	\$ 1,057,050	36.4%
Civic Center	\$ 1,246,790	42.9%
Art in Public Architecture	\$ 120,470	4.1%
Art in Public Places	\$ 259,000	8.9%
TOTAL	\$2,904,410	

In addition, the City of Rockville provides grants annually through the Outside Agency Grant program. In FY 2019 the allocation was \$164,500 beyond the cost center allocations in the table above. Between FY 2014 and FY 2020, the City provided \$927,000 in direct grants through the Outside Agency Grants program as outlined in the chart below.

AGENCY	FY14	FY 15	FY16	FY17	FY18	FY19	FY20
KID Museum		\$ 50,000		\$ 25,000	\$ 30,000	\$ 25,000	\$ 25,000
Peerless Rockville	\$ 54,500	\$ 54,500	\$ 57,500	\$ 57,500	\$ 59,500	\$ 79,500	\$ 59,500
Rockville Consortium for Science	\$ 4,250	\$ 4,250	\$ 5,000				
Rockville Science Center	\$ 35,000	\$ 35,000	\$ 35,000	\$ 50,000	\$ 55,000	\$ 55,000	\$ 55,000
World of Montgomery Day				\$ 5,000	\$ 5,000	\$ 5,000	\$ 1,000
TOTAL	\$ 93,750	\$143,750	\$ 97,500	\$137,500	\$149,500	\$164,500	\$140,500

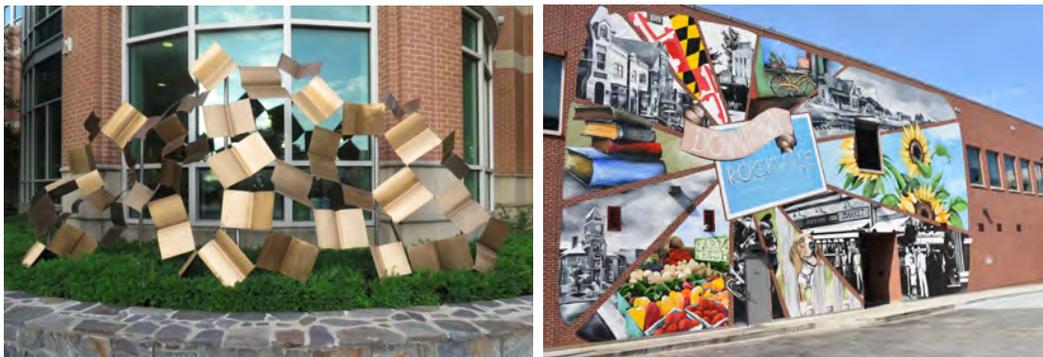
Arts expenditures in FY 2019 for regularly budgeted items and Outside Agency Grants combined totaled \$3,068,910. All expenditures were offset by revenues of \$747,420 earned through the arts, special events and Civic Center (primarily facility rentals) for a net expenditure of \$2,321,490. In-kind support is in addition to this direct expenditure; it includes (a) rent subsidies and abatements and (b) support of organizational events, with expenses absorbed by public works and public safety.

ART IN PUBLIC PLACES

The Art in Public Places (AIPP) program was established in 1978. The program is funded primarily through two specific ordinances – one that specifies an annual allocation from general funds and a second that specifies inclusion in CIP. As indicated above, general fund expenditures in FY 2019 total \$259,000. An additional \$120,470 was allocated through capital projects, which vary annually depending on current capital projects that are within the ordinance.

The AIPP has a growing collection, with 50 works currently placed across the City. AIPP is guided by an implementation plan adopted in 2017 (through 2022) and is consistent with industry best practices. A full review and assessment of the AIPP program was not in the purview of this study, but it is important to acknowledge AIPP and the City's commitment to growth and maintenance of the program, now in its fifth decade.

In February 2004 the Mayor and Council adopted the Publicly Accessible Art in Private Development ordinance. This ordinance was developed through an extensive process of public and stakeholder input resulting in six options to fulfill the requirement. The most often of those options chosen are: (a) provide artwork on-site and/or (b) pay an equivalent amount as a fee in-lieu based on a formula calculated using the development type and size as criteria. The "fee in-lieu" may be designated directly to a qualified Rockville non-profit arts entity or may be designated to the Friends of the Arts special activities fund adopted by Mayor and Council resolution to be used for arts purposes throughout the City. The Publicly Accessible Art in Private Development ordinance has produced more than \$2.5M in artwork or contributions to the arts throughout the City of Rockville. The ordinance has resulted in more than 50 pieces of artwork.



PROFILE OF THE ARTS AND CULTURE COMMUNITY

To understand the character and dimensions of the arts and culture sector, three distinct elements were examined:

- non-profit organizational/institutional providers of arts and culture
- individual artists
- other individuals or groups directly engaged in creative pursuits

There are several non-profit arts organizations that have long-standing traditions in Rockville. The majority of these entities are volunteer-led, community-based performing and visual arts organizations highly valued by community members and those inclined to participate, and recognized generally as an integral part of the quality and character of life in Rockville. They include three organizations operated by the City, two of which have fundraising support groups. The focus of these organizations is on personal participation and personal creative expression.

While more than 75 non-profit organizations with a Rockville address are registered with and recognized by the IRS within the arts and culture classification (and its subgroups),⁴ a majority are: (a) either dormant or do not meet the annual threshold to file an annual return with the IRS, (b) headquarters for national organizations with registered offices in Rockville and do not serve local/area residents or operate programs within Rockville, or (c) organizations that do not serve the residents of the area but have a Rockville mailing address. Nearly one-third of the non-profits in the IRS file are classified as ethnic or cultural heritage organizations. It should be noted that a number of the inventoried organizations with Rockville addresses are outside City boundaries, though within Rockville's zip codes. Numerous other organizations that serve Rockville residents are not based within the City limits, including a number of those discussed below as the *core institutions*.

Within the roster of non-profit entities, the nine organizations listed below effectively constitute the core institutional arts and culture sector in Rockville city limits:

Adventure Theatre MTC Academy
F. Scott Fitzgerald Literary Conference
Peerless Rockville Historic Preservation, Ltd.
Rockville Art League
Rockville Little Theatre
Rockville Musical Theatre
Rockville Science Center
Victorian Lyric Opera Company
VisArts

In addition, there are three entities operated by the City:

- Rockville Civic Ballet
- Rockville Concert Band
- Rockville Chorus

The Rockville Civic Ballet and the Rockville Concert Band both have separate 501(c)(3) “friends of” organizations that support their activities and raise funds for their programs.

All 12 organizations were asked to complete a brief survey of their financial activity for the most recently completed fiscal year. Although Adventure Theater is based in Glen Echo, it operates the ATMTC Academy, its musical theater training academy, in the City of Rockville. The Rockville Science Center currently operates programs in and around Rockville and is seeking to develop a permanent facility in Rockville. The aggregated data below includes Adventure Theater’s entire organizational budget, inclusive of but not solely reflective of its Rockville operations.

Nine of the 12 organizations are volunteer-led, community-based organizations (including the three operated by the City). Three organizations operate with professional leadership and staffing. Three organizations are designated as Resident Companies of the F. Scott Fitzgerald Theatre: Rockville Little Theatre, Rockville Musical Theatre, and the Victorian Lyric Opera Company.

Aggregated earned and contributed revenues for the 12 organizations:

Earned revenues	\$ 3,421,070
Contributed revenues	\$ 2,469,545
Total aggregated revenues	\$ 5,890,614

Of the total earned revenues, \$3,231,795 (95.5%) were generated by the three professionally managed organizations (VisArts, Peerless Rockville, and Adventure Theatre). The eight volunteer-led organizations generated 4.5% (\$189,275) of the earned revenues. Earned revenues consist primarily of admissions, ticket sales, and/or tuition and program fees.

Of the total contributed revenues, for the period reported the three professional organizations raised \$2,178,733 (88.2%). The eight volunteer-led organizations raised 11.8% (\$290,812) of the contributed revenues. Over 25% of total/aggregated contributed revenues are attributed to in-kind donations that include rent abatement, donated accounting and legal services, and donations of equipment.

The specific sources of contributed revenues (aggregated) are shown in the table below:

Individual contributions	\$ 437,763
Foundations	\$ 413,173
Federal / National Endowment for the Arts	\$ 15,000
State / MD State Arts Council	\$ 257,882
County / Arts & Humanities Council	\$ 285,681
City of Rockville	\$ 135,260
Special Events	\$ 251,887
Misc.	\$ 54,002
In-Kind	\$ 618,545 ⁵
Total Philanthropic and Public Support	\$ 2,469,545

Specific sources of contributed revenues (aggregated)

CREATIVE ECONOMY

The term “creative economy” is most often employed to refer to industries and workers in a wide range of endeavors – from architects to individual artists to artisans and certain forms of manufacturing and/or businesses that are indicators of creative activity. The creative business sector looks beyond the non-profit environment to broader economic activity in creative industries and creative workers. Creative economy is a vital element to consider in a wholistic approach to arts, culture and creativity in public policy. Additionally, creative economy initiatives can be viewed more expansively as an element of economic development and related tools being utilized by a municipality, encompassing incentives for specific industries, enhancements for classes of workers, or investments in what is commonly referred to as “creative placemaking.” Creative economy data and assessment tools serve as proxies in analyzing city, community, or neighborhood vibrancy.

For this study, a workgroup was convened to review available creative industries data and determine specific classifications of industries and occupations to include in the analysis, utilizing licensed data through Creative Vitality Suite, a comprehensive web-based tool that can be tailored to include specific creative industries and creative workers to understand the creative economy. Jobs and industry data are available primarily on the county level, though for purposes of this study, data was restricted to the three zip codes (20850, 20851 and 20852) with the highest concentration of businesses and workers within the Rockville city boundaries. While these zip codes extend beyond the city boundaries, they provide consistent and reliable data serving as a proxy for the City of Rockville.

Data for the CV platform is provided by Economic Modeling Specialists International (EMSI), which draws on census and Bureau of Labor Statistics data.⁶ The Creative Economy workgroup reviewed the data sources available through CV Suite, selecting NAICS (classification of industries) and SOC (classification of workers) codes considered most relevant for Rockville. See Appendix for a complete table of the 80 NAICS and 72 SOC codes determined to be relevant.”

The most recently available data was for calendar-year 2017. Based on that 2017 data, there are 11,779 jobs in the three zip codes in creative industries and over \$1B in industry sales. Just under 20% (2,225) are in software development, web development and computer programming. See Appendix for full data tables on workers, occupations and sales.



Key Findings

Key Findings

In aggregating themes from stakeholder engagement and examining the available secondary data, a series of consistent themes emerged. Study participants identified both cherished assets and strengths in Rockville as well as issues and challenges to be addressed. Additionally, there appeared to be a general consensus on the nature and character of arts and culture in Rockville.

SUMMARY OF FINDINGS

- It is important to recognize that all stakeholder groups expressed, directly or indirectly, a desire to elevate the role of arts, culture and creativity in Rockville. While approaches and interpretations of cultural development for the community vary, the consensus is that this is a seminal moment for Rockville to thoughtfully consider cultural policy and consider the most appropriate and contemporary practices for investing financial and human resources in cultural development.

By investing in its own knowledge, professional capacity, innovative approaches to cultural development and building a stronger, broader, more vibrant creative community, the City of Rockville can access – and create – numerous opportunities to elevate arts, culture and creativity.

- Rockville is home to numerous volunteer-led and community-based cultural organizations that have a long and deep history in the community.⁷ They represent the majority of incorporated non-profit cultural organizations in Rockville, providing extraordinary opportunities for personal participation and creative outlets for residents of Rockville and surrounding communities. These organizations are reflective of long-standing cherished community traditions. They have been supported by the City of Rockville over time in various ways, including direct financial support, staff support for operations, subsidized use of City performing arts and exhibition facilities, and subsidized storage facilities.

- In addition to the volunteer-led organizations, Rockville has several important professionally-managed anchors in the cultural community, including VisArts, Adventure Theater MTC Training Academy, Peerless Rockville, and the performing and visual arts programs of Montgomery College. These organizations and programs receive varying degrees of support from the City of Rockville, with the most significant being the rent abatement for VisArts in a City-owned facility in Rockville Town Center.

Opportunities exist for the City of Rockville to attract additional professional non-profits to the City and to explore avenues for both financial and non-financial supports for strengthening and expanding the non-profit sector.

I keep hearing that we are an arts destination and that we are an ‘arts city.’ It’s not really true. I think we care about the arts, but we don’t have a coherent plan for building infrastructure and supporting a professional arts community. There are lots of community-based opportunities, which are great in their own way. But that does not make us a destination. It’s not about being vibrant; it’s about being livable. That’s who we have been, and I suppose, who we still are.

- Rockville is a diverse community whose expanding international population currently makes up more than 37% of the population, primarily Asian and Latino/Hispanic. There is an African-American population that constitutes 10.7% of the population as well. There was little direct engagement with any of these communities in the study process. While there was recognition among stakeholders that there are distinct performing and visual arts activities within these communities, there appears to be limited knowledge of and experience with these cultural activities among the cultural community informing this study. It is notable that discussions on arts and culture throughout the study process most often centered around a narrow definition that often did not acknowledge these communities.

The City should embrace opportunities to deeply engage with the artists and creative entrepreneurs within the growing international communities and more intentionally develop initiatives to support and celebrate their cultural activities as a part of the vibrant cultural life of Rockville.

Our community is diverse, yet we do not really make efforts to fully embrace the growing international communities. We focus on what we know – and it is primarily white and euro-centric. This has been our default, even though we are generally a progressive community that fully embraces all the cultures and peoples of Rockville. But it is not apparent when we talk about the arts, or it is an afterthought.

- Individual artists in Rockville expressed that they do not feel a sense of connectedness. It is generally believed that many artists live and work in Rockville – either operating studios in their homes or in studios outside City limits – but there is no clear “center” to the artist and creative community. VisArts is broadly acknowledged as a hub of activity and the most significant center for visual arts in Rockville, but there is no regular convener for the artist community or any entity focused on community building to strengthen, expand and support individual artists in the City. The City has the opportunity, through an elevated approach to arts and culture, to partner with relevant organizations in identifying and implementing avenues for strengthening the individual artists’ community.
- The region is generally perceived as financially generous in supporting non-profit arts and culture organizations, but large-scale and leadership arts philanthropy in Rockville are lacking. Stakeholders expressed concerns that this missing element of funding limits the growth of arts and culture in the City as well as its willingness to take risk, both for individual artists and for arts organizations.

The City of Rockville has the opportunity to serve as a convener and advocate to encourage philanthropic investment in Rockville-based entities, and to explore potential partnerships and collaborations with private philanthropy to strengthen and elevate the creative community.

- The City has the potential to encourage and/or foster one or more creative hubs. The most often cited opportunity among City administrators and elected officials is the redevelopment of the Stonestreet corridor. Also cited among City representatives, as well as a range of stakeholders, were the opportunities presented by the currently vacant King Farm Farmstead and the redevelopment of the 110 acres of the closed RedGate golf course. Interviewees and participants in discussion groups also pointed out opportunities, expressing ongoing disappointment and frustration over the lack of a successful strategy to fully activate and enliven Rockville Town Square, although efforts by both the City and Federal Realty Investment Trust were acknowledged.

- Representatives from the arts and culture sector expressed frustration that the arts community in Rockville lacks cohesiveness and a strong identity. This was echoed by non-arts leaders who observe a sense of disconnectedness or “silos.”

This presents an opportunity for the City to serve as a convener and facilitator of programming aimed at fostering cohesiveness and strengthened capacity in the sector.

- There is a sense among all stakeholders that participation in arts programming and arts activities throughout the City would benefit from coordinated marketing and promotion. Planning participants shared their frustrations over the lack of a definitive, central online source for promoting available arts and culture programs and events in Rockville, though there was no consensus on who should be responsible for initiating and managing such efforts.

This concern signifies an opportunity for the City to consider appropriate and relevant methods of supporting and encouraging increased participation in arts programming. Any approach should be comprehensive and inclusive of a broad range of arts, culture and creative activities throughout the City and would be most effective through a collaborative effort of arts providers.





COMPARING ROCKVILLE TO SIMILAR COMMUNITIES

To understand Rockville relative to similar communities, the consultants gathered information on the arts and culture programs of five similar cities. The first criterion in selecting benchmarking cities was a population between 50,000 and 75,000 residents, similar to Rockville's population of 68,000. The second criterion was cities that are adjacent to or within the suburban ring of a major metropolitan area. Three of the five comparison cities – Coral Gables, FL (Miami); Broomfield, CO (Denver) and Evanston, IL (Chicago) are within both criteria.

Two cities with resident populations one tier higher – Roanoke, VA with approximately 100,000 residents and Boulder, CO with 107,000 – are included as examples of somewhat larger communities. Boulder is considered part of the Denver metroplex, while Roanoke is in a rural area of Virginia.

The primary source of comparative data was the Americans for the Arts Local Arts Agency Dashboard,⁸ a tool based on self-reported data in the 2018 Comprehensive Annual Survey of Programs and Budgets. The Dashboard includes data on 517 local arts agencies from across the country. There are 31 agencies within municipal government from cities with a population between 50,000 and 99,999 that reported data. Additional information was derived from an online review of agency websites. A table of usable comparative data of the information for the five cities and Rockville as downloaded from the Dashboard is included in the Appendix of this report.

The six cities engage in several practices that are, overall, similar in supporting arts and culture. The most consistent element is a percent-for-art ordinance and a public art program. Only two of the six (Rockville and Coral Gables) extend their public art ordinance to private development.

The six cities take varying approaches to programming and support for the non-profit cultural sector. Four of them provide direct program or general operating grants to non-profit organizations. While Rockville provides funding through the Outside Agency Grants program (\$164,500 in FY 2019), it does not currently have a direct, dedicated competitive-based funding program. Boulder operates the most robust grants program with a budget in the most recent fiscal year of \$675,000. Evanston had the most modest grants budget, totaling \$64,000 in FY 2018.

Only one city – Boulder – provides grants and/or fellowships to individual artists. Boulder primarily funds professional development opportunities for individuals.

Rockville was notably the most engaged in operating cultural facilities and providing administrative support for civic performing arts organizations. Additionally, it did not appear that any of the five cities benchmarked provided subsidized rent similar to the aid given resident performing arts groups or rent abatements similar to amount of subvention Rockville provides VisArts.

Three of the six cities, including Rockville, operate cultural facilities. Evanston is the most similar to Rockville, as it operates a theater (within the Noyes Cultural Arts Center) and a historic home within a park that originally functioned as an arts center (The Harley Clarke Mansion). The Clarke Mansion is within a city park, but is operated by a separate non-profit organization. Broomfield also operates an auditorium, as well as a gallery space within the auditorium facility, that is available for rental to local performing arts organizations. It has fewer seats than the F. Scott Fitzgerald Theatre and does not have resident companies.

A review of arts office websites and data downloaded from the dashboard suggests that none of the other cities include special events as a direct part of their arts programs. Rockville appears as the only city within this cohort to include the special events budget as an arts expenditure. However, it is becoming more common nationally for special events management to fall under the purview of an arts department or division.

All six cities have dedicated full-time arts program staff, ranging from one FTE to four FTEs, with additional part-time and/or seasonal staff. Of the six cities, only Boulder and Roanoke have a full-time staff whose sole responsibility is managing the public art program.

Three cities have invested in community cultural plans to inform their programming and priorities. Boulder has been the most proactive in annual program evaluations and producing annual progress reports.



Recommendations

Recommendations

Throughout the research process of this study, the Rockville cultural community and stakeholders have expressed a strong desire for the City to take on an enhanced and elevated role in fostering an environment for arts, culture and creativity to grow, expand and thrive. There were many individual desires expressed by stakeholders that overall articulate a vision for a more vibrant community.

There are myriad avenues for Rockville to consider in elevating and focusing its role in supporting arts culture and creativity. The recommendations and tactical approaches below are intended as a point of departure.

This study is not intended as a cultural plan, but is presented as a set of steps to enhance, expand and elevate cultural policy in the City of Rockville. The recommendations are not derived from broad community input, and thus do not represent the authority of Rockville residents. Instead, they are reflective of direct input from stakeholders in City administration, elected officials, representatives of arts and culture organizations, and individual artists. Ideally, the City of Rockville will undertake a comprehensive, master cultural planning process where the vision and authority are derived from the residents and taxpayers in Rockville.

However, there is momentum to redefine and expand the role of the City in arts development prior to a full cultural planning process. Ultimately, the investments recommended below suggest a pathway for shifting the focus of City resources from supporting volunteer-based, community-driven programming to one that aims to build greater cultural and creative vibrancy in Rockville. These recommendations should be considered additive to the baseline existing services and investments. The intention is not to replace existing City support, but to build upon it.

The recommendations are not presented in any specific priority order, though 1.1 below (establishing an Office of Arts and Culture) serves as the platform for broader implementation. Establishing an Office of Arts and Culture, followed by the hiring of a full-time professional-level administrator - whether on as a permanent position or as a contractor for an initial period of one to two years to explore the potential and parameters of an Office of Arts and Culture - should be considered as the first steps. It is important to have this position in place to have an individual whose sole professional role is arts and cultural development and fostering a healthier creative economy. Once that position is executed, establishing priorities may be facilitated through operating plans vetted by the Cultural Arts Commission, City administration and elected officials in conjunction with the new administrator.

Implementation of 1.1 and 1.2 may also benefit from a review of the stated role of the Cultural Arts Commission. When an Office of Arts and Culture is established and professional leadership is hired, the role of the Cultural Arts Commission will likely shift towards supporting the work of the office and advising the Mayor and City Council on cultural policy. It is advisable to initiate efforts to recruit new members of the Commission representing a broader range of community voices. This will benefit professional leadership by providing a range of resident representatives as programs are established. It will also be useful in anticipating a comprehensive community cultural planning effort.

The following recommendations are structured as a series of top-level strategies for redefining and elevating the role of the City of Rockville in supporting arts, culture and creativity. Each recommendation is elucidated through a series of tactical approaches.

RECOMMENDATION 1

Elevate the function of arts, culture and creativity within the municipal administration.

As indicated above, the recommendations are not presented in any particular order of priority, though 1.1 and 1.2 are important in establishing a baseline to facilitate broader implementation.

- 1.1 Establish an Office of Arts and Culture within the City of Rockville as a platform for elevating and expanding cultural policy, programming and support for arts, culture and creative economy.
 - 1.1.1 Establish a position dedicated to arts and cultural development. Recruit and hire a professional, experienced arts administrator to fully launch the Office of Arts and Culture (OAC), either as a permanent full-time position or as a contractor for a trial period to establish the parameters of an OAC. Ideally, the position is distinct from the current programmatic position within Recreation and Parks, reporting directly to senior administration within the City.⁹
- 1.2 The portfolio for the position should focus on arts, culture and creative sector/creative economy development, partnering across City departments and agencies (e.g., economic development, community development, youth development), and relevant local and county agencies.
- 1.3 In establishing an Office of Arts and Culture and engaging a professional, experienced director of the office, an initial operating budget to support programs and initiatives related to launching the Office is also imperative.

By establishing a specific, dedicated Office of Arts and Culture and recruiting a leader experienced in municipal cultural policy and community development, the City of Rockville will indicate its commitment to furthering, investing and prioritizing an agenda of arts,

culture and creativity. Furthermore, many of the functions indicated in the recommendations will require the focus and commitment of a knowledgeable, experienced administrator for effective implementation.

- 1.4 Implement elements in the Rockville 2040 plan that elevate the role of arts, culture and creativity as a function of municipal operations.
 - 1.4.1 In final plan edits of the principles of Rockville 2040 (page 2), recognize arts, culture and creativity as distinct element, elevating it from a subsidiary of recreation.
 - 1.4.2 Explore specific alignment of study recommendations with relevant sections of Rockville 2040 (e.g., Policy 11 and associated actions, page 182).
 - 1.4.3 After establishing an Office of Arts and Culture, integrate the new position as a standing member of the planning team.

RECOMMENDATION 2

Strengthen the environment for arts and cultural organizations to thrive.

Rockville has the opportunity to foster a more robust non-profit arts sector, encouraging growth and capacities of existing organizations and assisting new and emerging organizations to become established. Additionally, an Office of Arts and Culture can serve as a convener and conduit for building a more cohesive and connected arts sector. In many communities the convening and capacity-building function is executed by a stand-alone arts service organization. Examples include the Greater Philadelphia Cultural Alliance, the Lansing Arts Council (Lansing, MI), and Regional Arts Commission (St. Louis, MO). The Greater Washington Cultural Alliance no longer exists, though there are opportunities to partner with and utilize the resources of the Montgomery County Arts and Humanities Council.

- 2.1 Design and implement programs that build the capacities of the non-profit arts and cultural sector to be more resilient, agile and adaptive.
 - 2.1.1 Regularly convene the Rockville arts and cultural sector to foster a stronger, more connected and cohesive community and facilitate learning about trends in the professional arts field and current professional practices, addressing topics that connect art and culture to other sectors such as technology, innovation, economic and workforce development. Utilize gatherings to address common issues and concerns and to build a professional network.
- 2.2 Seek partnerships with entities that serve the non-profit sector in building knowledge, skills and capacity. Explore opportunities to engage and/or commission these partners to provide technical assistance for Rockville-based cultural organizations and provide professional development programming determined useful to the sector.

- 2.3 Through the Community Assistance Program, establish a specific category for grants supporting the capacity and programs of arts non-profits. Initial efforts should focus on two areas: direct program service delivery to residents and investments in capacity building.

A number of stakeholders indicated a desire for the City to provide significant direct financial support and establish an annual grants program to support arts non-profits. It is recommended that opportunities for establishing a baseline for support be explored through the Community Assistance Program, where systems and grant processes are already in place. Expansion of a grants program should be tested through broader community engagement in a comprehensive community cultural plan.

RECOMMENDATION 3

Foster an environment for individual artists, creative businesses and creative entrepreneurs to build a robust community of artists and entrepreneurs in Rockville.

Opportunities abound to encourage and foster creative entrepreneurs, creative businesses and individual artists to make Rockville their home or base of operations. While the following tactics suggest the Office of Arts and Culture should focus on serving as the convener, it is advisable to pursue these activities in partnership with other agencies and organizations. These partners could include VisArts, with their knowledge and relationships with visual artists, and Rockville Economic Development, Inc. (REDI), as they embrace the creative sector and creative economy within their economic development charge.

- 3.1 Extend the convening function (2.1) to foster a cohort of individual artists and creative entrepreneurs in Rockville.
 - 3.1.1 Convene artists, creative businesses and creative entrepreneurs to understand and document the barriers of establishing and/or operating an artistic practice or business in Rockville. Regularly convene artists and creative entrepreneurs to facilitate networking within and among disciplines, foster a stronger sense of community, and build a cohesive professional environment.
 - 3.1.2 Identify service providers who conduct professional practices training for individual artists and creative entrepreneurs. Commission these providers to conduct training services for Rockville-based artists, with the goal of strengthening and growing the community of practicing artists in Rockville.
 - 3.1.3 Establish and coordinate an annual artists and creative economy workshop that builds a sense of community and focuses on professional practices, trends in creative economy and creative placemaking, and the role of artists in the community.

RECOMMENDATION 4

Establish initiatives to elevate and celebrate expressions of culture in Rockville's international community.

Though Rockville has a significant international community and diverse cultural communities, direct connections to those communities and, in particular, the cultural activities within those communities were less apparent throughout the study process.

Consistent with national trends in embracing equity and diversity in defining cultural expression, Rockville has the opportunity to fully embrace a growing portion of its population and to celebrate the richness and depth of cultural expression within those communities.

- 4.1 Seek to (a) create a comprehensive roster and inventory of organizations and individuals within the international and culturally specific communities in Rockville who are focused on the arts and cultural expression of their communities and (b) seek to fully understand the breadth and depth of those existing organizations.
- 4.2 Develop programs with the intention of building relationships with and addressing the specific resource needs and issues of organizations and individuals identified as organizations of color and/or culturally specific. As with many of the arts and cultural organizations in Rockville, culturally specific entities are often volunteer-led. By identifying and working with these organizations, Rockville will broaden and expand the definition of civic organizations that are supported and valued by the City. Further, this will afford opportunities to actively recruit representatives of culturally-specific organizations to serve as members of the Cultural Arts Commission.
 - 4.2.1 Establish an annual or semi-annual forum to convene representatives of culturally specific organizations and artists to foster a community of practice and to build a network among these organizations and strengthen their presence as an important element of Rockville's character.
- 4.3 Designate a portion of the Community Empowerment Matching Grant program (with a range of \$2,500 to \$5,000) with a specific initiative to encourage greater presence of culturally-specific organizations in the City and expand the capacity of the organizations to serve all residents of Rockville.

RECOMMENDATION 5

Support Rockville as a vibrant cultural and creative center.

The common refrain heard throughout the study process was, “Rockville should be an arts destination.” Numerous and varying perspectives and definitions were offered as to what it means for Rockville to be an arts destination. Yet, the thread connecting all perspectives was a desire for a city that is more vibrant, that fully embraces arts, culture and creativity as an essential and active part of the life of the community. The challenge is to embrace the characteristics unique to Rockville, building on existing assets and investing in initiatives that increase the vibrancy and vitality of the City.

Efforts of an Office of Arts and Culture should embrace a range of initiatives that overlap with community and economic development. Opportunities exist for creative placemaking; integrating creativity into municipal decision-making, supporting more effective communication of opportunities; strengthening the ability of arts producers to expand their audiences and increase participation; and enhancing the built environment through expanding public art efforts and creative placemaking.

Study participants consistently cited the need for better communication channels publicizing arts events in Rockville. While arts marketing channels do currently exist, they are not considered comprehensive, well-advertised, or effective in reaching diverse audiences. In communities across the country, communication is most effective when artists and organizations collaborate for more effective marketing, advertising, and building community awareness of the arts. Rockville offers many such opportunities to facilitate collaboration.

Public art can serve many roles in a community through building a collection of permanent works as well as utilizing temporary installations that engage the community in a collective experience. The Art in Public Places program has an extensive history with a permanent collection of 50 works. Yet many opportunities are still available to enhance the program as means of identifying Rockville as a locus of creative expression. Additionally, opportunities to focus on the private development sections of the ordinance are available, both to catalogue the inventory of works created as a result of the ordinance and to better document the use of in-lieu of fees collected.

5.1 Create an artist-in-residence program to embed artists into departments across the functions of the municipality.

Municipalities across the country are engaging artists as essential problem-solvers and important voices in the challenges of public services. Artists are regularly embedded in youth services, public safety, transportation, community development and other departments. The Appendix of this report includes several examples of successful residency programs addressing a variety of municipal and public functions.

- 5.2 Create a program to establish and develop cultural districts and cultural hubs as both an approach for promotion and economic development.
 - 5.2.1 Identify potential areas in Rockville to seek official state designation as a cultural district through the Maryland State Arts Council Arts & Entertainment District program,¹⁰ and then utilize the designation as appropriate to seek technical assistance and/or public art project support in District development.¹¹
- 5.3 Explore options for creative placemaking in three current or pending redevelopment efforts: Stonestreet Corridor, King Farm Farmstead, and RedGate Golf Course.
- 5.4 Convene representatives of arts, culture and creative endeavors in Rockville and include tourism and visitor officials to explore avenues for increasing collaborative promotions.
 - 5.4.1 Identify the strengths and weaknesses of existing communication channels.
 - 5.4.2 Provide seed resources for collaborative efforts at strengthening and increasing participation.
- 5.5 Fully utilize the public art in private development ordinance.
 - 5.5.1 Develop a database of public art works in private development as an addition to the comprehensive inventory of works, and establish a process to recognize and catalogue new works as they are added to the collection.
 - 5.5.2 Establish a clear set of guidelines to track in-lieu of fees collected through private development and a process to encourage developers to support local arts non-profit entities through the in-lieu of fees.

IMPLEMENTATION

The following table reiterates the recommended strategies and tactics with suggested costs and necessary resources for implementation. Additional information is provided, including examples of similar programs or activities in a range of communities. Examples are provided from a wide range of cities and approaches.

Funding for costs associated with implementing recommendations may come from a variety of sources. It is likely the City will need to commit an initial investment from general funds, particularly in establishing an Office of Arts and Culture and funding the salary of a new full-time position or a contractor for a trial period, with additional resources for initial implementation of programming and activities.

One consideration is to establish an arts office enterprise fund to channel all or a significant portion of earned fees through programming and facility rentals from the F. Scott Fitzgerald Theatre. A sequestered fund could be utilized for the salary and benefits of the new position, programming costs and, potentially, for establishing some form of arts investment or grant program (e.g., recommendation 2.3 and 4.3). Alternatively, the City could commit general funds for personnel and utilize the enterprise fund for programming, grants and other creative economy investments.

Upon establishing an Office of Arts and Culture, more opportunities become available to seek funding for selected programming and activities. The Our Town grant program at the National Endowment for the Arts is an opportunity to seek funding for a comprehensive community cultural plan or other partnerships suggested throughout the recommendations. It is anticipated that a comprehensive community-based cultural plan will cost between \$90,000 and \$125,000, depending on the format and approach to community engagement, as well as any requirements for statistically valid surveys as part of the process.

	RECOMMENDATIONS & TACTICS	FINANCIAL RESOURCES	RESOURCES & EXAMPLES
1.1	Establish an Office of Arts and Culture within the City of Rockville as a platform for elevating and expanding cultural policy, programming and support for arts, culture and creative economy.		
1.1.1	Establish a position dedicated to arts and cultural development. Recruit and hire a professional, experienced arts administrator to fully launch the Office of Arts and Culture either as a full-time permanent position or as a contractor for a trial period to establish the parameters of an OAC. Ideally, the position is distinct from the current programmatic position within Recreation and Parks, reporting directly to senior administration within the City.	Professional base salary should be anticipated between \$75,000 – \$90,000 for an experienced professional. Within the Rockville personnel pay scale, it should be anticipated between level AD113 and AD116, with total costs of salary and benefits ranging from \$105,200 to \$120,260.	Local Arts Agency Salary Survey 2018 Examples of job titles and job descriptions for similar positions in several cities are provided in the Appendix.
1.2	The portfolio for the position should focus on arts, culture and creative sector/creative economy development, partnering across City departments and agencies (e.g., economic development, community development, youth development), and relevant local and county agencies.	No direct costs. Requires allocation of time and position authority.	Review model job descriptions provided in the Appendix.
1.3	In establishing an Office of Arts and Culture and engaging a professional, experienced director of the office, an initial operating budget to support programs and initiatives related to launching the Office is also imperative.	Estimated at \$125,000 in year one.	Programming resources for convening, speakers, sponsoring sector development (speakers, service provider partnership fees, etc.), workshops, and other programs indicated through recommendations. A portion of this budget may be dedicated to small grants.
1.4	Implement elements in the Rockville 2040 plan that elevate the role of arts, culture and creativity as a function of municipal operations.	No direct costs. Implications for community and economic development investments.	Inclusion of arts position as an essential member of the planning team.
1.4.1	In final plan edits of the principles of Rockville 2040 (page 2), recognize arts, culture and creativity as a distinct element, elevating it from a subsidiary of recreation.	No direct costs. Implications for community and economic development investments.	Inclusion of arts position as an essential member of the planning team.

	RECOMMENDATIONS & TACTICS	FINANCIAL RESOURCES	RESOURCES & EXAMPLES
1.4.2	Explore specific alignment of study recommendations with relevant sections of Rockville 2040 (e.g., Policy 11 and associated actions, page 182).		
1.4.3	After establishing an Office of Arts and Culture, integrate the new position as a standing member of the planning team.		
2.1	Design and implement programs that build the capacities of the non-profit arts and cultural sector to be more resilient, agile and adaptive.	Included in program operating budget above.	
2.1.1	Regularly convene the Rockville arts and cultural sector to foster a stronger, more connected and cohesive community and facilitate learning about trends in the professional arts field and current professional practices, addressing topics that connect art and culture to other sectors such as technology, innovation, economic and workforce development. Utilize gatherings to address common issues and concerns and to build a professional network.	Included in program operating budget above.	Examples: Boulder, CO; DC Commission on Arts and Humanities Seattle Arts Commission Lansing Arts Council
2.2	Seek partnerships with entities that serve the non-profit sector in building knowledge, skills and capacity. Explore opportunities to engage and/or commission these partners to provide technical assistance for Rockville-based cultural organizations and provide professional development programming determined useful to the sector.	Costs will vary depending on services contracted. Included in programming budget for the Office of the Arts above.	Examples include entities such as National Arts Strategies , or the resources of the Arts Administration program at American University.
2.3	Through the Community Assistance Program, establish a specific category for grants supporting the capacity and programs of arts non-profits. Initial efforts should focus on two areas: direct program service delivery to residents and investments in capacity building.	Costs may vary depending on resources dedicated to a grant fund. These funds would be in addition to the programming budget for the Office of the Arts and effectively expand the current Outside Agency Grants.	Examples of potential structures include Boulder, CO and Alexandria, VA
3.1	Extend the convening function (2.1) to foster a cohort of individual artists and creative entrepreneurs in Rockville.		

	RECOMMENDATIONS & TACTICS	FINANCIAL RESOURCES	RESOURCES & EXAMPLES
3.1.1	Convene artists, creative businesses and creative entrepreneurs to understand and document the barriers to establishing and / or operating an artistic practice or business in Rockville. Regularly convene artists and creative entrepreneurs to facilitate networking within and among disciplines, foster a stronger sense of community, and build a cohesive professional environment.	Indirect costs of staff time and facilities use. Direct costs for promotion of events, hospitality, speakers, etc., to be included in annual programming budget above.	Examples are: City of Philadelphia , Creative Sonoma , City of San Jose , Kansas City Office of Culture and Creative Services .
3.1.1	Identify service providers who conduct professional practices training for individual artists and creative entrepreneurs. Commission these providers to conduct training services for Rockville-based artists, with the goal of strengthening and growing the community of practicing artists in Rockville.	Direct costs would be included in the annual programming budget. Potentially, costs could be offset through program and service fees, and/or tuition for specific training services.	Connect with professional network of similar programs to identify potential service providers. Potential partners and/or resources may include MICA; Montgomery County Arts and Humanities Commission; Montgomery College.
3.1.1	Establish and coordinate an annual artists and creative economy workshop that builds a sense of community and focuses on professional practices, trends in creative economy and creative placemaking, and the role of artists in community.		Lansing Creative Placemaking Summit
4.1	Seek to (a) create a comprehensive roster and inventory of organizations and individuals within the international and culturally specific communities in Rockville who are focused on the arts and cultural expression of their communities and (b) seek to fully understand the breadth and depth of those existing organizations.	Staff time for research and networking.	

	RECOMMENDATIONS & TACTICS	FINANCIAL RESOURCES	RESOURCES & EXAMPLES
4.2	Develop programs with the intention of building relationships with and addressing the specific resource needs and issues of organizations and individuals identified as organizations of color and/or culturally specific. As with many of the arts and cultural organizations in Rockville, culturally specific entities are often volunteer-led. By identifying and working with these organizations, Rockville will broaden and expand the definition of civic organizations that are supported and valued by the City. Further, this will afford opportunities to actively recruit representatives of culturally-specific organizations to serve as members of the Cultural Arts Commission.	Programmatic costs would be included in the general program budget of the Office of Arts and Culture. Additional resources required include staff time and networking.	
4.2.1	Establish an annual or semi-annual forum to convene representatives of culturally specific organizations and artists to foster a community of practice and to build a network among these organizations and strengthen their presence as an important element of Rockville's character.		Americans for the Arts research on cultural equity and community diversity
4.3	Designate a portion of the Community Empowerment Matching Grant program (with a range of \$2,500 to \$5,000) with a specific initiative to encourage greater presence of culturally-specific organizations in the City and expand the capacity of the organizations to serve all residents of Rockville.	Establish an initial seed fund in year 1 of \$15,000 to be modified based on the needs assessment in 4.2 and 4.3.	Examples that provide approaches and sample language: Santa Ana Arts & Culture Office Investing in the Artist Program ; Kansas City, MO, Neighborhood Tourism Development Fund .
5.1	Create an artist-in-residence program to embed artists into departments across the functions of the municipality.	May vary based on stipends and/or commissions. Estimated at \$10,000 annually per residency. Costs to be included in programming budget of the Office of Arts and Culture.	Review section in Appendix on Artists in Municipalities.
5.2	Create a program to establish and develop cultural districts and cultural hubs as both an approach for promotion and economic development.		

	RECOMMENDATIONS & TACTICS	FINANCIAL RESOURCES	RESOURCES & EXAMPLES
5.2.1	Identify potential areas in Rockville to seek official state designation as a cultural district through the Maryland State Arts Council Arts & Entertainment District program and utilize the designation, as appropriate, to seek technical assistance and/or public art project support in District development.		Maryland Council on the Arts Cultural District Program . Information and resources on cultural district development available through the National Cultural Districts Exchange Toolkit .
5.3	Explore options for creative placemaking in three current or pending redevelopment efforts: Stonestreet Corridor, King Farm Farmstead, and RedGate Golf Course.		Inclusion of the arts staff as integral voices in deliberations, discussions and development of these areas and properties.
5.4	Convene representatives of arts, culture and creative endeavors in Rockville and include tourism and visitor officials to explore avenues for increasing collaborative promotions.		Partner with tourism promotion entities to increase avenues for advancing Rockville arts and culture.
5.4.1	Identify the strengths and weaknesses of existing communication channels.	Staff time. Potentially engaging outside marketing analysis.	
5.4.2	Provide seed resources for collaborative efforts at strengthening and increasing participation.		
5.5	Fully utilize the public art in private development ordinance.		
5.5.1	Develop a database of public art works in private development as an addition to the comprehensive inventory of works, and establish a process to recognize and catalogue new works as they are added to the collection.	Engaging a contractor or hiring a temporary employee to focus on developing a full inventory of works in private development.	Actively pursue adding works in private development to the GIS system that maps works in the AIPP program to offer a comprehensive view of public art in Rockville.
5.5.2	Establish a clear set of guidelines to track in-lieu of fees collected through private development and create a process to encourage developers to support local arts non-profit entities through the in-lieu of fees.	Staff time to establish a readily-accessible database and tracking method.	

Endnotes

- 1 Based on a broad definition of cultural assets, to include arts, culture, creative economy and the creative sector, heritage and entertainment.
- 2 A complete list of interviewees and discussion group participants is included in the Appendix.
- 3 Source: [QuickFacts: Rockville City, Maryland.” United States Census Bureau](#)
- 4 The IRS classifies organizations through [NTEE codes](#). See Appendix for an inventory of all registered organizations under the NTEE Major Group, “Arts and Humanities.”
- 5 Eighty-three percent of the total (\$513,000) of in-kind support recognized is the City of Rockville’s rent abatement for VisArts.
- 6 EMSI industry data have various sources depending on the class of worker. (1) For QCEW Employees, EMSI primarily uses the QCEW (Quarterly Census of Employment and Wages), with supplemental estimates from County Business Patterns and Current Employment Statistics. (2) Non-QCEW employee data are based on multiple sources including QCEW, Current Employment Statistics, County Business Patterns, BEA State and Local Personal Income reports, the National Industry-Occupation Employment Matrix (NIOEM), the American Community Survey, and Railroad Retirement Board statistics. (3) Self-Employed and Extended Proprietor classes of worker data are primarily based on the American Community Survey, Nonemployer Statistics, and BEA State and Local Personal Income Reports. Projections for QCEW and Non-QCEW Employees are informed by NIOEM and long-term industry projections published by individual states.
- 7 Rockville Little Theater, Rockville Musical Theater, Rockville Concert Band, Friends of Rockville Civic Ballet, Victorian Lyric Opera Company, Rockville Art League, F. Scott Fitzgerald Literary Conference.
- 8 “Local Arts Agency Dashboard.” *Americans for the Arts*, <https://www.americansforthearts.org/by-program/networks-and-councils/local-arts-network/facts-and-figures/profile-of-local-arts-agencies/local-arts-agency-dashboard>.
- 9 The Appendix of this report includes an example of a job announcement and position outline for a recently established Chief Creative Economy Officer position for the City of Greensboro, NC, as well as examples and titles from other communities. Greensboro is included, as they have just completed the process of defining the position and recruiting. The new director begins November 1, 2019. This and other examples are indicative of trends nationally for municipal functions in cultural policy and creative sector development.
- 10 The most likely candidate is Rockville Town Center. This could be viewed as an addition to the recommendations put forth by the Urban Land Institute panel held in January 2019.
- 11 “Advancing the Arts Across Maryland: Arts & Entertainment Districts.” *Maryland State Arts Council*, <https://www.msac.org/programs/arts-entertainment-districts>.



Appendix

Appendix

INTERVIEWEES

For the City of Rockville:

Bridget Donnell Newton
Mayor

Beryl L. Feinberg
City Council Member

Virginia D. Onley
City Council Member

Mark Pierzchala
City Council Member

Rob DiSpirito
City Manager

Jenny Kimball
Deputy City Manager

Tim Chesnutt
Director
Department of Recreation and Parks

Chris Henry
Deputy Director
Department of Recreation and Parks

David Levy
Assistant Director
Department of Planning & Development
Services

Andrea Gilles
Principal Planner

Paige Janzen
Superintendent of Community Facilities

Dan Mori
Theater Production Supervisor

Colleen McQuitty
Special Events Manager

Mike Coopersmith
Special Operations Supervisor

Amanda Knox
Events Specialist

Community Representatives:

Bob Ekman, President
Rockville Science Center

Dean Fiala, President
Rockville Little Theatre

Marji Graf, Executive Director
Rockville Chamber of Commerce

Tony Greenberg
JGB Smith

Judith HeartSong, Executive Director
Artists & Makers

Suzan Jenkins, Executive Director
Arts & Humanities Council of Montgomery
County

Lee Rosenthal, President
Rockville Musical Theatre

Leslie Rubin
Senior Legislative Analyst
Montgomery County Council

John Tschiderer
Federal Realty Investment Trust

Frank Tressa, Dean of Visual, Performing
and Media Arts
Montgomery College

Discussion Group Participants

Helen Aberger
Karen Askin
Michael Auger
Liliane Blom
Michael Bobbitt
Therese Capal
Margo Brenner Collins
Patricia Dubroof
Silvie Gallardo
Gary Gill
Marji Graf
Howard Jung
John Landers
Cara Lesser
Roberta Mandrekas
Jesse Marciniak
Alicia Martin
Sara Moline
Tim Nixon
Lisa Sieg
Pat Sieg
Cynthia Stewart

INVENTORY OF ARTS AND CULTURE ORGANIZATIONS

The following list of 501(c)3 cultural organizations is from the IRS Master Business Files as of December 2018 for entities with a Rockville address. In addition to the organization name, the inventory includes the NTEE code¹ for each entity. It is notable that the highest concentration - 29% of 76 - of organizations are designated under NTEE A23, cultural and ethnic awareness organizations.

African Ambassadors Spouses Association A23	Chesapeake Tri-Association Inc A99	Israel Bible Museum Inc A50
African Women Council In. A23	Chinese American Association Of The United States Inc A23	Joyful Noise Ministries Inc A6B
Amazing Fox Entertainment Inc A30	Chinese American Community Connection A30	Kono Union Usa A23
American Association For Russian Language Culture And Education A70	Chinese Association Of American Community Colleges A23	Mill Creek Town East Homeowners Association Inc A23
American Association Of Russian Women Inc A23	Chinese Music Society Of Greater Washington DC, Inc A68	Montgomery Comm Television Inc A32
American Chinese Pharmaceutical Association A23	Coordination Council Of Chinese American Associations Inc A23	Montgomery County Historical Society Inc A82
American Citizens Of Taiwan Origin A60	Creative Arts Studio Inc A20	Montgomery Philharmonic Inc A69
American College Dance Association Inc A62	Education Center Shalom Inc A23	National Society Of The Children Of The American Revolution A80
American Latvian Association In The United States Inc A23	Emmanuel Bansok Literature Mission Inc A70	National Society Of The Daughters Of The American Revolution A80
American Turkish Association Inc A23	F. Scott Fitzgerald Literary Conference Inc A70	Natural Philosophy Institute Inc A70
Anania Shiragatsi Cultural Institute Inc A23	Finding Species Inc A40	New Orchestra Of Washington Inc A69
Art Sprouts Inc A25	Finest Performance Foundation A65	Nutainment Charities Incorporated A25
Arts For The Aging-Maryland Inc A25	Friday Night Dancers Inc A62	Open Circle Theatre Inc A65
Bhoomikaa Inc A60	Friends Of Rockville Music A116	Peerless Rockville Historic Preservation Ltd A82
Bitton Foundation Inc A99	Heartbeat New Sound Foundation Inc A20	Playwrights Forum A65
Blacks In Government A23	Institute Of Tai-Chi Arts A25	Polish Drama Club A65
Cantonese School Of Greater Washington A23		Project Success A23

¹ National Taxonomy of Exempt Entities. A full list of codes is available [here](#) from the Urban Institute National Center for Charitable Statistics.

Quotidian Theatre Company Inc
A65

Rmhs Choral Booster
Association Inc
A6B

Rockville First Spanish
A23

Russian Maryland Cultural
Center
A20

Sakura Association Inc
A23

Samuel And Helen S Bookatz
Foundation
A54

Sba Performing Arts Inc
A60

Society Of Musiccrafters
A68

Sweet Adelines International
A6B

Television News Center
A32

The Metropolitan Center For
The Visual Arts Inc
A25

The Nasdaq Entrepreneurial
Center Inc
A50

The National Center For The
Study Of History Incorporated
A058

The Overseas Chinese
Association For Educated
Youths Inc
A23

The Printmaking Legacy Project
Inc
A40

The Washington International
Piano Festival Inc
A68

Tung-Hsin Choral Society Inc
A6B

Turkish-American Scientists
And Scholars Association Inc
A23

Unicorn Projects Inc
A31

Video Culture Inc
A31

Waltz Time
A62

Warren Historic Site Committee
Inc
A82

Washington Turkish Women's
Association
A23

Yiddish Of Greater Washington
Inc
A99

ARTISTS IN MUNICIPALITIES

Following are a variety of examples of artists working within municipal structures across the country that range from residencies to artists embedded as full-time staff within city departments.

[Art At Work/Portland, ME](#): Artist Marty Pottenger worked with the City of Portland, ME to develop Portland Works which “employs artmaking as a catalyst to build enduring, authentic relationships which are essential to meeting the increasing challenges facing cities. Created in response to civic and social tensions between city employees, elected officials and the immigrant and refugee communities, Portland Works partners municipal participants – city councilors, police, public service, social service, fire and EMS workers – with community leaders who represent both the city’s growing diversity and the residents who have lived here for generations. Exploring topics including civics, history, life stories and the “state of the city,” participants meet monthly to create and share individual artworks.”

[Boston AIR \(Artist in Residence\)](#): “In the program, artists, community members, and City employees work on projects that help reframe social conversations. These artists explore the ways they can use art and media to improve and bolster City initiatives. They also search for ways to make artistic social practice a part of government and community work.”

[City Artist – St. Paul, MN](#): “Since 2005, the influential City Artist program has redefined the role of the artist working within city government. Integrated far upstream in the daily and long-term workings of the city, artists are creating a new artistic, social and civic practice through an innovative public-private partnership between Public Art Saint Paul and the City of Saint Paul. The central pursuit is to create art out of the life-sustaining systems of the city. Artists advise on major city initiatives and lead their own artistic and curatorial projects and have dedicated workspace within the Department of Public Works so they can freely collaborate across city agencies.”

[Miami Beach Office of Resilience](#): “Can an artist help tackle one of the biggest problems facing mankind? Miami Beach certainly thinks so. One of the most vulnerable cities in the United States to the effects of climate change, the metropolis has launched an innovative artist residency that aims to recruit an artist to help address rising sea levels. For one year, the artist will be embedded with the city as it works to develop a plan to respond to the rising tides.”

[Creative City Making – Minneapolis, MN](#): “In 2013 the City of Minneapolis and Intermedia Arts collaborated on Creative CityMaking (CCM), a program aimed at integrating creative thinking, strategies, and processes into the ongoing operations of City Departments. Functioning within the Department of Community Planning and Economic Development (CPED), five core projects enabled artists and planners to explore new ways to involve citizens who typically haven’t participated in planning processes. Over the course of a year, the artist-planner teams created 22 different arts-based tools and strategies to stimulate learning and dialogue about possible community futures and assets.”

[Director of Innovation and Marketing, Albuquerque, NM](#): In February, 2018, Tim Keller, the mayor of Albuquerque, NM, named an artist to his team, in a position as Director of Innovation and Marketing, bringing his skills as a poet and artist, seeking to integrate arts and culture into community innovation and building the creative sector.

[NASA/SETI AIR: The SETI Institute's Artists in Residence Program](#): “The SETI Institute has become an international leader in the movement to integrate the arts and sciences. SETI AIR facilitates an exchange of ideas between artists and scientists so that these disciplines may inspire each other and lead to new modes of comprehension and expression. This program expands upon the SETI Institute’s mission to explore, understand, and explain the origin, nature, and prevalence of life in the universe. Our artists bring fresh eyes to help navigate difficult concepts and act as a bridge to broaden awareness of the science carried out at the SETI Institute.”

JOB ANNOUNCEMENT EXAMPLES

Following are examples of job descriptions of municipal arts positions in a variety of communities that operate a range of programs and facilities. Titles vary from community to community. These examples provide relatively recent job descriptions that include public art, grants programs, facilities management and operations and more.

Greensboro Office of Arts and Cultural Affairs

Greensboro, NC created a new Office of Arts and Cultural Affairs in early 2019 and began recruitment for the position of Chief Creative Economy Officer in May 2019. A new director was announced in September 2019. The job profile is quite extensive. It is available for download [here](#).

Deputy Cultural Affairs Director – Thousand Oaks California

Thousand Oaks, CA has a Cultural Affairs department that manages a city-owned facility that has multiple venues (an 1,800 seat theatre; a 394-seat theater; galleries, etc.); oversees a civic arts plaza, coordinates an annual arts award programs and more. The job description and announcement for the Deputy Cultural Affairs Director is available for download [here](#).

Broward Cultural Division Executive Director

Broward County, FL has a large Cultural Division of 18 employees that operates an extensive public art program and several programs supporting the development of the cultural community in Broward County. In late 2018 they began a search for a new Executive Director of the Division who was hired in May 2019. The job description and announcement is available for download [here](#).

The City of Dallas Director of Cultural Affairs

The City of Dallas Office of Cultural Affairs hired a new director in 2015. It is a major cultural division that is the steward of 35-plus city-owned cultural facilities. The division also has oversight of the public art program and a significant community grant program. The job description and announcement is available for download [here](#).

Director of Cultural Affairs – San Francisco Arts Commission

One of the largest Cultural Affairs offices in the country is the San Francisco Arts Commission. It is viewed as a national model for its approach to community investment, equity and embrace of diverse communities and impact on the City of San Francisco. It is included as an example of a large, robust cultural affairs program with a wide range of support and advocacy programs. The job description and announcement is available for download [here](#).

COMPARABLE CITIES

Data on five cities was drawn from the Americans for the Arts Local Arts Agency Dashboard as of December 31, 2018. The five city agencies included in the comparative study were:

City of Palo Alto Division of Arts & Culture
Office of Arts and Culture City of Roanoke
City of Coral Gables Art in Public Places
Broomfield (CO) Public Art
Evanston Arts Council

A complete grid of comparative data is available on-line for download as an Excel at: [Rockville Benchmarking Grid](#)

SNAPSHOT REPORT – CULTURAL VITALITY INDEX

Snapshot of the Arts in Rockville Area Zip Codes
2017



Creative Vitality Index



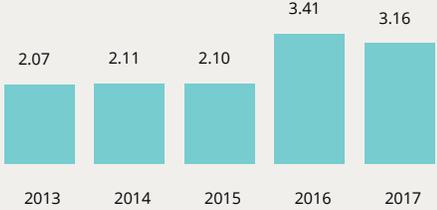
3.16
CVI Value
United States CVI = 1.0

This regional snapshot report gives the big picture of a region's creative landscape. It provides an overview of creative jobs, industry sales, FDR grants, and Nonprofit revenues.

Total Population

109,756

Past 5 years of CVI Performance



Year	CVI Value
2013	2.07
2014	2.11
2015	2.10
2016	3.41
2017	3.16

GAIN

▲ 2%
since 2016

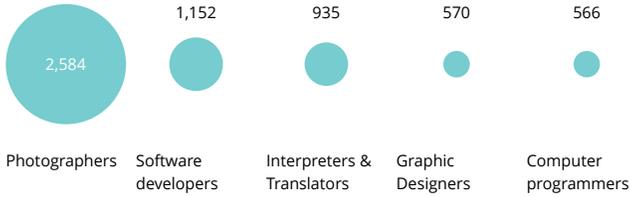
2017 Creative Jobs



11,779
Total Creative Jobs

There are 251 more creative jobs in the region since 2016

Occupations with greatest number of jobs



Occupation	Number of Jobs
Photographers	2,584
Software developers	1,152
Interpreters & Translators	935
Graphic Designers	570
Computer programmers	566

2017 Creative Industries



\$1.0B
Total Industry Sales

Industries with greatest sales

Industry type	Industry Sales
Internet Publishing	\$226.5M
Software Publishers	\$174.2M
Periodical Publishers	\$77.7M
Architectural Services	\$40.2M
Promoters	\$39.9M

LOSS

▼ 43%
since 2016

2017 Cultural Nonprofit



\$23.6M
Nonprofit Revenues

There are \$18.2 million less in revenues in the region since 2016

DATA SOURCES: Economic Modeling Specialists International, National Assembly of State Arts Agencies, National Center for Charitable Statistics
 CREATIVE VITALITY SUITE: The Creative Vitality Index compares the per capita concentration of creative activity in two regions. Data on creative industries, occupations, and cultural nonprofit revenues are indexed using a population-based calculation. The resulting CVI Value shows a region's creative vitality compared to another region. For more information on data sources visit: learn.cvsuite.org
 WESTAF © Creative Vitality™ Suite 2019 cvsuite.org Report created: 6/20/2019

Data Sources (Version 2019.1)

For full descriptive names please visit the education section of learn.cvsuite.org

Due to rounding some percent values may not equal 100%.

Occupations: Economic Modeling Specialists International.

SOC Codes (72) 11-2011, 11-2021, 11-2031, 13-1011, 15-1131, 15-1132, 15-1134, 17-1011, 17-1012, 17-1021, 17-3011, 19-3091, 19-3093, 21-2021, 25-4011, 25-4012, 25-4013, 25-4021, 25-4031, 25-9011, 27-1011, 27-1012, 27-1013, 27-1014, 27-1019, 27-1021, 27-1022, 27-1023, 27-1024, 27-1025, 27-1026, 27-1027, 27-1029, 27-2011, 27-2012, 27-2031, 27-2032, 27-2041, 27-2042, 27-2099, 27-3011, 27-3021, 27-3022, 27-3031, 27-3041, 27-3042, 27-3043, 27-3091, 27-3099, 27-4011, 27-4012, 27-4014, 27-4021, 27-4031, 27-4032, 27-4099, 35-1011, 35-2013, 39-3092, 39-3099, 39-5091, 49-9063, 51-6041, 51-6051, 51-6052, 51-7011, 51-7021, 51-7031, 51-9051, 51-9071, 51-9194, 51-9195

Industry Sales: Economic Modeling Specialists International.

NAICS Codes (80) 311340, 311423, 311830, 311920, 311941, 311942, 312120, 323113, 323117, 327110, 327212, 332323, 337212, 339910, 339992, 423940, 424920, 445210, 445220, 445230, 448310, 451130, 451140, 451211, 453110, 453310, 453920, 511110, 511120, 511130, 511140, 511191, 511199, 511210, 512110, 512120, 512131, 512132, 512191, 512199, 512230, 512240, 512250, 512290, 515111, 515112, 515120, 515210, 519110, 519120, 519130, 541310, 541320, 541340, 541410, 541420, 541430, 541490, 541810, 541820, 541830, 541840, 541921, 541922, 611610, 711110, 711120, 711130, 711190, 711310, 711320, 711410, 711510, 712110, 712120, 712130, 712190, 722320, 722330, 811420

Descriptive Names of Industries (NAICS codes) & Occupations (SOC codes) have been truncated on the Regional Snapshot Report.

Class of worker: Economic Modeling Specialists International:

Extended Proprietors, Non-QCEW Employees, QCEW Employees, Self-employed

State Arts Agency Grants: National Assembly of State Arts Agencies

Cultural Nonprofit Revenues: National Center for Charitable Statistics

Demographic: Economic Modeling Specialists International.

Creative vitality index (CVI): The Creative Vitality Index compares the per capita concentration of creative activity in two regions. Data on creative industries, occupations, and cultural nonprofit revenues are indexed using a population-based calculation. The resulting CVI Value shows a region's creative vitality compared to another region.

Rockville Area Zip Codes contains: Rockville Area Zip Codes contains:
20852, 20851, 20850

CREATIVE ECONOMY DATA TABLES

The following table is based on the SOC codes – classes of workers – presented in descending order from the highest number of jobs, or instances of employment. It compares change over a three-year period, from 2014 to 2017. Data for 2017 is the most up-to-date data available as of July 2019. Data is regularly updated by Creative Vitality Suite in November of each year.

It is notable in the following data table that photographers appear as the highest number of jobs in the three zip codes (20850, 20851, 20852). This represents primarily self-employed and part-time and freelance workers. It is likely that nearly all those counted as working photographers are employed in multiple jobs.

SOC Code	Occupation	2014 Jobs	2017 Jobs	Change	% Change	Median hourly earnings	Avg hourly earnings
27-4021	Photographers	2,366	2,584	219	8.5%	\$17.45	\$17.30
15-1132	Software developers, applications *	996	1,153	157	13.6%	\$53.45	\$58.36
27-3091	Interpreters and translators	960	935	-25	-2.6%	\$22.89	\$24.65
27-1024	Graphic designers	561	571	10	1.7%	\$23.20	\$25.34
15-1131	Computer programmers *	713	567	-146	-25.8%	\$37.25	\$42.82
15-1134	Web developers *	559	535	-24	-4.5%	\$24.29	\$29.17
27-3043	Writers and authors	410	441	31	7.0%	\$21.12	\$24.76
25-4021	Librarians	397	356	-41	-11.5%	\$42.77	\$40.75
11-2021	Marketing managers *	294	339	45	13.1%	\$58.77	\$66.65
27-3041	Editors	316	320	4	1.3%	\$27.52	\$30.31
27-3031	Public relations specialists	273	311	38	12.1%	\$36.42	\$36.99
27-2042	Musicians and singers	255	263	7	2.8%	\$20.75	\$21.72
27-1025	Interior designers	249	255	6	2.2%	\$23.71	\$25.08
27-3042	Technical writers	237	245	8	3.2%	\$36.20	\$38.52
17-1011	Architects, except landscape and naval	185	193	8	4.1%	\$26.21	\$32.01
27-2012	Producers and directors	137	157	20	12.8%	\$29.65	\$36.84
27-1011	Art directors	103	144	40	28.1%	\$20.46	\$23.64
27-2099	Entertainers and performers, sports, and related workers *	121	143	22	15.4%	\$24.83	\$24.74
27-1013	Fine artists, including painters, sculptors, and illustrators	134	134	0	0.3%	\$11.37	\$12.18
11-2031	Public relations and fundraising managers	113	131	18	13.9%	\$60.39	\$65.91
35-1011	Chefs and head cooks *	110	130	19	14.9%	\$19.68	\$23.40
25-4031	Library technicians	112	107	-5	-4.2%	\$24.52	\$23.72
27-4011	Audio and video equipment technicians	96	101	5	5.1%	\$20.63	\$22.15
17-3011	Architectural and civil drafters	82	91	8	9.2%	\$25.88	\$27.79

27-3099	Media and communication workers, all other	56	88	32	36.1%	\$22.46	\$25.36
27-1014	Multimedia artists and animators	88	81	-8	-9.9%	\$15.64	\$19.34
27-2011	Actors	64	78	14	17.4%	\$19.64	\$19.63
51-6052	Tailors, dressmakers, and custom sewers	70	75	5	6.3%	\$13.40	\$13.81
27-2041	Music directors and composers	87	70	-17	-23.9%	\$17.59	\$26.20
21-2021	Directors, religious activities and education	70	69	-2	-2.2%	\$22.70	\$26.35
27-1026	Merchandise displayers and window trimmers	65	68	3	4.1%	\$12.55	\$14.20
27-1012	Craft artists	62	67	6	8.3%	\$7.97	\$8.16
27-1019	Artists and related workers, all other	63	63	0	-0.2%	\$35.33	\$34.07
51-9071	Jewelers and precious stone and metal workers	64	62	-2	-3.7%	\$19.82	\$20.36
27-1021	Commercial and industrial designers	63	56	-6	-11.5%	\$28.19	\$29.88
13-1011	Agents and business managers of artists, performers, and athletes	42	52	10	19.2%	\$25.82	\$26.70
27-3022	Reporters and correspondents	53	46	-6	-13.7%	\$23.80	\$25.95
27-4032	Film and video editors	44	44	0	-0.8%	\$23.28	\$24.32
17-1021	Cartographers and photogrammetrists	45	42	-3	-8.0%	\$44.54	\$44.83
19-3093	Historians	50	38	-11	-29.2%	\$34.29	\$35.81
27-4031	Camera operators, television, video, and motion picture	40	38	-3	-7.3%	\$21.90	\$22.80
49-9063	Musical instrument repairers and tuners	32	35	4	10.7%	\$16.84	\$18.25
25-9011	Audio-visual and multimedia collections specialists	26	31	6	18.2%	\$28.10	\$28.88
11-2011	Advertising and promotions managers	32	31	-2	-5.7%	\$41.02	\$52.96
27-3011	Radio and television announcers	32	30	-2	-4.9%	\$26.39	\$28.39
27-1023	Floral designers	26	30	4	12.3%	\$9.83	\$10.66
51-7011	Cabinetmakers and bench carpenters	29	29	0	0.8%	\$21.67	\$22.21
51-9195	Molders, shapers, and casters (except metal and plastic)	28	27	-1	-4.2%	\$18.23	\$17.34
17-1012	Landscape architects	26	27	0	1.2%	\$21.04	\$24.96
25-4011	Archivists	27	26	-1	-2.9%	\$28.89	\$30.08
27-1027	Set and exhibit designers	27	25	-1	-5.0%	\$26.77	\$26.70
27-1029	Designers, all other	19	24	6	22.9%	\$26.68	\$26.51
27-4099	Media and communication equipment workers, all other	28	21	-7	-31.9%	\$43.50	\$44.22
27-1022	Fashion designers	21	19	-1	-7.2%	\$33.04	\$36.46
27-4014	Sound engineering technicians	22	19	-3	-13.9%	\$25.95	\$31.00
25-4012	Curators	9	19	10	54.0%	\$13.75	\$16.11
27-4012	Broadcast technicians	23	18	-5	-30.7%	\$20.22	\$22.51
19-3091	Anthropologists and archeologists	21	17	-4	-24.8%	\$33.06	\$37.40
25-4013	Museum technicians and conservators	5	15	10	65.2%	\$11.48	\$13.72

51-7021	Furniture finishers	9	13	4	29.2%	\$16.87	\$16.29
51-9194	Etchers and engravers	5	12	6	53.9%	\$18.46	\$17.27
51-6051	Sewers, hand	10	12	1	11.3%	\$10.45	\$10.64
27-3021	Broadcast news analysts	5	10	5	47.2%	\$39.00	\$36.31
27-2031	Dancers	13	10	-4	-39.2%	\$19.94	\$18.72
39-5091	Makeup artists, theatrical and performance	10	8	-2	-19.7%	\$34.79	\$33.94
51-6041	Shoe and leather workers and repairers	8	7	-1	-15.5%	\$17.86	\$18.43
27-2032	Choreographers	5	6	0	6.3%	\$28.85	\$27.63
39-3092	Costume attendants	5	5	0	0.6%	\$32.88	\$38.22
35-2013	Cooks, private household	2	3	2	54.1%	\$22.07	\$20.97
51-9051	Furnace, kiln, oven, drier, and kettle operators and tenders	2	2	0	5.2%	\$11.54	\$11.79
39-3099	Entertainment attendants and related workers, all other	2	2	0	-21.6%	\$12.71	\$15.10
51-7031	Model makers, wood	2	1	-1	-92.6%	\$25.35	\$24.85
	TOTALS:	11,321	11,779			\$23.49	\$25.21

If a worker reports income from multiple jobs, they are counted under each of those job classifications.