MASTER PLAN FOR THE ARTS FOR GREATER LOUISVILLE

ARTS AND CULTURAL ASSET INVENTORY

SEPTEMBER 2016
Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide.

We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.
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1. INTRODUCTION

The Greater Louisville region is an area on the rise. Made up of thirteen counties surrounding the Louisville and Southern Indiana areas and home to more than 1.4 million people and over 39,000 businesses. It has authentic strengths in key sectors of the economy. The region also counts arts and culture as a genuine and important strength contributing importantly to the economy and quality of life. The region’s hub, the city of Louisville, is a global city and among only about a dozen U.S. cities that have all five major performing arts groups as well as major cultural institutions with international reputations for cutting-edge programs—like the Humana Festival of New American Plays. As a result, the area has produced one of the most successful actresses in Hollywood today, Jennifer Lawrence, up-and-coming rappers like Bryson Tiller, and current dance troupe hit, Linkin’ Bridge.

Arts and culture growth is region-wide. In the Southern Indiana area, Indiana University Southeast brings world-renowned performers and visual artists to the area, the Arts Council of Southern Indiana sponsors arts experiences throughout the region including multiple exhibitions and multiple city councils have recently initiated art walks and multiple public art commissions. With efforts like 55,000 Degrees committed to increase educational attainment in the area and a new transportation plan, a steering committee was formed to harness the energy and interest in the arts sector to greater impact the region.

The Lord Cultural Resources team, including M2 Maximum Media, was selected in a nationwide competitive process to complete a Master Plan for the Arts for Greater Louisville were invited to spearhead this important project.
In June 2016, the team completed and presented the Community Engagement Report. Further public engagement in the form of a more widely circulated survey was completed in August 2016. This report exists as a compendium of those reports, presenting another layer in the composite picture of the Arts and Culture for the Greater Louisville area.

1.1 ARTS AND CULTURAL ASSET MAPPING

The concept of culture is fluid and subjective, meaning different things to different people. In the Greater Louisville area, one of very few cities with all five professional artforms, arts and culture are most understood as “fine arts.” However, to truly harness the power of arts and culture in city building, placemaking and quality of life improvements, it will be important for
the area to embrace a broad definition of culture. The diagram below illustrates the multifaceted elements that make up what is commonly agreed upon as “arts and cultural assets in Greater Louisville.”

An understanding of the authentic arts and cultural resources of Greater Louisville will not only help to improve the cultural vitality of the area, they can also be used as tools for change and growth.
Many cities use a Triple Bottom Line model as a way to evaluate the performance of their cities and their overall sustainability. However, many cities have embraced culture as the fourth “pillar” to highlight the importance of protecting and enhancing their city’s unique character and ‘sense of place’. In our changing world and new knowledge-based and creative economy, cities that do so are often able to quicken the pace towards success.

### COMMUNITY WELL-BEING

<table>
<thead>
<tr>
<th>Economic Prosperity</th>
<th>Environmental Sustainability</th>
<th>Social Equity</th>
<th>Cultural Vitality</th>
</tr>
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Cultural assets are important because of their recognized contribution to the well-being of a community and sustainable development of cities big and small. When leveraged in a strategic and holistic, but sensitive way by Greater Louisville’s metro government, industries, organizations and institutions, cultural assets can actually help to improve economic prosperity, environmental sustainability and social equity across the region.

### 1.2 HOW TO USE THIS REPORT

Cultural asset mapping is an important part of city building and placemaking. It allows for analysis and presentation of information about identified cultural assets to illustrate and describe the cultural resources available. It also presents the opportunity to identify the networks and links between them, and the patterns of usage of a given community. Cultural assets can be mapped at a local, regional, state and national level.

The cultural asset inventory for Greater Louisville was developed using the results of a survey distributed to individuals and cultural organizations in the area. Using a preliminary set of categories; operating model (Club or Grassroots Organization; For-Profit Company; Individual Artist; Non-Profit Organization); and Non-Profit Organization by type (Arts; Council; Museum/Cultural Center; Music; Performance; School/University; Other).

Cultural asset categories are each assigned a color. These assets were then organized by location and plotted on the city map. This allows users to;
• Identify arts and culture clusters as well as opportunities to connect nodes of development
• Opportunities to expand arts and cultural offerings in particular communities

Demographic data from the 2014 American Community Survey were layered with these cultural assets by census track to understand population characteristics relative to asset locations.

The arts and cultural asset maps in this report help to visualize, interpret and navigate the physical world. As an information tool, the maps have been layered with many kinds of data that can then be manipulated, isolated and reconfigured.

This inventory is by no means conclusive, nor will it ever be. It should be continually updated and offered as a resource to the people of the region. It is however, a snapshot in time which provides;
  • increased knowledge and understanding of the regions arts and cultural assets,
  • a better understanding of the distribution of resources across the city,
  • the links and relationships between cultural assets on a number of levels, and
  • a fresh perspective and objectivity on development for the future.
2. MAPPING THE ARTS IN GREATER LOUISVILLE

The Greater Louisville region is constantly changing. This early process of arts and cultural asset mapping for Greater Louisville focused on collecting basic data, and is the starting point for the continuing development of a comprehensive, useful and up-to-datable tool.

The following section outlines an analysis of trends and observations gleaned from mapping the cultural assets in Greater Louisville against a range of demographic data layers. *Opportunities for development are highlighted in bold italics.*

2.1 POTENTIAL FOR THE FUTURE

Cultural asset maps are living entities that change and morph over time. In the future, with the collection of additional surveys and data collected from the cultural sector, Greater Louisville can begin to develop a more comprehensive mapping tool. With new layers added which reflect the growing and changing cultural landscape in the city, along with up to date demographic information, transit maps, housing and building stock a more detailed picture of the health of the sector will appear and new opportunities for development will emerge.

Additional cultural asset types that Greater Louisville could consider layering onto these maps in future include:

- Spaces and facilities – such as libraries and archives, live/work artist spaces, etc.
- Natural and cultural heritage assets – such as heritage buildings, parks and cemeteries, public art, and local monuments, etc.
- Creative industries and occupations – such as publishing, architecture, design studios, digital media, broadcasting, etc.
- Intangible assets – such as stories, customs, oral traditions, place names, etc.
A list of the Greater Louisville area’s over 45 festivals and events—such as multi-cultural festivals, tours, parades, and the like—is appended to this report.

The following map provides an example of an asset map constructed for the City of St Catharines, Ontario which illustrates the city’s cultural heritage sites and districts. In this instance, the city chose to map cultural landscapes, living history sites, cemeteries, war memorials, plaques and monuments, heritage buildings, and conservation districts.
2.2 **OVERVIEW**

Approximately 238 points of data were collected by the survey across the 13 counties that comprise the Louisville/Jefferson County KY-IN MSA. The chart below shows that the majority (80%) of cultural assets recorded are located in Jefferson County, with 12% located in Southern Indiana and 8% located in the rest of the Kentucky counties that make up the MSA.

This is followed by Floyd County, Clark County and Bullitt County where 9 assets were recorded in each. No cultural assets were recorded for Washington County, trimble County, Meade County, or Henry County.
The following map illustrates the distribution of all cultural assets recorded across the MSA.
2.3 EDUCATION, HOUSES OF WORSHIP, LIBRARIES, AND COMMUNITY CENTERS

It is important to note that educational assets, public and private k-12 schools and universities, houses of worship and community centers often serve as the arts and cultural partner in many communities. For the purpose of this inventory, all of these assets have been mapped, below as well as in the searchable database so that they may be of use for possible arts and cultural collaborations, partnerships or even as a resource in their own right.
2.4 DOWNTOWN LOUISVILLE & JEFFERSON COUNTY

The following trends and insights were observed for downtown Louisville and the rest of Jefferson County.

2.4.1 OVERVIEW OF ALL CULTURAL ASSETS

Louisville City Center Concentration

The majority of cultural assets within the MSA are located in Jefferson County in the city center of Louisville. Specifically, assets are concentrated around the intersection of Main Street and Fourth Ave, the designated downtown or epicenter of Louisville. This is a characteristic typical of most cities and their urban areas.

Jefferson County: Overview

Cultural Corridors

From the downtown, cultural assets are clustered along 4 main linear branches or corridors radiating out west along West Main Street, east along East Market Street/ East Main Street/ Frankfort Ave corridor, and south along the Fourth Ave corridor towards Old Louisville and the
University of Louisville. The fourth radiating branch continues southeast along Baxter Ave/Bardstown Road corridor through the Highlands of Louisville where there is a vibrant street life with restaurants, hangouts, cafés, shops and galleries, and a more affluent neighborhood. **Opportunity exists here to work with the Louisville artists and the cultural community to connect these distinctive cultural corridors – “Museum Row”, Fourth Ave, Old Louisville, German Town, The Highlands, etc. – leveraging the popularity of some areas to ensure continued cultural development and support in adjacent areas.**

**Central Louisville: Cultural Corridors**

![Map of Central Louisville cultural corridors](image)

When layered with the public transit map (see map below), we can see that the clustering pattern along Main Street/Market Street and along Fourth Ave follows the two main trolley routes in the city and the Skywalk System. Given that population density tends to decrease closer to the downtown, but the concentration of cultural assets increases, it is likely that significant populations must travel downtown for cultural experiences. Clustering along these and other transit routes emphasizes the importance to cultural assets of being in walkable areas that are well served by public transport and reinforces the feedback from the public consultation which highlighted the need for better mass transit infrastructure. **Opportunity exists to improve the volume, distribution and success of cultural assets across the city by improving transport links.** Furthermore, there is opportunity to include public arts and culture as part of the transit experience – on buses and trolleys, at stations – as is happening in cities...
like Toronto, Dubai and London who create art installations at stations, include poetry on subway cars, have buskers playing music, or paint murals on the sides of buses.

Central Louisville: Transit Map Overlay

A small string of cultural assets – predominantly individual artists – connects the Fourth Ave corridor (just north of the University) to Bardstown Road through the neighborhoods of Merriweather and German Town. **Opportunity exists to strengthen this linking network and extend it towards Clifton and Crescent Hill. This could take the form of an “open studio” event such as the Winter and Spring Street Studios events in held in Houston each year.**

Physical Barriers

Most cultural assets are located south of the Ohio River and within the I-264 loop. This highlights the river and the interstate highway as both natural and man-made barriers (as shown in the map below) which may be preventing cultural assets and audiences from growing out into other communities. At the riverfront, there is a large interchange where the I-64, I-65 and I-71 converge before the John F. Kennedy Memorial Bridge (vehicle) and the Big Four Pedestrian Bridge. Only 13 cultural assets were recorded in close proximity to the downtown north of the river. This type of colossal scale, vehicle-oriented infrastructure often acts as a barrier segregating the downtown from its beautiful riverfront parks, activities and amenities. **Opportunity exists here to creatively address this urban infrastructure to make it a more welcoming and inviting space for pedestrians and cyclists using art and culture. This is a growing trend across the globe with early examples of redeveloping these forgotten spaces**
seen in New York with the High Line and Low Lines, in Toronto with the Bentway (Under Gardiner), in Atlanta with the Beltline, and in Miami with the Underline. Furthermore, other cities are trying to create cultural activities to reconnect the population with its rivers and waterways. In Providence, the Water Fire brazier sculpture and festival was created as a free public art installation, performance work, and spiritual communal ceremony which would encourage the public to walk the riverfront, enjoy the flickering fire light and engage in a range of cultural activities.

Jefferson County: Natural and Physical Barriers

The I-65, the I-64 (west of downtown) and the series of green spaces also create north/south running barriers. The 6 cemeteries (Cave Hill National Cemetery, St Louis Cemetery, St Michael Cemetery, Calvary Cemetery, Louisville Cemetery, and Kneseth Israel Cemetery), and 3 parks (Cherokee Park, Seneca Park, Tyler Park, and George Rogers Clark Park) act as a string of pearls and present an opportunity for further developing these natural heritage resources as a green belt through German Town and along the western portion of the I-64. Arnos Vale Cemetery in the UK, for example, is rethinking what it means to be an urban cemetery in the 21st century and offers visitors the chance to participate in historic guided tours and yoga lessons, cycle and jog, and provides a place to get a coffee and relax.
The I-265 also creates a secondary concentric barrier with approximately 34 cultural assets located between it and the I-264 loop, but no assets located outside the I-265 loop. **Opportunity exists to encourage greater arts and culture participation here, particularly in the west end towards Parkwood and Hunters Trace where there is a higher educational attainment and therefore a high propensity to participate in arts and culture activity. Around Iroquois Park there is a large Hispanic and Latino population, highlighting an opportunity for culturally specific programing.**

**Central Louisville**

For the purpose of this asset inventory, the Central Louisville area is defined as everything within the I-264 loop and the Ohio River. The areas are further defined below with I-65 bisecting east and west.

**Central Louisville: Educational Attainment**

![Map Legend](image)

**East/West Distribution**

There are more cultural assets east of the I-65 than to the west. As shown in the maps above and below, this trend correlates with low educational attainment and low median household income in the west and more affluent neighborhoods with higher educational attainment and higher household income in the east. The Fourth Ave corridor (just to the east of the I-65) stands out from this as having a large number of cultural assets, low median household income, but high educational attainment. With the presence of the University of Louisville, this suggests that this area is populated by students. Educational attainment and household income are key indicators of cultural participation. However, educational attainment is the best
predictor, meaning that those with high educational attainment, but low income are more likely to participate in cultural activities than those with high income but low educational attainment. *The commercial and other arts and cultural growth will naturally be attracted to this area so it does not require a boost to encourage cultural growth here.*

**Central Louisville: Median Household Income**

The maps show a clear contrast with the areas west of the I-65 which are showing less visible cultural assets.
Underserved Communities in West End

Communities west of the Fourth Ave corridor are characterized by the presence of a large Black or African American population and appear to be underserved with little or no cultural assets. Inclusion and social cohesion were key themes that came from public consultation. Priority for development of cultural programs and assets should be concentrated in these eastern communities. Given the community demographics, opportunities exist here for more hands-on and cultural specific assets and programs. Louisville’s many museums, galleries and cultural institutions and the University of Louisville will be key partners in helping to engage these communities through significant outreach programs.

Map courtesy of Louisville SDAT: AIA August 2015

The planned Russell Arts and Culture District (“the District”) could directly address these issues, celebrating the historic social and cultural contributions of the Russell neighborhood, fostering pride in the community, and cultivating opportunities for all residents of Louisville to come together.1 The boundaries of the district are formed around its central spine, the former Walnut Street renamed as the Muhammed Ali Boulevard in 1978. The rough boundaries are 18th Street on the west, Sixth Street on the east, Cedar Street on the north, and Madison Street

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1 From the Louisville SDAT Report. AIA Communities by Design. Louisville, KY. August 2015
on the south. The District would be anchored by existing neighborhood institutions such as the Kentucky Center for African American Heritage and the River City Bank and is intended to create a sense of place, widen social and cultural capacity, and strengthen the local economy within the Russell neighborhood.

Central Louisville: Black or African American Populations
The map below shows that many of communities throughout Louisville with a high Hispanic of Latino population are also underserved. Although these communities tend to be located between the I-264 and I-265 to the west of the I-65 and have a slightly higher number of assets. Again opportunities exist in these communities for more hands-on and cultural specific outreach, assets and programs.

Central Louisville: Hispanic or Latino Populations
The map below shows the current cultural partnership outreach in the Greater Louisville area. As funded and tracked by the Fund for the Arts. The map depicts the number of arts experiences (workshops, residencies, performances, exhibitions) provided by Fund for the Arts Cultural Partners at community locations, such as schools, parks, libraries, community centers, and senior centers. These experiences are often provided at no cost to the participants. The data shows that there are higher concentrations of these outreach activities occurring in zip codes with lower-socioeconomic status, increasing access to the arts in these areas. The heaviest outreach is in west and north east Jefferson County; and west Oldham County. This outreach follows the pattern of low educational attainment and median income and should be further studied to understand the ways in which the investments in these communities foster arts and culture growth.
2.4.2 CULTURAL ASSETS BY OPERATING MODEL

Cultural assets recorded were subdivided in 4 categories reflecting their operating model. This included: club or grassroots organization; for-profit company; individual artist; and non-profit organization. From this we see that Jefferson County has a high volume of non-profit institutions (83) and individual artists (81), a number of for-profit companies (25) but very few clubs or grassroots organizations (4) were recorded.

The following map illustrates the distribution of these organizations.

Central Louisville: Cultural Assets by Operating Model

Distribution of organizations across the city show that:

- The majority of the non-profit organizations are clustered along West Main Street and the Fourth Ave corridor, likely reflecting the number of museums and performance venues there, as well as along the Market Street/ East Main Street/ Frankfort Ave and the Baxter
Ave/Bardstown Road corridors. There are very few non-profit organization operating in less affluent neighborhoods. **Opportunity exists for creating incubators in these underserved communities as a way of drawing people in and serving the specific needs of a community. In Chicago’s South Side, the University of Chicago opened their Arts and Public Life Incubator as a space for artists residencies, arts education, community based arts projects, as well as exhibitions, performances and talks.**

- The majority of for-profit companies are commercial art galleries, located along the Main Street/Market Street corridor. This is only natural as this area represents the business core of the city and where the greatest market footfall would be found. **Opportunity exists to grow and expand the number of and type of creative industries operating in Louisville using the existing creative capital and cultural life of the city as a lure and by developing targeted incentive programs to encourage architects, design studios, media companies, publishing, etc. to start businesses here. In Santa Fe, the Creative Startups organization exists to help creative minds take their ideas to market and become successful entrepreneurs. The organization hosts workshops, implements economic development initiatives and created their accelerator program where participants learn through an intensive course about design thinking and business development and are supported by leading entrepreneurial mentors, seed funding and investment loans. In Melbourne Australia, the Australian Centre for the Moving Image (ACMI) opened a new 21,530 sq.ft. space that will provide a 60-seat co-working studio for start-ups and practitioners in the creative industries.**

- The clubs and grassroots organizations recorded are dispersed across the most affluent census areas of the city in the east. **The low number recorded likely represents a lack of awareness of the asset inventory in underserved communities or smaller organizations, and highlights opportunity for continuing connectivity across the sector both in terms of communications and partnership working.**

- Individual artists seem to cluster within the neighborhoods east of the Fourth Ave corridor, along the Baxter Ave/Bardstown Road corridors and around Frankfort Ave. These neighborhoods are characterized by a medium range median income and high education. **Predominantly residential, this suggests that many artists are likely working from home. Opportunity exists to explore whether there is a need for a greater number of affordable live/work spaces for artists across the city.**

### 2.4.3 Non-Profit Organizations by Type

Non-profit organizations were further subdivided into categories reflecting the type of organization including: arts; council; museum/cultural center; music; performance; school/university; and other. The following map illustrates the distribution of these assets.
Central Louisville: Non-Profit Organizations By Type

Distribution across the city shows:

- Most museums and cultural centers are clustered along the Fourth Ave corridor in Old Louisville closer to and on the University of Louisville campus. The Kentucky Museum of Art and Craft, Frazer History Museum and the Muhammad Ali Center are located along the Main Street/Market Street corridor. The Kentucky Center for African American Heritage (KCAAH) is strategically located in close proximity to those communities with a high Black and African American population. **Opportunity exists here for other organizations in the city to work in partnership with KCAAH to create specific programming that reflects the cultural diversity of the city, and to better serve west end communities and engage them with the arts.**

- There is a small smattering of music and arts organizations, with only one council venue identified for the Council on Developmental Disabilities. Approximately 17 “other” non-profits with a number clustered along Frankfurt Ave in Clifton Heights. **Opportunity exists to further develop this area of the cultural assets inventory to ensure a full picture of music and arts assets.**
• Most large scale performance venues like the Kentucky Center for the Performing Arts, Actors Theater of Louisville, and the Louisville Ballet are concentrated along the Main Street/Market Street corridor, with some smaller scale venues dotted down the Baxter Ave/Bardstown Road corridor. **“High arts” organizations such as these often command relatively high ticket prices that are out of reach of lower income communities, as well as youth and students.** Although, for example, KCA offers some of the lowest average ticket prices nationally, and many of these organizations offer programs for discounted or special ticket prices, the barrier remains. As shown in the “Fund for the Arts Cultural Partner Access” map below, which depicts the number of tickets or admissions Cultural Partners sold per zip code. This data reflects that there are higher concentrations of individuals from higher-income zip codes purchasing tickets or admissions to performances, shows, and exhibitions.

Opportunity exists to encourage interdisciplinary partnership and community outreach, taking arts, culture and performances out into other arts and culture venues to engage new audiences. For example, the Historic Houses Trust Contemporary Art Partnerships (CAP) program facilitates and supports art installations at member houses which makes it possible to attract new audiences, create innovative and inclusive programming, and celebrate their missions in a new way.
Finally, seeing or participating in a performance requires the majority of the population to travel downtown, incurring additional public transport or parking charges.

2.5 SOUTHERN INDIANA

The following trends and insights were observed for the counties in Southern Indiana, which includes Clark, Floyd, Harrison, Scott, and Washington counties:

- The map indicates that cultural assets in Southern Indiana are concentrated along the river/Indiana-Kentucky border, with a cluster around New Albany and several dotted along the I-64 east corridor. These are predominantly individual artists and some non-profit organizations including the Arts Council of Southern Indiana, the Carnegie Center for Art and History, and Culbertson Mansion. *Opportunity exists here for partnership working between institutions on both sides of the river in order to encourage more arts and culture programming to establish itself on the Indiana side.*
• There are high levels of educational attainment and median household income in this area, particularly in Clark and Floyd counties, indicating propensity to support the arts. This area is also quite diverse, particularly between Charlestown and New Albany. **Opportunity exists here to significantly increase the amount of arts and cultural programming, particularly hands-on and culturally specific programs.**

2.6 GREATER LOUISVILLE MSA – KENTUCKY COUNTIES

Greater Louisville MSA: Cultural Assets by Operating Model

The following trends and insights were observed from the map of the Kentucky counties in the Greater Louisville MSA:

**Bullitt County**

There are few cultural assets in Bullitt County, centered on Hillview and Shepherdsville. Of those inventoried, the majority are individual artists. The remaining asset is the Bullitt County Public Library. Educational attainment levels in the county are low and median household income varies, although it appears to increase from west to east. The county has a small Black or African American and Hispanic or Latino population. However, the southern part of the county neighbors with Hardin County where there is a significant Hispanic or Latino...
population. The mapping exercise highlights opportunities for increased arts programming, particularly in and around Shepherdsville and Mount Washington where there is higher educational attainment. Additional culturally specific programs and assets should be developed towards the south of the county.

Greater Louisville MSA: Educational Attainment
Oldham County

The map indicates that six cultural assets located in Oldham County responded to the survey: two music nonprofits, one performance nonprofit, one arts nonprofit, and two nonprofits categorized as ‘other’ (Oldham County Public Library and Yew Dell Botanical Gardens). Four of Oldham County’s cultural assets are located south of I-71. The map indicates that there are very high levels of educational attainment and median household income in Oldham County, indicating a significant opportunity for increased arts and culture programming. Oldham County also appears to be diverse, indicating opportunities for hands-on and culturally specific programs.

Greater Louisville MSA: Median Household Income
Shelby County

Cultural assets in Shelby County are concentrated in and around Shelbyville. The map indicates that educational attainment levels in Shelby County are not as high as in Jefferson or Oldham Counties, but that median household income is similar. This county has a large Hispanic or Latino population, particularly in Shelbyville. There is also a large Black or African American population on the county’s western side bordering with Jefferson County. This indicates propensity to support the arts and opportunities for a diverse mix of programs, both traditional and nontraditional.
Henry, Meade, Spencer and Trimble Counties

There are a number of underserved counties in the MSA on the Kentucky side, including: Henry, Meade, Spencer, and Trimble Counties. Cultural assets in these areas are sparse. This is not unexpected in these areas, as they are furthest from the city center, and mostly characterized by smaller towns, lower educational attainment and lower median household income. *Incentivizing cultural development in Trimble and Henry Counties, which have lower educational attainment and higher Black and African American populations, might result in greater connections to the arts and cultural opportunities available in other metro areas.***

Greater Louisville MSA: Hispanic and Latino Populations
3. STRATEGY DEVELOPMENT FOR THE GREATER LOUISVILLE MASTER PLAN FOR THE ARTS

This arts and cultural asset inventory helps us to understand the region’s growing story, what is important in different communities and what makes it authentic and unique to other places across the regions, the state and the country. It helps to highlight strengths and weaknesses across key areas, as well as gaps provision and opportunities for improvement.

The inventory provides an opportunity to further refine the priorities that emerged from the Community Engagement Report. Using this information, the team, working with the steering committee has identified the following **planning priorities** around which strategies should be developed for the master plan (each is described below in further detail):

- Access
- Cultivation
- Diversity and Inclusion
- Education and
- Promotion
Notably, these planning priorities relate closely to the Deep Drivers of Change identified by the Greater Louisville Project (GLP) in its 2014 Report—especially to quality of place, education, and jobs—reinforcing these remain the leading concerns for the people of Greater Louisville.

*Arts and culture connects to each area and can play a role in moving the needle on each one. This can happen by emphasizing the following priorities:*

1. **Access: Eliminate physical and mental barriers to arts and culture throughout Greater Louisville**

Connect arts and culture with every aspect of life in Greater Louisville, making it not just accessible but pervasive. Include artists and creative professionals at the table across sectors and initiatives, weaving arts and culture with other experiences (sports, education, recreation, hospitality, civic, social, professional, etc.) and thus making these multifaceted experiences. A number of barriers currently exist in Greater Louisville which prevent people from participating more in arts and culture, and influencing where cultural assets choose to locate themselves. These can be addressed in a number of ways, such as:

- Link cultural clusters and corridors together; encourage co-location of related professionals, organizations and industries; and, connect cultural assets and geographic centers through programming.
- Coordinate with *Move Louisville* to consider and address poor mass transit and infrastructure, which hinder quality of life, quality of place and participation in arts and culture. Improve transit links and reduce physical barriers, encouraging people to engage with arts and cultural assets.
- Remove physical barriers such as the interstate highways and the Ohio River by infusing them with arts and culture to shrink them to a more human scale, make them more welcoming and actually encouraging people to engage with them, rather than turn their back on these often ignored and forgotten spaces. Addressing the barrier created by the river will also help to improve arts and cultural assets on the north shore in Southern Indiana.

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2. Cultivation (correlates to GLP Deep Driver: Jobs)

Cultivate artists and creative professionals at all stages of development and in a range of roles within the arts ecosystem. Expose young people to various art forms and avenues for creative expression (including non-traditional ones), fostering meaningful dialogue around artistic practice (amongst artists, critics, curators and programmers, collectors, business owners), and supporting creative businesses to establish a robust arts career pipeline in Greater Louisville. Make arts and culture welcoming for all Greater Louisvillians, regardless of race, class, age, sex, sexual orientation, immigrant status, or geographic location. Integrate arts and culture into curricula (see Education, below), mentorship, training and professional development. Establish forums for critique and exchange of ideas. Engage all sectors of Greater Louisville—government, funders, corporations, educational institutions and even social service organizations, art producers and supporters—in elevating the overall caliber of the creative community and developing a highly skilled and well-rounded workforce.

Fully include and support area residents in their arts and cultural pursuits: make the core, anchor organizations and art forms more accessible to participants and cultivate participation, recognition, support and attendance of arts groups and artistic disciplines across the region, especially in currently underserved neighborhoods. Ensure that all communities are represented in leadership and are involved in decision making.
3. Diversity and Social inclusion

Arts and cultural assets can be used to improve the social equity and cultural vitality of the region. It is clear from the public consultation that inclusion and community cohesion are important issues across the Greater Louisville area. The mapping exercise revealed a number of underserved communities, particularly in the west end of Louisville and in the outlying counties beyond Jefferson County. In areas with low educational attainment and low median household income, hands on arts and cultural activities will likely be most successful. Outreach and partnership working between organizations already operating in these areas will also help to strengthen efforts. A number of popular cultural clusters or “corridors” have already developed in these areas. Opportunities exist to work with the city and encourage related professionals, organizations and industries to co-locate in and around the areas adjacent to the corridors as well as events like an open studios tour and/or the creation of a cultural greenbelt network of parks and cemeteries to link these corridors together.

4. Education (links to GLP Deep Driver, Education)

Provide robust arts education opportunities to students of all ages, both in school and out of school. Coordinate efforts amongst arts organizations, education providers, government and others to advocate for restored arts education, while closing gaps in educational programming through a unified initiative. Connect arts education to pre-K-college curricula, creating “cradle to career” opportunities and pathways for young Greater Louisvillians.

5. Promotion (Links to GLP Quality of Place)

Through financial and nonfinancial support from government and other funders and partners, promote Greater Louisville’s arts and cultural opportunities, organizations, and businesses to Greater Louisvillians and potential new residents, businesses and workers as a key feature of the region’s quality of place. Develop initiatives to attract artistic talent, skilled professionals and cultural tourists. Strategic and concerted promotional efforts with adequate backing would propel the sector and the region forward to greater visibility.
5a. Talent Attraction, Development & Retention

There is a wealth of creative talent and an innovative spirit exhibited across the Greater Louisville area. However, every great idea needs to be nurtured and developed before it can be transformed into a professional and profitable venture. Initiatives such as developing artist residencies, incubators, live/work and co-working spaces, and accelerator programs can help creative entrepreneurs and industries be responsive to communities needs and take their ideas to market. Uncommon in many regions of its size, there are professional industry opportunities in Greater Louisville. Through collaborations like the GE Labs and Brown-Forman Brands artists, engineers, and product developers create together. This can be both in smaller private industry and on a non-profit level.

5b. Cultural tourism: Leverage the distinctive identity of communities of each to create cultural destinations

Greater Louisville is becoming known by residents for its “happen-upon” arts opportunities, particularly in the central area. The opportunity exists to encourage those arts opportunities throughout the region, exposing local residents and attracting cultural tourists, particularly international cultural tourists. International tourist are intrepid, they are comfortable exploring cities and as many come from urban areas, are not deterred by “gritty” areas. 43 percent of international leisure travelers visit a place that is connected to a specific cultural or ethnic identity, such as a historically ethnic neighborhood or a house of worship with a connection to a particular cultural community.3 These visitors are looking for authenticity, they would be most attracted to a region like Greater Louisville, because of its traditional and non-traditional

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arts opportunities. These visitors do not require high infrastructure development—particularly hotels—as these visitors prefer to “live like the locals.” Air BnB had a recent campaign that targeted international cultural tourists with the main tagline, “don’t visit XX City, Live there.”

Further questions to consider

- How can the public sector inspire private and entrepreneurial growth in informal cultural experiences for area residents?
- What are strategies for collaboration across sectors that can address the identified challenges?
- How can marketing efforts by chamber, CVB, and regional authorities across the region take advantage of these regional arts and cultural assets? How can these agencies be incentivized?
4. NEXT STEPS

This Arts and Cultural Asset Inventory completes Phase 2 of the Master Planning process for the Arts in Greater Louisville. The analysis together with the already completed Community Engagement report outlines a thorough review of the cultural environment in the Greater Louisville region.

The consultants will present this information to the Steering Committee on September 7. The team will also facilitate a discussion with the goal of coalescing around the top-line priorities for the plan.

Following the Steering Committee presentation and discussion, the Steering Committee working groups and the consultant teams will need to develop a list of invited participants a series of Strategy Implementation Charrettes to be held in October. Participants for these charrettes should include key stakeholders across sectors.

The Strategy Charettes will focus on a strategic direction addressing each selected priority and creating a series of actionable and implementable strategies to address the priorities identified in these reports.
APPENDIX A: EXCEL SHEETS WITH THE INVENTORY

Please refer to spreadsheet file name: GL-Cultural Asset Inventory August 2016
APPENDIX B: LIST OF FESTIVALS AND EVENTS IN GREATER LOUISVILLE MSA

- A Taste for Art and History
- Abbey Road on the River
- African Heritage Festival
- Art in Speed Park
- Art on the Parish Green
- Autumn on the River
- Bar B Que Pit Festival
- Belknap Fall Festival
- Big Rock Jazz & Blues Fest
- Boomtown Ball
- Boomtown Ball & Festival
- Bourbon, Beer and Barbeque
- Butchtown Art Fair
- Buy Local
- Cherokee Triangle Art Fair
- Crescent Hill Art Fair & Music Festival
- Farmington Harvest Festival
- Festival of Trees & Lights
- Forecastle Festival
- Forest Fest Bluegrass Festival
- Garvin Gate Blues Festival
- Gas Light Festival
- Germantown-Schnitzelburg Blues Festival
- Greek Festival
- Harvest Homecoming
- Highlands Festival
- Highview Holiday Fest & Parade
- Humana Festival
- I Am Ali Festival
- IdeaFestival
- Jane Austen Festival
- Jeffersonville Arts Movements (JAM sessions)
- Kentuckiana Pride Festival & Parade
- Kentucky Derby Festival
- Kentucky Reggae Festival
- Kentucky Shakespeare Festival
- Lebowski Fest
- Louder Than Life
- Louisville Blues, Brews & BBQ Festival
- Middletown Family Fun Festival
- Monarch Celebration
- National Jug Band Jubilee
- New Albany Historic Home Tour
- New Albany Indie Fest
- New Albany Public Art event
- New Albany Public Library’s Author’s Fair
- NuLu Festival
- Oktoberfest
- Old Louisville Spring Fest
- Riverbreeze Winetasting Festival
- Seven Sense Festival
- Southwest Community Festival
- St. James Court Art Show
- Steamboat Days
- Stories Behind the Stone
- Sugar Skull Shake Shake
- Upper Highlands Festival
- Waterfront Independence Festival
- WorldFest
- Zombie Walk