We are all neighbors here together in the Black Hills

The Rapid City Cultural Plan
2016 - 2026

Final DRAFT 6.3
APPROVED January 8, 2016 by the Steering Committee
with tracked changes requested by the Steering Committee

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And with support from:
The Steering Committee of the Rapid City Cultural Plan
Task Force Chairs and Members
The people of Rapid City, 850 of whom participated in the assessment through interviews, focus groups, public meetings, and surveys
The Mayor of Rapid City and the Rapid City Common Council
The City of Rapid City Community Planning and Development Services
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Greetings from the Mayor’s Office:

As you observe the physical features of Rapid City you will notice many sights and sounds common to any modern day city. Traffic, people moving from place to place, the work commute, recreational activities and many businesses. Approximately 73,000 people live within Rapid City’s 55 square miles of beautiful landscape. We are common in many aspects to other average Midwestern cities, but we are far from average.

What makes Rapid City unique is that around 140 years ago settlers seeking their fortune in gold came to this area - an area already occupied by the American Indian; our culture was born. Many years later we’re celebrating our beginnings, our relationships and our community as we blossom into the most vital center for the arts and culture located between Jackson Hole, Denver, Minneapolis and Winnipeg.

It is very important that the City Government’s goals encourage our knowledge and appreciation of our culture. The current cultural plan articulates this and helps our community understand where we have been and where we are going; more importantly, it affirms that we are on this path together. The plan emphasizes that we are concerned for the quality of life of our citizens and the quality of experiences our visitors will leave with. The plan reaffirms what we have always known: that a community includes everyone; that history is important; that freedom to express ourselves and the appreciation for other’s expression makes us who we are: a community.

My sincere thanks go to the Rapid City Arts Council for advocating for the arts, culture and the local and regional economy by facilitating this plan. I believe that adhering to this plan will enhance our unique culture allowing for a more enjoyable environment for our citizens. Creating and celebrating an environment unique to us makes us something we can be proud of. We are a community. We are our community.

Sincerely,

Mayor
City of Rapid City, SD
Experience Rapid City: The Rapid City Cultural Plan celebrates the rich and unique cultural offerings of Rapid City and western South Dakota. Rapid City is a destination for those who appreciate opportunities to enjoy, purchase and incorporate artistic and cultural experiences into their lives. Our unique culture includes Native American art and performance, an appreciation for sculpture on both a monumental and more human scale, and visual and performing arts and culture from a variety of traditions. Rapid City is becoming the most vital center for arts and culture between Jackson Hole, Denver, Minneapolis and Winnipeg.

An Authentic Community Cultural Plan Representing Broad Community Input
This cultural plan reflects the opinions and advice of nearly 850 local citizens and community leaders. A 40-member team of respected civic leaders served as a Steering Committee overseeing the broadly inclusive, ten-month cultural planning process. The assessment and planning engaged community leaders from all sectors: business, K-12 and higher education, public safety, artists, creative workers, nonprofit cultural leaders, Native Americans, City staff and elected officials, service organization leaders, philanthropists, youth, and audience members. The Rapid City Cultural Plan synthesizes recommendations from six Task Forces, the Steering Committee, Rapid City Arts Council staff, and extensive community input, with advice from the planning consultant.

Rapid City’s first cultural plan in 1993 outlined a broad vision for cultural development that inspired the Journey Museum & Learning Center, Dahl Arts Center expansion, and the Performing Arts Center. Rapid City’s attractive and vibrant downtown reflects the original plan’s attention on the power of arts, culture, and history to help define and animate our community. Most of the priorities of the 1993 plan have been accomplished. Visual arts education, however, has been eroded and the new assessment found fewer students have access to an education in and through the arts. The earlier plan’s commitment to respect cultural diversity has yet to be fully realized. The new plan re-commits to achieving cultural equity as a priority throughout all the goals of this plan.
**Organization of the Plan**

Six long-range goals form the heart of the plan, describing the results the implemented plan ultimately aims to achieve for the community. Within each goal are specific intended outcomes, often with more immediate results. High-priority outcomes are identified and lead agencies identified (as often as may be confirmed). For most outcomes, the plan offers even more specific recommended actions drawn from Task Force recommendations and assessment findings. These include steps that individuals and organizations have committed to undertake and other good ideas for which leaders or funding may not yet be known. In a city-wide plan with no central authority, it is inevitable that a cultural plan can determine specific outcomes, actions, leaders, and funding in only some high-priority areas. In other cases, the plan is more aspirational, inviting future initiatives that respond to identified opportunities and needs.

The plan focuses on outcomes requiring community-wide resolve, collective action, public policy, or initiatives that go beyond the interests or capacity of one organization or sector. Community leaders have been working hard within many organizations and initiatives to resolve issues identified in the planning. The task has not been to solve every problem, but to identify opportunities that most benefit from cross-sector collaboration. The plan features feasible, sustainable solutions that build on Rapid City’s impressive mix of arts, humanities, and creative businesses. Rapid City enjoys a strong sense of place defined by its beautiful landscape, western and Native American heritage, and contemporary creativity.
The Rapid City Cultural Plan aligns well with the Rapid City Comprehensive Plan (2014) and helps to implement its goals. Seven Core Values define the community’s vision in the City’s Comprehensive Plan. The Cultural Plan shares and helps realize four of the Comprehensive Plan’s seven core values. (See the appendix for a detailed index comparing the two plans).

**A VIBRANT, LIVABLE COMMUNITY CORE VALUE**
This Comprehensive Plan core value is reinforced with specific outcomes in three Experience Rapid City goals: Cultural Equity, Creative Economic Development, and Nonprofit Organization Sustainability.

**A SAFE, HEALTHY, INCLUSIVE, AND SKILLED COMMUNITY CORE VALUE**
This core value of the Comprehensive Plan is also a priority in three Cultural Plan goals: Education for Creativity, Cultural Equity, and Creative Economic Development.

**ECONOMIC STABILITY AND GROWTH CORE VALUE**
The Cultural Plan’s Creative Economic Development goal supports many provisions of the City’s Comprehensive economic core values.

**OUTSTANDING RECREATIONAL AND CULTURAL OPPORTUNITIES CORE VALUE**
The cultural opportunity core value in the City’s Comprehensive Plan is reinforced throughout all six goals of the Experience Rapid City Cultural Plan. Implementation of Cultural Plan recommendations will help achieve much of the cultural section of the City’s Comprehensive Plan.
“Creativity and culture drive the growth of a community in ways that few other industries can or ever will. Strengthening the opportunities for creatives, and creating more jobs in this sector, will encourage creative problem solving on a larger scale - we’ll be empowering people to think bigger, think differently. To look at our community challenges from a wider, open-minded perspective.”

~ Brianna Hall
Artist and business owner
## EXPERIENCE RAPID CITY TIMELINE AND COMMUNITY ENGAGEMENT

| Late 2014 | Preliminary Planning: Early research, discussions and organizing  
• Funding secured  
• Authorization from the Mayor to recruit the Steering Committee  
• Recruitment of 34 Steering Committee members and 3 Co-chairs  
• Recruitment of Planning Consultant |
|---|---|
| **January - August 2015** | Cultural Assessment: Identify cultural resources, critical needs and opportunities for the creative and cultural sector. We heard from 840 people:  
• 642 in spring survey  
• 70 people in 11 focus groups  
• 55 through virtual focus group questionnaire  
• 21 interviews  
• 15 public meeting participants  
Initial meeting of the 37 Steering Committee members to formally launch planning |
| **September 2015** | Cultural Planning: Plan community-wide actions to respond to assessment findings  
• September meeting of Steering Committee to review assessment findings and determine goals  
• Planning by 83 members of six Task Forces  
• November meeting of Steering Committee to review Task Force recommendations  
• Fourth meeting of the Steering Committee (January 2016) to consider and approve the plan |
| **2016 and Beyond** | Implementation: Act on prioritized strategies  
• Launch Cultural Plan at public event  
• The Rapid City Common Council adopts the Cultural Plan  
• The City of Rapid City Community Planning and Development Services appends the Cultural Plan to the City’s Comprehensive Plan  
• Cultural and civic organizations and the City commit to implement the plan  
• Businesses, foundations, individual donors and the City use the Cultural Plan to help make arts and culture funding decisions |
HOW TO NAVIGATE AND USE THIS PLAN

General readers may focus on the top level of the plan: a hierarchy of six goals and associated outcomes

**GOALS** are long-term, general results the community intends will ultimately be achieved

**RATIONALES** are brief summaries of opportunities and needs identified during the assessment

**OUTCOMES** are specific results the Steering Committee commits to achieve that would advance the cultural plan’s long-range goals

Policy makers, funders, and cultural leaders will want to study details of the plan

**RECOMMENDED ACTIONS** are suggestions from Task Forces and interviewees with specific ideas for initiatives, some of which may be immediately feasible and others that need new leaders or funding, (indicated with letters, e.g. 1.c. Share best practices….)

**RECOMMENDED SPECIFIC TASKS** are detailed suggestions to implement recommended actions (indicated by Roman numerals, e.g., 1.c. 1. Cultural organizations are encouraged….)

The **APPENDIX** contains planning work plans and fact sheets, an index of how the Rapid City Cultural Plan aligns with City plans and priorities, and a list of focus group participants
LONG-RANGE GOALS OF THE CULTURAL PLAN


GOAL 1: CULTURAL EQUITY
Enhance public understanding, appreciation, and respect for all cultures, achieving diversity, equity, and inclusion, with a focus to strengthen Native American artists and organizations as an inherent strength of our region.

GOAL 2: EDUCATION FOR CREATIVITY
Advocate for public and private commitment to ensure that children and youth in Rapid City learn the skills of creativity and innovation that they need to thrive.

GOAL 3: CULTURAL TOURISM/LOCAL AUDIENCE DEVELOPMENT
Make Rapid City’s arts, heritage, and cultural attractions visible and accessible to tourists and local audiences.
“One of our greatest strengths is quality of life - access to recreation, rich culture, great schools, etc. The opportunity has to exist first in order for them to come. Business has to flourish; jobs have to be made available. This is a tall order, and in a lot of ways, the overall economic development of Rapid City and downtown need to happen simultaneously to create economic development...”

~Lee DeLange
Black Hills Corporation, Senior Manager; Allied Arts Fund, President

**Goal 1: Nonprofit Organization Sustainability** Ensure that Rapid City cultural organizations, with the strong support of our community, have the necessary resources to succeed.

**Goal 2: Creative Economic Development** Empower Rapid City’s creative sector (creative businesses, nonprofit cultural organizations, artists and other creative workers) to create even more economic opportunities and jobs.

**Goal 3: Cultural Leadership** Coordinate arts and cultural leadership to implement the Cultural Plan and respond to changing needs of the community.
CULTURAL EQUITY

Enhance public understanding, appreciation, and respect for all cultures, achieving diversity, equity, and inclusion, with a focus to strengthen Native American artists and organizations as an inherent strength of our region.
Cultural equity is an inclusive concept. First, everyone must help prevent obvious injustices like racism and discrimination against anyone on the basis of ethnicity, disability, gender, gender identity or expression, age, and other differences. Further, we must act on values of diversity, equity, and inclusion. To achieve genuine cultural equity we must acknowledge historic trauma, the erosion of traditional ways and language, systematic racism, and long distrust and anger that call for extraordinary and long-term commitment to social justice. “On November 2, 2001, the principle of cultural equity as a human right was affirmed in UNESCO’s Universal Declaration of Cultural Diversity, which put defense of culture on a par with protection of the environment and individual rights1.”

A concern for Native American art and culture is the top priority in this Plan, but the cultural expressions of all peoples and arts access for everyone regardless of ability or means are important. Northern Plains Native art and artists are valued as an important cultural heritage and key attraction for visitors. Lakota traditional and contemporary art, craft, powwow and festivals are important to Native people and to the larger community. These are visible in galleries, shops, public art, the Journey Museum and Learning Center, and many collections. Lakota and other Native cultures and cultural expressions have endured and are persevering in the face of higher than average levels of unemployment, poverty, substance abuse, mistrust, and racism. While there are many in the area who are culturally sensitive, too many others do not acknowledge White privilege and discrimination. Significant tensions remain between Native and non-Native populations and systemic biases still exist and need to be addressed.

Arts and cultural programs provide a common ground and can be part of solutions built on understanding, economic development, and renewal. While reconciliation across differences resists quick or easy resolution, arts and culture can be part of broader initiatives. All cultures add diversity, opportunities, and challenges for understanding. Sharing cultures is a way to know one another, build trust, and build a stronger community. Arts and culture have the power and responsibility to be a common ground. Fortunately, there are promising programs and new initiatives working to increase understanding including: First Nations Sculpture Garden; Native POP: Poeple of the Plains (formerly Gathering of People, Wind and Water); Miniluzahan Okolakiciyapi Ambassadors (Rapid City Circle of Friends); Community Conversations; Renewed Year of Reconciliation; and others.

1http://www.culturalequity.org
While concerns about cultural equity focused on Native Americans in our assessment, arts and culture can be a means of inclusion for all who are at risk of marginalization. Rapid City is becoming more diverse with growing numbers of Hispanic, Asian, and African American residents. Our plan advocates for engagement with youth and elders, people with disabilities, immigrants, the LGBTQ+ community, those with lower incomes, and people who rely on public transportation. This plan recommends a means to harness the power of arts and culture to reduce inequities and achieve meaningful social change.

“Everywhere I go, people are still talking about the Gathering and I feel like I’m really part of bringing the community together now. What we’re doing is something very positive so people see that racism isn’t the whole story of Rapid City. I feel good about being a Native American in this community in a new way. The Gathering makes Native people feel like our art is appreciated here, young artists feel like they’re part of what counts here. What we’re doing is catching on in a positive way. It’s bringing people together, bringing more Native arts shows. I feel really good about that.”

～Bryant High Horse
Lakota Elder and Artist
OUTCOMES

Diversity focuses on people, inclusion focuses on processes; equity is about impact.

- Diversity refers to the wide range of differences among people and their perspectives with regard to race and ethnicity, sexuality, gender, ability, age, and class.
- Inclusion promises a broader view of the world and a more democratic process of decision-making, including: 1) the ability of diverse peoples to raise their perspectives authentically and for those voices to matter and affect decisions within majority-group settings; and 2) the initiative of majority-group members to access non-majority voices in the latter’s own settings and informational vehicles, so that majority-group members enlarge their understanding of issues and relationships.

Equity is the guarantee of fair treatment, access, opportunity, and advancement for all, while at the same time striving to identify and eliminate barriers that have prevented the full participation of some groups.

1. Understanding Cultural Equity
Civic leaders and citizens must learn to recognize inequity and value diversity, equity, and inclusion as a first step to address social injustice.

   a. Help people understand the language of diversity, inclusion, and equity (see definitions in sidebar).

2. Zero Tolerance for Racism and Discrimination
The City, local businesses, and other institutions should adopt and implement formal policies of zero tolerance for racism and discrimination on the basis of race, color, religion (creed), gender, gender expression, age, national origin (ancestry), disability, marital status, sexual identity or orientation, or military status.

   a. Encourage use of the City’s Human Relations Committee to combat racism.
   b. Program films, exhibitions, and performances that help educate people about cultural equity.
      1. Plan programs to celebrate Rapid City’s growing racial and ethnic diversity including immigrants, faculty and students, and visitors.
      2. Share Native stories “that represent the experiences, values, and cultures of American Indians” like the film, Rising Voices/Hóťȟáŋpi about efforts to save the Lakota language.
      3. Help visitors interpret the City’s Cyclorama Mural of American Economic History at the Dahl Arts Center to better appreciate contemporary understanding of cultural equity and inclusion.
      4. Offer screenings and discussions of films like White Like Me and Mirrors of Privilege, making whiteness visible and examining white privilege.
      5. Present Oral History Collection of racial experiences in Rapid City at the Rapid City Public Library including History of Racism collection in the Local History Room, and exhibits at the Dahl Arts Center and Journey

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2 Message from the Director, Shirley Sneve, Vision Maker Media, October 26, 2015
Museum & Learning Center that help people un-learn myths.

c. Support local corporations, businesses, and nonprofits to model inclusive, anti-racist policies and practices.

1. Urge marketing departments at Regional Hospital and Black Hills Corporation to convey anti-racism messages.

d. Encourage diverse school programs teaching the arts and crafts of Native culture and incorporate Oceti Sakowin Essential Understandings and Standards in all curriculum.

e. Organize truth and reconciliation events.

f. Encourage more opportunities for cultural immersion like the Lakota Emergence Project.

g. Offer Native American spoken art events.

h. Encourage news media to invite Native American artists, performers, and other Native American guests. Encourage non-biased coverage of news and information stories in the media.

i. Invite churches and other faith-based organizations to invite guest speakers to help inform and inspire their congregations. Celebrate Native religious and spiritual practices.

j. Convene forums, especially in border towns, to talk about building on commonalities and overcoming differences.

k. Organize tours of Lakota Homes during holidays for the public.

3. Equal Opportunity Employment
Support local businesses and institutions that take affirmative measures to ensure against discrimination in employment, recruitment, and other conditions of employment.

a. Call for a public pledge from corporations to recruit Native Americans at all levels.

b. Post job openings and opportunities in Native media outlets.

4. Support Native Artists
Encourage and support Native American artists with instruction, mentoring, funding, exhibition and sales opportunities, and respect.

a. Encourage artist training programs like the First People’s Fund’s mentoring of Native American artists to teach business skills.

b. Sustain the annual juried show, Gathering of People, Wind and Water, in July at Main Street Square with adequate resources and marketing.

c. Encourage private initiatives that support Native artists like one plan to develop a new Native American gallery and another to develop a Native Arts incubator.
5. Cultural Coalitions
Encourage initiatives that convene community members within and across cultures to address cultural equity like Mniluzahan Okolakiciyapi Ambassadors, Community Conversations, and the Reconciliation Project.

a. Convene a Council of Seven with all-Native American leaders.

6. Visible Inclusion
Implement the Mniluzahan Okolakiciyapi initiative to post signs of welcome in English and Lakota at City entrances and at entrances to businesses and public buildings.

a. Use more Lakota language and Lakota symbols on signs and banners.
   b. Include Oceti Sakowin Essential Understandings and Standards in education curricula.

7. Native American Events
Encourage and support Native American sponsored events to help them succeed and to showcase Native American art and culture.

a. Help strengthen the Black Hills Powwow and encourage attendance.
   1. Encourage non-Native Rapid City residents to attend the Powwow.
   2. Use the Powwow to facilitate cultural crossover.

b. Encourage use of the Red Cloud Exhibit at The Heritage Center on Pine Ridge that shows emerging and professional artists as an important resource.

c. Help the Alliance of Tribal Tourism Advocates’ Tuesdays at the Square with technical assistance and marketing.

d. Continue the Gathering of People, Wind and Water.

e. Encourage event sponsors to include Native American events into other celebrations including, the Black Hills Stock Show and Rodeo, Sturgis Motorcycle Rally, and the Central States Fair.

f. Support the Mitakuye Oyasin sector of Community Conversations plan for a new Native American Festival and Mitakuye Oyasin banner and march to the Powwow.

“The Mniluzahan Okolakiciyapi Ambassadors program is engaging community leaders with a goal to “create cultural ambassadors through learning groups and connect this learning to the community with a spirit of respect.”

—Brent R. Phillips, Regional Health
8. First Nations Sculpture Garden
Support development of the new First Nations Sculpture Garden with more community support through recognition and funding.

a. Send media releases on selection process, allowing public to understand how important these men are to modern-day Native Americans.
b. Plan outreach to bring students to the Sculpture Garden (e.g. the Ateyapi Program bussing 1,000 plus non-Native students to the Black Hills Powwow.)

9. Powwow Grounds
The Alliance of Tribal Tourism Advocates (ATTA) Indian art and powwow grounds plan to break ground in 2016.

a. Test a pilot project at Main Street Square.
   1. Help organizers with marketing and securing artists.
   2. Savvy arts organizations and civic entities could aid in this success.
   3. The success of this project could strengthen the Journey Museum and Learning Center.

10. ADA Accessibility
Encourage all cultural organizations and businesses to be fully accessible to people with disabilities as required by the Americans with Disabilities Act (ADA).

11. LGBTQ Inclusion
Cultivate a welcoming attitude in staffing, programming, and audience development that includes all genders, sexual orientations, and gender identities.
EDUCATION FOR CREATIVITY

Advocate for public and private commitment to ensure that children and youth in Rapid City learn the skills of creativity and innovation that they need to thrive.
Rationale

It is a top priority of Rapid City citizens that children and youth get a comprehensive education in the arts. People of Rapid City are proud of their award-winning school music programs. However, interviews and focus groups reinforced survey findings that K-12 students in Rapid City do not get a sequential program of arts education taught by arts specialists. Nearly half of survey respondents were dissatisfied that students in Rapid City are not learning the creative skills necessary to thrive in the 21st century. The majority of parents and educators do not believe a good arts education is equally accessible to students throughout the region. Budget pressures have eliminated visual arts in elementary schools. Strong high school and middle school music programs depend upon a few dedicated teachers, many of whom will soon be difficult to replace as they retire.

A preoccupation with testing limits time for creativity. Generations leave school without having significant visual and performing arts experiences. A larger challenge is widespread public antipathy to adequately fund public education.

Nonprofit cultural organizations supplement school instruction with artists residencies, out-of-school instruction, and field trips. Private music and dance instructors supplement or attempt to fill gaps left by schools. However, if young people are to learn arts and critical thinking, extracurricular programs do not replace qualified arts specialists working in every school. Visual, music, and theater teachers in the buildings reinforce the importance of arts education in the standard curriculum. We cannot expect the supplemental community agencies to come into schools and provide arts education simply because the community, and ultimately the governing bodies, will continue to rely on them. They will see that the arts are ‘taken care of’ by these supplemental, privately-funded resources and thus, believe that there is no real need to employ arts teachers. Arts education is only as strong as its foundations. If private-sector funders and community cultural organizations are relied upon for arts and creative education, there is no sustainable foundation for arts growth. Arts educators build on lessons year after year, developing deeper levels of critical thinking in their lessons as their students’ progress, all in the school setting and part of the standard curriculum.
Even with scholarships and loaned-instrument programs, out-of-school arts training is less accessible to lower income families. With inadequate funding for public schools, the arts are perennial targets for budget cuts. Parents have repeatedly rallied to restore cuts to music programs. Visual arts advocates, however, have not done the same to protect visual arts instruction which has been eliminated in public schools. Advocacy for creative arts education is ad hoc as crises arise. Even though voters have not supported adequate funding for public education, this assessment finds considerable citizen support for an education that provides the creative skills achieved through arts education.
OUTCOMES

1. Universal Access to Arts Education
A strong program of the visual arts, music, and the performing arts should benefit the entire preK-12 community in Rapid City.

   a. Advocate for a comprehensive education in the arts and humanities, with instruction to include: Visual arts; Music; Performing arts - dance, theater; Native American culture; Ethnic heritage; Nature/environment/gardening; Creative writing; and Language.
   b. Align arts education programs with South Dakota Content Standards to help students achieve learning outcomes defined in the standards.
   c. Ensure students get an education in arts and culture before they enter high school.
      1. Give young students a positive and engaging focus to help retain them and enrich their experiences.
      2. Retain elementary instrumental music programs to prepare students for and to sustain high school music programs.
      3. Support the Office of Indian Education program to ensure that elementary students have access to the Powwow.
   d. Provide accessible services for families.
      1. Provide most programs during the school day.
      2. Offer dinner with after-school programs.
      3. Encourage our neighbors to join us.
      4. Raise funds for supplies, for schools, and after school programs.
   e. A new Cultural Education Committee will compile and maintain a list of scholarships, grants, instrument loan programs, and other resources for students and families.
      1. Post on ArtsRapidCity website.
      2. Promote assistance programs to parents.

2. Arts Integration
Integrate the arts and culture into instruction in all content areas to ensure that children and youth in Rapid City learn the skills of creativity and innovation that they need to thrive.

   a. Educate teachers about the value of arts and cultural programming.
   b. Use professional development training to help teachers learn methods to incorporate and integrate arts and culture into their curricula.
   c. Include more Lakota-based curricula, e.g., the Oceti Sakowin Essential Understandings and Standards.
   d. Promote K-12 curricula linked to public art like the Sculpture Project: Passage of Wind and...
Water (the free, downloadable K-12 lesson plans are a catalyst for interdisciplinary learning and are dual-aligned with South Dakota education and Oceti Sakowin Essential Understandings and Standards. Available at rcsculptureproject.com)

3. Public Advocacy
Create a new Cultural Education Committee to lead advocacy so South Dakota and Rapid City citizens learn to value arts education for their children and support adequate funding.

a. Organize the Cultural Education Committee, sponsored by the Rapid City Arts Council and the Performing Arts Center, to advocate for arts and cultural education.
   1. Incorporate the Education for Creativity Task Force and the Teaching Artist Project Committee into this new committee.
   2. This ongoing group would brief the School Board and Superintendent and do promotion.
   3. Meet and educate the new officials every time there is a change in leadership.
   4. Partner with Save our Schools and/or Reviving Rapid City School groups.
   5. Help raise money for the Artist-in-Residence Program.
   6. The Cultural Education Committee will present their plan to the school board and attend meetings.
   7. Advocate at the state level for arts education and changes in funding structure for per-student allocation.

b. Help citizens appreciate the value of arts and cultural programming and lifelong learning in and through the arts.
   1. Continue a Dick Termes / South Dakota Public Television initiative, including a six-part series for students on STEAM (Science, Technology, Engineering, Arts and Math).
   2. Lakota artists could develop and film lessons through KOLC (the television channel) at Oglala Lakota College and share with South Dakota Public Broadcasting (SDPB). Friends of SDPB could be a partner in growing arts education.

c. Link advocacy to evidence of outcomes for student learning.
   1. Link advocates to research that connects student success to arts and cultural education.
   2. Collect statistics about the number of children reached through cultural programming and the impact on their learning.

4. Community Cultural Resources
Connect schools and students with cultural education providers in the community to supplement formal cultural education with out-of-school time instruction and field trips.
a. Promote ArtsRapidCity website to help parents and students find or be made aware of lifelong arts education services available in the area.
b. Connect every school with a non-profit cultural organization.
   1. Work with the Chiesman Center for Democracy’s Character Counts program.
   2. A corporate sponsor and non-profit could work together to provide a cultural opportunity each year to their sponsored school.
   3. Provide an ongoing connection between the community and schools that promotes the value of arts and cultural education.
   4. Encourage school use of the Performing Arts Center of Rapid City’s Oscar Howe Project: the K-12 curricula and permanent display of two Oscar Howe paintings.
c. Lakota organizations plan to work with their youth organizations for developing culture and audience participation.
d. Include community arts education providers in the Directory of Rapid City Cultural Resources accessible through ArtsRapidCity.org.

5. Artists-in-Residence and Field Trips
Sustain artist-in-residence and field trip programs.

a. The Cultural Education Committee should help raise $15,000 per year to sustain the Rapid City Arts Council’s Teaching Artist Program (TAP) (funded by Sculpture Project artist, Masayuki Nagase, through 2017).
b. Request PTA and South Dakota Arts Council funds to expand Artists in the Schools Program.
   1. Encourage the musicians, visual artists, dancers, storytellers that are exploring a program with the hospital for pediatrics, geriatrics, and hospice patients.
c. Sustain field trips offered by regional cultural organizations.

6. Community Initiatives
Publicly recognize and encourage public-minded agencies, businesses, and organizations to provide youth arts and cultural services.

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4 The South Dakota Arts Council provides a residency program titled “Artists in School and Communities” (statewide) and The Sculpture Project initiated and currently completely funds the “Teaching Artist Program (TAP)” (Rapid City) and this program is coordinated by the Rapid City Arts Council. The TAP is free for schools and the artists go into the schools.
G O A L

CULTURAL TOURISM / LOCAL AUDIENCE DEVELOPMENT

Make Rapid City’s arts, heritage, and cultural attractions visible and accessible to tourists and local audiences.
Tourism is a significant part of Rapid City’s economy. Arts and culture help attract visitors and encourage them to return. Public art, performances, special events, and historic sites are generally visible and accessible. The cultural sector serves tourists and local audiences. Our region’s Native American art and culture are unique in the world. Local audiences are responding appreciatively to festivals, performances, and exhibitions. Families especially value free public events.

Healthy audiences depend upon awareness of opportunities and marketing. Audience behaviors are changing as people rely more on electronic media, have more demands on their time, and more options for entertainment. Aging audiences and demographic shifts impact program interest and attendance. New communications media are changing how people learn about opportunities and consume entertainment. Even though there are now more sources of information (ArtsRapidCity event calendar, Rapid City Arts Council ArtMail and email blasts, Visit Rapid City events calendar, SDPB Events Calendar, Black Hills To Go (RC Journal), etc.), the survey found the greatest perceived barrier to cultural participation was the lack of information. A planning calendar or regular gathering of arts leaders may help reduce scheduling conflicts. More way-finding is needed. Transportation is a barrier for some. Given many people’s low or modest incomes, affordability can be a barrier to participation.

Effective marketing can also raise the visibility of the entire cultural sector. Many people value the arts, humanities, history, good design, and arts education for their intrinsic worth and for their capacity for improving the City’s quality of life and economic development. Others do not yet understand these as priorities. While cultural attractions are critical to tourism, the City’s arts and culture are not yet a key part of branding. While public art is important to Rapid City, there is no systematic review of public art proposals or maintenance. Cultural tourism is affected by federal and state park and transportation policies and investments. This plan should position the arts, culture, and creative enterprises as central to the interests of Rapid City citizens as a way to improve lives, sustain livability, attract and retain talent, and create and sustain businesses and jobs.
OUTCOMES

1. Well-Attended Cultural Attractions and Events
Work to achieve increased visitation from both visitors and locals.

   a. Coordinate marketing to achieve these results for visitors and local residents:
      1. Readily find information about arts, heritage and cultural attractions/events.
      2. Access to transportation to get to attractions/events. (Uber, bus, taxi service, trolley)
      3. Access to attractions and events that are affordable to attend.
      4. Access to attractions and events at times when people can attend.
      5. Feel genuinely welcome at attractions and events.
      6. Return for future events or activities.
      7. Become supporters and advocates for arts, heritage and culture in Rapid City.
      8. Extend the stay of travelers by a day or two because there is more for them to do.
      9. Digital, mobile, app, social media; easily accessible information.

   b. Adapt the numerous publications for visitors to also be relevant for local residents.
      1. Ensure there is adequate information available for locals.
      2. Help locals see that visitor publications and websites have information for them.

2. Branding
Build and market a Rapid City brand: “Experience Rapid City...culturally, historically, artistically, creatively, etc.”

   a. Create a unified brand that people know and are aware of to find the information they want and make them feel a part of the arts and culture scene.

   b. Raise the image of culture in Rapid City.
      1. Identify what locals can rally around.
      2. Create a better image of Rapid City as an arts and culture community.
      3. Create the image we want and keep repeating it over and over.

   c. Establish the message that Rapid City is the region’s hub for cultural, historic, and arts attractions and activities - the cultural center of the region.
      1. Target people who come to Rapid City on a regular basis for other reasons.
      2. Help visitors know what’s going on, encouraging them to stay to experience them.
      3. Build on the existing Rapid City brand, “Do Big Things.”
      4. Consider a regional or state brand, e.g., Experience the Black Hills. Experience South Dakota.
3. One-Stop Information
Further develop ArtsRapidCity.org as the central site for visitors and locals to find information about arts and entertainment.

a. ArtsRapidCity, managed by the Rapid City Arts Council, becomes the central source for cultural information.
   1. Include arts and entertainment in ArtsRapidCity.org so that locals and visitors can go to the site and find everything that is happening in Rapid City on any given day/time, including sports.
   2. Connect ArtsRapidCity.org to Visit Rapid City.
b. Ensure visitors and residents can readily find information on arts and culture in Rapid City, not just events.
c. Market the calendar.
d. Offer incentives to or require listed attractions to help promote the calendar.
e. Develop a cultural resource map and directory.

4. Promote Diversity and Inclusion
Include Native American and other locally represented cultures’ products and events in marketing websites and promotions.

a. Use inclusive images, language, and examples to portray the wide range of cultural opportunities.
b. Feature contemporary Native American art and events, as well as traditional, in marketing,
c. Continue to promote and offer Powwow 101 to help non-Native visitors learn what to expect at Native American events.
d. Encourage cultural organizations and businesses to offer discounted and free tickets and scholarships to help achieve greater accessibility.
e. Persuade tourist marketing agencies to include Native American contemporary art and culture of the younger Native American generation.
f. Help cultural organizations learn to adapt programming and marketing to better engage young people.
g. Research changing demographics to tailor marketing that appeals to Multigenerational, Millennials, Hispanics, etc.
h. Include American Indian populations in Lakota Country Times and Native Sun News to help new cultural efforts such as the Sculpture Garden and the ATTA Art Market.
5. Marketing Coordination and Planning
Create a marketing coalition, marketing plan, and marketing campaign to drive visitors and locals to the attractions and events.

a. Coordinate cultural marketing among the Rapid City Chamber of Commerce, Rapid City Arts Council, Destination Rapid City, Rushmore Plaza Civic Center, Black Hills & Badlands Tourism Association, and the Rapid City Convention and Visitors Bureau.
b. Support the Rapid City Convention and Visitors Bureau in maintaining and coordinating a coalition among tourism organizations that market out of the area and individual attractions that market locally.
   1. The coalition will meet monthly at first and then quarterly for coordination and updates and to share resources and information.
   2. Work with organizations to enhance existing marketing systems.
   3. Continue to ensure that arts and culture is represented on the CVB board.
c. Link well-organized tourism marketing with local marketing and audience development (South Dakota Tourism, Black Hills 2 Go, ArtsRapidCity.org, VisitRapidCity.com, BlackHillsBadlands.com).
   1. Work with the CVB for a specific coordinated effort to market arts and culture to visitors.
   2. Make marketing appealing and accessible to locals and it will do the same for visitors.
   3. Update trolley narration and rack cards.
d. Build a campaign so each organization promotes the same calendars/ websites.
e. Encourage cultural organizations and attractions to do collaborative marketing and cross-marketing.
f. Provide training so cultural organization’s staff and volunteers can learn effective marketing.
g. Employ multiple communications: publications, websites, mobile, email blasts, social media, newspaper, billboard, television, and radio.

6. Ellsworth Air Force Base Connections
Help Ellsworth Air Force Base (AEFB) promote cultural programs and events to Base personnel and families.

a. Use available AEFB events and outlets to get information to airmen and their families (understanding there are limitations on email and website use).
   1. Provide AEFB with list of people that could be invited to help airmen learn about what is going on.
   2. Continue the partnership with Main Street Square to bus airmen to Downtown events.
3. Help visiting groups learn how to experience the area.
4. Consider military appreciation nights.

7. Publications
Urge other publications to feature arts and culture.

a. Seek support for a coffee table book that is printed regularly with information on the city and features on things to see and do.
   1. Create a piece that focuses on the things that are available year-round and also advises people where to go to find updated information on events.
   b. Encourage publications like Faces Magazine to increase focus on arts and culture.

8. Invest in marketing
Secure sustainable funding to support coordinated marketing.

a. Request the City to invest a portion of Vision funds to help support the cost to manage cultural information and marketing.
b. Seek matching grants and cooperative marketing from organizations such as the South Dakota Department of Tourism and Black Hills & Badlands Tourism Association.
c. Engage with arts and culture businesses and help them to understand the importance of marketing and promotion.
d. Help local arts and cultural attractions understand marketing is important and worth their investment to increase their visibility and attendance.
Ensure that Rapid City cultural organizations, with the strong support of our community, have the necessary resources to succeed.
**RATIONALE**

Much of Rapid City’s arts and culture is produced or presented by nonprofit organizations. Our assessment mapped over 90 non-profit cultural organizations in Rapid City. Of these, 39 are federally tax-exempt, and of those, approximately 15 are professionally staffed. Survey results from non-profit leaders indicate generally stable conditions and optimism. Sustaining funding, however, is a pressing need as government grants have trended downward and most private funding tends toward immediate social problems. Many believe earned revenue is constrained by the relatively low income of much of the population. Interviewees had differing opinions about the local capacity for philanthropy; some described an abundance of generous individuals and businesses while others described a “culture of poverty.” More clarity about how cultural programs advance municipal priorities, clear City criteria for arts funding, and evidence of impact will help protect local public funding. The programs of nonprofit cultural organizations can be strengthened with sustainable funding and help with marketing, audience development, and volunteer recruitment. Arts service organizations should coordinate as each evolves in response to changing needs and opportunities.

The top concerns of non-profit cultural leaders are: public information and advocacy, operating and programming funds, volunteer development, marketing and audience development, networking, and information technology.
1. Service Organizations

Strengthen existing arts & culture service organizations in order to better communicate and collaborate.

a. Confirm Rapid City Arts Council as the City’s designated local arts agency with responsibility to represent the interests of the cultural community and coordinate implementation of the Rapid City Cultural Plan (see goal 6).

b. Confirm Allied Arts Fund as the City’s designated united funding agency for the arts in Rapid City responsible for working cooperatively with the City on behalf of member organizations and all artists to increase funding through a community effort.

2. Local Funding Priorities

Present priorities of the Cultural Plan to foundations, business leaders, and philanthropists and encourage them to invest in organizations, programs, and new initiatives that further the goals of the plan.

a. Create a case-for-support document so that all nonprofit cultural organizations can base their public advocacy and funding campaigns upon common priorities that arise in cultural planning.

b. Adapt existing resources to assist nonprofits in capturing, measuring, and evaluating data to improve accountability.

c. Provide a framework for articulating and measuring outcomes.

3. Convene Nonprofits

The Rapid City Arts Council should convene executive and board leaders of nonprofit cultural organizations for ongoing networking, coordination, and professional development.

4. City Representation

Implement formal representation for arts and culture within City government, tasked with helping the City employ cultural programs and organizations to implement the City’s Comprehensive Plan and advocating for arts and culture as valuable to quality of life and economic development.

a. Continue to designate a City Council Liaison for the Rapid City Arts Council (RCAC).

b. Ensure that critical City boards committees have a liaison who understands how to engage cultural organizations, creative workers, and creative businesses to help advance the City’s interests.
c. RCAC is currently designated under ordinance to represent the City’s arts community and to manage the City-owned Dahl Arts Center.
   1. RCAC continues to work with Committee members and City officials on a continued, structured basis.
   2. RCAC serves as an advisory body to City boards and departments.

5. Cultural Tourism
Strengthen the relationship between arts and culture and tourism in order to expand funding sources. Advocate for arts as an integral part of the visitor experience.

6. Cultural Equity
Encourage nonprofit organizations to diversify their boards, staff, programs, marketing, and audiences so that they better reflect our community.

7. Professional Development
Match volunteer and professional cultural leaders with professional development training and advice.
   a. Encourage cultural leaders to participate in training and assistance programs offered for other nonprofits.
   b. Encourage service organizations to offer training designed to help implement goals of the Cultural Plan.
   c. Help nonprofits cultivate, recruit, and retain effective board members.
   d. Include requests for board members in media releases through the Mayor’s Office to increase visibility for new members.
   e. Collaborate with Young Professionals Group of the Chamber to include and empower young people.
   f. Strengthen membership in the Association of Fundraising Professionals.
      1. Develop strong working relationships with Association of Fundraising Professionals (AFP) to provide more professional development and networking opportunities for fundraisers, both staff and board members.
      2. Expand programming so AFP is more appealing and attracts more development professionals as members.
8. Arts Endowment
Explore the possibility of a local Endowment for the Arts or non-endowed Community Fund, which is specific to the Rapid City area.

a. Encourage the South Dakota Community Foundation and Black Hills Area Community Foundation to create a Rapid City Community Fund to which nonprofits can apply for grants that further goals of the Cultural Plan.
CREATIVE ECONOMIC DEVELOPMENT

Empower Rapid City’s creative sector (creative businesses, nonprofit cultural organizations, artists and other creative workers) to create even more economic opportunities and jobs.
According to a broad definition of the sector, nearly 14% of Rapid City workers are employed in the creative sector and allied industries. In addition to 15 nonprofit cultural organizations that employ staff, there are over 50 for-profit creative businesses: galleries, frame shops, music and dance instruction, art supply shops, gift shops, bookstores, cinema, restaurants, designers, architects, publishers, etc. There are 250 professional artists in Pennington County who work at least part-time as professional artists. In addition to direct employment, interviewees indicated that a lively arts scene, attractive downtown, public art, fine dining, and community events help employers like the hospital recruit medical professionals and the School of Mines recruit faculty and staff. The Rapid City Chamber of Commerce created its Creative Industries Committee in recognition of the importance of this business sector.

One civic leader noted, “As Rapid City develops more amenities of interest to recruit and retain professionals and business owners, we are ready for the next level of development.” An analysis of the City’s Comprehensive Plan confirms the Cultural Plan supports four of seven core values in the City’s comprehensive plan. The Cultural Plan informs the Downtown Development Plan, and advances opportunities in neighborhoods. Even civic leaders who do not see themselves as arts people, value arts and culture as important economic drivers -- a sector worth cultivating.

A clear priority in the 2015 community cultural survey was to attract and retain creative workers. Artists described the following needs as most important: increased sales and higher earnings, marketing and visibility, exhibition space, affordable live/work space, and networking. Existing services help support creative workers. The First People’s Fund provides assistance to Native American Artists. The Rapid City Arts Council provides an Emerging Artist series and manages the Teaching Artists Program. In interviews, visual artists stressed the importance of marketing, sales to local and national markets, the need for affordable housing and studio space, and the wish for more local exhibition space. Landscape and traditional visual artists have a more receptive audience than abstract artists. Art prices are low. The survey defined other important artist needs including: networking, validation of their work, and access to grant funding.
By increasing capacity for individuals to earn a livelihood through creative endeavors, we diversify our local economy and develop more economic opportunities, jobs, products, and services. Strengthening the opportunities for creatives, and developing more jobs in this sector, encourages creative problem solving on a larger scale - empowering people to think creatively, to think bigger, and to look at our community challenges from a wider, open-minded perspective.

As this Plan is implemented, decision makers support regulatory systems, incentives, and built-environment decisions that encourage creative businesses and tell the story of Rapid City as a creative community. With the plan realized, the City’s welcoming attitude attracts visitors and business, the community thinks ‘local first’, and local artists, creative workers, and creative businesses are valued for their economic and quality of life impacts.
OUTCOMES

1. Creative, Innovative Identity
Help Rapid City identify itself as a creative, innovative community.

   a. Acknowledge our community’s thriving creative community - as part of a growing knowledge and innovation sector, building awareness locally, regionally, and nationally that supports leveraging and building a stronger creative economy.
   b. Brand and market Rapid City’s Creative Sector.
   c. Put Rapid City Creative Industries on the map outside of our community borders.
   d. Implement a Buy Local Art Campaign.
   e. Capture and market the experiential aspect/value of creative industries.
   f. Persuade decision makers by telling the story of Rapid City as a creative community.
   g. Ensure that there is a voice for arts and culture in tourism campaigns.
   h. Leverage the significant creative presence and spiritual aspects of our area to take our tourism to another level.
   i. Ensure the continued success of ArtsRapidCity.org, our community’s online creative hub.

2. Leadership and Coordination
Identify an existing entity or create a new one to accept responsibility for creative economic leadership.

   a. Staff this multi-disciplinary group and include creative industry leaders, business owners, aspiring artists, economic development professionals and city government officials.
   b. Begin evaluating, planning, determining funding sources and implementing strategies to accomplish the desired outcomes.

3. Advocacy and Awareness
Develop increased awareness of the importance of the creative community.

   a. Campaign to develop a unified identity as a creative community.
   b. Campaign to emphasize our local assets first.
   c. Collaborate with local, regional, and state tourism to ensure there is a voice for the arts in national campaigns.
   d. Communicate with a unified voice to decision makers about impact of creative businesses on the economy.

4. Identify and Build on Assets
Rapid City’s creative sector should build on existing assets in order to offer our community even
more economic opportunities, jobs, products, and services.

a. Demonstrate that Rapid City’s creative sector is a top contributor to the local economy.
b. The RCAC will fund and coordinate the Arts and Economic Prosperity Study 5, in 2016, in partnership with Americans for the Arts, to determine the impact of the arts in the Black Hills Region (Custer, Fall River, Lawrence, Meade, Oglala Lakota, and Pennington counties).
   1. Complete study in 2017 and make available to arts agencies, the City of Rapid City and the business sector.
c. Rapid City Economic Development Partnership will calculate the numbers of creative enterprises and estimate economic impact of the sector.
d. The City and RCAC publish the Cultural Resource Directory as map, website, and pamphlet.
   1. Determine how to maintain the directory as resources change.
e. Encourage the Chamber of Commerce and RCAC to publicly celebrate companies that purchase local art for their facilities and encourage others to do so.

5. Artist / Creative Worker / Creative Business Development
Help Rapid City become an environment where professional artists and other creative workers can thrive.

   a. Rapid City’s creative sector should build relationships with artists, local government, organizations, institutions, and the business community to increase capacity for individuals to earn a livelihood through creative endeavors.
b. Encourage public agencies and businesses to treat professional artists and other creative workers with respect and fair compensation.
c. Offer professional development to achieve knowledgeable, capable and business savvy artists and other creative workers.

6. Support Native American Artists
Encourage Native American artists in all disciplines with education, support, and funding assistance to establish and sustain their businesses (see goal 1).

7. Skill Development
Cultivate personal development and business skills in the next generation of creative industry leaders.

   a. Develop an Arts Business/Entrepreneurial mentoring and internship programs.
b. Support more opportunities for artists to be visible and sell their work and services.
8. Community Access
Create more opportunities for the local community to connect with creative community.

a. Expand impact of Art Night Downtown with gallery crawls and expanded support.

b. Encourage creation of one or more open studio spaces where passersby can see the art-making process.

c. Explore conversion of vacant spaces into temporary gallery spaces for an annual city-wide open studio (modeled after similar event in New Haven, Connecticut).

d. Attract the creative/knowledge workforce, achieving more diverse market sectors and wage classifications.

9. Business Recruitment
Integrate the creative sector into business and skilled worker recruitment programs.

a. Advocate that Rapid City Economic Development must include Rapid City’s creative community and support for innovation in its business recruitment.

b. Partner with local and state economic development offices to pursue incentives and to encourage knowledge workers to the area.

c. Encourage area employers to feature Rapid City’s cultural and creative opportunities as it recruits skilled workers.

d. Encourage creative industries to locate to Rapid City to start or expand their businesses and practices.

e. Strengthen cultivation of college and university talent and civic participation.

f. Promote increased interactions between artists and engineers.

g. Support ongoing commercialization of creative products and technologies developed at South Dakota School of Mines and Technology.

h. Evaluate City building and zoning regulations to mitigate barriers to creative industries.

10. Creative Spaces
Creative businesses should have access to reasonably priced studios, office space, and housing that is also safe and inviting.

a. Work to ensure Rapid City’s creative sector has adequate and inviting spaces to create, sell their products, and network.

b. Develop and market spaces for artists including studios, affordable housing, and live/work studios.

c. Create small and large gathering spaces for mingling and events - physical and
virtual space for Rapid City’s creative sector to connect, create, and promote their art.
d. Research the feasibility of an arts/innovation district.
e. Promote diversified forms of creative industries in the downtown core.
f. Develop incubator/accelerator spaces for emerging businesses and technologies.
g. Continue developing public art and landscape design.
   1. Improve the pedestrian experience through public art, landscaping, etc. in order to increase foot traffic.
   2. Develop a more walkable, bike friendly urban environment that is in high demand by young creative talent.
   3. Revitalize the downtown area east of 5th Street.
h. Work with historic preservation advocates to maximize adaptive reuse for creative enterprises.

11. Develop Incentives for Historic Buildings
Tap historic incentives for preservation and redevelopment and old building (non-historic) incentives (sprinkler programs).
   a. Change perceptions that old buildings are not safe for fine art.
   b. Explore investment of a portion of Tax District revenue for improvements and support.

12. Public Art
Manage and curate Rapid City’s growing and valuable public art collection and work to support and expand the role and diversity of public art and artists creating public art in Rapid City (see goal 6).
CULTURAL LEADERSHIP

Coordinate arts and cultural leadership to implement the Cultural Plan and respond to changing needs of the community.
A cultural plan, unlike an agency’s strategic plan, has no built-in systems to ensure implementation. There is no one agency with authority to ensure planned actions are fulfilled. The Plan’s outcomes will require both individual initiative and collective action to strengthen the cultural sector and its capacity to improve the lives and well-being of the people of Rapid City. Implementation will require support and cooperation from public and private sectors.

Implementing the Plan requires good communication, cooperation, and adjustments as conditions change and new opportunities and challenges arise. Public and private funders should re-focus on community priorities identified in the Plan. The collaborative work that built the Cultural Plan is not complete when the Plan is approved.

The cultural assessment found increased communication and cooperation within the arts community, yet still there is fragmentation and there will always be competition for limited resources. Appreciating that the Cultural Plan cannot impose tasks upon individual agencies, the Cultural Plan encourages public agencies, nonprofit organizations, and businesses to consider what initiatives best fit their mission and capacity. In some cases, planners identified specific organizations to take the lead or join in formal collaborations to implement Plan priorities. For some other planned outcomes, the task remains to identify the lead agency or to create a new partnership. Still some other outcomes, especially cultural equity, require the ongoing commitment of everyone.
1. Leadership

This plan confirms that the Rapid City Arts Council is the city’s designated arts agency responsible to represent the interests of the cultural community and coordinate implementation of the Rapid City Cultural Plan in coordination with the City’s Comprehensive Plan.

a. The Rapid City Arts Council (RCAC) accepts responsibility to lead and assist the City and other civic organizations and businesses to implement this Cultural Plan.

b. The RCAC will take the lead to monitor, coordinate, and assist the city and its cultural organizations in implementing the Cultural Plan and integrating it with the City’s Comprehensive Plan, Downtown Master Plan, and the South Dakota School of Mines & Technology (SDSM&T) Campus Master Plan.

c. RCAC recruits board and staff members with expertise and appreciation of the community leadership role of the Arts Council.

1. Rapid City Arts Council is encouraged to examine its capacity to serve the entire arts community and to work to put arts at the service of the community as a whole while also managing the Dahl Arts Center.

2. The RCAC should build its capacity to grow to meet the needs of the community.

d. RCAC and Cultural Plan leaders will meet with organizations and individuals critical to sharing responsibility to implement the Cultural Plan.

1. Offer support and partnerships to artists and other organizations, and effectively balance and financially support those priorities with their responsibilities to the Dahl.

e. The Rapid City Arts Council will convene executive and board leaders of nonprofit cultural organizations for ongoing networking, coordination, and professional development (as begun with the leadership of the John T. Vucurevich Foundation Future of the Arts Collaborative) to include the coordination and reported progress of the City Cultural Plan on an annual basis.

f. The Rapid City Chamber of Commerce, in coordination with the RCAC will explore the feasibility of developing a multi-disciplinary group of business, arts, and city leaders to implement economic strategies inherent in the City’s Comprehensive Plan.

g. The RCAC will coordinate the Arts and Economic Prosperity Study V to determine the impact of the arts in the Black Hills Region (see goal 5).

2. Transition Teams

Cultural planning leaders continue as advisors to the Arts Council, City, and other organizations.

a. The Education for Creativity Task Force continues as the founding members of the new
Cultural Education Committee, recruiting additional members as required.
b. The Cultural Tourism/Audience Development Task Force continues to develop a formal Cultural Tourism/Local Marketing coalition.
c. Steering Committee Co-chairs and Task Force Chairs may be called upon to help represent the cultural sector or advise as the plan is implemented.
d. Members of the John T. Vucurevich Future of the Arts Collaborative help engage nonprofit cultural organizations to help implement cultural plan priorities.

3. Rapid City Comprehensive Planning
The City adopts the Cultural Plan as an addendum to, and integrated into the Rapid City Comprehensive Plan.

4. Accountability
The RCAC reconvenes the Cultural Plan Steering Committee on annual anniversaries of the Plan’s approval to monitor progress.

a. Invite new cultural and civic leaders to join in these annual reviews.
b. Publish progress reports.
c. Celebrate success and redouble efforts on unresolved issues.

5. Funding
Encourage current public and private funders to focus their investments on Cultural Plan goals.

a. Make the case for increased public and private investments to support increased costs of new initiatives outlined in the Cultural Plan.
b. Consider how to more effectively partner to advocate for City funding for arts and culture and how to collectively leverage City funding for private and public support including donors, sponsors and regional and national grants to support more creative endeavors by individuals and organizations.
c. Balance sustaining legacy arts and cultural institutions with support for emerging creative enterprises.
d. Seek new grants based on demonstrated needs and priorities.
e. Encourage nonprofit cultural organizations to align their proposals with Cultural Plan goals.
f. The City and Allied Arts should examine how to refine the policy and procedures through which City funds are dispersed so they advance common aims outlined in the Cultural Plan.
6. Equity
Work together and across sectors to use the power of arts and culture to achieve social change, reduce economic inequities, provide new opportunities, and empower leaders in Native communities.

7. Public Art
The arts community, represented by the Rapid City Arts Council, will work with the City to create a Public Arts Committee, to include a comprehensive plan and policies for Rapid City’s public art that recognize the value and importance of public art and explore ways to put public art at the service of the Cultural Plan and the community as a whole.

   a. Develop policies for documentation, management, conservation, accession, and deaccession of all art in public places within the City.

   “Start a networking group for creative industry to meet on a monthly basis, as a large and successful as the Chamber of Commerce organization mixers. Keep our local talent sharp, connected and growing in knowledge and info.”

   ~ Shawn Wilson
   Artist and business owner
create. participate. celebrate.
EXPERIENCE
Rapid City

APPENDIX
**PHASE ONE: ORGANIZE FOR CULTURAL PLANNING**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
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<tbody>
<tr>
<td>2014</td>
<td><strong>Organization and authorization</strong> The Rapid City Arts Council (RCAC) secures funds for the cultural planning, gains support from elected officials, and recruits Steering Committee chairs.</td>
</tr>
<tr>
<td>February 2015</td>
<td><strong>Refine scope of work</strong> The RCAC and Dreeszen &amp; Associates refine this work plan and agree on a contract. Dreeszen provides cultural assessment questions, focus group agendas, fact sheets, Steering Committee responsibilities statement, and other planning tools.</td>
</tr>
<tr>
<td>April</td>
<td><strong>Appoint Steering Committee</strong> The City formally appoints the Steering Committee that will oversee planning. RCAC engages a local plan coordinator. RCAC recruits Steering Committee members.</td>
</tr>
<tr>
<td>April - May</td>
<td><strong>Background data</strong> The local plan coordinator gathers background data: other plans, research results, and demographic data, looks for cultural implications and potential for Cultural Plan to intersect with other civic plans. Plan coordinator collects email lists for the survey. Dreeszen reviews research data. Organize first Steering Committee meeting.</td>
</tr>
<tr>
<td>May 1</td>
<td><strong>First Steering Committee meeting</strong> Dreeszen travels to Rapid City to facilitate the first Cultural Plan Steering Committee meeting to review the current cultural plan, review our planning methods, and formally launch the cultural assessment phase of planning. Dreeszen meets with Arts Council staff, community leaders, Steering Committee leaders, and elected officials to start assessment. Dreeszen conducts interviews and focus groups with three days on-site. The Steering Committee focuses on defining critical issues that need attention in planning as citizen task forces will develop recommendations.</td>
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**PHASE TWO: ASSESSMENT**

<table>
<thead>
<tr>
<th>Month</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>April</td>
<td><strong>Survey</strong> Dreeszen designs and administers an electronic survey for targeted constituents with RCAC’s email and social media lists, forwarded also to key partners’ lists.</td>
</tr>
<tr>
<td>June - October</td>
<td><strong>Interviews and focus groups</strong> Task Force and Steering Committee members may conduct additional interviews and focus groups. Dreeszen conducts interviews and focus groups during the first and second site visits.</td>
</tr>
</tbody>
</table>
### PHASE THREE: DEVELOP AND WRITE CULTURAL PLAN

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td><strong>September 18</strong></td>
<td><strong>Second Steering Committee meeting</strong> Dreeszen makes a second trip to Rapid City to facilitate the second Steering Committee to consider assessment findings and to determine priorities for the cultural plan. We identify four to six Task Forces as working groups to address each of the broad issues and planning questions identified by the Steering Committee. Task Forces first meet at the conclusion of the Steering Committee meeting. Dreeszen plans and facilitates the Steering Committee meeting. He conducts additional interviews or meetings as required during this 2-3-day visit with key opinion leaders who could help implement or fund initiatives arising in the cultural plan.</td>
</tr>
<tr>
<td><strong>September – October</strong></td>
<td><strong>Task Force planning</strong> Task forces are chaired by a Steering Committee member and are comprised of Steering Committee members plus additional community leaders. Task Forces determine their own meeting schedules to develop recommendations by a deadline to be determined by the plan’s leaders. Task Forces are charged to develop recommendations to be integrated into the cultural plan. Task forces work to recommend goals, objectives, and action steps to resolve each major planning issue identified in assessment. Plan coordinator monitors planning progress. Dreeszen assists.</td>
</tr>
<tr>
<td><strong>October</strong></td>
<td><strong>Write first-draft cultural plan</strong> Dreeszen consolidates task force recommendations and writes a first-draft plan for consideration by Task Force Chairs and the full Steering Committee.</td>
</tr>
<tr>
<td><strong>On-going</strong></td>
<td><strong>Fundraising</strong> The RCAC and its partners raise funds to implement priorities from the plan.</td>
</tr>
<tr>
<td><strong>November 6</strong></td>
<td><strong>Convene third Steering Committee meeting</strong> Dreeszen makes third trip to Rapid City to meet with the Steering Committee as they convene to consider Task Force recommendations and the emerging plan. Dreeszen facilitates the meeting.</td>
</tr>
<tr>
<td><strong>November - December</strong></td>
<td><strong>Write and revise plan</strong> Dreeszen writes and revises plan (two or three drafts as required) working with RCAC staff, Steering Committee chairs, and Task Force chairs. Dreeszen works with RCAC leadership to project costs and likely funding source to implement high priority objectives in the plan. Depending on our progress the Steering Committee may review separate recommendations from Task Forces or a consolidated draft plan.</td>
</tr>
<tr>
<td><strong>December - January 2016</strong></td>
<td><strong>Public comment</strong> RCAC circulates the draft plan for public comment and tests for support of draft plan and funding recommendations with key policy and opinion leaders and with City officials. Dreeszen revises plan, if needed, based on public comment.</td>
</tr>
</tbody>
</table>
**PHASE FOUR: APPROVE AND PUBLISH PLAN**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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</thead>
<tbody>
<tr>
<td>January 8, 2016</td>
<td><strong>Final Steering Committee meeting</strong> to approve the cultural plan that they will recommend to the City. Discuss funding and implementation strategies. The Steering Committee adjourns with the option to reconvene in the future to monitor progress.</td>
</tr>
<tr>
<td>March 2016</td>
<td><strong>City approval</strong> The chair(s) of the Steering Committee present the cultural plan to the City Council for their consideration and approval. The City initiates amendment processes to the Master Plan to integrate the cultural plan (or alternative means to reference the cultural plan).</td>
</tr>
<tr>
<td>February - March</td>
<td><strong>Publish plan</strong> The RCAC oversees design, printing, and distribution of the cultural plan. Dreeszen reviews and advises.</td>
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**PHASE FIVE: IMPLEMENT THE RAPID CITY CULTURAL PLAN**

After the conclusion of the consulting contract

<table>
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<th>Timeframe</th>
<th>Event Description</th>
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<tr>
<td>2016 and ongoing</td>
<td><strong>Implement plan</strong> The RCAC presents the plan to other public agencies and community organizations with a stake in the plan. Widely distribute the plan. Issue press release. Present the plan to agencies and individuals important in implementation. RCAC and other cultural organizations integrate the plan’s recommendations into their own planning.</td>
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<tr>
<td>Ongoing</td>
<td><strong>Fund plan</strong> Continue to raise funds for plan implementation.</td>
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<tr>
<td>Ongoing</td>
<td><strong>Monitor plan</strong> Reconvene the Steering Committee to monitor progress of plan implementation at 12-month anniversaries.</td>
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# Rapid City Cultural Plan Aligns with City Plans and Priorities Table

Index, Cross-referencing the Rapid City Comprehensive Plan and Experience Rapid City: The Rapid City Cultural Plan
Draft 2, December 16, 2015

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<th>Rapid City Comprehensive Plan</th>
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<tr>
<td><strong>CP Core Value 4: A Vibrant Livable Community</strong></td>
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<tr>
<td>LC-3.1F: HOME OCCUPATIONS Support the use of residential structures for home-occupation purposes.</td>
<td>ERC Goal 5. Creative Economic Development, artist development, 5.5 Artist/creative worker/creative business development, page 53; 5.10 Creative spaces, page 54.</td>
</tr>
<tr>
<td>Goal LC-4.1: Reinforce the role of the Downtown as a Regional Activity Center. LC-4.1B: DIVERSE MIX OF USES Encourage a diverse mix of uses Downtown including residential, retail, services, employment, entertainment, and public uses, to support the needs of both local residents and visitors.</td>
<td>ERC Goal 1 Cultural Equity, 1.7 Native American events, page 24. ERC Goal 3. Cultural Tourism/Local audience development, 3.5 Marketing coordination and planning, page 40. ERC Goal 5. Creative Economic Development, 5.10 Creative spaces, page 54, 5.12 Public art, page 55.</td>
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<tr>
<td>LC-4.1C: PUBLIC ART Encourage a range of temporary and permanent arts and cultural installations and exhibits Downtown to enhance, activate, and add interest to public spaces.</td>
<td>ERC Goal 5, Creative Economic Development, 5.12 Public art, page 55. ERC Goal 6, Leadership, 6.7 manage public art, page 62.</td>
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<tr>
<td>LC-4.1D: PROGRAMMING AND EVENTS Support a range of...programming and events that enliven downtown and support business, and cater to diverse audiences including Downtown and City residents, families, students, and visitors.</td>
<td>ERC Goal 3. Cultural Tourism/Local audience, 3.1 well-attended events, page 38; 3.2 Branding, Page 38; 3.3 One-stop information, page 39; 3.4 Promote diversity and inclusion, page 39; 3.5 Marketing coordination and planning, page 40. ERC Goal 4. Nonprofit organization stability, 4.1 Service organizations, page 45; 4.2 Local funding priorities, page 45.</td>
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<tr>
<td>LC-4.1A: DOWNTOWN AREA MASTER PLAN Develop a plan and accompanying strategy for the areas east and north of the Downtown Core...</td>
<td>ERC Goal 5, Creative Economic Development, built environment, page 49.</td>
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<tr>
<td>LC-4.2A: DIVERSIFICATION OF USES Encourage intensification and diversification of uses east and north of Downtown, with an emphasis on expanding housing options for students and the local workforce, and shops and services to support tourism. Establish locations and opportunities to facilitate growth of start-up businesses.</td>
<td>ERC Goal 5. Creative Economic Development, 5.5 Artist/creative worker/creative business development, page 53; 5.10 Creative spaces, page 54.</td>
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<tr>
<td>LC-5.1D: PUBLIC SPACE AND AMENITIES Incorporate public spaces, libraries, and other amenities such as plazas, patios, and greenspaces into the design of new activity centers and explore opportunities to enhance amenities and public spaces in existing activity centers.</td>
<td>ERC Goal 4. Nonprofit organization stability, 4.1 Service organizations, page 45; 4.2 Local funding priorities, page 45.</td>
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<tr>
<td>LC-6.1C: SURVEY AND INVENTORY EFFORTS Continue to expand survey and inventory efforts.</td>
<td>ERC Goal 3. Cultural Tourism/Local audience Development, 3.3 One-stop information (cultural resource mapping), page 39.</td>
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<tr>
<td>LC-6.1D: EDUCATION AND OUTREACH Continue to support the efforts of the Historic Preservation Commission (HPC) and efforts to increase awareness in the community regarding the City’s historic resources, and resources available to support property owners interested in preserving historic resources.</td>
<td>ERC Goal 5 Creative Economic Development, 5.11 Historic incentives, page 55.</td>
</tr>
<tr>
<td>LC-6.1E: CULTURAL ASSETS Retain and protect community traditions, historic landscapes, libraries, and other cultural assets to retain the City’s authenticity and appeal.</td>
<td>ERC Goal 3. Cultural Tourism/Local audience development, 3.2 Branding, page 38. ERC Goal 4. Nonprofit Sustainability, 4.1 Service organizations, page 45; 4.4 Local funding priorities, page 45.</td>
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<td><strong>Core Value 5. A safe, Healthy, Inclusive &amp; Skilled Community</strong></td>
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<td>Goal SHIS-4.1: Eliminate discrimination and support opportunities for residents of all abilities, ethnicities, and income levels. SHIS-4.1A: GOVERNMENT INCLUSIVENESS Provide a welcoming environment...by residents of all abilities, ages, gender, ethnicities, income levels, and family types.</td>
<td>ERC Goal 1 Cultural Equity, 1.1 Understand equity, page 22; 1.2 Zero tolerance for discrimination, page 22; 1.7 Native American events, page 24; 1.10 ADA accessibility, page 25; 1.11 LGBTQ Inclusion, page 25.</td>
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<tr>
<td>SHIS-4.1B: DIVERSITY COLLABORATION Pursue partnerships and opportunities to collaborate with community groups and organizations to support diversity, reduce discrimination, and engage special populations.</td>
<td>ERC Goal 1 Cultural Equity, 1.5 Cultural coalitions, page 24.</td>
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<tr>
<td>Principle SHIS-5: Placing a Strong Focus on Lifelong Learning SHIS-5.1A: EDUCATION COORDINATION Coordinate with the school district, area colleges, and other workforce development and training institutions on short and long-range planning issues...</td>
<td>ERC Goal 2 Education for Creativity, 2.1 Universal access to arts education, page 30. ERC Goal 5. Creative Economic Development, 5.5 Artist/creative worker/creative business development, page 53.</td>
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<tr>
<td>5.1B: FACILITY SHARING AND REUSE Encourage shared City/school facilities, such as community centers and parks, to maximize investments and available resources.</td>
<td>ERC Goal 2. Education for Creativity, 2.4 Community cultural resources, page 31-32.</td>
</tr>
<tr>
<td>SHIS-5.2A: LINKING TRAINING AND JOBS Support ongoing coordination among local colleges, training facilities, economic development organizations, and employers to match workforce training with local industries and employment opportunities</td>
<td>ERC Goal 5. Creative Economic Development, 5.5 Artist/creative worker/creative business development, page 53.</td>
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<tr>
<td>SHIS-5.2B: LIFELONG LEARNING Encourage the growth of educational institutions that provide opportunities for learning throughout all stages of life...</td>
<td>ERC 2 Education for Creativity, 2.1 Universal access to arts education, page 30.</td>
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<td>Core Value 7: Economic Stability &amp; Growth</td>
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<tr>
<td><strong>Goal EC-1.2: Sustain a high quality of life in Rapid City to attract and retain employers and employees.</strong>&lt;br&gt;<strong>EC-1.2B: DOWNTOWN AS ENTERTAINMENT CENTER</strong> Establish and grow Downtown as the main entertainment center in Rapid City by encouraging arts and entertainment uses, …and providing and supporting diverse services, events, and programming, such as those offered by the Rapid City Public Library Downtown, Rushmore Plaza Civic Center, Dahl Arts Center, The Journey Museum, Destination Rapid City and others.</td>
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<tr>
<td><strong>ERC Goal 4. Nonprofit Organization Sustainability, page 43.</strong>&lt;br&gt;<strong>ERC Goal 5. Creative Economic Development, 5.1, Creative, innovative identity, page 52, 5.3 Advocacy and awareness, page 52; 5.8 Community access, page 52; 5.9 Business Recruitment, page 54; 5.10 Creative spaces, page 54.</strong></td>
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<tr>
<td><strong>EC-1.2C: QUALITY SCHOOLS AND LIBRARIES</strong> Coordinate with public and private educational and service providers, including the Rapid City Area School District, secondary education institutions, and Rapid City Public Libraries to ensure educational and lifelong learning needs are met for families in the local workforce.</td>
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<tr>
<td><strong>ERC Goal 2. Education for Creativity, Education for Creativity, 2.4 Community cultural resources, page 31-32.</strong></td>
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<tr>
<td><strong>EC-1.2D: SKILLED WORKFORCE ATTRACTION AND CULTIVATION</strong> Cultivate and attract a skilled workforce by supporting the growth of higher and technical educational institutions in Rapid City, ensuring quality and attainable housing options, and maximizing community amenities like parks, recreation, and cultural facilities and Activity Centers.</td>
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<td><strong>ERC Goal 5. Creative Economic Development, 5.5 Artist/creative worker/creative business development, page 53.</strong></td>
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<tr>
<td><strong>Goal EC-1.3: Support the growth and creation of local, small businesses.</strong></td>
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<td><strong>ERC Goal 5. Creative Economic Development, 5.5 Artist/creative worker/creative business development, page 53.</strong></td>
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<tr>
<td><strong>EC-1.3A: LOCAL BUSINESS SUPPORT</strong> Support the creation of local businesses by reducing barriers to opening businesses, leveraging existing programs, providing information and business resources…</td>
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<td><strong>ERC Goal 5. Creative Economic Development, 5.5 Artist/creative worker/creative business development, page 53.</strong></td>
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<tr>
<td><strong>Goal EC-2.1: Attract additional retail and service commercial development and redevelopment to enhance the City’s role as a regional commercial hub.</strong> <strong>EC-2.1A: DOWNTOWN AREA RETAIL AND ENTERTAINMENT</strong> Support the expansion of retail and entertainment uses in Downtown and the surrounding area…</td>
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<tr>
<td><strong>ERC Goal 3. Cultural Tourism/Local Audience Development, 3.2 Branding, Page 38.</strong>&lt;br&gt;<strong>ERC Goal 5. Creative Economic Development, 5.1 Creative, innovative identity, page 52.</strong>&lt;br&gt;<strong>ERC Goal 3. Cultural Tourism, 3.5 Marketing coordination and planning, page 40.</strong></td>
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<tr>
<td>EC-2.2B: ATTRACT MEDICAL WORKERS Market the quality of life in Rapid City to potential medical service providers and workers.</td>
<td>ERC Goal 5. Creative Economic Development, 5.9 Business recruitment, page 54.</td>
</tr>
<tr>
<td>Goal EC-2.3: Provide support to Rapid City colleges to allow them to expand and attract students. EC-2.3A: STUDENT HOUSING AND ENTERTAINMENT Encourage quality housing, entertainment, and services for students near Downtown and the educational institutions.</td>
<td>ERC Goal 5. Creative Economic Development, 5.9 Business recruitment, page 54.</td>
</tr>
<tr>
<td>EC-2.3C: PRIVATE SECTOR PARTNERSHIPS Support and encourage partnerships between colleges and the private sector to expand employment opportunities for students and recent graduates.</td>
<td>ERC Goal 5. Creative Economic Development, 5.9 Business Recruitment, page 54.</td>
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<tr>
<td>Core Value 8: Outstanding Recreational &amp; Cultural Opportunities</td>
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<tr>
<td>RC-2.1A: CIVIC CENTER Support and expand existing programming and move forward with expansion of the Rushmore Plaza Civic Center...</td>
<td>ERC Goal 4. Nonprofit Organization Sustainability, 4.1 Service organizations, page 45; 4.2 Local funding priorities, page 45. ERC Goal 6. Cultural Leadership, 6.1 Leadership (implementation) page 60.</td>
</tr>
<tr>
<td>RC-2.1B: MULTI-PURPOSE FACILITIES Seek opportunities to develop and maintain multi-purpose and/or shared-use facilities (e.g., school recreational facilities, community meeting space, libraries, and museums) in order to efficiently locate community and recreational facilities and programs and leverage available funding.</td>
<td>ERC Goal 2. Education for Creativity, Education for Creativity, 2.4 Community cultural resources, page 31-32. ERC Goal 4. Nonprofit Organization Sustainability, 4.2 Local funding priorities, page 45.</td>
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<tr>
<td><strong>RC-2.1C: COMMUNITY CENTERS</strong> Support existing public and private community, recreation, and senior centers and facilities and libraries throughout the community. Encourage the establishment of new multipurpose community centers and libraries in growing or underserved areas.</td>
<td>ERC Goal 1. Cultural Equity, page 19. ERC Goal 4. Nonprofit Organization Sustainability, page 43.</td>
</tr>
<tr>
<td><strong>RC-2.1D: AGE-SPECIFIC OPPORTUNITIES</strong> Provide community and recreational opportunities for Rapid City residents of all ages, with age-specific opportunities for youth, seniors, or other groups.</td>
<td>ERC Goal 2. Education for Creativity, 2.1 Universal access to arts education, page 30; 2.3 Public advocacy, page 30.</td>
</tr>
<tr>
<td>Principle RC-3: Expanding Arts and Cultural Opportunities Rapid City and its residents will continue to support and sustain the presence of museums, visual and performing arts as important elements that connect our residents and cultures, and add vitality to our public spaces, schools, neighborhoods, and the economy.</td>
<td>ERC Goal 4. Nonprofit Organization Sustainability, 4.4 Local funding priorities, page 45. ERC Goal 3. Cultural tourism/local audience development, 3.5 Marketing coordination and planning, page 40. ERC Goal 6. Leadership, 6.1 Leadership, page 60; 6.5, Funding, page 61.</td>
</tr>
<tr>
<td><strong>RC-3.1A: PUBLIC ART AND PUBLIC SPACES</strong> Incorporate art into public projects, such as buildings, parks, recreation facilities, and public works facilities, as well as at bus stops, in parking garages, inside buses, within medians, at City gateways, and at other transportation facilities. Develop incentives that encourage the incorporation of art amenities in private projects and the involvement of artists early in the design process.</td>
<td>ERC Goal 5, Creative Economic Development, 5.12 Public art, page 55. ERC Goal 6, Cultural Leadership, 6.7 Manage and curate public art, page 62.</td>
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<tr>
<td><strong>RC-3.1B: VARIETY OF ART FORMS AND CULTURAL OPPORTUNITIES</strong> Expand opportunities for a wide range of artists to participate in Rapid City’s cultural life, including visual, musical, textile artists, or other types. Sustain existing museums, and support efforts to expand and expose more residents and visitors to the community’s multicultural roots.</td>
<td>ERC Goal 5. Creative Economic Development, 5.5 Artist/creative worker/creative business development, page 53. ERC Goal 6. Cultural Leadership, 6.1 Leadership, page 60; 6.5, Funding, page 61.</td>
</tr>
<tr>
<td><strong>RC-3.1C: ARTISTIC AND CULTURAL LITERACY</strong> Enhance and support expanded arts and cultural opportunities throughout Rapid City with facilities and programs available to all residents. Develop knowledge and awareness throughout the community about the important contribution of arts and culture to Rapid City.</td>
<td>ERC Goal 2. Education for Creativity, 2.1 Universal access to arts education, page 30, 2.3 Public advocacy, page 31.</td>
</tr>
<tr>
<td><strong>RC-3.1D: COLLABORATION</strong> Work with the Rapid City Arts Council, The Journey Museum, members of area tribes and Indian reservations, schools, libraries, and other multicultural groups and organizations to establish and maintain a diverse range of programs throughout the community in support of both public and private arts and cultural ventures.</td>
<td>ERC Goal 3. Cultural tourism, local audience development, 3.5 Marketing coordination and planning, page 40. ERC Goal 6. Cultural Leadership, 6.1 Leadership, page 60; 6.5, Funding, page 61.</td>
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<tr>
<td><strong>RC-3.1E: YOUTH ENGAGEMENT AND EDUCATIONAL PROGRAMS</strong> Establish creative partnerships to engage youth through school-based art and music education, non-profit arts and cultural organizations, public and private sector collaborations, and Parks and Recreation programs and facilities.</td>
<td>ERC Goal 2. Education for Creativity, 2.1 Universal access to arts education, page 30; 2.2 Arts integration, page 30; 2.3 Public advocacy, page 31; 2.4 Community cultural resources, page 31-32; 2.5 Artist in residence and field trips, page 32; 2.6 Community initiatives, page 32.</td>
</tr>
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</table>

Goal **RC-3.2: Promote tourism activities, programs, and amenities that highlight the City’s history and culture.** **RC-3.2A: HISTORIC AND CULTURAL RESOURCE MARKETING** Market and enhance the presence of historic and cultural events, amenities, and activities throughout Rapid City. | ERC Goal 3. Cultural Tourism/ Local Audience Development, page 35. |
RC-3.2B: ACTIVITIES AND EVENTS Support public art, music, and cultural displays, activities and events that celebrate the community’s varied cultures and history to draw visitors and provide family-friendly options in locations throughout Rapid City.

ERC Goal 3. Cultural Tourism/ Local Audience Development, 3.2 Branding, page 38; 3.3 One stop information, page 39; 3.5 Marketing coordination and planning, page 40.
ERC Goal 6, Cultural Leadership, 6.7 manage public art, page 62.

RC-3.2C: CULTURAL TOURISM PLAN Work with the Rapid City Arts Council, the Rapid City Convention and Visitors Bureau, the Rapid City Economic Development Partnership, the Rapid City Area Chamber of Commerce, and other public and private entities to develop and implement a long-range plan to promote cultural tourism.

ERC Goal 3. Cultural Tourism/Local Audience Development, 3.5 Marketing coordination and planning, page 40.

Goal RC-3.2: Promote tourism activities, programs, and amenities that highlight the City’s history and culture. RC-3.2A: HISTORIC AND CULTURAL RESOURCE MARKETING Market and enhance the presence of historic and cultural events, amenities, and activities throughout Rapid City.

ERC Goal Cultural Tourism, 3.3.1 Well attended attractions, page 38; 3.3 One-stop information, page 39; 3.5 Marketing coordination and planning, page 40; 3.8 Invest in marketing, page 41.
STEERING COMMITTEE

Co-Chair - **KARL JEGERIS**, City of Rapid City, Chief of Police
Co-Chair - **HEATHER WILSON**, South Dakota School of Mines & Technology, President
Co-Chair - **KIMBERLY TILSEN-BRAVE HEART**, Painted Skye Management, Owner

**ERIC ABRAHAMSON**  Black Hills Knowledge Network
**PATRI ACEVEDO-RIKER**  AcV2 Architecture, Owner/Principal Architect
**STEVE BABBIT**  Black Hills State University, Photography Professor; Photographer; Artists of the Black Hills
**CRAIG BALTZER**  Rushmore Plaza Civic Center, Executive Director
**JEFF BIEGLER**  City of Rapid City, Parks and Recreation Director
**SHANNON BRINKER**  Rapid City Journal, Publisher
**JACK CAUDILL**  KEVN Black Hills Fox, News Director/Anchor
**LINDSEY COMPTON CRAZY BULL**  North Middle School, JAG Internship Coordinator; Co-Chair, Education for Creativity Task Force
**SANDY DIEGEL**  John T. Vucurevich Foundation, CEO
**DARLA DREW LERDAL**  Rapid City Common Council; Artist; Chair, Cultural Coordination Task Force
**KARA FLYNN**  Rapid City Public School Foundation; Co-Chair, Cultural Tourism/Audience Development Task Force
**TERESA FUGATE**  Prairie Edge Trading Company & Galleries, Fine Art Gallery Director; Co-Chair, Cultural Tourism/Audience Development Task Force
**LAUREN GOOD DAY GIAGO**  Sage & Silver Americana, Owner; Artist
**SARAH HANZEL**  City of Rapid City Community Planning and Development, Long Range Planner; Co-Chair, Creative Economic Development Task Force
**ANN HENRICHSEN**  Rapid City Concert Association, Board; Swish Publishing/FACES Magazine, Owner
**ANNA HUNTINGTON**  First People’s Fund, Development Manager
**NICK JOHNSON**  Performing Arts Center/Black Hills Community Theatre, Executive Director
**TROY KILPATRICK**  The Journey Museum and Learning Center, Executive Director
**GIGI LAGE**  Allied Arts Fund, Executive Director
**DEANNA LIEN**  BHL Capital, Owner; South Dakota Arts Council, Board; South Dakota Community Foundation, Board
**ANGIE MCKIE**  Black Hills Community Theatre
**JIM MCSHANE**  Rapid City Public Library, Director; Chair, Cultural Equity Task Force
**KAREN MILLER**  Minnelusa Historical Association, President
TIM MITCHELL  Rapid City School District, Superintendent
LINDA RABE  Rapid City Area Chamber of Commerce, President/CEO
MALLORY SCHWAN  Rapid City Summer Nights, Events Coordinator; Golden West Telecommunications, Communications Specialist; Chair, Nonprofit Sustainability Task Force
TIFFANY SMITH (proxy Brent Phillips)  Regional Health, PR/Marketing Director
BEN SNOW  Rapid City Economic Development Partnership, President
JEREMY STAAB  First People’s Fund, Business Coach/Technical Assistance Manager; Artist
MICHELLE THOMSON  Black Hills Badlands & Tourism, President/CEO; Co-Chair, Cultural Tourism/Audience Development Task Force
MELANIE TONEY  Black Hills Power, Program Manager; Co-Chair, Creative Economic Development Task Force
LORIE VEGA  Ellsworth Air Force Base, Deputy Director, Force Support Squadron
BRAD WINTER  Suzie Cappa Art Center, Executive Director
CAROL WITTEMBERG  Black Hills Symphony Orchestra; Regional Health, Surgical Service Hospitalist Coordinator
JOLEEN ZOLLER  Black Hills Dance Theatre

STAFF AND ADVISORS

RUTH BRENNAN  Arts Leader/Advisor
CRAIG DREESZEN  Planning Consultant
MANDY HENSINGER  RCCP Administrative Assistant
PEPPER MASSEY  Rapid City Arts Council
EMMA RIVERS  Rapid City Arts Council | RCCP booklet and logo design
TASK FORCES

EDUCATION FOR CREATIVITY
Co-Chair LINDSEY COMPTON CRAZY BULL North Middle School, JAG Internship Coordinator  
Co-Chair KARA FLYNN Rapid City Public School Foundation  
NAOMI EVEN-ABERLE Rapid City Arts Council, Arts Education Director; Martial Arts Instructor/Studio Owner  
KRISTEN KINER Partnership Rapid City, Take Action Advisor  
GIGI LAGE Allied Arts Fund, Executive Director  
DENISE LIVINGSTON Partnership City  
SARA OLIVIER Arts Advocate; Dance Teacher; Artist, Choreographer; licensed teacher  
GABRIELLE SEELEY Rapid City High School, 9-12 Language Arts Teacher; Rapid City Arts Council, Treasurer; arts curriculum developer  
DORIS MARIE STROM Arts Advocate

CULTURAL EQUITY
Chair JAMES MCSHANE Rapid City Public Library, Director  
MELVIN HOLLOW HORN BEAR Community Member  
DR. CRAIG HOWE Center for American Indian Research and Native Studies, Director  
CHAS J EWETT Rapid City Community Conversations  
KARISSA LOEWEN Community Member  
DEB LUX Rapid City Arts Council, Development Director; Black Hills Blues Society, President  
PATTI MARTINSON Black Hills Center for Equality  
KAREN MILLER Minnelusa Historical Association, President  
LYNETTE NOLINE Community Member  
MARY SCULL Artist  
TIFFANY SMITH Regional Health, PR/Marketing Director

CULTURAL TOURISM/LOCAL AUDIENCE DEVELOPMENT
Co-Chair TERESA FUGATE Prairie Edge Trading Company & Galleries, Fine Art Gallery Director  
Co-Chair MICHELLE THOMSON Black Hills Badlands & Tourism, President/CEO  
LINDA ANDERSON Black Hills Playhouse, Executive Director  
CRAIG BALTZER Rushmore Plaza Civic Center, Executive Director  
RON JEFFRIES Black Hills Stock Show and Rodeo/Central States Fair, General Manager  
LINDA RABE Rapid City Area Chamber of Commerce, President/CEO  
EMMA RIVERS Rapid City Arts Council, Marketing Coordinator; Artist  
JULIE SCHMITZ-JENSEN Rapid City Convention and Visitors Bureau, Executive Director
PETER STRONG  Racing Magpie, Owner/Director
LORIE VEGA  Ellsworth Air Force Base, Deputy Director, Force Support Squadron
CAROL WITTENBERG  Black Hills Symphony Orchestra; Regional Health, Surgical Service Hospitalist Coordinator

NONPROFIT ORGANIZATION SUSTAINABILITY
Chair  MALLORY SCHWAN  Rapid City Summer Nights, Events Coordinator; Golden West Telecommunications, Communications Specialist
LINDA ANDERSON  Black Hills Playhouse, Executive Director
ANN HENRICHSEN  Rapid City Concert Association, Board; Swish Publishing/FACES Magazine, Owner
DEANNA LIEN  BHL Capital Corporation, Owner; South Dakota Arts Council, Board; South Dakota Community Foundation, Board
KRISTOL MCKIE  Performing Arts Center, President
LAURA NEUBERT  Rapid City Library Foundation, Development Director
DENNIS WAGNER  Black Hills Community Bank

CREATIVE ECONOMIC DEVELOPMENT
Co-Chair  SARAH HANZEL  City of Rapid City Community Planning and Development, Long Range Planner
Co-Chair  MELANIE TONEY  Black Hills Power, Program Manager
PATRICIA ACEDO-RIKER  AcV2 Architecture, Owner/Principal Architect
STEVE BABBIT  Black Hills State University, Photography Professor; Photographer; Artists of the Black Hills
KRISTINA BARKER  Kristina Barker Photography
LEE DELANGE  Black Hills Corporation, Senior Manager; Allied Arts Fund, President
NICK JOHNSON  Performing Arts Center/Black Hills Community Theatre, Executive Director
TROY KILPATRICK  The Journey Museum and Learning Center, Executive Director
JESSICA MILLER  First People’s Fund
PATRICK ROSELAND  Rapid River Gallery, Owner
DAN SATTERFIELD  Projex, Creative Director
BEN SNOW  Rapid City Economic Development Partnership, President
HELEN USERA  Black Hills Works, Vice President of Development
SHAWN WILSON  Shaviq Studio and Gallery, Owner
PAULA WING  BHL Capital Corporation

CULTURAL SECTOR COORDINATION
Chair  DARLA DREW LERDAL  Rapid City Common Council; Artist
JEFF BIEGLER  City of Rapid City, Parks and Recreation Director
RUTH BRENNA  Arts Leader/Advisor
ANNA HUNTINGTON  First People’s Fund, Development Manager
FOCUS GROUPS

Steering Committee members and the planning consultant convened ten focus groups with 70 individuals participating.

FACILITATORS
Jim McShane | Craig Dreeszen | Dr. Craig Howe | Joleen Zoller | Justine Estes
Mallory Schwan | Troy Kilpatrick

PARTICIPANTS
AMANDA PRINES Rapid City Concert Association
ANNE BARLOW
BILL EVANS
BRYAN PARKER Creek, Choctaw, White Mountain Apache
CALLIE TYSDAL Black Hills Knowledge Network/South Dakota Dashboard, Project Coordinator
CAROL MCCONNELL Black Hills Bluegrass Association, President
CAROLYN JACOBI
CHAD MOORE
CYNTHIA RAN EAGLE
DEB LUX Black Hills Blues Society, President, Rapid City Arts Council, Development Director
DENISE DU BROY Rapid City Arts Council, Curator, Fine Artist
DON DOWNS Stevens High School, Director of Bands; Rapid City Municipal Band
DORIS MARIE STROM
DUANE BAUMGARTNER Dakota Artists Guild Board
DWAYNE WILCOX Oglala Lakota
ELIZABETH (LIZ) WARNER
ELIZABETH COOK-LYNN Crow Creek Sioux Tribe
EMMA RIVERS Rapid City Arts Council, Marketing Coordinator; Fiber Artist
ERNESTINE CHASING HAWK Cheyenne River Sioux Tribe
GENE WELSH
GENE Last name unknown
HEATHER KICKERY
JACKIE GIAGO
JADE ADDISON Community Member
JAN SWANK Firehouse Theatre, Artistic Director
JENNIE ROSENBRAHN Black Hills Two Spirit Society
JESSE ABERNATHY MSW/Graduate Student
JESSE CANTRELL Community Member
JOAN LEONARD
JULIE JONES-WHITCHER Rapid City Convention and Visitors Bureau, Director of Tourism
KANDIE RONFELDT
KAREN MORTIMER Rapid City Public School Foundation
KATIE ADKINS Rapid City Arts Council, Assistant Curator; Freelance Photographer
KAY MARTIN
KAYLA SCHUBERT Standing Rock Sioux Tribe
KEVEN MOULTON
KRISTIN KINER  Teen Up
MARC MILLER  Black Hills Center for Equality
MARCIA DUNSMORE
MARILYN JONES
MARY GARRIGAN  Founding Fathers, Executive Director
MARYLEE MILLER
MICHEAL TWO BULLS  Oglala Lakota
MICHELLE THOMSON  Black Hills and Badlands Tourism Association, President
MOLINA PARKER  Oglala Lakota
NANCY ASHLEY  Artist
NANCY ROSENBRAHN  Black Hills Center for Equality
NANCY WEISS
NICK JOHNSON  Performing Arts Center/Black Hills Community Theatre, Executive Director
NORA WOSEPKA
OSCAR STRADINGER
PATI MARTINSON  BLACK HILLS CENTER FOR EQUITY, BOARD
RICHARD HICKS  Dakota Artists Guild, President
RON JEFFRIES  Central States Fair/Black Hills Stock Show and Rodeo, General Manager
SANDRA NEWMAN  Fine Artist/Teacher
SARAH KEPPEN  Community Member, Black Hills Center for Equality Volunteer
SHEENA MEYERS
SHELLEY BYERS  Stevens High School Art
Three teenaged boys participated (minors’ names withheld)
TIM GIA GO  Oglala Sioux Tribe
TIM RABEN  concerned community member
TOMMIE LEENKNECHT  Dakota Artists Guild Board
TRACY MCCONNELL
TYLER "SIAMESE" READ  Rapid City Arts Council, Arts Engagement Coordinator; American Advertising Federation of the Black Hills, Board of Directors, Programs Chair; Art Alley Guild, founding member; Graffiti Artist
VANCE SNEVE
VISTA WELLS JOHNSON  Rapid City Concert Association
VIRGINIA SNEVE
WES SHELTON  Educational Travel Institute, President

Fall online survey (virtual focus group) who identified themselves (plus 20 who did not)

ALI DEMERSEMAN  Senior Community Development Planner, Black Hills Council of Local Governments
ANNIE BACHAND-LOYD  CEO, The FUSION Foundation/Buffalo Gals
C. ROCKE H
DARLA DREW  SD GEARUP, City Council, Backroom Productions Pres, Readiatrics Founder
DEANNA LIEN  Board Member South Dakota Arts Council
DIANE WILSON
DOUG JONES
ELDENE HENDERSON  Sustainability Committee
FATHER MICHEL MULLOY  Cathedral of Our Lady of Perpetual Help
GIGI LAGE  Executive Director Allied Arts Fund
JENNIFER READ
JEROME  Last name unknown
JESSE ABERNATHY  Social Worker
JIM "WHIZ" WHITE  retired sch. administrator and long time business owner
JIM SCULL  CEO Scull Construction
JOHN TSITRIAN
JON STEINER
KANDY HASTINGS  Band Director, Rapid City Public School.
KAREN GUNDERSEN OLSON  Volunteer
LAURAL LANTZ
LINDA ANDERSON  Executive Director / Black Hills Playhouse
LINDA MARCHAND  Rapid City Planning Commission Chairman
LYNN PAULSON  Rapid City Public School Foundation Board Member Executive Sales Specialist
MATT FRIDELL  Landscape Architect
MEGHANN ROESLER
OLIVER WHITE  Lieutenant/Rapid City Fire Department
PATRICIA BLASER
PATRICK WYSS
ANDREW SCULL  Scull Construction
RUTH BRENnan
SHERYL J. JACKSON
SUSAN WHITNEY CALLAHAN  RC Chamber of Commerce Creative Industries Committee
TANNER OMAN
THOMAS DIXON THORSON
THOMAS WRIGHT  Rapid City native
Rapid City Cultural Plan Steering Committee Responsibilities and Schedule

Purpose: A broadly-inclusive planning process identifies Rapid City’s cultural assets, interests, and needs and responds with an updated cultural plan, which the Steering Committee recommends for adoption by the City of Rapid City. The Cultural Plan will be linked with the City’s Comprehensive Plan and become a guide to public policy, private initiative, and investments.

The Steering Committee serves on behalf of citizens of Rapid City to oversee the Rapid City Cultural Plan, serving as the plan’s governing board for the anticipated nine-month duration of the cultural planning process. They will be advised by the planning consultant and Task Forces organized as small working groups to develop specific recommendations for the Plan. The Steering Committee will recommend a plan to the City Council for its consideration and approval. The plan is coordinated by the Rapid City Arts Council and Dreeszen & Associates. Pepper Massey, Ruth Brennan, and a plan administrator provide support to the Steering Committee and Task Forces. Dr. Craig Dreeszen is the planning consultant responsible to guide the planning and write the plan based on Steering Committee and Task Force recommendations.

The Steering Committee is responsible to oversee the community assessment, determine issues to be resolved in planning, and vote to recommend a plan to the City by February 2016. The Steering Committee is projected to meet five times from May 2015 to February 2016. In addition, members of the Steering committee will be invited to participate in assessment interviews and planning task forces.

Task Force Leadership Steering Committee members chair six Task Forces that recommend goals, objectives, and action steps to resolve issues identified in the planning. These will form the basis of the Cultural Plan. Other Steering Committee members may join the Task Forces that may also include other community leaders.

Schedule of Steering Committee Meetings
1. **May 1 (1 - 3pm)** to kick off the cultural planning process: introduce the Steering Committee, outline our process, discuss the cultural assessment survey results, and start to identify Rapid City cultural assets, opportunities, and needs. After the initial Steering Committee meeting, we identify potential Task Forces for each of four to six key cultural planning topics so these working groups may be confirmed and start developing recommendations when we reconvene in September. Steering Committee members may conduct interviews or focus groups over the summer.
2. **September 18 (9am - 4pm)** to consider assessment findings, confirm planning issues and the specific-topic Task Forces, and launch Task Forces to determine priorities for the cultural plan. Task Forces meet over the next few weeks to develop recommendations by late-October.
3. **November 6 (8:30am - 12 noon)** to consider recommendations of the Task Forces and outline the broad goals and strategies of the cultural plan. Dreeszen writes a first-draft plan, refining Task Force and Steering Committee recommendations.
4. **January 8, 2016 (9 - 11am)** to consider the final draft plan and vote to approve the plan.
create. participate. celebrate.

EXPERIENCE

2016 - 2026

Rapid City