

City of Fayetteville, Arkansas

113 West Mountain Street

Fayetteville, AR 72701

(479) 575-8323



City Council Final Agenda

Tuesday, January 21, 2025

5:30 PM

City Hall Room 219

City Council Members

Council Member Robert B. Stafford Ward 1

Council Member Dr. D'Andre Jones Ward 1

Council Member Sarah Moore Ward 2

Council Member Mike Wiederkehr Ward 2

Council Member Scott Berna Ward 3

Council Member Sarah Bunch Ward 3

Council Member Teresa Turk Ward 4

Council Member Min. Monique Jones Ward 4

Mayor Molly A. Rawn

City Attorney Kit Williams

City Clerk Treasurer Kara Paxton

MEETING INFORMATION:

1. **WEBINAR ID: 856 4557 0876**

[PUBLIC REGISTRATION LINK:HTTPS://US06WEB.ZOOM.US/WEBINAR/REGISTER/WN_LS2ORYX7QWYQGDRYVM3Q0G](https://us06web.zoom.us/join/85645570876)

AGENDAITEMCOMMENT@FAYETTEVILLE-AR.GOV

CALL TO ORDER**ROLL CALL****PLEDGE OF ALLEGIANCE****MAYOR' S ANNOUNCEMENTS, PROCLAMATIONS AND RECOGNITIONS****CITY COUNCIL MEETING PRESENTATIONS, REPORTS AND DISCUSSION ITEMS**

1. **DR. MARTIN LUTHER KING JR. BROTHERHOOD AWARD PRESENTED BY CITY ATTORNEY KIT WILLIAMS**

PROPOSED AGENDA ADDITIONS**A. CONSENT****A.1. APPROVAL OF THE JANUARY 7, 2024 CITY COUNCIL MEETING MINUTES****A.2. NORTHWEST ARKANSAS REGIONAL MOBILITY AUTHORITY'S (REVENUE RECOGNITION):**

A RESOLUTION TO AUTHORIZE THE MAYOR TO ACCEPT THE TRANSFER OF THE NORTHWEST ARKANSAS REGIONAL MOBILITY AUTHORITY'S 2023 TRANSPORTATION ALTERNATIVES PROGRAM AWARD IN THE AMOUNT OF \$144,000.00 TO CONSTRUCT A SIDE PATH FOR HIGHWAY 112, AND TO APPROVE A BUDGET ADJUSTMENT (2024-1105)

A.3. SURDEX CORPORATION (SERVICE CONTRACT):

A RESOLUTION TO APPROVE A CONTRACT WITH SURDEX CORPORATION IN THE AMOUNT OF \$99,020.00, PURSUANT TO A FEDERAL GSA ADVANTAGE COOPERATIVE PURCHASING CONTRACT, FOR AERIAL PHOTOGRAPHY SERVICES, AND TO APPROVE A BUDGET ADJUSTMENT (2025-4)

A.4. FUNDING PENSION OF FORMER MAYOR LIONELD JORDAN (BUDGET ADJUSTMENT):

A RESOLUTION TO APPROVE A BUDGET ADJUSTMENT IN THE TOTAL AMOUNT OF \$79,893.00 TO THE 2025 BUDGET TO FUND THE STATUTORILY AUTHROIZED PENSION OF FORMER MAYOR LIONELD JORDAN (2024-1137)

A.5. POSSIBLE CHANGES TO PROVIDE THE CITY AND CITIZENS USE OF THE PORTER WAREHOUSE (RESOLUTION):

A RESOLUTION TO REQUEST THAT MAYOR RAWN DISCUSS WITH THE WALTON ARTS CENTER POSSIBLE CHANGES TO THE LONG-TERM LEASE TO PROVIDE THE CITY AND CITIZENS SOME USE OF THE PORTER WAREHOUSE (2024-001106)

B. UNFINISHED BUSINESS

C. NEW BUSINESS

C.1. ARTS AND CULTURE PLAN (APPROVAL):

A RESOLUTION TO APPROVE AND ADOPT THE FAYETTEVILLE ARTS AND CULTURE PLAN (2024-1083)

C.2. PLANNING COMMISSION (SUBDIVISION COMMITTEE ELIMINATION):

AN ORDINANCE TO AMEND CHAPTER 33 DEPARTMENTS, BOARDS, COMMISSIONS, AND AUTHORITIES; CHAPTER 157 NOTIFICATION AND PUBLIC HEARINGS; CHAPTER 166 DEVELOPMENT; AND CHAPTER 167 TREE PRESERVATION AND PROTECTION OF THE UNIFIED DEVELOPMENT CODE TO ELIMINATE THE PLANNING COMMISSION SUBDIVISION COMMITTEE (2024-1079)

C.3. VACATION-2024-0017: (1006 N. MARVIN AVE/ MCEVER LAUNDRY, 440):

AN ORDINANCE TO APPROVE VAC-24-17 FOR PROPERTY LOCATED AT 1006 NORTH MARVIN AVENUE IN WARD 4 TO VACATE 0.26 ACRES OF UTILITY EASEMENT (2024-1113)

C.4. ANNEXATION APPEAL-2024-0002: (1777 N. SUNSHINE RD./LEAVITT, 359):

AN ORDINANCE TO ANNEX THAT PROPERTY DESCRIBED IN ANNEXATION PETITION ANX 24-002 SUBMITTED BY WATKINS, BOYER, GRAY & CURRY FOR PROPERTY LOCATED AT 1777 NORTH SUNSHINE ROAD ADJACENT TO WARD 4 CONTAINING APPROXIMATELY 3.0 ACRES (2024-1111)

C.5. REZONING APPEAL-2024-0057: (1777 N. SUNSHINE RD./LEAVITT, 359):

AN ORDINANCE TO REZONE THE PROPERTY DESCRIBED IN REZONING PETITION RZN 2024-57 FOR APPROXIMATELY 3.0 ACRES LOCATED AT 1777 NORTH SUNSHINE ROAD IN WARD 4 FROM R-A, RESIDENTIAL

AGRICULTURAL TO RSF-4, RESIDENTIAL SINGLE-FAMILY, FOUR UNITS
PER ACRE (2024-1112)

D. CITY COUNCIL AGENDA SESSION PRESENTATIONS

E. CITY COUNCIL TOUR

F. ANNOUNCEMENTS

G. ADJOURNMENT

NOTICE TO MEMBERS OF THE AUDIENCE

All interested persons may appear and address the City Council on Unfinished Business, New Business, and Public Hearings at City Council meetings. If you wish to address the City Council on an agenda item, please wait for the Mayor or Chair to request public comment. When the Mayor or Chair recognizes you, please start your public comment by giving your name and address. Comments are to be addressed to the Mayor or Chair. The Mayor or Chair will direct your comments to the appropriate elected officials, staff, or others for response. Keep your comments respectful, brief, to the point, and relevant to the agenda item being considered. Each speaker from the public will be allowed one turn to speak for discussion of an agenda item.

Below is a portion of the Rules of Order and Procedure of the Fayetteville City Council pertaining to City Council meetings:

Agenda Additions: A new item which is requested to be added to the agenda at a City Council meeting should only be considered if it requires immediate City Council consideration and if the normal agenda setting process is not practical. The City Council may only place such new item on the City Council meeting's agenda by suspending the rules by two-thirds vote. Such agenda addition shall be heard prior to the Consent Agenda.

Consent Agenda: Consent Agenda items shall be read by the Mayor and voted upon as a group without discussion by the City Council. If a Council Member wishes to comment upon or discuss a Consent Agenda item that item shall be removed and considered immediately after the Consent Agenda has been voted upon.

Unfinished Business and New Business:

Overview Period: Agenda items at a City Council meeting shall be introduced by the Mayor and, if an ordinance, read by the City Attorney. City staff shall then present a report. An agenda applicant (city contractor, rezoning or development applicant, appellant from a final decision of the Planning Commission or City Staff, etc.) may present its proposal only during this presentation period but may be recalled by a Council Member later to answer questions. City staff, Council Members and applicants may use electronic visual aids in the City Council meeting as part of the presentation of the agenda item. City staff's presentation and an Applicant's presentation whether presented by one or more than one presenter shall each be limited to a maximum of ten (10) minutes unless the City Council by unanimous consent or majority vote allows additional time.

Public Comments: Public comment at a City Council meeting shall be allowed on all items of

unfinished and new business and subjects of public hearings. Amendments may receive public comments only if approved by the City Council by unanimous consent or majority vote. Speakers present in the City Council Chambers shall be recognized before speakers participating by electronic means. Speakers shall be limited to a maximum of three (3) minutes to discuss the agenda item or amendment being considered by the City Council. The City Council may allow a speaker additional time by unanimous consent or majority vote. As part of a person's public comments allowed above, the speaker may use electronic visual aids during their three (3) minutes presentation period concerning the agenda item being considered by the City Council.

Courtesy and Respect: All members of the public, all city staff and elected officials shall accord the utmost courtesy and respect to each other at all times. All shall refrain from comments that are harassing or amount to a personal attack against any identifiable individual including abusive comments and derogatory remarks about integrity or offer any other comments that are also not limited to the discussion of the specific agenda item being considered by the City Council. Any member of the public who violates these standards shall be ruled out of order by the Mayor, must immediately cease speaking and shall leave the podium.

Cell Phones and Pagers: Cell phones must be turned off or put in silent mode and not used within the City Council Chambers during City Council meetings. Pagers must be turned off or put in silent mode within the City Council Chambers during City Council meetings. These restrictions also apply during Agenda Sessions.

Smoking Prohibited: There will be no smoking allowed in the City Council Chambers during City Council meetings.

Virtual City Council Meetings Authorized: After proper notice has been provided to the public, City Council Members are authorized to assemble, gather, meet, and conduct open public meetings (including speaking, voting and passing ordinances and resolutions) through appropriate electronic means which ensure the public's right to attend by being able to listen to the proceedings and discussions. These open public meetings include City Council meetings and agenda sessions as well as City Council Member Committee meetings.

Interpreters or Telecommunications Devices for the Deaf (TDD), for hearing impaired are available for all City Council meetings, a 72-hour advance notice is required. For further information or to request an interpreter, please call 479-575-8330.

A copy of the complete City Council agenda is available on our website at www.fayetteville-ar.gov or in the Office of the City Clerk, 113 W. Mountain, Fayetteville, Arkansas (479) 575-8323.



MEETING OF JANUARY 21, 2025

TO: Mayor Rawn and City Council

THRU: Susan Norton, Chief of Staff
Chris Brown, Public Works Director

FROM: Matt Mihalevich, Active Transportation Manager

SUBJECT: **Northwest Arkansas Regional Mobility Authority transfer of funds for Hwy 112 side path**

RECOMMENDATION:

Staff requests Mayor's approval of the transfer of the Northwest Arkansas Regional Mobility Authority's 2023 Transportation Alternatives Program award in the amount of \$144,000 to be used for Job 040720, Poplar St. – Drake St. (Fayetteville) (S) to construct a 12-foot side path and approval of a budget adjustment to recognize the revenue.

BACKGROUND:

The City has been working with the Arkansas Department of Transportation (ARDOT) for many years on the plans to improve Highway 112 (Garland Ave.) from Poplar St. extending north to Drake Street. In January of 2017 resolution 27-17 was approved to establish a partnering agreement with ARDOT for improvements along Highway 112.

DISCUSSION:

ARDOT agreed to fund the Highway 112 improvements from Poplar Street to Drake Street, however the funding is limited to the typical design section for an urban state highway. The cost of additional features outside of the standard scope that increase the total cost beyond that of the typical design section will be the responsibility of the City.

The improvements to Highway 112 include a 12-foot shared use paved trail (side path). Because the cost of this trail is beyond the typical section, the cost will be the responsibility of the City.

BUDGET/STAFF IMPACT:

The Northwest Arkansas Regional Mobility Authority has awarded \$144,000 to fund the construction of the 12-foot side path.

ATTACHMENTS: SRF (#3) , BA (#4), Molly Rawn Letter to Approve Transfer of \$144,000 (#5), NWARMA Resolution and Letter to ARDOT 12-12-24 (#6)



City of Fayetteville, Arkansas

113 West Mountain Street
Fayetteville, AR 72701
(479) 575-8323

Legislation Text

File #: 2024-1105

Northwest Arkansas Regional Mobility Authority transfer of funds for Hwy 112 side path

A RESOLUTION TO AUTHORIZE THE MAYOR TO ACCEPT THE TRANSFER OF THE NORTHWEST ARKANSAS REGIONAL MOBILITY AUTHORITY'S 2023 TRANSPORTATION ALTERNATIVES PROGRAM AWARD IN THE AMOUNT OF \$144,000.00 TO CONSTRUCT A SIDE PATH FOR HIGHWAY 112, AND TO APPROVE A BUDGET ADJUSTMENT

BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF FAYETTEVILLE, ARKANSAS:

Section 1: That the City Council of the City of Fayetteville, Arkansas hereby authorizes Mayor Rawn to accept the transfer of the Northwest Arkansas Regional Mobility Authority's 2023 Transportation Alternatives Program Award in the amount of \$144,000.00 to construct a side path for Highway 112 and further authorizes Mayor Rawn to execute any other documents necessary to receive the funds.

Section 2: That the City Council of the City of Fayetteville, Arkansas hereby approves a budget adjustment, a copy of which is attached to this Resolution.

City of Fayetteville Staff Review Form

2024-1105

Item ID

1/7/2025

City Council Meeting Date - Agenda Item Only
N/A for Non-Agenda Item

Matt Mihalevich

12/18/2024

ENGINEERING (621)

Submitted By

Submitted Date

Division / Department

Action Recommendation:

Staff requests Mayor's approval of the transfer of the Northwest Arkansas Regional Mobility Authority's 2023 Transportation Alternatives Program award in the amount of \$144,000 to be used for Job 040720, Poplar St. – Drake St. (Fayetteville) (S) to construct a 12-foot side path and approval of a budget adjustment to recognize the revenue.

Budget Impact:

4470.800.8835-5809.00

Sales Tax Capital Improvements

Account Number

Fund

06035.3800

Hwy 112 (Poplar - Drake St)

Project Number

Project Title

Budgeted Item? Yes

Total Amended Budget

\$ 1,635,645.22

Expenses (Actual+Encum)

\$ 16,000.00

Available Budget

\$ 1,619,645.22

Does item have a direct cost? No

Item Cost

\$ -

Is a Budget Adjustment attached? Yes

Budget Adjustment

\$ 144,000.00

Remaining Budget

\$ 1,763,645.22

V20221130

Purchase Order Number:

Previous Ordinance or Resolution # 27-17

Change Order Number:

Approval Date:

Original Contract Number:

Comments:

Budget Year	Division	ENGINEERING (621)	Adjustment Number
2025 (BY)	/Org2		
	Requestor:	Matt Mihalevich	

Staff requests Mayor's approval of the transfer of the Northwest Arkansas Regional Mobility Authority's 2023 Transportation Alternatives Program award in the amount of \$144,000 to be used for Job 040720, Poplar St. – Drake St. (Fayetteville) (S) to construct a 12-foot side path and approval of a budget adjustment to recognize the revenue.

	COUNCIL DATE:	1/7/2025
	ITEM ID#:	2024-1105
	Kevin Springer	
	12/20/2024 11:40 AM	
	Budget Division	Date
	TYPE:	D - (City Council)
	JOURNAL #:	
	GLDATE:	
	CHKD/POSTED:	/
RESOLUTION/ORDINANCE		

[illegible]



OFFICE OF THE MAYOR

December 17, 2024

Ms. Lorie Tudor, P.E., Director
Arkansas Department of Transportation
P.O. Box 2261
Little Rock, AR 72203-2261

Re: Northwest Arkansas Regional Mobility TAP

Dear Director Tudor:

The City of Fayetteville accepts the transfer of the Northwest Arkansas Regional Mobility Authority's 2023 Transportation Alternatives Program award in the amount of \$144,000. These funds will be used for Job 040720, Poplar St. – Drake St. (Fayetteville) (S) to construct a 12-foot sidepath.

Thank you for your assistance in this matter.

Sincerely,

Molly Rawn
Mayor

Northwest Arkansas Regional Mobility Authority

Moving Northwest Arkansas Forward

**Northwest Arkansas
Regional Mobility Authority**
1311 Clayton St., Springdale, AR
72762 | Ph: (479) 751-7125



December 12, 2024

Lori Tudor, Director
Arkansas Department of Transportation
P.O. Box 2261
Little Rock, AR 72209

Dear Director Tudor:

The Northwest Arkansas Regional Mobility Authority (NWARMA) was awarded \$144,000 in Transportation Alternatives Program funding in 2023 for the Heritage Springs Trail from Poplar Street to Drake Street in Fayetteville.

The NWARMA Board of Directors met on December 4, 2024 and approved Resolution No. 2024-03 transferring the awarded funds to the City of Fayetteville for Job 040720, Poplar St. – Drake St. (Fayetteville) (S). Please find the resolution enclosed.

Thank you for your assistance in this matter.

Sincerely,

A handwritten signature in blue ink, appearing to read "Barry Moehring", with a stylized flourish at the end.

Barry Moehring
Northwest Arkansas Regional Mobility Authority
Chairperson

Encl. Resolution No. 2024-03

NORTHWEST ARKANSAS REGIONAL MOBILITY AUTHORITY

RESOLUTION #2024-03

**A RESOLUTION REQUESTING THE TRANSFER OF \$144,000 2023 ARDOT TAP FUNDS
FOR HIGHWAY 112 HERITAGE SPRINGS TRAIL (POPLAR STREET TO DRAKE STREET IN FAYETTEVILLE)
TO THE CITY OF FAYETTEVILLE FOR JOB 040720, POPLAR ST. – DRAKE ST. (FAYETTEVILLE) (S)
TO CONSTRUCT A 12-FOOT SIDEPATH**

WHEREAS, the Northwest Arkansas Regional Mobility Authority (RMA) was awarded a \$144,000 Transportation Alternatives Program (TAP) funding by the Arkansas Department of Transportation (ARDOT) in 2023 for the Heritage Springs Trail from Poplar Street to Drake Street in Fayetteville; and

WHEREAS, the Highway 112 planned 12-foot sidepath, using federal funding, will be open and available for use by the general public and maintained by local government for the life of the project; and

WHEREAS, ARDOT and the City of Fayetteville have a partnership agreement for Job 040720, Poplar St. – Drake St. (Fayetteville) (S); and

WHEREAS, transferring these ARDOT TAP funds from the RMA to the City of Fayetteville meets the purpose and intent of the awarded grant funds to construct the 12-foot sidepath along Highway 112 from Poplar Street to Drake Street in Fayetteville.

NOW THEREFORE, BE IT RESOLVED BY THE NORTHWEST ARKANSAS REGIONAL MOBILITY AUTHORITY:

That the Northwest Arkansas Regional Mobility Authority (RMA) hereby requests that the 2023 Arkansas Department of Transportation (ARDOT) Transportation Alternatives Program (TAP) Grant of \$144,000 for the Heritage Springs Trail from Poplar Street to Drake Street in Fayetteville be transferred to the City of Fayetteville for Job 040720, Poplar St. – Drake St. (Fayetteville) (S).

PASSED AND APPROVED ON THIS 4TH DAY OF DECEMBER 2024.



Judge Barry Moehring, Chairperson
Northwest Arkansas Regional Mobility Authority

ATTEST:





MEETING OF JANUARY 21, 2025

TO: Mayor Rawn and City Council
THRU: Keith Macedo, Interim Chief of Staff
FROM: Greg Resz, GIS Manager
SUBJECT: **Approve the attached proposal, with Surdex Corporation, to provide GIS aerial photography and impervious surface mapping via the Government Cooperative Purchasing Program GSA) Schedule 70 and approval of a budget adjustment.**

RECOMMENDATION:

Staff recommends signing the attached proposal, with Surdex Corporation, to provide GIS aerial photography and impervious surface mapping via the Government Cooperative Purchasing Program GSA) Schedule 70, and approval of a budget adjustment.

BACKGROUND:

The City's GIS division provides mapping for the entire City, which includes new aerial photography data on an annual basis to help monitor and map changes. In 2024 City Council approved a proposal with Surdex Corporation to collect aerial photography data and in 2022 to update impervious surface in the City. Both times they utilized the same GSA cooperative purchasing program. City staff was happy with the quality of the impervious surface and photography. The 2025 aerial photography will include 3 inch aerial photography to support the new stormwater utility impervious surface analysis.

DISCUSSION:

The GIS division identified an existing cooperative purchasing agreement, through GSA schedule 70, Contract # 47QTCA18D00J5, GSA Special Item Number Earth Observation Solutions: 132- 41, with Surdex Corporation. The City has used the same Surdex cooperative purchasing agreement since 2024.

BUDGET/STAFF IMPACT:

The cost of the attached proposal is \$99,020 and is funded from three separate sources as shown below.

PURCHASE ORDER DETAILS

Account	Project	Amount
1010.090.6600-5314.00	17008.1	\$57,220
4470.621.8810-5314.00	17008.1	\$13,800
4470.170.8170-5314.00	02055.1	\$28,000
TOTAL		\$99,020

ATTACHMENTS: SRF (#3) , BA (#4), Fayetteville 2025 Ortho and Mapping Proposal (#5), 2025

Mailing address:

113 W. Mountain Street
Fayetteville, AR 72701

www.fayetteville-ar.gov

Orthophotography and Impervious Mapping - Final Version (#6)



City of Fayetteville, Arkansas

113 West Mountain Street
Fayetteville, AR 72701
(479) 575-8323

Legislation Text

File #: 2025-4

Approve the attached proposal, with Surdex Corporation, to provide GIS aerial photography and impervious surface mapping via the Government Cooperative Purchasing Program GSA) Schedule 70 and approval of a budget adjustment.

A RESOLUTION TO APPROVE A CONTRACT WITH SURDEX CORPORATION IN THE AMOUNT OF \$99,020.00, PURSUANT TO A FEDERAL GSA ADVANTAGE COOPERATIVE PURCHASING CONTRACT, FOR AERIAL PHOTOGRAPHY SERVICES, AND TO APPROVE A BUDGET ADJUSTMENT

BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF FAYETTEVILLE, ARKANSAS:

Section 1: That the City Council of the City of Fayetteville, Arkansas hereby authorizes Mayor Rawn to sign a contract with Surdex Corporation in the amount of \$99,020.00, pursuant to a federal GSA Advantage cooperative purchasing contract, for aerial photography services for the Geographic Information Systems Division.

Section 2: That the City Council of the City of Fayetteville, Arkansas hereby approves a budget adjustment, a copy of which is attached to this Resolution.

City of Fayetteville Staff Review Form

2025-4

Item ID

1/21/2025

City Council Meeting Date - Agenda Item Only
N/A for Non-Agenda Item

Greg Resz

1/2/2025

INFORMATION TECHNOLOGY (170)

Submitted By

Submitted Date

Division / Department

Action Recommendation:

Staff recommends signing the attached proposal, with Surdex Corporation, to provide GIS aerial photography and impervious surface mapping via the Government Cooperative Purchasing Program GSA) Schedule 70, and approval of a budget adjustment.

Budget Impact:

4470.621.8810-5314.00

4470.170.8170-5314.00

Sales Tax Capital Improvements

Account Number

17008.1

02055.1

Fund

Stormwater Utility Feasibility Study
Geographic Information System (GIS)

Project Number

Project Title

Budgeted Item? Yes

Total Amended Budget

\$ 205,420.27

Expenses (Actual+Encum)

\$ -

Available Budget

\$ 205,420.27

Does item have a direct cost? Yes

Item Cost

\$ 99,020.00

Is a Budget Adjustment attached? Yes

Budget Adjustment

\$ 13,800.00

Remaining Budget

\$ 120,200.27

V20221130

Purchase Order Number:

Previous Ordinance or Resolution #

Change Order Number:

Approval Date:

Original Contract Number:

Comments:

Budget Year	Division	Adjustment Number
2025	ENGINEERING (621)	
	Requestor: Alan Pugh	

Staff recommends signing the attached proposal, with Surdex Corporation, to provide GIS aerial photography and impervious surface mapping via the Government Cooperative Purchasing Program (GSA) Schedule 70.

	COUNCIL DATE:	1/21/2025
	ITEM ID#:	2025-4
		<i>Holly Black</i>
		<i>1/2/2025 2:33 PM</i>
	Budget Division	Date
	TYPE:	D - (City Council)
	JOURNAL #:	
	GLDATE:	1/21/2025
	CHKD/POSTED:	/
RESOLUTION/ORDINANCE		

v.20241210

PROPOSAL

City of Fayetteville, Arkansas 2025 Orthophotography and Impervious Mapping



SUBMITTED TO

Gregory Resz, GISP

GIS Manager

City of Fayetteville, Arkansas

(479) 444-3431

gresz@fayetteville-ar.gov

SUBMITTED BY

Jack King

Business Development Representative

Mobile: (601) 405-4070

Office: (636) 368-4400

jack.king@bowman.com

520 Spirit of St. Louis Blvd.

Chesterfield, MO 63005

Mailing address: P.O. Box 3980

Chesterfield, MO 63006-3980

TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



Surdex is proposing the City contract with us using our contract through the Government Cooperative Purchasing Program, GSA Schedule 70, Contract #47QTCA18D00J5, GSA Special Item Number (SIN) Earth Observation Solutions: 132-41. Surdex agrees to meet the specification provided in the City's "Request for Bid" for the 2020 Digital Orthophotography. This proposal is a brief understanding of the scope of work and includes a fee schedule for this project.

PROJECT AREA

The project area includes approximately 56 square miles within the city limits of the City of Fayetteville, located in northwest Arkansas. The exact area of interest (AOI) is shown on the boundary diagram later in this proposal. Prior to mobilization of acquisition assets and production, we will require confirmation of the contractual project limits.

DIGITAL AERIAL PHOTOGRAPHY

Surdex, a Bowman company's aircraft will capture aerial photography of your area of interest. Each aircraft is equipped with high-precision digital aerial mapping sensors. The acquisition plan will be designed to achieve photogrammetric accuracies based on the known requirements requested by Fayetteville and generally accepted industry practices. Our image sensors are equipped with forward motion compensation and gyro-mount sensor leveling features. To supplement the required photogrammetric ground control, all aircraft and sensors are equipped with Global Navigation Satellite System (GNSS) navigation and Inertial Navigation System (INS) technology. Our direct digital sensors capture Panchromatic (PAN), Red, Green, Blue (RGB) and near Infrared (IR) bands simultaneously. Processing and delivery of supplemental image bands is available upon request for an additional charge.

Acquisition Conditions

We will acquire imagery when the sky is free of clouds, cloud shadows and atmospheric haze, generally between 10:00 a.m. and 2:00 p.m. and/or when the sun angle is greater than 30 degrees.

GROUND CONTROL SURVEYS

We will use existing photo identifiable control points provided by Fayetteville to support geospatial data production for this project. We will design a control plan for Fayetteville to work from. We will perform additional ground surveys to support the increased requirements for 3" imagery and impervious geospatial data production projects. This surveying will be performed to an accuracy and density required to support the mapping project. The American Society of Photogrammetry and Remote Sensing (ASPRS) Positional Accuracy Standards for Digital Geospatial Data defines the accuracy of ground survey points used in the generation of geospatial data products.

TRIANGULATION

All aerial imagery collected for this project will be processed through an analytical triangulation solution that is controlled to ground survey points.

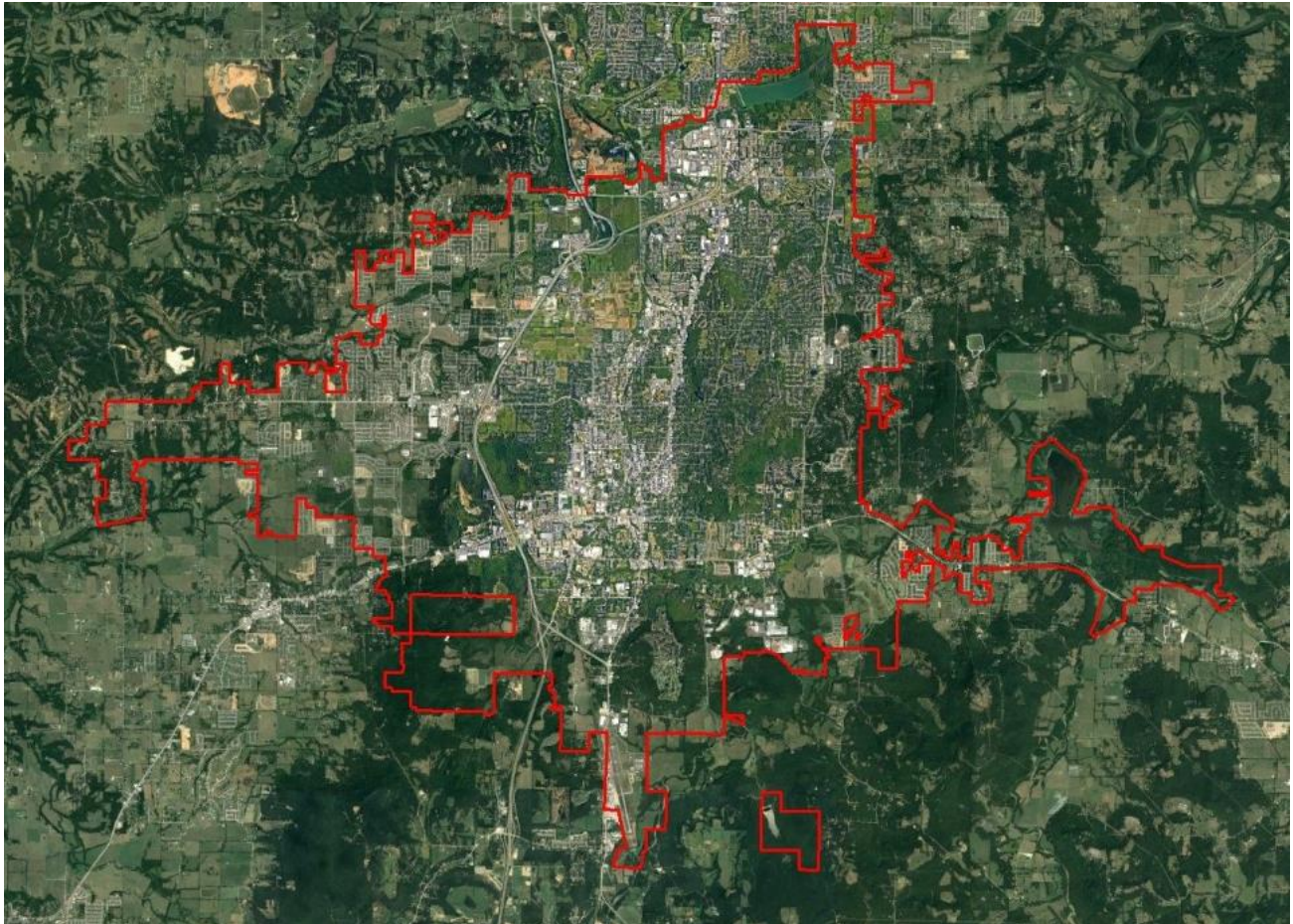
TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



BOUNDARY DIAGRAM



ORTHOIMAGERY MAPPING

Surdex, a Bowman company will produce digital orthorectified aerial image tiles consistent with the shapefile area of interest (AOI) and tile layout provided by Fayetteville. The orthoimage tiles will be provided at a horizontal scale of 1"=50' at a ground resolution of 3". Unless specifically requested in writing, we reserve the right to utilize, if available, any existing elevation model deemed suitable for orthorectification to meet the contractual accuracy requirements as stated. If suitable elevation data is not available, we will generate a new elevation model using manual and automated photogrammetric techniques. If requested, we will deliver the elevation model used in the orthorectification process. To improve efficiency of client acceptance, we may provide, at its discretion, seamline data for reference. Standard image format shall be tiff and tiff world (.tif/.tfw) and deliverables will be provided on an external hard drive. Additional image formats are available. An additional charge may be required for additional formatting or processing.

IMPERVIOUS MAPPING

Our technicians will collect visible and identifiable features from the aerial photography that are generally shown on maps at 1"=50'. We will digitize the planimetric features in a 2D environment, following industry accepted practice. Field data collection of planimetric features is not included in this proposal.

Planimetric features to be shown include:

- building
- building under construction
- concrete
- deck
- driveway
- golf cart path
- home
- parking
- patio
- pool (above ground)
- pool (below ground)
- road
- runway
- shoulder
- sidewalk

NOT to include parking lot planter islands

For driveways and parking area polygons, add an attribute for material – the only material to be populated is rocked surfaces



PRODUCT ACCURACY

Unless otherwise requested, the products provided under this proposal will meet or exceed the American Society for Photogrammetry and Remote Sensing (ASPRS) Accuracy Standards for Digital Geospatial Data horizontal and/or vertical accuracies as listed below.

PRODUCT ACCURACIES				
GSD	LIMITING RMSE _{X,Y}	RMSE _R	CE95	ALLOWABLE SEAMLINE MISMATCH
3"	0.5'	0.71'	1.22'	1.0'

PRODUCT ACCURACIES			
MAP SCALE	CLASS 1 ACCURACY RMSE	CLASS 2 ACCURACY RMSE	CLASS 3 ACCURACY RMSE
1"=50'	0.5	1.0	1.5

To provide an independent means for verifying the project data accuracy, quality assurance check point survey data will be collected within the project area. The check point survey plan will be provided to Fayetteville for review. The surveyor will adhere to the guidelines for independent survey control layout and verification. All map data tiles will be reviewed to verify compliance to the specified accuracy. An RMSE accuracy assessment report for the DEM is provided to show that project data meets accuracy requirements.

TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



SCHEDULE

The aerial photography will be scheduled immediately upon Fayetteville's authorization to proceed. A project manager will be assigned to coordinate the production and scheduling of this project. Services will be provided on a mutually agreeable schedule after receipt of the signed copy of this proposal / contract. Both seasonal and daily weather conditions dictate when acceptable data can be captured. Our production and acquisition managers will consider these factors when planning the schedule.

APPROXIMATE SCHEDULE / ACTUAL DELIVERY IS DEPENDENT ON WEATHER AND COMPLETION OF CLIENT MILESTONES BEFORE SUBSEQUENT MILESTONES CAN BEGIN.

PRELIMINARY SCHEDULE	
PHASE	DATE
Aerial Acquisition	Target of February 2025
Orthophotography	60 days after acquisition
Impervious Mapping	July 1, 2025 Delivery

FEE SCHEDULE

FEE SCHEDULE		
SERVICES	SPECIFICATIONS AND DELIVERABLES	PRICE
DIGITAL ORTHOIMAGERY	3" GSD color orthoimagery 1"=50' mapping scale	\$43,379
IMPERVIOUS MAPPING	New Impervious data set	\$36,841
TOTAL		\$80,220

FEE SCHEDULE – 6" IMAGERY OPTION		
SERVICES	SPECIFICATIONS AND DELIVERABLES	PRICE
OPTIONAL	6" GSD color orthoimagery additional 100 sq mi	\$18,800

Proposal is good for Sixty (60) days from date of proposal.

TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



DELIVERY ITEMS

The following delivery items are included in the fee schedule:

Digital Orthoimagery

- Survey Report
- Digital orthoimagery in desired tile and/or mosaic format(s) (e.g., .tif, .sid, JPEG 2000) with supplemental world files where applicable
- Seamline shapefile
- FGDC-compliant metadata

Mapping

- 50' scale impervious features in ESRI geodatabase and/or AutoCAD formats
- FGDC-compliant metadata

Surdex's Terms and Conditions are attached hereto and incorporated into this Proposal by reference.

SURDEX, A BOWMAN COMPANY

CITY OF FAYETTEVILLE

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Signature

Date 12/16/2024

Signature

Date

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Client shall arrange for access to and make all provisions for Surdex to enter upon all public and private lands as required for Surdex to perform its services.

Client shall inform Surdex of any special criteria or requirements related to the Project or Scope, and shall timely and at its cost furnish any and all information in its possession relating to the Project, including reports, plans, drawings, surveys, deeds, topographical information and/or title reports. Surdex shall bear no responsibility for errors, omissions, inaccuracy or incompleteness in third-party information or additional costs arising out of its reliance upon such third-party information supplied by Client.

INVOICES / PAYMENT SCHEDULE

Client is solely responsible for payment of services; payment will in no way be conditional upon Client receipt of payment from another party. Payment schedule is to be:

- 60% due upon completion of acquisition, 40% due upon final delivery.

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Payment shall be due 30 days after receipt of an invoice. Interest shall accrue on past due invoices at the rate of 1½ percent per month (18% per annum), or the maximum rate allowed by law, whichever is less, from the date that payment was first due.

Payments shall be applied first to accrued interest and then to unpaid principal. Client agrees to pay Surdex's fees, costs, and other reasonable expenses, including attorney's fees, incurred in any efforts to enforce any provision of this Agreement, including efforts to compel payment of past due amounts.

If a project is inactive for more than 45 days, Surdex may suspend the services and bill Client for all services performed to date.

TAXES

If Client does not provide evidence of tax exempt status prior to commencement of any services by Surdex, then Client shall be responsible for any and all taxes in connection with such services.

SURDEX'S INSURANCE REQUIREMENTS

Surdex shall maintain in force throughout the term of this Agreement insurance of the types and in the minimum amounts set forth below.

- 1) WORKERS COMPENSATION: Statutory Coverage, including Employer's Liability with minimum limits of \$1,000,000.
- 2) COMMERCIAL GENERAL LIABILITY: \$2,000,000 Combined Single Limit per occurrence for Bodily Injury, Personal Injury, and Property Damages, including Contractual Liability covering Surdex's indemnification obligations in this Agreement.
- 3) COMPREHENSIVE AUTOMOBILE LIABILITY: \$1,000,000 Combined Single Limit per accident including any auto, all owned autos, hired autos and non-owned autos.
- 4) PROFESSIONAL LIABILITY: \$2,000,000.
- 5) AIRCRAFT LIABILITY: \$10,000,000, if aircraft are employed.
- 6) VALUABLE PAPERS: \$150,000.

INDEMNITY

Surdex agrees to indemnify and hold Client harmless from and against any and all claims, demands, suits, damages, and costs (including attorney's fees and cost of defense) due to bodily injury or property damages directly caused by Surdex's negligence in the performance of services under this Agreement, but only to the extent that such indemnity is covered by Surdex's CGL or Professional Liability insurance.

As a material part of the consideration to Surdex, Surdex assumes all risk of damage to its property or injury to persons, including its agents, contractors and employees in performance of Services hereunder, and Surdex hereby waives all claims in respect thereof against Client, except for any claim arising out of Client's negligence or willful

TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



misconduct. As used in this Section, the term "Client" shall include Client's employees, agents and contractors, if applicable, and "Surdex" shall include Surdex's employees, agents and contractors, if applicable.

Client agrees to indemnify and hold Surdex harmless from and against any and all claims, demands, suits, damages, and costs (including attorney's fees and cost of defense) due to bodily injury or property damages directly caused by Client's negligence.

TESTING

Client shall independently verify the accuracy of Surdex's services prior to using or relying on the same (or providing the same to others for any reason), and in an event no later than six (6) months after completion of the services (the "Claim Period").

If Client fails to take commercially reasonable efforts to verify the accuracy of Surdex's services as required herein, then Client shall be deemed to have waived all claims and rights of recovery against Surdex.

RIGHT TO CURE

If Client discovers errors in the deliverables within the Claim Period, Client shall promptly notify Surdex, and Surdex shall have the right to correct or repair for ninety (90) days after receipt of Client's notice (or such longer period if 90 days is insufficient) at Surdex's sole cost.

LIMITATION OF LIABILITY

To the fullest extent permitted by law, Surdex's total aggregate liability to the Client arising out of this Agreement, whether arising in contract, warranty, tort (including negligence), strict liability, or otherwise, is limited to the Total Price paid to Surdex for this contract.

In the event of timely notice of any deficiencies, Surdex's liability extends only to correcting Surdex-related deficiencies and will in no case exceed the original fee, nor will it include any subsequent costs incurred by the client or others; said warranty does not extend to services, data, or control information provided by the client.

NOTWITHSTANDING ANYTHING TO THE CONTRARY, NEITHER CLIENT NOR SURDEX SHALL BE LIABLE TO THE OTHER FOR, AND EACH EXPRESSLY WAIVES THE RIGHT TO RECOVER, CONSEQUENTIAL, INDIRECT, PUNITIVE, SPECIAL OR EXEMPLARY LOSSES OR DAMAGES, WHETHER ARISING IN CONTRACT, WARRANTY, TORT (INCLUDING NEGLIGENCE), STRICT LIABILITY OR OTHERWISE, INCLUDING BUT NOT LIMITED TO LOSSES OF USE, PROFITS, BUSINESS, REPUTATION OR FINANCING.

OTHER

Any services being provided to Client by Surdex may be terminated by either party upon ten (10) business days' prior written notice, and in such event Surdex shall be paid by Client for all services performed up to and including the termination date, including reimbursable expenses.

FORCE MAJEURE

Neither Client nor Surdex shall be liable to the other for damages or delay in performance caused by acts of God, weather, strikes, labor disputes, accidents or any other event beyond the control of the other or its employees and agents.

CERTIFICATE OF MERIT

Client shall make no claim (whether directly or in the form of a third-party claim) against Surdex unless Client shall have first provided Surdex with a written certification executed by an independent professional licensed in the state in which the Project is located and licensed in the profession to which the claim relates. Such certificate shall: (a) contain the name and license number of the certifier; (b) specify each and every act or omission which the certifier contends constitutes a violation of the standard of care expected of a professional performing professional services under similar circumstances; (c) state in complete detail the basis for the certifier's opinion that each such act or omission constitutes such a violation; and (d) be provided to Surdex thirty (30) days prior to the presentation of and as a precondition to any such claim, or the institution of any mediation, arbitration, judicial or other dispute resolution proceeding.

CONFLICT RESOLUTION AND ARBITRATION

Any dispute, controversy or claim arising out of or relating to this Agreement, or the breach thereof, that cannot be resolved by the parties and for which the amount in controversy is less than One Hundred Thousand Dollars (\$100,000.00) shall be settled by arbitration by the American Arbitration Association in accordance with its Commercial Arbitration Rules and Expedited Procedures, and judgment on the award rendered by the arbitrator(s) may be entered in any court having jurisdiction over the parties. For any other dispute, controversy or claim arising out of or relating to this Agreement, or the breach thereof, the parties agree to first submit such dispute, controversy or claim to non-binding mediation, with each party to bear its own costs of such mediation and to equally share the costs of any mediator. If such mediation does not successfully resolve

TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



all issues, then the parties agree that the state and federal courts located in Virginia shall have jurisdiction and venue over such dispute. This Agreement shall be governed and interpreted in accordance with the laws of the state in which the Project is located, without giving effect to conflicts of laws principles thereof.

OWNERSHIP OF WORK PAPERS

Surdex agrees that all materials, reports, drawings, studies, specifications, estimates, maps, computer data tapes, computations and other materials prepared by or for Client under the terms of this Agreement shall upon proper payment by Client to Surdex become the property of the Client. However, any processes, procedures, programs, software, or similar practices of Surdex, whether developed prior to or during the project, shall remain the property of Surdex until sold or licensed to Client for its use or use by others for separate compensation. Client shall not alter the same in any manner and shall waive any claim against Surdex and shall, to the fullest extent permitted by law, indemnify, defend, and hold Surdex harmless from any claim or liability for injury or loss arising from unauthorized alteration of Surdex's work product.

CONFIDENTIALITY

Surdex shall keep confidential all information obtained from and designated as confidential by Client and shall not divulge any confidential information concerning the Project to any person or entity (other than Surdex's subcontractors, employees or other persons or entities to the extent necessary to complete the services) unless written approval is granted by the Client or as ordered by a court of competent jurisdiction.

GOVERNING LAW

This Agreement shall be governed by and construed in accordance with the laws of the Commonwealth of Virginia. Should a conflict of terms arise from agreed to provisions, the terms of this agreement shall prevail.

EXECUTION

Upon signing of this document, this Agreement shall be binding upon and inure to the benefit of the parties hereto, their successors and assigns.

PROPOSAL

City of Fayetteville, Arkansas

**2025 Orthophotography and Impervious
Mapping**



SUBMITTED TO

Gregory Resz, GISP

GIS Manager

City of Fayetteville, Arkansas

(479) 444-3431

gresz@fayetteville-ar.gov

SUBMITTED BY

Jack King

Business Development Representative

Mobile: (601) 405-4070

Office: (636) 368-4400

jack.king@bowman.com

520 Spirit of St. Louis Blvd.

Chesterfield, MO 63005

Mailing address: P.O. Box 3980

Chesterfield, MO 63006-3980

TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



Surdex is proposing the City contract with us using our contract through the Government Cooperative Purchasing Program, GSA Schedule 70, Contract #47QTCA18D00J5, GSA Special Item Number (SIN) Earth Observation Solutions: 132-41. Surdex agrees to meet the specification provided in the City's "Request for Bid" for the 2020 Digital Orthophotography. This proposal is a brief understanding of the scope of work and includes a fee schedule for this project.

PROJECT AREA

The project area includes approximately 56 square miles within the city limits of the City of Fayetteville, located in northwest Arkansas. The exact area of interest (AOI) is shown on the boundary diagram later in this proposal. Prior to mobilization of acquisition assets and production, we will require confirmation of the contractual project limits.

DIGITAL AERIAL PHOTOGRAPHY

Surdex, a Bowman company's aircraft will capture aerial photography of your area of interest. Each aircraft is equipped with high-precision digital aerial mapping sensors. The acquisition plan will be designed to achieve photogrammetric accuracies based on the known requirements requested by Fayetteville and generally accepted industry practices. Our image sensors are equipped with forward motion compensation and gyro-mount sensor leveling features. To supplement the required photogrammetric ground control, all aircraft and sensors are equipped with Global Navigation Satellite System (GNSS) navigation and Inertial Navigation System (INS) technology. Our direct digital sensors capture Panchromatic (PAN), Red, Green, Blue (RGB) and near Infrared (IR) bands simultaneously. Processing and delivery of supplemental image bands is available upon request for an additional charge.

Acquisition Conditions

We will acquire imagery when the sky is free of clouds, cloud shadows and atmospheric haze, generally between 10:00 a.m. and 2:00 p.m. and/or when the sun angle is greater than 30 degrees.

GROUND CONTROL SURVEYS

We will use existing photo identifiable control points provided by Fayetteville to support geospatial data production for this project. We will design a control plan for Fayetteville to work from. We will perform additional ground surveys to support the increased requirements for 3" imagery and impervious geospatial data production projects. This surveying will be performed to an accuracy and density required to support the mapping project. The American Society of Photogrammetry and Remote Sensing (ASPRS) Positional Accuracy Standards for Digital Geospatial Data defines the accuracy of ground survey points used in the generation of geospatial data products.

TRIANGULATION

All aerial imagery collected for this project will be processed through an analytical triangulation solution that is controlled to ground survey points.

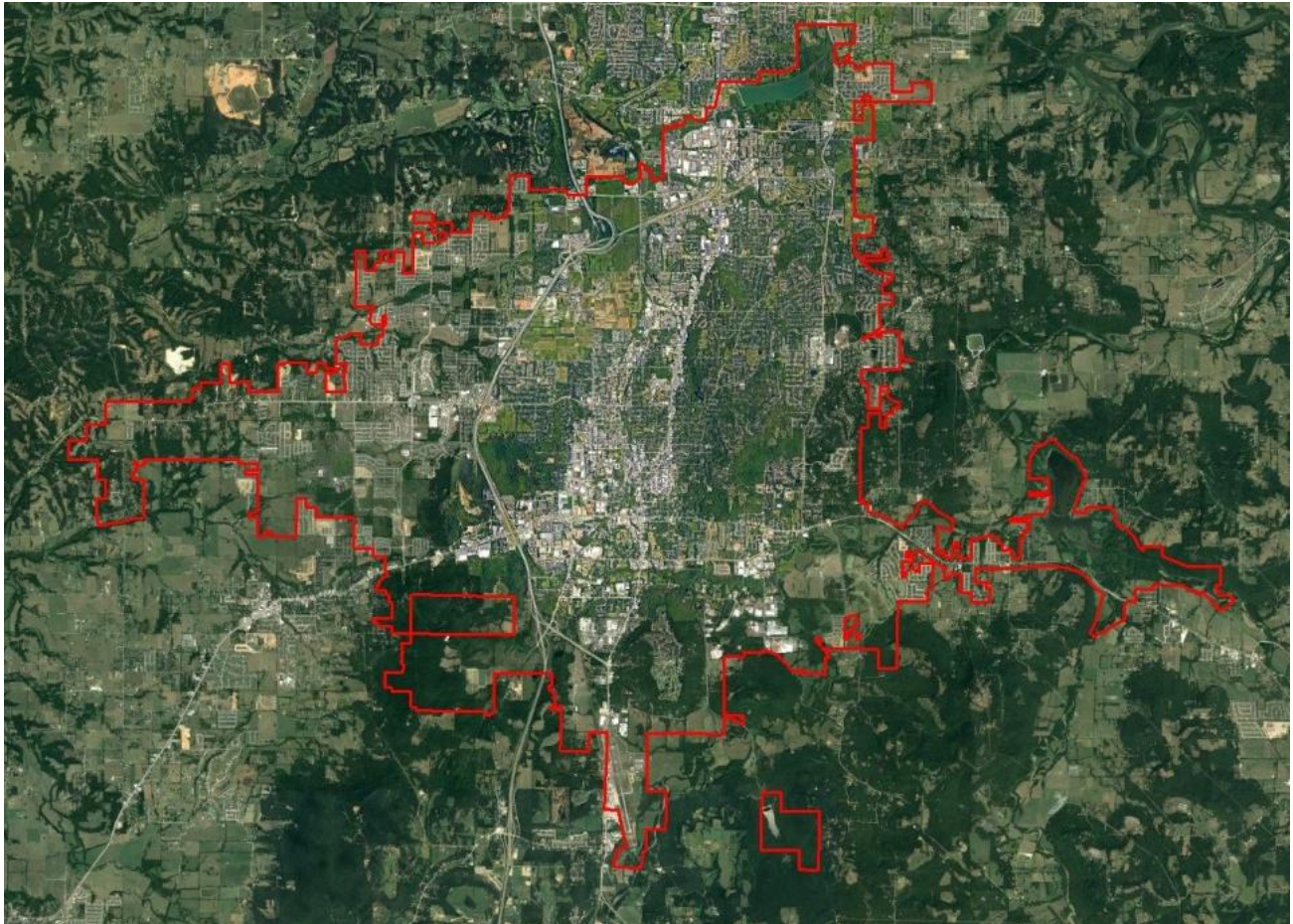
TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



BOUNDARY DIAGRAM



ORTHOIMAGERY MAPPING

Surdex, a Bowman company will produce digital orthorectified aerial image tiles consistent with the shapefile area of interest (AOI) and tile layout provided by Fayetteville. The orthoimage tiles will be provided at a horizontal scale of 1"=50' at a ground resolution of 3". Unless specifically requested in writing, we reserve the right to utilize, if available, any existing elevation model deemed suitable for orthorectification to meet the contractual accuracy requirements as stated. If suitable elevation data is not available, we will generate a new elevation model using manual and automated photogrammetric techniques. If requested, we will deliver the elevation model used in the orthorectification process. To improve efficiency of client acceptance, we may provide, at its discretion, seamline data for reference. Standard image format shall be tiff and tiff world (.tif/.tfw) and deliverables will be provided on an external hard drive. Additional image formats are available. An additional charge may be required for additional formatting or processing.

IMPERVIOUS MAPPING

Our technicians will collect visible and identifiable features from the aerial photography that are generally shown on maps at 1"=50'. We will digitize the planimetric features in a 2D environment, following industry accepted practice. Field data collection of planimetric features is not included in this proposal.

Planimetric features to be shown include:

- building
- building under construction
- concrete
- deck
- driveway
- golf cart path
- home
- parking
- patio
- pool (above ground)
- pool (below ground)
- road
- runway
- shoulder
- sidewalk

NOT to include parking lot planter islands

For driveways and parking area polygons, add an attribute for material – the only material to be populated is rocked surfaces



PRODUCT ACCURACY

Unless otherwise requested, the products provided under this proposal will meet or exceed the American Society for Photogrammetry and Remote Sensing (ASPRS) Accuracy Standards for Digital Geospatial Data horizontal and/or vertical accuracies as listed below.

PRODUCT ACCURACIES				
GSD	LIMITING RMSE _{X,Y}	RMSE _R	CE95	ALLOWABLE SEAMLINE MISMATCH
3"	0.5'	0.71'	1.22'	1.0'

PRODUCT ACCURACIES			
MAP SCALE	CLASS 1 ACCURACY RMSE	CLASS 2 ACCURACY RMSE	CLASS 3 ACCURACY RMSE
1"=50'	0.5	1.0	1.5

To provide an independent means for verifying the project data accuracy, quality assurance check point survey data will be collected within the project area. The check point survey plan will be provided to Fayetteville for review. The surveyor will adhere to the guidelines for independent survey control layout and verification. All map data tiles will be reviewed to verify compliance to the specified accuracy. An RMSE accuracy assessment report for the DEM is provided to show that project data meets accuracy requirements.

TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



SCHEDULE

The aerial photography will be scheduled immediately upon Fayetteville's authorization to proceed. A project manager will be assigned to coordinate the production and scheduling of this project. Services will be provided on a mutually agreeable schedule after receipt of the signed copy of this proposal / contract. Both seasonal and daily weather conditions dictate when acceptable data can be captured. Our production and acquisition managers will consider these factors when planning the schedule.

APPROXIMATE SCHEDULE / ACTUAL DELIVERY IS DEPENDENT ON WEATHER AND COMPLETION OF CLIENT MILESTONES BEFORE SUBSEQUENT MILESTONES CAN BEGIN.

PRELIMINARY SCHEDULE	
PHASE	DATE
Aerial Acquisition	Target of February 2025
Orthophotography	60 days after acquisition
Impervious Mapping	June 1, 2025 Delivery

FEE SCHEDULE

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SERVICES	SPECIFICATIONS AND DELIVERABLES	PRICE
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TECHNICAL PROPOSAL

City of Fayetteville

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TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



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TECHNICAL PROPOSAL

City of Fayetteville

2025 Orthophotography and Impervious Mapping



all issues, then the parties agree that the state and federal courts located in Virginia shall have jurisdiction and venue over such dispute. This Agreement shall be governed and interpreted in accordance with the laws of the state in which the Project is located, without giving effect to conflicts of laws principles thereof.

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GOVERNING LAW

This Agreement shall be governed by and construed in accordance with the laws of the Commonwealth of Virginia. Should a conflict of terms arise from agreed to provisions, the terms of this agreement shall prevail.

EXECUTION

Upon signing of this document, this Agreement shall be binding upon and inure to the benefit of the parties hereto, their successors and assigns.



MEETING OF JANUARY 21, 2025

TO: Mayor Rawn and City Council
THRU: Kit Williams, City Attorney
FROM: Paul Becker, Chief Financial Officer
SUBJECT: **A RESOLUTION TO APPROVE A BUDGET ADJUSTMENT TO FUND THE
STATUTORILY AUTHORIZED PENSION OF FORMER MAYOR LIONELD JORDAN**

RECOMMENDATION:

TO APPROVE A BUDGET ADJUSTMENT IN THE TOTAL AMOUNT OF \$79,893.00

BACKGROUND:

Former Mayor Lioneld Jordan is statutorily authorized to receive a pension of half of his annual ending salary of \$159,785.60.

DISCUSSION:

The 2025 budget approved by the City Council needs to be amended for these statutorily required monthly payments to the former Mayor in the total annual amount of \$79,893.00.

BUDGET/STAFF IMPACT:

See budget adjustment attached.

ATTACHMENTS: SRF (#3) , BA (#4), Agenda Request - Paul (#5), City Attorney Memo (#6), Election of Retirement (#7), City Attorney Email (#8), City Attorney Memo (#9)



City of Fayetteville, Arkansas

113 West Mountain Street
Fayetteville, AR 72701
(479) 575-8323

Legislation Text

File #: 2024-1137

A RESOLUTION TO APPROVE A BUDGET ADJUSTMENT TO FUND THE STATUTORILY AUTHORIZED PENSION OF FORMER MAYOR LIONELD JORDAN

A RESOLUTION TO APPROVE A BUDGET ADJUSTMENT IN THE TOTAL AMOUNT OF \$79,893.00 TO THE 2025 BUDGET TO FUND THE STATUTORILY AUTHORIZED PENSION OF FORMER MAYOR LIONELD JORDAN

WHEREAS, former Mayor Lioneld Jordan is statutorily authorized to receive a pension of half of his annual ending salary of \$159,785.60; and

WHEREAS, the 2025 budget approved by the City Council needs to be amended for these statutorily required monthly payments to the former Mayor in the total annual amount of \$79,893.00.

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF FAYETTEVILLE, ARKANSAS:

Section 1: That the City Council of the City of Fayetteville, Arkansas hereby approves the attached budget adjustment as an amendment to the 2025 annual budget to fund former Mayor Lioneld Jordan's statutorily authorized pension benefits.

Budget Year	Division	Adjustment Number
2025 (BY)	Non-Departmental (800)	
	Requestor: Kevin Springer	

Budget adjustment is requested for \$79,893 to fund former Mayor Lionald Jordan's pension.

	COUNCIL DATE:	1/21/2025
	ITEM ID#:	2024-1137
	Holly Black	
	12/31/2024 10:34 AM	
	Budget Division	Date
	TYPE:	D - (City Council)
	JOURNAL #:	
	GLDATE:	
	CHKD/POSTED:	/
RESOLUTION/ORDINANCE		

v.20241210

Williams, Kit

From: Springer, Kevin
Sent: Monday, December 30, 2024 12:06 PM
To: Becker, Paul; Williams, Kit
Subject: BA for Mayor Jordans Pension
Attachments: BA25 - Mayor Jordans Pension Expense.xlsx

Kit,

Here is the Budget Adjustment for Mayor Jordans pension for 2025.

Thanks,
Kevin

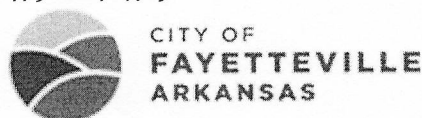
From: Becker, Paul <pbecker@fayetteville-ar.gov>
Sent: Monday, December 30, 2024 11:47 AM
To: Springer, Kevin <kspringer@fayetteville-ar.gov>
Subject: FW: mayor salary

Kevin
This is the pension for Lioneld . He gets ½ this amount for 2025. Please prepare a budget adjustment and e mail it to Kit so he can do a Council item. Put the b/a in a special account in the miscellaneous section of the general fund like we discussed . Label the document Previous Mayors Pension cost for 2025.

From: Brown, Beverly <bbrown@fayetteville-ar.gov>
Sent: Thursday, December 5, 2024 11:48 AM
To: Becker, Paul <pbecker@fayetteville-ar.gov>
Subject: FW: mayor salary

Annualized \$159,785.60

Beverly J. Brown
Accounting Manager
Accounting Division
City of Fayetteville, Arkansas
479-684-4719



From: Brown, Beverly
Sent: Thursday, December 5, 2024 11:39 AM
To: Becker, Paul <pbecker@fayetteville-ar.gov>
Subject: mayor salary

\$76.82/hour

Beverly J. Brown

AGENDA REQUEST FORM

FOR: Council Meeting of January 21, 2025

FROM: Paul Becker

ORDINANCE OR RESOLUTION TITLE AND SUBJECT:

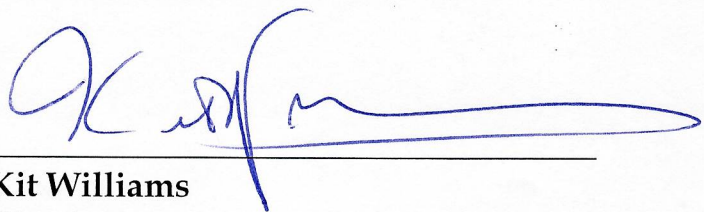
A RESOLUTION TO APPROVE A BUDGET ADJUSTMENT IN THE TOTAL AMOUNT OF \$79,893.00 TO THE 2025 BUDGET TO FUND THE STATUTORILY AUTHROIZED PENSION OF FORMER MAYOR LIONELD JORDAN

APPROVED FOR AGENDA:



Paul Becker
Chief Financial Officer

12-30-2024
Date



Kit Williams
City Attorney

December 30, 2024
Date



OFFICE OF THE
CITY ATTORNEY

DEPARTMENTAL CORRESPONDENCE



Kit Williams
City Attorney

Blake Pennington
Senior Assistant City Attorney

Hannah Hungate
Assistant City Attorney

Stacy Barnes
Paralegal

TO: Mayor
City Council
Kara Paxton, City Clerk Treasurer

CC: Paul Becker, Chief Financial Officer
Keith Macedo, Interim Chief of Staff

FROM: Kit Williams, City Attorney

DATE: January 2, 2025

**RE: Resolution to Approve Budget Adjustment of 2025 Budget to Fund
Former Mayor Lioneld Jordan's Statutorily Authorized Pension**

As I have informed you previously, former Mayor Jordan has fulfilled the statutory requirements (10 or more years in office) to entitle him to receive a statutory pension of 50% of his ending salary of \$159,785.60.

Attached is an email from Michele Bechhold, Assistant HR Director, explaining the process for the City of Fayetteville to obtain credit for Lioneld Jordan's 401 account from the Bank of Oklahoma which is the trustee of the City's 401 & 457 retirement plans. Also attached is a copy of former Mayor Lioneld Jordan's irrevocable choice to accept the statutory pension benefits and forfeit all rights to receive the City's contributions during his service to his 401 retirement account.

Williams, Kit

From: Bechhold, Michele
Sent: Thursday, January 2, 2025 10:19 AM
To: Williams, Kit
Cc: Becker, Paul
Subject: Jordan's Retirement Benefit Election and Forfeiture Form
Attachments: 2630_001.pdf

Kit,

The form signed by former Mayor Jordan forfeiting his employer's contribution account in the City's 401a plan is attached. Lioneld will be receiving his final paycheck on January 10, 2025 and once those contributions have been posted to the account, this form will be sent to BOK so they can transfer these funds to the plan's forfeiture account.

Thank you.
Michele

Michele Bechhold, SPHR, SHRM-SCP
Assistant HR Director
Human Resources
City of Fayetteville, Arkansas
mbechhold@fayetteville-ar.gov
T 479.575.8314 Fax 479.718.7698
[Website](#) | [Facebook](#) | [Instagram](#) | [YouTube](#)



CITY OF
FAYETTEVILLE
ARKANSAS

From: City HR Copier <hrcopier@fayetteville-ar.gov>
Sent: Thursday, January 2, 2025 9:03 AM
To: Bechhold, Michele <mbechhold@fayetteville-ar.gov>
Subject: Attached Image

ELECTION OF RETIREMENT BENEFITS
CITY OF FAYETTEVILLE EMPLOYEE RETIREMENT SAVINGS PLAN

The undersigned has served as the elected Mayor [elected position] of the City of Fayetteville. The undersigned has participated in the City of Fayetteville Employee Retirement Savings Plan ("Plan"), having made employee contributions and to which employer contributions have been made on behalf of the undersigned. Pursuant to A.C.A. section 24-12-123, the undersigned is entitled to a statutory pension for service in such position. Pursuant to A.C.A. section 14-42-117, an elected official entitled to a statutory pension may only benefit from either the statutory pension or the pension plan sponsored by the City for the same period of service. The Plan provides that before benefits from the Plan commence, a participant who is entitled to a statutory pension may elect between the employer provided benefit under the Plan, or the statutory benefit, with regard to the same service. Once made, such election is irrevocable. If the participant elects the statutory benefit, the participant's Employer Contribution Account attributable to the same service shall be forfeited.

Therefore, the undersigned elects as follows:

PARTICIPANT INFORMATION

Jordan Lionel LI. 3248
Last Name First Name MI Employee ID Number
1600 Arrowhead St. Fayetteville, AR 72701
Address - Number and Street City State Zip

PARTICIPANT ELECTIONS

- ☐ I elect to receive my Employer Account under the City of Fayetteville Employee Retirement Savings Plan. I understand that I will not receive a statutory benefit for service in the position above, and I will not make any claim for such statutory benefit.
- ☒ I elect to receive the statutory benefit for my service in the position above. I understand that I will NOT receive the portion of my Employer Contribution Account under the City of Fayetteville Employee Retirement Savings Plan attributable to the period during which I was in such position, and that my Employer Contribution Account attributable to such service will be forfeited. I am entitled to receive my EMPLOYEE Contribution Account.

STATEMENT OF UNDERSTANDING

Please read and check off all boxes below:

- ☒ I understand that, once made, this election is irrevocable and cannot be changed.
- ☒ I understand that I have had the opportunity to engage financial and legal advice concerning this decision, and that I am not relying on any advice from the City of Fayetteville. Neither the City of Fayetteville, nor the Plan administrator of the Plan, or any employee of the City of Fayetteville, is responsible for offering any advice or guidance with respect to the decision made by me hereunder.

Dated this 19th day of Dec, 2024

Lionel L. Jordan
Signature of Participant

Lionel L. Jordan
Print Name of Participant

Accepted:

CITY OF FAYETTEVILLE

By Michele Bechtold
Title Asst HR Director

AGENDA REQUEST FORM

FOR: Council Meeting of January 21, 2025

FROM: Paul Becker

ORDINANCE OR RESOLUTION TITLE AND SUBJECT:

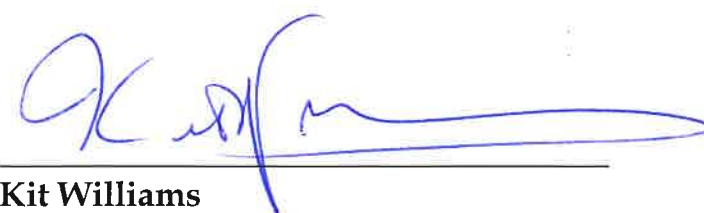
A RESOLUTION TO APPROVE A BUDGET ADJUSTMENT IN THE TOTAL AMOUNT OF \$79,893.00 TO THE 2025 BUDGET TO FUND THE STATUTORILY AUTHROIZED PENSION OF FORMER MAYOR LIONELD JORDAN

APPROVED FOR AGENDA:



Paul Becker
Chief Financial Officer

12-30-2024
Date



Kit Williams
City Attorney

December 30, 2024
Date

RESOLUTION NO. _____

A RESOLUTION TO APPROVE A BUDGET ADJUSTMENT IN THE TOTAL AMOUNT OF \$79,893.00 TO THE 2025 BUDGET TO FUND THE STATUTORILY AUTHORIZED PENSION OF FORMER MAYOR LIONELD JORDAN

WHEREAS, former Mayor Lioneld Jordan is statutorily authorized to receive a pension of half of his annual ending salary of \$159,785.60; and

WHEREAS, the 2025 budget approved by the City Council needs to be amended for these statutorily required monthly payments to the former Mayor in the total annual amount of \$79,893.00.

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF FAYETTEVILLE, ARKANSAS:

Section 1: That the City Council of the City of Fayetteville, Arkansas hereby approves the attached budget adjustment as an amendment to the 2025 annual budget to fund former Mayor Lioneld Jordan's statutorily authorized pension benefits.

PASSED and APPROVED this 21st day of January, 2025.

APPROVED:

ATTEST:

By: _____
MOLLY A. RAWN, Mayor

By: _____
KARA PAXTON, City Clerk/Treasurer

Budget Year 2025 (BY)	Division /Org2 Non-Departmental (800) Requestor: Kevin Springer	Adjustment Number
---------------------------------	---	--------------------------

Budget adjustment is requested for \$79,893 to fund former Mayor Lionald Jordan's pension.

	COUNCIL DATE:	1/21/2025
	ITEM ID#:	
	Budget Division	Date
	TYPE:	D - (City Council)
	JOURNAL #:	
	GLDATE:	
	CHKD/POSTED:	/
RESOLUTION/ORDINANCE		

[illegible]

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CITY OF FAYETTEVILLE EMPLOYEE RETIREMENT SAVINGS PLAN

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Jordan Lioneld L. 3248
Last Name First Name MI Employee ID Number
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Address - Number and Street City State Zip

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Please read and check off all boxes below:

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Dated this 19th day of Dec, 2024

Lioneld L. Jordan
Signature of Participant

Lioneld L. Jordan
Print Name of Participant

Accepted:

CITY OF FAYETTEVILLE

By Michele Bechtold
Title Asst HR Director

Williams, Kit

From: Bechhold, Michele
Sent: Thursday, January 2, 2025 10:19 AM
To: Williams, Kit
Cc: Becker, Paul
Subject: Jordan's Retirement Benefit Election and Forfeiture Form
Attachments: 2630_001.pdf

Kit,

The form signed by former Mayor Jordan forfeiting his employer's contribution account in the City's 401a plan is attached. Lioneld will be receiving his final paycheck on January 10, 2025 and once those contributions have been posted to the account, this form will be sent to BOK so they can transfer these funds to the plan's forfeiture account.

Thank you.
Michele

Michele Bechhold, SPHR, SHRM-SCP
Assistant HR Director
Human Resources
City of Fayetteville, Arkansas
mbechhold@fayetteville-ar.gov
T 479.575.8314 Fax 479.718.7698
[Website](#) | [Facebook](#) | [Instagram](#) | [YouTube](#)



CITY OF
FAYETTEVILLE
ARKANSAS

From: City HR Copier <hrcopier@fayetteville-ar.gov>
Sent: Thursday, January 2, 2025 9:03 AM
To: Bechhold, Michele <mbechhold@fayetteville-ar.gov>
Subject: Attached Image



OFFICE OF THE
CITY ATTORNEY

DEPARTMENTAL CORRESPONDENCE



Kit Williams
City Attorney

Blake Pennington
Senior Assistant City Attorney

Hannah Hungate
Assistant City Attorney

Stacy Barnes
Paralegal

TO: Mayor
City Council
Kara Paxton, City Clerk Treasurer

CC: Paul Becker, Chief Financial Officer
Keith Macedo, Interim Chief of Staff

FROM: Kit Williams, City Attorney

DATE: January 2, 2025

**RE: Resolution to Approve Budget Adjustment of 2025 Budget to Fund
Former Mayor Lioneld Jordan's Statutorily Authorized Pension**

As I have informed you previously, former Mayor Jordan has fulfilled the statutory requirements (10 or more years in office) to entitle him to receive a statutory pension of 50% of his ending salary of \$159,785.60.

Attached is an email from Michele Bechhold, Assistant HR Director, explaining the process for the City of Fayetteville to obtain credit for Lioneld Jordan's 401 account from the Bank of Oklahoma which is the trustee of the City's 401 & 457 retirement plans. Also attached is a copy of former Mayor Lioneld Jordan's irrevocable choice to accept the statutory pension benefits and forfeit all rights to receive the City's contributions during his service to his 401 retirement account.



MEETING OF JANUARY 21, 2025

TO: Mayor Rawn and City Council
THRU: Kit Williams, City Attorney
FROM: Sarah Moore, City Council Member - Ward 1 Position 2
SUBJECT: **A RESOLUTION TO REQUEST THAT MAYOR RAWN DISCUSS WITH THE WALTON ARTS CENTER POSSIBLE CHANGES TO THE LONG-TERM LEASE TO PROVIDE THE CITY AND CITIZENS SOME USE OF THE PORTER WAREHOUSE**

RECOMMENDATION:

THAT MAYOR RAWN DISCUSS WITH THE WALTON ARTS CENTER POSSIBLE CHANGES TO THE LONG-TERM LEASE TO PROVIDE THE CITY AND CITIZENS SOME USE OF THE PORTER WAREHOUSE

BACKGROUND:

The City of Fayetteville has invested substantial sums to preserve and improve the Porter Warehouse in the last few years. The Porter Warehouse has now been rehabilitated and restored sufficiently to allow its use for citizens and artists.

DISCUSSION:

BUDGET/STAFF IMPACT:

ATTACHMENTS: Moore Approval (#3) , Agenda Request - Moore (#4)



City of Fayetteville, Arkansas

113 West Mountain Street
Fayetteville, AR 72701
(479) 575-8323

Legislation Text

File #: 2024-001106

A RESOLUTION TO REQUEST THAT MAYOR RAWN DISCUSS WITH THE WALTON ARTS CENTER POSSIBLE CHANGES TO THE LONG-TERM LEASE TO PROVIDE THE CITY AND CITIZENS SOME USE OF THE PORTER WAREHOUSE

A RESOLUTION TO REQUEST THAT MAYOR RAWN DISCUSS WITH THE WALTON ARTS CENTER POSSIBLE CHANGES TO THE LONG-TERM LEASE TO PROVIDE THE CITY AND CITIZENS SOME USE OF THE PORTER WAREHOUSE

WHEREAS, the City of Fayetteville has invested substantial sums to preserve and improve the Porter Warehouse in the last few years; and

WHEREAS, the Porter Warehouse has now been rehabilitated and restored sufficiently to allow its use for citizens and artists.

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF FAYETTEVILLE, ARKANSAS:

Section 1: That the City Council of the City of Fayetteville, Arkansas hereby requests that Mayor Rawn discuss with the Walton Arts Center what uses that the City could offer to its citizens and artists in the Porter Warehouse and whether the long-term lease should be amended to help the City provide such services and access.

Barnes, Stacy

From: Moore, Sarah
Sent: Friday, December 20, 2024 9:58 AM
To: Williams, Kit
Cc: Barnes, Stacy
Subject: Re: Resolution to revisit WAC contract

Hi Kit

Thanks for checking in. I was considering one additional passage for this and working on that language but think I am ok to proceed as is.

Sarah Moore
Fayetteville City Council, Ward 2
sarah.moore@fayetteville-ar.gov
479.263.6629



Report a concern with SeeClickFix:
<https://www.fayetteville-ar.gov/4233/Report-a-Concern-with-SeeClickFix>
Speak up on City projects:
<https://speakup.fayetteville-ar.gov/>
Voice your feedback to the entire Council and Mayor by emailing:
agendaitemcomment@fayetteville-ar.gov

From: Williams, Kit <kwilliams@fayetteville-ar.gov>
Date: Friday, December 20, 2024 at 9:35 AM
To: Moore, Sarah <sarah.moore@fayetteville-ar.gov>
Cc: Barnes, Stacy <sbarnes@fayetteville-ar.gov>
Subject: FW: Resolution to revisit WAC contract

Sarah,

Today is the deadline day for the tentative agenda. You indicated you wanted this on the January 7th Council Meeting so today's the day unless you want to walk it onto the Agenda Meeting.
Kit

From: Williams, Kit
Sent: Thursday, December 19, 2024 9:31 AM
To: Moore, Sarah <sarah.moore@fayetteville-ar.gov>; Pennington, Blake <bpennington@fayetteville-ar.gov>
Subject: RE: Resolution to revisit WAC contract

Sarah,
Attached please find a proposed resolution asking the Mayor to discuss the City's and citizens' possible use of the Porter Warehouse with the Walton Arts Center.
Kit

AGENDA REQUEST FORM

FOR: Council Meeting of January 7, 2025

FROM: Council Member Sarah Moore

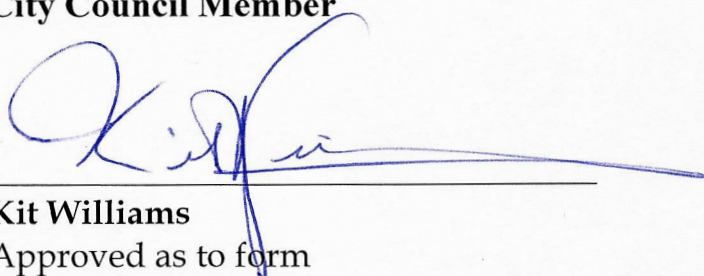
ORDINANCE OR RESOLUTION TITLE AND SUBJECT:

A RESOLUTION TO REQUEST THAT MAYOR RAWN DISCUSS WITH THE WALTON ARTS CENTER POSSIBLE CHANGES TO THE LONG-TERM LEASE TO PROVIDE THE CITY AND CITIZENS SOME USE OF THE PORTER WAREHOUSE

APPROVED FOR AGENDA:

Sarah Moore
City Council Member

Date


Kit Williams
Approved as to form

December 19, 2024
Date



MEETING OF JANUARY 21, 2025

TO: Mayor Rawn and City Council
THRU: Alison Jumper, Director of Parks, Natural Resources and Cultural Affairs
FROM: Joanna Bell, Arts and Culture Director—Parks, Natural Resources and Cultural Affairs
SUBJECT: **Arts and Culture Plan**

RECOMMENDATION:

Staff recommends approval of the Arts and Culture Plan.

BACKGROUND:

At the June 6, 2023 Council meeting, staff recommended that an arts and culture plan be developed to support the city's existing commitments to fostering the arts and culture ecosystem, to address the lack of a specific strategy for the arts sector in the city's 2040 plan, and to position Fayetteville as a leader in arts and culture in the region. On July 23, 2023, city staff issued RFP 23-08 which sought proposals from qualified consulting firms to develop a comprehensive Arts and Culture Plan for the City of Fayetteville. Six firms submitted complete proposals. The selection committee selected to conduct interviews with three firms, and unanimously selected to engage Stilwell Consulting. In early 2024, Stilwell consulting began the work of developing the Arts and Culture Plan for Fayetteville plan with a scope of work including consulting fees for research into peer cities and best practices, public engagement, and community arts and culture recommendations for the city.

DISCUSSION:

The Fayetteville Arts and Culture Plan is the city's first comprehensive strategy to guide the growth of arts and culture over the next decade. Developed through a year-long community engagement process involving over 1,250 participants via surveys, interviews, focus groups, tabling, convenings and public comment, the plan was shaped by the Fayetteville Arts Council, a project advisory group, and city staff in collaboration with the consultants to guide toward best practices. It identifies five community priorities—Cultivate, Sustain, Creative Spaces, Placemaking, and Lead—and outlines goals and strategies to strengthen the city's arts ecosystem while addressing gaps in funding, space, and accessibility. Designed as a community-driven initiative, the plan assigns roles to the City and the Arts and Culture Division, as well as to the broader arts and culture community, to work collaboratively toward shared goals, fostering partnerships, and advancing the creative sector.

BUDGET/STAFF IMPACT:

None.

ATTACHMENTS: SRF (#3) , Arts and Culture Plan-Executive Summary (#4), Arts and Culture Plan-Full Draft with Appendix (#5), 01/16/2025 Update - Arts and Culture Plan-Full Draft with Appendix (#6)



City of Fayetteville, Arkansas

113 West Mountain Street
Fayetteville, AR 72701
(479) 575-8323

Legislation Text

File #: 2024-1083

Arts and Culture Plan

A RESOLUTION TO APPROVE AND ADOPT THE FAYETTEVILLE ARTS AND CULTURE PLAN

WHEREAS, on June 6, 2023, City Council voted to recommend that an arts and culture plan be developed to support the city's existing commitments to fostering the arts and culture ecosystem, to address the lack of a specific strategy for the arts sector in the city's 2040 plan, and to position Fayetteville as a leader in arts and culture in the region; and

WHEREAS, on November 7, 2023, the City Council approved Resolution 235-23 which authorized a contract with Stilwell Consulting for the development of an arts and culture plan; and

WHEREAS, the Fayetteville Arts and Culture Plan is the city's first comprehensive strategy to guide the growth of arts and culture over the next decade; and

WHEREAS, the plan, designed as a community-driven initiative assigns roles to the City and the Arts and Culture Division as well as the broader arts and culture community to work collaboratively toward shared goals, fostering partnerships, and advancing the creative sector.

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF FAYETTEVILLE, ARKANSAS:

Section 1: That the City Council of the City of Fayetteville, Arkansas hereby approves and adopts the Fayetteville Arts and Culture Plan.

City of Fayetteville Staff Review Form

2024-1083

Item ID

1/21/2025

City Council Meeting Date - Agenda Item Only
N/A for Non-Agenda Item

Joanna Bell

12/31/2024

PARKS & RECREATION (520)

Submitted By

Submitted Date

Division / Department

Action Recommendation:

Staff recommends approval of the Arts and Culture Plan.

Budget Impact:

N/A

N/A

Account Number

Fund

N/A

N/A

Project Number

Project Title

Budgeted Item? No

Total Amended Budget
Expenses (Actual+Encum)

Available Budget

\$ -

Does item have a direct cost? No

Item Cost

Is a Budget Adjustment attached? No

Budget Adjustment

\$ -

Remaining Budget

\$ -

V20221130

Purchase Order Number:

Previous Ordinance or Resolution #

Change Order Number:

Approval Date:

Original Contract Number:

Comments:



GO CREATE FAY

THE PLACE TO CREATE

2024 Executive Summary
Fayetteville Arts and Culture Plan





Point Seven (aka Wilson Park Castle) (1981) by Frank Williams

EXECUTIVE SUMMARY

Fayetteville is Arts and Culture

Situated in the natural beauty of the Ozark Mountains, Fayetteville is home to a renowned University, an energetic downtown and a lush, active park system. Fayetteville also boasts a strong, authentic, grassroots arts and culture scene that has flourished organically for decades. Arts and culture are woven into the fabric of the city, with a large ecosystem of artists and creatives, venues, galleries, creative organizations, events and entrepreneurs. In recent years, the city has made a concerted effort toward designating key neighborhood centers and spaces for culture, building consensus around the importance of these places, and calling them out as priorities for the community. In 2022, the City acknowledged the importance of this critical sector of the community by creating an Arts and Culture Division.

Why Plan for Arts and Culture?

Arts and culture are essential to Fayetteville's economic and community well-being. We know that the arts sector contributes over \$3.5 billion to the Arkansas economy, and over \$1.1 trillion to the national economy. A strong creative sector helps to attract new businesses and visitors to the area, and spurs innovation. Arts and culture often face market failure when left unsupported, as their benefits often extend beyond individual enjoyment to enrich community cohesion, well-being, and quality of life. In Fayetteville, arts and culture are a public good, creating a shared sense of place, belonging and identity across the community. However, for arts and culture to thrive, they require dedicated planning and investment. Without intentional support, the arts risk underfunding and under-provision, diminishing their ability to elevate Fayetteville's cultural landscape and fully contribute to the city's economic and social vitality. Investment in and planning for arts and culture is essential not only for retaining and growing Fayetteville's creative sector, but also for enhancing the overall health and vibrancy of the community.

Introducing Fayetteville's First Arts and Culture Plan

Fayetteville is pleased to announce its first ever Arts and Culture Plan to serve as a guiding document to advance arts and culture for the entire community over the next decade. This plan is the result of research, analysis and community engagement with the guidance of the Fayetteville Arts Council, a Project Advisory Group and City staff. The process directly engaged over 1,250 members of the Fayetteville community through a series of engagement activities, from surveys to listening sessions to popup events. A community survey found that 90% of Fayettevillians believe “arts and culture opportunities are important in Fayetteville,” and 88% strongly agreed that “everyone deserves equal access to the arts.” The key to Fayetteville’s bright future is to continue to foster and cultivate its essential arts and culture community and the economic, social and cultural benefits it brings.



How to Use This Plan

This plan is intended to be a guide for the Fayetteville community, not just the city government. Although the City has an important and critical role in forwarding this plan, the hope is for the entire arts and culture community to rally behind a shared vision and common goals, and through dialogue and partnerships, to find strategic opportunities within the plan for their own advancement, thus impacting the arts and culture sector. This plan is not intended to prescribe or supplant the visionary and planning efforts of individual organizations, creative businesses or artists, but to augment these efforts with the ultimate goal of supporting, sustaining and moving the arts and culture industry forward.

Gaps and Needs in Fayetteville's Arts and Culture Ecosystem

While Fayetteville's community values arts and culture, it also shared concerns about affordability and housing impacts on the creative sector. The need for consistent funding, spaces to create and collaborate and opportunities for community participation in arts and culture were identified as important areas for growth. Like other economic sectors, Fayetteville's arts and culture ecosystem will benefit from additional nurturing, targeted investment and overall support, which will help meet the community's desire for more opportunities to participate in and engage with arts and culture.

Community Priorities

To support and strengthen Fayetteville's arts and culture ecosystem, the Fayetteville Arts and Culture Plan establishes a community-wide, aspirational vision and outlines five Community Priority areas, goals and strategies to foster Fayetteville's collective creative growth.

Vision:

Fayetteville is a renowned hub of arts and culture in the heart of Mid-America – a vibrant wellspring of creativity and innovation, an inclusive center of thriving artists and creatives, inspiring and accessible to and for all.



Community Priority: Cultivate.

Goal 1: Acknowledge, amplify and cultivate an inclusive Fayetteville art and culture ecosystem to support working artists, creatives and arts organizations, helping them thrive and connect with the broader community.



Community Priority: Sustain.

Goal 2: Develop sustainable funding, economic tools and philanthropic strategies to support and expand Arts and Culture in Fayetteville.



Community Priority: Creative Spaces.

Goal 3: Identify, prioritize and provide targeted investment in arts and culture facilities, venues, workspaces and spaces to create that will fill community needs.



Community Priority: Placemaking.

Goal 4: Enhance the vibrancy, activation and security of Fayetteville through public art and creative placemaking strategies.



Community Priority: Lead.

Goal 5: Firmly establish Fayetteville as an arts and culture destination and as a strong leader for the advancement of arts and culture within the region, the state and beyond.

Looking Forward

This Arts and Culture Plan builds on Fayetteville's rich creative heritage, outlining a roadmap to advance the city's cultural landscape over the next decade. The plan includes an implementation chart that assigns timelines to specific goals and strategies, ensuring steady progress and an evaluation framework for accountability. This approach clarifies where the City of Fayetteville may take the lead and where community organizations and partners might drive initiatives forward, fostering a collaborative effort to enrich the arts ecosystem. By engaging the entire community in this shared vision and encouraging leadership in the sector, Fayetteville is poised to become a renowned center for arts and culture, bolstering economic growth, inclusivity and community pride.



The Fayetteville Arts and Culture Plan is available at
<https://www.fayetteville-ar.gov/4232/Arts-and-Culture>



GO CREATE FAY

THE PLACE TO CREATE

DRAFT

2024
Fayetteville Arts and Culture Plan



ACKNOWLEDGEMENTS

Mayor and City Council

Lioneld Jordan, *Mayor*
Robert “Bob” Stafford, *Ward 1*
D’Andre Jones, *Ward 1*
Sarah Moore, *Ward 2*
Mike Wiederkehr, *Ward 2*
Scott Berna, *Ward 3*
Sarah Bunch, *Ward 3*
Teresa Turk, *Ward 4*
Holly Hertzberg, *Ward 4*

Project Advisory Group

Britin Bostik, *City of Fayetteville*
Lakisha Harper Bradley, *MY-T-BY-DESIGN
Therapeutic Art Studios*
Brian Crowne, *Walton Arts Center/
Walmart AMP*
Jessica DeBari, *Fayetteville Arts Council*
Sarah Downing, *Parks, Natural Resources,
and Cultural Affairs Advisory Board*
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Emily Miller, *Vice-Chair*
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And thanks to Creative Convergence Attendees

A special thanks to the more than 500 community members who participated in surveys, plus several hundred who engaged with our team at community events.

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LETTER FROM THE MAYOR

Dear Fayetteville Community,

It is with immense pride and optimism that I present to you Fayetteville's first-ever Arts and Culture Plan. This milestone embodies our shared commitment to fostering creativity and celebrating the cultural richness that defines our city. For generations, creativity has been the wellspring of Fayetteville's identity—fueling innovation, connecting our community, and making our city a beacon of cultural vibrancy.

This plan is more than a roadmap; it is a testament to our belief that the arts will continue to shape our future just as they have shaped our past. Developed through an inclusive process that engaged over 1,250 community members, it reflects our dedication to investing in creative spaces, supporting artists, and amplifying the voices that make Fayetteville extraordinary. Together, we will ensure that this wellspring of creativity continues to inspire, enrich, and unite us for generations to come.

Let this plan be an invitation to all—residents, organizations, and businesses—to embrace this vision and play an active role in advancing Fayetteville as a renowned hub of arts and culture in the heart of our region.

Sincerely,



Lioneld Jordan
Mayor of Fayetteville

LETTER FROM THE ARTS & CULTURE DIRECTOR

Dear Residents and Stakeholders,

The creation of Fayetteville's first Arts and Culture Plan marks an extraordinary step forward for our city that has been decades in the making. I want to express my deepest gratitude to the artists, community members, and partners who contributed their voices and visions to this endeavor. Your insights have created a plan that not only reflects our collective aspirations but also provides actionable strategies to realize them.

I extend heartfelt thanks to Mayor Lioneld Jordan for his unwavering leadership and steadfast support of the arts. His vision, and the support of the entire administration, has been instrumental in bringing this plan forward. Additionally, I am thankful to the entire Parks, Natural Resources, and Cultural Affairs Department for wholeheartedly embracing this new direction for our department's work. I also wish to express my sincere appreciation to the Fayetteville Arts Council, both present and all past members, for their advocacy and dedication to fostering a vibrant arts scene in our city.

This plan is grounded in the values of inclusivity, innovation, and a forward-looking vision for Fayetteville's creative future. It recognizes the vital role that arts and culture has and will play in enhancing our quality of life, strengthening our economy, and building a vibrant, thriving community for generations to come. This plan is a community plan that expresses that we all have a stake in the future of art in our city—it is something we can all share in and should all invest in. By embracing the vision of this plan, we will create opportunities for creative expression, amplify the voices of all our communities, and establish Fayetteville as a leader in arts and culture on a regional and national stage.

I look forward to collaborating with all of you to bring this vision to life, ensuring that the arts continue to inspire and connect us, shaping an even brighter future for Fayetteville.

Artfully yours,

Joanna Sheehan Bell

Joanna Sheehan Bell
Arts and Culture Director
City of Fayetteville





EXECUTIVE SUMMARY

Fayetteville is Arts and Culture

Situated in the natural beauty of the Ozark Mountains, Fayetteville is home to a renowned University, an energetic downtown and a lush, active park system. Fayetteville also boasts a strong, authentic, grassroots arts and culture scene that has flourished organically for decades. Arts and culture are woven into the fabric of the city, with a large ecosystem of artists and creatives, venues, galleries, creative organizations, events and entrepreneurs. In recent years, the city has made a concerted effort toward designating key neighborhood centers and spaces for culture, building consensus around the importance of these places, and calling them out as priorities for the community. In 2022, the City acknowledged the importance of this critical sector of the community by creating an Arts and Culture Division.

Why Plan for Arts and Culture?

Arts and culture are essential to Fayetteville's economic and community well-being. We know that the arts sector contributes over \$3.5 billion to the Arkansas economy, and over \$1.1 trillion to the national economy. A strong creative sector helps to attract new businesses and visitors to the area, and spurs innovation. Arts and culture often face market failure when left unsupported, as their benefits often extend beyond individual enjoyment to enrich community cohesion, well-being, and quality of life. In Fayetteville, arts and culture are a public good, creating a shared sense of place, belonging and identity across the community. However, for arts and culture to thrive, they require dedicated planning and investment. Without intentional support, the arts risk underfunding and under-provision, diminishing their ability to elevate Fayetteville's cultural landscape and fully contribute to the city's economic and social vitality. Investment in and planning for arts and culture is essential not only for retaining and growing Fayetteville's creative sector, but also for enhancing the overall health and vibrancy of the community.

Introducing Fayetteville's First Arts and Culture Plan

Fayetteville is pleased to announce its first ever Arts and Culture Plan to serve as a guiding document to advance arts and culture for the entire community over the next decade. This plan is the result of research, analysis and community engagement with the guidance of the Fayetteville Arts Council, a Project Advisory Group and City staff. The process directly engaged over 1,250 members of the Fayetteville community through a series of engagement activities, from surveys to listening sessions to popup events. A community survey found that 90% of Fayettevillians believe “arts and culture opportunities are important in Fayetteville,” and 88% strongly agreed that “everyone deserves equal access to the arts.” The key to Fayetteville’s bright future is to continue to foster and cultivate its essential arts and culture community and the economic, social and cultural benefits it brings.



How to Use This Plan

This plan is intended to be a guide for the Fayetteville community, not just the city government. Although the City has an important and critical role in forwarding this plan, the hope is for the entire arts and culture community to rally behind a shared vision and common goals, and through dialogue and partnerships, to find strategic opportunities within the plan for their own advancement, thus impacting the arts and culture sector. This plan is not intended to prescribe or supplant the visionary and planning efforts of individual organizations, creative businesses or artists, but to augment these efforts with the ultimate goal of supporting, sustaining and moving the arts and culture industry forward.

Gaps and Needs in Fayetteville's Arts and Culture Ecosystem

While Fayetteville's community values arts and culture, it also shared concerns about affordability and housing impacts on the creative sector. The need for consistent funding, spaces to create and collaborate and opportunities for community participation in arts and culture were identified as important areas for growth. Like other economic sectors, Fayetteville's arts and culture ecosystem will benefit from additional nurturing, targeted investment and overall support, which will help meet the community's desire for more opportunities to participate in and engage with arts and culture.

Community Priorities

To support and strengthen Fayetteville’s arts and culture ecosystem, the Fayetteville Arts and Culture Plan establishes a community-wide, aspirational vision and outlines five Community Priority areas, goals and strategies to foster Fayetteville’s collective creative growth.

Vision:

Fayetteville is a renowned hub of arts and culture in the heart of Mid-America – a vibrant wellspring of creativity and innovation, an inclusive center of thriving artists and creatives, inspiring and accessible to and for all.



Community Priority: Cultivate.

Goal 1: Acknowledge, amplify and cultivate an inclusive Fayetteville art and culture ecosystem to support working artists, creatives and arts organizations, helping them thrive and connect with the broader community.



Community Priority: Sustain.

Goal 2: Develop sustainable funding, economic tools and philanthropic strategies to support and expand Arts and Culture in Fayetteville.



Community Priority: Creative Spaces.

Goal 3: Identify, prioritize and provide targeted investment in arts and culture facilities, venues, workspaces and spaces to create that will fill community needs.



Community Priority: Placemaking.

Goal 4: Enhance the vibrancy, activation and security of Fayetteville through public art and creative placemaking strategies.



Community Priority: Lead.

Goal 5: Firmly establish Fayetteville as an arts and culture destination and as a strong leader for the advancement of arts and culture within the region, the state and beyond.

Looking Forward

This Arts and Culture Plan builds on Fayetteville’s rich creative heritage, outlining a roadmap to advance the city’s cultural landscape over the next decade. The plan includes an implementation chart that assigns timelines to specific goals and strategies, ensuring steady progress and an evaluation framework for accountability. This approach clarifies where the City of Fayetteville may take the lead and where community organizations and partners might drive initiatives forward, fostering a collaborative effort to enrich the arts ecosystem. By engaging the entire community in this shared vision and encouraging leadership in the sector, Fayetteville is poised to become a renowned center for arts and culture, bolstering economic growth, inclusivity and community pride.



The Fayetteville Arts and Culture Plan is available at
<https://www.fayetteville-ar.gov/4232/Arts-and-Culture>



We create on sacred lands
where the Osage, Quapaw, and Caddo tribes
first married feet to soil
Where the creatives craft murals on the street of Dickson and Spring
Where girl gangs gather on a mission to not just
travel but venture full speed into the art of people and poetry
Here each new Day brings a new Vision
We journey through with brush in hand each stroke embedding
that we are MY-T-BY-Design
We quiet our voices to the echoes of bodies moving to the joys
of Her Set and Her Sound
Vowing to Love the records More than our predecessors
The Rhythm rolling life reels into Rock Hill where movie set settle
here to show the world just how beautiful our backyard can be
How when you are Made in Arkansas
The market sweet honey of haikus and similes
Bee balm blossom bloom all year round breaking the traditional norms
of what a local artist can become
So we surround ourselves with author, actors, and activist
We do it For the Culture
watch the sculptor transform brick into life
Lives worth living we place on the ground floor of theater stages
Where the art is live and Theatresquared
Squaring our purpose times two
A versatile tapestry of optics and artistry
We lend a second hand for a second chance
To the Visionairi who lost their way in corrupt construct and the
need to survive the day to day grime
In hours of hope we build a Theater collective to collectively welcome them home
A Light House full of solutions
For there are Good Days in the NWA and Equality amongst different crews
And as we breathe in this gentle space
We look to our left to find the vocalist who sits next to the screenwriter
Behind the graphic designer across from the entrepreneur who feels out
of place but we welcome them just the same
Because if you meet someone in Fayetteville
their is a strong chance that their career is not their passion
The art just needed funding for the Gallery of Fenix to arise
That in this life or the past
Or maybe even the next
They would have
Could have, should have become the next big thing
But saying you're from Fayetteville
doesn't sound like New York
Being local is not second to Chicago or LA
So we pour our heart and art into the universe
and hold our breath for the..... One day

UNTITLED POEM BY NA'TOSHA DE'VON

© of the artist

Na'Tosha De'Von is a multidisciplinary artist and activist based in Fayetteville, Arkansas. This original poem was inspired by the arts and culture community in Fayetteville.





SECTION 2

Introduction

Situated in the natural beauty of the Ozark Mountains, the city of Fayetteville is home to a renowned University, an energetic and active downtown and a lush and active park system. Arts and culture are embedded in the fabric of the city, with a large ecosystem of artists and creatives, venues, galleries, creative organizations, events, and entrepreneurs. In recent decades, the city has made a concerted effort toward designating key nodes and spaces for culture, building consensus about the importance of these places, and calling them out as priorities for the community.



ARTS AND CULTURE IN FAYETTEVILLE

Fayetteville boasts a strong, authentic, grassroots arts and culture scene that has grown organically for decades. For the eighth year in a row, Fayetteville earned recognition as one of U.S. News & World Report’s top 10 Best Places to Live in the U.S. Access to the arts certainly contributes to the unique aspects of Fayetteville that bring such accolades.

The arts are essential, vital and deeply-rooted in Fayetteville. The inspirational environment of our city, together with the University of Arkansas, has drawn creatives to live, work and grow in an authentic and highly active community of artists for generations. A collaborative spirit is part of the arts community’s strength as is the varied mix of artistic expression. From visual

arts to performing arts to music and film, there is a broad spectrum of styles, mediums and creative endeavors here. This richness contributes to the “funky” and eclectic atmosphere of Fayetteville that is beloved and embraced by the community.

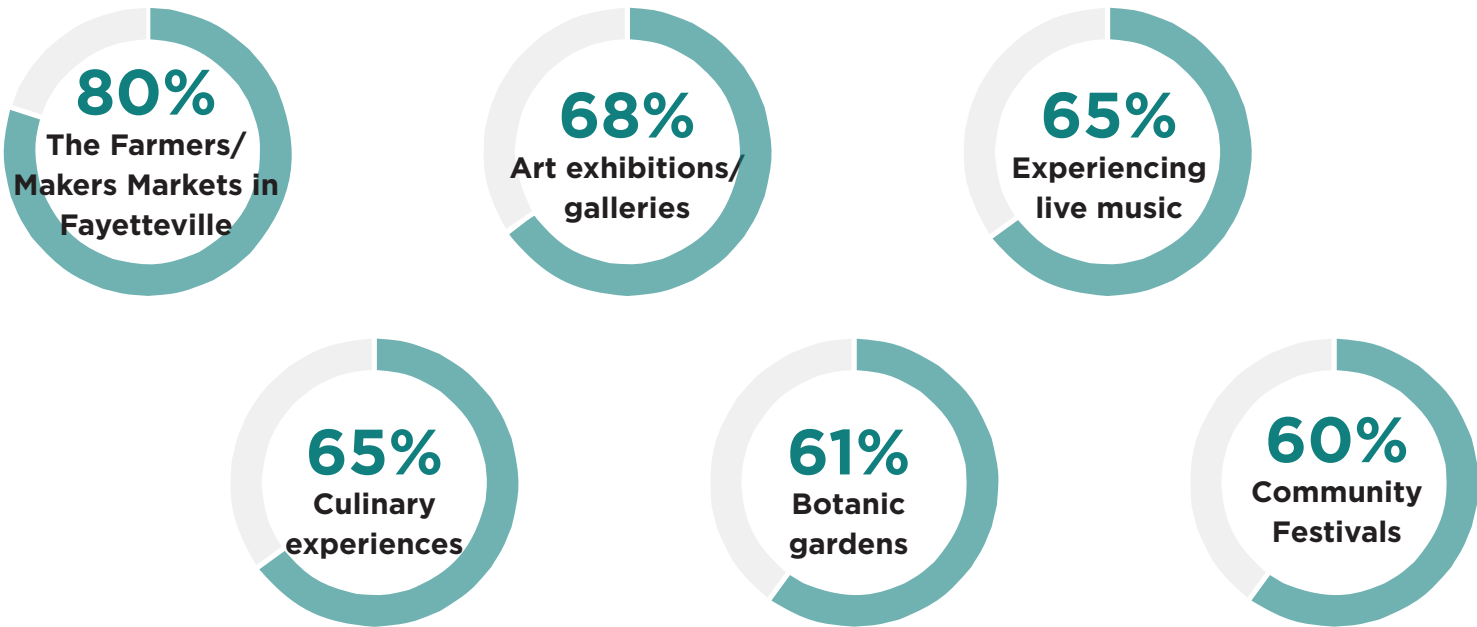
The key to Fayetteville’s bright future is to continue to foster and cultivate its essential arts and culture community and the economic, social and cultural benefits it brings. The city must also continue to be forward-thinking, prioritizing support and investment in places where arts and culture flourish, as well as provide better support where it does not. Promotion of arts and culture is necessary for growing the creative sector and helps the overall health and vibrancy of the community.



Unique Character and Culture

Fayetteville is home to many thriving creative spaces. The Walton Arts Center, TheaterSquared and George’s Majestic Lounge are renowned for their cultural contributions and draw local, regional and national audiences. From the Folk School of Fayetteville and Dickson Street, to coffee houses and breweries, Fayetteville is devoted to live music of all genres. The beautiful outdoors welcome a number of arts events, like the Gulley Park Free Summer Concert Series, Weekend Starts Concerts in the Lower Ramble, First Thursdays, NWA Pride Parade and Festival, Falltoberfest, Springtime of Youth Music Fest, Strawberry Fest and Artosphere, among others. Mt Sequoyah, once a Methodist retreat on a mountain overlooking Fayetteville, now offers affordable studios for over fifty artists, exhibition spaces and performance venues.

The top arts and culture activities the community participates in or attends include:



Arts & Culture Survey, 2024



The Ramble is a dynamic 50-acre outdoor public space made possible through a Walton Family Foundation Design Excellence grant with the cost of construction allocated by a vote of the people as a 2019 bond project. The Ramble links key cultural institutions (from the Walton Arts Center on the North to the University of Arkansas’s Art and Design District on the south) that will showcase and celebrate local arts and culture.



Creative expression, experimentation and exploration is encouraged throughout Fayetteville. Public art is increasingly visible and promotes the city's identity, with room for more to be developed. The Nadine Baum Community Creative Center is a well-used resource for art-making classes and demand exceeds capacity. The Botanic Gardens is a destination for unique natural experiences. The award-winning Fayetteville Public Library's Center for Innovation hosts artistic, technical and job skill-building opportunities, a Maker to Market and Culinary Arts training. Plus dozens of organizations from the Symphony of Northwest Arkansas and the award-winning My-T-By-Design Therapeutic Art Studio provide outstanding cultural experiences and services to the community and region.

Commitment to the Arts

Certainly, the investment that the University of Arkansas continues to make adds significantly to Fayetteville's arts and culture. The University boasts the award-winning Fay Jones School of Architecture and Design, the extraordinary new Windgate Art and Design District with the Studio + Design Center at its core and the soon to be renovated Fine Arts Center, all of which make this area a national draw and a place for creative dialogue, arts education and exploration.

Experience Fayetteville is another supporter of arts and culture as a consistent funder of community events like First Thursdays, Sprayetteville public art murals, Lights of the Ozarks and more. The new Downtown Fayetteville Coalition promises to celebrate and promote Downtown Fayetteville as an "epicenter of culture, cuisine, entertainment, and the arts."

In 2022, the City of Fayetteville deepened its support for the arts by creating its first Arts and Culture Division and hiring a director to begin the important work for creative sector advocacy. This has been an important catalyst for greater visibility and support of arts and culture in Fayetteville and will be essential to the growth of the entire sector.

WHAT'S AN ARTS AND CULTURE SECTOR?



The arts and culture sector encompasses a wide range of creative, artistic and cultural activities and entities that contribute to the social, economic and cultural fabric of a society. It includes both for-profit and non-profit enterprises, creative businesses and spans across various disciplines. In this document, this sector is interchangeably referred to as the arts and culture community, arts and culture ecosystem, arts and culture industry and creative industry. Generally, these terms include, but are not limited to, the people, jobs, organizations and businesses associated with visual arts, museums, galleries and libraries, architecture, landscape and interior design, performing arts, theatre, music, music production, literature and poetry, advertising, marketing, crafts, culinary arts, design (product, graphic and fashion), film, television and digital design, video and podcasting, radio and photography, publishing. This sector can also include trades that support the arts, such as welding, carpentry, printing and fabrication services. See the appendix for a full list of Standard Occupational Classifications (SOC) identified as contributing to the arts and culture sector.

A HISTORIC LOOK

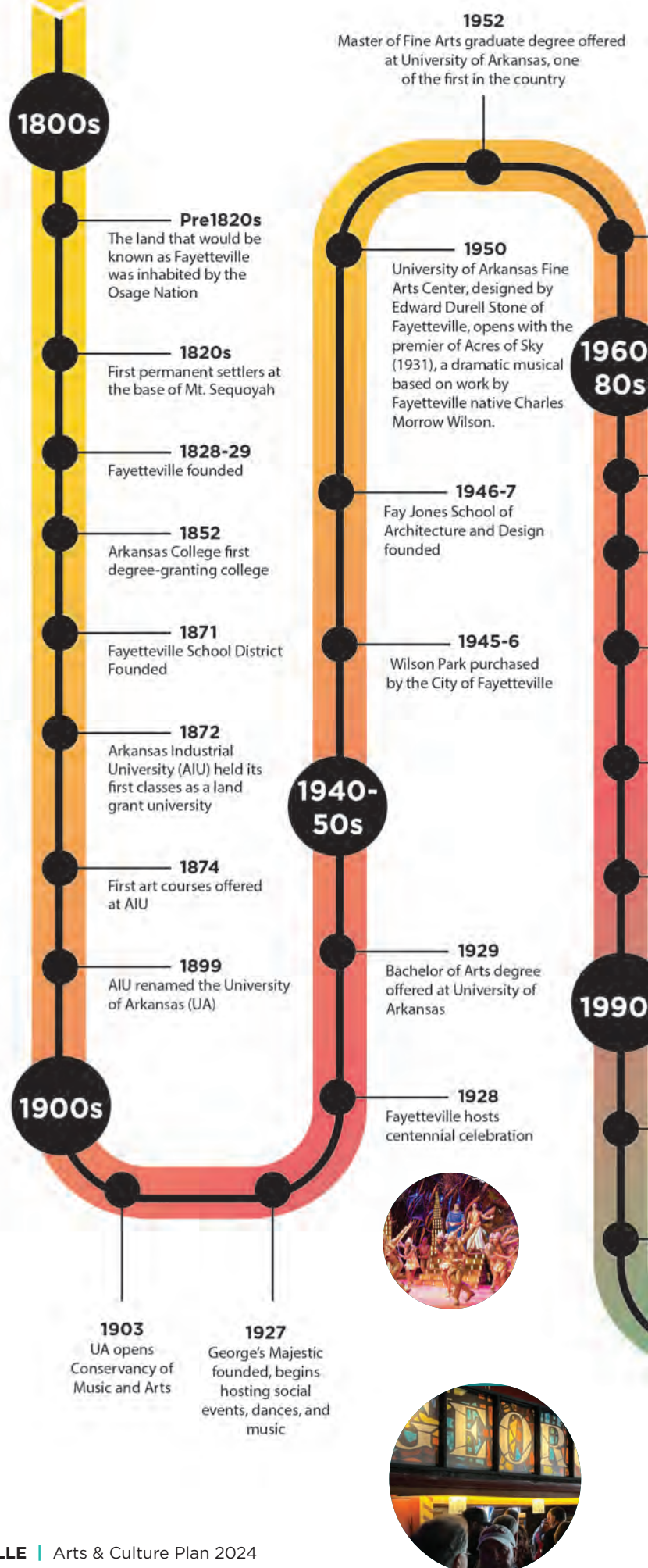
Fayetteville's history is dotted with milestones that have helped establish the city as an arts capital for the Northwest Arkansas region and beyond. In the last few decades, Fayetteville's cultural sector has gained in importance and impact—and this cultural plan is the next step in prioritizing the arts for the Fayetteville community.

“Few sectors are as deeply rooted in Fayetteville’s history as the creative economy and the arts.” Fayetteville Economic Vitality Master Plan 2024 P. 104.

Plan Acknowledgment

This plan respectfully acknowledges that Fayetteville occupies the traditional, ancestral lands of the Osage Nation. This acknowledgment also recognizes the Cherokee Nation who were forced from their homes and passed through Fayetteville on the Trail of Tears. Moreover, this land has a 200-year history of systemic enslavement of and discrimination toward African people and their descendants. This statement recognizes this history, colonization and erasure of Indigenous and Black people's stories in Fayetteville, Washington County, and Arkansas. This plan aims to foster equity, recognize and preserve diverse histories, celebrate the vibrant communities in our city's cultural landscapes and be inclusive of the many diverse people who are part of our arts and culture community.

– Adapted from the Fayetteville Heritage and Historic Preservation Plan, 2023



2025
First Arts
and Culture
Plan
Adopted

1954
Symphony of Northwest
Arkansas established

2008
Community Creative
Center established as a
501.c.3

1965
Parks Department founded

1973
Fayetteville Farmers
Market begins

1976
University of Arkansas
Billingsley Music
Building completed

1982
Bachelor of Fine Arts
degree instituted at
University of Arkansas

1981
Installation of Point Seven
(aka Wilson Park Castle)

1992
Walton Arts Center
founded

1993
First Lights of the Ozarks
light display

1996
First Gulley Park
Concert series

2007
Botanical Garden of
the Ozarks opens to
the public

2005
TheatreSquared theatre
company founded at
Nadine Baum Studios

2004
New Fayetteville public
library opens

First Pride Parade on
Dickson Street

2002
World Prayer Peace
Fountain by Hank
Kaminsky installed

2010s

2010
First Roots Festival
hosted in
Fayetteville

First Artosphere Festival
established by the
Walton Arts Center

2012
Opera Fayetteville
established

2013
Fayetteville Film Festival
established

First Utility Box Art
Program established by
the Keep Fayetteville
Beautiful Committee

2015
Razorback Regional
Greenway dedicated

2016
Mt Sequoyah becomes a secular non-profit
to provide a "nurturing environment for
artistic expression, personal growth, and
connection to nature"

2024
The Ramble opens
to the public

2023
University of Arkansas
Studio and Design Center
building opens

Community Art Wall
begins

2022
City Arts and Culture
Division founded

2020
Sprayetteville Street Art Festival

First Annual Juneteenth
Celebration by Let's Talk NWA

Fayetteville Public Library
expansion open

2020s

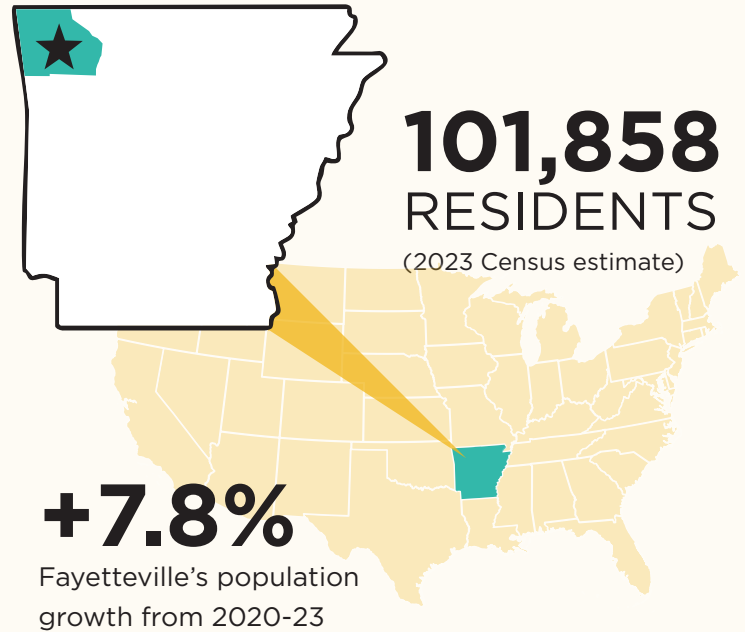
2019
TheatreSquared opens
new venue

2017
Green Candy Art Action Festival

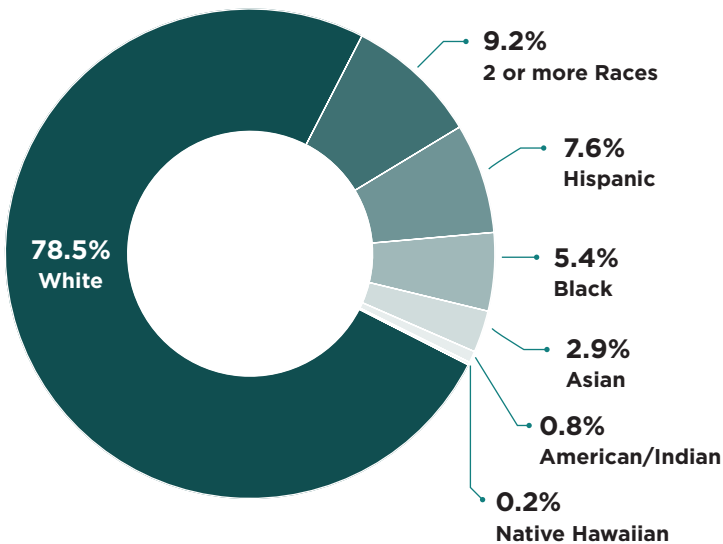


FAYETTEVILLE COMMUNITY SNAPSHOT

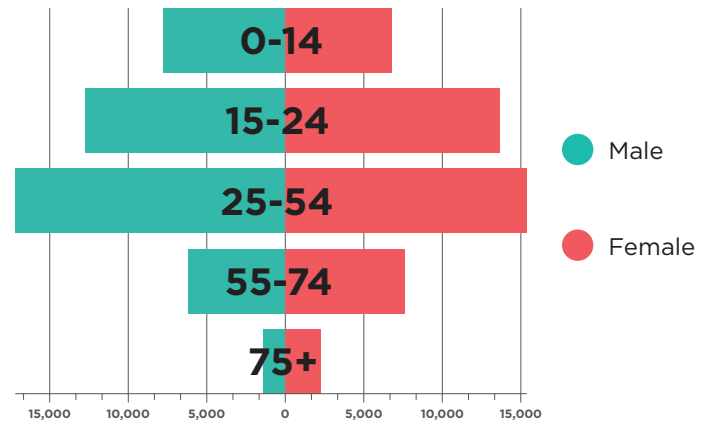
Fayetteville is the second largest city in Arkansas and the county seat of Washington County. It is situated within Northwest Arkansas, a two-county region well-known for arts and culture that is quickly becoming a cultural tourist destination. For the last three decades, Fayetteville's population has grown at a faster pace than its regional neighbors and Little Rock, the state's capital. By 2040, Fayetteville is projected to reach a population of 142,496 and the region to 824,228 (Northwest Arkansas Regional Planning Commission). As astounding as this projected 39.9% increase in population is, Fayetteville has already surpassed 2025 estimates two years ahead of schedule.



PEOPLE | The population is increasing overall, but the percentages of each group within the population has not changed significantly.

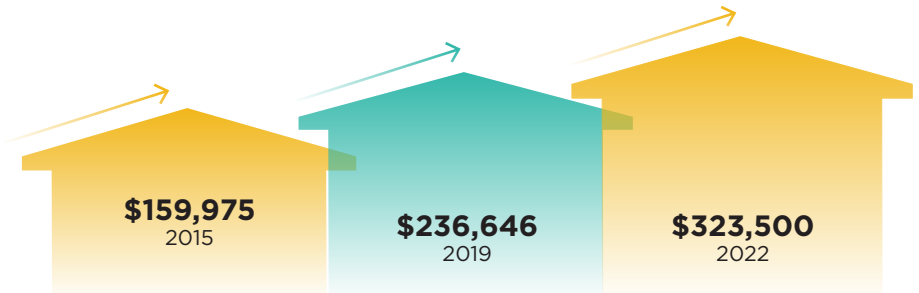


AGE | Adolescents and young adults (ages 15 to 24 years old) and prime-age workers (ages 25 to 54 years old) consistently represent the two largest segments of Fayetteville's population, accounting for approximately two-thirds of the overall population.



AFFORDABILITY | The cost of housing in Fayetteville continues to increase year over year. The percentage increase from 2015 to 2022 was more than 100%. The rate of home ownership is approximately 40%, meaning a majority (60%) of residents rent.

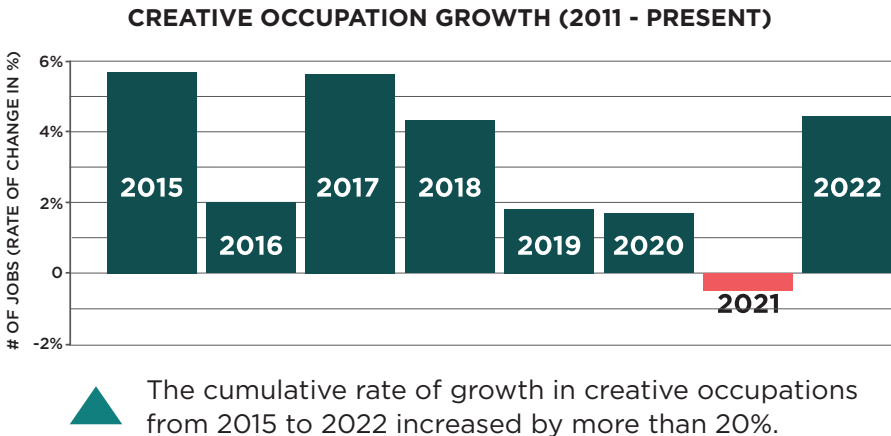
MEDIAN HOME COST IN FAYETTEVILLE



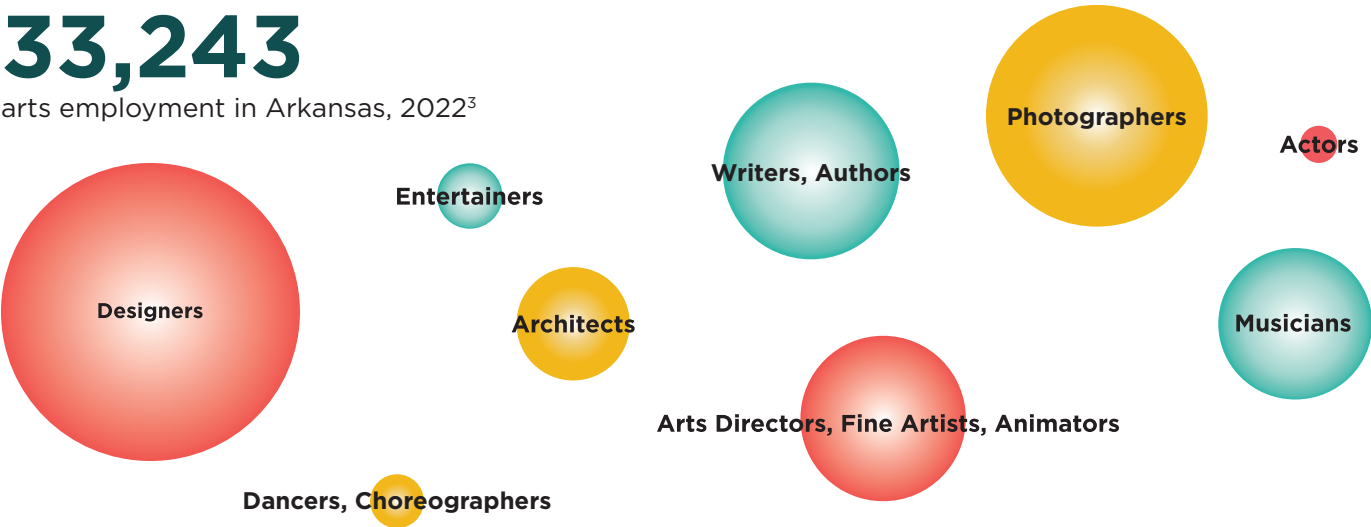
(U.S. Census Bureau, 2023 American Community Survey)

ARTISTS & CREATIVES

2,248²
working artists and
creatives in Fayetteville
as of 2022



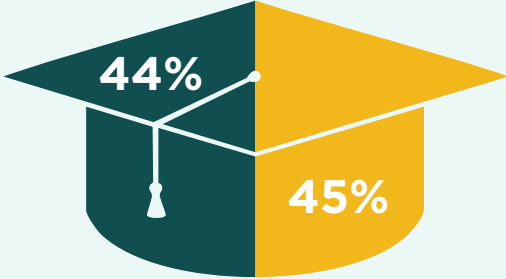
33,243
arts employment in Arkansas, 2022³



UNIVERSITY OF ARKANSAS | The University of Arkansas's enrollment is increasing at nearly 6.5% annually or 1,900 students per year.

32,140
Total Enrollment
Fall 2023

Hovers around
30% of Fayetteville's
population.



RETENTION | Approximately 44% of graduates from the Class of 2023 who entered the workforce remained in Northwest Arkansas while approximately 45% left the state altogether. Of graduates from the Fullbright College of Arts and Sciences, retention rate in NWA drops to 11.06%.

1 Arts and Cultural Production Satellite Account (ACPSA), U.S. Bureau of Economic Analysis
2 Creative Vitality Suite 2022, Creative West
3 NEA Arts Data Profile, American Community Survey 2015-2019, US Census Bureau

THE COMMUNITY VALUES

ARTS AND CULTURE

Fayetteville’s arts and culture sector has achieved remarkable success and is embedded in the community’s DNA. And the community wants to see more, experience more and participate more. To better understand this, a community survey was deployed. Here are the results:

Survey respondents feel strongly that Fayetteville is a creative place.



**92%
AGREE**

that arts and cultural activities are
important aspects of life in Fayetteville.

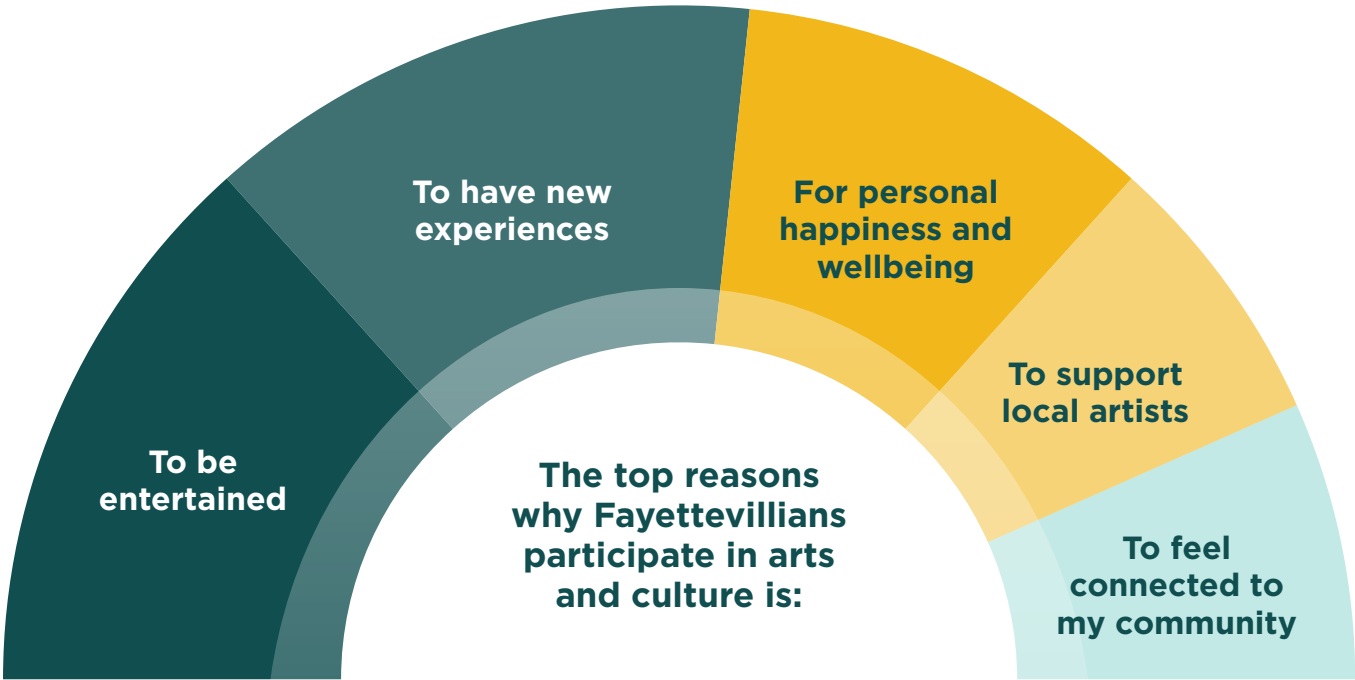
Nationally, the Arts and Economic Prosperity 6 study (AEP6) showed that **86% of Americans believe arts and culture are “important to their community’s quality of life and livability.”**

According to the Fayetteville community, the most important benefits of arts and culture are:

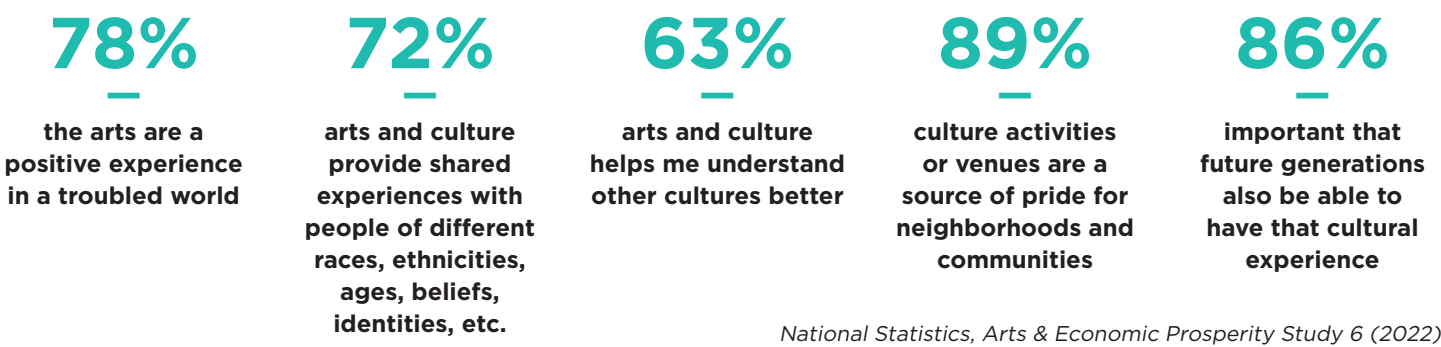
**Creating
a sense of
place and
community**

**Making
Fayetteville a
fun and lively
place to live**

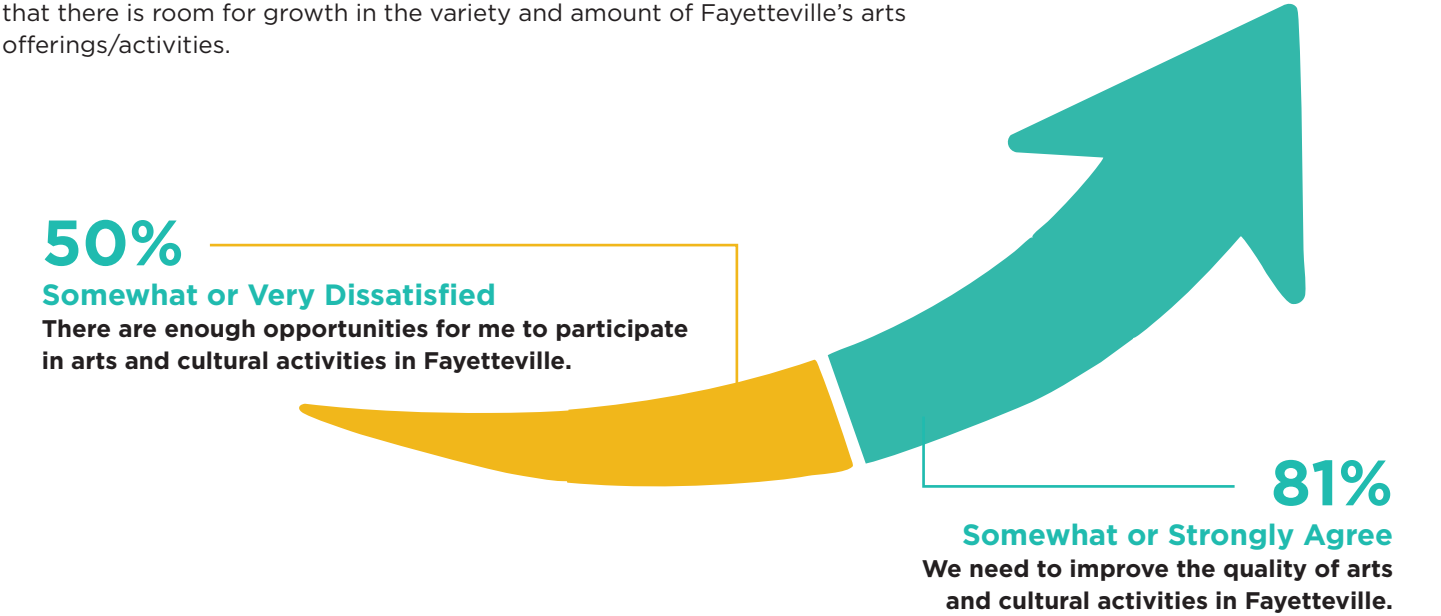
**Increasing
quality of life
and livability**



The Fayetteville community survey results echo national surveys that highlight the crucial role of arts and culture in strengthening communities. Arts and culture not only creates a sense of place and belonging but also fosters social connections, enriches quality of life and celebrates the diversity of our communities. Through these shared cultural experiences, individuals and groups can find meaning, understanding and a deeper sense of identity, contributing to the overall well-being and cohesion of the community.



ROOM TO GROW | According to the Community Survey, it seems that there is room for growth in the variety and amount of Fayetteville’s arts offerings/activities.



Respondents to the Community Survey identified the most frequently enjoyed arts and culture activity as “viewing murals and public art.”

Another survey for Fayetteville’s Economic Recovery and Vitality Plan found that **64% of respondents think “it is very or somewhat important to incorporate and include public art projects within all applicable City construction projects.”***

In fact, the same survey found that **57% support creating a funding stream, such as “percent for the arts,” in the City of Fayetteville.**

**Economic Recovery and Vitality Plan Survey: Survey Report for 08 August 2018 to 26 June 2022*

ECONOMIC IMPACT OF ARTS AND CULTURE

Support for strong arts and culture not only enhances vibrancy and wellbeing, but it makes good economic sense. The arts and culture sector, or creative economy, is an ecosystem made up of for-profit businesses, nonprofit organizations, artists and arts workforce, educators, entrepreneurs, venues, vendors, policy makers, funders and other stakeholders that work together to produce and distribute creative-based and arts and culture-based goods and services.



ARTS AND CULTURE STRENGTHENS THE ECONOMY

Arts and Culture Sector contributes

\$1.1 trillion

to the national economy

- an all-time high in 2022 and a larger share of GDP than sectors such as Transportation, Construction, Education and Agriculture

U.S. Nonprofit arts and culture industry alone generates

\$151.7 billion

in economic activity (2022)

Arts and Culture Sector contributes

\$3.5 billion

to Arkansas's state economy (2021)

STATE OF ARKANSAS **OUTRANKED** IN ARTS AND CULTURE PRODUCTION AND EMPLOYMENT



35th
VALUE ADDED

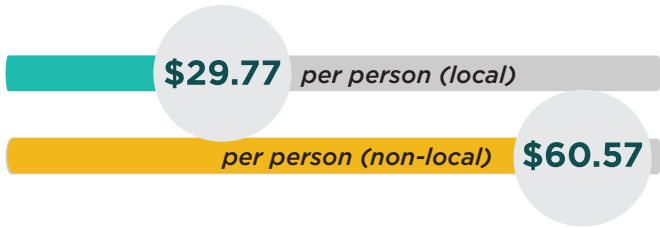
In 2022, **Arkansas ranked 35th among all states** in arts and culture production value, indicating room for growth in this sector.



34th
EMPLOYMENT

With a ranking of **34th among states in 2022**, there is potential for Arkansas to expand arts and culture employment.

ARTS AND CULTURE BRINGS MORE BUSINESS | Arts Audiences that are **local spend an average of \$29.77 per person**, per event beyond this cost of admission on items such as meals, parking and lodging – vital income for local businesses. **Non locals spend \$60.57.**



Creativity is among the top five applied skills sought by business leaders—per the Conference Board’s *Ready to Innovate* report—with **72% saying creativity is of “high importance” when hiring.** Creativity tops the list as the #1 soft skill needed in business.

The arts attract workforce talent. **49% of people with a college degree**—including Millennials (52%) and Gen X (54%)—**say they would strongly consider whether a community is rich in the arts when deciding to relocate for a job.**

ARTS AND CULTURE DRIVES TOURISM | Cultural travelers spend more money, stay at their destination longer and seek authentic arts and culture experiences.

53%

Americans say, “When planning a vacation, I consider the destination’s arts and culture experiences when deciding where to visit.”

49%

Of cultural travelers will pay more for lodging that has a distinctive cultural or heritage component (historic building, local art or decor, architecture, etc.)

30.1%

One-third of arts and culture attendees travel from outside the county in which the activity takes place.

40%

Cultural tourism is one of the fastest-growing segments of the tourism industry, accounting for an estimated 40% of all tourism worldwide.

–Sources include Unesco, Americans for the Arts, Arts and Economic Prosperity Study 6, LinkedIn, US Bureau of Labor Statistics, National Endowment for the Arts

**STATE OF ARKANSAS
OUTPACING
RATE OF GROWTH**

Although ranked in the bottom third of states for arts and culture production and employment, Arkansas is growing at a higher percentage rate in these areas.



Since 2021, this sector’s production value **grew by 13.1 percent in Arkansas**, compared to a 7.8 percent increase across the United States.



Since 2021, **arts and culture employment in Arkansas has grown by 6.9 percent**, compared to a 6.4 percent increase nationally.

Source: Bureau of Economic Analysis and the National Endowment for the Arts

PLANNING FOR ARTS AND CULTURE

Arts and culture have many benefits for a community, but few will be realized without intentional planning and effort to achieve desired results. We know arts and culture activities are an important aspect of life in Fayetteville – 92% of survey respondents agreed. In addition to economic benefits derived from creative business, cultural tourism and jobs, arts and culture also creates a sense of place and community, contributes to health and well-being and increases quality of life and livability. By planning for arts and culture, the community can unite around a shared vision and common goals, and move toward the future together.

Why Plan Now?

- The entire Northwest Arkansas (NWA) region is becoming a magnet for cultural tourism. The Creative Arkansas Community Hub and Exchange (CACHE), a regional arts service organization, convened municipal arts leaders in 2022/2023 to study and prioritize best practices for arts and culture in the region. However, this regional effort also punctuated the need for individual communities to identify their own strengths, differentiate themselves and address how to invest and plan for arts and culture locally. This push and pull between collaboration and competition can be harnessed to help each community and the entire region flourish, diversify offerings and attract tourism.
- With its new Arts and Culture Division and Director, the City has the resources to pursue planning now, and a comprehensive arts and culture plan will help guide the Division in best serving the community.
- The balance between affordability and Fayetteville as an attractive place for artists and creatives to live is reaching a tipping point. Putting in place key strategies now can help retain, sustain and grow the arts and culture sector.
- The City of Fayetteville has identified and called out arts and culture as a key element in its planning since at least 2006 (see below), and new and updated planning efforts are on the horizon. This plan will help future decision-making and coordination with other city plans.
- Arkansas is underrepresented in the arts yet is experiencing growth in both number of artists and creatives and arts and culture production. There are 2.4 million artists in America, and only 12,000 live in Arkansas, a lag of 40% representation by population in comparison to the U.S. at large. This means there is significant growth potential in the state.¹
- Post-pandemic, the arts can help accelerate economic recovery across all sectors and promote healing and re-engagement after the disruption, isolation and social reckoning from the pandemic years.²

How to Use This Plan

This plan is intended to be a guide for the Fayetteville community, not just the City government. Although the City has an important and critical role in forwarding this plan, the hope is for the entire arts and culture community to rally behind a shared vision and common goals, and through dialogue and partnerships, to find strategic opportunities within the plan for their own advancement, thus impacting the arts and culture sector. This plan is not intended to prescribe or supplant the visionary and planning efforts of individual organizations, creative businesses or artists, but to augment these efforts with the ultimate goal of supporting, sustaining and moving the arts and culture industry forward.

¹ NEA, Arts Data Profile, American Community Survey 2015-2019, US Census Bureau”

² Noonan, Douglas. The Arts and Culture Sector's Contributions to Economic Recovery and Resiliency in the United States: Key Findings. National Assembly of State Arts Agencies. 2021.

PLAN ALIGNMENT

This Arts and Culture Plan—like all the plans that helped forge Fayetteville’s growth and priorities—is based on research, analysis and community input. This first plan for Arts and Culture does not stand alone. Nearly two dozen local and regional plans were reviewed and consulted to ensure this plan aligns with and forwards overall city and community goals. In this plan, where there is specific alignment with another plan, an acronym is included to show that relationship. The following is a highlight of a few key plans that relate to arts and culture. For a complete list of plans consulted and full analysis, see the appendix.

The idea that Fayetteville is a premier regional hub for arts and culture has been promoted and prioritized in City of Fayetteville’s planning for decades. For example:

Fayetteville Downtown Master Plan of 2006, Basic Principle #6

“...Fayetteville must recognize in all its actions that this part of the City has an experience-based economy, and thus continue to expand the focus on arts, culture and entertainment experiences as Downtown’s drawing card. (DMP, ESummary)”

THE CITY PLAN 2040 of 2020 Vision Statement states:

“In 2040, Fayetteville will be a resource-efficient community, in which citizens and stakeholders can live, work, learn, and grow. Fayetteville will have adopted policies to achieve sustainability, to provide economic growth, to preserve and protect our natural and cultural resources, and to enhance the quality of life for all residents. Residents will have equitable access to neighborhoods that are healthy, walkable, and distinct.” CP40 p. 21

The Economic Vitality Plan of 2024, considers nine “Master Plan Target Industries.” The third target industry is the Creative Economy

“The creative economy consists of economic activity that depends on individuals and organizations using their creativity to drive jobs, revenue, community resources, and cultural engagement. Few sectors are as deeply rooted in Fayetteville’s history as the creative economy and the arts. Whether it’s world class theatre production along West Avenue, a range of local performances at the iconic George’s Majestic Lounge, or film production at Rock Hill Studios, the arts sector not only provides hundreds of jobs throughout Fayetteville but also defines our sense of place and community culture.” EVMP p. 104

The Park and Recreation System Master Plan of 2023 lists five “Guiding Principles.” The fourth guiding principle is “Gathering and Placemaking.”

“Our parks are designed to provide gathering spaces and amenities for our community while celebrating our unique culture, the arts and music, the people, and the beauty of the region.” Goal 3 suggests: partnerships “to support programming and events in the parks system, such as theater, music, races, games, food access, and markets.” and Goal 4 affirms: “Seek opportunities to integrate art into public spaces.” PRSMP, p.47

A review of these many mentions of arts and culture in local and regional plans reveals that arts and culture are embedded in Fayetteville’s identity, and likewise, the identity of the region. Planning for the future success of arts and culture is critical, for this and all sectors across the city.

PLANNING METHODOLOGY

This Arts and Culture Plan encompassed four phases (described below) and engaged more than 1,250 community members and stakeholders over 10 months. The process was guided by a Project Advisory Group made up of arts and culture sector representatives and community leaders, and was driven by community input. In addition to crafting a comprehensive Arts and Culture Plan, the process itself was designed to connect community, define a shared vision and common goals and generate inspiration and momentum for implementing the plan.



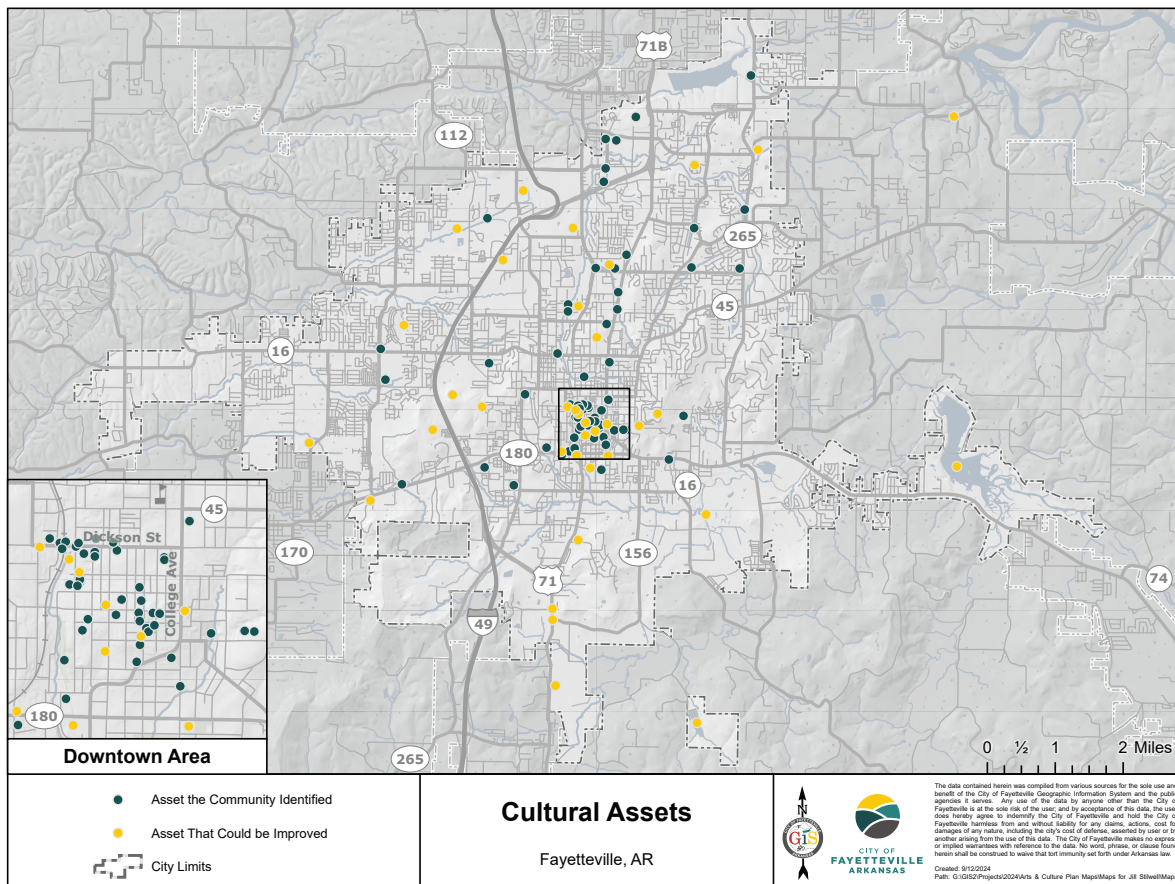
1,250+
community members
contributed to this plan



COMMUNITY ENGAGEMENT

To ensure the community's voice directly influenced the plan, the process included robust community engagement including the following (see appendix for full Engagement Summary).

- Interactive Project Website via Speak Up Fayetteville
- Stakeholder Interviews and Focus Groups
- Listening Sessions with Artists and Creatives
- Creative Sector Economic Development discussion
- Community Surveys
- Targeted Surveys
- Creative Convergence Community Conversation (July 2024)
- Community Event Popups:
 - Yvonne Richardson Community Center Egg Hunt (March 2024)
 - Ozark Regional Transportation Route 20 (April 2024)
 - Phantasma Silent Dance Party (April 2024)
 - Cultural Cartography at TheatreSquared (April 2024)
 - 17th Annual Community Development Block Grant (CDBG) community picnic (July 2024)



Through the Cultural Cartography engagement activities, the community generated this map of arts and culture assets in Fayetteville, identifying current assets and those that could be improved.

SECTION 3

Key Findings





It is clear Fayetteville has remarkable arts and culture attributes and that the community cares deeply about protecting Fayetteville’s unique and authentic creative identity. The arts and culture sector is primed to grow and continue to be a defining feature of Fayetteville. However, there is a simultaneous fear of losing what makes Fayetteville special—from the pressures of the rising cost of living, new development and the fast pace of growth.

A key task in developing the Fayetteville Arts and Culture Plan was to identify gaps and needs within the existing Fayetteville arts and culture ecosystem. The identified needs also offer insights into opportunities to support and advance arts and culture, and differentiate Fayetteville vis-a-vis Northwest Arkansas. Through a variety of community engagement methods, additional research and peer cities benchmarking, the following key findings acknowledge the needs and areas of potential growth for Fayetteville.

What we heard:

Fayetteville’s Arts and Culture Sector Needs Nurturing.

The artist and creative community expressed some challenges about living and working in Fayetteville. The city is home to working, creating, making artists and creatives, but there is a fear that artists will be forced to move away as property values increase beyond affordability. A decline in the number of galleries downtown and some missing key venues and creative spaces impacts steady creative development, production and visibility. There is also strong sentiment that artists are underpaid and undervalued, with limited access to resources, funding and promotion. Like any other economic sector, the creative sector needs inclusion in the city’s workforce retention and development efforts, and artists and creatives can benefit from more connectivity to one another and more opportunities for collaboration.

Top five barriers to artists and creatives making a living from their art or creative work in Fayetteville

- Not enough venues
- Not enough places to exhibit or sell
- Not connecting with audiences/patrons/collectors/customers
- Not enough paying gigs
- Not enough marketing

Top three concerns of Fayetteville artists and creatives:

- Artists/creatives not earning a living wage
- Lack of affordable venues to work/create/practice
- Housing affordability/artists and creatives getting priced out

Arts and Culture Needs Sustainable Funding and Support.

Although there has been significant targeted public investment for arts and culture, from funding new facilities to murals and free summer concerts, these funds have not been strategically or uniformly deployed across the sector. Ongoing direct and consistent funding for arts and culture has been limited. A major source for arts and culture funding has been from several large regional foundations, but philanthropy overall tends to be less diversified. There are a number of economic tools available to the city to help incentivize and promote arts and culture sector development, which will require coordination and consensus to deploy.

The community survey revealed that the majority of people surveyed think the City should spend more on arts and culture in Fayetteville.

62% stated that the City should spend more or much more

27% spend “about the same”

4% stated that the City should “spend less or much less.”

The Need for More Creative Spaces in Fayetteville.

Despite Fayetteville’s superb arts and culture facilities and nearby spaces like the Medium in Springdale, critical spaces are missing that could better support artists, musicians, and creatives. These missing spaces hinder growth, career development and the community’s engagement with the arts. The artist community needs more informal hubs for multidisciplinary collaboration to drive innovation and connectivity. Youth under 21 also need creative spaces to express themselves and as a talent retention thread. The loss of such spaces has affected the cohesion of Fayetteville’s arts scene.

Gaps in the arts ecosystem include studios and workspaces, mid-sized music venues, rehearsal and performances spaces, galleries and affordable commercial spaces for arts-adjacent small businesses, including retail stores that sell locally-made goods and wares and host workshops, events and/or pop-up markets.

The community wants more opportunities to participate and engage in arts and culture.

The community expressed the importance it places on arts and culture and emphasized the need for community involvement, cultural diversity and integrating art into daily life that is accessible and affordable, for youth and adults, for residents and visitors. The community wants more variety and higher quality arts and culture activities and experiences. Specifically they mentioned wanting more live music, outdoor concerts, festivals, art exhibits, museums and films—without having to leave Fayetteville. They would like to see more public art throughout Fayetteville and spaces to participate in art-making of all types.

Over 90% of people surveyed said arts and culture opportunities in Fayetteville are “Important (16%) or Very Important (74%).”

“There are enough opportunities for me to participate in arts and cultural activities in Fayetteville”: 65% Somewhat or Definitely Agree.

“We need to improve the quality of arts and cultural activities in Fayetteville”: 81% Somewhat or Strongly Agree.

When asked **“Do you attend arts and cultural events in nearby communities?”** 82% responded that they did, and only 18% did not.

Fayetteville Needs to Activate and Preserve its Unique Spaces and Places.

Fayetteville has invested in cultural spaces like the Upper and Lower Ramble, showcasing a commitment to placemaking through memorable gathering areas, murals and publicly available art. With careful planning and programming, these accessible spaces can enhance the city's vibrancy and liveability and support the creative community. On-going efforts should focus on activating unique gathering spaces throughout the city with public art and community-focused activities, while preserving, highlighting and celebrating historic and culturally significant areas. Collaborative placemaking will be key to protecting and enhancing Fayetteville's special places.

Fayetteville Needs to Retain and Build its Authentic Arts and Culture Identity.

Fayetteville is poised to advance arts and culture not only within the community, but also in the region, the state and beyond. Currently, the city lacks a strong arts and culture brand that differentiates it from its neighbors. Advocacy for the sector has been, until recently, uncoordinated and signature defining arts events have been lost, reducing cultural attractions. While Fayetteville tends to focus hyper-locally, it could benefit from more cross-cultural engagement with creatives and advocates outside the city. Bringing in outside artists creates valuable opportunities for local artists to exchange ideas, learn new techniques, and expand their networks, enriching the creative landscape and connecting them with wider audiences and new opportunities."

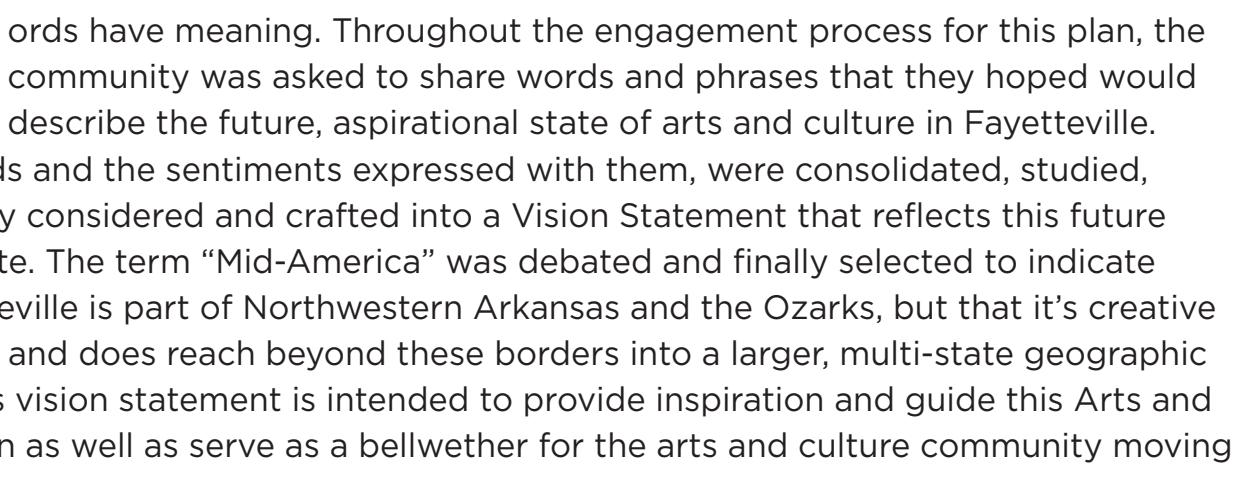
PEER CITIES | This chart compares key elements of arts and culture in peer cities to Fayetteville.

	Municipal A&C Department	Municipal owned/operated A&C facilities/Venues	Municipal Museum/Historic Site	Municipal building leased to A&C nonprofit	Non-Municipal Cultural Facilities	Municipal Special Events Support/Coordination	State-Level Film Incentive or Rebate Program	Local Film Office	Tourism Support	% for Public Art Program	Municipal Granting Program	Designated Creative or Arts Districts	Creative Business Support
Asheville, North Carolina	X	X			X	X	X		X	1%		X	X
Boise, Idaho	X		X	X	X	X			X	1.2%	X		X
Boulder, Colorado	X			X	X	X	X	X	X	1%	X	X	
Fort Collins, Colorado	X	X	X		X	X	X		X	1%	X	X	
Lawrence, Kansas	X			X	X	X		X	X	2%	X	X	
Little Rock, Arkansas					X		X		X			X	
Oklahoma City, Oklahoma	X				X	X	X	X	X	1%		X	X
Fayetteville, Arkansas	X			X	X		X		X			X	

SECTION 4

Vision





artists and creatives, inspiring and accessible to and for all.



SECTION 5

Community Priorities, Goals and Strategies



COMMUNITY PRIORITIES

The following overarching priorities have been identified through extensive research and community engagement to serve as the foundation for advancing arts and culture in Fayetteville. These five Community Priorities are aspirational themes that will guide the development and implementation of strategies to achieve the Arts and Culture Plan Vision. These priorities also provide the framework for organizing this plan's goals, strategies and action steps.



CULTIVATE.

Fayetteville is home to a long-established and growing community of working artists and creatives. Artists are essential to the character and history of Fayetteville. Cultivating and nurturing this important workforce will help Fayetteville thrive.



SUSTAIN.

The arts and culture sector plays a critical role in driving economic and financial growth in Fayetteville. Investing in this sector will boost economic vitality, create a stronger sense of place, foster deeper community connections and improve overall community health and well-being.



CREATIVE SPACES.

Plentiful places and spaces to create, gather and experience arts and culture will expand and diversify the well-spring of Fayetteville's creativity, innovation and self-expression.



PLACEMAKING.

Fayettevillians take great pride in their city. Public art and creative placemaking transform spaces into memorable landmarks, celebrate cultural heritage and diversity and enhance the city's vibrancy.



LEAD.

Fayetteville is a renowned creative hub with unique cultural assets and a strong creative community. The city has been and will continue to be an arts and culture destination for the region and beyond.



COMMUNITY PRIORITY: **CULTIVATE**

GOAL 1

Acknowledge, amplify and cultivate an inclusive Fayetteville arts and culture ecosystem to support working artists, creatives and arts organizations, helping them thrive and connect with the broader community.

Goal 1 Strategies:

1.1 Recognize and advocate for arts and culture as an economic sector within the local economy.

- a. Develop the creative workforce citywide and advocate for artists and creative workers to be paid a living wage and receive business sector support.
- b. Coordinate with the Economic Vitality department to integrate the creative sector into future planning and programs. **[EVMP, Action Item 1.3.31, 1.8.63; CP40 3.7]**
- c. Assure that the creative sector is accounted for in future housing planning at the City level. **[CP40, 3.7]**

1.2 Provide access to arts and culture workforce development and training for running, managing and growing their businesses and careers.

- a. Continue to provide entrepreneurial training and resources and ensure it is tailored and directly marketed to the creative sector (ie. StartUp Junkie, FPL Maker to Market Program and Nonprofit and Small Business Resource Center).
- b. Ensure equitable access to workforce development offerings, such as creative talent pipeline development, Level Up Skills Development for creative trades, etc. Be intentional in inviting and connecting people to training and resources, striving to lower barriers to participation and meet people where they are.
- c. Expand film and video programs and training at the college and university level as well as high school career programs.
- d. Develop music industry specific training in areas like licensing, sync, publishing and scoring.

CASE IN POINT:

[1.2.a] Mountain Bizworks in Asheville, NC hosts a series of workshops titled “Craft Your Commerce” designed for and targeted to creatives specifically to expand their entrepreneurial skills.

1.3 Provide easy access to resources for artists and creatives.

- a. Build and publish an accessible, online directory of resources for artists, creatives and organizations, including local, regional, state and national resources, funding opportunities, grants, BIPOC resources, apprenticeships, residencies, databases and training opportunities.
- b. Sponsor the creation of a searchable database (or promote use of existing searchable databases) for creative businesses to add their available studio and rental spaces.
- c. Host an online creative job/gig board for local artists and creatives to connect with work opportunities.
- d. Develop a matching program to connect artists and creatives to jobs at employers with creative sector needs, building a pipeline of creative workers.
- e. Sponsor business development programming and education, including tutorials, lectures, or Q & A sessions for tax, legal, finance, business planning and branding/marketing assistance. **[EVMP, Action Item 1.3.28]**
- f. Investigate creating programs to connect artists with professionals who can provide low-cost or pro-bono bookkeeping, grant-writing, accounting, legal, and other professional services.
- g. Sponsor ongoing education, apprenticeships, mentorships, leadership training and residencies.

CASE IN POINT:

[1.3.a] Communities often have websites with helpful links to local, regional and national websites, resources and opportunities. Both the City of Boulder and the Downtown Fort Collins Creative District have these types of online resources.

CASE IN POINT:

[1.3.b] PeerSpace.com promotes rentals of all types. Owners of non-traditional spaces such as co-working, studios, churches, warehouses etc. could also benefit.

CASE IN POINT:

[1.3.f] The Colorado Business Committee for the Arts connects volunteer attorneys with artists to help with contracts, guidance on copyright and intellectual property law, and other legal advice.

CASE IN POINT:

[1.3.g] The City of Boise offers a yearly Public Art Academy and Learning Series for artists wanting to learn how to break into public art and secure commissions.

1.4 Establish Fayetteville as a creative trades workforce development hub for the region, to supply creative trades that are currently being imported.

- a. Bring recognition to the many trades directly related to the creative economy, such as welding/metalwork, sewing/costuming/fashion design, culinary, carpentry, electrical, engineering and others and training opportunities.
- b. Expand the City's definition of the Creative Economy to include skilled creative trades as called out in the Economic Vitality Master Plan 2024. **[EVMP, Action Item 2.1.2]**
- c. Conduct a study for the City and Region that provides analysis of where there are gaps in creative trades (what's needed) vs. what's being provided. Target training for specific needs and gaps. Seek potential funding from the US Economic Development Administration (EDA).
- d. Seek out partnerships with University of Arkansas, Northwest Arkansas Community College, Northwest Technical Institute and others to increase creative trades workforce training opportunities and to connect people currently working in or studying trades with the creative sector.

- e. Investigate opportunities at the high school level to connect and assist creation of expanded curriculum and workforce education for youth who are interested in exploring these careers.
- f. Seek out opportunities for sharing facilities for training through agreements between City and University or other colleges or Fayetteville Public Schools.

1.5 Facilitate connection and networking within the creative community.

- a. Regularly convene the arts and culture sector to facilitate collaboration, connection and networking. Convenings could take the form of workshops, training, happy hours, or brown bag lunches with panel discussions, guest lectures, or even informal pitch sessions for collaborative ideas and partnerships, etc.
- b. Intentionally invite historically disadvantaged artists and creatives to attend networking events and to suggest meaningful meeting topics, especially BIPOC groups, emerging artists and youth.

1.6 Advocate, encourage and incentivize affordable housing and live/work opportunities specifically for artists and creatives.

- a. Reprise earlier 2018 discussions with ArtSpace, a national not-for-profit affordable housing developer, to update past information and begin the next level of research for a larger live/work project in Fayetteville.
- b. Support and collaborate with City and community entities involved in affordable housing development. Package funding tools to support the development of affordable housing and help developers make the project feasible. This includes supporting property owners and developers in the utilization of Low-Income Housing Tax Credits (LIHTC), CDBG funds, HOME Funds, and other affordable housing funds that may be available now and in the future through the State of Arkansas and the City of Fayetteville, the Arkansas Development Finance Authority (ADFA), the Arkansas Housing Trust Fund (AHTF) and other sources.
- c. Establish new targeted incentives to encourage developers to provide affordable housing for creatives utilizing some of the city's funding (i.e. carving out a portion as a set-aside for artist housing). While Low Income Housing Tax Credit (LIHTC) funding can be challenging to utilize for small scale affordable projects, HOME and CDBG funds can be deployed to incentivize some affordable artist live/work units in a larger project.
- d. Partner with planning to create a density bonus to encourage more affordable housing and/or affordable creative space (galleries, etc.) by allowing for increased building height or building area in exchange for increased affordability requirements.
- e. Encourage and support the development of Accessory Dwelling Units (ADUs) as affordable live/work spaces for artists and creatives.
- f. Create a design guidebook with ideas and inspiration on how artist housing can be incorporated into development and redevelopment projects (e.g. providing floor plan concepts that demonstrate how live/work space might look).

[1.6] TWO BENEFITS UNDER ONE ROOF: AFFORDABLE HOUSING TAILORED TO CREATIVE SECTOR

Affordable housing is a citywide need in Fayetteville, impacting all economic sectors. Artist housing presents unique opportunities as new units can be designed to meet both living and studio space needs in one, allowing creatives to use their space as both a home and a place of business. By developing housing that includes spaces for artists to live, rehearse, create, and sell their work, we address this need while also supporting workforce and small business development in the creative sector.



COMMUNITY PRIORITY:

SUSTAIN

GOAL 2

Develop sustainable funding, economic tools and philanthropic strategies to support and expand Arts and Culture in Fayetteville.

Goal 2 Strategies:

2.1 Develop an arts and culture investment strategy for the City of Fayetteville in alignment with the recommendations of this plan.

2.2 Seek diversified, sustainable and dedicated funding sources for arts and culture.

- a. Adopt a percent-for-art ordinance with a recommended set-aside of 1.2% to 1.5% of the total cost of City of Fayetteville capital improvement projects (CIP) to be pooled into a public art fund to support art projects and collection management throughout the community (See appendix). **[EVMP Action Item 3.1.6, 71BCP]**
- b. Enact a funding mechanism to support the development of arts and culture and creative business within the boundary of the Cultural Arts District (see also Creative Spaces), such as a Business Improvement District (BID), Community Reinvestment District (CRD) or other available mechanisms.
- c. Support the Downtown Fayetteville Coalition in efforts to increase funding for arts and culture infused events, programmed series and activations.

CASE IN POINT:

[2.2.a] The City of Lawrence, Kansas' Public Art Program-part of its "Lawrence Unforgettable Identity-" is funded through an annual set aside of 2% of the cost of all qualifying City capital improvement projects during the previous fiscal year for the purpose of acquiring, purchasing, and installing art in public places in the city.

CASE IN POINT:

[2.2.d] Inspire Olympia is a voter-approved 0.1% sales tax supporting local nonprofit organizations offering arts, sciences, heritage, and cultural programs/experiences for the public in Olympia, Washington. Through a competitive application process, Inspire Olympia distributed \$2.6 million to 60 organizations in 2024, through contracts-for-services with the city. Contracts are awarded to organizations that expand access to quality arts and culture experiences, especially for youth and traditionally underserved populations, and benefit the people and communities in Olympia.

- d. Explore a voter-approved sales tax to support arts and culture in Fayetteville, potentially in conjunction with parks, enduring green land acquisition and operations/maintenance (Arts & Parks) or with climate action efforts.
- e. Explore, long-term, a possible NWA regional tax benefiting arts and culture.

2.3 Develop a City-funded arts and culture support fund program to ensure equitable access to funding opportunities, increase reliable funding for arts and culture and forward City priorities and initiatives.

- a. Enact a strategic support funding program to provide financial support to arts and culture organizations, institutions and initiatives. Programs like this can be a tool for targeting areas of community need, supporting the work of organizations and for incubating and seeding new projects within the city.
- b. Ensure equitable access to support funding by valuing social impact and the priorities and initiatives for and by historically disadvantaged groups including Black, Indigenous and People of Color (BIPOC).
- c. Survey and adjust support funding over time as community, artist and organizational needs change. Initial areas of need may include artist and musician work opportunities, arts education, neighborhood vitality through public art, capital investment, arts and culture experiences and programs, technical/training support.

CASE IN POINT:

[2.3.a] Peer cities provide granting programs for local arts and culture organizations and artists as a way to invest directly in the sector and provide equitable access to funding that targets key priorities and needs. For example, Boulder's Cultural Grant program developed "hiring artists incentives" to amplify artist opportunities and a "venue affordability fund" to subsidize rental costs at cultural venues for local artists and arts organizations.

2.4 Expand the use of economic incentives to encourage investment in temporary and permanent spaces for creative activity and encourage the integration of art in development to bolster the creative economy.

- a. Explore the creation of incentives for developers to invest in/develop/carve out room for arts and culture spaces, studio spaces for working artists and creative business.
 - Consider application of a bonus for including accessible artist studio spaces in developments in neighborhood centers. **[EVMP, Action Item 3.1.4]**
 - Explore the creation of an Enhanced Development Menu, a points-based system for sustainable development options that include public art, public gathering spaces, community galleries, or other public amenities.

CASE IN POINT:

[2.4.a - density bonus] Lowell, MA, has successfully created an Artist Overlay District in their downtown, which offers a density bonus developer incentive for the provision of artist live/work space. The overlay was established for the purpose of "encouraging artists, to both live and work in the downtown area and...encouraging further concentration of art, cultural and entertainment attractions in the downtown area."

- b. Explore incentives for property owners to establish more spaces for creatives to work and maintain affordability.
 - Consider creating a program to incentivize property owners who have vacant or underutilized space to lease that space - ideally with short and/or flexible terms - for creative, arts or cultural uses, be it studio space, performance/rehearsal space, gallery space or other uses. This could include a number of different approaches:
 - Offer a tax abatement (or refund) on the value of any physical improvements to the property the owner makes which lead to tenantry by arts and culture-based uses.
 - Develop a residency program that pairs property owners of underutilized or vacant spaces with artists or creatives who can use the space for creative purposes.
- c. Examine development and building code regulations to identify interim solutions that don't require full and expensive renovations to properties to host pop-up installations, performances or galleries, in order to encourage temporary uses in vacant spaces either for a short or longer-term period, thus allowing the buildings to be affordably activated while awaiting new tenants.
- d. Explore studio space stipends for artists and members of the creative economy. **[EVMP, Action Item 3.1.5]**

CASE IN POINT:

[2.4.b - tax abatement] The Crossroads Arts District in Kansas City, Missouri , or the Crossroads Arts PIEA (Planned Industrial Expansion Authority), encourages owners with long-time vacant spaces to provide those spaces to artists for active creative uses to help retain artists and arts-based uses in the Arts District. The PIEA is a tax abatement program specifically designed to encourage property owners to provide space to arts and cultural uses by offering a ten-year property tax abatement on the value of any physical improvements to the building or space which lead to tenantry by arts-based uses. Arts uses for the property must occupy at least 51% of the square footage in order to be eligible for the program.

CASE IN POINT:

[2.4.b - residency program] Case in point: The Heart of the Arts residency program in Atlanta, GA invites property owners with underutilized spaces that with a small amount of work could be transformed into space for artists to create, giving the artist a physical location to build their creative practice and create opportunities for the community to directly interact with artists.

2.5 Advocate for and expand incentives for the Film and Television industry in Fayetteville.

Film and TV in Fay

While the State of Arkansas does offer state film incentives, the Northwest Arkansas region is poised to become a filming hub of its own, with Fayetteville as its home base. Coalescing and coordinating the growing film industry for the Northwest Arkansas region and beyond would be an area where Fayetteville can assume a leadership role. The City can coordinate participation from Fayetteville's film and TV community in the recently commissioned movie industry study. [Read More](#)

- a. Continue to advocate for expanding and making permanent the state-level film tax rebate through the Arkansas Film Commission. **[EVMP, Action Item 1.8.64]**
- b. Seek to develop a local, municipal-level tax rebate to support local productions and drive outside filmmakers to Fayetteville and utilize local resources. **[EVMP, Action Item 1.8.66]**

CASE IN POINT:

[2.5.b] Case in Point: Eureka Springs, AR offers Film, TV, Music & Digital Media incentives in the form of a 2% tax rebate on any individual project or production filmed in the city limits of Eureka Springs that can be added to the Arkansas state incentive. They also provide a list of preferred local vendors who offer additional discounts on productions.

2.6 Diversify and bolster philanthropic engagement and investment in arts and culture.

- a. Consider establishing a Mayor's Art Award to honor both artists/creatives and major philanthropists and donors. Host an awards event that brings donors and artists together, providing public recognition and encouragement for future philanthropy.
- b. Consider developing a local or NWA regional "Business for the Arts" association to connect the creative and business communities, and encourage businesses to support and partner with the arts and culture sector.
- c. Create a private fund at the Fayetteville Area Community Foundation to accept donations to the Arts and Culture Division of the City.
- d. Spur Fayetteville arts nonprofits to increase their participation and collectively promote the NWA Gives Day of Giving event to engage the community in giving.
- e. Develop a larger arts market/special event as a high profile opportunity for artists, artisans and creatives to sell and collectors to buy.

CASE IN POINT:

[2.6.b] Colorado Business Committee for the Arts (CBCA) is a nonprofit membership organization that forges partnerships between business and the arts through year-round advocacy, research, training and arts engagement efforts. CBCA advances Denver (and Colorado) as a cultural hub and validates the arts as an integral part of the regional economy. CBCA also makes the case that art is smart for business, providing the business community with access, exposure and visibility for their investments in the arts.





COMMUNITY PRIORITY: **CREATIVE SPACES**

GOAL 3

Identify, prioritize and provide targeted investment in arts and culture facilities, venues, creative workspaces that address community needs.

Goal 3 Strategies:

3.1 Conduct a citywide Cultural Facilities Study to identify creative space needs and determine the right mix of cultural facilities to support arts and culture in Fayetteville.

- a. Confirm and prioritize Key Facility Needs from this plan as well as consider other potential opportunities.
- b. Recommend the appropriate type, size (capacity), scale, usage and market viability for high-priority new facilities.
- c. Identify existing arts and culture facilities that may be underutilized.
- d. Estimate capital costs, operational costs, revenue potential and pricing structure for high-priority facilities.
- e. Collaborate with the community to identify potential owners, operators, partnerships and funding sources for highest priority facilities. Identify facilities the City may be best positioned to support and/or own/operate..
- f. Establish site criteria for potential locations according to future use, such as community access, neighborhood impact, noise, access to multi-modal transportation, parking and support needed for daytime and/or nighttime economies.
- g. Ensure access to existing and any new arts and culture spaces through public transportation, including reducing barriers and expanding operating hours (evenings, weekend, and school breaks). Explore multimodal transportation options and improve connections between venues and parking.
- h. Identify potential sites for highest priority facilities, considering existing, underutilized or vacant spaces as well as new, available sites.

Spaces identified through this plan to be confirmed through additional study include (but may not be limited to):

- **Work Spaces:** Develop artist work spaces to support, retain and attract the working artist and creative in Fayetteville (see Sustain).
- **Outdoor Venue(s):** Develop additional, larger outdoor venue(s) for hosting larger concerts, performances and festivals that combine Fayetteville's love of nature and arts and culture. Include requirements like the ability to ticket events, a fixed/covered stage (protection from rain and heat), loading access, power, sound equipment, green room, concessions, bathrooms, noise ordinances, access to transportation, parking, etc.
- **Community Arts Center:** Explore the development of a multi-purpose community arts center (in addition to the existing Community Creative Center) to house all types of creativity and artmaking for the broader community, such as open studios, makerspaces, small performance space, exhibition/gallery space, classrooms/workshops, etc. Explore the possibility of a combined art + recreation center or an adaptive reuse of an existing building(s).
- **Additional Indoor Mid-sized Music Venues:** Confirm the appropriate capacity, locations and operators for mid-sized music venues through a cultural facilities study.
- **Additional Galleries and Exhibition spaces:** Develop exhibit spaces throughout the community. Identify existing spaces that could host exhibits (like the Library, City buildings, County buildings, private business) and include exhibit space in any new arts and culture venues.
- **Rehearsal and Small Performance Space for Dance:** Develop a space with a sprung floor to accommodate dance and double as a performance, rehearsal, and experimental space.

CASE IN POINT:

The Lawrence Art Center (Lawrence, KS) built a new facility in 2002. The community raised \$3.5 million, matched by the City. The facility is owned by the City and operated by a nonprofit. The LAC includes five gallery spaces, a 300-seat theatre, a black box theater, and fully equipped studios for drawing, painting, ceramics, jewelry, photography and printmaking. LAC focuses on “art is for everyone” and provides financial aid and an artist-in-residence program.

3.2 Prioritize advancement of creative spaces within Fayetteville’s designated Cultural Arts District to promote, locate and potentially fund artist studios, live/work spaces, venues, creative businesses, galleries, headquarters of arts organizations, etc.

- Cultural Arts District:** Evaluate the current Cultural Arts District boundary and potentially expand/reconfigure it to fully incorporate arts and culture opportunities in the downtown. Develop incentives and a funding mechanism to sustain arts and culture within the boundary (see Sustain).
- The Ramble:** Identify and prioritize key sites along The Ramble for arts and culture uses and activation. Develop a programming philosophy, policies, and diverse partnerships to activate The Upper Ramble as a key feature and connector in the downtown area. This approach will make the space feel safer and more inviting, attracting residents and visitors with its unique environment and offerings.
- Downtown and Dickson Street:** Strive to develop a culture of 24-hour activity on Downtown and Dickson Street. Activate spaces underutilized in the daytime/early evening to create a more 24/7 economy and entertainment zone for all ages, while

CASE IN POINT:

[3.2] Designated cultural districts are proven to attract more businesses and economic activity. The Mass Cultural Council has been designating and supporting cultural districts statewide since 2011 and has accumulated data to prove that Cultural Districts “drive economic growth, strengthen our distinctive local character, and improve the quality of life of families across Massachusetts.” Cultural Districts “attract tourists and entrepreneurs, which in turn help communities foster their cultural sector and expand their tax base. And that benefits everyone.”

also encouraging a nightlife that is welcoming to the entire community, not just college students.

- d. **The Square and Gardens:** Firmly establish The Square as an arts and culture destination within the Cultural Arts District. The City's Arts and Culture Division should continue to advise on the use and activation of this space; elements like an art market, public art, pedestrian zones, outdoor seating and prioritization of creative businesses can help energize/catalyze the downtown Square. Design guidelines/overlays and incentives could help make the entire area more pedestrian friendly, vibrant and a day and night cultural destination.
- e. **Fayetteville Public Library South Lot:** This vacant lot could be well-suited for an arts and culture live/work project.

3.3 Amplify existing arts and culture spaces beyond the Cultural Arts District and downtown to expand and support the creative community throughout the City.

- a. Identify key existing arts and culture spaces through the cultural facilities study that could be amplified to meet needs and growing demand and what investment might be required.
 - Introduce key existing and potential arts and culture spaces as another component for analysis within the context of the of Neighborhood Center Advancement Plan (NCAP).
[EVMP, pp. 60-67]
- b. Engage in a collaborative planning effort for Mount Sequoyah with key stakeholders, including the City, Mount Sequoyah Board and neighbors, to strategize future development, activation and use of this iconic site and how to financially maintain, sustain and grow this unique and historic place.
- c. Improve the stage area at Gulley Park to improve the quality of the popular free summer concerts, including a raised and covered stage, small support area and power/sound position.

Mount Sequoyah

This historic property is a one-of-a-kind landmark with 32 acres, over 50 buildings from the 1920's to 80's overlooking Fayetteville from a hilltop. Mount Sequoyah Creative Spaces NWA provides 50+ studio spaces to area artists and Fenix Arts Gallery is located on the grounds. This non-profit organization has opportunities to expand its service to artists, preserve and renovate its historic buildings and create a plan to sustain its on-going operations.



3.4 Maintain and track locations for potential new arts and culture uses and investment.

Possible locations that were identified for high potential arts and culture uses and investment through this plan include (but may not be limited to):

- **Centennial Park or Kessler Park** - These City-owned parks are large enough to accommodate the infrastructure needed for larger outdoor concerts, festivals, art markets or other special events.
 - **Drake Field** - City-owned parcels in this area could be developed into larger workspaces for artists and creatives, oversized studios, soundstages and studios for film and television, etc. This area could become a regional film and television hub. Consider a needs assessment and study of properties in the Drake Field area, which is also within a state-designated Opportunity Zone.
 - **71B Corridor City-Owned Parcels** - As the 71B Corridor Master Plan is preparing for implementation with re-zoning and enabling work, identify appropriate publicly-owned or privately-owned key parcels for potential arts and culture uses.
 - **Woolsey Homestead:** Consider adapting this newly renovated structure as a museum and/or a living agricultural heritage site, that tells the histories of this early 1840s time period including Native Tribes with ties to this land and the adjacent Trail of Tears.
- a. Actively and consistently participate in Economic Vitality’s ongoing process to inventory and prioritize existing, vacant and underutilized spaces and parcels, including those owned by the City, to further identify spaces for potential arts and culture uses. **[EVMP, Action Item 3.2.17]**
 - b. Advocate for strategically acquiring parcels and structures in key neighborhood centers outside of downtown for proactive arts and culture development projects. **[EVMP, Action Items 3.2.18, 3.2.19]**
 - c. Seek to better distribute art and culture spaces, also identified as “high quality places” in the Economic Vitality Master Plan 2024, across Fayetteville to ensure access to all. **[EVMP, p. 66]**

3.5 Establish partnerships and shared-use agreements with existing cultural spaces, such as those at the University of Arkansas, Fayetteville Public Schools, and Fayetteville Public Library, to increase community access to their art and performance spaces.

- a. Strengthen the connection and resource sharing between the University and the community, facilitating greater community use of existing University theaters, galleries and other arts and culture spaces.
- b. Promote the University’s School of Art’s community programming for use of the Art + Design Center’s resources (includes non-degree registrations/scholarships and the tuition free Senior Razorback program).
- c. Explore additional community uses of University and Fayetteville Public School art studio spaces, equipment and theatre spaces, perhaps through summer residency programs, mentorship or collaborative programs.
- d. Promote and make widely-available spaces at the Fayetteville Public Library to increase usage of their Center for Innovation, Event Center for performances, and exhibition opportunities.



COMMUNITY PRIORITY: **PLACEMAKING**

GOAL 4

Enhance the vibrancy, activation and security of Fayetteville through public art and creative placemaking strategies.

What is Placemaking?

Placemaking refers to the use of planning practices to help create or preserve “high-quality” and memorable places in the public realm. Placemaking is the act of fostering public spaces that are attractive, unique, vibrant and activated, where people gather and feel safe, comfortable and included. Creative placemaking tends to favor creation of visually interesting places through green spaces and landscaping, public artwork and thoughtful design, with spaces energized by creative activities, gatherings and performance. This idea of placemaking is echoed in the 2024 Economic Vitality Master Plan which calls for community-centric development in neighborhood centers and creation of “high-quality places across Fayetteville, not just in its urban hubs. [EVMP, p. 60]

According to “Place Matters: The Role of Placemaking in Economic Development, International Economic Development Council, 2017,” elements of high-quality places include: mixed uses, quality public spaces, broadband-enabled, multiple transportation options, multiple housing options, preservation of historic structures, community heritage, arts, culture and creativity, recreation and green spaces.

Goal 4 Strategies:

4.1 Increase and diversify publicly-accessible art to beautify and enhance the overall vibrancy of the city, while offering opportunities.

- a. Formalize a City Public Art Program, expanding on current public art efforts.
- b. Establish sustainable funding for public art (see Sustain).

- c. Develop policies and procedures based on best practices and community needs to administer the program.
- d. Consider enacting a “voluntary” public art contribution on select City projects ahead of sustained funding.
- e. Prioritize hiring a City staff position to manage the public art program, oversee maintenance of the existing collection and serve as a liaison with City departments, ensuring public art opportunities aren’t missed.
- f. Prioritize engaging and inviting diverse and underrepresented artists for public art work opportunities such as commissioned projects, city-sponsored exhibitions, and/or artist registries that promote local artists.
- g. Seek to spread public art throughout the city of Fayetteville and its Neighborhood Centers, especially areas lacking in publicly accessible artwork.
- h. Continue to encourage public art as a means of celebrating, remembering and honoring diverse communities and neighborhoods within the city.
- i. Pursue a Public Art Master Plan to review and refine guidelines and policies, prioritize projects, locations and define new initiatives.
- j. Consider developing a more robust mural program, including developing a formal festival (like 2017’s Green Candy Art Action festival or 2020’s Sprayettville) and revamping existing utility box murals and a wall + muralist match program.
- k. Identify key opportunities for public art and placemaking based on upcoming Capital Improvement Projects and priority development nodes. Upcoming projects include (but are not limited to):
 - 71B Corridor reconstruction [71BCMP, “Placemaking and Public Art”].
 - Walker Park
 - Parks and Recreation Improvements
 - Lake Fayetteville Memorial and Improvement Projects
 - Woolsey Homestead
 - Apple (Porter House) Warehouse Stabilization
- l. Collaborate with the newly formed Downtown Fayetteville Coalition to identify opportunities for visual arts to enhance the downtown experience, such as alley improvements, dumpster blinds, lighting, temporary art programs, etc. that could incentivize public art and add to creative placemaking.

Benefits of Public Art:

- Encourages walking and gathering
- Enhances public appreciation of the arts
- Creates places with meaning and memory
- Celebrates our cultural heritage and diversity
- Humanizes and scales public spaces
- Strengthens community identity and pride
- Stimulates economic growth
- Attracts businesses, residents and visitors

CASE IN POINT:

[4.1.a] The City of Boise, Idaho has a robust public art program that contributes 1.2% of capital projects towards public artwork. The public art collection consists of hundreds of permanent works, traffic box murals, an interior collection of 2- and 3- dimensional works of art, and portable works. The program also manages projects for other public and private entities who engage in original public art projects. Public art in Boise “adds meaning, stories, beauty and identity to our public space.”

Best Practices

As the public art program expands, seek to move beyond a locally-focused program and engage regional, national or international artists through collaborations, artist exchanges and residencies. This inclusive approach can inspire fresh perspectives, expand skills and help grow the visibility of local artists outside of Fayetteville, leading to greater opportunities in the future.

4.2 Leverage the Cultural Arts District as a hub of creative placemaking.

- a. Consider establishing design guidelines and/or a design overlay within the revised Cultural Arts District boundary. This would encourage development to support a creative aesthetic, incorporate art, enhance public/gathering spaces that also support events and programming, improve the pedestrian experience, encourage outdoor/patio seating and ultimately promote arts and culture through strong design.
 - Consider design overlay/zoning requirements that would mandate more careful design of certain elements in developments such as street-level activation, public-facing outdoor spaces, treatments of parking, incorporation of art, and other elements to be determined.
 - A design overlay may also expand signage, temporary banners and murals in the area as well as hours of operation. **[DMP, 2006]**.
 - Consider creating a design guidebook that goes above and beyond requirements of zoning and code, to provide inspiration to developers and property owners to invest in good design, public art and encourage the creation of leasable spaces that serve the creative community.
 - Incentive overlays that could be used to encourage more affordable housing units in the district and other benefits to the community (see Cultivate).
 - Review zoning codes and ordinances to interweave economic incentives for economic activity driven by the creative community and enable permitting and rules around busking, pop-up/street vendors etc.
 - Incentivize a return of galleries to the Cultural Arts District, rebuilding these small businesses and impacting artist sales and collector culture. (see Sustain 2.4.b).
 - Leverage, promote, and protect existing arts and culture assets within the District, specifically music and performing arts, as key attractions.

4.3 Prioritize placekeeping for cultural and historical sites and neighborhoods.

- a. Identify and prioritize cultural and historic places of significance for cultural groups and diverse communities, with the intent to recognize, preserve, remember and celebrate the heritage, culture and character of historic spaces throughout Fayetteville.
 - For example, a Black Historic District, the Tsa La Gi trail and other identified important cultural sites should be protected, advocated for and celebrated.
- b. Activate public spaces and culturally important neighborhoods through the arts, such as public art, murals, events, festivals, signage, etc., to celebrate a sense of place and identity for the community.
- c. Support the Historic District Commission's efforts to identify significant historic structures and cultural landmarks and the creation of a local historic district designation program.
- d. Encourage the designation of structures and physical locations with historic relevance on the Arkansas Register of Historic Places and/or the National Register of Historic Places, making them eligible for both state and federal grants, and state and federal Historic Tax Credits to help fund restoration and preservation of these properties.



COMMUNITY PRIORITY:

LEAD

GOAL 5

Firmly establish Fayetteville as an arts and culture destination and as a strong leader for the advancement of arts and culture within the region, the state and beyond.

Goal 5 Strategies:

5.1 Advocate for a strong focus on arts and culture in the upcoming Downtown Plan.

5.2 Develop Fayetteville's identity as an arts and culture destination and build excitement through marketing.

- a. Create a common brand for the arts and culture sector to increase exposure and instill pride for the entire community.
- b. Collaborate with Experience Fayetteville and other key partners to develop strategic marketing and promotion of Fayetteville's arts and culture and the Cultural Art District, to increase cultural tourism, bolster the local creative economy and increase participation. **[EVMP, Action Item 1.8.67]**
 - In cooperation with Economic Vitality, “explore developing an external live-work-play marketing campaign through Experience Fayetteville to promote the creative economy and the recreation economy as key contributing factors to Fayetteville's quality of life and community character.” **[EVMP, Action Item 1.8.68]**
 - Promote existing historic sites, museums and attractions in Fayetteville as part of the overall arts and culture marketing strategy.
 - Promote Fayetteville's cultural events and performances in local, regional, state and national media.
 - Expand, invest in and promote Experience Fayetteville's online calendar to highlight and provide access to Fayetteville's arts and culture.

CASE IN POINT:

[5.2.b] Colorado Springs developed Peak Radar as a comprehensive arts, culture and entertainment website featuring an online events calendar for Colorado Springs and the Pikes Peak Region. Peak Radar is the go-to place to find things to do throughout the two-county region, including gallery exhibitions, sporting events, festivals, performances, concerts, workshops and more. In 2023, Peak Radar had 568,818 views of 2,892 local events, 15,939 clicks on “buy tickets” links, and 77% of visitors found an event or group they hadn't known about before.

5.3 Establish community-based larger-scale signature events for Fayetteville residents and to attract cultural tourism.

- a. Work with local arts and culture organizations, producers and entities to create and sustain beloved community events that build on modeled past successes.
- b. Create new, large-scale signature events that celebrate Fayetteville's unique strengths and local identity.
- c. Create experiences for local artists to co-mingle with regional, national or international artists to inspire growth and development of the local arts sector.

CASE IN POINT:

[5.3.b] The Blink Festival in Cincinnati, OH is an event that occurs every two years featuring awe-inspiring murals with projection and lighting, light and art installations, musical performances, drone light shows, and a parade. In October 2022, the BLINK experience attracted over 2 million attendees across the 4-day event, resulting in a direct economic impact of \$126 million dollars. Additionally, the event directly supported or created 1,687 jobs, and generated \$1.5 million dollars in direct artist commissions, honorariums, and art fees.

5.4 Cultivate and incubate new arts and culture programming to create a regional draw.

- a. Develop a signature week-long community-wide event(s) for a quintessential Fayetteville experience. Consider pairing different types of creative businesses and activities. For example: Dinner and Theatre Week, Trail Rides and Tunes, or an event based on the original philosophy of the Ramble as a celebration of ecology + culture + community. Small grants for artists and organizations could be offered to increase participation and promotion, spreading the word of all that Fayetteville has to offer.
- b. Create a larger/signature arts market and promote it locally and regionally (and beyond) as it builds.
- c. Establish a program for arts and culture pop-ups in vacant storefronts, on the Ramble or in other public spaces to support new businesses and art ventures.
- d. Build upon the Gallery Hop event and consider a studio tour event to promote visual arts and galleries as a draw.
- e. Build on and expand arts programming through the City's recreational offerings.

5.5 Advocate for Fayetteville's arts and culture sector at the local, regional and state level.

- a. Build a local coalition of arts and culture advocates, leaders and community political leaders that meets regularly to identify issues impacting the arts and culture sector and develop strategies for advocacy.
- b. Identify and track leadership training opportunities at the local, regional and national level, promote the opportunities locally and consider providing stipends or scholarships for local artists, creatives and cultural leaders to attend.
- c. Strive to connect with similar like-minded advocacy groups and coalitions in cities across Arkansas to strengthen regional and state advocacy for initiatives that benefit the arts and culture sector.

CASE IN POINT:

[5.5.b] Programs like the National Leaders of Color Fellowship, offer regional and national leadership development in the arts. This Fellowship is a transformative leadership development experience curated by Creative West in partnership with Mid-American Arts Alliance and other regional arts organizations to establish multicultural leadership in the creative and cultural sector. Connecting locals to these kinds of opportunities and potentially sponsoring their participation will help develop greater leadership in Fayetteville.

- d. Continue collaborating with CACHE to identify opportunities to partner and convene the arts and culture sector regionally.
- e. Continue to connect and collaborate with state, regional and national arts associations, like Arkansans for the Arts, Arkansas Arts Council, Mid-America Arts Alliance, South Arts, and Creative West.

5.6 Advance the City's leadership role in championing and increasing visibility of Fayetteville's arts and culture, focusing on the growth of the entire sector.

- a. Collaborate across all city departments, especially Arts & Culture Division, Economic Vitality, Parks, Natural Resources and Cultural Affairs, Planning, and Transportation, in prioritizing and forwarding strategies identified in this plan and others to grow the arts and culture sector.
- b. Ensure that key staff from the Arts and Culture Division are invited and present "at the table" for discussions and decisions that could benefit or impact the sector and placemaking efforts.
- c. Revisit the role and responsibilities of the Arts Council as an advisory board and as ambassadors/advocates for this plan and arts and culture in Fayetteville. Consider assigning liaisons from the Arts Council to other City boards and commissions.
- d. Make Fayetteville as accessible and attractive as possible for events and film projects by providing streamlined access to key resources. Consider establishing a special events hub or office to serve as a central point for navigating permits, event production needs, and coordination with City departments.
- e. Collect data on the arts and culture industry to provide impact reports and white papers on the importance of a strong cultural economy.
- f. Ensure consistency of name usage for Parks, Natural Resources, and Cultural Affairs and the Arts and Culture Division across the City and in all communications..
- g. Encourage candidates running for city offices to create platform positions on how they will enact policies related to arts and culture.
- h. Convene a local advocacy coalition, connect it within the region and state and be an organizing force behind it.

CASE IN POINT:

[5.6.e] Oklahoma City's Special Events Office is a division of the City's Public Information & Marketing Department and provides event organizers with guidance throughout the permitting process and helps ensure safe and successful events. The office manages a calendar with a list of permitted events and road closure information to assist with coordination.



SECTION 6

Implementation





THE ROLE OF THE CITY

Municipalities play a vital role in supporting arts and culture. Cities are uniquely positioned to champion arts and culture and match grassroots efforts by allocating staff and resources, serving as conveners and organizers, building partnerships, leveraging internal departments and infrastructure, and developing public spaces. Further, cities can amplify and help assure that arts and culture are accessible to all, prioritizing inclusion and belonging across diverse communities. These, and other municipal tools are instrumental in creating a thriving arts and culture ecosystem.

The City of Fayetteville holds a key leadership role in advancing this community-wide Arts and Culture Plan. The City's new Arts and Culture Division and Director have the potential to enhance and buttress the arts and culture sector across the city and beyond. This plan envisions the City as a leader, facilitator, partner and supporter of all aspects of this plan.

This Implementation section highlights the key considerations and strategies for implementing this plan. It highlights those areas which the City is best positioned to lead. Broadly, these include:

- Amplifying the voice of the entire arts and culture sector.
- Convener and connector for the arts community, building relationships and partnerships.
- Initiation of collaboration and advocacy across City departments to advance arts and culture issues.
- Continuing to reinforce arts and culture's importance in City planning.
- Investment in physical spaces.
- Management and funding for a public art program.
- Creation of City policies and procedures to support arts and culture.
- Direct financial resources such as grants, subsidies, tax incentives and/or other funding mechanisms and partnerships.

However, the City of Fayetteville is also not the sole entity responsible for this plan's implementation. A successful arts and culture strategy relies on the collective effort of a broad range of stakeholders, including key arts organizations, community partners, creative businesses, and individual artists and creatives. The City is an essential convener, bringing together these diverse voices and facilitating ongoing dialogue. By building connections and encouraging alignment with the plan's vision, the City of Fayetteville can set the stage for partnerships and collaboration, and ultimately, action.

IMPLEMENTATION CONSIDERATIONS: BUILDING CAPACITY

To fully support implementation of this Plan, the City will need to consider building capacity in terms of structure, staffing and funding capabilities.

Structural Support

City of Fayetteville Structure:

The Parks Department was recently renamed the Parks, Natural Resources, and Cultural Affairs Department (PNRCA) to reflect the department's expansion to include Arts and Culture. The City of Fayetteville created a new Arts and Culture Division under the Parks and Natural Resources Department and hired its first director in 2022.

Arts Council Role:

The City Council-appointed Arts Council predates the Arts and Culture Division. With this first Arts and Culture Plan, the Arts Council may need to review and adjust its roles and responsibilities. In doing so, the Arts Council should consider the following:

- Defining Arts Council's role and responsibilities as separate from the Parks, Natural Resources and Cultural Affairs Board and formalize a liasionship between the two.
- Appointment of liaisons from the Arts Council to other City Boards and Commissions.
- Appointment of separate public art selection panels appropriate to each new project, rather than serving in this capacity itself.
- Developing and advising on criteria and policies for a future Strategic Support Fund and appointing review panels for the fund.
- Committing to regular attendance at art happenings and events in the community.
- Listening and serving as spokespeople/ ambassadors for the creative community.
- Designating a liaison or board seat on CACHE's board.



Staffing Needs

Currently, the Arts and Culture Division consists of 1 full-time Director and a .6 hourly position to support programming (24 hours/week). Additional staffing capacity will be needed to fully support and implement this Plan and to have a positive impact on the arts and culture sector. The following table describes additional staff needed, in order of priority. It is possible that some of these positions could be shared across departments.

Proposed New Positions Over 10 Years

Public Art Coordinator (full-time): Oversees the public art program, guides budget CIP allocations for the program, collaborates with City departments to identify potential public art projects, manages all aspects of public art projects including artist selection, contracts, design, installation and on-going maintenance of the collection.

Strategic Support Fund Coordinator: Once the City establishes a strategic support fund/program, this staff position will assist with the creation of policies and procedures around distribution of funds, oversee the application processes, distribution of funds and evaluation of the program. This work could scale over time from a professional contract to an FTE depending on the scope of the program.

Arts & Culture Sector Economic Development Specialist: Serves as a liaison for the arts community and helps forge lasting programs and partnerships that will help grow the creative workforce. This position could be shared with [or embedded in] Economic Vitality and/or Planning.

Programming/Events Coordinator (expand to full-time+): As the Division grows, consider expanding this part-time position (approved in 2024) to address expanding programming and event needs. With the Ramble coming fully on-line in 2025 and future growth in special events, it is anticipated the need for event coordination will increase over time.

Arts and Culture Positions	2024	2025-2027	2028-30	2031+
Director	1 FTE			
Hourly Support	.6 Hourly	1 Hourly		
Public Art Coordinator		1 FTE		
Strategic Support Fund Coordinator			1 FTE	
Shared Positions				
Programming Event Coordinator	.5 Hourly	1 FTE		1+ FTE
Arts & Culture Sector Economic Development Specialist			1 FTE	

Funding Considerations

Similar to the staffing resources, the financial resources brought to bear for this effort will directly impact the plan's scope, reach and long-term sustainability. Reliable funding enables the growth of arts and culture organizations, creative business and signature events, while also supporting artists, public art and community participation. Identifying and securing diverse funding sources—through city investments, grants, philanthropy, public-private partnerships and economic incentives—will be essential to fostering a resilient arts ecosystem. By prioritizing funding strategies, Fayetteville can ensure that its arts and culture sector remains vibrant, accessible and impactful for years to come.

Growing the Arts and Culture Division budget should be the highest priority for City investment, as the Division is the City's best resource for impacting, sustaining and growing the arts and culture sector. The goals and strategies of this Arts and Culture Plan require the Division's leadership and an expanded role both within the City organization and in the community. Building the Division budget over the next decade should include: additional staff (see table), additional funding for initiatives outlined in this plan and expanding operational support. Establishing a strategic support fund and public art fund are also part of the ten-year horizon. Estimates suggest the Division's budget would be approximately \$1 million in annual operating costs (not accounting for inflation), with additional set aside funding for the strategic support fund and public art.

City Direct Support and Investment:

Below are examples of opportunities for the City of Fayetteville to support and invest in arts and culture.

- **Continue and increase City funding allocation to the Arts and Culture Division:** Expanding capacity of the division in terms of additional staffing, public art projects and supporting key initiatives from this plan in support of the arts and culture ecosystem.
- **Fund Public Art and create a Public Art Plan:** Beginning with voluntary contributions from Capital Improvement Projects (CIP) for art, then advocating for an ordinance requiring a percentage of annual CIP projects to be pooled into a Public Art Fund (see appendix for more on Public Art). When funding is established, invest in a formalized public art plan.
- **Establish a Strategic Support Funding Program:** Establishing a City fund to provide direct financial support to the arts and culture sector in the form of grants or contracts for services, as well as incubating and seeding new projects within the city.
- **Fund a Cultural Facilities Study.**
- **Deploy economic funding mechanisms** to support arts and culture (see the table below).
- **Develop public/private partnerships:** Identify partnerships and funding opportunities to support developing new spaces and initiatives. Start with key entities that are already investing in this work and amplify by joining financial resources.

While the City's support is essential for a thriving arts ecosystem, it should be met with dedicated and robust funding from non-municipal sources, from foundations, philanthropy, business and corporate support, private partnerships, organizations, grants and other matching funds as well as state and federal funding.

Potential Funding Mechanisms

This plan identifies potential funding mechanisms that could support arts and culture and placemaking in Fayetteville. The following table briefly explains each mechanism. (see Appendix for further explanation of each mechanism):

Funding Mechanism	How It Works	Possible Applications
% for the Arts – Public Sector	A “percent for the arts” program requires that a specific percentage (usually 1-2%) of the total cost of a taxpayer-funded construction project be set aside for public art.	Percent for Arts programs ensure that public art is a part of every significant public sector investment made in the community.
Public Art Funding - Private Sector	A city may secure public art funding from developers in exchange for developer benefits. It can be city-wide or applied to a smaller district.	Private sector public art programs can encourage the private sector to tailor their investments to support artists and placemaking initiatives.
Central Business Improvement District (CBID)	Special district assessment tool created by stakeholders in a defined area to deliver special services in that area, as defined by Municipal Code	Utilizing the same or similar boundary as the current Fayetteville Cultural Arts District, a CBID could be a source of funding for investments such as infrastructure, programming, services and cultural and creative investments.
Community Redevelopment District (CRD)	CRDs utilize Tax Increment Financing (TIF) to fund reinvestment and redevelopment of blighted or underutilized areas.	A CRD could help develop spaces and facilities for creative uses or to upgrade older spaces in need of rehabilitation for use by artists and creatives
Special Sales Tax Districts	Many states have legislation to allow for the formation of special sales tax districts to fund specific improvements or investments in that same area.	A localized sales tax using the same or similar boundary as the current Fayetteville Cultural Arts Corridor can be created. Or it could be broader for the city limits or regional. Funding can target arts-based programming and/or cultural facilities.
Federal Historic Tax Credit	For income-producing properties, Historic Tax Credits can be taken on 20% of the approved expenditures for renovations and restorations that are listed in the National Register of Historic Places.	These tax credits can be leveraged to provide funding to invest in historically designated properties for renovation, restoration or upgrades for use as cultural or creative spaces.
State of Arkansas Historic Tax Credit	Projects in incorporated communities of more than 50,000 receive a 30% credit on the rehabilitation of historic properties. This program is meant to supplement the federal program.	Qualified properties listed on both the state and federal registers can tap into both tax credit programs, possibly covering 50% of the approved expenditures for historic renovations and restorations.
Low-Income Housing Tax Credits (LIHTC)	The LIHTC program gives state and local LIHTC-allocating agencies authority to issue tax credits for the acquisition, rehabilitation, or new construction of rental housing targeted to lower-income households. This program incentivizes nonprofits and for-profit organizations to develop housing for low-income populations.	LIHTC programs can be utilized to develop affordable housing developments and those featuring live/work space for artists. Artspace – the national non-profit housing developer who exclusively does housing projects for artists – utilizes LIHTC, in part, to fund their projects.
Opportunity Zone (OZ)	An Opportunity Zone (OZ) is an economically distressed community where new investments, under certain conditions, may be eligible for preferential tax treatments. OZ locations must be nominated by the state, and the Secretary of the U.S. Treasury must certify the nomination through the Internal Revenue Service (IRS).	Fayetteville has a significant OZ area that can be explored further here . The program can spur investment and development and could include facilities to support workforce training, film production and other workforce-related uses.
HOME Funds	HOME funds are awarded annually to the City of Fayetteville as formula grants from the US Department of Housing and Urban Development (HUD). The City is required to match HOME funds with non-federal resources. The City determines how to spend their HOME funds through a consolidated planning process requiring public participation.	HOME funds could be used to support affordable housing (including as part of an Artspace project) or support to artists and creatives in obtaining affordable living or live/work space

Evaluation Framework

To ensure the success of this plan's recommendations and monitor meaningful impact over the next decade, establishing an annual review and evaluation framework for Fayetteville's Arts and Culture Plan is essential. Reviewing the plan annually and tracking accomplishments will guide future planning, allow adjustments to be made and ensure the plan remains relevant and effective in supporting Fayetteville's evolving creative landscape.

In addition to tracking accomplishments annually, the City should lead an evaluation process to assess the plan's impact on the arts and culture sector and the community. Evaluation should be completed at least at the five and ten-year mark but may be valuable at years three and eight as well. Timing for some measures will depend on when the data is available or can be collected. The Evaluation Framework can be developed from the following suggested key measures but need not be limited to this list.

Cultivate



- Increase the percentage of art students staying in Fayetteville after graduation. (U of A Career Outcome Reports)
- Improve Arkansas's standing from 35th out of 50 states in arts and culture production and/or 34th in arts employment. (Bureau of Economic Analysis Arts and Culture Production Satellite Account)
- Improve quality of arts and culture as measured through periodic surveying of the community: "we need to improve the quality of arts and cultural activities in Fayetteville." In 2024, 81% of respondents somewhat or strongly agreed that quality needs to be improved. (City surveying efforts)



Sustain

- Increase in City funding for the Arts and Culture Division. (City statistics)
- Increase staffing for the Arts and Culture Division. (City statistics)
- Increase the amount of City support for arts organizations (granting). (City statistics)
- Establish a funding source dedicated to public art. (City statistics)



Creative Places

- Fund and complete cultural facilities study. (City statistics)
- Track and increase the number of places to exhibit artwork, be it in commercial galleries, coops, nonprofit or public spaces, etc. (Inventory)
- Pursue the next level of Artspace study



Placemaking

- Track and increase the number of public art projects installed over a five-year period. (City statistics)
- Use Cultural Mapping to track and determine new "Creative Nodes" or "High Quality Spaces." Track spaces that are outside the central downtown Arts and Culture district boundaries. (Economic Vitality & Arts and Culture Division)



Lead

- Establish goals for the number of arts and culture sector convenings to occur annually, track attendance and evaluate the success. (City to track)
- Improve the community survey rating that 50.5% of respondents stated they were "somewhat or very dissatisfied" by the "variety and amount" of arts and cultural activities available to them in Fayetteville. (Through City surveying efforts)
- Maintain high community ratings on the value of arts and culture in Fayetteville. Embed key questions into periodic community surveys: "How important to you and your family are arts and culture opportunities in Fayetteville?" (74% very important; 16% important in 2024) and/or "Arts and Cultural activities are important aspects of life in Fayetteville" (92% agree or strongly agree in 2024). (Through City surveying efforts)



IMPLEMENTATION TIMING

To assist in implementing this Arts and Culture Plan, the following table outlines plan strategies into timing categories: immediate, short-term, mid-term, long-term and ongoing. As this is a community-wide Plan, the community, a broad range of stakeholders and the City of Fayetteville will need to work together to advance its goals. This collaborative effort is indicated below through icons showing who the initiator or lead of each strategy might be: the City 🌍, the community 👥 or both 🌍+👥. In many cases (if not most), collaboration and partnerships will be needed to realize results.

One of the first steps the City and the community can take is to host a series of convenings to socialize the Arts and Culture Plan and identify organizations, community partners and individuals interested in having a role in specific strategies or topics. These groups can then identify who else needs to be at the table, what action steps to take, and kick-start those steps.

IMMEDIATE ACTION 2025

		Community Collaborators
1.2.a	Continue to provide entrepreneurial training and resources and ensure it is tailored and directly marketed to the creative sector (ie. StartUp Junkie, FPL Maker to Market Program and Nonprofit and Small Business Resource Center).	👥
1.5.a	Regularly convene the arts and culture sector to facilitate collaboration, connection and networking.	🌍+👥
1.5.b	Intentionally invite historically disadvantaged artists and creatives to attend networking events and to suggest meaningful meeting topics, especially BIPOC groups, emerging artists and youth.	🌍
1.6.a	Reprise earlier 2018 discussions with ArtSpace, a national not-for-profit affordable housing developer, to update past information and begin the next level of research for a larger live/work project in Fayetteville.	🌍
2.1	Develop an arts and culture investment strategy for the City of Fayetteville in alignment with the recommendations of this plan.	🌍
2.6.b	Consider developing a local or NWA regional “Business for the Arts” association to connect the creative and business communities, and encourage businesses to support and partner with the arts and culture sector.	👥

Immediate Action (Cont.)

Community Collaborators

3.2.a	Evaluate the current Cultural Arts District boundary and potentially expand/reconfigure it to fully incorporate arts and culture opportunities in the downtown. Develop incentives and a funding mechanism to sustain arts and culture within the boundary.	
3.2.b	Develop a programming philosophy, policies, and diverse partnerships to activate The Upper Ramble as a key feature and connector in the downtown area.	
3.4.a	Actively and consistently participate in Economic Vitality's ongoing process to inventory and prioritize existing, vacant and underutilized spaces and parcels, including those owned by the City, to further identify spaces for potential arts and culture uses.	
4.1.c	Develop Public Art policies and procedures based on best practices and community needs to administer the program.	
4.1.k	Identify key opportunities for public art and placemaking based on upcoming Capital Improvement Projects and priority development nodes. (See appendix)	
5.1	Advocate for a strong focus on arts and culture in the upcoming Downtown Plan. Identify timing and determine Arts and Culture staff and Arts Council involvement.	
5.4.b	Create a larger/signature arts market and promote it locally and regionally (and beyond) as it builds.	
5.4.d	Build upon the Gallery Hop event and consider a studio tour event to promote visual arts and galleries as a draw.	
5.5.a	Build a local coalition of arts and culture advocates, leaders and community political leaders that meets regularly to identify issues impacting the arts and culture sector and develop strategies for advocacy.	
5.6.a	Collaborate across all city departments, especially Arts & Culture Division, Economic Vitality, Parks, Natural Resources and Cultural Affairs, Planning, and Transportation, in prioritizing and forwarding strategies identified in this plan and others to grow the arts and culture sector.	
5.6.b	Ensure that key staff from the Arts and Culture Division are invited and present “at the table” for discussions and decisions that could benefit or impact the sector and placemaking efforts.	
5.6.f	Ensure consistency of name usage for Parks, Natural Resources, and Cultural Affairs and the Arts and Culture Division across the City and in all communications.	

SHORT-TERM ACTION 2026-2028

Community Collaborators

1.1.b	Coordinate with the Economic Vitality department to integrate the creative sector into future planning and programs.	
1.2.b	Ensure equitable access to workforce development offerings, such as creative talent pipeline development, Level Up Skills Development for creative trades, etc. Be Intentional in inviting and connecting people to training and resources, striving to lower barriers to participation and meet people where they are.	
1.3.a	Build and publish an accessible, online directory of resources for artists, creatives and organizations, including local, regional, state and national resources, funding opportunities, grants, BIPOC resources, apprenticeships, residencies, databases and training opportunities.	
1.3.b	Sponsor the creation of a searchable database (or promote use of existing searchable databases) for creative businesses to add their available studio and rental spaces.	
1.3.c	Host an online creative job/gig board for local artists and creatives to connect with work opportunities.	
1.4.a	Bring recognition to the many trades directly related to the creative economy, such as welding/metalwork, sewing/costuming/fashion design, culinary, carpentry, electrical, engineering and others and training opportunities.	
1.4.b	Expand the City's definition of the Creative Economy to include skilled creative trades as called out in the Economic Vitality Master Plan 2024.	
1.4.f	Seek out opportunities for sharing facilities for training through agreements between City and University or other colleges or Fayetteville Public Schools.	
1.6.b	Support and collaborate with City and community entities involved in affordable housing development. Package funding tools to support the development of affordable housing and help developers make the project feasible.	
1.6.e	Encourage and support the development of Accessory Dwelling Units (ADUs) as affordable live/work spaces for artists and creatives.	
2.2.a	Adopt a percent-for-art ordinance with a recommended set-aside of 1.2% to 1.5% of the total cost of City of Fayetteville capital improvement projects (CIP) to be pooled into a public art fund to support art projects and collection management throughout the community.	
2.2.c	Support the Downtown Fayetteville Coalition in efforts to increase funding for arts and culture infused events, programmed series, and activations.	
2.4.c	Examine code regulations to identify interim solutions that don't require full and expensive renovations to properties to host pop-up installations, performances or galleries, in order to encourage temporary uses in vacant spaces either for a short or longer-term period, thus allowing the buildings to be affordably activated while awaiting new tenants.	
2.5.a	Continue to advocate for expanding and making permanent the state-level film tax rebate through the Arkansas Film Commission.	
2.6.c	Create a private fund at the Fayetteville Area Community Foundation to accept donations to the Arts and Culture Division of the City.	

Short-Term Action (Cont.)

Community Collaborators

2.6.d	Spur Fayetteville arts nonprofits to increase their participation and collectively promote the NWA Gives Day of Giving event to engage the community in giving.	
2.6.e	Develop a larger arts market/special event as a high profile opportunity for artists, artisans and creatives to sell and collectors to buy.	
3.2.b	Identify and prioritize key sites along The Ramble for arts and culture uses and activation.	
3.2.c	Strive to develop a culture of 24-hour activity along Dickson Street and into the Downtown area. Activate spaces underutilized in the daytime/early evening to create a more 24/7 economy and entertainment zone for all ages, while also encouraging a nightlife that is welcoming to the entire community, not just college students.	
3.2.d	Firmly establish The Square as an arts and culture destination within the Cultural Arts District. The City's Arts and Culture Division should continue to advise on the use and activation of this space.	
3.3.b	Engage in a collaborative planning effort for Mount Sequoyah with key stakeholders, including the City, Mount Sequoyah Board and neighbors, to strategize future development, activation and use of this iconic site and how to financially maintain, sustain and grow this unique and historic place.	
3.3.c	Improve the stage area at Gulley Park to improve the quality of the popular free summer concerts, including a raised and covered stage, small support area and power/sound position.	
3.5.a	Strengthen the connection and resource sharing between the University and the community, facilitating greater community use of existing University theaters, galleries and other arts and culture spaces.	
3.5.b	Promote the University's School of Art's community programming for use of the Art + Design Center's resources (includes non-degree registrations/scholarships and the tuition free Senior Razorback program).	
3.5.c	Explore additional community uses of University and Fayetteville Public School art studio spaces, equipment and theatre spaces, perhaps through summer residency programs, mentorship or collaborative programs.	
3.5.d	Promote and make widely-available spaces at the Fayetteville Public Library to increase usage of their Center for Innovation, Event Center for performances, and exhibition opportunities.	
4.1.a	Formalize a City Public Art Program, expanding on current public art efforts.	
4.1.b	Establish sustainable funding for public art.	
4.1.d	Consider enacting a "voluntary" public art contribution on select City projects ahead of sustained funding.	
4.1.e	Prioritize hiring a City staff position to manage the public art program, oversee maintenance of the existing collection and serve as a liaison with City departments, ensuring public art opportunities aren't missed.	
4.1.f	Prioritize engaging and inviting diverse and underrepresented artists for public art work opportunities such as commissioned projects, city-sponsored exhibitions, and/or artist registries that promote local artists.	

Short-Term Action (Cont.)

Community Collaborators

4.1.g	Seek to spread public art throughout the city of Fayetteville and its Neighborhood Centers, especially areas lacking in publicly accessible artwork.	
4.1.i	Collaborate with the newly formed Downtown Fayetteville Coalition to identify opportunities for visual arts to enhance the downtown experience, such as alley improvements, dumpster blinds, lighting, temporary art programs, etc. that could incentivize public art and add to creative placemaking.	 + 
4.3.c	Support the Historic District Commission's efforts to identify significant historic structures and landmarks and the creation of a local historic district designation program.	 + 
4.3.d	Encourage the designation of structures and physical locations with historic relevance on the Arkansas Register of Historic Places and/or the National Register of Historic Places, making them eligible for both state and federal grants, and state and federal Historic Tax Credits to help fund restoration and preservation of these properties.	
5.2.a	Create a common brand for the arts and culture sector to increase exposure and instill pride for the entire community.	 + 
5.2.b	Collaborate with Experience Fayetteville and other key partners to develop strategic marketing and promotion of Fayetteville's arts and culture and the Cultural Art District, to increase cultural tourism, bolster the local creative economy and increase participation.	 + 
5.2.b*	Expand, invest in, and promote Experience Fayetteville's online calendar to highlight and provide access to Fayetteville's arts and culture.	 + 
5.4.e	Build on and expand arts programming through the City's recreational offerings.	
5.5.b	Identify and track leadership training opportunities at the local, regional and national level, promote the opportunities locally and consider providing stipends or scholarships for local artists, creatives and cultural leaders to attend.	 + 
5.5.c	Strive to connect with similar like-minded advocacy groups and coalitions in cities across Arkansas to strengthen regional and state advocacy for initiatives that benefit the arts and culture sector.	 + 
5.6.c	Revisit the role and responsibilities of the Arts Council as an advisory board and as ambassadors/advocates for this plan and arts and culture in Fayetteville.	
5.6.e	Collect data on the arts and culture industry to provide impact reports and white papers on the importance of a strong cultural economy.	
5.6.g	Encourage candidates running for city offices to create platform positions on how they will enact policies related to arts and culture.	

MID-TERM ACTION 2029-2031

Community Collaborators

1.2.c	Expand film and video programs and training at the college and university level as well as high school career programs.	
1.2.d	Develop music industry specific training in areas like licensing, sync, publishing and scoring.	
1.3.d	Develop a matching program to connect artists and creatives to jobs at employers with creative sector needs, building a pipeline of creative workers.	
1.3.e	Sponsor business development programming and education, including tutorials, lectures, or Q & A sessions for tax, legal, finance, business planning and branding/marketing assistance.	
1.3.f	Investigate creating programs to connect artists with professionals who can provide low-cost or pro-bono bookkeeping, grant-writing, accounting, legal, and other professional services.	
1.3.g	Sponsor ongoing education, apprenticeships, mentorships, leadership training and residencies.	
1.4.c	Conduct a study for the City and Region that provides analysis of where there are gaps in creative trades (what's needed) vs. what's being provided. Target training for specific needs and gaps. Seek potential funding from the US Economic Development Administration (EDA).	
1.6.c	Establish new targeted incentives to encourage developers to provide affordable housing for creatives utilizing some of the city's funding (i.e. carving out a portion as a set-aside for artist housing). While Low Income Housing Tax Credit (LIHTC) funding can be challenging to utilize for small scale affordable projects, HOME and CDBG funds can be deployed to incentivize some affordable artist live/work units in a larger project.	
1.6.d	Partner with planning to create a density bonus to encourage more affordable housing and/or affordable creative space (galleries, etc.) by allowing for increased building height or building area in exchange for increased affordability requirements.	
2.2.b	Enact a funding mechanism to support the development of arts and culture and creative business within the boundary of the Cultural Arts District (see also Creative Spaces), such as a Business Improvement District (BID), Community Reinvestment District (CRD) or other available mechanisms.	
2.3.a	Enact a strategic support funding program to provide financial support to arts and culture organizations, institutions and initiatives. Programs like this can be a tool for targeting areas of community need, supporting the work of organizations and for incubating and seeding new projects within the city.	
2.3.b	Ensure equitable access to support funding by valuing social impact and the priorities and initiatives for and by historically disadvantaged groups including Black, Indigenous and People of Color (BIPOC).	
2.4.a	Explore the creation of incentives for developers to invest in/develop/carve out room for arts and culture spaces, studio spaces for working artists and creative business. (Bonus, Enhanced Development Menu, Public Art, etc.)	
2.4.b	Explore incentives for property owners to establish more spaces for creatives to work and maintain affordability. (Lease incentives, tax abatement/refund, residency program, etc.)	
2.4.d	Explore studio space stipends for artists and members of the creative economy.	

Mid-Term Action (Cont.)

Community Collaborators

2.6.a	Consider establishing a Mayor's Art Award to honor both artists/creatives and major philanthropists and donors. Host an awards event that brings donors and artists together, providing public recognition and encouragement for future philanthropy.	
3.1	Conduct a citywide Cultural Facilities Study to identify creative space needs and determine the right mix of cultural facilities to support arts and culture in Fayetteville. (3.1.a-h, 3.2.e)	+
3.3.a	Identify key existing arts and culture spaces through the cultural facilities study that could be amplified to meet needs and growing demand and what investment might be required. Introduce key existing and potential arts and culture spaces as a another component for analysis within the context of the of Neighborhood Center Advancement Plan (NCAP).	+
3.4	Maintain and track locations for potential new arts and culture uses and investment.	+
3.4.b	Advocate for strategically acquiring parcels and structures in key neighborhood centers outside of downtown for proactive arts and culture development projects.	
3.4.c	Seek to better distribute art and culture spaces, also identified as "high quality places" in the Economic Vitality Master Plan 2024, across Fayetteville to ensure access to all.	+
4.1.i	Pursue a Public Art Master Plan to review and refine guidelines and policies, prioritize projects, locations and define new initiatives.	
4.1.j	Consider developing a more robust mural program, including developing a formal festival (like 2017's Green Candy Art Action festival or 2020's Sprayettville) and revamping existing utility box murals and a wall + muralist match program.	
4.2.a	Consider establishing design guidelines and/or a design overlay within the revised Cultural Arts District boundary.	
4.3.a	Identify and prioritize cultural and historic places of significance for cultural groups and diverse communities, with the intent to recognize, preserve, remember and celebrate the heritage, culture and character of historic spaces throughout Fayetteville.	+
4.3.b	Activate public spaces and culturally important neighborhoods through the arts, such as public art, murals, events, festivals, signage, etc., to celebrate a sense of place and identity for the community.	+
5.3.a	Work with local arts and culture organizations, producers and entities to create and sustain beloved community events that build on modeled past successes.	+
5.3.c	Create experiences for local artists to co-mingle with regional, national or international artists to inspire growth and development of the local arts sector.	+
5.4.c	Establish a program for arts and culture pop-ups in vacant storefronts, on the Ramble or in other public spaces to support new businesses and art ventures.	+
5.6.d	Make Fayetteville as accessible and attractive as possible for events and film projects by providing streamlined access to key resources. Consider establishing a special events hub or office to serve as a central point for navigating permits, event production needs, and coordination with City departments.	
5.6.h	Convene a local advocacy coalition, connect it within the region and state and be an organizing force behind it.	+

LONG-TERM ACTION 2032+

Community Collaborators

1.4.d	Seek out partnerships with University of Arkansas, Northwest Arkansas Community College, Northwest Technical Institute and others to increase creative trades workforce training opportunities and to connect people currently working in or studying trades with the creative sector.	
1.4.e	Investigate opportunities at the high school level to connect and assist creation of expanded curriculum and workforce education for youth who are interested in exploring these careers.	
1.6.f	Create a design guidebook with ideas and inspiration on how artist housing can be incorporated into development and redevelopment projects (e.g. providing floor plan concepts that demonstrate how live/work space might look).	
2.2.d	Advocate for a voter-approved sales tax to support arts and culture in Fayetteville, potentially in conjunction with parks, enduring green land acquisition and operations/maintenance (Arts & Parks) or with climate action efforts.	
2.2.e	Explore, long-term, a possible NWA regional tax benefiting arts and culture.	
2.3.c	Survey and adjust support funding over time as community, artist and organizational needs change. Initial areas of need may include artist and musician work opportunities, arts education, neighborhood vitality through public art, capital investment, arts and culture experiences and programs, technical/training support.	
2.5.b	Seek to develop a local, municipal-level tax rebate to support local productions and drive outside filmmakers to Fayetteville and utilize local resources.	
5.3.b	Create new, large-scale signature events that celebrate Fayetteville's unique strengths and local identity.	
5.4.a	Develop a signature week-long community-wide event(s) for a quintessential Fayetteville experience.	

ONGOING ACTIONS

Community Collaborators

1.1.a	Develop the creative workforce citywide and advocate for artists and creative workers to be paid a living wage and receive business sector support.	
1.1.c	Assure that the creative sector is accounted for in future housing planning at the City level.	
4.1.h	Continue to encourage public art as a means of celebrating, remembering and honoring diverse communities and neighborhoods within the city.	
5.5.d	Continue collaborating with CACHE to identify opportunities to partner and convene the arts and culture sector regionally.	
5.5.e	Continue to connect and collaborate with state, regional and national arts associations, like Arkansans for the Arts, Arkansas Arts Council, Mid-America Arts Alliance, South Arts, and Creative West.	

SECTION 7

Appendix





Fayetteville Arts and Culture Plan Community Survey Results and Analysis 2024

The Fayetteville Arts and Culture Survey was available to the community from March to June via SpeakOutFayetteville.org. Additional surveying was done via paper surveys in July and August. Overall the general survey received a total of 498 responses. The following is a summary of the responses and analysis thus far. *Questions marked with an asterisk were not included in the paper survey.

Out of a total of 613 Responses: 89% of respondents were Fayetteville residents; predominantly from Central/South Fayetteville (48%) and North/Northwest Fayetteville (52%). (11% were Non-Residents)

Zip code information indicates that most of the respondents are proportional to the zip code data demographics for the city (with 72701 and 72703 being the majority of the city.)

72701 48% Central and South Fay

72703 30 % North Fay

72704 20 % NW Fay

72764 1% Springdale/far north

72730 1% Farmington/far west

Age, Gender, Race

Respondents for this survey tended to be younger, predominantly female and predominantly white. This data is consistent with demographic data for age and race (Fayetteville's median age is just over 29 while the national average is 39). Anecdotal evidence that arts survey respondents tend to be more female.

<https://www.infoplease.com/us/census/arkansas/fayetteville/demographic-statistics>

https://datacommons.org/place/geoid/0523290?utm_medium=explore&mprop=age&popt=Person&hl=en

Respondent Ages

17 or younger **2%**

18-24 **4% (6% under 24** *Note: this seems to be a bit low given the current demographics; likely due to timing with University schedule and student access to survey)*

25-34 **25%**

35-44 **29%**

45-54 **17%**

55-64 **13%**

65-74 **7%**

Over 75 **3%**

Respondent Gender

65% Female

28% male

7% non-binary or prefer not to answer

Respondent Race

78% white (reflects current demographics)

7% prefer not to answer

Nonwhite: just under **14%**

- American Indian/Alaska Native . **1%**
- Two or more ethnic races **4.1%**
- Asian **2.5%**
- Black/African-American **2.5%**
- Hispanic or Latino/a **3.3%**
- Prefer to self-describe **.6%**

When asked to “share your relationship to arts and culture in Fayetteville, the **majority of respondents identified as people who appreciate arts and culture and who enjoy attending arts events and collecting art (about 55%) and 45% of the respondents who identified as working artists or arts business owners. ***

I enjoy attending arts and culture activities and events. 35.7%

I appreciate the arts as a general community member. 14.8%

I am an art lover who collects art. 4.4%

I am a working artist/performer/musician. 14.8%

I like to make art, perform or create, but don’t pursue it as a living. 13%

I am a creative business owner or entrepreneur. 8.9%

I work in the arts and culture field, but not as an artist. 8.3%

The arts aren’t for me. .5%

Other 2.9%

Fayettevillians are proud of their outdoor amenities! When people were asked “When people visit Fayetteville, what do you recommend they do or see?” two of the top five recommended destinations were outdoors. Also high in the top five were the Restaurants/Breweries, The FAPL and Museums. Near the bottom was local shopping and the University or Razorback athletics.

1 Hiking, biking and outdoor recreation 76.1%

2 Restaurants and breweries 73.2%

3 Drive through beautiful Ozarks 57.3%

4 Library 56.5%
5 Museums 54.6%

6 Festivals and special events **52.8%**
7 Live music venues **49.5%**
8 Performing arts venues **42%**
9 Our city parks **41.2%**
10 Mt. Sequoyah/The Overlook **36.5%**

12 Razorback athletics **31%**
11 University of Arkansas **30%**
13 Local shopping **30%**

When asked **“What types of arts and culture activities do you participate in or attend?”** a **whopping 80% of the people surveyed responded that they enjoy attending the Farmers/Makers markets in Fayetteville (80%), and art exhibitions/galleries were the next favorite (68%)** The next favorite cultural activities are tied between experiencing live music **(65%) and culinary experiences (65%)**. Attending dance performances and crafting scored very low, with only **28/27%** of respondents choosing these options.

1 Farmers/Maker markets 80%
2 Art exhibitions and galleries 68%
3 Live music 65%
3 Culinary experiences (great food/restaurants) 65%

4 Botanic gardens **61%**
5 Festivals **60%**
6 Museums **58%**
7 Live theatre **54%**
8 Murals/Public Art **53%**
9 Art sales or markets **47%**
10 Craft beverages **43%**
11 First Thursdays **40%**
12 Creating my own art **39%**
13 Art making classes **33%**
14 Film/cinema **33%**

15 Dance performances **28%**
16 Crafting **27%**

What creative activities do people enjoy most frequently? **When asked “How often do you participate in or attend the following in Fayetteville each year?” 66% of people responded that they were likely to “View murals & public art” AT LEAST 3-4 times a year or more.** Perhaps this frequency is related to the fact that the murals are free and visible in all parts of

town. **51 % of respondents stated that they experience visual arts or galleries at least 3-4 times a year, and 50% of respondents stated that they are likely to enjoy “culinary and craft beverage experiences” at least 3-4 times a year and 17% said they enjoy culinary and craft beverage experiences at least 10 or more times a year.** Everyone has to eat, right? The opposite was true of art classes/workshops (**48%** stated that they never attend) and dance performances (**45%** said they never attend). The following creative activities were in the middle ranges for frequency for Fayettevillans:

- Theatre/performing arts events
- Museums
- Arts festival or events
- Film or cinematic events
- Folk or cultural events

According to this poll, it seems that there is room for growth in the “variety and amount” of Fayetteville’s arts offerings/activities. Just under **15%** stated that they were “somewhat or very dissatisfied” by the “variety and amount of arts and cultural activities that are available” to them in the city. **The majority—over 69.1%-- of respondents stated that they are “somewhat satisfied or satisfied.”** Only around **13%** percent stated they were “very satisfied.”

“How do you feel about the variety and amount of arts and cultural activities that are available for you in Fayetteville?”

Very satisfied **13%**

Satisfied **33.6%**

Somewhat satisfied **35.5%**

Somewhat dissatisfied **12%**

Very dissatisfied **3%**

On the other hand, when asked “How important to you are arts and culture opportunities in Fayetteville?” over **90% of people surveyed stated “Important (16%) or Very Important (74%).” Under 2%** stated arts and culture opportunities were not important or not at all important.

For the majority of people surveyed, **the overall benefit of the arts is more about providing a sense of wellbeing and community--which far outweighed any of the economic development or tourism benefits of the arts.** “When asked “What do you believe are the top three most important benefits of arts and cultural activities and offerings in Fayetteville?” the top three answers, by a significant margin, were:

1 Creates a sense of place and community 55%

2 Makes Fayetteville a fun and lively place to live 44%

3 Increases quality of life and livability 1 40%

4. Supports and creates active and unique neighborhoods 28.4%

5. Represents and celebrates our diverse communities **26%**
6. Causes positive changes in our society **24.2%**
7. Brings communities together **18%**
8. Provides opportunities for people of all ages to learn **16%**
9. Beautifies my communities **15%**
10. Contribute to Fayetteville's economy **12%**
11. Attracts tourism **4%**
12. Improves Fayetteville's reputation **3%**
13. Other (please write in additional examples) **2%**

People in Fayetteville participate in the arts for their own personal enjoyment and happiness and to have new experiences. When asked "Why do you attend or participate in arts and cultural activities?" the top answers were:

- 1. To have new experiences 72.5%**
- 2. To be entertained 72%**
- 3. For my personal happiness and wellbeing 69%**
4. To support local artists **66%**
5. To feel connected to my community **66%**
6. To spend quality time with family/friends **63%**
7. To learn something new **58%**
8. To support the local economy **48%**
9. To meet new people **34%**
10. To express myself **22%**
11. To celebrate my identity and/or cultural background **14%**
12. It's my job **13%**

The arts are regional. Fayetteville residents will travel outside of the city to participate in the arts as well, which is not surprising given the proximity to neighboring towns and their art venues. This might also indicate that people travel more regionally to experience the arts—and people are coming to Fayetteville for certain arts opportunities. **When asked "Do you attend arts and cultural events in nearby communities?" 82% responded that they did, and only 18% did not.***

Survey respondents feel strongly that Fayetteville is a creative place, and that the stage is set for an even stronger creative sector. The survey asked how people felt about several statements:

"Fayetteville is a creative and vibrant city."
69% Somewhat or Definitely Agree

"Arts and cultural activities are important aspects of life in Fayetteville."
92% Somewhat or Definitely Agree

"There are enough opportunities for me to participate in arts and cultural activities in Fayetteville." **65% Somewhat or Definitely Agree**

"Participation in the arts contributes to the education and development of children." **82% Strongly Agree**

"We need to improve the quality of arts and cultural activities in Fayetteville." **81% Somewhat or Strongly Agree**

"Everyone deserves equal access to the arts." **88% Strongly Agree**

There is not much consensus on why people don't engage in the arts, except there is general agreement that there needs to be better marketing and communication about arts offerings in Fayetteville. For some, the arts are inaccessible because of the cost. **When asked "What are some of the obstacles that may have prevented you from engaging in arts and cultural programs and events?" 65% stated that it was due to "Too short notice/Didn't hear about" or it was due to the "Cost/too expensive" (54%)***

- 1. Too short notice/Didn't hear about it 65%**
- 2. Cost/too expensive 54%**
3. Worry about parking 36%
4. Don't have time, even if interested 23%
5. Not interested in what's being offered 20%
6. Events or activities are sold out 16%
7. No one to go with 16%
8. Do not feel welcome 11%
9. Can't find/afford childcare 10%
10. Don't like to attend activities after dark 8%
11. Other issue/ tell us more 7%
12. Lack of transportation to get to the activity 7%
13. Prefer to do other activities 6%
14. Concerns about accessibility 6%
15. Prefer to go to other cities for arts and cultural activities 5%
16. Concern about language or cultural barriers 1%

The survey reveals that the majority of people surveyed think that the City should spend more on arts and culture in Fayetteville. When asked "Understanding that the City of Fayetteville has a limited budget, should the City increase or decrease its investment in arts and cultural activities and programs?" **64% stated that the City should spend more or much more on the arts; 27% stated that they should spend "about the same" and only 3% stated that the City should "spend less or much less."**

Spend more **42%**

Spend about the same **27%**
 Spend much more **22%**
 Don't know/no opinion **6%**
 Spend much less **1.5%**
 Spend less **1.5%**

Write-in results

For several questions, respondents were asked to write in answers to questions. Themes included:

- People love some of the arts programs and events that have been happening or used to happen and they want them back.
- Fayetteville should embrace its grass-roots efforts and local artists.
- People want murals and public art everywhere!
- More music festivals!
- Not enough museums, galleries, mid-sized music venues.
- Art in and around the natural areas/bike routes would be a big hit.
- People need more studios, flexible spaces, places to create. Cooperative spaces to share.
- Artist housing & affordable housing is needed.
- Fayetteville should be a place that nurtures and enables its local artists to take creative risks. It should be a place where young/emerging artists can thrive and find support.
- People are really excited to see what happens in the Ramble.

Do you have any big/transformational ideas to set Fayetteville's arts and culture apart from other nearby communities?
A Big "Community Center " ... focus in wellbeing (fitness / pool etc) and in same the building a a big Big Art Cultural Museo Center ...
After People train every day ... can walk to see / enjoy the art expositions ... All this central !!!; near by the library !!
1. An awarded artist residency, apartment, or stipend that helps with housing and to encourage their continued effort to make Fayetteville a vibrant city to live in. 2. Art Fair 3. Mentorship program for artists
1) PLEASE bring back Sprayetteville! That took place in 2020, and it was run by the owners of American Shaman Kava bar. If the City of Fayeies for the sheer volume of murals we'd have. I also think such murals could focus on destinations and the trail system. Once we connect the new kayak park (Combs) to the Greenway, there could be water-themed art leading toward the park. 2) Skayetteville. An artistic extravaganza for roller and inline skaters in Fayetteville! We could make Fayetteville a true skating destination. We have a phenomenal roller rink, and we also have exceptional trails for outdoor skating, as well as the art court for dancing. We could make an entire event like "Skater Migration" in Miami where we do a parade up/down a flat part of the Greenway. The reason I'm so into this idea is it combines things that make this area unique, such as our trail system, our

incredible roller/inline skating scene, and our diversity and passion for the arts. You could work with Clementine Simpson and other local "skate influencers" to make this happen. It would be so fun to have the skaters do "flash mobs" around town for different holidays, like a Thriller flash mob during Halloween or a Grease-themed song in the summer.
3) Arts camp for adults. I would love to learn how to do spray paint art/public murals so I could contribute to the public art along the greenway! I'd sign up for all sorts of art camps to learn how to do pretty much any type of art!
4) Art-themed bike tours along the Greenway. If we continue to really foster the development of public art along the Greenway, there could be guided bike tours to show tourists our fabulous art scene!
a large culinary event like Roots Fest used to have on Thursday nights. Develop it into something like the Aspen Food & Wine Festival
A LARGE public park inspired by the Gathering Place meets interactive, immersive arts experience. Community block parties to get residents interacting with one another. Revitalize eyesore neighborhoods like Midtown, in the actual heart of Fayetteville, instead of continuing to make already bougie places bougier - there are lots of young families, international and hip students in this area that could benefit from arts corridor type investment. The Marlos Taco Shack lot could be a beautiful pedestrian friendly destination with string lights overhead and more hole in the wall restaurants like leverett lounge! Put on free music and movement classes for the under 5 crowd. Shakespeare in the park. Offer grants to activate underutilized spaces. Build on the native foods/plant scene.
A thriving arts community is inseparable from a city's well-being, yet the current housing crisis threatens its all of that. Without affordable living options, artists struggle to stay in this town, diminishing the "funky" that used to exist.
Again, actually fix up the planting on the razorback Greenway
an arts center/ building would be great for the community. for all ages to learn to draw, paint, music lessons, acting classes. Might be a pie in the sky idea, but it would be a great central place to connect the community as a hub to lead to our existing theatres, art galleries, music festivals, etc... a shared space for all, existing and new and for all ages
An increase in literary arts activities.
Art should comfort the disturbed and disturb the comfortable. Art is a healing tool and we need more opportunities to explore the full spectrum of the human condition and perhaps trauma recovery, collectively, through public exhibits of emotionally evocative pieces. Perhaps partner with local non-profits that center work with trauma or violence survivors. Homelessness, victims of crime/justice system failures , survivors of sexual assault, etc. Provide opportunities for these survivors to create art and display it. Often, those who suffer deep trauma are also systemically economically impacted and limited in their ability to access such healing tools. I believe it would be healing for the entire community to feel less alone in their struggles if they see pieces that relate similar traumatic experiences to their own with an ability to find hope and healing again. Fayetteville could lead this innovative, artistic, whole-health approach for the state and the nation.
Artify the trail. The whole trail Free use of bikes/scooters for transportation Cross city transportation bus wise
Artist housing and studio developments, artist supplies and equipment share or donation program, percent for the arts program, funding for arts clubs and organizations, public art workshops, Fayetteville Art Week, and niche music/film/art festivals.
Artist housing. It would be absolutely transformative for the artists already living here.
Artist studio spaces and fine art sales, galleries. Many small dot spots have had to close which were u owe and run by local artists

As I stated above; studio space! The spaces could also be open to the public (at artists discretion) to view how certain works of art are made.
Be more open to the future and less worried about trying to keep Fayetteville in 1970. Less Rousseau, more Marc Andreessen and Camille Paglia.
Beautifying our streets, landscaping, more trees, less parking lots, attractive architecture.
Being the college town in NWA it should be the hub for nightlife and music. Eclectic music.
Bentonville is where one goes to "consume" or "spectate" arts and culture. Fayetteville can be where we create and produce arts and culture.
Bigger murals on the sides of buildings. Something that is a picture destination. Like Fayetteville is my Favorite ville, but on a bigger scale.
Pop up art exhibits where you can purchase local art. The square would be a great location for this.
Bike-able "museums" like a sculpture garden connected to our bike trail system
Bring back the Music Festival of Arkansas
City art anywhere and everywhere! Excited to see what the park will look like on West and Dickson and really hope there will be cool art installations
City should work with the Animal Shelter to promote adoption & adoptable pets by doing that thing that's popular on tiktok where pets make a painting in a zip lock bag and then have an "art show" and silent auction where citizens can bid on paintings to raise funds for animal shelter and promote adoption at the same time!
Combined Venues and have program everyday this way instead having bldg just sitting there while there is nothing going on. Waste of resources! But that is whole Fayetteville area with everything from housing, to shops and community- museum- or theaters.
Community open free art making on a regular basis
Continuing to balance nature within the city with urbanization. As such I think the city really needs to promoting infill and higher density building, while also restricting urban sprawl like developments (like the rausch Coleman developments on 15th).
This will allow for more green space to be preserved or expanded within city limits. While also reducing sprawl into the outer areas of Fayetteville.
This will also allow for more arts spaces to be included in development, both dedicated spaces and outdoor art installations.
I think embracing the natural side of arts would really set us apart from the other nearby communities.
Create a festival around a cultural moment. It could be St Patrick's Day - lean into the musicians and dancers in the area - share stories about emigrants in the area, bring amazing talent here that visits Texas and Missouri and surrounding states.
Create a small scale Fringe Festival when the upper ramble is done. I saw a short play from the back seat of a car with 4 other people and the play was the dialogue of the characters in the front seat. Incredible. More avant garde events. Not everything has to be family friendly all the time.
Create housing grants for practicing artists
Create more spaces in downtown to make it an art hub.
Create truly affordable housing and work spaces for artists. Pay artists decent fees when using their services. Be proud of Fayetteville artists and promote them outside the city limits. Don't use arts and artists as mere economic factors and to help gentrify the city.

Creating sustainable concert series. Bentonville dreams of their arts programming sustaining itself financially. It's propped up by grants and families. City sessions and sonic guild are doing this, would be nice to see something like that here.
Fayetteville is unique as most of the working artists in NWA live here, but we mostly make our living in Benton County. We would take a show of less pay (and even quality) to not go to bentonville because of the location and we're proud to be Fayetteville residents. More downtown city programming, utilizing parks/natural spaces with mature trees is something the other cities cannot offer. Their parks are new and the trees aren't developed. A Wilson park Saturday morning acoustic songwriter series (low budget) where you invite a local food truck, and encourage the community to bring snacks/blankets. To increase turnout you could hire the greedy goats to remove ivy nearby or invite a couple organizations to set up a table/booth and help promote (food loops, city recycling?)
Creative spaces that allow artists to work while engaging with the community without large financial commitments. Rotating displays of a wide variety of art from smaller budget artists that may not have time or capacity for large inventories.
Creative studio spaces that residents can rent out for a small fee and use for various types of art/music/content creation. Similar to renting private study spaces at the University. Ex: more space for musicians to practice, artists to paint large pieces, etc. Fayetteville Public Television has seen success with renting out equipment and recording space for video/audio creators.
Cultured Markets, Greek Festivals, Jewish Food events, Renaissance Fairs, Italian food events, food truck style events. Religious art markets displays and flea markets. Many other cities similar in size to Fayetteville host events like this people will travel from all over to join in and people who currently live here will better understand and connect with their community if the people that live here are being more accurately represented in the cultured events. FOOD is a huge motivator, if you have good food people will attend, and they will stay for shopping, art, music, dancing, games and friends.
Designate a flowering tree or flower for Fayetteville that grows well here. (Like a dogwood tree or crabapple. Tulips or Daffodils. Azaleas.) Then encourage or create a program where every business plants that. Encourage residents to also do so. Plant along heavily trafficked areas. Make it to where people travel to Fayetteville to see the Azaleas bloom for example. Like people travel to DC to see the cherry blossoms bloom. Coordinate this with the Botanical Gardens as well. I still think there should be a major BGO expansion. Also more wildflowers plantings at roadsides and parks would be nice.
Develop engaging programming for the new civic space/upper ramble. Concerts, arts or craft fairs, race events, parade finale's, etc.
Doesn't the city have people that are exposed to new ideas through conferences and associations? Don't thin the average Joe has a clue what's missing because because it's missing.
Electric shuttles to attend
Embrace diverse populations and break the stereotype of Ark.
Embrace one of the best things about Fayetteville, its natural aspects, and stop destroying interior forests for half a million dollar housing for out of staters.
Embrace our heritage of trees, nature, and arts. We have built this town ourselves and it has been based on our connections to nature. Celebrate this and protect it through policy that protects trees and conservation and through investments that incentivize small creative businesses.
Empower people already creating grassroots events. The talent is already here.
Expand botanical gardens; add larger music venue and museums. Music genre hall of fame?
Fayetteville (and Springdale) feel more home grown, going back to roots. While Bentonville feels more like bringing in from the outside (not in a bad way, just different). That being said, I've been to events celebrating early white settlers in the Ozarks. But I would also like to see indigenous groups celebrated, and their voices lifted. It feels like there is a void there.

Feature and foster local artists.
Feels like you are trying to get consultant services for free with this question. Does the person whose idea you use get any compensation or credit?
Focus on the holistic care of your citizens. You cannot actively support the artists of this city, or the cultural groups of this city, without making meaningful connections or thinking first about issues of health , poverty, and housing. The arts absolutely cannot be supported in a vacuum. Efforts that do not address the above are disingenuous and performative.
Free activities that make art accessible to all! If we are honest, the real competition for best art scene in this area is Bentonville. They are going to be hard to beat because of all of the money. What would make Fayetteville stand out over Bentonville? Not sure we have to! If you offer free events like the weekend kick offs, I will do things in Fayetteville instead of driving the 30 minutes to Bentonville. Help me escape and feel like I have done something special without leaving my hometown. Give me something to do besides go home and watch tv. Help my kids feel like their voices matter and get them inspired to create! I want a funky, accepting community that embraces who they are.
Get the entire community involved Encourage creativity both individually and collaboratively Offer venues for people to exhibit/share their works and activities
Given the surrounding communities and distance from other existing ones, a local permanent site renaissance or medieval festival would probably do really well in the Ozarks.
Grant \$\$
Grants from our corporate leaders would be wonderful! Could drive or area into model status for others.
Have a Fayetteville live music site on line to provide listings for music lovers to go to and see what is available 7 nights a week. This will increase attendance at all of the shows in town.
Have an art sculpture like a painted pig that is along trails, different businesses and buildings throughout the community that tie the community together through art. The drawings on the pig could change depending on the "owner" and get updated for events, themes, etc.
Host some Sofar Sound events in the area
https://downtownlincoln.org/explore/first-friday
I believe wherever there is a blank wall (like the giant wall on the new parking deck on West) should have an art piece commissioned. Staring at neutral concrete is the exact opposite of what Fayetteville is all about. Maybe start a fund that goes specifically to these commissioned pieces? I'm sure that's already a thing, but it doesn't seem like it to me.
I don't think it's about amount spent as much as priorities and where/how money is spent. I think the love could be spread a bit more.
I mentioned them. Spend reserves on our trails and parks. Create an event coordinator position and give that person the staff and resources they need.
I think if we had a community arts center that would be great! Think like a YMCA, or "Boys and Girls Club" for artists. I understand that we have the Community Creative Center but that center, as far as I know, only hosts classes and membership is something that artists cannot afford to pay. This center would act as a co-op/gallery of sorts where there are individual rooms where people can go in and freely create. Ideally, the space would allow for artists to donate supplies to it so that everyone in the space can use them, artists could sell work from the space and display work in the space. Membership cost would be low and would only have to be paid by those who are looking to either sell their work out of the space. People would have to volunteer their time to help with the operating of

the space and keeping it clean-day to day things. There could be classes, and workshops hosted out of the space in order to bring in revenue to help keep the bills paid BUT the focus would be on actually creating a physical art community space...a space that serves THE ARTIST. The space would focus on serving THE ARTIST so that they CAN create the work that goes out into the community for others to experience.

I think Mount Sequoyah and Botanical Gardens have a ton of growth potential. I adore both of these places and could see so much happen there. I think supporting these venues is important. I think Mount Sequoyah could lean into the wellness retreat/spa arena and also the retro camp vibe as well. The overlook should be majorly expanded. I am a group member of a local Mom group on Facebook. It consists of locals, recent transplants, and people moving here. I can't tell you how many times people have asked about or lamented about the lack of a true spa/wellness retreat experience. I think that could be a cool avenue for Mount Sequoyah to explore. I think the Botanical Gardens (or Mount Sequoyah) would be a great candidate to apply for the NWA Design Excellence program the Walton Family Foundation has. I think that is the name of it. The Botanical Gardens I know had a master plan that was in the news in the past that included a future expansion. I think it has so many great cultural events there that supporting it seems like a great decision. It could draw tourists to the city while at the same time providing a better quality of life for the people of Fayetteville. I would look strongly at Digital Art. I really think a Digital Arts festival could be really cool and unique.

I think Mount Sequoyah has the potential to be an exciting art park and residency destination. Additionally I would love to see the historic brick building between WAC and T2 turned into a Fayetteville Arts Museum. It is definitely something missing for our city.

I think the city is missing a strong core to unify the arts community. There are many markets and opportunities within the city but this divides the crowd that would regularly attend these events. My partner and I say this from personal experience, as we participated in nearly a dozen markets throughout Fayetteville over the last year or so. Comparing these markets to previous markets we participated in in Monroe, Louisiana, we noticed that Monroe had larger and more Wang aged crowds, even though it's a less affluent and less snag aged city when it comes to the arts. The main difference was in the quality of the organization and sense of community that the arts council in Monroe has. They don't have the opportunity to host dozens of markets a year, and so they make sure the little numbers of markets they have are extremely well advertised and organized. I feel as if Fayetteville could achieve this exact same results, but tenfold. Our community here is more engaged and willing to participate in the arts, we just need to get everyone on the same page to make sure our events are a true success for both the vendors, attendants, families, and ultimately the city!

I think we should have more frequent farmers markets and put an emphasis on local artists to join in

I think what makes Fayetteville different from other cities is that our art scene is more focused on smaller artists and performers. I love that when you are supporting the arts in Fayetteville you are supporting a local artist. I think the city should continue to give a platform to a variety of local artists

If cost is affordable and events are well advertised, more people will participate

If the arts and entertainment district found a way to carve out a pedestrian only space (even if only after 6:00, on weekends, etc.), I think that could go a very long way in livening up the area. Cars are noisy and get in the way of performers. We need density not parking lots, so ideas collide and mingle and meet, not bumpers.

If we could find a way to make the razorback greenway to be tied into arts, culture, and excitement I think that could be really transformative. This could be art infused into the path itself, it could be cool tunnels with art and lights within, it could be a whole host of different things that expose so many people to art in a way that would be so accessible and fun and promote the things that already make NWA so great!

If we had a music trust, or a musicians union, or support from the city in any way, it would set us apart dramatically. We need to be cultivating new, unique artists and recording artists. *new ones*
In a perfect world we'd have a venue downtown that could be activated inexpensively by artists for exhibits and art installations such as Meow Wolf.
Incorporate U of A and Fayetteville high into art events.
Invest in artists and the community before focusing on more murals and building.
Invest in redeveloping areas of the Downtown, Uptown and the 71B Transit Corridor connecting the two.
Invest in the culture that's here. Several artists in the community do not have the opportunities that others may have.
Invest in your artists before they're all gone.
Isn't that what you get paid to do??
It will be impossible to cultivate a community of local art and artists without a comprehensive housing plan and immediate concrete actions (beyond plans on paper) to reverse recent trends.
It would be amazing to have a City of Fayetteville Gospel Choir. That would be an uplifting experience for all who are involved/attend, and it would make the current choral scene more musically diverse.
It would be fun to hold some kind of community wide crafting competition. It'd be fun to get to watch people craft real time and a fun way to showcase local makers
Let Fayetteville grow and stop pushing out businesses. Currently, everyone drives up north for Arts and Culture and their restaurants as they are much better than what is offered in Fayetteville. If the city were allowed to grow normally over the last decade we would have a larger budget for arts and culture. The current system of pushing out any business only hurts Fayetteville and the arts as it is slowly decreasing interest in the city as a whole. Letting only car washes and oil change locations doesn't improve Fayetteville or it's citizens in the slightest.
Let's bring the North Forest Lights to the Ramble or some version of it. Let's figure out how to engage Mt. Sequoyah area to be a gem for our artist community, bring biking trails from east Fayetteville to the top of Mt. Sequoyah and connect our parts of the community.
Local is key. We are not bentonville and do not want to be bentonville.
Look toward traditional rather than the latest new shiny thing, keeping community grounded rather than transient.
Love outdoor art on trails and murals on buildings in B'ville.
Mainly just creating way more public art all over the city. So much of Fayetteville feels like suburban sprawl, so anyway, that neighborhoods can develop their own identities through arts would be extremely helpful! Even creating neighborhood murals would be so transformative when you compare Fayetteville to the other areas in town. Making them as whimsical and quirky as possible would be ideal!
Make it local! Communities north of us bring in events and entertainment from other communities. Create art and culture exhibits and activities from/with local Arkansas artists.
Make run down buildings open , accessible and AFFORDABLE to artist to have places to create.
Make sure that not all events feel too sterile/curated. Bentonville has a monopoly on corporate arts & culture vibes, so we should double-down on the fact that Fayetteville is a bit weirder!
Maybe try to get builders to build better looking buildings. Too much stark modern boring stuff being built. That's not " Funky" and is making Fayetteville less attractive.
Maybe we can focus on music since Bentonville has the art scene
Mixing wellness and art
More art and patron to support us!

More art exhibits. Partner with local galleries. When art is displayed it gets artists talking which leads to a more connected art community. Make sure to overlap genres in exhibits to bring in more people. Not every event needs food trucks.
More artist-led initiatives.
More collaborations between different kinds of creative ventures. More interactive public art.
More innovative, experimental events that are available to people who are less physically able. Old frail people are left out and want art as much as anyone.
More large public art works and murals. I love going to my hometown of Fort Smith and seeing the Unexpected project. I'd heard that Fayetteville turned that project down. And while I'm super happy for Fort Smith, I was sad because that would bring tourism/money to our area. I love what Bentonville, Springdale, and Rogers are doing and am not sure why Fayetteville seems to be excluded from CACHE and other programs that the Waltons/Tysons support.
More murals and installation pieces by local artists!! And not the same artists repeated lots of times... hire new people! More installation spaces. Talk to @maddhousestyle
More murals. Install statues and locally made installs along popular streets like college and MLK (which just opened an art school by Hill St.) improving quality of life while also encouraging walkability. I think also adding murals to the pavement on the bike trail would be very cool, more installs along the bike trail that could also provide some source of integrated solar lighting would help deter crime, improve walkability, encourage exploration, would be very cool.
More music
more public art along trail, maybe a section dedicated to art or a sculpture garden. continue to leverage the college to create partnerships between the arts program there, public schools, and the community
More public mural workshops or community art wall events. More Ozark centered folk festivals. Celebrate regional history and folk craft.
Murals murals everywhere! Street painting too where safe! More murals in schools!
Music festivals
Music festivals
My biggest concern for Fayetteville is the increasing traffic. We are growing so fast and really need a viable public transportation system, centralize the arts and cultural experiences, making parking somewhere outside that Big area and have public transport to it.
My MIL is taking a sewing class / fashion show in another city. More fiber arts! Support local artists housing. Its a lot easier to be creative when you don't have to worry about skyrocketing rent
My one thought is that we're probably spreading our art and artists too thin and the venues and artists end up competing against each other instead of supporting each other. It's a good problem to have but we don't have the population to support how much we have going on....yet! We have a lot of spaces and it's kind of spread out. I think the concentrated efforts to focus on one aspect at a time, lately the ramble, is smart. My big transformative idea would be to create a non-university theater space (for film) near the square.
Nothing big/transformative- but making it more known what our traditional/yearly events are and making sure those are quality events every time.
Oh baby yes. More murals, murals everywhere. Initiatives to encourage development downtown. A new outdoor music amphitheater that takes advantage of the amazing Boston mountains to the south.

Opportunities to view films - start a Fayetteville Film Fest?
Have artists paint creative items like other cities do and place them around the city (we've done this before, i.e. hogs, rocking chairs, etc. - something unique to Fayetteville)
Our parks are great venues for festivals and performances. We can't compete with Crystal Bridges. Public transportation between Bentonville and Fayetteville would be a great choice.
Outdoor water park with nature preserved- Underwood's Park
Parking is an issue to come to any events in our cultural downtown or Dickson street areas - cost and availability. Being late and Fear of getting towed and or ticketed are not a great motivators to coming down to the arts corridor
PRESERVATION
Provide a free/extremely affordable performance space for local nonprofits
Provide a safe punk venue so people don't have to put on DIY house shows. One understood to be an adult setting, for example, smoking should be allowed.
Public art installations, like a mural tour
Restaurant crawls, street festivals
See the trolley idea. Trolley can have a rotating "gallery" of local artists. A mobile gallery with art inside and out.
Seems like more people would rather drive north than stay in Fayetteville for entertainment, a lot due to parking issues, another is that Fayetteville has turned into a over priced college town with unaffordable homes
Site specific performance, Taylor Mac, bread and puppet
So many. I would love to take a few people willing to listen around Fayetteville and show them the actual places people visit and what makes us unique. It would be cheaper to allow the small businesses to flourish. Fayetteville's overall business model makes no economic sense long term. On the path we're on now, build up will continue until it sucks here, artists can't afford to live here, and then people will bail. I wish I could explain how important the arts are for long term city growth, but this box is too small.
Stay focused on local up n comers, they've been holding the vision this whole time
Stop spending so much to be the best biking trails in Fayetteville or Parks and rec. use that money to make festivals for kids of different ages, different cultural events, a place that's covered but not too big like in Springdale on Emma. Maybe we already have a place we can use, it needs easy parking and easy accessible for all. Free to attend.
Subsidized spaces downtown for artists and performers to work and/or display/perform their work. It doesn't even need to be fancy and polished.
Support arts institutions from the back end (what CACHE should have done if it had been successful)
Take advantage of the presence of the University of Arkansas to incorporate a community of educated people providing and maintaining a well educated local community of an environmental and social diversity aware population. The current and increasing non-permanent student population is not enriching the uniqueness of our city, nor is our permanent community able to maintain prosperity and permanence of its uniqueness. Surely, there's a better way for the University and the local community to be better connected and involved with the impacts of each other.
The big transformative thing really would be to prioritize the growth of artists. I think most communities that say they are arts/culture communities don't really walk the walk, you know? In order for arts to thrive, artists need to have places where they can (afford to) live and learn and work and

that is really difficult to come by. I realize this is not just a city issue, and I am speaking as someone mainly involved in music. There are amazing people in our community who are working on this (shout out folk school!) but it has to be just as important to support the people who live here as it is to welcome students, sports fans, and tourists. It's definitely about getting good venues in place, but it's also about affordable housing in the places where you want artists to be.
The biggest opportunity I see for Fayetteville is investing in the arts and culture of the various neighborhoods in Fayetteville. As the city grows, having these little pockets of supported diversity and culture throughout the city will relieve pressure on downtown and allow Fayetteville to expand uniformly across the city.
The current WAC lease expires in approximately 25 years. We might want to consider a 2,200 seat venue within 20 years. That is the size which is missing in our region.
The Roots Festival set a significant precedent for showcasing the artistic, culinary, and musical contributions by diverse, vibrant cultural groups through time. Fayetteville has its own history and mix of cultural groups on which to focus and engage in creating an annual or biennial festival unique to the City.
There are many artists that live in Fayetteville. More encouragement of collaboration within city for Fayetteville artists to work toward a common goal/piece or work with visiting artists. The area is in need of more art that becomes central to the place. Wilson Park has the castle that is art but can also be experienced and enjoyed throughout the year. The Arts Corridor should have more art that people happen upon and associate with Fayetteville instead of having to go out of the way to view art. It becomes central to the Fayetteville experience versus having to search it out. The Walton Arts Center as the starting point of the corridor needs to become more welcoming and artistically inspiring/inquisitive from the outside. The corner steps are wasted space that the public could be experiencing and enjoying art. Sustainability, enjoyment, and inclusion should be key factors of the arts and culture of Fayetteville as we plan for the future.
There would probably be more participation in the arts if the city wouldn't kowtow so much to a select few groups or individuals.
This arts corridor will make or break things for Fayetteville. If we can't make that more than just a park, then we've failed.
This is a question to ask the artists in our community, they know what makes this place this place instead a weird manufactured thing like Bentonville
This is not a big idea, but I think more could be done to publicize and showcase Fayetteville's rich architectural heritage and resources, especially domestic architecture.
Tourists want a quaint, historic, traditional town (think Eureka Springs) in which to stroll around, attend arts events, get food, and shop. We should be filling our downtown with the traditional, human-scale, historic-looking architecture through which people want to stroll, rather than with alienating Modernist architecture that drives people back into their cars.
Transformative ideas
Unique festivals and kids museum
Utilize our downtown spaces more often and close down areas for car traffic.
We are a little more homegrown/diy than the folks up the corridor and local creatives are doing amazing things- how can we support and expand on that?
We just need to start competing in the sector of art fairs.
We need to stop depending on Walton money. Because the Waltons have a history of financially manipulating situations to get venues transferred from Fayetteville to Bentonville (their home town). Examples: The Amp. The original art gallery at the Waltin Arts Center (they had it shut down for several

years so as not to compete with Crystal Bridges). I'm sure there are other examples I'm unaware of. Fayetteville needs to wean itself off the Walton money teat.
We should not have to go to Tulsa for arts, shopping, quality museums. Zoo, use local people to do public art. We need a new mayor county judge. Jail is not an arts destination
Why does it all have to feel like there is an agenda. Why does it have to be about race, religion and sexual orientation. Why can't we just say things are for everyone and stop labeling everything as for this or for that group. Our children won't look at everyone as equal if we keep labeling everything.
Work with juvenile courts & mental health coordinators to develop art therapy programs that heal juvenile offenders and reduce recidivism
Would love to see a riverfront park with music events similar to what is in Fort Smith
would love to see more support for local working artists. I feel that Bentonville has the national reach and national artists but Fayetteville could be a place that really supports local artists. how can we provide them with more affordable studio spaces and gathering spaces? it's cost prohibitive for an average person to build a small business with the costs of real estate, ex: we no longer have an art store!
Yeah stop trying so hard to be the martyr town of Arkansas. You simply do not have that ammo. Again, one of the whitest towns on the map and you continue to misconstrue investing in the arts as investing in the diverse community you so badly desire to brag about at your conferences with city governments that are over 20 times the population and diversity you are. It's embarrassing how self-serving you act, recalibrate your reality and serve t your source of tax revenue.
Yearly big weekend Festivals
Yes culinary events
Yes, real affordable art studios.
Younger people involvement in planning. All these old people do it and that's not how it should be. Put younger people on the boards all across the city government.

Are there additional arts and cultural facilities you would like to see developed in Fayetteville?
A drop-in kids art studio
A food hall would be also an amazing addition to Fayetteville. Id love to see a large fountain in a plaza or courtyard added somewhere in the downtown area or a park. With tables and chairs around it. European style. The green lawn that is empty beside the library would be cool to utilize as a pocket park or market if the Fayetteville Public Library agreed to it. I'm always at the library wishing that there was a park there for the kids to play at or just benches.
A free streetcar that goes from the downtown square, up Block Ave, then all the way up Dickson to the U of A. A student on campus should be able to step onto a trolley that takes them to the Farmer's Market and back again with as few barriers in terms of cost and convenience as possible. It should be a tourist attraction, take pictures with the trolley conductor. The trolleys should have their own social media to document their experiences.
A free use performance venue would be an incredible resource for the community
a fun, small space for rotating interactive installations
A history museum, a science museum, a planetarium
A larger concert venue

A Light Rail Transit System connecting the four Downtowns and Regional Growth Centers.
A mural art alley.
A music hall/museum of sorts with instruments for people to explore
A place for bands to perform that can't afford (or has an audience that can't afford) to play at the WAC or George's or JJs live. There used to be Backspace, and Stage 18 on Center Street, both gone now, possibly due to the pandemic stopping shows for years. Now apparently there is the HopOut DIY collective, who don't even have an official venue, and Nomad's South Fayetteville which is tiny and not sound proofed.
A pottery facility that artists can use for their craft and also teach classes. We used to have a place in the Nelson's Crossing shopping center that would take orders for decorative plates and mugs that would be personalized with whatever you want on it.
A proper art museum that regularly showcases local artists.
A quilting guild/group.
A theater that shows independent films would be a huge gain for Fayetteville. A graffiti park would be rad; like the Cadillac Ranch or the Castle in Austin, TX. Neighborhood pubs.
absolutely! more accessible art galleries and live theatre
Aerial dance community, classes
Affordable artist residency or co-working/co-living artist homes.
Affordable community center
Affordable spaces for dance performance and dance classes
affordable spaces for practice, studios, etc. that are integrated into the city instead of pushed to the outside.
An art and culture building to house art events and connect locals to artists and resources. Similar to Experience Fayetteville
An art museum with a growing foundation and collection. With opportunities for traveling collections and local and Arkansas artists.
Anything on the west side
Art and sculpture park, children's art museum, and art installations along the bike trail and at our public transport stops (ex: bus stops & cross walks) be amazing.
Would love some of our local parks to have rotating culinary spots free for local artisans to take up and feature their creations (example: food stand at Walker Park featuring local entrepreneur that could sell their goods... near the crowded water splash park in the summer :))
Art Museums within Fayetteville
Artist residency program
Arts in the Park plays, for free admission. It's a great way to introduce children to plays. It provides families with a free wholesome cultural experience they can do together.
As an artist with a limited home studio, I would like to see, affordable studio space offered. I am a large works artist and there are times of year, like now where I am putting a new collection together for an upcoming show or sale, and my entire home is forced to become an art studio.
As someone who teaches art and craft classes it can be difficult to find an affordable venue for my classes. In my dream world Fayetteville has a community center where rooms can be reserved for creative workshops at little or no cost. These rooms would have good lighting, a sink, plain concrete floors, and plenty of folding tables and chairs on hand. There would be different size rooms to accommodate a variety of workshops. There are plenty of event spaces available in our area but most

of them don't want you to get paint on the floor or furniture. And in order to pay for these spaces I have to raise the price of my classes which excludes a lot of people. And makes me sad.
As stated in a previous question, I'd like to see a stand alone comedy club in Fayetteville. The likes of which, would rival the famous comedy clubs from around the country.
Ballet
Ballet troupe with a permanent home. Classic ballet, not modern dance.
Ballroom dancing studios that are affordable
Be nice to have a show that showcases individuals with disabilities. Or shows that feature kids selling their crafts/wares
Better outdoor facilities/stages, with quality acoustics
Bring back a local theatre Like the Ozarks theater or Dickson Theater
Center Street between University and Gregg Streets...Under the train bridge; It is necessary to do an artistic intervention to put more lights and Murals... It is part of the greenway, but it looks very abandoned and decaying, dirty and with graffitis
... It could be a very beautiful arch on symbol of Fayetteville..... the library / the train / the University ...everything converges in that corner
Children's theatre.
Christmas market included in the Lights of the Ozarks.
Community art spaces outside of the Waltons
Community participation programs where citizens are invited to do theatre, visual arts, dance, music, and possibly landscaping/ beautification projects of public areas.
Develop an outdoors music venue for festivals at Mt Kessler.
Encourage more outdoor music & art (like what is planned for the Ramble)
Event venues
Excited for the completion of The Ramble!
Fayetteville is in need of an open studio space where artists can come in and do their art amongst other artists. This facility could be a drop off point for art supplies donations and for a monthly fee, you could use the supplies available at the facility. Think of an art library with all kind of tools that can be loaned out.
Fayetteville needs more outdoor music spaces! Something like Grinders in the crossroads area of Kansas City, Mo would be awesome.
Giant mural on new parking garage and every large surface in the city as possible
Group activities that are inclusive like open play Pickkeball
Group non-passive activities where singles can go. Dancing, speeches, open rack Pickleball. .
I do not feel the facilities are as necessary if the types of events do not improve. Outdoor street fairs, existing areas and parks can be utilized to meet a massively improved culture and art experience.
I feel we could be welcoming and commissioning more permanent art in our public spaces, namely sculptures. The Cultural Arts Corridor, while a nice public space, still seems completely devoid of any permanent sculptures like would be expected in such a space. A set of memorial sculptures honoring the armed forces at Veterans Park (currently having nothing ... again something you would expect at a park bearing such a name) would provide an amazing sense of place at an already nice park.
I hope for vibrant and frequent programming in the new civic plaza. The physical elements of the Arts Corridor are great, and we have had great programming in the Ramble. Now we need to extend that into the civic plaza . This will make or break the whole project. People will flock to Dickson on foot and

bicycle for events. Please, frequent live music and art festivals in the plaza! Reference the Railyard Live setup in Rogers.
I know this is absolutely not the cities' job but like. I would love to see a jazz club on dickson. That also maybe had certain nights where it was a traditional club marketed toward like the average millennial and not courting a college student crowd. Idk just spitballing here but it would be fun to go out dancing and not feel like I am surrounded by children.
I like that the "Ramble" is protecting the creek and gardens and providing an outdoor venue for enjoying art and nature.
I say we start by maintaining the ones we have, that doesn't mean we won't get new art/ artists, it just means they will have someplace to start
I think more spaces or better use of spaces would help—it also feels that some things that happen happen at the sands time and end up poorly advertised or poorly attended so a strategy that spaces things out across different spaces would be interesting
I think that ship has sailed. Crystal Bridges and The Momentary have that covered. We can't even repair signage or art that is in disrepair.
I think the film community is ready for development, but it would require an influx of resources and a theater space near the square that isn't controlled by the university. I think inviting major visiting artists like the library does is a great example and could be a major step for the film community too.
I think we need more venues for all ages and more listening room style venues for older folks.
I want to say yes, but I know it will take away from already scarce housing.
I would like to see event spaces outside of just the downtown area
I would love to see a dance school in Fayetteville for all ages that could also house a dance company of NWA. I would also like to see more centralized gathering places like a food hall.
I would love to see a smaller than George's ticketed listening room (100 capacity would be great). I hear this frequently amongst musicians. Musicians typically make less at the front room at George's with their operational costs and door split than they would at a Mexican restaurant patio.
I would love to see an equivalent to the Yvonne Richardson center near Gulley Park! More art-focused community engagement in additional areas beyond downtown would be great!
I would love to see an indie movie theater in Fayetteville that I could walk or bus to.
I would love to see Eugene Sargent start up a sculpture collective. But he would need financial help for that to happen. I've been applying for grants, but I'd love some help with grant writing for artists. He could be teaching young people welding as it applies to making sculpture.
I would love to see pottery wheel options for kids under the age of 10. Immersive art would be really cool- I love Meow Wolf and those types of exhibits. Really, anything that combines different mediums, such as music and painting are fun! More partnerships with local schools would also be great.
I'd love a meow wolf
I'd love to see a natural history museum! Other than that, more facilities like the ramble would be great. And more opportunities for art workshops!
I'd love to see smaller theaters with aspiring actors, rather than just the Walton Arts Center!
In general, I feel the city has so much potential and its important for us to continue to try to improve the city for the sake of all that live here. A cost of improving is that more people will want to come live here as well but that is a great sign that we are creating an environment that is so desirable that others would want to be here too.
Independent film venue

Indigenous art spaces. DIY art spaces (like all the ones that have been/are being torn down to accommodate gentrification & student housing). Performance Art spaces (not theatre productions - performance art).
Indigenous culture
Keep WAC healthy and thriving! Promote shows more.
Let the small facilities survive. Protect them. If you don't know where they are ask some artists. Our muralists a good place to start.
Likewise community is nice, more places that operate similar might be beneficial.
Live music, art fairs, use all the public spaces
Local art museum in Fayetteville! with opportunities for local artists to be displayed
Maker spaces and places for lower-income artists to set up a studio. Innovation labs.
Maybe a place that's covered for outdoor craft festivals, doesn't have to be huge. Springdale has a nice one on Emma.
More accessibility to studio space for artists of all disciplines. More community lead arts education in multiple disciplines. Live/work space for creative professionals.
More affordable adult art classes
More art installations on trails and pedestrian sidewalks/pathways
More art museums. and galleries
More Art spaces and interactive green spaces
More community centered art installs like art park on poplar
More dance clubs please! More large public art! More music festivals that are not roots/bluegrass/hippy music. We need museums (art, history, or ecology) and other rainy day / incimate weather options.
Would appreciate more lower cost venues that can be rented by individuals and groups for creative endeavors.
Better architecture and design should be encouraged.
Affordable housing options for artists and creatives are desperately needed.
More dedicated artist housing, affordable housing in general, and shared studio spaces in walkable areas would be the most significant stimulation to the local artist community. I would also love to see a world-class museum and/or foundation dedicated to architecture and interior design leveraging our rich architectural history (Fay Jones, Segraves, Stone, Williams, Fowler, Jacks, Blackwell, Baribeau, etc.)
More varying sizes of music venues, from intimate to concert halls, would help to rebuild our music scene.
More emphasis on time tested traditional thread and fabric arts that have endured over decades and evolved from necessity into art forms such as quilting and other needlecrafts.
More family and child oriented spaces. Would love to see a multipurpose arts community center with rooms available to the public and free/donation based workshops. A children's museum. Don't spend a bunch more money if cost to the public is going to remain high though. You all need to work on making it more accessible and affordable, not bougier. Work on making existing things like first Thursday better events (where are the bouncy houses like in Bentonville? The happier my kids are the longer we can't stay and spend money supporting local businesses). Bring something like 8th St market to Fayetteville -- but focus on making it more practical and funny instead of corporate.
More hands-on immersive activities
More like the bub at Wilson Park. Why don't we invest some of our reserves in improving our parks. More splash pads, playgrounds and stages like Concerts in the Park at Gulley!!!

More live music
More local museum space and galley space, maker spaces, coffee shops or breweries with art nights
More mural programs, funding for different types of art shows and markets, venues that are artist friendly to exhibit (cheap).
More music venues
Rehearsal venues
Community art venues
Affordable and community building studio space
More music venues with deep promotional partnerships beyond the current circuit of acts
More nature venues
More nature/outdoor centric activities
More opportunities for musical talents. There's a very dead music scene in Fayetteville.
More opportunities for people interested in working behind the scenes
More outdoor kid friendly.
More outdoor events
More outdoor sculptures along the trails.
More outdoor venues for theatre and other performing arts
More performance art in other venues besides bars.
More public art outside the UofA and Historic District areas.
More safe and welcoming places to share and educate community members about multiculturalism, multilingualism, and use of technology to preserve and increase our natural environment .
More small galleries
More small music venues needed and more galleries or museum access within Fayetteville. Art fairs too
More that are child centered or family oriented
More variety
More venues for live theatre.
More working spaces for artists' community and work.
Mount Sequoyah has arts and culture facilities that need support to flourish.
Music festivals and museums
Music festivals would be nice
Music venues
Need more museums/exhibits. Would love to see a natural history type museum.
Neighborhood arts spaces would help create a sense of community and place in a growing city. The arts corridor feels forced, artificial, and amorphous.
No
No, horrible idea. Waltons say otherwise I'm sure.
None come to mind at present.
NOPE we got enough.
Not at this time, but very excited about the Upper Ramble!
Not really because I feel like the heart of the arts culture is diminishing to make way for large money driven venues. The small cool places are being torn down and replaced with capitalism.

Not really.
Not really. It seems like we have plenty. A comprehensive guide to spaces both public and off the beaten path would be helpful though.
Not sure if current community art-making classes/opportunities (and cost) are adequate to the demand
open/community crafting/art spaces, or affordable studio space
are there incentives for arts related businesses that offer creative outlets to the public (painting, crafting, multimedia, classes)?
Opportunities to view films - start a Fayetteville Film Fest?
Our square needs more development to encourage evening events
Outdoor concert venues
Outdoor music venue
Pedestrian only spaces in arts and cultural areas of the city.
Perhaps a greater variety of craft and art classes at the Creative Center. It's a great concept that could be expanded upon.
Public art making opportunities on the regular. Free and open to all. Healing arts
Public maker spaces. Access to fully equipped shops with machines and support. Heavy machinery like table saws, M
miter saws, band saws, drill press, lathe, welder, 3D printer... and STAFF to assist.
Smaller local sites in neighborhoods
Something like Chelsea Market would be a dream with lots of food and arts vendors
Something like Crystal Bridges lol
Something on the West Side of town (across I-49 off Wedington)
Something similar to Coler Preserve with the Airship coffee shop. Myself, family, and friends spend A Lot of time there, but I'd love to have something like this in Fayetteville. Combine Nature, Walking Trails, Coffee/Beer shop, and somewhere my kid can run around safely while I relax is the ultimate experience. Add some chill live music to that experience on occasion and art along the trail is the cherry on top. I'm not sure this even falls under Cultural Facilities, but I'd love to see another outdoor swimming pool in Fayetteville. Take that as a side note if it doesn't fit in with Cultural Facilities.
The current WAC lease expires in approximately 25 years. We might want to consider a 2,200 seat venue within 20 years. That is the size which is missing in our region.
The diy spaces we once had and are losing will be the downfall of creativity here
The folk school is new and exciting
The Quonset huts (Backspace)— but those are dead. Lala Land— but that is also gone. Fayetteville Underground, but also gone. Other than Mt Sequoyah, it's difficult to think of a remaining place with grassroots artists.
There's a lot of emphasis on visual arts, I'd like to see a greater promotion of literary arts. The current literary activities are mostly at the library (which does a fantastic job!) but the people who attend tend to come from a small subset of the community. What would draw the general public to literary events?
University Museum with archeological activities and presentations
Black history museum with cultural activities
Unsure.
We don't really have a museum

We have a Folk School now which is awesome! But limited capacity. I would love to see a Folk Center kind of like Mt. View .
We should not have to go to Tulsa for arts, shopping, quality museums. Zoo, use local people to do public art. We need a new mayor county judge. Jail is not an arts destination
While George's is great, Fayetteville could use more live music venues or perhaps do a better job at attracting reputable live music performers and artists. The Walton Arts Center would make a fantastic venue for musical acts that cater to young people but that doesn't seem to be a priority for the management team there.
Wood shop!
Would love to see more all-ages venues and spaces for young independent musicians to play loud music and express themselves. There have been a few grassroots house concert type situations spring up here and there around town where local garage bands and young musicians gather, but they understandably often get shut down because of noise and parking issues. It would be nice to see another venue akin to Backspace emerge.
Would love to see more live music - Fayetteville does a great job with local and regional artists, but I would like to see Fayetteville bring in bigger artists
Yes
Yes - the Botanical Gardens does an amazing job with their events - small scale but best in class in Fayetteville. Blow it up big time!
Yes a 8 th st market
Yes—facilities in no way affiliated with Walton funding.
Yes, a general outdoor space for hosting events and festivals. With power hookups, and that's easy to access for load in and load out and a covered area in case of rain. Work with FPL to do better advertising of existing resources (maker labs) so that people know they are out there. Then eventual expansion of these types of creative tools that are typically cost prohibitive - kilns, laser cutters and printers etc.
Yes, real affordable art studios.
Yes, see question 23.
Yes! And art walk! See other answers.
Yes! Open studio spaces. Woodshops are messy and hard to come by.
Yes! Please buy that church on Township at Gulley Park and make it an arts-infused food hall!
Yes.
Yes. More museums. More art museums and such.
Younger people involvement in planning. All these old people do it and that's not how it should be. Put younger people on the boards all across the city government.

What types of arts and culture activities would you attend or participate in that are NOT currently offered in Fayetteville? What's missing?

Free Theater Music concert Performance !!... Both institutions, Walton Center and Theater, should frequently offer free shows so that everyone has access to theater
A ball. Dress up ball

A city art social for artists. Open studio days. Free art appreciation courses for the community
A Digital Arts Event or Festival with experiential/interactive displays as well. Movie Nights at Gulley Park!! A German style Christmas Market to combine with Lights of the Ozarks on the square. Get community members involved near the Downtown area to host an event similar to Lights in the Heights in Houston. It is SO fun. I lived in Houston Heights in my twenties and never missed the event. It is such a fun neighborhood/community event. A Witches Ride of Fayetteville for Halloween similar to Witches Ride of Ocean Springs. Very fun and family friendly event. Plays into the popularity of biking in the area. A family friendly event in January or February to lift the seasonal depression that often happens after the holidays are over. Maybe a food truck festival that collabs with Frost Fest and add fireworks or a city bonfire. Include old school family/kid games in the day to keep warm i.e. Wheelbarrow races and egg races. Or maybe work on building the Mardi Gras parade up. A "choose your own adventure" mural series on the trails or in town. Like the choose your own adventure books, but make it a mural with local places (or maybe just smaller wayfinding signs and a story you could pick up at the visitor center). My kids would love this but so would I. Folk/Bluegrass/Blues Festival combined with workshops/classes for art. Where you could listen to music, experience nature, and watch art/cooking/craft demonstrations or participate in mini classes.
A Fayetteville-based ballet company, more events that are not focused on breweries/beer
A Film Festival would be fun. A city-wide music festival where all of the city parks have stages with performers, much like the free concert series at Gulley Park, but all over town. A public art gallery that has a constant rotation of local art. An art themed pub crawl.
A larger museum.
A museum experience. Fayetteville has a long history of exceptional makers (furniture and instrument makers especially) and artists. A central hub to see past and current art would be fantastic.
A speaker box/stage like Hyde Park in London. People could give speeches to anyone who wsljsbup to hear. Or they could ding or even jarioje if a plug was available. A city sign up on a website could organize (and limit) time slots.... And somewhat control whose presenting about what.
A ticketed small capacity listening room (around 100 capacity) like Stage 18 was, I love hearing local music without everyone talking over it and also as an artist this would allow me to host more events here instead of Bentonville. I also find myself going to Bentonville for the larger outdoor events, I recognize this is likely a budget thing, but bringing larger acts downtown (or even back to the mall parking lot) would be amazing.
Affordable art classes for adults
affordable art studios in the city. Like in abandoned buildings or such. ...and when I say affordable I mean something an actual artist can afford not all the BS places out that the rent is the same as houses, thats not affordable and you will never have a real growing arts community if the artists can't afford it. Which right now they can't ...and it doing nothing but getting worse.
All the racist ones
Alternative Press Expos, art installations, Independent cinema
An anual arts festival on the downtown square
An area, preferably all within walking distance where you gallery hop. It's close to restaurants, shopping, too. I would advocate for downtown of course. An event, like an art walk would coincide with First Thursday so maybe the galleries are open later those Thursdays. Perhaps there are special events at those galleries those nights. It would be such a wonderful addition. And it would be FREE. Usually my first Thursday experiences are a little lackluster because I want art and galleries to be

included! I moved from Lincoln NE and they have a great First Friday event where all local galleries participate. It may be worth checking out how other cities to doing it and I urge to you adopt the same! It's so wonderful. And Fayetteville is missing out.
An Art Fair. This would give local artists the opportunity to sell original work. While craft markets are many, the craft market clientele is not geared toward the fine artist. A fine art fair, in contrast, could bring in local and international artists alike to attract collectors. I could see an art fair having some association with events such as Roots Fest, which brings in art appreciators from all over.
An awesome museum. I'd like to see the razorback Greenway become a beautiful native landscape with lots of restaurants and shops.
An outdoor art exhibit similar to Crystal Bridges. I enjoy walking regularly and it would be great if we infused regular walking paths with art, livelihood, and an experience that people could enjoy daily or even be so compelled to travel locally to come experience.
Annual Home/studio tour of artists
Anything on the west side of town
art auctions, big AFFORDABLE studio buildings to create and talk to artists.
Art in nature programming
Art museum; larger music venues
Art walk like in Argenta. Alamo drafthouse.
Artist's studio tours
Arts and Crafts festivals
Arts in the Park. Basically pop up performances of decent quality. I only recall one. It was in Wilson Park, in the 90's. They did A MidSummer Night's Dream. It was free. Hundreds attended. Back then the ACO in Springdale offered those as well, also free. Very well attended. SO enjoyable! Late Spring to late Summer. It would be great if the City would sponsor these again, like how it spinsors the Gulley Park music Series.
Attention to the East side of Fayetteville. Totally disagree with the focus on "The Mayor's Box" focus. I don't feel included in this side of town.
Ballet
Better, realistic housing opportunities!!!
Can't really think of anything! Maybe like a marathon? Or a garden of the month thing? Antique fest!
Children Activities
city promoted architecture guide for the wealth of award-winning architecture in the city/region.
City wide yard sale.
Citywide scavenger hunts like Cotopaxi's Questival :)
Classes or workshops to learn new skills.. glass making, weaving etc.
Different themes food events. More open air events.
Community
Culinary events and pop up like Bentonville
Cultural festivals
Cultural heritage experiences, science museum, cultural connections to nature, celebrations of trees, wildlife celebrations, world cultural shops, incentives for local businesses.
Dinner theater
Drag shows with a positive energy

Dragon Boat races at Lake Fayetteville, Cultural or craft festivals in other parts of town like East Fayetteville, Bringing the University and the City together for more inclusive events.
Emerging artists gallery/promotion; because we are lucky enough to be so saturated with talent, it can be difficult for emerging artists to find a place or learn how to start doing what they love.
eSports
Ethnic festivals to celebrate and learn about different American cultures
Events where local crafters can display and sell their creative products to the general public with opportunities for on site demonstrations of artistic talents.
Events with a broader range of cultures, like ones that support specific nationalities
Fayetteville has an ample variety of A&C activities.
Fayetteville needs more museums!!! I don't want to have to go all the way to Bentonville to see good art. I would like to see an art museum and a science museum, or something like it, closer to Fayetteville. Fayetteville has more stuff to do if you are an outdoorsy person, which I am not.
Festivals
Film School
FILM/MOVIE STUFF
Fine art Photography
Food festival
Galleries that will sponsor artist local and abroad.
Great question!! ...I can think of nothing.
Greek Culture/Art and or markets/festivals, Jewish culture/Art and/or markets/festivals, Italian culture/Art and/or markets/festivals, many European cultures I don't feel like are not as well represented as other cultures. Renaissance fair would be very cool, more creativity with farmers markets and flea markets for local business owners and locally sourced foods crafts and art would really add to the economy and community that I live in.
Gulley Park summer concert series should include classical music.
History museum, planetarium
I don't think there are a lot of Fine Art Fairs in Fayetteville. I do know that there are markets that happen but I think there's difference between art fairs that include craft art and art fairs that are strictly FINE ART. Art fairs that are specifically geared toward FINE ART allow for artists who create that kind of work to not have to lower their prices. When people attend craft fairs, there's an expectation or an understanding that things will be priced pretty low because it's craft. But say for example an art fair like the Super Fine Art Fair or something like Miami Art Basel-people go there with an expectation to pay more than craft fair prices. Those types of art fairs attract customers that can and will pay the prices that artists NEED and SHOULD be charging in order to actually make a livable wage with what they do. Of course I don't want to exclude any type of artist and I'm not saying that craft art ISN'T art, because it is, but having art markets that lump ALL makers into one market hurts the fine artist community more than helps it.
I feel like the city has done a great job offering events at parks, particularly the ramble. I love the gulley park concert series. I would love to see more events at gulley throughout the year. I love events that happen within community centers like parks, because the infrastructure (parking) is there and it encourages hyper local community.
I feel like this survey has language focused mainly on visual art and theatre and my main interest is music—I'd like to see music venues that I can afford to attend regularly. High cost of tickets at Walton Center, Walmart Amp, etc mean I can only go if I really love the artist

I feel sad that the local and DIY arts and culture community has been slowly dwindling, it seems in response to a lack of awareness from the more powerful community members and/or gentrification that has changed affordability and accessibility of local community art and culture spaces. Losing Backspace, LalaLand/the art experience, and now entirety of The Alley. These community spaces were an integral experience growing up in the arts/culture in this area.

TLDR: more support for local artists and bands. We have so much here that we need to connect and build platforms for! We don't need to be searching for musicians and artists out of the area when we have so much here to uplift

I have already completed this survey but left out a couple of thoughts. I'd love it if SONA had a show somewhere outdoors maybe at a park. It would be a wonderful experience. Or maybe at Gulley Park a smaller section of SONA could play or even the Fayetteville High School orchestra could have the opportunity to play there. Movie Nights at Gulley Park would be nice. A Fayetteville Hygee festival in January or February. I'd love to take barista classes or maybe beer making classes at the library. Having a foodie festival that combines blues and folk music. Sort of like what the Roots festival was but bigger.

I have already completed this survey so that is why most of the questions are blank. I had a few additional thoughts. A very large art festival like the Peter Anderson Festival in Ocean Springs or the Bayou Arts Festival in Houston would be a fun addition. Some type of Festival held at Mount Kessler. I think it is really pretty out there and it would be nice to appreciate it in a festival environment. Something that combines art and music maybe. A renaissance festival is another idea. Small renaissance festivals are not really that impressive, but I went to one outside of Houston once that was so large and incredibly fun.

I have been very impressed with the things the city has been doing lately. It seems like there are a lot of events, and I do try to attend them when possible. I think innovative art experiences like Phantasma are so fun. I would love to see some immersive art experiences that the community could contribute to and help create. I would also like to see STEAM events for my kids. Most of what drives me to be involved in the community art scene is my kids.

I think a creative reuse center would do very well here. Something like Texas Art Asylum in Houston or SCRAP in San Francisco. It would be a non profit space that sells donated supplies, supports teachers and art education with free or reduced price materials, offers free or affordable workshops for the community, encourages sustainability and repurposing, etc.

I think we have a good mix but they could be offered more frequently and more affordable for lower income paycheck to paycheck families. I would love to attend workshops but can't afford them. I would also love to see more family friendly events, especially for LITTLE children. Fayetteville isn't very toddler friendly compared to the rest of NWA. I would love to see a big international street food fest. I would love to see a community center that holds arts/cultural events and is free of charge for the community to utilize. I would love to see more concerts that have more variety than the classic folksy Fayetteville genre. I would love to see more film/cinema based events and a bigger variety of cultural celebrations.

I would appreciate an indie movie theater very much. I used to visit independent movie theaters very regularly in other cities I've lived in and feel like it's a major gap here.

I would like art openings to coordinate so that you could go to several in an evening or on the same day monthly like a Thursday. Or coordinate a food event with and art opening etc

I would like more art galleries and arts-focused museums.

I would LOVE a large, public drum circle like the one in Asheville!

It would also be super cool to have an arts district somewhere along the trail system.

I would support any independent music festivals or events.

I'd like to see a legit comedy club in Fayetteville at some point. There are several venues which host comedy events, but having a dedicated space, i.e, Helium Comedy Club , The Mothership, The Comedy Store... would be a great addition to the arts culture. I'd like to see another pro sports team in the area at some point. If that's hockey, basketball, lacrosse, something else major to give these sports fans another outlet aside from the Razorbacks.
I'd like to see more with and about the indigenous cultures/groups that have been and are here now.
I'd love more cultural events, more public dance events, and other free events. I would volunteer!
Indigenous festivals
Installation art, kinetic art, Sculptures that can be experienced with touch, multi-sensory art pieces for both old and young. More dance and movement opportunities.
International/diverse food and culture festivals
It would be great to have something that celebrates unique aspects of Fayetteville history and culture, like what foods and music were invented here. Or more opportunities for international residents or lgbtq or black residents to show their art contributions to the city. But overall we have a variety of stuff!
It's not so much that they aren't offered, but that I miss them because I didn't realize they were happening. It would be great to have a better central hub for everything that's happening, especially if one isn't using much social media. Experience Fayetteville and the Fayetteville Flyer do a pretty good job of coverage, but it would be amazing if there was a daily digest that came out via text/email when events are uploaded to a centralized listing.
Large concert events. The UofA should utilize Bud Walton Arena for a small number of large concerts each year.
Large outdoor community dining experiences, such as the Dinner En Blanc type event, where long rows of tables are provided on a closed street, such as Dickson Street, and amenities such as wine can be purchased to supplement tables of guests who pot-luck meals.
Larger festivals
Live music for families
Living sustainably i.e. making a sustainable economic living that also sustains biodiversity of our natural surroundings so that our area can maintain clean drinking water, clean swimming water, clean air instead of chicken house air while simply driving around with windows down. There should be more support for creative repurposed, re-used, and recycled products made and sold by local residents. There should be more variety of affordable and well located art studio spaces for local makers and there should be more opportunities for small booth art and craft selling booths in places like the Ramble or Downtown sidewalks or easily visible locations for passers by to notice.
Losing our diy spaces, affordability, availability, money
Lower cost art classes and workshops, eco-centered art
lower cost or free music venues, possibly outdoors. Support and space for local, homegrown art and music.
Meet ups sponsored by local community for different age groups to make friends. It is really hard for young people to meet and make friends if you are not in school.
More activations for local artists.
More art and fashion centric events.
more art classes, like figure drawing especially for non-professional artists. We could also use more theatre venue/performance opportunities, especially more affordable than the WAC.

More art gallery and artist events. I think allot of the pure art events are not happening in this area. We need more art festivals that draw people in. Currently it's a drive to another city to go to a reputable art event or sell as a vendor.
More arts/cultural institutions not owned/run by the Waltons
More children and youth focused activities
More choirs!
More classes in creativity More live music/festivals More local restaurants More art installations around town Affordable concerts Better community calendar of arts events/opportunities More areas of accessible beauty/beautification around town Great variety of arts experiences both as a participant and as an observer
More cooking and craft classes, more murals
More culturally diverse music festivals. Benefits for songwriters and artists to create more. (Helping more folks have galleries are recording opportunity)
More dance opportunities would be greatly appreciated. Would also like more diversity of music styles including electronic and music from around the globe. More public art is needed. Overall looking for more places to get dressed up, be weird, and have fun!
More family friendly events are needed where children under the age of 10 are encouraged and welcome to attend. The botanical gardens have the best programming of any location in Northwest Arkansas but would be great if every major event had a kid friendly space.
More fashion & film events would be nice. Also perhaps job fairs. Job fairs please
More festivals that aren't culinary or food based. Cultural festivals, holidays that aren't in the winter months, art, etc
More Film Festivals
More film showings.
More free events and more community artist involvement. Also pay your artists please they have to eat too
More free events, bring back the old street festivals of Springfest or Block Party
More galleries, more 'funky' retail,...
More galleries. More shops offering spiritual classes like the four of wands. The square is depressingly empty these days.
More group involvement. Much more! Please! Such as how cities in Mexico have outdoor dance areas w band stand. And in England a public area where people can stand and give impromptu speeches (or maybe sing? Provide an electric plug so people can use a speaker and entertain anyone nearby. For example, the Walker Park remodel could have both of these types of places.... Instead of just a (money making) food court area. But that wasn't a suggested choice on their open ended survey. They did include a grassy concert area. Big deal. Nice... but how redundant (that already happens at Gulley Park and future WAC grassy area) and passively listening to music (that's boring to me) is also non-inclusive compared to speeches, and dancing... and Open rack inclusive-to-singles pickleball (which is constantly suggested on chat sites but the city refuses to try it.) I guess it amounts to.... How can people show up as a single ... (hubby never wants to go out) and not feel so alone and just want to go back home again feeling kinkier than ever?

More immersive experiences, regular free public art making
More jazz venues, live music, stand-up
More kids events, classes, workshops, opportunities
More live music at various parks.
More love for visual artists at festivals & events! Pay local artists attend/design/create
More music festivals / live performances - outdoor
More music venues that host bands that are not Americana / rock music. JJ's live has been doing a good job of that lately. The Momentary is also doing good in that regard. But we need regular live music from more genres in town, on Dickson. It's a college town , it should be able to support it.
More music, jam sessions, drum circles, improv orchestra, things of that nature.
More opportunities for actual locals to get involved in paid creative opportunities (importing artists from other areas when we could keep that \$\$\$ in our local economy and support local creative endeavors, cultivating community, instead.)
More outdoor events, such as dances in the parks
More outdoor experiences that are free so families can attend.
More plays that are not just for families. More opportunities for art projects in the park. More markets and community events.
More punk, metal, and hiphop shows. Better preservation of Fayetteville history - currently, fayettevillehistory.com is ran completely independently by a single Fayetteville historian. Why? We have Ozark Folkways in Winslow and the Museum of Ozark History in Shiloh, but neither are that close to Fayetteville, and neither are marketed very well.
More small live music venues. More culinary events.
More spaces for local artists to show and present their work.
More stuff for younger people to get involved in city government. The old guys gotta go. Help the younger get involved.
More unique or niche music events, such as an electronic music festival or an open-mic style hip-hop festival.
More variety in community art classes, events for fiber artists
More visual art museums, history museum, publicly owned gallery
Most of our area cities have quality city museums. Fayetteville does not. The university has many opportunities but. Citizens foot the bill but the University is so difficult to park at that the U does not care about public access except for sporting events. . Historical Society needs more support it is under utilized Fayetteville is losing its FUNK. Texas investors are tuning the town and city is not keeping up with growth and heavy handed and moving to the right.
Museums
Museums and art galleries, more pop up experiences! More festivals that are mass appealing. I would love to see Crystal Bridges and the Walmart Amp don-offshoots in the Fayetteville area. Collaborate with the Waltons family and Blue Crane / Runway for investment and wider interest in NWA v Fayetteville or Bentonville. Be a bigger part of the region. Add a top class art gallery to the city - part of Campus - part of downtown. Create reasons for people to come to the square and Dickson all day everyday. Playground close to the square. Water play area on the square and entice families. An amazing ice cream store - on the square.
Music festival
Music festival

Music Festival
Music festival like they have in Bentonville at the momentary.
Music festivals
Zoos?
Science museum
History museums
Music festivals
Music festivals or multi-day art festivals
New Orleans style parades. Also, bring back the Block Street Block Party!!!
New Years and Independence Day celebrations!
Not enough galleries. Too few places (collectives) to see local art for sale.
Nothing it is getting to much, people don't realize this is a natural state and we are destroying the environment with all them festivities over and over! We are parking on gras , being parks taking the quit away from animals to breed and be in peace! WE HAVE ENOUGH ! WHAT WE HAVE IS ENOUGH WE DO NOT NEED MORE!
NWA Girls they do craft fairs with woman/small business es, they have huge events in Springdale and Lowell. The Towns center should let them use their place and/or square. Crystal bridges has learning packets for school. It would be great to have places that hang art for sale like restaurants. I liked Sunday Market at Botanicals when it was mainly art and local stuff. Easier to get on list than farmers market. Local festivals such as Bikes, Blues, BBQ was a loss to Fayetteville. It's about supporting all different people and cultures. More cultural festivities. Arts for kids. My daughter wants to put her art up in coffee house, you display it for a month, people buy it and get it when you take you show down. They use to do it at Atlanta Bread Company. Children are proud of arts, check out JLC Middle school's performance of Matilda April 16, 2024 at 6:30. It's on east/south side of Fayetteville but it shows how all kids should be able to have a chance to be a part of the arts. How can Fayetteville nourish children in arts to keep them safe and out of trouble. I like craft fairs, the fair grounds inside is ok. I wish they would have craft fairs at parks or something nice outside. Look at Sleet city and how many vendors they have when they do fairs. That shows people who do arts and crafts at home would like to share/sell there stuff. Craft fairs cost so much to enter. Sleet city charges \$25. Give all an opportunity to show arts at craft fairs in Fayetteville, on square, park, or somewhere easy.
One thing I wish NWA had was a natural history museum, something like the one in DC or Cleveland.
Open Mouth used to host monthly public poetry readings, bringing in poets from around the country and providing time and space for community members to read. Now that they've gone entirely virtual, I'm not aware of anything similar happening.
Open Studios
Opera
Outdoor concert venue. Most current live music in Fayetteville takes place in bars.
Outdoor concerts
Outdoor concerts (like the AMP, but in Fayetteville), late night Italian coffee shops which support artists, community art projects closer to the edge of the city (far west or far east Fayetteville) to promote community and that 'in-between' space that many cities lack.
Outdoor music festivals,
Outdoor music venues
Outdoor street or park performance. Interactive performances with the audience.

Paint pottery studio. Decent price
Performance art, provocative art installations. Literally anything new. Fayetteville is *so scared* to be on the cutting edge
Performance art. An annual craft fair focusing on local artists. A museum in Fayetteville that would provide a niche experience. So something that doesn't currently exist.
Performance venues that are small scale, coffee shops, tiny bars etc. With the loss of AMPM bar there's not a regular space for intimate and experimental performances.
Photography art market specifically, A Christmas market on the Square, A different Halloween event than at Ramble.
Pop up locations around town for things like drum circles! It would be fun if each park could have a drum circle during various full moons throughout the year! Or keep all of them at Gulley park!
Pottery options and kid museums
Public art experiences Music in non-conventional places Local artists gatherings Hip-hop
Public theatre
Regular survey exhibitions that showcase current art created in the region (something like Made in L.A.); arts events that bring the university and the city together in meaningful ways; serious efforts to integrate the history and culture of underrepresented local communities.
Renaissance Faire ('missing' is probably too strong a word); art museum (definitely missing)
Roots Fest
Roots festival and similar.
Site specific theatre and dance, cirque performance, flamenco performance and workshop, more live dance music, esp Afro Brazilian. Bring back Roots Fest!
small live music venues - like House of Songs in Bentonville - more and different art making classes - community theater opportunities like in Bentonville and Rogers - more culinary experiences like food tastings or themed dinners
Smaller performance's and arts in small venues.
Something with animals and art. Like making Christmas ornaments with your dogs paw print.
Spaces for independent artists (outside of corporate or non-profit organizations) to create their art. FPL has started to do this with their Innovation Lab/Music studio, unfortunately those programs are still incredibly inaccessible to a large amount of Fayetteville residents due to limited training timings and capacity. We have public spaces to fix bicycles. Why don't we have public spaces with free resources available to create art?
Affordable training programs for aspiring artists. If we're so "arts oriented", why is it nearly impossible for one to create a career in the arts in this area?
LESS FOCUS ON THE WALTONS! Why do we allow them to control our arts scene? They're the patron saints of shitting on every local artists while continuously wealth hoarding and pulling the strings of all the local art scenes - consistently bringing in outside artists (non-locals) that will silence the loud ones here. Its disgusting. Alice Walton and Peter Lane can go to hell. More guerilla art.
Also, why did we get rid of Block Street Block Party? That was such a great opportunity for local

musicians, makers, and artists!

Can the city of Fayetteville please book someone other than Ashton Barabee and folk/bluegrass bands for free concerts? Why is everyone so white? Why hasn't anyone reached out to Her Set Her Sound to do a DJ set for one of those? Please god, something other than folk, country, or bluegrass. PLEASE. I don't even dislike those genres, it's just this identity that we've clung to for so long and it's hardcore rooted in white supremacy and black erasure. I swear to god if I hear another summer of banjos coming out of Gulley Park I will pull my hair out.

I think you should look to the City of Springdale for examples as far as cultural events are concerned. They're doing the most to highlight the varying cultures within the community! I've learned more about the diverse population of the surrounding area in downtown Springdale more than anywhere else (including other states/cities I've lived in). They always have interactive workshops, dances, events, etc. I typically spend more time in Springdale than I do in Fayetteville these days.

St Patrick's day parade or Irish festival

Supporting musicians who aren't fortunate enough to break through the mould in terms of "acceptable" genre.

The city of Fayetteville has a deeply misguided and superficial understanding of how to support traditional arts related activities — it's even clear in how this survey defines it. I attend folk arts related activities regularly but they're events held by the university or by cultural groups themselves. I can't think of a single event the city has actively produced that was meaningful in a deep way.

The city seems set on gentrification of our local communities. The grassroots & diy art scene is available less & less because of this. Love for what made Fayetteville beautiful and grassroots in the first place is what's missing.

The Fayetteville square is empty weekend afternoons and evenings. Anything to bring people downtown

The original bank building era Fayetteville Underground is missing. I loved visiting that art community and watching it come to life every first Thursday night. I also like to go see the Unexpected murals in Fort Smith.

The tiny artist areas that are all being destroyed for the sake of 'progress'. Those are the places people get excited to come upon when they visit. The same is true for any city. Sedona made the same mistake. Nobody cares about your strip malls and car washes. They want unique art and experiences - like Trilside and all the small business there. Kill them, and have killed Fayetteville's heart. You've already pushed out all of our most amazing artists, except maybe Matt Miller. Artists and small businesses need their nooks.

There are not as many independent and foreign film offerings as I would like.

There are not many opportunities to view old, diverse or unique films/movies in Fayetteville. The BFF is an opportunity but it's not in Fayetteville. Once a year a Film Fest is offered at the WAC, but not throughout the year.

there needs to be better options for culinary types of experiences, theres too much college focused cheap bar and grill type places, and less focus on good quality local restaurants

There's a few murals around town that are interesting to look at and visit, but they're mostly spread out and don't create a cohesive mural community. I think devoting a portion of large empty walls around town to beautify the city, improve the desire to walk around, and ultimately improve the foot traffic through the small businesses in these areas would be awesome.

Training/learning/job fair opportunities for people interested in working behind the scenes in events and performing arts

University Museum
We dont have enough cultural celebration events, I would love to see a Powwow hosted in Fayetteville to bring together our native communities in the Ozarks
We have a lot of good things we risk losing as artists and their venues are priced out of the area
We have such a fantastic network of trails that run along various creeks. I think more installations like the Ramble would be welcome!
We need a live music venue with quality sound. George's sounds awful, and musicians don't want to play there. The WAC is homophobic.
We need a wider variety of culinary cuisine and experiences.
We need more spaces for artists in our city to perform. small and mid sized spaces, where young artists can work stuff out and play for people, play months-long residencies, test things out.
We need more volunteer and community theatre in Fayetteville.
We're missing a museum, mural tour / public art, and more cultural community events
Well it really sucks to have to drive to Crystal Bridges and that its in Bentonville, which is kind of the worst place on earth and like if they made disneyland for walmart enjoyers
What I'd like to see more of are working creative spaces that are financially accessible to creatives with smaller budgets to be able to exercise their craft and/or offer classes.
What's not available- still not enough parking, plus don't like to pay for parking on or around Dickson. I went to a event at WAC that ran late, by the time I walked to the new parking garage (I have a disability) I was 9 mins late I had a citation for \$15.00.
World class art museum
Would love some more traditional theater experiences - classic plays, not presented with "modern" twists but just portrayed accurately and as written. Example - Shakespeare as written, as opposed to Shakespeare as interpreted through a modern day lens.

CREATIVE ECONOMY SNAPSHOT REPORT

Fayetteville, Arkansas
2022

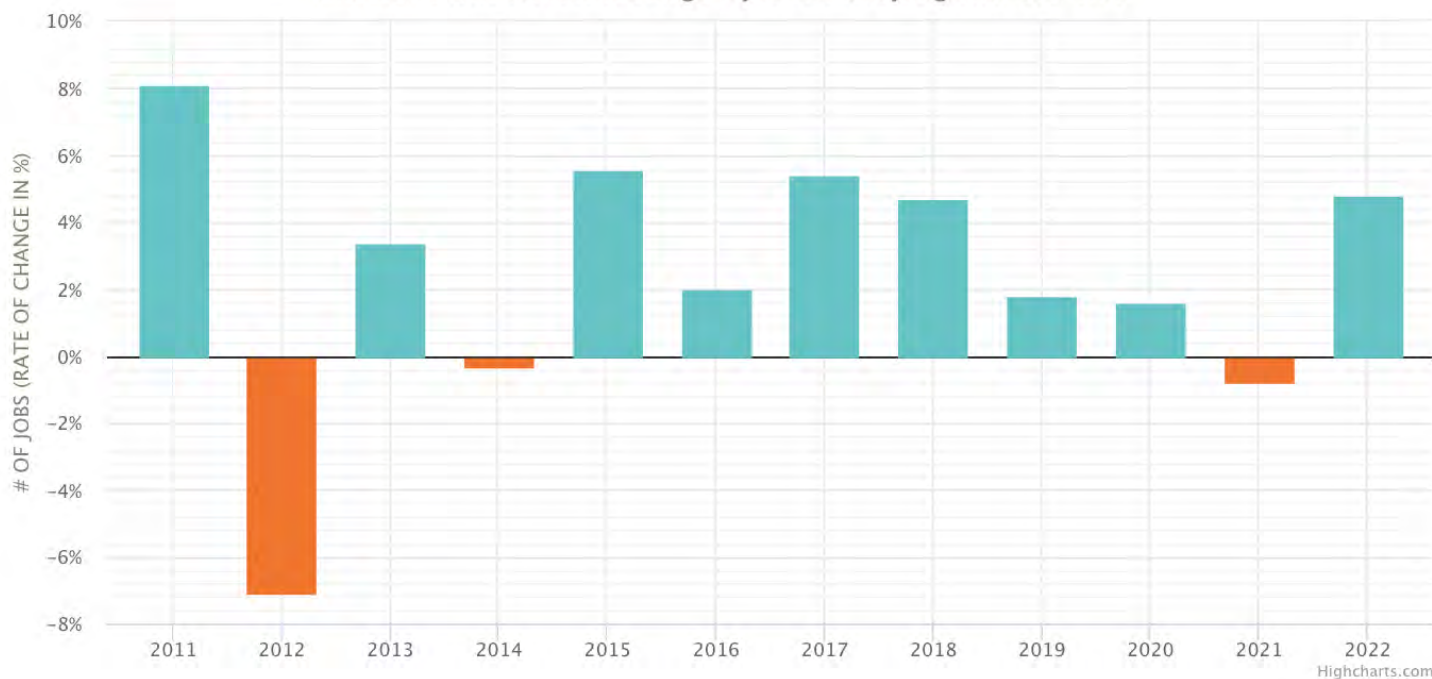


Creative Vitality[™]
SUITE

CREATIVE ECONOMY CHARTS

CREATIVE OCCUPATION GROWTH (2011 TO PRESENT)

This chart shows the rate of change of your creative job growth over time



CREATIVE INDUSTRY EARNINGS (2011 TO PRESENT)

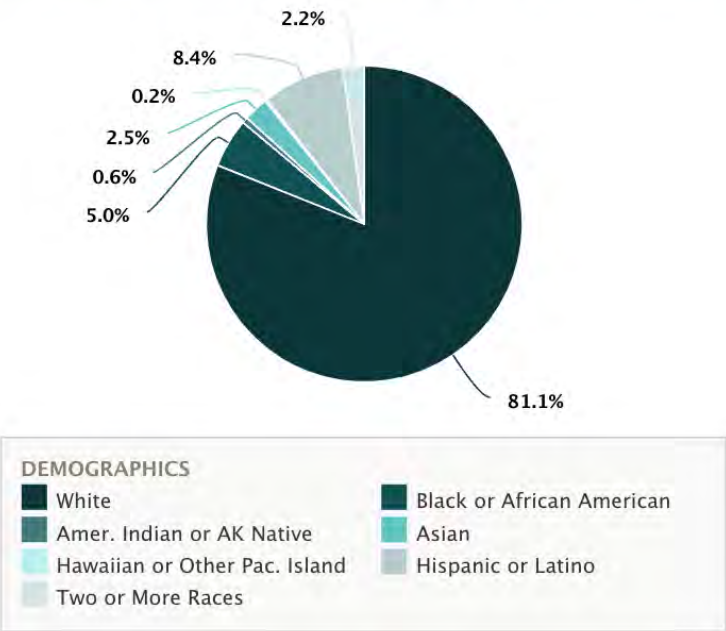
This chart shows your creative industry earnings over time.



CREATIVE ECONOMY CHARTS

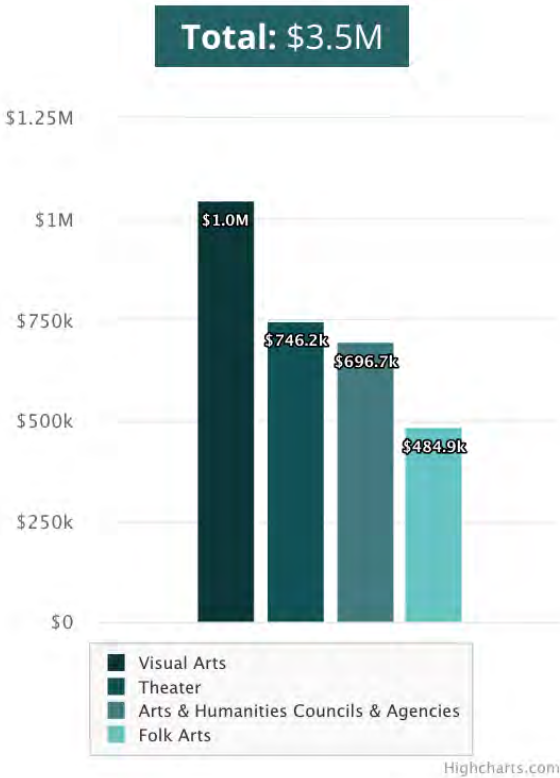
2022 FAYETTEVILLE, ARKANSAS REGION POPULATION BY RACE

This chart shows the demographic makeup by race of the region selected.



TOP 4 NONPROFIT REVENUES OF 2022

This chart shows the top four types of creative nonprofits by program revenues in your region that filed IRS990 or 990EZ forms



Snapshot of the Arts in Fayetteville, Arkansas Region 2022

Creative Vitality Index



1.44

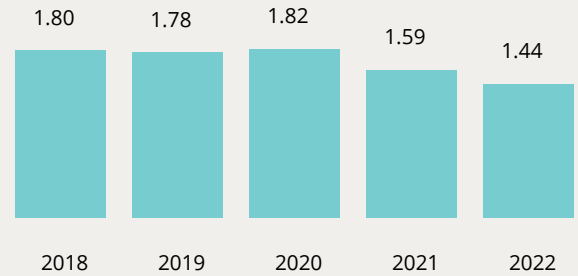
CVI Value

United States CVI = 1.0

Total Population

116,847

Past 5 years of CVI Performance



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

GAIN

▲ 5%
since 2021

2022 Creative Jobs

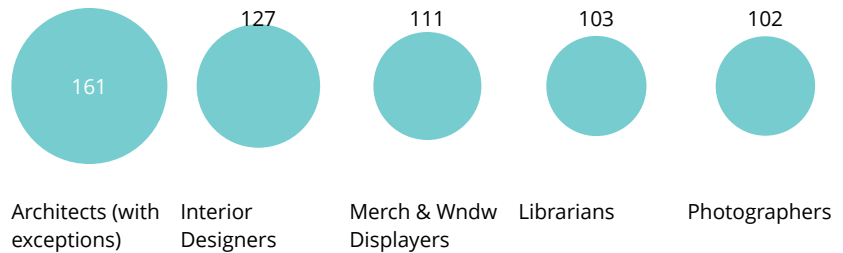


2,248

Total Creative Jobs

There are 110 more creative jobs in the region since 2021

Occupations with greatest number of jobs



GAIN

▲ 9%
since 2021

2022 Creative Industries



\$123.8M

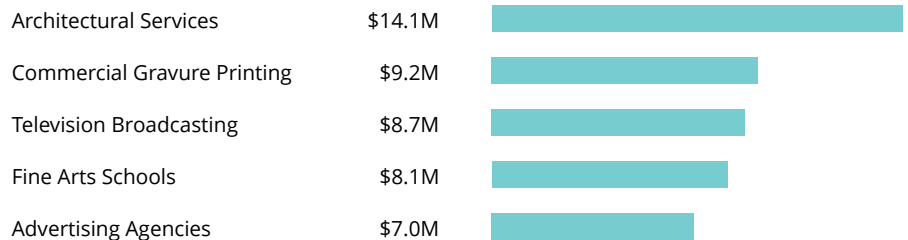
Total Industry Earnings

There is a gain of \$11.6 M in creative industry earnings in the region since 2021

Industries with greatest earnings

Industry type

Industry Earnings



LOSS

▼ 3%
since 2021

2022 Cultural Nonprofit

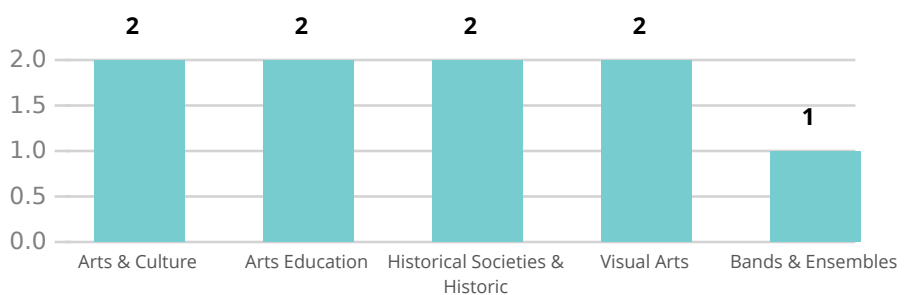


\$29.3M

Nonprofit Revenues

There are \$942 K less in revenues in the region since 2021

Nonprofit types with greatest number of organizations



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

Data Sources (Version 2023.2)

Descriptive Names of Industries (NAICS codes) & Occupations (SOC codes) have been truncated on the Regional Snapshot Report. For full descriptive names please visit the education section of learn.cvsuite.org

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

Occupations: Economic Modeling Specialists International.

SOC Codes (75) 11-2011, 11-2021, 11-2032, 11-2033, 13-1011, 17-1011, 17-1012, 17-1021, 17-3011, 19-3091, 19-3093, 21-2021, 25-4011, 25-4012, 25-4013, 25-4022, 25-4031, 27-1011, 27-1012, 27-1013, 27-1014, 27-1019, 27-1021, 27-1022, 27-1023, 27-1024, 27-1025, 27-1026, 27-1027, 27-1029, 27-2011, 27-2012, 27-2031, 27-2032, 27-2041, 27-2042, 27-2091, 27-2099, 27-3011, 27-3023, 27-3031, 27-3041, 27-3042, 27-3043, 27-3091, 27-3099, 27-4011, 27-4012, 27-4014, 27-4015, 27-4021, 27-4031, 27-4032, 27-4099, 39-3031, 39-3092, 39-3099, 39-5091, 41-3011, 43-2099, 43-4121, 47-2044, 47-2161, 49-9063, 51-6041, 51-6051, 51-6052, 51-7011, 51-7021, 51-7031, 51-9051, 51-9071, 51-9151, 51-9194, 51-9195

Industry Earnings: Economic Modeling Specialists International.

NAICS Codes (81) 238150, 238340, 238390, 323111, 323113, 323117, 323120, 327110, 327212, 332323, 337212, 339910, 339992, 423940, 424920, 448310, 451130, 451140, 451211, 453110, 453310, 453920, 511110, 511120, 511130, 511140, 511191, 511199, 511210, 512110, 512120, 512131, 512132, 512191, 512199, 512230, 512240, 512250, 512290, 515111, 515112, 515120, 515210, 517311, 519110, 519120, 519130, 541310, 541320, 541340, 541410, 541420, 541430, 541490, 541810, 541820, 541830, 541840, 541850, 541860, 541870, 541890, 541921, 541922, 611610, 711110, 711120, 711130, 711190, 711310, 711320, 711410, 711510, 712110, 712120, 712130, 712190, 811420, 812921, 812922, 813410

Class of worker: Economic Modeling Specialists International:

Non-QCEW Employees, QCEW Employees, Self-employed

State Arts Agency Grants: National Assembly of State Arts Agencies

Cultural Nonprofit Revenues: National Center for Charitable Statistics

Demographic: Economic Modeling Specialists International.

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

Fayetteville, Arkansas Region contains:

72701, 72702, 72703, 72704

Job Occupation Codes included in Creative West's Creative Vitality Index for creative industries

11 - Management Occupations

- 11-2011 Advertising and Promotion Managers
- 11-2031 Public Relations and Fundraising Managers

13 - Business and Financial Operations Occupations

- 13-1011 Agents and Business Managers of Artists, Performers, and Athletes

17 - Architecture and Engineering Occupations

- 17-1011 Architects, Except Landscape and Naval
- 17-1012 Landscape Architects
- 17-3011 Architectural and Civil Drafters

19 - Life, Physical and Social Science Occupations

- 19-3091 Anthropologists and Archeologists
- 19-3093 Historians

21 - Community and Social Service Occupations

- 21-2021 Directors, Religious Activities and Education

25 - Education, Training, and Library Occupations

- 25-4011 Archivists;
- 25-4012 Curators
- 25-4013 Museum Technicians and Conservators
- 25-4021 Librarians
- 25-4031 Library Technicians
- 25-9011 Audio-Visual and Multimedia Collections Specialists

27 - Arts, Design, Entertainment, Sports and Media Occupations

- 27-1011 Art Directors;
- 27-1012 Draft Artists
- 27-1013 Fine Artists, including Painters, Sculptors, and Illustrators
- 27-1014 Multimedia Artists and Animators
- 27-1019 Artists and Related Workers, All Other
- 27-1021 Commercial and Industrial Designers
- 27-1022 Fashion Designers
- 27-1023 Floral Designers
- 27-1024 Graphic Designers
- 27-1025 Interior Designers
- 27-1026 Merchandise Displayers and Window Trimmers
- 27-1027 Set and Exhibit Designers
- 27-1029 Designers, All Other
- 27-2011 Actors

27-2012	Producers and Directors
27-2031	Dancers
27-2032	Choreographers
27-2041	Music Directors and Composers
27-2042	Musicians and Singers
27-3011	Radio and Television Announcers
27-3021	Broadcast News Analysts
27-3022	Reporters and Correspondents
27-3031	Public Relations Specialists
27-3041	Editor
27-3042	Technical Writers
27-3043	Writers and Authors
27-3091	Interpreters and Translators
27-3099	Media and Communication Workers, All Others
27-4011	Audio and Video Equipment Technicians
27-4012	Broadcast Technicians
27-4014	Sound Engineering Technicians
27-4021	Photographers
27-4031	Camera Operators, Television, Video, and Motion Picture
27-4032	Film and Video Editors
27-4099	Media and Communication Equipment Workers, All Others

39 - Personal Care and Service Occupations

39-3031	Ushers, Lobby Attendants, and Ticket Takers
39-3092	Costume Attendants
39-3099	Entertainment Attendants and Related Workers, All Others
39-5091	Makeup Artists, Theatrical and performance

41 - Sales and Related Occupations

41-3011	Advertising Sales Agents;
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43 - Office and Administrative Support Occupations

43-4121	Library Assistants, Clerical;
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49 - Installation, Maintenance, and Repair Occupations

49-9063	Musical Instrument Repairers and Tuners
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51 - Production Occupations

51-9071	Jewelers and Precious Stone and Metal Workers; Production Occupations
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Fayetteville Arts and Culture Plan Plan Alignment Assessment 2024

Overview: Arts and Culture has been included and prioritized in City Planning efforts going back decades. There's been strong interest in making the City of Fayetteville a destination for the arts, preserving neighborhood character and uniqueness and promoting arts, culture and historic nodes in the city. All of these different recommendations have been extracted and referenced in this document and will be taken into account for the final Cultural Master Plan for the City of Fayetteville.

Relevant plans reviewed for Arts and Culture Master Plan include:

Code if Cited in Plan	PLAN NAME & DATE
CP40	THE CITY PLAN 2040 VISION, 2020
EVMP	ECONOMIC VITALITY PLAN, 2024
PRSMP	PARK AND RECREATION SYSTEM MASTER PLAN, FEBRUARY 2023
FFP	FAYETTEVILLE FIRST - CITY 5 YEAR PLAN, 2016
WFP	WELCOMING FAYETTEVILLE PLAN, 2016
CAP	CLIMATE ACTION PLAN, 2024 - ENERGY ACTION PLAN, 2018
DMP	DOWNTOWN MASTER PLAN, 2006
71BCP	71 B CORRIDOR PLAN, 2019
WPNP	WALKER PARK NEIGHBORHOOD PLAN, 2008
WPMP	WALKER PARK MASTER PLAN 2023
CPMP	CENTENNIAL PARK CONCEPTUAL MASTER PLAN 2019
GPMP	GULLEY PARK MASTER PLAN 2019

BDPMP	BRYCE DAVIS PARK MASTER PLAN 2023
ARTS	ARTSPACE, Presentation of Findings, 2019
AVN	Arts Vibrancy in Northwest Arkansas, SMU 2017

PLAN NAME & DATE	Excerpts pertaining to Arts and Culture; Excerpts for Alignment with Arts and Culture Master Plan
THE CITY PLAN 2040 VISION, 2020 (CP40)	Growth Concept Map The Growth Concept Map depicts, in broad terms, how Fayetteville should grow over the next 20 years. ... The map reflects city-wide policies to create diverse, efficient, and well-connected communities that are affordable and rich in local employment, access to transportation, services, and culture. P. 12. Vision Statement In 2040, Fayetteville will be a resource-efficient community, in which citizens and stakeholders can live, work, learn, and grow. Fayetteville will have adopted policies to achieve sustainability, to provide economic growth, to preserve and protect our natural and cultural resources, and to enhance the quality of life for all residents. Residents will have equitable access to neighborhoods that are healthy, walkable, and distinct. P. 21 Goal 1: We will make appropriate infill and revitalization our highest priority Goal 1 Objectives 3.1.7 Encourage protection of community character in established neighborhoods. "... development tools should be established to ensure that neighborhood cohesion and character is not sacrificed at the expense of new development. P.25 3.7 City Plan 2040 Benchmarks Short Term 2019-2025 ● Identify gaps in affordability throughout the city and set numerical targets for housing that is affordable to a variety of households, including workforce, supportive, low-income, families with children, and senior housing. (Goal 1, 3, 4 & 6) P. 48 ● Identify new or expand existing dedicated revenue sources for affordable housing. (Goal 6) p. 48 ● Identify opportunities for the creation of affordable housing on publicly-owned land and develop partnerships with developers to provide flexible, affordable work space and housing. (Goal 6)

THE CITY PLAN 2040
VISION, 2020
(CP40)

- Seek funding to complete a citywide Community Preservation Plan to identify resources for future historic survey and registration, assess current preservation efforts, and plan for new initiatives. (Goal 1)
- Work to **preserve the historic character** and integrity of neighborhoods with multiple approaches including but not limited to: **create one or more Local Regulated District(s) in neighborhoods listed on the National Register of Historic Places**; and utilize other preservation tools such as overlay districts with the main goal of preserving historic character. (Goal 1) p. 49

Section 4.4 Regional Growth Patterns and Transitions
21st Century Regionalism. P. 60-61

“... the continued regionalization of the two-county area has encouraged cities within the region to become partners in attracting economic growth opportunities, while at the same time becoming competitors for developing the amenities that residents and new arrivals to the region seek. Having achieved the threshold level of a major economic center due to their joint size and resources, **each city is now a catalyst for the others’ development.** Whereas larger industries may have previously looked at labor force indicators and the production resources of the individual cities as limited, the now combined resources are attracting national attention. Notable regional projects that have been completed since the year 2000 include the opening of the Arvest Ballpark in Springdale in 2008, the opening of Crystal Bridges Museum of American Art in Bentonville in 2011, the completion of the 36-mile long Razorback Regional Greenway multi-use trail network connecting Fayetteville to Bella Vista in 2015, the opening of the Scott Family Amazeum in Rogers in 2015, the expansion of the Walton Arts Center in Fayetteville in 2016, and the development of hundreds of miles of mountain bike trails on public lands throughout the region including the Slaughter Pen Trail in Bentonville and Kessler Mountain Trails in Fayetteville.

As Northwest Arkansas continues to develop as a regional entity it will become more important than ever for the major cities of the region to continue to **diversify their economic base and find niche markets** in which to thrive. **Fayetteville is poised to lead the region with our offerings of high quality of life, low cost of living and ever-expanding job and commerce opportunities.”**

Goal 6. We will create opportunities for attainable housing
6.6 Housing Strategies

Alternatives to the typical larger-lot single family homes and garden-style apartments that characterize much of Fayetteville’s housing stock are needed, including **accessory dwelling units, and live/work units** can help meet this emerging demand. P. 78

Action: Fayetteville should **identify gaps in affordability throughout the city and set numerical targets for housing that is affordable to a variety of households**, including workforce, supportive, low-income, families with children, and senior housing. P. 79

- Identify new or **expand existing dedicated revenue sources for affordable housing.**

THE CITY PLAN 2040 VISION, 2020 (CP40)	● Identify new or expand existing dedicated revenue sources for affordable housing. ● Examine potential regulatory barriers and policies that impede the provision of household affordability, including: infrastructure costs, the costs and benefits of development ordinances on housing development, and how the City’s fees and requirements impact the cost of living for households in Fayetteville. ● Identify opportunities for the creation of affordable housing on publicly-owned land and develop partnerships with developers to provide flexible, affordable work space and housing. ● Support the creation of a “real-time” database of available affordable housing units, services, resources, and incentives to strengthen the process of connecting qualified buyers and renters with affordable housing to comprehensively lower monthly household expenses. P.80 Section 10.4: Historic and Cultural Resources (pp 110) Cultural Resources “In 1992, the Walton Arts Center opened its’ doors to the public, the product of a six-year collaboration between City government, the University of Arkansas and private sector sponsors and philanthropists.” 110 The organization has grown significantly over the last quarter of a century and now operates three facilities – the original Walton Arts Center, the neighboring Nadine Baum Studios and the Walmart Arkansas Music Pavilion (AMP) in Rogers. The Walton Arts Center completed a \$23 million renovation and expansion of the original performing arts campus in November 2016. The expansion dramatically increased front of house and event space, production support space and administrative offices, adding more than 30,000 square feet and improving the operational capacity and visitor experience for both patrons and artists. Widely viewed as the project that ‘turned around’ the Dickson St. Entertainment District after a period of decline, the Walton Arts Center is now the premiere live performance space in Northwest Arkansas. 110
ECONOMIC VITALITY PLAN 2024 (EVMP)	In the Plan Framework section: “The Department of Economic Vitality has also identified four key themes that are integrated throughout each of the strategic focus areas, precisely because they are intertwined with the economic fabric of Fayetteville’s cultural identity: ● Arts and the creative economy ● Diversity, equity, and inclusion, including an explicit focus on populations who face persistent barriers to economic mobility ● Environmental stewardship ● Quality of life and sustainable growth, including continued response to pandemic related economic impacts and economic uncertainty (p. 13) If Fayetteville’s residents are its greatest assets—the true drivers of the small businesses and cultural institutions that make the community

ECONOMIC VITALITY PLAN 2024 (EVMP)	recognizable—then displacement and sprawl are the greatest foes to the future of equitable economic growth in Fayetteville. (p. 65) Step 5: Assess Cross-Divisional Land Acquisition Opportunities The Department of Economic Vitality will coordinate with applicable departments to explore municipal acquisition of parcels of land to strategically provide public goods and equitable community benefit. For example, coordination with other departments could necessitate amendment to other key master planning documents and processes. ...Strategic land acquisition should include review of key corners of Neighborhood Center intersections or sites that could be leveraged for future public-private partnerships or publicly supported housing development.” “Acquiring municipally-owned land when the City’s financial health and economic outlook allow it provides the City with the opportunity to lock in land prices critical to making the math pencil on future publicly beneficial projects driven by public-private partnerships.” EVMP, p. 71 There are nine “Master Plan Target Industries: #3 is Creative Economy Targeted Industry Sectors ● Advanced manufacturing ● Circular economy and sustainability ● Creative economy “The creative economy consists of economic activity that depends on individuals and organizations using their creativity to drive jobs, revenue, community resources, and cultural engagement.liv Few sectors are as deeply rooted in Fayetteville’s history as the creative economy and the arts. Whether its world class theatre production along West Avenue, a range of local performances at the iconic George’s Majestic Lounge, or film production at Rock Hill Studios, the arts sector not only provides hundreds of jobs throughout Fayetteville but also defines our sense of place and community culture.” (EVMP p. 104) ● Healthcare ● Information technology ● Infrastructure, including construction and clean technology ● Outdoor recreation ● Professional services ● Research and development SECTION: SMALL BUSINESS, ENTREPRENEURSHIP, AND INDUSTRY
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ECONOMIC VITALITY PLAN 2024 (EVMP)	Today, 84% of private sector employment in the City of Fayetteville comes from small businesses, and nearly 97% of the 3,900+ active businesses in Fayetteville employ fewer than 50 individuals. (evmp 94) “Small businesses, arts and entertainment, the recreation economy, and the hospitality sector are four segments integral to Fayetteville’s local economy. Continuing to grow and render these sectors more resilient to economic change is a focal point of the Small Business, Entrepreneurship, and Industry section of this Master Plan.” evmp 95 Goal: Increase the number of jobs within Fayetteville’s targeted industry sectors from 63% to 70% of private sector employment by 2033 (95) SUPPORTING STRATEGY 3. Provide tailored entrepreneurial support to artists and other members of the creative economy (evmp 96) Ongoing Action Items (EVMP 100) ● ACTION ITEM 28. Host educational events on financial literacy and the process for residents declaring themselves as artists on all applicable local, state, and federal business and tax forms [AC, CON, EV] ● ACTION ITEM 29. Communicate educational opportunities and resources proactively and with accessibility to artists in mind [AC] ● ACTION ITEM 30. Pursue partnerships with artist-focused entrepreneurial services organizations (e.g., Artists, Inc., Creative Capital) [AC] Short-Term Action Items ● ACTION ITEM 31. Integrate the creative economy into existing and future entrepreneurial programming funded by the City of Fayetteville [AC, CON, EV] SUPPORTING STRATEGY 8. Prioritize continued economic growth and resiliency of arts, entertainment, and recreation (107) Ongoing Action Items ● ACTION ITEM 63. Survey the creative economy (i.e., businesses classified under NAICS code 71 – Arts, Entertainment, and Recreation) as part of the City’s future business retention and expansion services [AC, EV] ● ACTION ITEM 64. Continue to advocate for the expansion of state-level film tax credits through the Arkansas Film Commission [AC, EV] Short-Term Action Items ● ACTION ITEM 65. Explore the consolidation of the Entertainment District and the Downtown Business District into one parking district to ensure consistent application of programs, rate structures, and technology [AC, EV, PW] ● ACTION ITEM 66. Explore the creation of a municipal-level tax rebate program, tax credit, or other incentive to supplement the State of Arkansas’s existing
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ECONOMIC VITALITY PLAN 2024 (EVMP)	programs to support grassroots and independent film production, encourage local production hiring practices, and retain local industry talent in Fayetteville [EV] Mid-Term Action Items ● ACTION ITEM 67. Explore developing a promotional campaign to bring awareness to local business establishments, showcasing local art as a means of increasing business traffic and providing exposure to the local creative economy [AC, DFC, EF] ● ACTION ITEM 68. Explore developing an external live-work-play marketing campaign through Experience Fayetteville to promote the creative economy and the recreation economy as key contributing factors to Fayetteville’s quality of life and community character [AC, EF, EV, PNRCA] SECTION: WORKFORCE DEVELOPMENT, EMPLOYMENT, AND ECONOMIC MOBILITY GOAL 4. Raise the City of Fayetteville’s Arts Vibrancy Index score by increasing the supply of independent artists working in Fayetteville 4A. Increase the retention rate from 13.4% to 16.9% of University of Arkansas students graduating from the Fulbright College’s arts programs or the Fay Jones School of Architecture Supporting Strategy 1. Deploy a proactive talent retention and attraction program to connect workers with high-quality jobs paying living wages in target industries Ongoing Action Items (p. 113) ● ACTION ITEM 1. Promote existing tools, equipment, and resources that are available for use by the creative economy (e.g., Fayetteville Public Library’s Center for Innovation and tool lending library) [AC, EV] Short-Term Action Items ● ACTION ITEM 2. Expand the City’s definition of the creative economy to include skilled trades (e.g., carpentry, masonry, welding) [AC, EV] Mid-Term Action Items ● ACTION ITEM 6. Identify local opportunities for artist placement across a wide range of industry sectors, including industries not traditionally viewed as career pathways for fine artists [AC, EV, UA] SECTION: COMMUNITY DEVELOPMENT Placemaking and Quality of Life Enablers Placemaking is another community development term with competing definitions and connotations, but it is fundamentally concerned with building communities around places. While placemaking as a term is relatively new, the concept has deep roots in urban
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ECONOMIC VITALITY PLAN 2024 (EVMP)	planning and advocacy work and highlights the importance of building cities for the people who live in them. Ixix Key elements of placemaking include sociability, uses and activities, access and linkages, and comfort and image. 131 “Quality of place informs quality of life, positioning placemaking in its many forms as an economic vitality consideration.” Given Fayetteville’s rich cultural history as a site of grassroots arts organizations and activities, creative placemaking is of particular relevance to in discussions about how a sense of place can enhance the community’s overall quality of life. More explicit ties to economic development matter for the long-term provision of public goods, including funding for arts and entertainment. The City can ensure that municipally-supported creative placemaking has accountability mechanisms in place to ensure work is tied to equitable planning and development policies and practices and to minimize displacement of resident populations or cultural assets. Approaching placemaking efforts with an equitable growth framework can take the best parts of these processes while advancing Fayetteville’s core values. To strengthen placemaking efforts encouraged by the 2024 Economic Vitality Master Plan—and perhaps complementary to the forthcoming Arts and Culture Master Plan—the City can co-develop an equitable growth framework, including equitable growth metrics that can be integrated into the Neighborhood Center Advancement Plan (e.g., access to goods, services, and public amenities; access to housing opportunities; access to employment opportunities; environmental justice). Proactively co-developing an equitable growth framework alongside our community allows us to acknowledge that change is inevitable, but displacement is controllable with the appropriate community consultation, resources, and political will. 131 SUPPORTING STRATEGY 1. Preserve and bolster community character by integrating public art, greenspace, and recreational amenities into parcel- and Neighborhood Center-level development strategies as well as neighborhood-supported placemaking Ongoing Action Items ● ACTION ITEM 1. Explore various placemaking strategies, including wayfinding and the incorporation of public art, to celebrate the unique community identities of neighborhood centers [AC, PNRCA] ● ACTION ITEM 3. Support the adoption and implementation of the City’s first Cultural Arts Master Plan under the guidance of the City’s Arts and Culture Director and the Fayetteville Arts Council [City] Short-Term Action Items ● ACTION ITEM 4. Explore a density bonus incentive within Fayetteville’s neighborhood centers for the development of accessible studio space [AC, DS, EV] ● ACTION ITEM 5. Explore funding sources for studio space stipends for artists and members of the creative economy [AC, EV] 131
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ECONOMIC VITALITY PLAN 2024 (EVMP)	Mid-Term Action Items ● ACTION ITEM 6. Pass an ordinance adopting a Percent for the Arts funding stream for the City of Fayetteville’s public capital improvements [AC, City, EV] ● ACTION ITEM 8. Encourage and pursue concentrations of the arts and creative economy beyond Downtown [AC, EV] 133 Long-Term Action Items ● ACTION ITEM 9. Recognize the role of art in placemaking and include public art as core infrastructure for each of Fayetteville’s neighborhood centers [AC, DS, EV] ● ACTION ITEM 10. Encourage alternative leasing arrangements and policies to ensure fair access for a diverse range of artists (e.g., short-term or alternative lease arrangements to activate vacant space) [AC, EV]133
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ECONOMIC VITALITY PLAN 2024 (EVMP)	
PARK AND RECREATION SYSTEM MASTER PLAN, FEBRUARY 2023 (PR SMP)	***First picture in the plan is of Wilson Park and the artwork in the park. GUIDING PRINCIPLES The plan is framed around the five guiding principles: Fourth Guiding Principle: Gathering and Placemaking Our parks are designed to provide gathering spaces and amenities for our community while celebrating our unique culture, the arts and music, the people, and the beauty of the region. Gathering and Placemaking Improve parks to address comfort and the ability to gather for activities. Partner with organizations and provide infrastructure to support events in parks system. Create more art infused spaces. P.47 Gathering and Placemaking Goals ● Goal D1: Design parks and greenways to celebrate our heritage and communities surrounding landscape and culture. ● Goal D3: Partner with organizations and provide infrastructure to support programming and events in the parks system, such as theater, music, races, games, food access, and markets. ● Goal D4: Seek opportunities to integrate art into public spaces. P.53 Placemaking is a design concept that explores ways to bring people together in shaping shared public spaces to promote the celebration of arts and culture and social health and wellbeing. It is defined as “more than just promoting better urban design, placemaking facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution.” Some of Fayetteville’s parks, such as Gulley Park and Wilson Park, currently are authentic to the place and people and more identifiable as contributing to the city’s character. However, others are more generic spaces and could be enlivened with a placemaking approach. P.72 Parks are ‘third’ places in our lives (home being the first place, work being the second place, and gathering places being the third place) where we gather, relax, socialize and recreate. Fayetteville has a culture of parks serving as third spaces, including events such as movies in the park, concert series, farmer’s markets downtown, and playing, running and biking.72 Goal D1 . Design parks and greenways to celebrate our heritage and community’s surrounding landscape and culture. WHY IS THIS IMPORTANT? The arts bring people together and celebrate what makes Fayetteville unique. The parks system can celebrate the special cultural, recreational and environmental needs of the community through an integration of the arts. This

**PARK AND RECREATION
SYSTEM MASTER PLAN,
FEBRUARY 2023
(PRSMP)**

might include signage and wayfinding, physical spaces for events and gathering, and events and programs that connect with the local arts and identity of a diversity of communities. P.74

GOAL D1 STRATEGIES

- a Coordinate with the Heritage and Historic Preservation Master Plan under development to integrate strategies for design of parks and interpretation elements.
- b Integrate strategies from the Welcoming Fayetteville Plan such as signage and marketing materials in multiple languages, hosting events to celebrate immigrant culture and heritage, and advertise parks and recreation programs in social service directories.
- c **Include art and interpretive signage in the creation of new spaces and the renovation of existing ones.**
- d **Design and program parks to highlight the unique natural, historical, cultural and/or economic identity of the surrounding area and community in which they are located.**
- e **Study, identify, and prioritize locations that would benefit from gathering and placemaking efforts.**

GOAL D1 PRIORITY ACTIONS

- Develop bilingual sign package to increase welcoming.
- **Work with Arts and Culture and Historic Preservation to identify opportunities for investment.**
- Provide interpretive elements and signage at Underwood Park relating to the history of the property.
- Create a community activity node with the redevelopment of Walker Park.
- **Increase arts and cultural programs in parks coordinated with ideas from the Arts and Culture Plan and partnership opportunities. P 74**

Goals D2 . Improve parks to address comfort and the ability to gather for activities

WHY IS THIS IMPORTANT? The community survey and community open houses emphasized a desire from Fayetteville residents to **increase park amenities that bring people together**. This could include non-traditional ways, such as hammocks and yard games in the park and also an interest in more traditional amenities such as benches and pavilions. P.75

GOAL D2 STRATEGIES

- Provide park features and programs relevant to the surrounding community for the ways they would like to gather.
- b Increase social and group recreational activities in parks such as hammocks, outdoor ping pong, chess, and bocce and yard game areas.
- c Increase amenities in parks such as benches, shelters, parking, bathrooms, cooling features, and water fountains in line with park type level of service standards.
- d **Develop programming with a goal of allowing people to meet and visit.**

**PARK AND RECREATION
SYSTEM MASTER PLAN,
FEBRUARY 2023
(PRSMP)**

GOAL D2 PRIORITY ACTIONS

- Engage citizens in the design of Walker and Underwood Park to understand their needs.
- Construct activity nodes including yard games in community parks.
- Analyze existing amenities to determine where additional amenities are needed to meet level of service standards.
- Partner with others to **promote recurring social gatherings** such as coffee outside, etc. p.75

Goal D3 . Partner with organizations and provide infrastructure to support programming and events in the parks system, such as theater, music, races, games, food access, and markets.

WHY IS THIS IMPORTANT? There are a number of successful events offered to bring the community together such as the **Gulley Park Concert Series and First Thursday, which takes place in the Historic Downtown Square and offers music, arts, and bike rides to celebrate the local arts.** There is a desire to see these events and larger events, especially bike and running races, to promote use of parks and trails and support the local economy. P. 76

GOAL D3 STRATEGIES

- a Continue strengthening partnerships with youth centers such as schools and the Boys and Girls Club for program provision.
- b **Support active programming that brings people to their parks for art, events, programs, recreation and community.** This programming should be diverse and adapted to represent the community culture and encourage the creation of social connections.
- c Consider long-term concessionaire facility needs to encourage their presence in Community and Regional Parks to provide food, beverage, information, and equipment rentals.
- d **Update mobile vendor ordinance** to increase opportunities in parks.

GOAL D3 PRIORITY ACTIONS

- Meet with partners to gauge interest in sharing resources.
- **Build arts and culture programming budget annually to increase offerings.**
- Evaluate parks for concessionaire needs and develop infrastructure.
- **Identify and develop areas in parks for mobile vendors to serve park users.**

Goal D4 . Seek opportunities to integrate art into public spaces .

WHY IS THIS IMPORTANT? **The Castle at Wilson Park is a local favorite and an example of how the arts can integrate into parks. Other examples could integrate interactive sculpture into play, art and interpretive elements, passive sculpture, murals and other integrations of art into nature.** P.77

GOAL D4 STRATEGIES

PARK AND RECREATION SYSTEM MASTER PLAN, FEBRUARY 2023 (PRSMP)	a Develop an Arts and Culture Master Plan to identify strategic initiatives for public spaces and programs. b Include programming or spaces that support performing arts and design event spaces in parks to serve multiple functions so they are utilized at all times. c Create more art-infused spaces such as the Castle at Wilson Park. d Partner with the University of Arkansas’s growing Arts and Design Center and other arts organizations. GOAL D4 PRIORITY ACTIONS ● Work with consultant support to create Arts and Culture Master Plan. ● Identify opportunities in existing parks for art. ● Identify opportunities for intersection with creative efforts of our community. ● Develop a broad community engagement strategy for gathering and placemaking.
FAYETTEVILLE FIRST - CITY 5 YEAR PLAN, 2016 (FFP)	The strategic focuses, outlined in more detail below, provide Fayetteville with an actionable guide to strengthen the area’s impact on the Northwest Arkansas economy and to solidify Fayetteville’s reputation as a place to collaborate, innovate, and create. FOCUS 1: ARTS AND CULTURE FURTHER ENHANCE THE ARTS AND CULTURAL ENVIRONMENT STRATEGIC PRIORITIES Continue to support existing programs that enhance arts and culture locally (p.13) ● Action Item: Pursue grant funding to support programs for the art ● Action Item: Encourage public art installations “As previously described, public art is a focus in Fayetteville. In order to sustain this focus long-term, consider the passage of a Percent for Art Ordinance that allocates a percentage of selected capital projects for installation and maintenance of permanent works of public art.” p. 19 Expand the arts focus in Fayetteville ● Action Item: Support Cultural Arts District development “The Fayetteville Cultural Arts District will promote and expand the ever-growing cultural impact of downtown by creating a single marketable district, and as such should be supported.” P. 19 ● Action Item: Create additional live/work space for artists ● Action Item: Develop a Downtown Art Program Develop and support arts programs in public schools ● Action Item: Create an in-school residency program for artists “Create a program in Fayetteville similar to the Artists-in-Residence program in Chapel Hill, North Carolina, that involves professional artists working with

FAYETTEVILLE FIRST - CITY 5 YEAR PLAN, 2016 (FFP)	students in the Fayetteville School District to create original programs of art. The support for this effort is already in place through the Arkansas Arts Council Arts in Education Artist Roster, which is an online listing of professional performers and visual or literary artists who are available to participate in a variety of Arts in Education programs. The Arts in Education (AIE) program is designed to strengthen the role of the arts in pre K-12 educational settings by fostering participation in the arts as an integral part of life and the basic education process.” P. 20 ● Action Item: Pursue grants to support these programs Continue to support the craft beer industry ● Action Item: Partner to support existing breweries ● Action Item: Assess need for educational programs
WELCOMING FAYETTEVILLE PLAN, 2016 (WFP)	THE COMMUNITY: RECOMMENDATIONS 5. Host and attend events to celebrate immigrant culture and heritage p.16) “Every September, cities across the country join Welcoming America in celebrating Welcoming Week as a way to change the rhetoric, shape the immigrant experience, and affirm values. Cities are encouraged to host festivals, volunteer projects, or classes that bring native- and foreign-born communities together. The City of Fayetteville will celebrate Welcoming Week every year and will seek ways to unite neighbors. Additionally, the Mayor will support ongoing events during this time of year, such as the Fayetteville Chamber of Commerce’s annual Hispanic Heritage Festival.” P.19
CLIMATE ACTION PLAN, 2024 ENERGY ACTION PLAN, 2018 (CAP)	***Picture of Ramble in Appendix 1—example of a project that serves two City goals, biodiversity and open space preservation and arts and culture.
DOWNTOWN MASTER PLAN, 2006 (DMP)	Executive Summary: Basic Principles #6 Sixth, Fayetteville must recognize in all its actions that this part of the City has an experience-based economy, and thus continue to expand the focus on arts, culture and entertainment experiences as Downtown's drawing card. (ESummary) Most widely shared ideas from charrettes: “make Fayetteville a real cultural destination” “increase walkability Downtown” 2.17 Plan fundamentals Smart Parking Parking should not be placed on corner lots at key intersections. Surface parking lots on corners disrupts the urban fabric. Most parking needs to be located near the middle of the block, so that the valuable street edges can be recaptured for urban architecture or green space. Where possible, parking lots and structures should be lined with buildings or otherwise screened so that parking does not visually dominate the street scene. Lining

**DOWNTOWN MASTER
PLAN, 2006
(DMP)**

parking structures with habitable space along the street edge is crucial to natural surveillance and street character. **These "liner buildings" provide an opportune location for affordable housing, offices, and small business. Liner buildings are particularly well suited for live-work units or artist studios. P. 2.17**

Section 6. An Experience Economy

"What draws people to Downtown? It is the experience —the high quality of life associated with living and working and being entertained in a downtown environment with so much to offer, including arts, culture, and fun. Therefore the City should continue to nurture these anchor functions." 2.27

To reach the next level of quality and sustained economic benefit, **a Cultural and Entertainment Overlay District should be formed to coordinate the evolution of the area and to establish a fairly compact geo-graphic limit within which these activities should be focused. Fayetteville's rich history and cultural institutions make the area a prime candidate for forming an overlay district (see Cultural Districts box). 2.27**

The formalizing of the Cultural and Entertainment Overlay District will be **an affirmation of the City's commitment to keep Downtown a center for creativity, innovation, and fun.** Distinctive flags or signs can be used to mark the overlay district. The City, business organizations and cultural institutions should also **promote the overlay district in tourist brochures and regional media, and recruit businesses that will enhance the scene to locate there. 2.27**

The building form regulations should closely approximate (or match) those for the "Main Street / Center" category, but these should be paired with **liberalized and modified sign controls (to promote the exuberant signs and lighting traditional in theatre districts)**, the barest minimum parking requirements (if any), and a provision for long hours of operation. **Outdoor music should be welcomed within the overlay district, but noise control ordinances could provide for a stepdown in permissible volume levels in areas approaching the edges of the district, and some consideration should be given to limiting the hours for outdoor amplified music so as to manage any disturbance. P.2.28**

Keeping the district compact will be of benefit to the cultural institutions and entertainment businesses as well, because such districts thrive most when the **attractions are bundled closely together in a walkable, easily-navigable scene. 2.28**

Today the recognizable center of the arts district is roughly at the intersection of West Avenue and Dickson Street, anchored by the Walton Arts Center; other outposts of the arts such as the Nadine Baum Studios and galleries are located nearby, but these are separated by parking lots, vacant parcels, and assorted businesses. The entertainment scene is more tightly clustered and primarily linear, along Dickson Street, with some activity (including bars and restaurants) in the midblock areas and along perpendicular streets. To encourage its development in directions that will minimize disturbance to surrounding residential neighborhoods, as the district coalesces it should grow primarily south, in the area along West Avenue and parallel to the railroad tracks (see Proposed Cultural and Entertainment Overlay District Boundary on page 2.29).

DOWNTOWN MASTER PLAN, 2006 (DMP)	This area lends itself to expanded cultural facilities, vibrant evening activities, and efficiently-provided shared parking. The Illustrative Master Plan depicts how a 2500-seat performance hall can be added to the Walton Arts Center's south side, and how a community parking facility with "liners" of entertainment businesses and artist housing can be developed on the West Avenue parcel. 2.28 To promote growth for cultural and entertainment venues in the area: 1) use its regulatory powers to enable these uses in the desired locations and discourage certain uses outside these locations; 2) use the incentives available within the overlay district to make these sites most attractive; 3) participate in the construction and financing of the shared parking facility(ies) and other desirable functions, such as cultural facilities and artist housing; and 4) target street improvements and other infrastructure upgrades in this area. 2.29 National Trends in Downtown Redevelopment Redevelopment of ailing commercial districts and city neighborhoods has been taking place across the nation. Redevelopment has proceeded through five strategies: • the creation or enhancement of arts districts; • the creation of housing in or near commercial areas; • destination retail or lifestyle centers with entertainment; • new office and retail/mixed use districts; and • new open space amenities. All of the strategies have in common the concept of "placemaking" or creating a critical mass of change that can alter local perceptions of the area to be redeveloped. Arts Districts In Northwest Arkansas, downtown Fayetteville is the only place with the ability to support arts facilities on a regional scale. This is important because the arts are now perceived to be a significant means for encouraging the public to visit and use peripheral businesses adjoining arts facilities. Some arts districts occur in areas with old existing buildings, such as obsolete warehouses that can offer artists studios at a cost low enough to encourage a critical number of studios and galleries. Major arts districts in large cities typically include at least four types of facilities: museums, galleries, symphony or opera performing arts venues and retail to appeal to visitors such as restaurants and cafes. The reason for looking at the arts as a generator of economic potential is that arts districts draw people on a regular basis and provide foot traffic for local restaurants, cafes and retail businesses. In Denver, for instance, the city's cultural district drew 7.9 million visitors in 1997, more visitors than attended Broncos, Nuggets, Rockies, and Avalanche 4.2 games combined. Arts facilities are seen as an amenity that enhances quality of life and yields a perception of quality to an area. The arts are also seen as an amenity that draws new residential and office development. Arts districts can include many different functions from museums, galleries, theaters, small cinemas, and educational facilities, to building redevelopments for artists' lofts and live/work units with studios on the first floor and living space on the second. Creating an arts district requires many of these uses in conjunction, and usually relies upon the
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DOWNTOWN MASTER PLAN, 2006 (DMP)	renovation of old building stock including old warehouses, theaters, hotels and other buildings of architectural interest. In Berkeley California, a new performing arts facility was combined with streetscape art installations and the redevelopment of City Hall. In Portland, a new building for art education is part of the on-going revitalization of the Pearl District, a former warehouse district. At the same time as yielding benefits, arts facilities and developments are rarely self-sustaining, and usually require a variety of funding and equity sources to succeed including public funding, patrons or donors, and sometimes the use of sales taxes and local improvement districts to fund improvements. Creating arts facilities requires a public commitment of funding that varies with the size of the proposed project. Live/work space, in particular, has been successful in such diverse areas as Salt Lake City, Minneapolis and Little Rock, Arkansas. The most successful arts districts have strings of galleries intermixed with theater and symphony venues. One possibility is to establish an arts incubator as an adaptive re-use project. Arts incubators are projects that offer lower rent for live/work studios in exchange for public benefit, such as requirements for public open studio nights. The residents or tenants are required to be practicing artists and to display work on a monthly basis to the public. While some funding would be required, such projects have succeeded and economic development funding is available for incubators. 4.3
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DOWNTOWN MASTER PLAN, 2006 (DMP)	
71 B CORRIDOR PLAN, 2019 (71BCP)	PLACEMAKING AND PUBLIC ART As stated earlier, creating distinctive urban places along the 71B corridor is important to the overall concept. This strategy has important environmental, economic, functional, and image-building dimensions. A high-quality physical environment helps transform a commercial corridor into an attractive place to live, while an improved image builds the corridor as a destination that attracts customers and builds business. Placemaking improvements also help users orient themselves along the street, improving its user experience and overall ease of use. Public art has a proven role to play in the process of creating places and should be a major part of the development of this corridor. The adjacency of the corridor to both the developing Arts Corridor and the University of Arkansas art department facilities provides the special opportunity to bring environmental art into a high-traffic public realm. This section is by no means a comprehensive plan for public art but is intended to open discussion on the value of a unified, contextual program for this highly public corridor. It identifies six specific types of art installations: Subdistrict gateways. These define the edges and themes of identifiable districts along the the street, such as the research campus and Mill District along South School and the Restaurant District along College north of Township. Urban intersections. These installations would help define major intersections along the way, including such locations as the MLK and Rolling Hills intersections. At special intersections such as bus rapid transit stops, art and function can be combined with thematically designed shelters or stations. Pedestrian crossings. Major pedestrian intersections such as the Greenway and Town Branch Trail crossings can be marked by placemaking elements that also increase safety and visibility. Sculpture Trail. Popular trails can become linear art galleries that attract users and enrich the experience of using the trail. Skokie, Illinois’ North Branch Trail segment demonstrates the popularity of art installations along trails. Free-Standing Art. Major open spaces such as those envisioned with a redesign of the Fulbright interchange, the redirection of Green Acres Drive, and the center of roundabouts provide possibilities for major landmark installation. Smaller, repetitive installations along the way can also be used to interpret local history, bring attention to specific sites, and even incorporate community art, including the art of young people, into the streetscape. The maps on these pages provides a starting point for directing the locations of various installations along the corridor. Pp. 118-119 Major Free-Standing Art Functional Installation (e.g. bus shelter/station)
WALKER PARK NEIGHBORHOOD PLAN, 2008 (WPNP)	Theme from Charette: “Jefferson Building as a community center/arts uses” p. 13. (former Elementary School was sold to Potter House non-profit in 2023.) Accessory Dwelling Units (ADUs) ADUs are commonly called granny units because historically they were designed as an alternative housing option for senior family members. In older neighborhoods, they were often located above an attached garage or stood alone as a separate cottage unit. Sometimes they were an integral part of the main home with separate cooking, sleeping, and bathing facilities. ADUs can create attainable housing in a number of ways. They are often designed as a housing alternative for

	members of the family who may have special needs or life circumstances. Families with college-age children may choose to construct an ADU rather than pay rent for a dorm room or off-campus apartment. Additionally, ADUs as rental units can provide the necessary income needed for a family to meet their monthly mortgage obligations. The relatively low residential density and the neighborhood's proximity to the downtown and University of Arkansas make the Walker Park Neighborhood ideal for homeowners seeking to supplement their income by creating ADUs. P.22 How the Jefferson Building ultimately is used will be determined by the Fayetteville School District, the availability of funding to the Jefferson Project group or the private sector. However, the proposed design would make the building a centerpiece for the neighborhood and honor the history of the school as well as the neighborhood. The design also makes the area an asset to the recently created Cultural Arts District, which encompasses the Jefferson Building.p.33 The other suggestions mentioned for Walker Park emphasized adding uses that would serve a broader population within the neighborhood. Walker Park currently serves as a regional sports park; adding other uses such as an outdoor amphitheater, a disc golf course, splash pad or dog park would broaden the user population. This evolution would enable Walker Park to transition from a regional park to a neighborhood park. P. 38 The State Historic Preservation Program annually offers preservation grants to restore historically significant structures and memorials. The Waxhaws Memorial symbolizes an important part of Arkansas and Fayetteville history, but has fallen into disrepair. Restoring this memorial and highlighting a northeast entrance to Walker Park would contribute to the history embedded in the Jefferson Square area and invite residents north of the park into the nature trail system. Long Term Recommendation Add additional uses to Walker Park such as a splash pad and outdoor amphitheater. These amenities are unique and will diversify and increase users of the park. Adding these features to then north end of the park will also create a children's area and performance space for residents who live to the north of the park. However, these features are more costly than previous uses mentioned, requiring more planning for infrastructure and capital expenses. P. 46
WALKER PARK MASTER PLAN 2023 (WPMP)	New plan includes a Stage
CENTENNIAL PARK CONCEPTUAL MASTER PLAN 2019 (CPMP)	Conceptual Plan includes a Stage
GULLEY PARK MASTER PLAN 2019	***Art Garden indicated as well as a designated area for Performance (which includes a support area and placement for food trucks).

(GPMP)	Art Garden: This area of the park has more trees than the open fields, but not enough trees to be a forested area. As such it creates many places that could serve as locations for sculptures and art works possibly developed by the growing art related efforts in the city and at the University of Arkansas. Performance Area: The area that hosts the Gulley Park Concert Series and other events. A large pavilion, a restroom, and an area for food trucks and other support activities is included. Electricity could be provided so vendors will not have to use generators during the concerts. (from Land Use Theme Descriptions)
ARTSPACE, Presentation of Findings, 2019	Key Theme Fayetteville: More space for working artists; keeping and retaining students Where in Northwest Arkansas would you consider relocating to a live/work community? Fayetteville 122 64% Bentonville 95 49% Rogers 73 38% Springdale 69 36% Other 22 11% Where would you consider renting private studio or creative workspace on an ongoing basis? Fayetteville 122 59% Rogers 85 43% Bentonville 74 36% Springdale 50 24% Other 26 13% Fayetteville Recommendation: A classic mixed-use development including: • Affordable live/work artist housing • Working studios for individual artists • Link to Fayetteville Square artists, bike trails and area transportation • Integration with the Cultural Arts Corridor • Programmatic connections to University Arts Campus Expansion and Arts and Design District

Arts Vibrancy in Northwest Arkansas, SMU 2017 (AVN)	“The recently established University of Arkansas School of Art should help to attract independent artists to NW Arkansas. The challenge will be to keep these independent artists in the community. We note that the University of Arkansas already offered degrees in music and theatre. NW Arkansas is competitively ranked in the theatre sector but not in opera, music, or dance. The situation in NW Arkansas is similar to Dallas, TX, where SMU’s long-established Meadows School of the Arts attracts artists to Dallas but the city has struggled to maintain a thriving community of independent artists.” p.5
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Other plans consulted:

MASTER STREETS PLAN, 2020

THE ACTIVE TRANSPORTATION PLAN, 2015- UPDATE WITH CP 2020

BRYCE DAVIS PARK MASTER PLAN 2023

FAYETTEVILLE MOBILITY PLAN, 2018

Regional Plans

Rogers Cultural Plan 2021

Northwest Arkansas Music Ecosystem Strategy and Action Plan, 2020

Plans underway (not yet reviewed):

Experience Fayetteville Tourism Plan

Downtown Fayetteville Plan



Fayetteville Arts and Culture Plan

Public Art Assessment, Gap Analysis & Initial Recommendations 2024

Public Art Program Background

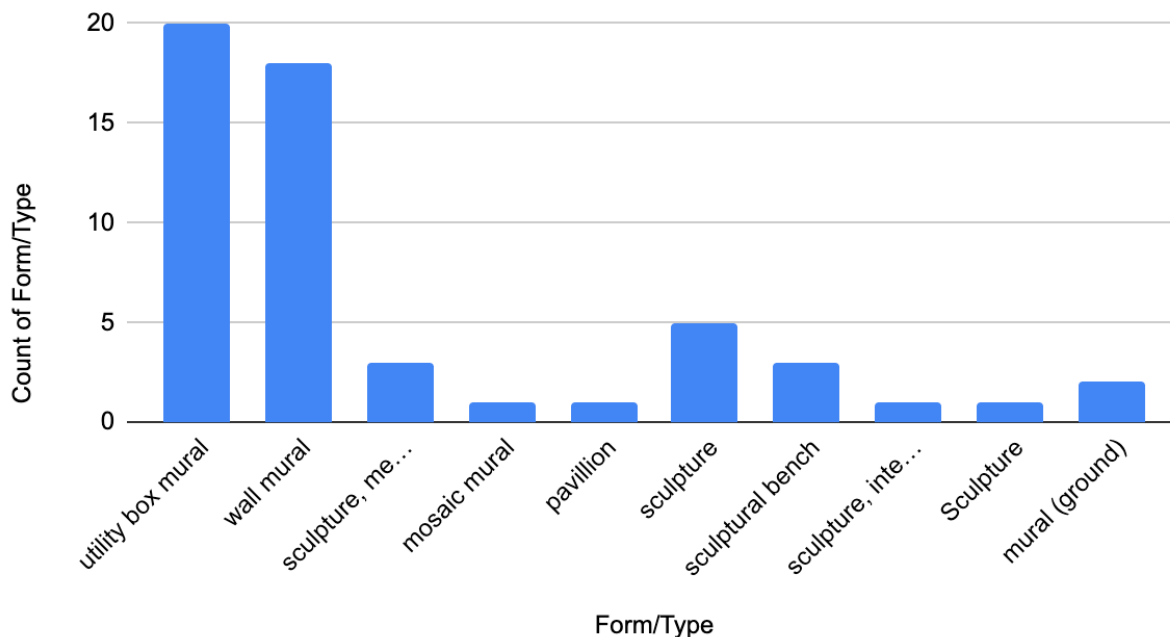
Fayetteville has a tradition of supporting and producing art in the public realm, whether that be a fountain in front of the Town Center, “Sprayetteville” murals, or paintings on utility boxes. But until recently, the City of Fayetteville has not had a formal public art program. Most of the City’s artwork collection came to the former Parks department through donations of artwork or collaborations with other City departments (Recycling, Police department, etc.). With the recent founding of the new Arts and Culture Division, the City has the opportunity to formalize its Public Art Program, fund it and staff it, and manage and care for the existing collection as well as commission new works of art.

Collection Assessment

In March 2023, our consulting team personally visited and inventoried nearly every piece of art that is owned and maintained by the City of Fayetteville. The collection numbers approximately 40 pieces in total. This assessment pertains to the artwork in the City’s collection only. The revised Fayetteville Public Art Inventory 3.20.24 includes a few artworks that have been destroyed, moved or the consultants were unable to locate. There are other works of art around the City, which seem to be private installations, property of the Library or murals and artwork owned and maintained by Experience Fayetteville. The University has its own public art collection as well. In addition, there are temporary sculptures that are placed within the Lower Ramble that were not a part of this assessment.

Currently, the diversity of artwork in the collection is quite limited; the collection consists predominantly of murals and utility box paintings and donated small-scale sculptures. Nearly all of the artwork (95%) is by local artists from Fayetteville or Northwest Arkansas. Only one sculpture is by an out-of-state artist. One highlight of the collection is a grouping of artworks located in Wilson Park that is a series of playable/functional sculptures centered around “Point Seven” or the Wilson Park Castle. The work is in excellent condition (appearing to be recently restored) and is a fine example of the draw of public art and its ability to create memorable spaces for all ages. On our visit, a family from Texas was enjoying the castle, and they mentioned that they had researched the location before they arrived and wanted to experience the park as a tourist destination.

Count of Form/Type



The collection overall is in good condition, though several of the utility boxes have deteriorated to the point where they will need to be scraped and/or repainted. Overall, this is typical of murals—they require regular maintenance if they are to remain in place longer than a few years. Two of the smaller donated sculptures are also in fair to poor condition due to chipped and peeling powder-coated paint. More details on the condition of the collection are in the revised Fayetteville Public Art Inventory 3.20.24.

Public Art Program Resources

City of Fayetteville’s Public Art Website—A simple google search for public art in Fayetteville, AR went directly to the City’s Public Art website, which is embedded under Parks, Natural Resources and Cultural Affairs, and then under the Arts and Culture Tab. It appears as though the items on the Public Art “splash page” are out of date. The page starts with a description of what public art is, and then links to a 2018 video produced by Experience Fayetteville. Following that, the page is a long list of headings including a section “About Fayetteville’s Murals” and then continues with a listing “Recent Commissions” and “Collaborations: which are also out of date. The interactive map isn’t intuitively placed on the site, popping up under “Ongoing Projects.” <https://www.fayetteville-ar.gov/3200/Public-Art>

Generally, the Department would do well to overhaul this resource, keeping it simple so it is easy to keep up-to-date, and also feature resources for artists (such as RFQs) more prominently.

Other Web-Based Resources for the Public Art Program

There are other websites that are linked to the City of Fayetteville's Public Art website. A cursory search showed the following links:

<https://www.experiencefayetteville.com/experience/art>

<https://www.arkansas.com/articles/fayetteville-public-art-tours>

These pages are great assets to the City's public art program and the Arts and Culture Department in General. As the public art program grows, continuing to coordinate and collaborate with these websites and cross-referencing will make more resources available to the public and tourists.

Fayetteville Public Art Inventory

The internal collection list was updated as of March 2024 as the Fayetteville Public Art Inventory. There are a few artworks that have been moved, destroyed or were unable to be located. Arts and Culture staff will need to follow up with these items and confirm their disposition or new location and update the inventory. It is recommended that the inventory be updated at least annually, or as new artwork is commissioned or acquired.

Currently there are three sections of the inventory: one for the City-owned collection, one listing Experience Fayetteville's collection and another list with secondary works which is a list of private and unidentified artwork that are in the public realm.

Collection Map

The [Fayetteville Art Walk Interactive Map](#) does not directly correspond to the Public Art Inventory, as the map includes artwork owned by the City, Experience Fayetteville and other private owners. The map also does not include temporary works, such as those displayed in the Lower Ramble. Some pieces on the map were not found (either the artwork was moved, destroyed or the information on the map is incorrect). To date, there are no other public art maps or tours beyond this one.

Public Art Funding

In 2024, the City funded the Public Art program in the amount of \$155,000 from the CIP five year capital plan. The program requested \$500,000. The funding is allocated as follows:

- \$20-25k for Juneteenth Murals on Nelson Hackett Blvd (project complete)
- Yvonne Richardson Community Center Murals (funded through project funds)
- Artwork related to the Upper Ramble construction

The strategy for funding the public art program into the future is unknown.

Public Art Staffing

The current Arts and Culture Department Director is also serving as the primary staff for the Public Art Program. The City's appointed Arts Commission is serving as the Commission for the Public Art Program.

Gaps

- The Public Art Program lacks:

- Dedicated public art staff;
- A percent-for-art ordinance for a set-aside from capital improvement projects for art;
- Dedicated, sustained funding for public art maintenance;
- A maintenance plan for the care and preservation of public art; and
- Formal, adopted public art policies (except for an existing donation policy).
- Marketing of the program is limited:
 - The public art website is not up-to-date and a bit disorganized;
 - The Art Walk Interactive Map is also out of date;
 - There is limited cross-promotion of the public art program and other cultural programming at the City.
- Maintenance is an issue; several of the utility box murals are in need of repainting;
- Currently, the public art collection is limited in scope, primarily murals and 95% local artists, making it hyper-local.
- The community is eager for more public art; and
- Without a percent-for-art ordinance or more formalized program, the City may be missing opportunities to include art in City-funded development.

Initial Recommendations

- Staff the program properly, even with a part time consultant, to ensure there is at least one person dedicated to public art oversight and project management.
- With additional staff, improve the on-line visibility of the program, create an up-to-date map and establish additional marketing/promotional pathways (ie. social media, tours, etc.)
- Develop policies and procedures for the Public Art Program:
 - Acquisition methods and processes
 - Selection/site criteria
 - Standard Policies: donation, deaccession, maintenance, and mural/temporary work
 - Mural vs. Sign Code
 - Eventual codification of a public art ordinance
 - CIP contributions (by code or voluntary)
 - Sample contracts
 - VARA information
 - Public Art Framework Plan with steps toward building and funding the program
- Strategize and advocate for a 1% or 2% for art program, either by ordinance or voluntary.
- Seek out funding partnerships through other entities, like Business Improvement Districts (BID).
- Augment the program through grants (local, state, national) and/or philanthropy.
- Legally determine City ownership of art pieces and ensure the City maintains those works.
- Build a small pool of funding for use to upgrade/repair damaged sculptures and failing utility box murals.
- As funding is more sustainable and new commission opportunities grow, consider how to expand the program to represent more diverse art forms and engage more artists.
- Collaborate with the University of Arkansas through internships or apprenticeships, for example to help run a summer utility box mural program or to maintain or repair existing artwork.

- Reprise “Sprayetteville” in collaboration with Experience Fayetteville or another fiscal sponsor as this program was highly successful with the public and they want more.
- Partner with the Downton Fayetteville Coalition to fund more public art within the Downtown core.
- As the program grows,
- Focus on a few key projects:
 - Upper Ramble (finishes in November 2025).
 - Hotel in Upper Ramble - encourage the developer to include art
 - Alley & Mural beautification program, potentially in partnership with Downtown Fayetteville Coalition ([Little Rock Alley Art Project](#), [Fort Collins Downtown Alley Projects](#)).
 - Grants for neighborhood murals (not on City property) - perhaps through CDBG funding.



Peer Cities Report
for the Fayetteville Arts & Culture Plan
2024

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Overview

This Peer Cities Report is driven by the City of Fayetteville's desire to strategically develop and deepen its role in arts and culture. The intent of the report is to identify and benchmark best practices, trends, innovation and success from selected samples to provide both a current snapshot of the industry and inspiration for cultural planning.

The report benchmarks seven cities identified as having similar characteristics as Fayetteville in terms of population size, demographics, distance from a large metropolitan area and a major state university within its borders. Each benchmark city is also known for its arts and culture scene, making it a good candidate for understanding the role the municipal government has in the arts and culture ecosystem.

The seven benchmark cities are:

- Asheville, North Carolina
- Boise, Idaho
- Boulder, Colorado
- Fort Collins, Colorado
- Lawrence, Kansas
- Little Rock, Arkansas
- Oklahoma City, Oklahoma

This study looked at how each municipality internally engages with arts and culture. Specifically, our research asked the following questions:

- Does the city have an arts and culture department? What does it do?
- Does the city own and operate arts and culture facilities or venues?
- Is the city involved in supporting special events or festivals?
- Does the city support film and video in its local community?
- Does the city have an art in public places program?
- Does the city provide grants to the arts and culture community?

Methodology

In preparing this report, research consisted of extensive internet research, reviewing existing arts and culture planning and other city planning documents that were available, delving into public records on city policies and budgets as well as specific inquiries directly to staff. It's worth noting that the level of detailed information varied among cities, affecting our ability to collect all the desired data points fully.

Key Findings

Before diving into the detailed data, we've highlighted several key findings that stand out and merit special attention.

- **% for Art:** Each city (except Little Rock) has a percent-for-art program, with Lawrence applying 2%. In addition, Boulder and Boise have innovative programs of note: Boise has ground-breaking public art collaborations with public works, the airport, and water conservation/treatment center in which artists were part of the design teams. Boulder oversees a Creative Neighborhoods Program as well as “Experiments in Public Art” featuring temporary art “experiments.”
- **Artist Registry:** Oklahoma City maintains a local artists registry available on the city’s website.
- **Artists’ Support:** Boulder’s Arts and Culture Website has a helpful “Resources and Opportunities” page for artists to link to local, regional and national websites and resources for artists.
- **Community Programs:** Fort Collins began its Cultural Community Programs in 2022 (through ARPA funding) to integrate arts and culture experiences into the Fort Collins community by activating unconventional public spaces with pop-up events and activations.
- **Craft Your Commerce:** Mountain Bizworks in Asheville hosts a series of workshops titled “Craft Your Commerce” for creatives to expand their entrepreneurial skills.
- **Creative District:** Little Rock has designated the Main Street Creative Corridor as a place to be for those wanting to incorporate art and culture into their everyday lives and is revitalizing Main Street one block at a time, using economic development stimulated by the arts rather than a traditional retail base.
- **Film:** The state of Oklahoma has a very robust program for promoting the film and TV industry in its state and has gone even further to target film and music together with their incentive programs, doubling down on the commitment to the creative economy in this area.
<https://www.okfilmmusic.org/>
- **Grant making:** Four cities provide granting programs for local arts and culture organizations and artists as a way to invest directly in the sector.. Boulder’s Cultural Grant program strives to be innovative and respond to local needs. Recently they’ve developed “hiring artists incentives”

and “venue affordability fund” which partners with key cultural venues to provide free or reduced cost rental rates for the sector.

- **Mural Registry:** The City of Boise has a [Mural Registry](#) to browse in addition to a searchable database of its entire collection.
- **Public Art Training:** The City of Boise offers a yearly [Public Art Academy](#) for artists looking to learn how to break into public art.
- **Special Events Support:** While all the cities require special event permitting, [Boise](#), [Fort Collins](#), and [Oklahoma City](#) (with Lawrence in development) have special event offices within local government to provide guidance and support to ensure safe, sustainable and successful events.
- **Studio Tour:** To engage the community with a greater number of local artists, [Fort Collins’ Studio Tour](#) runs over three days, partnering with local artists who open their studios to the public.
- **Unique Festival:** [Lawrence Busker Festival](#) occurs one weekend a year with unusual entertainment all over historic downtown Lawrence. A roster of street performers from all around the world perform: magicians, jugglers, musicians, acrobats, and more.

The following pages offer an in-depth look at the data points outlined in the benchmark study.

Municipal Departments Benchmark Summary

We looked at each city to see if it had an arts and culture department and what that department does. The following summarizes this data for each city.

City of Asheville, NC

- Population: 95,056 (Metro area 417,202)
- City Arts & Culture Department: Department of Community & Regional Entertainment Facilities
- What it does: Owns and operates the city's major cultural facilities and venues. (see below)
- Facilities/Venues:
 - ◆ Harrah's Cherokee Center – Asheville
 - ExploreAsheville.com Arena,
 - Thomas Wolfe Auditorium,
 - ◆ WNC Nature Center
 - ◆ McCormick Field
 - ◆ Aston Park Tennis Center
 - ◆ John B Lewis Soccer Complex
- Public Art: Planning and Urban Design houses and staffs the 1% for Art Program Public Art Program.
- Staff: 27.75; .5 FTE for Public Art
- Estimated Annual Funding &: \$5,530,847 Harrah's Center -
- Source: Enterprise Fund = Harrah's Cherokee Center Asheville (HCCA)Fund

City of Boise, ID

- Population: 235,421 (Metro area 764,718), state capitol
- City Arts & Culture Department: Department of Arts and History
- What it does: Serves primarily an advisory role to the local arts and history industry. It offers granting opportunities, professional development support for artists and historians.
- Facilities/Venues: The department oversees two city-owned historic sites: James Astle House and the Emra Hayman House.
- Public Art: Public Works houses the Public Art Program. The public art program is embedded in their new building programs. The City has a ground-breaking public art/public works collaboration and art/airport collaboration. water conservation/treatment center and the airport; artists were part of the design teams.
 - ◆ **Benchmark Alert:** <https://www.boiseartsandhistory.org/media/5633/public-works-arts-plan-print.pdf>
 - ◆ <https://www.boiseartsandhistory.org/media/5991/airport-art-plan-v212.pdf>
- Staff: 16 FTE, including a full-time cultural asset manager.

→ Estimated Annual Funding: \$3,121,419

→ Source: General Fund

City of Boulder, CO

→ Population: 105,898 (Metro area 330,758)

→ City Arts & Culture Department: The Boulder Office of Arts and Culture

→ What it does: A division of the Community Vitality department, the BOAC is responsible for the oversight of cultural grants, creative sector programs, public art, support for cultural nonprofits, creative neighborhoods programs, and support for individual artists and creative professionals.

→ Facilities/Venues: The City owns two facilities that they lease for a nominal fee to non-profit organizations, the Dairy Center for the Arts and the Boulder Museum of Contemporary Art.

→ Public Art: Boulder recently instituted a formal 1% for Art Program in 2018. The program also oversees a Creative Neighborhoods Program as well as “Experiments in Public Art” which receives an additional \$150K per year.

→ Staff: 6 FTE

→ Estimated Annual Funding: \$1.5 million in 2024; \$4 million or more in 2025.

→ Source: As of 2025, the Office will be funded almost entirely from the voter approved designation of the existing “2A Tax revenue” to arts and culture. The exact amount is undetermined at this time. Public Art will continue to be funded through 1% for art on capital improvements, the general fund and other funding streams.

→ **Benchmark Alert:** Boulder’s 2024 budget provided \$925,000 to support the City’s cultural grant program to arts and culture nonprofit organizations. The majority of the grants budget (\$800K) provides critical multi-year general operating support to over 40 arts organizations. The remaining \$125K supports project grants, grants to artists and arts educators and capacity building funds.

City of Fort Collins, CO

→ Population: 170,376 (Metro area 370,771)

→ City Arts and Culture Department: The Cultural Services Department

→ What it does: Fosters an inclusive, culturally rich, creatively vibrant and arts-engaged community. It owns and operates four facilities and manages the art in public places program, Fort Fund Grant Program for arts and culture nonprofit organizations, and the Cultural Community Program.

→ Facilities/Venues: It owns and operates 4 facilities:

- ◆ The Lincoln Center (performing and visual arts)
- ◆ Fort Collins Museum of Discovery (public/private)
- ◆ Gardens on Spring Creek (botanic gardens)
- ◆ Center for Creativity

- Public Art: Cultural Services manages the 1% for art public art program.
- Staff: 45 FTE; 1 FTE + consultants for public art.
- Estimated Annual Funding: \$9,378,597
- Source: General Fund, earned revenue, contributed revenue

City of Lawrence, KS

- Population: 96,207 (Metro area 120,553)
- City Arts and Culture Department: The City recently added Arts and Culture to its Parks and Recreation department.
- What it does: The newly expanded department is currently working on a Parks, Recreation, Arts and Culture Comprehensive Plan that will be completed in 2024. The Arts & Culture Commission is charged “to promote, encourage, and coordinate the artistic and cultural activities of the community through recommendations made to the Governing Body of the City and through coordinating endeavors of those groups and organizations which identify themselves as primarily concerned with the artistic environment of Lawrence.” The City manages the Phoenix Awards and Community Arts Grants.
- Facilities/Venues: The City doesn’t own or operate any facilities but they manage the following programs:
- Public Art: the City manages a 2% for art program and Outdoor Sculpture Exhibition.
- Staff: 2.84 FTE
- Estimated Annual Funding & Source: embedded in Parks & Recreation Budget.
- Source: Funding is embedded in the Parks, Recreation and Culture Department which is funded primarily through the General Fund and Transient Guest Tax.

City of Little Rock, AR

- Population: 203,842 (Metro 748,031), state capitol
- City Arts & Culture Department: The City does not have a designated cultural department, but does have an Arts & Culture Commission which was established “to promote policies and encourage endeavors for the appreciation and enhancement of the arts and culture resources of Little Rock.”
- What it does: The Commission organizes and promotes the Open Studios Program.
- Facilities/Venues: Although the city doesn;t own or operate facilities, the city does appropriate funding to partner agencies that are run and managed by separately:
 - ◆ Museum of Fine Arts \$2,200,000
 - ◆ Museum of Discovery \$192,000
 - ◆ River Market \$1,071,692
 - ◆ MacArthur Military Museum \$307,345
- Public Art: The city does not have a formal public art program.

- Staff: 1 FTE (Creative Economy and Special Projects Supervisor)
- Estimated Annual Funding & Source: \$3,777,037 to above organizations.
- Source: The facilities above are considered separate entities from the city and receive funds from service charges that are used to operate their respective facilities and a Hotel, Motel, and Restaurant Sales Tax.

City of Oklahoma City, OK

- Population: 702,767 (Metro area 1,459,380) state capitol
- City Arts and Culture Department: the Office of Arts and Cultural Affairs
- What it does: As a division of the Planning Department, OACA is charged with expanding and improving the quality of the community's arts and cultural opportunities so the community can experience social, physical, educational and economic enrichment. The OACA facilitates cultural planning and implementation and the relationships between artists, cultural organizations, and other groups.
- Facilities/Venues: the City does not own or operate cultural facilities.
- Public Art: The OACA oversees the coordination and stewardship of the 1% for Public Art Program,
 - ◆ **Benchmark Alert:** OKC Arts has a local artists registry:
<https://www.okc.gov/departments/planning/programs/office-of-arts-and-cultural-affairs/artist-registry>
- Staff: 2.5 FTE (2024-2025)
- Estimated Annual Funding & Source: \$532,097 (2025)
- Source: General Fund and Special Purpose Fund

The table below summarizes the above information:

	Municipal A&C Department	Municipal owned/operated A&C facilities/venues	Municipal Museum/Historic Site	Municipal building leased to A&C nonprofit	Non-Municipal Cultural Facilities	Municipal Special Events Support/Coordination	State-Level Film Incentive or Rebate Program	Local Film Office	Tourism Support	% for Public Art Program	Municipal Granting Program	Designated Creative or Arts Districts	Creative Business Support
Asheville, North Carolina	X	X			X	X	X		X	1%		X	X
Boise, Idaho	X		X	X	X	X			X	1.2%	X		X
Boulder, Colorado	X			X	X	X	X	X	X	1%	X	X	
Fort Collins, Colorado	X	X	X		X	X	X		X	1%	X	X	
Lawrence, Kansas	X			X	X	X		X	X	2%	X	X	
Little Rock, Arkansas					X		X		X			X	
Oklahoma City, Oklahoma	X				X	X	X	X	X	1%		X	X
Fayetteville, Arkansas	X			X	X		X					X	

Municipal Cultural Facilities and Venues

Which benchmark cities own and operate arts and cultural facilities?

City of Asheville, NC

The City of Asheville’s Department of Community & Regional Entertainment Facilities manages a collection of sporting & entertainment facilities and operations including the **Harrah’s Cherokee Center – Asheville which includes the ExploreAsheville.com Arena and the Thomas Wolfe Auditorium, WNC Nature Center, McCormick Field, Aston Park Tennis Center, John B Lewis Soccer Complex** and outdoor events within parks and public spaces, permitted by the City’s Office of Special Events.

City of Boise, ID

The City of Boise Department of Arts and History manages the **James Castle House**, the **Erma Hayman House** through its Cultural Sites program. The City of Boise owns—but does not operate—buildings that house the **Boise Art Museum, The Cabin, Black History Museum, the Discovery Center**, and the **Human Rights Education Center**. Boise Public Works is responsible for the maintenance of the buildings; Parks & Recreation is responsible for grounds maintenance. Eight Community Centers (some in partnership with Boise School District), including **Fort Boise Art Center**, the **Foothills Learning Center**, and **Boise WaterShed Environmental Education Center**, are owned and operated by Boise City Parks and Recreation and Public Works Departments with limited partnerships with the Department of Arts & History.

City of Boulder, CO

The City of Boulder’s Office of Arts and Culture does not operate any art facilities or venues in Boulder. The City does own the building and property used by the **Dairy Arts Center** and **BMOCA** through an

ongoing nominal lease. The facility includes a 225 seat theatre, 116 seat theatre, black box theatre, 70 seat cinema space, two art galleries, workshop space, and rentable lobby space for 250. The Dairy books and produces its own events and also serves as a rental facility for many other arts organizations in Boulder. (See grants for more details on venue support)

City of Fort Collins, CO

The City of Fort Collins Cultural Services Department includes the **Lincoln Center for the Performing Arts** with a 1200 seat theatre, 220 seat theatre, art gallery and conference center; the public/private **Fort Collins Museum of Discovery**, the **Gardens on Spring Creek**, and **Creative Community Center**, with affordable community space for exhibitions, performances, classes, meetings, etc.

City of Lawrence, KS

The **Lawrence Arts Center** is a public/private partnership started in the 1970s, with a new facility built in 2002. Community raised \$3.5 million which the City matched. City owns the facility which is operated by the nonprofit “Lawrence Art Center.” The facility includes five gallery spaces, 300-seat theatre, Black Box Theater, fully equipped studios for drawing, painting, ceramics, jewelry, photography and printmaking. LAC focuses on “art is for everyone” and provides financial aid and an Artists-in-residence program. **10th & Mass Studios** is an extension of LAC offering arts classes, events, and rentals. In 2023, LAC acquired the building to expand programming further through the City of Lawrence’s Arts Commons Tax Increment Fund (TIF) agreement, financing and generous donors.

City of Little Rock, AR

The City of Little Rock established an Arts and Culture Commission to promote policies and encourage endeavors for the appreciation and enhancement of the arts and culture resources of Little Rock. The City does not appear to have a specific arts and culture department or own/manage arts facilities or venues. The **Arkansas Museum of Fine Arts** Board of Trustees was created by Little Rock City Ordinance No. 11,111 (Code of Ordinances Section 22-181). In 2016, voters did pass a hotel-tax bond to reimagine the former Arkansas Arts Center into the Arkansas Museum of Fine Art, of which the City of Little Rock is one of many funders.

City of Oklahoma City, OK

The city’s Arts & Cultural Affairs (Arts) was established in 2012 to guide, coordinate, and accelerate arts and cultural development. While this department oversees the 1% Public Art program, the Arts Commission, and engages in municipal arts strategic planning and research, it doesn’t own nor manage arts facilities.

Notable Non-Municipal Cultural Facilities

Each of the cities also have non-municipal facilities to provide arts and cultural programming for their respective communities. A few significant non-municipal cultural facilities for each city are noted below.

Asheville, NC

- Wortham Center for Performing Arts: a three-venue complex comprising Diana Wortham Theatre (500 seats), Tina McGuire Theatre (100 seats) and Henry LaBrun Studio (85 people)..
- Asheville Art Museum: Asheville Art Museum presents 15 to 20 exhibitions each year and along with its collections explore 20th- and 21st-century American art and preserve the artistic traditions of the Southern Appalachian region.
- Magnetic Theater: Located in the River District with a devotion to displaying new and exciting original work from talented playwrights. Features a New Play Development Program and an open script submission policy.
- Hazel Robinson Amphitheatre: offers a casual outdoor performances environment featuring Shakespeare by the Montford Park Players.
- NC Stage Company: 127-seat, off-Broadway style of professional theatre.

Boise, ID

- Velma V. Morrison Center for Performing Arts: Located on Boise State University campus, the 2,002-seat Morrison Center annually hosts hundreds of live entertainment and arts education offerings. A Boise State affiliate, the Center's budget is supported by ticket sales, facility rentals, donations, grants, and the generous support of the Morrison Center Endowment Foundation, Inc.
- Esther Simplot Performing Arts Academy: Home to Ballet Idaho, Boise Philharmonic, and Opera Idaho, located in the Cultural District in Boise, the Academy is renowned for its educational outreach programs. The Academy was launched in 1992 from a generous endowment from J.R. Simplot. The Academy has expanded from a single building to three, including the Academy, the Annex, Ballet Idaho offices.
- Luminary: The Keith and Catherine Stein Luminary is an all-digital museum space, producing a range of immersive, interactive and sensory experiences focused on visual and performing arts and cultural exhibitions.
- Discovery Center of Idaho: Idaho's only science center was begun by the Junior League of Boise.
- Boise Art Museum (BAM): Idaho's only collecting art museum hosts an annual outdoor arts festival featuring more than 200 artists.
- Basque Center: The Basque Center was built in 1949 and is a gathering place for Basque people in the area, supporting Basque dancing, events and gatherings.

Boulder, CO

- *Boulder Museum for Contemporary Art (BMOCA)*: Founded by a group of local artists in 1972, BMOCA is one of Colorado's premier contemporary art venues. It is a non-collecting institution.
- *Boulder Theater*: Art deco institution since 1906 and an anchor in downtown providing a venue for music, film, and meetings.
- *Chautauqua Auditorium*: It is the only chautauqua west of the Mississippi that has continuously operated with its original structures intact, largely used for their original purposes. Offers musical, arts and educational programs attracting over 1M visitors annually.
- *eTown Hall*: A multipurpose, multimedia center in the heart of downtown Boulder that is home to eTown's world-class live music venue, full service recording studio, post production audio and video suites, café & bar.
- *Mackay Auditorium*: University of Colorado's multidisciplinary venue with 2052 seats serving the campus and the region.

Fort Collins, CO

- *University Center for the Arts*: owned/operated by CSU, the UCA is comprised of a 550 seat music hall, 150 recital hall, black box dance space, and practice and classroom spaces. Programming partners with the City of Fort Collins Cultural Services Department for the Classical Music Series.
- *Museum of Art Fort Collins (MoA)* art museum with temporary exhibits housed in the former post office in the Old Town area of the city. The museum is a non-collecting institution.
- *Mishawaka Amphitheater*: Iconic riverfront music venue in the Poudre Canyon with seasonal outdoor amphitheater with capacity of 1000, indoor lounge & full-service cafe.
- *Washington's*: a downtown live music venue with capacity of 900 owned and operated by Bohemian Live Music, which also owns The Armory, a premier listening room featuring acoustic acts with 200-person capacity.
- *The Comedy Fort*: standalone comedy club in downtown Fort Collins with shows nearly every day of the week, open mic nights, and classes.
- *The Aggie Theatre*: historic movie theatre turned into a live music venue hosting local and big-name bands. Owned and operated by Z2 Entertainment which also owns the Boulder Theatre, Boulder Fox, Chautauqua and 10 mile hall.

Lawrence, KS

- *Lied Center* 2020 seat performing arts center at the University of Kansas, serving the campus and greater community.
- *Spencer Art Museum*: Operated by the University of Kansas as the only comprehensive art museum in the state of Kansas serving more than 50,000 visitors annually.
- *Theatre Lawrence*: 35,000 square foot theatre and education facility opened in 2013, producing six to eight major shows each year, touring shows, an extensive youth program, senior programming, a summer program and a script library.

- Liberty Hall: historic theater in downtown Lawrence, Kansas with a main stage, a small cinema, a coffee shop and a video library
- The Bottleneck: Live-music venue featuring local and touring bands; capacity up to 500.
- Americana Music Academy: A nonprofit school teaching all forms of American roots music; offers individual and group lessons, workshops, summer camps, jam sessions, and concerts and events.
- The Granada: former movie theatre turned live music venue/nightclub with capacity of 900.

Little Rock, AR

- Robinson Center: The Robinson Center is a 2,222 seat, 25,000 square foot live performance, convention, and exhibition space.
- Arkansas Museum of Fine Arts: Arkansas' premier art museum, formerly known as the Arkansas Arts Center. The museum is a free and inclusive cultural space for the community to engage with the permanent collection, temporary exhibitions, theatre, and courses.
- Mosaic Templars Cultural Center: A nationally-accredited, world-class Department of Arkansas Heritage museum and cultural center and is dedicated to telling the story of the African American experience in Arkansas.
- Arkansas Repertory Theatre: 340-seat auditorium and 100-seat black box space
- River Market Entertainment District: a riverside hub with an international food hall, a twice-weekly farmer's market & frequent concerts. Home of First Security Amphitheatre outdoor concert venue (7 acres, 7,000 capacity, 1375 fixed seating, 60x60 covered/trussed stage). The district is also a banded drinking zone.
- Little Rock Zoo: It is home to more than 725 animals representing over 200 species, and covers an area of 33 acres.
- The Looney Bin Comedy Club: Intimate theater presents rising comedy stars, stand-up, improv & sketch comedy shows, plus in-house classes.

Oklahoma City, OK

- Rose State College Hudiburg Chevrolet Performing Arts Center (partners with Civic Center Music Hall) 1400 seat venue.
- Civic Center Music Hall: Managed and operated in conjunction with the Rose State Performing Arts Theatre. Together they serve more than 300,000 patrons at around 250 performances at four different stages each year. In 2018, the Civic Center Foundation assumed full management of the Civic Center Music Hall and Rose State College Performing Arts Theatre from the City of Oklahoma City.
- OCCC Visual Performing Arts Center Theater: Modern campus facility with 1,000+ seats hosting concerts, live theater & other community events
- Armstrong Auditorium: multi-award-winning Armstrong Auditorium is home to the Armstrong International Cultural Foundation's performing arts series.

- Oklahoma Contemporary: focuses on living artists and contemporary art. The new building hosts free exhibitions, events and performances year-round and offers low-cost, high-quality arts classes and camps for youth and adults.
- Oklahoma City Museum of Art: is one of the leading arts institutions in the region. The museum presents exhibitions organized from prestigious museums and collections throughout the world as well as its own collection. The Museum's Samuel Roberts Noble Theater screens international, independent, documentary, and classic films.
- The Criterion: Located in the heart of Oklahoma City's Bricktown District, The Criterion is a 3,000 capacity live performance venue.

Municipal Arts & Culture Programs/Events

For the municipalities that own and operate major cultural facilities, they are also programming events, classes, and exhibitions within those facilities. For those without major facilities, their level of programming efforts vary.

Asheville, NC

As part of the City of Asheville's Department of Community & Regional Entertainment Facilities, the Harrah's Cherokee Center hosts more than 200 event days each year, and Thomas Wolfe Auditorium is home to the Asheville Symphony Orchestra.

Boulder, CO

The City of Boulder's Office of Arts and Culture is launching a Public Art Walking Tour Program and is a major sponsor of Boulder Arts Week and they fund a Cultural Grants Program. Aside from this, it serves a marketing role for the city's cultural landscape, a significant resource in linking artists and performers to partnering cultural facilities.

Boise, ID

The Department of Arts and History programming includes the "Fettuccine Forum" a free speaker series that invites the public to interact with politicians, artists, historians, activists, advocates, and professionals in an effort to promote good citizenship and responsible growth through education. The city also organizes history tours and public art tours. Otherwise, the Department "serves an advisory role to a \$50 million local arts and history industry," awards grant funding to artists and historians, and manages Boise's percent-for-art funding and art collection.

Fort Collins, CO

As a municipality that owns and operates major cultural facilities, Fort Collins Cultural Services Department is also programming a wide spectrum of events, performances, educational opportunities, and exhibitions within those facilities. The Lincoln Center for the Performing Arts is also a rental facility for other arts and community organizations and the Center for Creativity is specifically designated for community uses.

Benchmark Alert: Fort Collins Cultural Services Department began its **Cultural Community Programs** in 2022 (through ARPA funding) to integrate arts and culture experiences into the Fort Collins community by activating unconventional public spaces with pop-up events, and activations.

<https://www.fcgov.com/culturalservices/communityprogram#cb-51710-7569>

The Program includes all art forms and disciplines with an equitable engagement strategy. The first year's programming saw 108 unique engagements, 33 internal and external partnerships,

249 artists hired, including individuals part of groups, 4,700+ community members engaged, actively and passively.

Lawrence, KS

As major arts facilities are run by the nonprofit Lawrence Arts Center, the City of Lawrence Arts & Culture Division focuses on grant making to the arts and culture industry (see Grants), marketing and special events. Parks and Recreation hosts three seasonal arts and crafts fairs for exhibitors to showcase and sell their work and hosts eight free outdoor summer band concerts in South Park.

Little Rock, AR

The Parks and Recreation Department hosts a Therapeutic Recreation Arts Festival annually and the Arts & Culture Commission is hosting an open studio tour in 2024. The Downtown Little Rock Partnership (501.c.3) sponsors events (2nd Fridays, Main Street Food Truck Festival) and mural projects, including an Alley Art Project.

Oklahoma City, OK

Oklahoma City's Art & Cultural Affairs Department oversees the city's public art program and is home to the city's Art Commission, but they rely on Arts Council Oklahoma City for arts programming and events, including the well-established annual Festival of the Arts..

Unique Arts & Culture Events

All of the benchmarked cities boast a slate of events to engage residents and visitors with arts and culture. Common among them are:

- First Friday Gallery Walks (or Second Friday or Last Friday)
- Juneteenth Festivals
- Food Truck Festivals
- Outdoor Summer Concerts
- Latino Festivals
- Pride Parades and Festivals
- Film Festivals
- Book Festivals
- Art Festivals, Art Markets, or Art Week

The following listings are a few different examples beyond those listed above from each location.

Asheville, NC

Asheville Art in the Park: Asheville Art in the Park takes place on three consecutive Saturdays in downtown Asheville in October. Some of the local artists who exhibit at these events are nationally-known.

Asheville Ideas Fest: Innovative thinkers and inspiring speakers convene at UNC-Asheville in June for this annual event.

The Big Crafty happens twice a year in July (Pack Square) and December (Harrah's Cherokee Center Asheville). This is one of the best festivals in Asheville, offering an inclusive space for all artists to showcase and sell their work.

Craft Fair of the Southern Highlands: Showcasing the finest artwork of nearly 200 craftspeople from around the region, this four-day festival offers live demonstrations.

GRINDFest: GRINDFest is a free, three-day festival that celebrates Black freedom, as well as the success of Black entrepreneurs + business owners in Asheville. Held in the River Arts District, the celebration includes music, live performances, food, local vendors + learning opportunities.

Indigenous Walls Project: a mural project that aims to raise awareness about the existence and identity of indigenous communities and to work with developers to bring land back to indigenous people. In 2022, organizer Jared Wheately created an Intertribal Graffiti Jam, recruiting artists from tribes around the country to come to Asheville for an art takeover. The week-long event produced 8,000 square feet of murals.

Leaf Festivals: The LEAF Global Arts Foundation hosts three annual festivals, combining artistic performances from around the world, educational activities and workshops.

LoveShinePlay Festival: Formerly known as the Asheville Yoga Festival, LoveShinePlay is a four-day event held downtown that includes an expansive schedule of lectures on practical astrology. Classes are held around Asheville in hotels, community centers, and outdoor stages alongside a downtown marketplace of wellness vendors.

Mountain Dance and Folk Festival: Hailed as the nation's longest running folk festival, this event focuses on old-time and bluegrass music and dance preserving classic Southern Appalachian culture.

Boise:

Art in the Park: Boise Art Museum's Art in the Park is an open-air festival widely recognized as one of the premiere cultural events in the Northwest.

Bipoc Playwrights Festival: Seeks to champion emerging and mid-career playwrights from marginalized communities by connecting exceptional works with professional actors, directors and technicians.

Boise Fashion Week: Celebrates, elevates, and promotes the unique and diverse fashion community in Boise.

Boise Music Week: 10 days of free musical entertainment for all ages. Started in 1919, the festival is the longest running free musical celebration in the United States.

Boise Soul Food Fest: The mission of the Boise Soul Food Festival is to educate and grow the Boise African American culture for present and future generations. The Soul Food Festival's purpose is to celebrate and educate the greater region about Black culture and enhance and nurture racial understanding and harmony within the community.

Fiber Frolic: a day-long festival in downtown Boise that celebrates Idaho wool, sheep, and Basque history. All are invited to experience the frolic with educational booths, wooly vendors, crafts, and a community yarn-bombing installation! A collaboration between the Twisted Ewe yarn shop with the the Basque Community, City of Boise Arts and History, and the Idaho Wool Grower's Association

Jaialdi Basque Festival: a festival to celebrate the Basque culture and heritage that recurs every 5 years with 30,000 attendees.

Boulder:

Boulder Arts Week: Celebrates the city's robust art scene and its thousands of artists and over 140 arts organizations. The week-long celebration across the community showcases the best and brightest local talent through cultural experiences from murals and installations to music and dance, and includes workshops, masterclasses, and discussions.

Boulder Creek Festival: Four days, 30+ bands, 3 stages plus 200 artisans, 30 restaurants, kids activities, and Streetwise Art Battle. Local bands, performers and dancers are encouraged to apply to be considered to perform.

Boulder Comedy Festival: just completing its second year, the Boulder Comedy Festival brings focus to and highlights women and diversity in comedy. Nationally touring comics featured on Comedy Central, Netflix, and Amazon come together with festival winners and local comedians to create a sea of hilarity in Boulder and the surrounding areas.

The Colorado Shakespeare Festival is a professional theatre company in association with the University of Colorado Boulder. Since 1958, the summer-long festival has produced a series of Shakespeare's plays under the stars, but in 2024 hosted the season indoors.

Pearl Street Arts Fest: includes over 100 artists showcasing a variety of art, from functional pieces like furniture and jewelry, to sculptures, paintings and mixed media in their booths on the outdoor Pearl Street Mall.

Streetwise Mural Festival: Each year, a new theme exploring the intersection of art and activism is explored through installing public artworks and murals that center womxn, BIPOC, LGBTQIA, and emerging artists based in Colorado and beyond.

Fort Collins:

Fort Collins Artist Studio Tour and Sale: Over one weekend, the public is invited to a free self-guided tour of local artists' studios. Artists provide demonstrations, share how and where art is created and offer their work for sale. Artists apply to be included on the tour. The weekend kicks-off with an exhibition featuring work by Studio Tour artists at the Center for Creativity.

FoCoMX (Fort Collins Music Experience): This two-day music festival features a diverse lineup of 350+ Colorado bands from all genres on 30 Downtown Fort Collins stages. Bands submit an application to be considered.

Tour de Fat: Tour de Fat is an annual costumed bicycle parade followed by a party at New Belgium Brewing with music, entertainment, contests and games. Bike Fort Collins.

Fort Collins Art Week: During Art Week, community members can get their hands dirty with a workshop, explore public art, take bike mural tours, hunt for Tiny Art, listen to live music or read a book with Poudre River Libraries. A slate of events are promoted to celebrate the lively arts and culture scene.

Lawrence KS:

Benchmark Alert: Lawrence Busker Festival: for one weekend a year you will find unusual entertainment all over historic downtown Lawrence. A roster of street performers from all around the world perform: Magicians, jugglers, musicians, acrobats, and more will perform.

Kaw River Roots Festival: A celebration of roots music, with multiple stages, across three venues, and over a dozen live acts over two days in downtown Lawrence.

Free State Festival: is a signature community event that celebrates the free spirit of Kansas through independent films, live music, comedy and art experiences in venues throughout the city of Lawrence. It is a week-long annual event that attracts visitors from the midwest region.

Civil War on the Border (Watkins Museum of History): annual themed event (2024 theme is food insecurity, past and present) featuring events such as bus and walking tours of local Civil War sites, in-person and online talks with historians, and documentaries.

Haskell Indian Art Market: Shoppers swarm Haskell Indian Nations University to browse the jewelry, pottery, carving, paintings, and other artwork at the annual Haskell Indian Art Market. The event showcases original, handmade items made by Native American artists from across the country. Traditional Native American food is served and entertainment occurs daily.

Little Rock:

Jazz in the Park: On Wednesdays in April and September, Little Rock's River Market Pavilions come to life with the sounds of soulful jazz and joyful music from local jazz and R&B musicians.

501 Fest: Every year on or around May 1 (5/01), the community gathers for a day of festivities that include live entertainment, a marketplace full of local vendors, food, and fun for the entire family to enjoy. Powered by the NTRWK agency in partnership with Creators' Village, the event is dedicated to uplifting artists and creators while addressing social and emotional needs in low socioeconomic communities.

Lanterns at Wildwood Park for the Arts: This annual festival is a fundraising event for Wildwood Park, a 501(c)3 nonprofit organization. Originally the festival was patterned after similar lanterns festivals in China celebrating the lunar new year. "Lanterns" was created in partnership with the Arkansas Chinese-American Association. As it became more popular, additional cultural tributes were added and Lanterns became a multicultural event spread across the entire park. Each year, it celebrates the food, music, crafts, and performing arts of a new combination of world cultures.

Oklahoma City:

Asian Night Market Festival: A vibrant celebration of Asian culture hosted by the Asian District Cultural Association that offers community members the chance to showcase their AANHPI Asian American and Native Hawaiian/Pacific Islander (AANHPI) talent, including dance performance, singers and martial arts plus food vendors and other activities. Over 40,000 people joined the festivities in 2024.

Fiesta De Las Americas: the largest Latino festival in Oklahoma City, the event kicks off with the Parade of the Americas and offers a full day of family friendly activities, live entertainment, art and pop-up markets in the Historic Capitol Hill.

Youth Art Sale: The Youth Art Sale is a one-day juried art sale for children ages 8 – 18 held during Festival of the Arts, the flagship event for the Oklahoma City Arts Council.

Prix De West: Every year since 1973 the National Cowboy & Western Heritage Museum hosts its prestigious invitational art exhibit featuring Western paintings and sculpture by contemporary artists. It is the largest annual fundraiser for the Museum.

Municipal Special Events Offices/Coordination

All of the benchmark communities host events like festivals, markets, special events and outdoor concerts on streets, sidewalks, parks, public squares or even parking lots. Most of these spaces are controlled by the municipality and require coordination with multiple departments within the City. Six of the cities studied have a dedicated office to assist those individuals or groups who would like to produce an event within the public realm. These offices consist of one or two staff that serve as coordinators and liaisons to help guide event producers through the city's process, ensure events are held safely and responsibly, coordinate potentially competing events, and serve as a resource.

Asheville:

City's Office of Special Events permits Outdoor Special Events on Public Property including City Streets, Sidewalks, and Parks as well as neighborhood block parties. Also provides Street Performer Guidelines, generally allowable without permit. The City also provides support through the Outdoor Special Event Guide.

Fort Collins:

Special Event staff guides event producers through the permitting requirements and regulations when planning a special event in Fort Collins, act as a liaison to various City departments involved in making sure all events are held safely and responsibly, and serve as a resource for the community, providing information about the many festivals, outdoor concerts, runs, walks and parades held in the City each year.

Boise:

Approximately 75 special events are permitted through the City of Boise's City Clerk's office each year. The Special Events Team works with and guides event organizers to produce successful, safe, sustainable events. Events are grouped into three categories: Special Events (over 1,000 people or road closures with alcohol service/sales), Neighborhood Events + Block Parties (under 1,000 people), Park + Greenbelt Events (under 1,000 people). The City offers thorough guidance and support resources online and through their department. Special Events applicants are required to attend Special Events Team Meetings in advance of the event.

Lawrence:

Special Events support and permitting operates out of the Communications & Events division. This department appears to be evolving and the website is under construction. The City hosts three large annual craft fairs. The City's Parks & Recreation Department markets and offers several recreational facilities for rent for public events. Special use permits are required for events that are open to the public, involve admission fees or necessitate special accommodations.

Little Rock:

The City does not have a special events office, however the Public Works Department oversees permit applications for Parades, Public Assemblies (more than 20 people) and Block Parties. Special Events/Parades are reviewed by the Public Works and Police Departments and are approved through the City Manager's Office.

Oklahoma City:

The City's Special Events Office is a division of the City's Public Information & Marketing Department and provides event organizers with guidance throughout the permitting process and helps ensure safe and successful and safe events. The office manages a calendar with a list of permitted events and road closure information.

Boulder:

Special Events Permits are processed through the Office of Special Events. A special event permit is required for all planned and promoted public activities that meet any of the following criteria: 50 or more participants; using tents, structures and/or sound amplification; providing, selling or distributing alcohol and/or food to the public; using public right of ways and/or impacting vehicle, bike or bus traffic. The Special Events Office provides a comprehensive guide and planning support to event applicants.

Film & Video Support

Asheville, NC

The City of Asheville does not have a film commission, but film permitting is necessary when involving city-owned property, sidewalks, streets, and parks. Permitting, location agreements and city service coordination for all filming & photography is managed by the Office of Special Events, in the Department of Community & Regional Entertainment Facilities. Permitting is similar to event permitting. Permit Application Fees are \$100-\$150, plus additional fees for secondary permits, reserved property use, and support services.

The state of North Carolina Film Office offers film and Entertainment incentives including an up to 25% rebate via funds from the NC Film and Entertainment Grant. The State has a reported \$31 million in rebate funding and the laws allowing these rebates and incentives was made permanent in 2017.

Boise, ID

The Idaho Department of Commerce-Tourism Development Office runs the Idaho State's Film Office. The State of Idaho doesn't offer tax incentives currently, and one person in the office handles filming inquiries for the State. Time. City of Boise commercial filming permits (ranging in price from \$75-\$1550) are managed through the City's Parks and Recreation Special Events Staff.

Boulder, CO

The City of Boulder's Office of Special Events processes film permits. The Boulder County Film Commission provides filmmakers information on how to film within city limits and in Boulder County - helps navigate permitting, suggests locations, acts as a liaison to crew and support services, and aids in outreach.

The State of Colorado, through the Colorado Office of Film, Television and Media in the Office of Economic Development and International Trade, offers incentives to encourage film production in Colorado with rebates for up to 20% of qualified expenses. The office also offers educational programs, region-specific resources, industry support, location and crew referrals and film festival support and promotion.

Fort Collins, CO

The City of Fort Collins doesn't have a Film Commission, but the City requires commercial filming permits that are managed through the Emergency Preparations and Security Department.

The State of Colorado, through the Colorado Office of Film, Television and Media in the Office of Economic Development and International Trade, offers incentives to encourage film

production in Colorado with rebates for up to 20% of qualified expenses. The office also offers educational programs, region-specific resources, industry support, location and crew referrals and film festival support and promotion.

Lawrence, KS

The City of Lawrence requires Special Use Permits for commercial film/videography and those are processed through the Parks & Recreation Department. The Lawrence Organization of Film and Theatre (LOFT) was created as a way to help provide resources and support to those involved in local film and theatre. The organization also works towards helping film and theatre develop more of a presence within the Lawrence community.

The State of Kansas doesn't offer tax incentives at this time. (Interesting side note, the KCMO film office offers 10% rebates for qualified expenditures in the 6 wards in Kansas City, MO.)

Little Rock, AR

The City of Little Rock does not appear to require commercial filming or photography permits. Most public locations are possible and permits are generally not required. The Arkansas Film Commission requires an application to film on state property. The Arkansas Cinema Society offers a Filmmaker Travel Stipend for films made in Arkansas or made by an Arkansan.

The State of Arkansas offers fully transferable tax credits or rebates of up to 25% for Music Videos, Animation, Commercials, Documentaries, Reality TV, Scripted TV, Interactive, Feature Film, Post Production. (An additional 10% incentive is available for payroll of below-the-line employees who are: Full-time certified residents of Arkansas; Veterans; and expenditures paid to a veteran-owned small business for qualified production costs. An additional 5% incentive for either: expenditures or payroll of below-the-line employees whose full-time permanent address is located in a Tier 3 or Tier 4 county in the annual ranking of counties established by the Arkansas Economic Development Commission under Arkansas Code §15-4-270) The incentive program is scheduled to sunset on June 30, 2031.

Oklahoma City, OK

The Oklahoma City Film & Creative Industries Office for filming in the Oklahoma City metro area. The office is a partnership between the City of Oklahoma City and the Greater Oklahoma City Chamber, with an emphasis on economic development, inclusivity, and creation of a thriving production environment. Oklahoma offers a 5% rebate base with up to 5% in "uplifts" for qualified film and television projects.

The State of Oklahoma through the Oklahoma Film and Music organization, <https://www.okfilmmusic.org/> offers grants and a baseline of 20% rebate for Animation, Commercials, Documentaries, Web Series, Reality TV, Scripted TV, Feature Film, Visual Effects, Post Production, Miniseries, etc. that film principal photography in the state. They have

additional “uplift” percentages available for filming in rural and small communities, use of certified soundstages, multi-episode or film deals, and use of Oklahoma musicians/producers. The state also offers a stand-alone post-production incentive offering a 20% base incentive for post-production work done in Oklahoma by projects that were filmed outside of Oklahoma. The city rebate can be combined with the state program, creating a highly competitive incentive package.

Benchmark Alert: The state of Oklahoma has chosen to target film and music together with their incentive programs, doubling down on the commitment to the creative economy in this area <https://www.okfilmmusic.org/>

The film and television industry involves a “nationwide network of tens of thousands of small businesses, the majority which employ 10 or fewer people,” and direct industry jobs generate \$53 billion in wages and an average salary 42% higher than the national average. Compared to other states across the country, Arkansas is in the lower third for direct jobs, total wages, and production-related jobs for film and television. Here’s where Arkansas stands compared to its neighboring states:		
Direct Jobs: Texas: 38,993 Tennessee: 12,210 Louisiana: 11,469 Missouri: 8,813 Oklahoma: 5,571 Mississippi: 1,692 Arkansas: 1,413	Total Wages: Texas: \$1.66 billion Tennessee: \$762 million Louisiana: \$469 million Missouri: \$335 million Oklahoma: \$208 million Arkansas: \$62 million Mississippi: \$61 million	Production-Related Jobs: Texas: 10,136 Louisiana: 6,942 Tennessee: 5,774 Missouri: 1,697 Oklahoma: 1,341 Arkansas: 394 Mississippi: 229
Source: RKMA Market Research (2023); MPAA and state film commissions		

Film and Television Industry table.

Public Art Programs

Asheville, NC

Asheville has a 1% for Art Program. The Public Art Program is a Division of the Planning & Urban Design Department. The City of Asheville's Public Art and Culture Commission is the governing body. Staff consists of .5 FTE and it's stated in the Commission's minutes that it is a top priority to reevaluate and update the Public Art Master Plan. The primary components of the City of Asheville's Public Art Program are the Public Art Master Plan, the Percent for Public Art Policy, the Public Art and Culture Commission, the Public Art Collection, Public Art Program Administration, and Current Projects. A key feature of the Asheville public art program is the Urban Trail <https://www.exploreasheville.com/urban-trail/>. The website for the Public Art Program is simple, with mostly text and very little information about the collection. <https://www.ashevillenc.gov/department/planning-urban-design/strategic-development/public-art/>

Boise, ID

Boise has a robust public art program consisting of a large collection of site-based Installations (400 works), traffic boxes (216), Boise Visual Chronicle (a city-owned interior collection of 286 2- and 3- dimensional works of art), and Portable Works (150). In addition, the Public Art Program Team, with 3 FTE, manages public art projects on behalf of Capital City Development Corporation (CCDC) and public, private and community organizations for original public art, all contributing to a unique sense of place and vibrancy in the capital city. Funding Sources include: 1.2 %-for-Art Fund, Department of Public Works, Department of Parks and Recreation, Capital City Development Corporation (CCDC), Energize Our Neighborhoods and the Neighborhood Investment Program of City of Boise Planning and Development Services.

The public art website is informative, complete and a terrific resource for visitors, residents and would-be public artists.

<https://www.boiseartsandhistory.org/programs/public-art/>

Benchmark Alert: the City of Boise offers a yearly Public Art Academy for artists looking to learn how to break into public art, <https://www.boiseartsandhistory.org/learn/guides/public-art/>

Benchmark Alert: the City of Boise has a Mural Registry to browse in addition to a searchable database of its entire collection.

<https://www.boiseartsandhistory.org/explore/boise-mural-registry/#/search>

Boulder, CO

Boulder recently instituted a formal 1% for Art Program in 2018, following a recommendation from its Cultural Master Plan. The program also oversees a Creative Neighborhoods Program

for small neighborhood interventions as well as the “Experiments in Public Art” program which receives an additional \$150K per year. The public art program has 1 FTE and a ¾ employee.

<https://bouldercolorado.gov/guide/public-art>

Fort Collins, CO

Fort Collins has a 1% for Art Program - The Art in Public Places Program is composed of three tiers plus donations of art to the City. The program is staffed by 1 FTE and consultants.

1% Projects

The first tier consists of construction projects estimated to cost over \$250,000. One percent of the estimated cost of these large projects is designated for works of art.

Design Consultant Projects

The second tier consists of projects costing between \$50,000 and \$250,000. The project architect or engineer of these projects must utilize an APP approved artist to participate in the design of the project for the purpose of incorporating works of art into all aspects of the project, both functional and aesthetic.

All Construction Projects

The third tier states that the city will try to incorporate artistic and aesthetic values in all construction projects, including those costing less than \$50,000 and in all purchases of personal property that may be located or used in places open to the public.

Lawrence, KS

The City of Lawrence public art program allows for its “. . . City Commission may annually set aside through bond or other normal budgetary procedures an amount not to exceed 2% of the cost of all capital improvements constructed/acquired or contracted for construction/acquisition during the previous fiscal year for the acquisition, purchase, and installation of art in public places.”

Lawrence Annual Outdoor Downtown Sculpture Exhibition (ODSE) is sponsored by the Lawrence Cultural Arts Commission, which receives financial and staff support from the City of Lawrence. Artworks are displayed or performed in downtown Lawrence, at Theatre Lawrence and city-wide. The public art program is staffed by one FTE (but he has other jobs lately!)

<https://lawrenceks.org/lprd/public-art/>

Little Rock, AR

The state capital does not have a public art program - the community’s public art program is managed by Downtown Little Rock, a partner organization of The City of Little Rock, and consists primarily of murals. The Vogel Schwartz Sculpture garden, inspired by Loveland,

Colorado's Benson Sculpture Garden, is notable and is funded by a non-profit organization, Sculpture at the River Market. Downtown Little Rock also manages an Alley Art program.

<https://www.downtownlr.com/pages/public-art/>

Oklahoma City, OK

Oklahoma City has a 1% for Art Program is managed by the Office of Arts & Cultural Affairs, a division of the City's Planning Department. The website is simple and lists all documents relevant to the public art program, as well as a rudimentary database of their collection. The department employs 3 FTEs.

<https://www.okc.gov/departments/planning/programs/office-of-arts-cultural-affairs>

OKC a public art plan

<https://www.okc.gov/home/showpublisheddocument/2774/635948407418530000>

Oklahoma also has a 1.5% for art program statewide.

https://arts.ok.gov/OAIPP/Art_in_Public_Places_Collection.php

Granting Programs

Of the seven benchmark cities, four (Lawrence, Boise, Fort Collins and Boulder) have municipal granting programs that directly support arts and culture in their communities. Each of these cities has identified specific areas of need and tailored their granting program to match. These grants range from general operating support for organizations to special events to grants directly to artists. Some require matching funds, others do not. The funding sources for these granting programs include general fund dollars and hotel and lodging tax. For Asheville, local arts and culture is supported through a County-wide granting program through tourism, while Little Rock and Oklahoma City seem to rely on state-wide granting opportunities.

Here is a summary of Municipal Granting Programs:

Asheville: is part of a County-wide granting program through tourism and in partnership with the regional arts council, ArtsAVL. The City joined this partnership primarily to help support arts-related events. ArtsAVL has an established granting program offering the following grants:

Arts for Schools Grant: Providing arts-based programs for Buncombe County Schools students.

Arts Build Community Grant: Supporting arts-based community projects for underserved communities.

Region 17 Artist Support Grant: Supporting emerging and established artists taking the next step in their careers.

Grassroots Art Program Grant: Provides program and operating support for nonprofit arts organizations.

Asheville Event Support Grant; For permitted nonprofits events within Asheville's streets, parks, and outdoor public spaces

Boise: The Boise City Department of Arts and History offers two granting programs: Catalyst Grant Program and Annual Arts & History Grant program. Applicants may be an individual (but does not fund professional development or creation of individual work without a public component that means having the work accessible for free or low cost to the public) or nonprofit organizations or nonprofit Friends groups affiliated with a government organization. Selected by a Community Review panel made up of Arts & History Commissioners, practitioners from diverse communities, and program staff. Recommendations reviewed by Arts & History Commission and City Council. (1997) Per Emily Chivers, the program's administrator, these two granting programs are funded by the City's general fund .

Catalyst Grant Program: a one-time pilot program to support small-scale and mid-sized arts, history, and cultural activities such as public programs, events, projects, exhibitions, and tours throughout the year. (20 @ \$2,000ea). Selected by a Community Review panel made up of Arts & History Commissioners, practitioners from diverse communities, and program staff.

Annual Arts & History Grants: supports the Department of Arts and History's (A&H) mission to cultivate a distinct sense of place which reflects Boise's rich past, diverse communities, and unique natural setting by creating opportunities that nurture and sustain Boise's creative economy. Funds meaningful creative projects and programs for Boise residents, helping to bring people together and build positive relationships that help create A City for Everyone. Awards \$150,000 (2025) to support people in established and emerging cultural fields with projects designed to benefit the community. (\$1,000 and \$5,000 awards).

Boulder: The City of Boulder Office of Arts and Culture offers eight (8) different grant opportunities in its Cultural Grants Program that is overseen by the Boulder Arts Commission. The Cultural Grants Program distributed more than \$1 million in 2024 and is funded by the City's General Fund (although soon to be a designated Special Revenue Fund from a voter approved renewal of an existing tax now dedicated to arts and culture).

- **Artists Hiring Incentive Grants:** hiring incentive for nonprofits to employ Boulder-based visual, performing, and literary artists to perform, or create new work. (18 @ \$3,000ea)
- **Arts Education grants:** Increase exposure of students to unique experiences that may shape their future in cultural participation and creative careers. (10 @ \$3,000ea)
- **Community Project Grants:** Encourage innovation and exploration in order to achieve progress on these Community Priorities from Boulder's Community Cultural Plan. (Individuals: 4 @ \$5,000ea; Organizations: 10 @ 10,000ea)
- **Cultural Field trip Grants:** Funding for children who attend a Title 1 school to visit Boulder's arts institutions and cultural destinations. (5 @ \$2,000 ea)
- **General Operating Support Grants:** To bolster the sustainability of the community's cultural organizations, a system of operating grants is a priority for the cultural grants program. (varied by size, \$805,987 distributed to 42 organizations in 2024)
- **Grant Writing Assistance:** provides opportunities for first-time applicants and those who have not received a grant through the Boulder Arts Commission to get grant writing assistance. (8 @ \$500ea)
- **Leadership Pipeline Fund Scholarship:** Provides financial support and professional development opportunities for emerging leaders who will focus their career in the arts on increasing diversity, improving equity, and elevating the voices of historically underrepresented groups in the arts and culture sector. (2 @ \$8,000ea)
Professional Development Scholarships: Encouraging leadership and the sharing of good practices through professional development will advance our creative economy, support professionals and businesses, and enhance cultural dialog. (16 @ \$500ea)
- **Venue and Online Event Affordability Fund:** To facilitate and assist community cultural groups with access and affordability of performance venues and hosting online programming, the Boulder Arts Commission is offering support in the form of rental assistance, the purchase of

Personal Protective Equipment and/or COVID 19 testing, and/or equipment for hosting online programming, such as video software, cameras, or tech support. (37 @ \$1,000ea)

- **Macky Auditorium Fee Waiver:** 16 rent-free days to facilitate and assist cultural groups performing at Macky. For supplementary funds to support your event, apply for the Venue and Online Event Affordability Fund. (University of Colorado facility)
- **eTown Hall Fee Waiver:** To facilitate and assist community cultural groups with access and affordability of performance venues, the Boulder Arts Commission and eTown offer up to 12 days per calendar year of rent-free space at eTown Hall. (Private non-profit)
- **Roots Music Project Fee Waiver:** To facilitate and assist community cultural groups with access and affordability of performance venues, the Boulder Arts Commission and Roots Music Project offer up to 11 days per calendar year of rent-free space at Roots Music Project.

Benchmark Alert: Boulder's Arts and Culture Website has a helpful "Resources and Opportunities page for artists to link to local, regional and national websites and resources for artists:

<https://bouldercolorado.gov/services/resources-and-opportunities-artists>

Fort Collins: The City of Fort Collins Cultural Services Department offers the Fort Fund Grant Program to support nonprofit arts, cultural and tourism events that enrich the creative vitality of the community, promote local heritage and diversity, provide opportunities for arts and cultural participation, help support Fort Collins as a creative center and tourist destination and promote the health and well-being of all residents and visitors. Applications are reviewed by the City Council-appointed Cultural Resources Board who recommends funding to the City Council for final approval. The granting program is funded through a designated portion of lodging tax revenue. (1989) Grant categories include:

- **Special Event Grants:** for single arts, cultural and/or tourism events that last for no more than three consecutive days. \$2,000-\$7,500. (\$65,000 distributed in 2023 Project II)
- **Program Support Grants:** for arts and cultural programs that last over a period of at least four days or multiple programs throughout an extended period of time. Funding requests may be up to 30% of the specific program budget, not to exceed \$30,000. (\$205,000 distributed in 2023) (\$185,000 distributed in 2023).
- **Cross-Sector Impact Grants:** for projects that promote the integration of arts and culture with other sectors to enhance the health and well-being of the community. The grant encourages collaboration between arts organizations and other sectors to achieve this objective. \$2,000-\$7,500

Lawrence: The City of Lawrence Cultural Arts Commission oversees the Community Arts Grant Program. The grant program is funded through Transient Guest Tax (TGT) revenue which is a tax paid by hotel guests. The program administers two granting opportunities:

Community Arts Mini Grants: five - \$500 grants to help support artists with start-up costs for

equipment specifically aligned with their art practice.

Community Arts Grants awards ranging from \$500 to \$10,000 per project. (7 grants = \$70k in 2023)

Oklahoma City and Little Rock seem to rely on state-wide granting opportunities.

Oklahoma City: Allied Arts is a regional nonprofit arts support agency that focuses on central Oklahoma. They offer a granting program that helps ensure a dynamic and sustainable cultural community in central Oklahoma. The agency is primarily funded through philanthropy including corporate sponsors, private foundations support and individual donations. They offer three granting programs:

Educational Outreach program: supports nonprofit arts organizations providing programming and outreach for underserved K-12 students, veterans, hospitalized adults, developmentally disabled adults and beyond - from bringing teaching artists into underserved schools to creating programming for organizations who strictly work with communities of color. (up to \$5,000ea plus Hobby Lobby store gift cards).

Capacity-Building program: helps nonprofit arts and cultural organizations grow stronger, fulfill their missions and better serve their constituents by supporting organizational training and board development to volunteer management, strategic planning and other professional development opportunities. (up to \$5,000, with some restrictions including prioritizing professional development opportunities in Oklahoma and surrounding region).

Allocations program: Annually, Allied Arts distributes campaign funds to its member agencies through the allocations process. Agencies utilize these funds for a host of needs – from offsetting administrative costs to bringing world-renowned exhibits and performances to central Oklahoma. This program is only open to the 25 Allied Arts member agencies in central Oklahoma.

In addition to Allied Arts, Oklahoma has the **Oklahoma Visual Arts Coalition** that offers **Thrive Grants** which collaborate with the The Andy Warhol Foundation to further support artists' innovation throughout Oklahoma with project grants of up to \$10,000. THRIVE Grants fund collaborative artist-led projects across the state of Oklahoma that are open and accessible to the public, prioritizing artist projects that create new collaborations, connections, and partnerships.

Little Rock: The City of Little Rock provides limited cultural grant opportunities. The City offers an arts education related grant through the Helen T. Leigh Museum Field Trip Grant Program. Aside from this, the City relies on the Arkansas Community Foundation's Art in Arkansas Fund and the Arkansas Arts Council's grant program to provide support for Little Rock's art programming and infrastructure.

Arts/Creative Districts

- **Asheville:** River Arts District (RAD) is a mile-long stretch along the French Broad riverfront, one of the oldest rivers in the world, and surrounded by ancient mountains. The district has a rich history that infuses its vibrant spaces. Beginning in 1985, industrial buildings by the river were transformed and opened as working artist studios. In 2013, approximately 80 artists of the RAD voted to incorporate as River Arts District Artists, Inc., a non-profit member organization which now has over 300 members who work in the RAD. RADA seeks to be a voice for the artists locally and regionally related to marketing as envisioning the future.
<https://www.riverartsdistrict.com/>
- **Boise:** mini-art district: Freak Alley is a “notable venue” for murals, graffiti and public art located in an alley in downtown Boise. It is said to be the largest outdoor gallery in the Northwest, and has been a Boise institution since 2002. It began with a painting of a single alley doorway and now extends from the alley itself to a gravel parking lot. Began by artist Colby Akers. <https://northend.org/freak-alley/>
- **Boulder:** The NoBo Art District is an inclusive, grassroots, community-focused nonprofit organization dedicated to promoting artists and creative businesses located in north Boulder, Colorado. Currently, the district is not certified at the state level, but is working towards certification. <https://noboartdistrict.org/>
- **Fort Collins:** Downtown Fort Collins Creative District is certified through the State as a district that contributes to the state’s economy through creativity, culture, and the arts. The program’s goal is to help communities increase jobs, incomes, and investments in creative places. The State provides benefits to certified creative districts including a cash award (local match required), access to technical and professional assistance grants, marketing assistance from Colorado tourism Office, two state highways signs, and access to economic data and Creative Vitality Suite. <https://www.dfccd.org/>; <https://oedit.colorado.gov/colorado-creative-districts>
- **Lawrence:** Warehouse Arts District located in the East Lawrence neighborhood was historically filled with industrial and factory buildings but has undergone a transformation in recent years. It now houses art galleries, lofts, art studios, and the surrounding historic neighborhood. Recent preservation and development projects in this district have contributed to the revitalization of this small section of the community. Lawrence has one of the highest percentages of working artists in the country per capita, and The Warehouse District has become the perfect area for those wanting space to create and display their works.
<https://www.explorelawrence.com/plan-your-visit/neighborhoods/east-lawrence/>

- **Little Rock:** Main Street Creative Corridor is revitalizing Main Street one block at a time, using economic development stimulated by the arts rather than a traditional retail base. Home to the Arkansas Repertory Theatre, Ballet Arkansas, galleries, creative firms, and the Little Rock Technology Park, the Creative Corridor is rapidly becoming a mixed-use, work-live environment that is at once sensitive to the historical context of Little Rock's Main Street and invigorating to its residents and visitors. Initial Planning and design for the Creative Corridor was funded by a 2011 NEA Our Town grant and created by the University of Arkansas Community Design Center and Marlon Blackwell Architects. Several blocks on Main Street have been reconstructed to include Low Impact Development streetscapes (rain gardens, porous pavers, bioswales, etc.) with funding by a grant from the Arkansas Natural Resources Commission and the Environmental Protection Agency (EPA). Public, private and non-profit groups have invested in Main Street led by the Downtown Little Rock Partnership.
<https://www.downtownlr.com/places/neighborhoods/main-street-creative-corridor/>
- **North Little Rock:** Argenta Arts District is one of North Little Rock's oldest and most eclectic neighborhoods where the buildings are more than a century old but the lifestyle is cutting edge. Argenta is home to art galleries; theaters like The Joint Theater & Coffeehouse, founded by former SNL writers; local breweries like Flyway Brewing and Diamond Bear, and musical venues ranging from the 18,000-seat Simmons Bank Arena to the cozy Four Quarter Bar. It is also an outdoor banded dining district. <https://argentaartsdistrict.org/>
- **Oklahoma City:** Paseo District is home to over 20 galleries and more than 80 artists, all within walking distance. Intermingled with the galleries are fabulous restaurants, a vegan donut shop, shoe and clothing boutiques, a theatre, gift shops, a yoga studio and more!
<https://www.thepaseo.org>
- **St. Petersburg, FL:** Warehouse Arts District Started with artists reclaiming abandoned warehouse buildings in Midtown St. Petersburg. Concern grew that this affordable studio space was becoming desirable and rents would soon go up. Interested people decided to create the Warehouse Arts District Association, which became a nonprofit dedicated to creating a vibrant arts community in and around St. Petersburg and developing and growing as an energetic group that creates jobs, attracts artists, participates in the local community and provides arts education opportunities. In 2014, with the help of public and private donors, WADA purchased 2.7 acres of land in the District and created the ArtsXchange which includes multiple warehouse buildings that house art studios, galleries and local business. <https://warehouseartsdistrict.org/>

Creative Business/Entrepreneurial Support

Ashville: Craft Your Commerce: [Mountain Bizworks](#) in Asheville hosts a series of workshops titled “Craft Your Commerce” for creatives to expand their entrepreneurial skills.

Boise: Through Entrepreneurship + Creative Economy, the City connects creatives and artists to entrepreneurial resources like Boise Pitch Nights; a local non-profit that offers mentorship, funding resources and collaborative spaces to help startups launch and grow; Boise State University’s Venture College; and coworking spaces. <https://www.cityofboise.org/programs/opportunity-for-everyone/entrepreneurship-plus-creative-economy/>

Boulder: The Boulder Office of Arts and Culture has an informative resource on their webpage for artists, sharing current and evergreen opportunities. <https://bouldercolorado.gov/arts-and-culture-resources-and-opportunities>

Fort Collins: The Downtown Fort Collins Creative District has a resource page for artists, creatives, arts organizations and creative business on a variety of topics including business assistance, health, funding sources, connecting with other artists, and more. <https://www.dfccd.org/artist-resources/>

Little Rock: Mid-America Arts Alliance’s Artist INC program, part of the Emily Hall Tremain Foundation’s “Marketplace Empowerment for Artists” program, is the only stand-alone program in the Midwest region dedicated exclusively to artist entrepreneur training. <https://artistinc.art/about/>

Oklahoma City: Oklahoma Visual Arts Coalition’s Artist Entrepreneur Program consists of a yearly cohort of Oklahoma City creatives with artistic businesses in the fields of visual arts, music, dance, theater, and film/cinematography. Over the course of 10 weeks, participants will learn about topics such as business plans, legal compliance, accounting, marketing, grant writing, and more. Participants who successfully complete the program will each be eligible to apply for a \$5,000 grant to implement their creative business plan. OVAC’s ASK Program offers professional development for Oklahoma artists through Consulting, Workshops and Artist Panels. The website also provides resources including an artist job board, artist opportunities, and funding and fiscal sponsorship opportunities. <https://www.ovac-ok.org/aep>

Tourism Support

Each of the benchmarked cities have visitor's bureaus that, to varying degrees, foster arts and culture through maps, events calendars, information about tourist destinations, historic sites, museums and cultural attractions. The following provides links to the tourism bureaus.

Asheville, NC

Buncombe County Tourism Development Authority - members of the Authority administer the proceeds of the occupancy tax within the legislative mandate of the legislation that established the tax. The BCTDA's purpose is to further the development of travel, tourism, meetings and events in the county through marketing, advertising, sales and promotion.

ExploreAsheville is the visitors bureau that works on behalf of the Buncombe County Tourism Development Authority (BCTDA) to support the community and tourism partners by providing free marketing opportunities.

<https://www.exploreasheville.com/>

<https://www.exploreasheville.com/things-to-do/arts/>

Boise, ID

Visit Boise is the tourism division of the Boise Metro Chamber of Commerce. Their mission is to establish Boise as a premier destination for tourism, events, conventions, meetings and recreation, and assist groups with pre-event planning, booking hotel rooms, guest activities and more. Visit Southwest Idaho also promotes Boise, but less information about Arts and Culture is available here.

<https://visitboise.com/>

<https://visitboise.com/play/arts-and-culture/>

Visit Southwest Idaho (Southwest Travel Association)

Boulder, CO

The Visit Boulder organization helps orient visitors, meeting planners or Boulder tourism businesses— their mission strengthen the local economy by inspiring visitor connections to Boulder's vibrant landscape and unique culture.

<https://www.bouldercoloradousa.com/>

<https://www.bouldercoloradousa.com/things-to-do/arts-and-culture/>

Fort Collins, CO

Visit Fort Collins is the official visitor information source for Fort Collins, CO. It features a terrific page on Arts and Entertainment.

<https://www.visitftcollins.com/>

<https://www.visitftcollins.com/things-to-do/arts-entertainment/>

Lawrence, KS

Explore Lawrence is the convention and visitors bureau of Lawrence, Kansas, assists leisure travelers, meetings and events planners, sports events planners, groups, the media and locals. The brand is “Unmistakably Lawrence” <https://www.explorelawrence.com>

<https://www.explorelawrence.com/things-to-do/arts-entertainment/>

Little Rock, AR

The Little Rock Convention & Visitors Bureau (LRCVB) is the official destination marketing organization for the City of Little Rock. The website features terrific search categories such as black culture, LGBTQ+, Theatre & Performing Arts, and Museums & Attractions.

<https://www.littlerock.com/about/>

<https://www.littlerock.com/things-to-do/>

Oklahoma City, OK

Visit Oklahoma City, is the organization helping to promote Oklahoma City as a first-class visitor destination. We also help contribute to the economic well-being of Oklahoma City and its citizens through the solicitation and servicing of conventions and other group business. The tourism website for Oklahoma City has a [landing page](#) for LGBTQ+ travelers with travel inspiration.

<https://www.visitokc.com/>

<https://www.visitokc.com/things-to-do/arts-entertainment/>



Fayetteville Arts and Culture Plan Community Engagement Summary August 2024

The Fayetteville Arts and Culture Plan process included a robust community engagement phase from March through August 2024 to ensure the community's voice directly influenced the Plan. More than 1,250 residents and stakeholders engaged in the planning process through a variety of methods, which included:

- Project Advisory Group: representatives from the arts and culture industry and community leaders were convened to help guide the planning process. A series of meetings and workshops were held throughout the planning process.
- Interactive Project Website: The site <https://speakup.fayetteville-ar.gov/> included project background, timeline, information about events, and ways to get involved. The website hosted a community survey, targeted surveys and a mapping exercise.
- Stakeholder Interviews and Focus Groups: Input was gathered from key stakeholders in the community and the City organization through a series of one-on-one interviews and focus groups.
- Listening Sessions: a series of listening sessions were held to hear directly from visual artists, musicians, performing artists, film and video creatives, arts organizations and other individuals directly involved in the creative industries. In addition,
- Community Survey: A survey was conducted online through SpeakupFayetteville with additional paper surveys distributed at key locations throughout the community, with 532 responses.
- Targeted Surveys: Content was designed and distributed specifically to gain the perspective and valuable input directly from artists and creatives, creative businesses and organizations, and an additional effort to reach westside residents.
- Engagement Events:
 - YRCC Egg Hunt (March 2024): This event provided an opportunity to engage with families from the nearby neighborhood about the types of arts and culture activities they were most interested in participating in and encourage attendees to take the survey.
 - Ozark Regional Transportation Route 20 (April 2024): Community members who ride this key bus route in Fayetteville were engaged in conversation about arts and culture in Fayetteville during their route.
 - Phantasma Silent Dance Party (April 2024): Held in the Lower Ramble, this free silent dance party attracted a wide-variety of Fayetteville residents to enjoy music and a light

show throughout the forest. Attendees were asked to share key words they hope would describe arts and culture in Fayetteville and were encouraged to take the survey.

- Cultural Cartography, (April 2024): The public was invited to share cultural assets of Fayetteville on a map in the upper lobby of TheatreSquared. The exercise was also completed by the Project Advisory Group, the Arts Council and offered as an online activity.
- Creative Convergence, (July 2024): Held at the Fayetteville Town Center, this community conversation brought together attendees to wrestle with three primary questions about the “What, Where and Why” of arts and culture in Fayetteville. 75 attendees.
- The 17th annual Community Development Block Grant (CDBG) In the Park community picnic (July 2024): This annual tradition held in Walker Park celebrates CDBG’s investment in the community and provides information to residents in need about programs the City and other organizations offer. Attendees from various backgrounds enjoyed the picnic and visited a series of booths, including completing a survey and sharing their thoughts about arts and culture in Fayetteville.
- Tours of key facilities and arts and culture events.
- Creative Sector Economic Development discussion: A special session was held to discuss creative sector economic development opportunities and what different tools may be available to Fayetteville to support arts and culture.
- Key stakeholders and the community were invited to review and provide feedback on the draft Arts and Culture Plan (December 2024) through [SpeakupFayetteville](#).



Fayetteville Arts and Culture Plan

Creative Convergence: a community conversation about the future of arts and culture in Fayetteville

July 17, 2024

Engagement Event Summary

On Wednesday, July 17, 2024, at the Fayetteville Town Center, approximately 75 community members gathered for a creative conversation about the future of arts and culture in Fayetteville. Through round table discussions, participants engaged in informal and lively conversations, shared their perspectives and ideas to help shape the Fayetteville Arts and Culture Plan.

All of the input provided was collected as raw data, and a graphic facilitator Mark De La Torre (with the help of several apprentices) captured the live conversation in a 15 ft illustration. The following includes highlights of the event and the conversations. All responses were gathered and will be used as internal research for the plan.



Event Summary

The event kicked off with a welcome from Joanna Bell, City of Fayetteville Arts and Culture Manager. The group then experienced inspirational words from featured speaker and multidisciplinary artist/activist **Na'Tosha De'Von**. Ms. De'Von shared an original poem about arts and culture in Fayetteville and spoke about her experience growing her creative practice in Fayetteville.

Next, the Stilwell Cultural Consulting Team (Jill Stilwell, Kendall Peterson and Jamie Giellis) facilitated the table conversations.

Below are the highlights from the responses to Question 2, especially those that were repeated or shared multiple times.

Past and present creative spaces/Gathering areas

- Likewise, Community Creative Center, Walton Arts Center, Icehouse (west street), Studio 225, Old Armory, Clunk Music Hall, Orpheum, Backspace (practice spaces off the trail), TheatreSquared, New art school, Prairie St Live, University of Arkansas spaces

Spaces needing investment to support arts and culture

- Mt. Sequoyah (need a way to get up there)
- Art on the greenway of various genres/Trail adjacent
- Botanical Gardens of the Ozarks; there are some art offerings but could be more
- Parks: Wilson Park, Gulley Park, Centennial Park, City Park
- YRCC - add more creative opportunities
- Public buildings with a shared use agreement
- Ramble/Arts Corridor; high expectations
- Art Deserts: east, west and south side of town, trails, small communities surrounding Fayetteville(Elkins, Huntsville, Farmington)
- 71B Corridor/College Ave
- The Mall has potential!
- Some spaces that are utilized daytime but not so much at night
- Black historic district could use representative creative space within it
- My T By Design – Art therapy studio
- Pop-ups in vacant spaces

Spaces that could have greater access

- University of Arkansas spaces: build collaboration between the City and U of A?
- Public schools – getting artists and art into public schools to encourage arts education at younger ages/Schools (local art on display and connect to artists)
- Library/Fab Lab

Needed spaces

- Galleries/Galleries in The Square
- Art Market
- Multi-disciplinary space for working, performing, shows, public to come in and see – mentioned a San Francisco example – both clean and dirty type spaces and encourage collaboration/cross-over
- Performance Space/Dance Space/Dance
- Outdoor concert/festival venues

Question 3: WHY? If arts and culture are wildly successful in Fayetteville, what will the community be like/look like/feel like in 20 years?

Below are some themes, and visions for the future in Fayetteville that are drawn from the responses to Question 3, especially those that were repeated or shared multiple times.

- Fayetteville is the art capital of Arkansas/Arts center of NW Arkansas/Art Hub/cultural destination.
- Art everywhere.
- Fayetteville's art scene is what distinguishes it from other areas.
- Fayetteville is welcoming and inclusive.
- Fayetteville is not corporate.
- Art is part of the quality of life in Fayetteville.
- "Stay in Fay:" Fayetteville stays (and grows) as a funky destination, artists and creatives stay in Fay and attract other creatives, the community stays in Fay to experience and participate in the arts and tourists are attracted to stay in Fay.
- Thriving, inclusive network of diverse artists working in all genres who are collaborative, empowered and respected (valued?)
- Fayetteville is a place with vibrant, inspiring arts, which unleashes a sense of hope and optimism.
- Fayetteville rejects systemic inequality in every aspect of our development of the arts infrastructure and respects cultural history and difference.
- Art unites the people of Fayetteville and supports their well-being.
- Fayetteville has affordable places to work and create - a place where students and artists/creatives don't have to leave to create their professional path.
- Artists have financial support and security, homes and businesses with a plethora of opportunities.
- Good art changes lives, brings love, reduces poverty, reduces divisions.
- "Fayetteville is the leading arts center of Arkansas, serving as an anchor point of accessible public art. From murals throughout the entire city to public art installments that engage community members self-expression, Fayetteville will be known as a center of inclusivity, walkability, and connectivity, embracing nature and fostering local art."

Conclusion

The participants in this creative conversation were incredibly giving of their time and ideas. Many remained and chatted at length after the session ended, and there was palpable excitement and joy in the room. Groups were grateful for the opportunity to convene, share their input, and contribute to the first Fayetteville Arts and Culture Plan, which will be introduced later this year.

ALL RESPONSES COLLECTED:

THREE WORDS [included in word cloud]

Able to make a living	Energizing (2)	Murals
Abundant (2)	Engaged	Nature
Access	Enough Room at the Table	Non-competitive (2)
Accessible (7)	Equal opportunity	NWA Arts Market
Accessible to newcomers and outsiders	Experiential	On the map
Afrocentrist	Forward thinking (2)	Open
Ageless	Free	Organic (3)
Anti-racist	Freedom	Outdoors
Artist-run	Freedom of Expression	Ozarkans
Authentic	Funded (2)	Ozarkansas
Beautiful	Ground breaking	Pipeline for artists
Belonging	Growing	Prosperous
Big	Homegrown	Recognized
Bold	Inclusive (5)	Renowned (2)
Brave	Ingenuity	Respected
Challenging	Innovation	Robust
Coherent	Innovative (2)	Surviving Artist vs. Starving artist
Collaborative	Inspiring (2)	Sustained
Colorful (3)	Interwoven (2)	Thriving (3)
Communal (2)	Invests in artists	Truthful
Community	Invigorating	Unconventional
Cooperative (2)	Inviting	Vibrant (6)
Dance	Large Scale arts selling	Thought Provoking
Defiant	Live (2)	Welcome
Democratic	Local (3)	Welcoming
Destination	Locally led	Well-funded
Diverse (6)	Maintain the funky	Wild
Diversely-funded	More opportunities	
Dynamic	Multi-generational	
	Multiply	

Raw Data Collected from the Table Conversations:

Q1: WHAT? What will help make Fayetteville a place where artists and creatives can flourish, grow, and sustain their artistic/creative practice, in all phases of their career? Think of what resources, support systems, networks, facilities/venues/support spaces, or services are most needed to nurture and incubate the arts and culture ecosystem? What's missing? Do you see a role for the City in this?

- Affordable Housing*****
- Affordable studio space (more)*****
- Artspace – engage again/relook at plan from the past**** (subsidized artist housing)
- Funding***** (both sustaining support and temporary support)
- Grants
- Artist Liaison (experienced) ***
- Affordable commercial space
- Maker space for all of the arts**
- Artist Collectives
- Art stores
- jobs - well paying
- Multi-disciplinary gatherings
- investments
- More events like this to bring together artists and appreciators from different backgrounds
- There are things that exist but not everyone knows about it – how do we make it more visible
- Framing mental health services as artistry
- Diverse funding – not just propped up by certain people that want to prop up a certain type of community
- Market like the farmer's market that is consistent – but art specific (multi-disciplinary)
- Create an economic model that respects artists as workers
- Connecting artists to the business community, network, etc. – help business folks understand the process of creating art – an understanding helps businesses and the city incorporate art into everything
- Creative spaces inside Fayetteville
- Art Basel/Frieze Art Festival as examples of arts festivals that we could replicate
- Fayetteville Gallery Coalition
- Dance space with sprung floor (indoors and/or outdoors)
- Promotional support
- Underage music venue
- Museum space
- Graffiti Skatepark
- Studios with windows invite collaboration and observations
- Partnership with local University
- Mentorships
- Recording spaces
- Open the entire bike trail to graffiti
- Park Gallery
- Fayetteville Gallery Coalition
- Art Crawl
- Small performing spaces Farmington, West Fay, East/Huntsville, south of town (elkins)
- Arts zoning - later noise deadlines for late night

- Artist Payments, Wages and housing (arts advocacy)
- We need to teach artists to sell themselves
- Contract services (devin doing?)
- Shared use agreement (city of Fayetteville)
- Artist Tax assistance (look at St Louis model)
- artist legal Assistance
- Tax that directly goes towards art community
- Networking possibilities: art talks, artist of the month, artist spotlight
- Festivals
- System to post shows, exhibits (example = cafe)
 - Newsletter (more community organizations origination)
 - APP - information ecosystem
 - Fayetteville specific community calendar
 - CACHE = community calendar needs to be filtered for each city.
 - Money/revenue in the wrong location
 - Accountability
- Problems:
 - good for beginning artist;
 - no support system for late career artist;
 - people do not know what's going on in the area;
 - over complicated way to find opportunities
- Fundraisers/silent auctions - as exposure
- Bridges to bring money to artists: cultural awareness, publications, art education for community
- Maker space (wood, metal equipped, rehearsal space (NWACC Integrated Design Cab; Tulsa Makerspace, St Louis)
- Artist hub; community hub for all arts
- Grants - no strings (big corps); more**
- Budgeting assistance
- Marketing assistance
- More education
- Professional development
- Creative incubator
- Grant writing support****
- Visiting regional artists
- Visible institutions
- Real opportunities for artists throughout their career
- More collaborations between mediums and groups
- Consistent art market
- Large art events
- Pop-up art spaces/events
- Percent for art bill
- Education opportunities
- Support community communication
- City support to new businesses to incentivise working with artists on commercial spaces
- City support for current businesses to employ artists to redo or update their trade [dress], menus, interiors, etc.
- Mentorship
- Subsidized workspace, COOP, city and private funding mix

- Dedicated funding stream
- public space alongside private development
- Systemic change? policy, housing policy
- Events for artists within the community
- Stronger collector culture
- Rent communal cooperative
- Jobs
- An art housing collective for those older - when making art throughout their “careers” they can’t afford Butterfield Trail
- Legal resources for Creatives
- Proposal process (open)
- Social Media Amplification
- Resident Art Program
- Cultural activities are not “counted”
- Bigger arts district
- Public museum (Art)
- .5 Cent Tax designated for art support (like library)
- Art Market like Farmer’s market (Town Center)
- Centralized resource Directory
- Match-making service for experienced artists and new artists
- miss having gallery space on the square/bring back gallery art spaces on the square
- more “pump house” community art projects
- more on the greenway (use it to help slow folks down, traffic calming)
- access to multidisciplinary space
- strengthening the visibility of existing systems
- Economic model that respects artists as workers in an industry
- Internships + vocational opportunities to connect artists with the business community
- Promoting cross pollination of artists
- Creating an art infrastructure.
- Art in everything
- More art/galleries on the square
- More pocket parks in neighborhoods outside center
- Access to Maker Spaces
- Where are the stakeholders?
- Diverse funding/Affordability
- Spreading the word
- Harnessing local resources
- Building a local identity
- Championing local artists
- Concept + vision + Discovery = Notoriety; investment = sponsorship
- Residencies Mt Sequoyah 1-4 weeks stipend, meals
- City artist in residence
- Art destination marketing
- Mental health services (how to prioritize health) esp under 18
- Places for 17-24 locally art driven, no spending \$\$ and not about drinking
- Co-owning
- What does bentonville do
- Media coordination

- Fine art festivals, True art festival, juried, spoieto

Q2: WHERE? Think of spaces, areas, locations in Fayetteville that would benefit most from an investment in placemaking? Where are creative spaces in the community? Where does the community gather? What places could be improved with more attention, activation or better design? Think of a handful of these places and your suggestions for making them into meaningful spaces that benefit and build community.

- Mt. Sequoyah (need a way to get up there) *****
- Public buildings with a shared use agreement**
- Black historic district could use representative creative space within it**
- Ramble** (a lot of stuff happening, but not known)
- Spaces for performing arts/visual arts
- Bolster Fayetteville gallery coalition
- Foster creativity in “art deserts” – thinking of small communities surrounding Fayetteville
- Multi-disciplinary space for working, performing, shows, public to come in and see – mentioned a San Francisco example I couldn’t hear – both clean and dirty type spaces and encourage collaboration/cross-over
- Centennial Park
- Art on the greenway of various genres
- Spaces that are utilized daytime but not so much at night – how do we make them affordable available during underutilized times
- Library
- Look at places where people are already gathering – maybe need some upgrades/equipment – help fund that and make them a safe space
- Mighty By Design – Art therapy studio * My-T- By Design (lease)
- Likewise
- Pop-ups in vacant spaces
- Mall has potential!
- Pumphouse – and similarly smaller places spread out over the community
- Bring gallery space back to The Square
- Building in requirement into new development that a percentage of the budget would go to arts either in that project or into some sort of fund that the city could use for arts
- Public schools – getting artists and art into public schools to encourage arts education at younger ages
- Arts Corridor doing good but east and west side of town not doing as well – as trails move east and west find places there to expand arts opportunities
- South Fayetteville – south school – between 13th St and Brinks Drive
- Prairie Street Life – part of cultural district
- Parks – Wilson Park, Gully Park – city fund that goes towards concerts and theatre in the parks
- University of Arkansas spaces
- Existing
 - Botanic Gardens of the Ozarks - some art offerings but could be more
 - Centennial Park
 - Fayetteville Parks (overall)
- To create/build on:
 - Trail adjacent
 - YRCC - add creative opportunities
 - 71B Corridor

- City Park (restaurant)
 - Collaborative spaces
 - Spaces used/full in the day time but not at night
 - Existing gathering spots (police attention)
- Coalition Springdale Labor Let
- Art spaces on greenway
- Develop art deserts in surrounding small towns/communities (Elkins, Huntsville, Farmington)
- Shopping mall/Art space
- Restaurants/Bars
- Art Market
- Market/Collector class
- Performance Space
- Dance Space
- Development
- Accessible Spaces
- Incentives
- Likewise
- University of Ark
- Walton Arts
- Ramble
- Botanic Garden
- Fab Lab
- 7th Street Lot
- Needed: More on West Side
- Needed: popups in vacant Spaces
- Where are creative spaces? CCC, WAC, Mt. Sequoyah, the Library
- Where does the community gather? Gulley Park, The Rumble, Trail system, Library, Botanical Garden
- What places could be improved? S. School MLK – 15th as arts corridor, small studios, shops
- Old Levis Plant - a farmers market type venue for artists but not outside and not seasonal or weather dependent.
- What could be colonized and improved? the Mall, an art hotel, chicken museum
- THE THIRD SPACE - investing in places that aren't home or work and places that aren't just places to spend money
- taking over new spaces (like downtown NYC)
- Place for artists to ask for what they need
- Someplace with free wine and live music
- Ramble/ Arts Corridor has challenges for doing new things
- College Ave, Midtown Corridor
- Schools (local art on display and connect to artists)
- Placemaking inspired by artists from here (Carrboro NC, Elizabeth Cotton)
- Museum Exhibitions
- Where were creative spaces? Icehouse (west street), Studio 225, Old Armory, Clunk Music Hall, Orpheum, Backspace (practice spaces off the trail)
- Characteristics of making a good artist space:
 - A warehouse divided
 - 1,200 - 3,800 sq feet divides musicians, painters, metal workers, builders, etc.

- Multidisciplinary community that worked and (sometimes lived) together for 25 years
 - Gallery show, circus, bands play
 - Big communal space convertible for different uses
 - Affordable, cooperative, a space to create, an opportunity for the community to witness and participate
 - Could be anchored by a communal retail space where artists work and public can gather
- What attracts the public to these spaces?
 - Family friendly, all ages, sober, parking, after-hours open
- Project Artaud in San Francisco
- TheatreSquared
- The Square
- Place to take kids
- New art school
- Prairie St Live
- Studio Leilau
- Teens need a space
- Gallery
- Likewise
- Trail mix
- Community Creative Center
- Where is the dance?
- Earth Friendly
- TheatreSquared
- University of Arkansas
- South Fayetteville/south School between 13th and Brinks Drive
- Mt Comfort Church and Community Building
- Community Creative Center (Nadine Baum)
- Oak Plaza Shopping Center
- Placemaking incorporated with our trails
- West Weddington
- Who is our audience
- How do we build collaboration between the City and U of A? Or do we?

Question 3: WHY? If arts and culture are wildly successful in Fayetteville, what will the community be like/look like/feel like in 20 years? Can you write a vision statement or a series of statements that capture this new future state? Use the words we generated earlier as inspiration, or the words on your table we captured from our community survey and focus groups.

- The art capital of Arkansas/Arts center of NW Arkansas – inclusivity, accessibility, walkability, fostering local art
- Invite collaboration as much as we can, empower individuals, multi-generational, eliminate “starving artists”
- More local art
- More art centered events
- Art tax

- Retaining artists and attracting other artists – our artists will have security
- Recognize us as what's cool instead of looking to bigger art markets
- To come to a place with vibrant art – it unleashes a sense of hope and optimism
- Diversity
- Quality of life
- Dancing in the streets
- “Stay in Fay”
- Stay its funky self – be organic trendsetters – don't want to do it everybody else's way, do it our way
- Ordinances that require space for the arts in new developments
- Enhancing the individual
- Growing and growing but on an individual level – grow in local ways, incrementally, not big business
- Enough room at the table
- Good art changes lives- and if we have 20 years of good and inspiring art here people in Fayetteville would change and they would be more loving, happy – we could reduce poverty, we could reduce political division to help us understand each other more
- Art hub – art everywhere – art is tactile – taste it, see it, hear it, feel it
- Art everywhere – schools, public spaces, etc.
- Seamless movement through the city with continuous opportunity for cultural engagement
- Colorful accessible interwoven, on the map, strong patron base, local artist spotlight, art appreciation experiences, engaging with artists, cross-industry support for the arts, health of the community at large
- Benton is bike riding, trails – Fayetteville is the art. Own it.
- Economic justice along with everything that is done
- Respect cultural history and difference
- Reject systemic inequality in every aspect of our development of the arts infrastructure building
- Commune/Community
- artists that can live
- Getting away from being only buoyed by private capital/investments
- Having spaces more open to unconventional mediums
- More art that unites people
- Not having all your eggs in one basket (Tyson, Walmart, etc.)
- Art is more present in public and in local schools
- Art is more a part of political discourse and public funding
- Investing more in local arts
- See their artistic Value
- Empowering individuals
- enhance the individual
- 2044: how many students at U of A in 2044?
- Art Hub: what make a hub - galleries, food, museum, performance spaces (for tourists); what do you need for a successful hub - U of A schools, educational spaces, vibrant community of artists, art everywhere and integrated for daily life, artists have a plethora of opportunities, accessibility (parking, transportations), tourists with money
- Art in schools - increase budgets for elementary education in arts (music performance, crafts); after school programs.
- Art as Leisure - adult classes, art classes as alternative to bar culture

- Priority of Local Artists - Fort Worth, Santa Fe, San Miguel DeAllende, Knoxville Museum of Art; Folk art doesn't have to be fine art
- Art Everywhere (vision statement)
- Art in Fayetteville is Tactile -
 - Taste - culinary, food
 - Hear - local music that permeates - drum circles, fiddle music, community dances
 - See
 - Touch mosaics on sidewalk
 - Feel art and design everywhere
 - Small – food, perfumes, trees
- Imagination and hope ignited in all
- Good art changes lives, brings love, reduces poverty, reduces divisions
- Art is tactile in all of your senses
- In 20 Years, Fayetteville is the Art Capital of Arkansas and will export Art and Artists to Art Deserts in the World.
- Seamless movement throughout the City with continuous opportunity for cultural discovery.
- Funky destination where the people are uniquely capable of creative thought, sharing, and critical dialogue.
- Large Community Bonding event (all arts involved)
- festival focuses (Folk the Roots, Gallery, Market, Incentives to community involvement)
- Nature—integrated with nature
- Recognition
- Designated arts district
- Fayetteville is Art
- Affordable places to work and create - a place where students don't have to leave to create
- Strong patron base
- local artist spotlights
- art appreciation experiences
- cross industry support for arts
- engagement with Artiss
- Health of community at large inherent good
- Based around the health of the creative community.
- Many venues and communication re events;
- Ordinances which require space for the arts in new developments, eg 21C
- Support - financial support - for local artists in all genres
- arts community if famous/recognized nationwide
- Biz community supports and collaborates with the arts community – Artist Liaison
- artists supported by corporations
- artists have security, homes and businesses are filled with art (Public Art)
- Fayetteville is the leading arts center of Arkansas, serving as an anchor point of accessible public art. From murals throughout the entire city to public art installments that engage community members self-expression, Fayetteville will be known as a center of inclusivity, walkability, and connectivity, embracing nature and fostering local art.
- We will retain our artists & attract other creatives
- Art Tax
- Our reputation & know our brand/vibe as a cultural destination for art
- More art created events
- A thriving community of support (ie. similar to farmer's markets, local farming)

- Financial backing for artists and galleries from private donors/diverse funding
- Administrative/Art Liaison support
- Heart & Soul
- Quality of life : we are the heart of the city
- Top of list
- Diversity
- Thriving networking for new to the area artists, POC, LGBTQIA, Diverse communities
- More Artosphere events, more art centered events, orgs



Fayetteville Arts and Culture Plan Needs Assessment August 2024

Introduction

A key task in developing the Fayetteville Arts and Culture Plan is identifying gaps and needs within the existing Fayetteville arts and culture ecosystem. With the help of the community through a variety of engagement methods combined with research and peer cities benchmarking, this document presents the findings of an extensive assessment of the arts and culture needs and areas of potential improvement for Fayetteville. The Needs Assessment serves as an important grounding document for the Arts and Culture Plan.

While Fayetteville already has an established arts and culture scene, these emerging needs can be viewed as opportunities to not only support and advance arts and culture, but to differentiate Fayetteville within Northwest Arkansas (NWA). Fayetteville is **where art is made and home to the working, creating, making artists and creatives**. Many of the gaps and needs identified align with supporting, retaining and growing artists, creatives and creative businesses in Fayetteville.

Public Input

Throughout the engagement process, the community has expressed strong beliefs that arts and culture are an important part of Fayetteville. In fact, 90% of people surveyed said arts and culture opportunities in Fayetteville are important or very important.

90% of people surveyed said arts and culture opportunities in Fayetteville are Important (16%) or Very Important (74%). Only 2% stated arts and culture opportunities were not important or not at all important.

However, there is a gap between what the community deems important and what they believe they are receiving. According to survey results, the community indicated there is room for growth in the “variety and amount” of Fayetteville’s arts offerings and activities and that the quality of arts and culture activities could be improved.

65% of survey respondents somewhat agreed or definitely agreed that “There are enough opportunities for me to participate in arts and cultural activities in Fayetteville.” **That means 45% disagree and want more activities.**

The community shared that there are missing arts and culture activities in Fayetteville that they would like to attend or see more. These include:

- Live Music Events/Festivals/Outdoor Concert
- Cultural and Art Festivals/Events

**“We need to improve the quality of arts and cultural activities in Fayetteville.”
81% Somewhat or Strongly Agree**

- Museums
- Art Classes and Workshops
- Art Galleries and Exhibitions
- Public Art
- Film and Cinema Events

This aligns with research that Fayetteville is missing some core arts and culture events, spaces, experiences and participation opportunities.

Gaps

The following pages of this document outline a number of gaps and needs identified for the arts and culture ecosystem in Fayetteville. They are organized into five categories as listed below but not they are not in a prioritized order.

1. Funding and Resources
2. Placemaking and Public Art
3. Spaces to Create
4. Artist and Creative Sector Support
5. Advocacy and Visibility

1. Funding & Resources

Understanding that Fayetteville's Arts and Culture Division was only established in 2022, the City's direct funding for arts and culture has been limited. However, the arts and culture sector has achieved remarkable success on its own. The following section is an assessment of the gaps and opportunities in the areas of funding and resources needed to better support and bolster the arts and culture community.

Need: Sustained and Protected Funding

Arts and Culture Funding: Fayetteville will require sustainable support for the arts and culture industry. This can come in many different forms, such as a dedicated tax, City general fund support, public/private collaborations, grants through the City, etc. This funding will need to be diversified, and not overly reliant on just a few sources. The City could also make better use of financial tools such as percent-for-art ordinances, special tax districts, tax increment financing and/or planning policies and economic incentives that either require and/or encourage investments in creative spaces, art in development and more.

The community survey revealed that the majority of people surveyed think the City should spend more on arts and culture in Fayetteville.

64% stated that the City should spend more or much more

27% spend "about the same"

3% stated that the City should "spend less or much less."

Need: Financial Resources for the Arts and Culture Industry

Grants for the Arts: At this time, Fayetteville does not offer grants for arts organizations; Support for these types of projects have been considered *ad hoc*.

Incentives: Currently there are no incentives to encourage arts/culture/creative leasing, nor are there developer incentives to encourage placemaking or public art. Communities working to bolster the creative sector have found success interweaving requirements via zoning or zoning overlays with economic incentives to achieve economic activity driven by the creative community. The cultural plan should look at opportunities to support housing, creative spaces in development, utilization of artists in the design and aesthetics of development, support for creative uses and more.

Film Incentives and Advocacy: Currently, all advocacy for the film industry is happening at the State level. There isn't a local or regional incentive driving filmmakers to Fayetteville or Northwest Arkansas, which could have great economic potential for the entire region. There is no "film office" in Fayetteville to provide assistance for filming requests, permitting or promoting the regional locations or talent.

Philanthropy & Donors: As in many cities, donors and philanthropists are becoming older and younger generations are not in the habit of giving. In NWA, there are a few large foundations that have been significant funders of arts and culture. In the absence of a strong city or community strategy for arts and culture, these donors have often directed cultural priorities through their funding. Diversifying funding sources through partnerships with a variety of

donors, businesses and sustainable funding sources mentioned above is needed along with a clear strategy for that support.

Collector Culture: There is not a robust “art market” in Fayetteville. A “collector culture” is usually supported by galleries, arts fairs, a public art program, art buyers/collectors and art consultants. All of these are gaps in Fayetteville.

2. Placemaking and Public Art

The City of Fayetteville has invested in several distinctive cultural assets, most recently, the Ramble and mural projects. This forward-thinking placemaking and investment in creative spaces, memorable gathering areas and publicly available arts is necessary for growing the creative community.

Need: Public Spaces Activated by Arts and Culture

Public Art: Fayetteville didn’t have a formal public art program until 2022. The program was predominantly mural-based, created almost entirely by local artists, and funded ad-hoc. Since that time, several sculpture commissions within City parks and mural projects have been completed and resonated with the public. Public art and murals were consistently noted as a need through surveys and outreach and community excitement for a more formal, broadened public art program is gaining momentum. The program needs well-developed policies, sustainable funding such as a percent-for-art-ordinance, staff assistance and a liaison between City departments so art opportunities aren’t missed. A strong public art program can offer a diverse group of artists work opportunities through commissioned projects, city-sponsored exhibitions, and/or artist registries that promote local artists. As the recent Nelson-Hackett mural demonstrates, public art programs can also be an important means of celebrating and honoring diverse communities and neighborhoods within the city.

Mural Program: The existing public art collection centers around utility box murals which are currently deteriorating and in need of re-painting. The community would like to see more of this type of artwork in the public realm. Revamping the utility box program or reprising “Sprayetteville” might be popular and inexpensive ways to fill this gap.

Placemaking: Designating key nodes and locations that are of special interest through placemaking or place-keeping (public art, design, preservation, correct mix of businesses and public spaces) is needed. This was proven effective in the development and design of the **Cultural Corridor/Ramble**, and the community is eager to see the completion of that project.

There are other locations that could be formed into placemaking nodes that would benefit from this type of consensus building and advocacy led by City leadership and department staff—for example, the **Square**. A new downtown plan is in the works; elements like an art market, public art, pedestrian zones, and prioritization of creative businesses can help energize/catalyze the downtown square. Other major projects like redeveloping **Highway 71** could be a huge opportunity for public art but also arts and culture venues or gathering spaces, too.

Cultural Arts District: At this time there is a border delineating a cultural district, but there isn’t any funding, strategy or promotion for that district. The designated cultural district can help promote and fund (depending on the funding tool chosen) artists, creative businesses, public art, events, programming and more in that area and these areas tend to attract more businesses and economic activity as a result. The vibrant nightlife of **Dickson Street** is

included in the district but doesn't feel accessible for the non-college student community in Fayetteville. Spaces are underutilized in the daytime/early evening and could be leveraged to create a more 24/7 economy and entertainment zone for all ages. Also in the District is **the Cultural Corridor/Ramble**, which needs to be programmed as a key component and connector of this area.

Historic Neighborhoods and Culture keeping: There are many important cultural sites, traditions, and historic neighborhoods that are important to Fayetteville's history and local culture. These places need to be identified, protected, advocated for and celebrated.

Mt. Sequoyah: This property is a one-of-a-kind landmark, resource and historic property. However, the area is in great need of repairs and maintenance. The area is already supporting the artist community with 50+ studio spaces and a gallery, but it is critical to support planning efforts to help develop a means for the property to become a sustainable, integrated and useful destination for Fayetteville. An updated master plan would help to not only determine how best to continue to activate Mt. Sequoyah, but how to financially sustain this historic and important site for the long term.

Arts Outside of Downtown: Arts and culture opportunities are concentrated in downtown. The west, east and south sides of town need expanded art opportunities. The City can look for pockets of arts- and culture-ready areas and venues in other neighborhoods (Gulley Park, Centennial Park, South and Western Fayetteville).

3. Spaces to Create

Although Fayetteville has a number of wonderful cultural facilities, there are critical spaces missing that support artists, musicians, and creatives in growing within their discipline, developing their careers, and making a living. Affordable spaces like the former quonset hut that housed grassroots music spaces and art studios are disappearing. These losses have significantly impacted the cohesion of the arts community and nothing has yet replaced it. The artist community needs informal spaces to become hubs of multidisciplinary collisions that spur innovation and connectivity. The community also needs spaces where they can experience and participate in arts and culture.

Need: Affordable Artist Spaces

Affordable Studio Spaces: Studio space was the most frequently mentioned need for artists and creatives to build their practice. Studio space could take many forms, including shared, multidisciplinary, and/or collaborative. Closely linked to studio space are **makerspaces** for all arts, including wood, metal, and large project space, which could also house an art tool library.

Affordable Performance Spaces: In addition to studios and makerspaces, Fayetteville also needs rehearsal space for musicians and performers, spaces for classes and workshops (all disciplines) that artists host, and a space with a sprung floor for dance.

Need: Spaces to Share and Participate

Mid-Size and Outdoor Music Venues: There are missing music venues in the inventory of Fayetteville that are mid-sized to support a robust music scene, for both musicians and music consumers. Absent also is a large outdoor venue for festivals and concerts beyond Gulley Park. The community wants to attend more music, festivals, film and performances outdoors and in small music and/or performance spaces.

Exhibition and Gallery Space: Both artists and the community would like to see more exhibitions in Fayetteville. Artists need the opportunity to show and sell their work, and without these types of spaces, building a collector or client base is difficult. The community enjoys seeing and experiencing art. With the museums and galleries in Bentonville being so close, the community is very aware of the absence of these experiences in Fayetteville.

“What types of arts and culture activities do you participate in or attend?”
a whopping **80% of the people surveyed said they enjoy attending the Farmers markets** in Fayetteville. Second was art exhibitions 68% & galleries and tied for third was live music (65%) and culinary experiences (65%).

Art Market: Fayetteville has a Farmers Market but doesn't have a consistent artist market that brings together the arts and culture community in a comprehensive and visible way. Where it makes sense for a farmers market to be seasonal during the growing season, an arts market can be a year-round draw with an indoor location. Fayetteville needs this type of activity to support its arts identity and also to provide opportunities for artists and creatives to engage with the community and sell.

Community Arts Center: Although the Community Creative Center is an existing important and well-used resource, demand is far exceeding its capacity. This and the loss of grassroots art spaces is compounding the lack of spaces available to artists, creatives, young people and the community to create. A community art center could bring together a number of needed, affordable spaces to support art-making, workshops and classes, dance and small performances, etc.

Transportation and Parking: Current bus routes do not link residents to all of the arts and culture venues and activities available to them, creating barriers and limiting access. There is also a perception that parking is a barrier to participating in the arts.

4. Artist and Creative Sector Support

Fayetteville is home to working artists and creatives who add to the unique character of Fayetteville. They are an important workforce for the city. Similar to other economic sectors, attention needs to be paid to retaining, resourcing and growing the arts and culture ecosystem.

Need: Affordable Housing

Affordable Housing: Affordable housing was repeatedly top of mind for many artists and creatives living in Fayetteville. As Fayetteville continues to grow and develop, housing costs are increasing, and local residents are feeling the crunch. There is a general concern that artists and creatives will be (or have already been) priced out of Fayetteville and greatly hurt the local creativity industry. Housing targeted to artists that create live/work opportunities are missing.

Need: Artist Resources

Artist Resources: Artists need resources to support their careers such as mentorships, residencies, apprenticeships, networking events, training, and artist opportunities. Resources that are available also need to be visible or in a centralized location that is well known and easily accessed.

Artist Liaison: The arts and culture community is seeking someone who is their liaison, focused on their industry and looking for ways to build and grow their ecosystem. The new Arts and Culture Director is poised to serve this function in their role or through their office with additional staff in the future.

Networking and Convening: A thriving arts and culture ecosystem consists of artists, creatives, galleries, organizations, event producers, creative entrepreneurs, venues, etc. who are well connected to one another. Inclusive networking opportunities are needed to build collaboration, promote innovation and cross pollination, and stimulate creativity and growth.

Fayetteville Public Library: The Library is a terrific resource for arts and culture with its dance space, performance space, Innovation Lab, recording studios, beautiful white walls for artwork and a public art plan. But artists are unaware of how to strategically make use of these resources and there is little funding available to support activation.

The top five recommended destinations in Fayetteville were outdoors and Restaurants/Breweries, The FAPL and Museums.

- 1 Hiking, biking and outdoor recreation 76.1%
- 2 Restaurants and breweries 73.2%
- 3 Drive through beautiful Ozarks 57.3%
- 4 Library 56.5%
- 5 Museums 54.6%

Need: Artist Retention

Retaining Talent: Aside from the housing costs, many artists and creatives are finding they need to move away from Fayetteville to further their careers and find sustainable work. Some return, but this loss of talent is a concern for building the arts and culture industry and starting new entrepreneurial ventures in Fayetteville. This is probably due to a combination of factors:

Missing Middle: Many emerging and mid-career artists and creatives, including graduates of UofA, are not well-supported for that “next step” in their career in Fayetteville. Some feel like there are not as many opportunities for artists to work and artists aren’t a respected and acknowledged workforce. There are missing elements that you would expect to find in a healthy ecosystem, such as training and sector support, right-sized venues that build a career scaffold, and creative/work spaces and hubs.

Entrepreneurship Support: Although the City does support entrepreneurs (through StartUp Junkie), artists and creatives seem unaware that these resources are available to them. The arts and culture community needs to feel included and invited to participate in these opportunities which aren’t traditionally a part of their ecosystem.

Sector Recognition: Arts and culture needs to be recognized as an economic sector within the local economy, acknowledging that artists and creatives are workers to be paid a living wage who work in businesses that deserve support.

Training & Business Acumen: Like every other industry, the arts and culture industry needs training and workforce development, not necessarily in their artistic disciplines but in running, managing and growing their business and career. This includes tax, legal, financial and branding/marketing assistance as well as incubating, mentoring and connecting the creative sector with the broader business community.

5. ADVOCACY & VISIBILITY

The City has created an Arts and Culture division and hired a Director to begin the important work for creative sector advocacy. The advocacy and visibility of arts and culture will be essential to the growth of the entire sector. The new Downtown Fayetteville Coalition, Experience Fayetteville and other key community agencies and organizations can be key partners in activating and promoting arts and culture.

Need: Create an Identity and Build Excitement

Identity and Promotion: Go Create Fay! With a strong artist and creative presence, Fayetteville needs to lean into and build common ground for everyone to rally around. Co-branding and marketing through key partnerships are needed. Special events are also needed. The City's arts and culture website needs to be more robust and up-to-date.

Marketing: There are several different entities promoting and marketing arts and culture in the region, but Fayetteville needs a system for marketing its local arts scene and events that is easy to find, easy to maintain and continues to build a local identity.

When asked "What are some of the obstacles that may have prevented you from engaging in arts and cultural programs and events?"

65% "Too short notice/Didn't hear about" 54%
"Cost/too expensive"

The Ramble/Cultural Arts Corridor: Many are aware of the Ramble development, and anxiously await its completion. But a vision/plan is needed to explain how this space will benefit arts and culture in Fayetteville. This location needs to be carefully activated and programmed to become a draw for residents and visitors and known for its unique offerings. It is also an opportunity to co-mingle local and touring musicians, bring diverse partners together to build programming, and offer unique, engaging identity-creating events.

Festivals and Events: Fayetteville needs a signature, iconic event (or two) which will likely require city support. This could be a reprisal of the Roots Festival or another event that connects and celebrates the community. Events that embrace and celebrate the diverse cultural heritage of Fayetteville's residents are also needed. Also, the few galleries lining the Town Square for First Thursdays are no longer there, so Fayetteville lacks large events that coalesce arts and culture.

"Arts and cultural activities are important aspects of life in Fayetteville."

92% Somewhat or Definitely Agree

Pop-up art/event spaces: There isn't a program for pop-ups in vacant storefronts or in public spaces, that would support new businesses and art ventures.

Need: Advocacy

Advocacy: Fayetteville needs to advocate for its arts and culture sector at the local, regional and state level. Building cultural coalitions will be imperative to success in lobbying for important issues and initiatives that will help the creative economy. While CACHE is the Northwest Arkansas arts agency, they have not had steady or effective leadership in this regard.

Code Analysis: The City can supply additional support to the creative industry by examining current code that isn't conducive to creativity (sign code, noise ordinances, live/work/sales spaces, etc.)

Special Events "Office": Fayetteville permits special events, filming and events in parks, and although this has been streamlined somewhat between the City and Parks, there isn't a specialized office or staff team dedicated to guiding producers through the city process and serve as a resource in coordinating special events across the community.

Partnerships: With the new Arts and Culture Division and a point person in the Director, there are new opportunities to advocate for and develop partnerships within the arts and culture industry and also between the industry and the broader community. For example, the University of Arkansas is a major producer of arts and culture in Fayetteville, but few artists and creatives outside the University walls have connection or understanding of the University role beyond their student population. Work needs to be done to break down barriers and create inroads and partnerships throughout Fayetteville to achieve greater collaboration and connectivity.



Fayetteville Arts and Culture Plan
Public Art Policies & Procedures: Sample Draft
2024

OVERVIEW:

This document establishes Policies and Procedures to guide the City of Fayetteville's Public Art Program and implement any future Public Art Plans.

SECTION I: PUBLIC ART PROGRAM DEFINITIONS

The following words, terms, and phrases, when used in this document, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

Accession means the steps taken to officially acquire and designate an artwork as a part of the City of Fayetteville's Public Art collection.

Acquisition means the inclusion of an artwork in the permanent collection of the City, according to the City's Public Art Policies, whether by commission, purchase, donation, or other means. Acquisitions are owned by the City.

Art in Public Places (see Public Art, below)

Art on Loan refers to any artwork that is not owned by the City but is on public display on City property in the City according to the terms of a loan agreement with the owner.

Artist refers to a person who creates art (such as painting, sculpture, music, or writing) using conscious skill and creative imagination.

Artwork (or Work of Art) means but is not limited to, unique, one-of-a-kind artwork by an artist. This includes the following media and methods:

- Sculpture: in the round, *bas* relief, mobile, fountain, kinetic, and electronic, in any approved material or combination of materials.
- Two-dimensional artwork: painting in all media, mixed media, collage, including portable and permanently affixed works including mosaic and murals.
- Printmaking and photography, original graphics.
- Environmental art: earthworks, land art, environmental and natural elements, installation-based artwork.
- Interactive art: art that engages a spectator or audience, (e.g. fountains, climbable elements, play elements, sound-based art, participatory art, etc.).
- Playground artwork: playable structures or kinetic elements created by an artist.
- Time-based media, film/video, digital art, web-based art, projections.
- Light-based art installations.

- Temporary art/Semi-permanent art that is available for a limited time.
- Performance-based art: dance, movement, theater, live music, puppetry, storytelling, acrobatic displays, fire breathers, stand-up comedy, opera, etc.
- Conceptual art and social practice events.
- Text-based artwork, including literary works, spoken word, and live poetry performances.
- Crafts: includes fiber arts, textiles, stained glass, metalwork, ceramic arts, and other crafts.
- Functional art and streetscape elements: benches, shade structures, bike racks, lighting, artist-designed landscape elements, retaining walls, etc. as designed by an artist.
- Architectural art: artist-designs incorporated into the building design, facade or structure (i.e. glass, terrazzo), or is attached to the exterior of a building, bridge, or other physical structure.
- Memorial art: art, sculpture, structure or artist-designed space created to preserve the memory of a significant person, entity, or event that occurred or existed in the past.

For the purposes of this policy, the following are not considered Artwork:

- Donor bricks, plaques, trees, or standard mass-produced benches not designed and created by an artist.
- Educational plaques unless an integral part of a work of art designed by an artist.
- Directional elements, signage, and way-finding elements, unless designed by an artist as an integral part of the work of art.
- Artwork murals and/or signage that serves as an advertisement for a product, service, or business.
- Objects that are mass-produced in a standard design, such as playground equipment, park furniture, or fountains.
- Holiday and other decor unless designed by an artist.
- Non-original reproductions/copies of original works of art, except in cases of film, video, photography, printmaking, and sculpture editions.
- Public improvements for safety, such as area or path lighting, protective railings, etc., unless designed by an artist.
- Landscape design or gardens when used for decoration, unless designed by/with an artist, and are integral to the artwork.
- Decorative, ornamental, or functional architectural elements unless designed by an artist.
- Any other work or elements not designed by or in collaboration with an artist.

Collection: Artwork that has been acquired and approved through the City's acquisition process and is owned by the City. It refers to artwork that is placed in a public setting and accessible to the community, in storage, or undergoing repairs. Unless the artwork is a loaned work of art on display on a temporary basis, to remove a work of art from the City's collection, a deaccession process is required. It is the responsibility of the City to maintain, restore, and repair the art collection according to its Public Art Policies.

Commission refers to artwork created at the request of the City and/or its Public Art Committee in which the funds to design and produce the artwork are provided by the City (in part or entirely) and acquired through a process as outlined in the City's Public Art Policy.

Conservation means preservation, repair, and prevention of deterioration of public artworks and artifacts.

Deaccession is the process by which a work of art can be removed from the City's public art collection in accordance with the City's Public Art Policies.

Donation means artwork that has been given to and accepted by the Public Art Committee on behalf of the City, and approved by the City Council for inclusion in its art collection.

Maintenance is an ongoing approach to regular cleaning, treating, or repairing artwork that has been adversely affected by negligence, damage, or decay caused by the effects of time and human use on the materials of which they are made.

Public Art (or Art in Public Places) refers to any artwork acquired (in whole or in part) by public City funding and sited within a publicly accessible City-owned or leased area, on the exterior of any City-owned or leased facility, inside of any City-owned or leased facility, or on property that is not owned or leased by the City if financed whether wholly or in part with City funds or by grants procured by the City. Public art is artwork that has been donated or loaned to the City's Public Art program, as well as privately sponsored artwork that is sited on publicly owned land or a public work sited on private property and maintained by the City according to a legal agreement between the owner and the City of Fayetteville.

Public Art Policy means all policies and procedures, as approved by the City Council, for the selection, placement, and presentation of artwork; the maintenance, repair, care, or removal of artwork and the commissioning, decommissioning, and payment for artwork.

Public Art Plan refers to a document that guides and defines the goals of the public art program and the use of public art funds.

Public Art Reserve Account refers to a special Public Art Reserve Fund account established for capital expenditures, large repairs, and other approved expenditures related to public art for the City's collection. This account can roll over from year to year.

Temporary Public Art means works of art installed in public places for which it is the intention to display and maintain the artwork for a shortened period of time agreed upon between the artist and the City of Fayetteville.

SECTION II: GROUPS INVOLVED WITH GOVERNANCE/ ADMINISTRATION OF PUBLIC ART

The following section defines the groups and responsibilities of those involved in administering the Public Art Program.

City of Fayetteville Arts and Culture Division

The City of Fayetteville's Arts and Culture Division, within the Parks, Natural Resources and Cultural Affairs Department shall oversee and administer the Public Art Program in accordance with the provisions of these policies. The Arts and Culture Division's duties shall include oversight and coordination of the Public Art Program, administration of the program's budget, designation and hiring of staff to administer the Public Art Program, including guidance and oversight of the selection, acquisition, purchase, commissioning, placement, installation, maintenance, and deaccessioning of all artwork acquired by the City of Fayetteville that is defined as Public Art in Section I.

Designated staff in the Arts and Culture Division shall serve as staff liaison for the Fayetteville Arts Council (see below) and as the source of public information regarding the Public Art Program as required. They will also serve as a liaison for the community, private developers and other external

partners (BIDs, neighborhood organizations, special districts, etc.) who are considering procurement of public art on City-owned property or through City incentive programs.

City Arts and Culture Division Staff may adjust or augment these Policies and Procedures as needed or requested for clarification or to ensure utilization of current best practices within the Public Art Program.

Fayetteville Arts Council (FAC)

The Fayetteville Arts Council was created by Resolution 60-07 on April 3, 2007 and amended by Ordinance 5332 on July 6, 2010, Ordinance 6177 on April 16, 2019 and Ordinance 6196 on July 2, 2019.

The purpose of the Arts Council shall be to promote and encourage the appreciation and enhancement of the arts and culture resources of Fayetteville. The Fayetteville Arts Council advises and makes recommendations to City staff (or City Council?) regarding public art projects, the acceptance of offers to donate art to be placed in public areas, and policy, guidelines and budgetary matters pertaining to the City's Public Art Program. The Arts Council also selects review panels and ensures transparent and open selection processes.

Or "assists Fayetteville's organizations that are active in the arts and provide leadership on arts related matters. The Fayetteville arts council shall also oversee the activities and approve expenditures of the City's public art program".

Terms: Staggered three-year terms.

Members: The Fayetteville Arts Council shall have nine members, appointed by the city's boards and commissions process as defined by the City Council and managed by the City Clerk's office. . The members of the Fayetteville Arts Council shall be arts professionals or residents of diverse backgrounds with strong links to the Fayetteville arts and cultural community. At least four members shall be artists working professionally in their field. One member shall be a City Council member appointed by the Mayor at the beginning of each calendar year.

Attendance Requirements: FAC members shall follow attendance requirements in accordance with the City's board, commission and committee standards as set forth in Ord. No. 5446, 10-4-11.

Public Art Selection Panels

The FAC, in coordination with City staff, may establish separate Public Art Selection Panels for each new public art commission it undertakes. Public Art Selection Panels enable the City to engage volunteer community members (outside of the FAC) who may possess specific knowledge or expertise and/or interest in a particular project or commission. The FAC, along with Arts and Culture Division staff, shall determine the composition and selection criteria for each selection panel at a FAC meeting.

Selection Panels shall ideally be made up of at least five people. The recommended selection panel makeup is the following:

- At least one professional artist or arts professional which may include an artist, art historian, museum, curator, or arts administrator or coordinator;
- At least one community member interested in the project or someone who either lives or works near the proposed site for the artwork (that may or may not be involved with the arts);
- At least one FAC member;
- City of Fayetteville department staff or leadership as needed for their knowledge of the project area, neighborhood, etc.; and
- Additional panelists may be chosen for the selection panel as deemed appropriate including members of the community in which the art will be sited, subject matter experts, designers or architects for the project, or other site representatives.
- Non-voting advisors and consultants may be added as needed.
- City representatives and Arts and Culture Division staff shall be considered non-voting members of all selection panels.

Each Public Art Selection Panel will be specific to a particular site or project for the Public Art Program. The group is charged with discussion and determination of the public art parameters, consideration of appropriate public art locations and public art opportunities for the site. The group shall establish consensus to determine artist criteria, selection methods and other information needed for the solicitation of artists for the commission (see Section xxx). Other activities of the Selection Panel shall include, but are not limited, to the review of artist applications and proposals, conducting interviews, and other activities needed for the selection of artists for each commission. A record of the selection process will be recorded by staff or a member of the panel for future reference.

City Council

Any purchases or commissions for artwork shall adhere to City Purchasing policies. City Council shall review and approve FAC contracts and donations more than \$35,000.

Conflict of Interest

It is expected that members of the FAC, Arts and Cultural Staff and Liaisons, Selection Panels, members of subcommittees, or any other ad hoc groups or individuals working with the Public Art Program may be aware of the work of some artists and arts organizations who submit their work for consideration for public art projects. Such awareness alone does not constitute a conflict of interest, nor does owning a piece of work by a submitting artist. A conflict of interest is deemed to exist if a member/panelist is related to an artist, either through family, marriage, or domestic partnership, or any other relationship of economic interdependence, a business relationship such as representing the work of an artist as a gallery owner, or if a member stands to gain direct benefit, whether financial or otherwise, from the selection of an artist. If a member is affiliated with an artist under consideration in any of the ways mentioned above, they shall state that they have a conflict of interest, and the committee will vote on whether a conflict exists and whether that member shall recuse themselves from voting or further discussion on the project in question.

SECTION III: FUNDING AND CONTRACTING FOR PUBLIC ART

Public Art Funding

All public art funding shall be determined and set aside for use by the Public Art Program in accordance with Ordinance xxx.

Identification of Qualified CIP Projects:

CIP department staff, project managers, designated representatives from the Department of Parks, Natural Resources and Cultural Affairs, the Division of Arts and Culture Division, and the Chief of Staff or Mayor (or their designee) will annually review the updated CIP projects list to identify qualifying projects for funding the public art program.

Questions to be answered: What are the qualifying projects? When is public art triggered? They may change between departments and funding sources. There might need to be a cheat sheet or flow chart eventually for this section

- Types of projects that qualify: roads, facilities, renovations, parks
- Types of projects that don't qualify: routine maintenance, sewer and drainage
- Departments who have qualifying projects are:
- Types of funding that is qualified

Identification of Public Art Budget

Once it is decided which projects qualify, this will be a description of **when** and **how** the funding is set aside, and **where** it goes.

- Triggered at the design phase and set budget? Triggered at the budgeting phase?
- Set aside at Phase I of a multiphase project?
- Set aside in the project budget or moved to a public art budget (or both?)
- If going into a public art fund, can it roll over? Can the funds be used for just capital expenditures or maintenance and staffing as well?

This will need to be determined by staff etc.

Designated Account for Public Art Funds

Dedicated public art funds shall be pooled and placed in the Public Art Fund account that can roll over from year to year, as many projects can be multi-year projects or phased.

- This is what we recommend so that the artwork can be distributed around the city and not have to be attached or adjacent to the project that generated the funds. There may be cases where integrated art is desirable, but best practice is to always maintain the capability and flexibility to move the funding for a project elsewhere or use part of it at the site and the rest somewhere else.

Mixed Funding

The Public Art Program may combine any of the funding sources from the Public Art Account with donated or granted funds from various outside sources for the acquisition, fabrication, or installation of artwork. The combined donated funds shall be used according to donor or grantor designation or, if undesignated, at the discretion of the City.

Limited Use of Funds

The Public Art Fund account shall be used to commission (including contingency funding), acquire, prepare and develop sites, engineer, install, and maintain/repair any of the types of

“public art” as defined above as well as structural elements related to the artwork, events and promotion related to the artwork or the program, and shall not be used for any of the items listed in “not considered art” above.

Contracts & License Agreements

Following the final selection of an artwork or artist, regardless of funding source or acquisition method, a written contract or license agreement shall be prepared and authorized by the appropriate City staff and reviewed by the Fayetteville City Attorney or designee. Each contract will be drafted on a case-by-case basis, but usually outlines the following items:

- Project scope and deliverables;
- Description of artwork to be acquired;
- Insurance requirements for all parties;
- Contract amount and payment schedule;
- Project milestones;
- Artists’ rights, including copyright;
- City of Fayetteville’s rights vis-à-vis the artwork;
- Warranties and maintenance/restoration agreements;
- Provisions for making changes to the contract or contract amount;
- Provisions for cancellation of the contract by any party; and
- Other legal requirements as requested by the City's Attorney.

Collection Insurance

The City’s Arts and Culture Division will maintain a Master Public Art Inventory database. Once a new piece of art has been acquired, it will be added to the Master Public Art Inventory database. Information to be added includes the Title, Artist’s Name, Medium, Location (including GIS coordinates), Acquisition Date, Acquisition Price, and Replacement Cost. This information will then be forwarded regularly to the City’s Risk Management team, to add the artwork to the City’s insurance coverage (if not already covered by the City’s umbrella policy).

SECTION IV: PUBLIC ART SITE SELECTION

Location and Site Prioritization

The FAC and Arts and Culture Division staff, in accordance with the City’s Arts and Culture Plan and any future Public Art Plans, shall identify potential sites for public art installation and integration. Input should also be sought from appropriate City Departments and Divisions and other community advisors. Arts and Culture Division staff shall create and periodically update a list of prioritized sites within the city of Fayetteville for consideration for the public art program. This prioritized list of sites will serve as a guide for installation of art for a specific term or budget amount. Other criteria and guidelines to consider for the priority site list includes:

- Upcoming capital improvement projects
- Areas that are under development or redevelopment
- areas being impacted by transportation or other infrastructure projects (including grant-funded projects)
- Areas in Fayetteville that are lacking in public art
- Priority areas for economic development or placemaking

- Priority projects as determined by other criteria

Site Criteria

To ensure public art is safe, accessible, and properly sited, the Public Art Program shall also evaluate sites according to, but not limited to, the criteria below to guide the placement of art projects. City Staff from related Departments will provide support, professional expertise, and advice as needed.

Criteria shall include:

- Overall budget and staff capacity;
- Levels of complexity involved and interdepartmental cooperation needed;
- External constituents and partnerships required;
- Equitable distribution of public art throughout the community;
- Compatibility of the design, scale and location with the character of the site;
- Relationship of proposed artwork to existing artworks in the vicinity;
- Accessibility to the general public, with particular attention paid to Americans with Disabilities Act (ADA);
- Visibility and free access for the public at least during normal building or park operating hours, where relevant;
- Vehicular, bicycle and pedestrian access, visibility and traffic patterns, including ingress/egress;
- Public safety;
- Environmental impacts;
- Impacts on adjacent property owners;
- Sightline obstruction and traffic impacts/distractions;
- Maintenance requirements created by the installation, such as landscaping, lighting, underground utilities and accessibility for maintenance;
- Ease of site access for public art maintenance
- Future development of the site; and
- Any other criteria deemed by the Arts and Culture Division Staff, FAC or the City to be important.

SECTION V: ART ACQUISITION METHODS AND GUIDELINES FOR PERMANENT COMMISSIONS.

Acquisition Policies

All public art shall be commissioned through a fair and transparent process. The Public Art Program may revise or adopt new policies and procedures at any time to guide the process.

Public Art Planning and Acquisition Criteria

The City of Fayetteville seeks to build a robust permanent public art collection to help fulfill its vision of making Fayetteville a memorable and vibrant cultural destination. As the permanent artwork selected for the public art collection will be appreciated by the community now and for generations to come, the City may develop periodic Public Art Plans to guide acquisitions, collection maintenance and other program elements. These plans can be done yearly, every five years, and/or produced as longer-range plans with a longer planning window.

Generally, the following criteria shall be used when selecting artwork for the public art collection. The FAC may revise or increase the criteria for specific projects or update these criteria in the future as needed.

Artwork selected for the Fayetteville Public Art Collection shall:

- Demonstrate the highest quality.
- Contribute to Fayetteville's distinct identity and reputation as a cultural hub.
- Reflect Fayetteville's unique character, diversity, heritage, culture, and natural environment.
- Be a unique and original work of art and not a duplicate of themes or styles already represented in the collection or collections in nearby communities, unless it is done purposefully and with intention.
- Diversify the collection in terms of artists, perspectives, materials/media, scale, and sites.
- Be selected through a fair and transparent process.
- Be complete, in good physical condition, of excellent workmanship, and able to withstand the environment in which it is to be placed (unless considered temporary work). The collection should not require excessive, expensive, or continual maintenance or repairs.
- Be of a size, scale, and theme that is compatible with an available, suitable public site in Fayetteville.
- Not present a danger or safety concerns to the public or those working with the artwork.
- Be accessible to the general public.

Art Selection Methods

Solicitations will occur through a fair and transparent process, as determined by the FAC and Public Art Selection Panels.

Artwork may be acquired by a variety of methods:

- **Open Competition via Request for Qualifications (RFQ)**

The FAC Selection Panel may use an "Open-Call" or "Request for Qualifications" open to all artists. A RFQ is sent to artist lists, media lists, and art organizations to publicize the competition/project, requirements, schedule, and budget. All interested and qualified artists

may submit their qualifications (usually images of past work, biography, artist statement, etc.) for consideration. Artists may be selected for a commission based on qualifications only. One artist may be selected based on their qualifications, or one or more artists may be selected to move on to a proposal or interview phase. Artists are paid an honorarium to cover the cost of a proposal and/or travel to the site. Artists may be selected for commission based on their proposal or interview. If no proposal or artist is deemed suitable, the project can be suspended or re-called using any selection method. Records of the selection process are filed in a meeting of the FAC.

- **Limited Competition via Request for Qualifications or Invitational**

The FAC or Selection Panel may decide that a certain set of criteria is needed for a call to artists (e.g. Fayetteville or Arkansas artists only, muralists, etc.). A select number of artists are either directly invited to submit qualifications or an RFQ is issued with the stated selection criteria. Only artists invited or artists that fit the established criteria shall be considered eligible for the competition. One artist may be selected based on their qualifications, or one or more artists may be selected to move on to a proposal phase or interview phase. Artists are paid an honorarium to cover the cost of their proposal and/or travel to the site. Artists may be selected for commission based on their proposal or interview. If no proposal or artist is deemed suitable, the project can be suspended or re-called using any selection method. Records of the selection process are reviewed and certified in a public meeting of the FAC.

- **Direct Purchase (with or without competition)**

Direct purchases are feasible but subject to the standard policies and procedures established by the City's Procurement Services department.

- **Request for Proposals**

Although best practices dictate that artists should be paid to develop an artwork proposal for consideration, there may be special circumstances when the FAC issues a Request for Proposals (RFP) or a Request for Information (ROI) without paying a fee.

- **Unsolicited Acquisition via Donation (solicited or unsolicited)**

Donations of artwork to the City of Fayetteville are feasible but subject to the policies and procedures established below (see Permanent Donation Policies and Procedures).

- **Artists Roster**

The Public Art Program may develop an artist roster (and other arts professionals) to help facilitate art projects that may be small in scale or budget, are on private property, require specific skills or materials, or have a tight timeline that makes an open call not feasible. This would be a standing roster of local, national, or international candidates that are pre-qualified through an open Request for Qualifications. The roster can be renewed on an on-going basis, generally biennially, through an open Request for Qualifications.

SECTION VI: Policies and Procedures for Donated or Temporary Artwork

Permanent Donation Policies and Procedures

The City of Fayetteville seeks to acquire works of art that will further the objectives of the Public Art Program. Many gifts are offered to the City for inclusion in the public art collection; however, not all gifts offered can be accepted.

All proposed donations of artwork, memorials, and other unsolicited art items to be sited on City property must be first approved by the Fayetteville Arts Council and Fayetteville City Council. Following the donation procedures below does not guarantee that a piece will be accepted. Any donated artwork accepted by the City becomes part of the permanent collection and is subject to our standard deaccession policy (**see xxx**). Donation requests may be reviewed annually or at another regular interval, as determined by the FAC.

Proposals to donate works of art to the City of Fayetteville must be submitted to the FAC through a Donation Application. A Donation Application may contain the following:

- A cover letter explaining what the artwork is and that it is offered to the City as a gift and the donor has the authority to transfer ownership to the City, and a short explanation as to why the work should be added to the City's collection.
- Program Alignment: A statement indicating how the donation contributes to Fayetteville's Arts and Culture or Public Art Program goals, selection criteria, mission, and vision.
- For memorial donations: Memorial proposals honoring individuals or events will be considered if they are of broad community interest or marks an event that has affected the community. The memorial must have timeless qualities and should represent the values of the community and future generations.
- Artwork and Artist Information: A statement describing the physical attributes of the artwork/proposed artwork and biographical information on the artist. The donor may be required to submit a report from a conservator or the artist confirming the good condition of the artwork. If available, maquettes, models, images, or the actual work will be reviewed to show the condition and proper scale of the work.
- Provenance: If the artwork is pre-existing, provide proof of the artwork's ownership history, conservation history, exhibition history, a letter of authenticity, and documentation of donor's ownership and/or authority to transfer of ownership;
- Value: A current estimate of value (provided by the donor or outside appraiser).
- Maintenance Recommendations: All pending donations shall be required to include maintenance recommendations and associated costs; most donations will require a financial donation for the future maintenance of the piece. Complex or large memorials that require significant and costly maintenance may require insurance, a bond or an endowment fund, and a maintenance schedule by the donor to ensure the project's condition is satisfactory to the City, as well as the donor. The posted insurance or bond should cover costs of installation and/or removal.
- Site: All proposed donations of public art, monuments or memorials must include three (3) feasible sites for their project along with an explanation of the significance and relationship to each site. Providing site suggestions in no way obligates the City to locate a donation on that site. The FAC will follow the site criteria in Section IV of this policy in finalizing a site.
- Community Feedback: The Donor may be asked to gather and submit community feedback about the proposed donation and site. If a site is proposed, the community feedback must represent the views of residents adjacent to the site or other stakeholders affiliated with the site. Depending on the nature of the project, further public engagement may be required according to the specific requirements for a permit application or development review.

- Budget and Funding Strategy: All associated costs of the project including, but not limited to, cost of design, fabrication, plaques, transportation, installation, site preparation work, foundation, lighting, electrical, insurance and permits must be financed by the requesting party. Please provide a plan for funding these elements as well as cover future maintenance of the work.
- Additional information as requested.

Once all materials have been submitted, Arts and Culture division staff (and other department representatives as needed) will schedule an internal feasibility review and a consultation with the applicant. Proposed donations that are substantial or significant in size or scope may be referred directly to the Fayetteville Arts Council for their approval of the project's initial concepts before embarking on further costly planning and study. Applicants may be required to modify their proposal and provide additional information at any time during the approval process.

The FAC will review donations and will recommend approval, approval with modification, or rejection of the project. Fayetteville Arts Council's recommendation to reject the proposal is final unless the City Council requests a review.

The Fayetteville Arts Council and the Fayetteville City Council will reject display works of art that are obscene (as defined by A.C.A. § 5-68-302 et seq.) or violate other local, state or federal laws. Once approved by the FAC, the City Council must approve any donations of art.

Once approved, the donor will enter a contract with the City of Fayetteville according to contracting policies. (See Contracts & License Agreements above)

Temporary Loan Policies and Procedures

To increase the variety and artistic quality of public art for the community, the City of Fayetteville will occasionally display art loaned to the City by artists, institutions, or organizations. This allows for rotating exhibitions of artwork and assures that the art displayed within the City remains fresh. To ensure the quality of the works displayed, the City designates the FAC as the entity to review such loans. The FAC shall use the following guidelines to decide whether a proposed loan is appropriate, the duration of the loan, and where it should be located.

- Solicitation of Loaned Artwork: The FAC may solicit artwork (using selection methods similar to Art Acquisition Methods in Section V above) for loans or engage in temporary loan programs
- Unsolicited Loans of Artwork: individuals or entities interested in loaning artwork follow the steps in the Permanent Donation section above. In addition to the items listed on the Donation Application, the lender must indicate that the loan is offered on a temporary basis, the duration of the loan, and any other terms for the loan. Other items may be requested including:
 - Precise terms of loan offer (terms, cost, siting, duration, etc.);
 - Details on installation and de-installation;
 - Terms for any required maintenance during the term of the loan;
 - Terms of repair agreement if the artwork is damaged during the loan term; and
 - Insurance requirements.
 - No permanent loans will be accepted.

Special Temporary Artwork, Exhibitions & Murals

“Special Temporary artwork” is defined separately from temporary loaned artwork above. Temporary artwork is proposed for a site as a semi-permanent work that will be destroyed, weathered away, or removed after a period of time. Examples of temporary artwork include environmental works of art, installations, event-based artwork, or murals.

- Temporary Art Acquisition: Acquiring Temporary Art shall follow the appropriate acquisition method outlined in Section V.
- FAC and Staff Approval: All temporary works of art will be reviewed by the FAC in consultation with appropriate City departments. Their recommendations will be considered before approval by the FAC.
- Temporary Art Agreements: A Temporary Art Agreement outlining the terms of the temporary exhibition, installation, or mural shall be created. Information that must be included:
 - Expected short-term maintenance costs and procedures;
 - Expected term or lifespan of art installation;
 - Value of artwork (for insurance purposes);
 - Proposed site;
 - Proposed disposal of the artwork (if applicable) or deaccession procedure and disposition; and
 - Insurance & Maintenance: The City of Fayetteville shall maintain appropriate insurance for the work of art for the duration of the temporary display period. The City shall maintain and conserve the loaned artwork during its term of installation or according to the Temporary Art Agreement.

SECTION VII: SAFETY AND MAINTENANCE

Public Art Safety Considerations

Maintaining a safe, welcoming environment for the city and its visitors is key when considering public art. All art accepted into the City’s public art collection is evaluated regularly to ensure it is not damaged or does not become a safety hazard. The City of Fayetteville through the Arts and Culture Division and FAC should endeavor to follow safety precautions provided by the City’s Risk Management department when considering acquiring art and its placement. When an artist is commissioned to create artwork for inclusion in the collection, the artist may be requested to have all elements of the finished artwork reviewed and approved by a structural engineer licensed to work in Arkansas. All artwork on display in the collection should be constructed with consideration given to public safety and the durability of the artwork.

- **FAC and Staff Review**

Arts and Culture Division Staff, City staff (as needed), and FAC members shall be responsible for reviewing and evaluating the safety and stability of each art piece before it is acquired for the collection. The FAC shall recommend approval of the acquisition only if the installation does not pose any foreseeable physical hazards, is not easily damaged, and has been reviewed and approved by a licensed engineer.

The FAC and Arts and Culture Division Staff in conjunction with City Staff shall also consider the placement of the artwork for safety and assurance that placement near paths does not obstruct traffic lines of sight, risk being struck by traffic, or block City services.

- **Removal & Repair of Damaged or Unsafe Art**

Once art is on display, it will be reviewed regularly by Arts and Culture Division Staff or their designee for damage or deterioration. If a piece is damaged and/or declared a safety hazard, it will be repaired or removed immediately by City Staff.

Public Art Maintenance and Repair

The works of art in the collection are assets of the City of Fayetteville. As such, it is the responsibility of the City to maintain the collection of publicly-owned artwork to ensure the long-term value of these assets and that the collection can be enjoyed for generations to come. The following section outlines the documentation, preservation, and maintenance processes that will support this goal. The Public Art Program will not maintain artwork outside of its collection without prior legal agreement between the City and the owner of the artwork.

- **Documentation of Collection**

Moving forward, each work of art in the collection shall be properly and regularly documented with the following:

- Artwork information – title, artist, year of commission, materials, location of artwork (including GIS location coordinates);
- Photo of artwork in its current location;
- Periodic condition reports;
- Records and photos of actual maintenance performed and an assessment of those efforts;
- Artist's maintenance recommendations, methods and materials information, potential problems with the work, finishes information (e.g., painter's name; when, where, what, and how the piece was finished), quality of materials used, installation information, warranties, professional and/or other knowledgeable opinions regarding preservation and maintenance;
- Artist's resume, artwork history, estimated value, purchase amount/replacement cost, where the work has been exhibited, and any transcriptions or recordings of personal interviews with the artist;
- Each artwork will be accounted for on the Public Art Master Inventory list;
- Risk Management will be notified of new public art acquisitions so it can be added to the City's insurance policy.

- **Artist Involvement**

Installation, maintenance, alteration, refinishing, and moving of artwork shall be done in consultation with the artist whenever feasible. So far as practical, if repair of any artwork is required, the City shall give the artist the opportunity to perform such repair work for a reasonable fee. If the artist refuses to make the repair for such a fee, the City may proceed to solicit bids in accordance with the City's competitive bidding procedures.

- **Emergency Maintenance or Repairs**

When emergency repairs are necessary to prevent the loss of or further damage to the artwork or assure public safety, such repairs may be approved by the Arts and Cultural Director. Every effort shall be made to contact the artist for emergency repairs. Repairs shall not be deemed to constitute an artistic alteration. If a work of art has been deemed unsafe to the public, it shall be removed from its site and stored until repairs can be made or considered for deaccession.

- **Inspection and Condition Reports**

The Arts and Culture Division Staff will conduct regular condition reports and periodic conservation/preservation assessments of the public art collection. This reporting will be used in creating maintenance plans and appropriating funding. Paid professional condition appraisers/conservators and/or knowledgeable volunteers, art professionals, or industry experts may perform the inspection for each piece. An inspection and/or condition report for each piece will become part of the permanent documentation of the specific piece and will reside with the Public Art Program.

- **Maintenance Plan**

Based on the inspection and condition reports, conservator recommendations, and/or the artist maintenance recommendations, a maintenance plan will be developed and updated periodically to schedule, budget, and perform cleaning, repair, and other required maintenance to preserve each piece in the public collection. This plan is initiated and coordinated by the Arts and Culture Division Staff.

A maintenance plan can include the following elements:

- Materials, fabrication methods, and other recommendations needed to maintain or repair the artwork;
- Installation specifications and engineering documentation;
- Method and frequency of required maintenance; and
- Additional contacts or information for maintenance issues, as needed.

- **Funding for Maintenance**

Costs for repair and maintenance of artwork in the City's collection shall be funded from the Cultural Fund's Public Art account or the Public Art Reserve account, depending on the total cost.

Emergency Relocation and Removal of Art

No public art shall be permanently removed, altered, or changed without the review and approval of the FAC except that review and approval of the FAC shall not be required for temporary removal of public art by City personnel as approved by the Arts and Culture Director for maintenance or repair, or for temporary or permanent removal of public art that, in the sole discretion of the Arts and Culture Director, poses a public health or safety hazard.

SECTION VIII: DEACCESSION and RELOCATION POLICIES

Occasionally, public art needs to be refreshed, moved, and/or removed from the collection.

Deaccessioning is a procedure for withdrawing a work of art from the City of Fayetteville's permanent public art collection. Deaccession requests can come from anyone in the community. All artwork in the collection will be considered permanent parts of the collection unless these artworks were created as temporary, semi-permanent art or the art is on loan. Works of art may be considered for removal from the collection with a majority vote of the FAC. No public artwork shall be removed, re-sited, or altered by any other City department, public or private entity, or individual without the prior review and approval of the Arts and Culture Director, with inputs from the FAC.

Criteria for Deaccession

The FAC may consider deaccession of artwork for any one or more of the following reasons:

- The art has been damaged or deteriorated beyond the point where repair is practical or feasible.

- The artwork requires excessive maintenance or has faults of design, material, or workmanship, and repair or remedy is impractical or unfeasible.
- Significant changes in the use, character, or design of the site have occurred, which affect the integrity of the work.
- The artwork endangers public safety, whether structurally or in its current condition/location; and an alternate site is not currently suitable or available, and/or it is cost-prohibitive to properly restore or relocate the artwork.
- The condition and security of the artwork cannot be reasonably guaranteed.
- The piece was stolen from its location and cannot be retrieved.
- The artist legally exercises the right of disassociation granted by VARA, preventing the use of his/her/their name as the creator of the public art.
- The artist requests the removal from the collection.
- The artwork is incompatible with the rest of the collection or is not aligned with the current Public Art Policies or Goals.
- The artwork is a memorial or monument that is out-of-date or has lost significance to the community.
- The artwork is fraudulent or not authentic.
- The City or FAC wishes to replace the artwork with a piece of more significance.
- The artwork is an environmental hazard or is causing damage to the site or location.
- The artwork is a maquette/scale model or other item for which there is no longer storage.
- An emergency necessitates deaccessioning the artwork.
- The artwork has caused significant adverse public reactions towards artwork and has continued unabated over an extended period of time (five years).
- For any other significant reason articulated by the FAC, at its discretion. Under these circumstances, the recommendation to deaccession a piece should be reviewed by the FAC and/or City Council or Mayor.

Artist Involvement

The FAC and Public Art Staff will make reasonable effort to involve the artist (or artist's estate) in the decision to deaccession a work of art and in some cases, the FAC may require formal permission of the artist before considering removal from the collection. Before deaccessioning any artwork, the City shall comply with all terms and conditions relating to deaccession which are found in the acquisition contract or any other agreement which may exist between the artist and the City of Fayetteville.

Deaccession Request

A deaccessioning process must take place during a regular FAC meeting. During this meeting, a deaccession request will be considered. The deaccession request shall contain the following information:

- The reason for deaccession.
- The estimated current value of the artwork.
- The acquisition method and cost, including a summary of any terms of the gift agreement, will, contract, or other relevant document(s) relating to the deaccessioning.
- Details of the artist's (or artist's estate) involvement and/or approval.
- For artwork acquired as a gift/donation, a statement that the donor has been notified or an explanation of why that was not possible.

- If needed, a written evaluation from disinterested and qualified professionals, such as an engineer, conservator, architect, safety expert, or art historian may be considered.
- Photographs that depict the current condition of the artwork.
- Artist's contract or any other relevant agreement concerning the artist's rights.
- When deemed necessary, written recommendations of other concerned parties, including Fayetteville community members, the artist, or an outside party.
- Estimated timeframe and cost to deinstalling the artwork and identification of the funding source for deaccessioning.
- Review by the City attorney outlining any legal issues related to the request (as needed).
- Means of disposal or disposition of the artwork.
- If artwork is to be sold or auctioned, any proceeds should be deposited in the Public Art Account.

Public Input and Deaccession

The Arts and Culture Division Staff shall also submit the deaccession report to City departments so that they may provide any feedback on the deaccession. This deaccession report will be made public as part of the FAC agenda materials posted prior to the official meeting where a deaccession vote will occur.

- The public shall be encouraged to attend and comment on the deaccession. Written correspondence concerning the artwork can also be submitted for consideration by the FAC.
- Discussion of the recommendation with the artist if he/she/they can be notified by reasonable means.

After public input, the FAC, by a majority vote of its members will have the final decision on the deaccession of the artwork and removal from the collection. If a decision is controversial or appealed, the decision to relocate or decommission public art may be deferred to the Mayor. The Mayor may decide to: a) accept the recommendations; b) reject the recommendations; or c) delay the decision and request more information.

Disposition/Removal from the Collection

Upon approval of the deaccession, the artwork will be removed and relocated to its final disposition. Any contractual agreements between the artist and the City regarding removal or resale will be honored. To the extent removal is not addressed by a contract, the City may choose to use any of the following methods to remove public art that was deaccessioned, in accordance with City policy:

- Return of the artwork to the artist, including all ownership of the material and copyright of the artwork. This method is preferred, and the artist shall have the first right to refuse this offer. Other methods of removal from the collection, as described below, will be considered after notice of refusal by the artist is received or it has been determined the artist is unable to do so.
- Return to the donor.

- Gift the artwork to another cultural, scientific, educational or government institution or a non-profit organization wherein the artwork may serve the purpose for which it was originally acquired by the City.
- Trade or exchange the artwork through an artist, gallery, museum, or other institutions for one or more other public artwork(s) of comparable value.
- Offer the artwork for sale through a public auction or public sale that will best protect the interest, objectives, and legal status of the City. Proceeds from such sales will be designated for the exclusive purpose of acquisition or preservation and conservation of the City's public art collection.
- Artwork will not be given or sold privately to present or former City of Fayetteville employees, FAC members, committee members, volunteers or current elected officials or to their representatives or immediate family members.
- Destruction or recycling of materials that the public art was constructed with should only be used as a last resort after considering all other possible methods, or if the artwork has been damaged or deteriorated to the point of not being useful for disposition in any of the above methods. Artwork that has been deemed harmful and presents a clear danger to human contact will be destroyed according to local laws.
- Any other option deemed appropriate by the FAC and City Staff.

Public Art Ordinance Worksheet

Fayetteville CIP Totals **\$213,479,000 Total CIP 2025-28**

2025 \$ 56,428,000

2026 \$ 57,206,000

2027 \$ 63,764,000

2028 \$ 36,081,000

1% for art = \$2,134,790 ; 2% for art = \$4,269,580 (if just off the top of all CIP listings; which is unusual*)

*Golden, CO: *Construction project* means the construction, substantial renovation or addition to any public building, facility, park or other public improvement by the city or its agents, including, without limitation, all landscaping, parking areas and similar areas and facilities associated with such improvement, with an estimated total construction cost of \$50,000.00 or more.

*Denver, CO: CIP include new construction or improvements to a public space, such as a park, road, or pedestrian mall over \$1M (routine maintenance and non-public spaces are excluded; land acquisition is included)

*Fort Collins: “construction, rehabilitation, renovation, remodeling or improvement of any building, structure, street, sidewalk, park, utility or other public improvement by or for the City, including all associated landscaping, parking, design, engineering, equipment or furnishings for such improvement, and all other costs, but excluding the cost of real property acquisition, vehicles, equipment not affixed to public property and any improvements made by any special improvement district.” Over \$250,000.

*Boise: Exclusions: “Major repair, renovation, and maintenance projects that would not be capitalized under the City’s Capital Asset Management and Accounting Regulation”, “Capital Improvement Project or cost components for which Cultural Asset funding is prohibited by federal or state statute, law, or regulation” and “**Capital Improvement Project or cost component excluded explicitly by the City Council.**”

Lawrence:

The Lawrence, Kansas, City Commission may annually set aside through bond or other normal budgetary procedures an amount not to exceed 2% of the cost of all capital improvements constructed/acquired or contracted for construction/acquisition during the previous fiscal year for the acquisition, purchase, and installation of art in public places.

*Capital Improvements: City **buildings**, (including renovation), parking **facilities**, (including **parking lots**), **park improvements**, **park land**, and **recreational facilities**, all of which will require city funds **in excess of \$10,000** and are listed in the annual capital improvements plan.

Cost = **estimated amount of the city’s contribution for public buildings construction or renovation, including land acquisition in the case of park land and parking facilities.**

CIP Desc					Total CIP per division	Column1
Parks and Rec	\$ 2,330,000	\$ 2,632,000	\$ 3,367,000	\$ 3,395,000	\$11,724,000.00	
Trails	\$ 1,550,000	\$ 1,600,000	\$ 1,750,000	\$ 1,900,000	\$6,800,000.00	
Facility Improvements	\$ 846,000	\$ 827,000	\$ 945,000	\$ 671,000	\$3,289,000.00	
Library	\$ 935,000	\$ 968,000	\$ 851,000	\$ 949,000	\$3,703,000.00	
Other	\$ 1,087,000	\$ 668,000	\$ 509,000	\$ 520,000	\$2,784,000.00	

Public Art Ordinance Worksheet

Bridge & Drainage	\$ 400,000	\$ 420,000	\$ 440,000	\$ 460,000	\$1,720,000.00	
Parking	\$ 90,000	\$ 90,000	\$ 90,000	\$ 90,000	\$360,000.00	Paving and restriping?
Street	\$ 100,000	\$ 100,000	\$ 100,000	\$ 100,000	\$400,000.00	Rotomill/ Pave?
	\$7,338,000.	\$7,305,000.	\$8,052,000.	\$8,085,000.	\$30,780,000.00	total "qualifying" CIP
	\$73,380.	\$73,050.	\$80,520.	\$80,850.	\$307,800.00	1% for art
	\$146,760.	\$146,100.	\$161,040.	\$161,700	\$615,600.00	2% for art
	total public art funds by year				4 year total	
					\$61,560.00	Mainten- ance Set- aside 10%

Recommendation

Cost: 1.2-1.5% of qualified Capital Improvement Projects

Qualified Capital Improvement Projects: construction, rehabilitation, renovation, remodeling or improvement of any building, structure, street, sidewalk, park, utility, parking facility, parking lots or other public improvement by or for the City, including all associated landscaping, parking, design, engineering, equipment or furnishings for such improvement, and all other costs, including cost of real property acquisition. Disqualified Projects: are routine maintenance and construction of facilities that are not considered "public places" (in this case: Water & Sewer, Vehicles & Equipment, Transportation, Public Safety, Recycling/Trash, Information Technology, Media Services)

Qualified Expenditures: Public Art; public art programming, public art maintenance and conservation, public art program management?

Pool Funds: No adjacency; an annual Public Art Plan will guide your expenditures

Fayetteville Potential Funding Mechanisms for Arts and Culture 2024

Funding Mechanism	How It Works	Possible Applications
Central Business Improvement District (CBID)	–Enabled by Arkansas Code of 1987 (2023) Title 14, Subtitle 11, Chapter 184 - CBIDs are special district assessment tools that are created by stakeholders in a defined area to deliver special services in that area, as defined by Code –CBIDs are formed when a petition signed by property owners constituting two-thirds (2/3) of the assessed value of a district is submitted to City Council, and an ordinance is established forming the district –CBIDs are governed by those who represent the area overlaid by the district	–Establish a CBID utilizing the same boundary as the current Fayetteville Cultural Arts Corridor –Funding can be utilized for a variety of investments, to infrastructure, programming, services and cultural and creative investments –CBIDs have the authority to issue bonds/debt to fund larger projects up front and pay for them over time
Community Redevelopment District (CRD)	–Enabled by 2019 Arkansas Code Title 14, Subtitle 10, Chapter 168 –CRDs utilize the power of Tax Increment Financing (TIF) to fund improvements to areas that are focused in reinvestment and redevelopment of blighted or underutilized areas –TIF is not a new tax, but rather a ringfencing of future incremental increases in tax revenue which must be reinvested within the boundaries of the CRD –City Council may create these districts by ordinance; a petition process is not required	–CRDs are utilized to support development and/or redevelopment in blighted or underperforming areas, or areas at risk of becoming so –The CRD could be a useful tool in developing specific spaces and facilities for creative uses and/or to create a program to upgrade older spaces or those in need of rehabilitation for use by artists and creatives –CRDs have the authority to issue bonds/debt to fund larger projects up front and pay for them over time
Special Sales Tax Districts	–Many states have enabling legislation to allow for the formation of special sales tax districts to fund specific improvements or investments in that same area. –In Colorado, for example, such districts are known as a Public Improvement Fee (or PIF) district. –A PIF is a fee that is added to the cost of a sale, usually as a percentage of the total. It is not a sales tax, and is collected	–A localized sales tax could be created utilizing the same boundary as the current Fayetteville Cultural Arts Corridor –The funding could be targeted towards arts-based

	by the business on behalf of the property owner or developer. –PIFs are used to pay for public improvements like sidewalks, street lights, parking lots, and roads. They can also be used to repay bonds. –It is not clear if Arkansas has enabling legislation for a similar tool but such tools are helpful in spurring localized reinvestment efforts.	programming and cultural facilities
Federal and State of Arkansas Historic Tax Credits	–The federal Historic Tax Credit was created in 1976 and is for income-producing properties, including apartment complexes, office buildings, commercial properties, institutional buildings, and industrial sites. Historic Tax Credits can be taken on 20% of the approved expenditures for renovations and restorations that are listed in the National Register of Historic Places. –The Arkansas Historic Tax Credit program, created in 2009 was increased in 2023 with a tiered program to give greater incentive, especially in smaller towns. Projects in incorporated communities of more than 50,000 – including Fayetteville receive a 30% credit on the rehabilitation of historic properties. This program is meant to supplement the federal program. The cap per project on the amount that can be claimed is \$400,000 on income-producing properties. The Arkansas Major Historic Rehabilitation Tax Credit is for projects with at least \$1.5 million in qualified expenses.	–These tax credit programs could be leveraged to provide necessary funding to invest in historically designated properties for renovation, restoration or upgrading for use as cultural or creative spaces anywhere in Fayetteville. –Properties listed on the Arkansas Register of Historic Places can apply for the Arkansas Historic Tax Credit program only. Properties list on both the state and federal register can tap into both tax credit programs, possibly covering 50% on the approved expenditures for historic renovations and restorations.
Low-Income Housing Tax Credits (LIHTC)	–Created by the Tax Reform Act of 1986, the Low-Income Housing Tax Credit (LIHTC) program gives state and local LIHTC-allocating agencies authority to issue tax credits for the acquisition, rehabilitation, or new construction of rental housing targeted to lower-income households. This program provides incentives for non-profit and profit motivated organizations and businesses to develop housing for low-income persons and families. –Arkansas receives an allocation of approximately \$8.5 million in Low-Income Housing Tax Credit per year. –Tax Credits may be provided to owners of residential rental developments providing low-income housing units. The credits are taken annually for a term of ten years beginning with the tax year in which the development is placed in service or the following year. –The maximum allowable annual credits are computed so that the annual credits equals approximately 9% of the total development costs, minus the land cost. Developments	–LIHTC programs can be utilized to develop affordable housing developments and those featuring live/work space for artists –Artspace – the national non-profit housing developer who exclusively does housing projects for artists – utilizes LIHTC, in part, to fund their projects

	must be conventionally financed and reserved for low-income residents of newly constructed or substantially rehabilitated developments. –Tax credits equal to approximately 4% of the total project cost, minus land cost, are available for new construction or substantial rehabilitation developments financed with tax-exempt bond financing and or other federal funds. Acquired developments must be rehabilitated in an amount exceeding \$25,000 per unit, and acquisition of an existing development must meet several requirements to be eligible for tax credits such as not having changed ownership in the past ten years. –All developments receiving tax credits must comply with income and rent limitations for a minimum of 30 years.	
% for the Arts – Public Sector	–A "percent for the arts" program requires that a specific percentage (usually 1-2%) of the total cost of a taxpayer-funded construction project be set aside for public art. This art can be in the form of sculptures, murals, or photo images. –While % for the Arts programs have become standard practice in many cities, Fayetteville has not yet established such a program.	–% for Arts programs ensure that public art is a part of every significant public sector investment made in the community –A program like this for Fayetteville would continue to support public art investments and ensure that for generations to come all taxpayer funded programs would include an artistic and creative component.
% for the Arts – Private Sector	–A private sector percent-for-art program is a policy that allows a jurisdiction to secure public art funding from developers in exchange for benefits. –These programs are often city ordinances that require a percentage of the cost of a development project to be set aside for public art. The percentage is typically around 1% of the total budget –The requirements of participation vary from location to location, with some programs mandating the creation of new artworks, some offering incentives in return for participation (like greater floor-area-ratios or increased building height limits), and others accepting an alternative contribution to a general fund used and administered by the local public art program. In most cases, percent for art laws include some combination of these factors and are tailored to the needs of the community.	–Private sector % for arts programs can be a great way to encourage the private sector to tailor their investments to support artists and the local creative economy –A private sector % for arts program could be city-wide or could be applied just tot the Fayetteville Cultural Arts Corridor to ensure projects developed within supported the larger cultural scene emerging in the district.
Opportunity Zone (OZ)	–An Opportunity Zone (OZ) is an economically-distressed community where new investments, under certain conditions, may be eligible for preferential tax treatments. – Locations qualify as an OZ after being nominated by the	–An OZ can be powerful tool to spur investment and development in

	state, and the Secretary of the U.S. Treasury has certified the nomination through the Internal Revenue Service (IRS). OZs are designated based on low-income census tracts. –Fayetteville has a significant OZ area that can be explored further here. –Congress created Opportunity Zones in the Tax Cuts and Jobs Act of 2017 as economic development and job creation tools for distressed communities. –OZs spur economic development by providing tax benefits to investors in Qualified Opportunity Funds (QOFs). A QOF is an investment vehicle organized as a corporation or partnership with the specific purpose of investing in opportunity zone assets. The private sector is responsible for establishing QOFs. –Investors can defer tax on any prior gains invested in a QOF until the earlier of the date on which the investment in a QOF is sold or exchanged, or December 31, 2026. If the QOF investments is held for longer than five years, there is a 10% exclusion of the deferred gain. If held for more than seven years, 10% becomes 15%.	economically-distressed communities –An OZ project in Fayetteville could include facilities to support workforce training, film production and other workforce-related uses
HOME Funds	–HOME funds are awarded annually to the City of Fayetteville as formula grants from the US Department of Housing and Urban Development (HUD). The City is required to match HOME funds with non federal resources. –The City must commit and spend their allocated funds within certain time-frames or they lose the funds. They must also set aside a minimum of 15% of their HOME funds for housing to be developed by community housing development organizations (CHDOs). –The City determines how to spend their HOME funds through a consolidated planning process that requires public participation. Full consolidated plans are generally due to HUD every five years. –The city can use HOME funds for a variety of housing-related activities, including: Construction - New construction, rehabilitation, or acquisition of housing for rent or ownership Rental assistance - Tenant-based rental assistance contracts of up to two years, or other forms of rental assistance Financing - Home purchase or rehabilitation financing assistance to eligible homeowners and new homebuyers Other expenses - Relocation expenses, demolition of dilapidated housing, site acquisition or improvement, and other reasonable and necessary expenses	–HOME funds could be used to support affordable housing (including as part of an Artspace project) or support to artists and creatives in obtaining affordable living or live/work space

Fayetteville Arts and Culture Inventory

2024

Arts Education

Community Music School (UA*)
Fayetteville Public Library
Folk School of Fayetteville
Lotus Indoor Percussion
Potter's House 98
Sculpture Studio (UA)
Startup Junkie
Suzuki Music School (UA)
University of Arkansas Fay Jones School of
Architecture and Design
University of Arkansas Fine Arts Center
University of Arkansas Library (UA)
University of Arkansas Music
University of Arkansas Theatre
University of Arkansas Windgate Studio and
Design Center in the School of Art
Willow Neighborhood School
Yvonne Richardson Community Center

Creative Businesses

Art Emporium
Block Street Records
Bottoms Up
Buzz Event Planning and Design
Cowboy Cabaret
Crisis Brewing
Dickson Street Bookshop
Dombek Studio & Gallery
Her Set Her Sound
Houndstooth Clothing Co
Huntsville Road Studio
Jammin' Java
KUAF
Marlon Blackwell Architects
Modus Studio
My-T-By-Design

Onyx Coffee Lab
Pearl's Books
Peppermint Hippo
Pink Fern
Pink House Alchemy
Presley Paige
Riffraff
Rockhill Studios
Shindig Paperie
Sleet City Creative
Studio Leilani
Terra Studios
The Tiny "Amp" House
World Treasures

Gallery/Exhibition Spaces

Anne Kittrell Art Gallery (UA)
Bank of Fayetteville - Gallery
Faulkner Museum Gallery (UA)
Fenix Arts
Fine Arts Center Gallery (UA)
Joy Pratt Markham Gallery at WAC
Local Color Studio Gallery
McCoy Gallery at Community Creative Center
Sterling Bank "Dahaus"
Studio 404 (UA)
The Art Gallery at Northwest Arkansas Mall
Theatre Lounge (UA)
Velesero

Museums/Heritage

Arkansas Air & Military Museum
Arkansas Journalism Hall of Fame
Botanical Gardens of the Ozarks
Clinton House Museum
Evergreen Cemetery
Fayetteville National Cemetery
Headquarters House Museum

Historic Confederate Cemetery
Mount Nord Neighborhood
Mount Sequoyah Neighborhood
Oaks Cemetery
Pryor Center for Oral and Visual History
University Heights Neighborhood
Walker Stone House
Washington/Willow Neighborhood

Arts and Culture Organizations

American Institute of Graphic Arts
American Society of Landscape
Arkansas Archaeological Society
Arkansas Classical Theatre
Arkansas Historical Association Inc
Arkansas Preservation Foundation inc
Arkansas Winds Inc
Art Amiss, Inc
Art Experience Inc
Art Feeds
Art Libraries Society of North America (Central Plains)
Art Ventures NW Arkansas
Artists of Northwest Arkansas
Arts and Entertainment Council
Arts Live Theatre
Baum Charitable Foundation Trust
Black Action Collective
Boys & Girls club
Bradberry Family Foundation
Chandler and Paisley Skies
Chinese Association of Northwest Arkansas
City of Fayetteville Arts & Culture Division
Cocoon Collective
Creative Action Network for Youth (YouthCAN)
Experience Fayetteville
Fayetteville Band Boosters Inc
Fayetteville Farmers Market
Fayetteville Film Fest
Fayetteville Gallery Coalition
Fayetteville High School Choir Boosters Inc
Fayetteville Public Access Television (FPTV)

Fayetteville Public Library Foundation
Fayetteville Underground
Folk School Backline Rental Program
Genesis Economic Development (The Art Exchange)
John Harris Opera Foundation Inc
Kentucky Old Time Music Incorporated
Mashburn Scholarship Foundation
Mount Sequoyah Center Inc
Musicians Inspiring Children Inc
National Society of the Daughters of the American Revolution
Native Expeditions Corp
North Arkansas Symphony Guild
Northwest Arkansas Creative Arts Network
NWA Black Heritage
Open Mouth Reading Series
Opera Fayetteville Inc
Ozark Military Museum Association, Inc.
Ozark Traditional Arts Inc
Photographic Society of Northwest Arkansas
Pilot Arts
Prison Story Project
Society for Preservation & Encouragement of Barbershop Quarter Singing American
Soldier Songs and Voices Northwest Arkansas
Southwest Performing Arts Presenters
Symphony of Northwest Arkansas (SONA)
The Art Experience Inc
Theatre Collective of NWA
Transformation Station
Trendsetters Foundation
Visionairi Foundation
Visual and Performing Arts Center at Fenix
Walton Art Center Council Inc.
Washington County Arkansas Genealogical Society
Washington County Cemetery Preservation Group
Washington County Historical Society
Washington County Historical Society Inc

Public Parks

Bryce Davis Park
Centennial Park at Millsap Mountain
Greggory Park
Gulley Park
Kessler Mountain Regional Park
Lake Fayetteville
Lake Sequoyah
Lake Wilson
Underwood Park
Walker Park
Wilson Park

Venues

AR Events Center
Barnhill Arena (UA)
Chi Omega Greek Theatre (UA)
Community Creative Center
Fayetteville Town Center
George's Majestic Lounge
Global Campus Theatre (UA)
Heartbreak House
The Hopout
JJs Live Music
Jim & Joyce Faulkner Performing Arts Center (UA)
Lower Ramble
Malco Razorback Cinema Grill & Imax
Mount Sequoyah Creative Spaces NWA
Prairie Street Live!
Razorback Stadium
Stella Boyle Smith Concert Hall @ University of Arkansas
The Piano Bar
TheatreSquared
Tin Roof
Union Theatre (UA)
University Theater (UA)
Verizon Ballroom (UA)
Walton Art Center
West & Watson

Additional Venues that host Arts and Culture:

Baum-Walker Stadium
Bud Walton Arena (UA)
Bugsy's
Columbus House Brewery
Crown Club
Dickson Street
Fayetteville Beer Works
Fayetteville High School
Flyworks Brewery
Fossil Cove Brewery
Good Shepherd Lutheran Church
International Connections Lounge (UA)
Kingfish
Maxine's Tap Room
Mojo's Pints and Pies
Morano's
Nomad's Trail Side
Ozark Natural Foods (ONF)
Pesto's by Lance
Senior Center
Six Twelve Coffee & Bar
Smoke & Barrel
St James Church
St. John's Lutheran Church
St. Paul's Episcopal Church
The Square and Gardens
TheatreSquared Artist Housing
Union Mall (UA)
Wilson Springs Preserve (rivers converge)

*University of Arkansas



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Cover: (clockwise) Violinists; *Fayetteville is my Favoriteville* (2020) by Olivia Trimble; TheatreSquared performance; *Remembrance* (2024) by Joëlle Storet, Nelson Hackett Boulevard; Dancers; Point Seven (aka Wilson Park Castle) (1981) by Frank Williams

Page 2: Fayetteville Landscape

Pages 4-5: Fayetteville Roots Festival

Page 6: *Point Seven* (aka Wilson Park Castle) (1981) by Frank Williams

Page 9: Photo of Na'Tosha De'von, courtesy of the artist

Page 10: Pottery Wheel

Page 11: *Art Court* (2022) by Love and Rockets, Ecological Design Group, Graham Edwards Art, CDI Contractors

Page 12: The Lower Ramble

Page 13: TheatreSquared

Page 14: George's Majestic; Centennial Celebration; Graduate Student Exhibition at U of A; NWA Pride Festival, courtesy of NWA Equality; Roller Skating on the Lower Ramble; *Fresh Air* (2017) by Jason Jones; Fayetteville Public Library

Page 19: Creative Cartography outreach

Page 24: Outreach at YRCC

Page 25: Outreach at YRCC

Page 26: Creative Convergence outreach

Page 27: Fayetteville Farmers Market

Page 30: *Holding On and Letting Go: The Struggles and Strength of the Tsa La Gi* (2017) by Stacy Bates

Page 31: Fayetteville Bike path with mist

Page 32: Mount Sequoyah

Page 34: Flowers in The Square

Page 37: Owl and Moon (2017) by Alexis Diaz

Page 40: Film Crew, courtesy of Rockhill Studios

Page 41: Porter Building

Page 43: Studio at Mount Sequoyah; Gulley Park Concert

Page 45: *RedBall Art Project* (2024) by Kurt Perschke

Page 48: Lead Guitar

Page 50: NWA Pride Parade, courtesy of Todd Gill

Page 51: *Wilson Park Scene* (2023) by Timothy Smith

Page 52: Fayetteville Farmers Market

Page 53: Jam session, courtesy of the Folk School of Fayetteville

Page 56: *The Entity* (2022) by Nat



GO CREATE FAY

THE PLACE TO CREATE

DRAFT

2025
Fayetteville Arts and Culture Plan



ACKNOWLEDGEMENTS

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LETTER FROM THE MAYOR

Dear Fayetteville Community,

It is with immense pride and optimism that I present to you Fayetteville's first-ever Arts and Culture Plan. This milestone embodies our shared commitment to fostering creativity and celebrating the cultural richness that defines our city. For generations, creativity has been the wellspring of Fayetteville's identity—fueling innovation, connecting our community, and making our city a beacon of cultural vibrancy.

This plan is more than a roadmap; it is a testament to our belief that the arts will continue to shape our future just as they have shaped our past. Developed through an inclusive process that engaged over 1,250 community members, it reflects our dedication to investing in creative spaces, supporting artists, and amplifying the voices that make Fayetteville extraordinary. Together, we will ensure that this wellspring of creativity continues to inspire, enrich, and unite us for generations to come.

Let this plan be an invitation to all—residents, organizations, and businesses—to embrace this vision and play an active role in advancing Fayetteville as a renowned hub of arts and culture in the heart of our region.

Sincerely,



Lioneld Jordan
Mayor of Fayetteville

LETTER FROM THE ARTS & CULTURE DIRECTOR

Dear Residents and Stakeholders,

The creation of Fayetteville's first Arts and Culture Plan marks an extraordinary step forward for our city that has been decades in the making. I want to express my deepest gratitude to the artists, community members, and partners who contributed their voices and visions to this endeavor. Your insights have created a plan that not only reflects our collective aspirations but also provides actionable strategies to realize them.

I extend heartfelt thanks to Mayor Lioneld Jordan for his unwavering leadership and steadfast support of the arts. His vision, and the support of the entire administration, has been instrumental in bringing this plan forward. Additionally, I am thankful to the entire Parks, Natural Resources, and Cultural Affairs Department for wholeheartedly embracing this new direction for our department's work. I also wish to express my sincere appreciation to the Fayetteville Arts Council, both present and all past members, for their advocacy and dedication to fostering a vibrant arts scene in our city.

This plan is grounded in the values of inclusivity, innovation, and a forward-looking vision for Fayetteville's creative future. It recognizes the vital role that arts and culture has and will play in enhancing our quality of life, strengthening our economy, and building a vibrant, thriving community for generations to come. This plan is a community plan that expresses that we all have a stake in the future of art in our city—it is something we can all share in and should all invest in. By embracing the vision of this plan, we will create opportunities for creative expression, amplify the voices of all our communities, and establish Fayetteville as a leader in arts and culture on a regional and national stage.

I look forward to collaborating with all of you to bring this vision to life, ensuring that the arts continue to inspire and connect us, shaping an even brighter future for Fayetteville.

Artfully yours,

Joanna Sheehan Bell

Joanna Sheehan Bell
Arts and Culture Director
City of Fayetteville





EXECUTIVE SUMMARY

Fayetteville is Arts and Culture

Situated in the natural beauty of the Ozark Mountains, Fayetteville is home to a renowned University, an energetic downtown and a lush, active park system. Fayetteville also boasts a strong, authentic, grassroots arts and culture scene that has flourished organically for decades. Arts and culture are woven into the fabric of the city, with a large ecosystem of artists and creatives, venues, galleries, creative organizations, events and entrepreneurs. In recent years, the city has made a concerted effort toward designating key neighborhood centers and spaces for culture, building consensus around the importance of these places, and calling them out as priorities for the community. In 2022, the City acknowledged the importance of this critical sector of the community by creating an Arts and Culture Division.

Why Plan for Arts and Culture?

Arts and culture are essential to Fayetteville's economic and community well-being. We know that the arts sector contributes over \$3.5 billion to the Arkansas economy, and over \$1.1 trillion to the national economy. A strong creative sector helps to attract new businesses and visitors to the area, and spurs innovation. Arts and culture often face market failure when left unsupported, as their benefits often extend beyond individual enjoyment to enrich community cohesion, well-being, and quality of life. In Fayetteville, arts and culture are a public good, creating a shared sense of place, belonging and identity across the community. However, for arts and culture to thrive, they require dedicated planning and investment. Without intentional support, the arts risk underfunding and under-provision, diminishing their ability to elevate Fayetteville's cultural landscape and fully contribute to the city's economic and social vitality. Investment in and planning for arts and culture is essential not only for retaining and growing Fayetteville's creative sector, but also for enhancing the overall health and vibrancy of the community.

Introducing Fayetteville's First Arts and Culture Plan

Fayetteville is pleased to announce its first ever Arts and Culture Plan to serve as a guiding document to advance arts and culture for the entire community over the next decade. This plan is the result of research, analysis and community engagement with the guidance of the Fayetteville Arts Council, a Project Advisory Group and City staff. The process directly engaged over 1,250 members of the Fayetteville community through a series of engagement activities, from surveys to listening sessions to popup events. A community survey found that 90% of Fayettevillians believe “arts and culture opportunities are important in Fayetteville,” and 88% strongly agreed that “everyone deserves equal access to the arts.” The key to Fayetteville’s bright future is to continue to foster and cultivate its essential arts and culture community and the economic, social and cultural benefits it brings.



How to Use This Plan

This plan is intended to be a guide for the Fayetteville community, not just the city government. Although the City has an important and critical role in forwarding this plan, the hope is for the entire arts and culture community to rally behind a shared vision and common goals, and through dialogue and partnerships, to find strategic opportunities within the plan for their own advancement, thus impacting the arts and culture sector. This plan is not intended to prescribe or supplant the visionary and planning efforts of individual organizations, creative businesses or artists, but to augment these efforts with the ultimate goal of supporting, sustaining and moving the arts and culture industry forward.

Gaps and Needs in Fayetteville's Arts and Culture Ecosystem

While Fayetteville's community values arts and culture, it also shared concerns about affordability and housing impacts on the creative sector. The need for consistent funding, spaces to create and collaborate and opportunities for community participation in arts and culture were identified as important areas for growth. Like other economic sectors, Fayetteville's arts and culture ecosystem will benefit from additional nurturing, targeted investment and overall support, which will help meet the community's desire for more opportunities to participate in and engage with arts and culture.

Community Priorities

To support and strengthen Fayetteville’s arts and culture ecosystem, the Fayetteville Arts and Culture Plan establishes a community-wide, aspirational vision and outlines five Community Priority areas, goals and strategies to foster Fayetteville’s collective creative growth.

Vision:

Fayetteville is a renowned hub of arts and culture in the heart of Mid-America – a vibrant wellspring of creativity and innovation, an inclusive center of thriving artists and creatives, inspiring and accessible to and for all.



Community Priority: Cultivate.

Goal 1: Acknowledge, amplify and cultivate an inclusive Fayetteville art and culture ecosystem to support working artists, creatives and arts organizations, helping them thrive and connect with the broader community.



Community Priority: Sustain.

Goal 2: Develop sustainable funding, economic tools and philanthropic strategies to support and expand Arts and Culture in Fayetteville.



Community Priority: Creative Spaces.

Goal 3: Identify, prioritize and provide targeted investment in arts and culture facilities, venues, workspaces and spaces to create that will fill community needs.



Community Priority: Placemaking.

Goal 4: Enhance the vibrancy, activation and security of Fayetteville through public art and creative placemaking strategies.



Community Priority: Lead.

Goal 5: Firmly establish Fayetteville as an arts and culture destination and as a strong leader for the advancement of arts and culture within the region, the state and beyond.

Looking Forward

This Arts and Culture Plan builds on Fayetteville’s rich creative heritage, outlining a roadmap to advance the city’s cultural landscape over the next decade. The plan includes an implementation chart that assigns timelines to specific goals and strategies, ensuring steady progress and an evaluation framework for accountability. This approach clarifies where the City of Fayetteville may take the lead and where community organizations and partners might drive initiatives forward, fostering a collaborative effort to enrich the arts ecosystem. By engaging the entire community in this shared vision and encouraging leadership in the sector, Fayetteville is poised to become a renowned center for arts and culture, bolstering economic growth, inclusivity and community pride.



The Fayetteville Arts and Culture Plan is available at
<https://www.fayetteville-ar.gov/4232/Arts-and-Culture>



We create on sacred lands
where the Osage, Quapaw, and Caddo tribes
first married feet to soil
Where the creatives craft murals on the street of Dickson and Spring
Where girl gangs gather on a mission to not just
travel but venture full speed into the art of people and poetry
Here each new Day brings a new Vision
We journey through with brush in hand each stroke embedding
that we are MY-T-BY-Design
We quiet our voices to the echoes of bodies moving to the joys
of Her Set and Her Sound
Vowing to Love the records More than our predecessors
The Rhythm rolling life reels into Rock Hill where movie set settle
here to show the world just how beautiful our backyard can be
How when you are Made in Arkansas
The market sweet honey of haikus and similes
Bee balm blossom bloom all year round breaking the traditional norms
of what a local artist can become
So we surround ourselves with author, actors, and activist
We do it For the Culture
watch the sculptor transform brick into life
Lives worth living we place on the ground floor of theater stages
Where the art is live and Theatresquared
Squaring our purpose times two
A versatile tapestry of optics and artistry
We lend a second hand for a second chance
To the Visionairi who lost their way in corrupt construct and the
need to survive the day to day grime
In hours of hope we build a Theater collective to collectively welcome them home
A Light House full of solutions
For there are Good Days in the NWA and Equality amongst different crews
And as we breathe in this gentle space
We look to our left to find the vocalist who sits next to the screenwriter
Behind the graphic designer across from the entrepreneur who feels out
of place but we welcome them just the same
Because if you meet someone in Fayetteville
their is a strong chance that their career is not their passion
The art just needed funding for the Gallery of Fenix to arise
That in this life or the past
Or maybe even the next
They would have
Could have, should have become the next big thing
But saying you're from Fayetteville
doesn't sound like New York
Being local is not second to Chicago or LA
So we pour our heart and art into the universe
and hold our breath for the..... One day

UNTITLED POEM BY NA'TOSHA DE'VON

© of the artist

Na'Tosha De'Von is a multidisciplinary artist and activist based in Fayetteville, Arkansas. This original poem was inspired by the arts and culture community in Fayetteville.





SECTION 2

Introduction

Situated in the natural beauty of the Ozark Mountains, the city of Fayetteville is home to a renowned University, an energetic and active downtown and a lush and active park system. Arts and culture are embedded in the fabric of the city, with a large ecosystem of artists and creatives, venues, galleries, creative organizations, events, and entrepreneurs. In recent decades, the city has made a concerted effort toward designating key nodes and spaces for culture, building consensus about the importance of these places, and calling them out as priorities for the community.



ARTS AND CULTURE IN FAYETTEVILLE

Fayetteville boasts a strong, authentic, grassroots arts and culture scene that has grown organically for decades. For the eighth year in a row, Fayetteville earned recognition as one of U.S. News & World Report’s top 10 Best Places to Live in the U.S. Access to the arts certainly contributes to the unique aspects of Fayetteville that bring such accolades.

The arts are essential, vital and deeply-rooted in Fayetteville. The inspirational environment of our city, together with the University of Arkansas, has drawn creatives to live, work and grow in an authentic and highly active community of artists for generations. A collaborative spirit is part of the arts community’s strength as is the varied mix of artistic expression. From visual

arts to performing arts to music and film, there is a broad spectrum of styles, mediums and creative endeavors here. This richness contributes to the “funky” and eclectic atmosphere of Fayetteville that is beloved and embraced by the community.

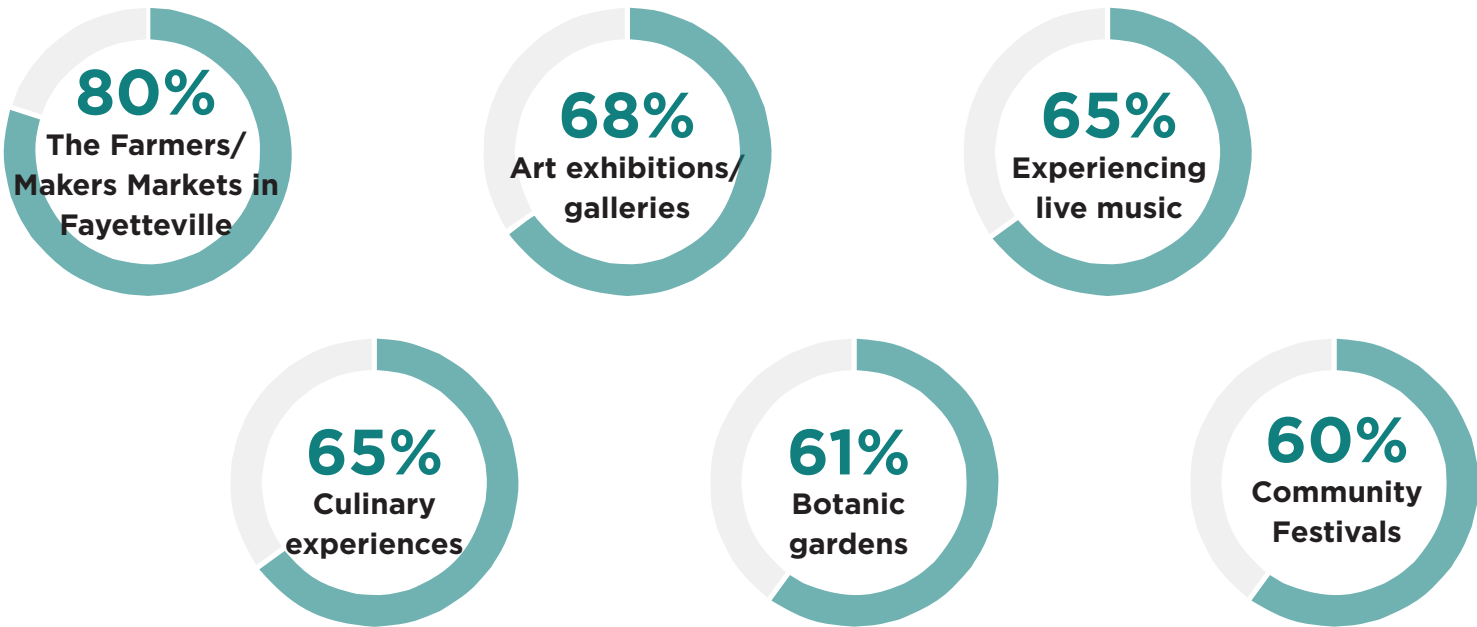
The key to Fayetteville’s bright future is to continue to foster and cultivate its essential arts and culture community and the economic, social and cultural benefits it brings. The city must also continue to be forward-thinking, prioritizing support and investment in places where arts and culture flourish, as well as provide better support where it does not. Promotion of arts and culture is necessary for growing the creative sector and helps the overall health and vibrancy of the community.



Unique Character and Culture

Fayetteville is home to many thriving creative spaces. The Walton Arts Center, TheaterSquared and George’s Majestic Lounge are renowned for their cultural contributions and draw local, regional and national audiences. From the Folk School of Fayetteville and Dickson Street, to coffee houses and breweries, Fayetteville is devoted to live music of all genres. The beautiful outdoors welcome a number of arts events, like the Gulley Park Free Summer Concert Series, Weekend Starts Concerts in the Lower Ramble, First Thursdays, NWA Pride Parade and Festival, Falltoberfest, Springtime of Youth Music Fest, Strawberry Fest and Artosphere, among others. Mt Sequoyah, once a Methodist retreat on a mountain overlooking Fayetteville, now offers affordable studios for over fifty artists, exhibition spaces and performance venues.

The top arts and culture activities the community participates in or attends include:



Arts & Culture Survey, 2024



The Ramble is a dynamic 50-acre outdoor public space made possible through a Walton Family Foundation Design Excellence grant with the cost of construction allocated by a vote of the people as a 2019 bond project. The Ramble links key cultural institutions (from the Walton Arts Center on the North to the University of Arkansas’s Art and Design District on the south) that will showcase and celebrate local arts and culture.



Creative expression, experimentation and exploration is encouraged throughout Fayetteville. Public art is increasingly visible and promotes the city's identity, with room for more to be developed. The Nadine Baum Community Creative Center is a well-used resource for art-making classes and demand exceeds capacity. The Botanic Gardens is a destination for unique natural experiences. The award-winning Fayetteville Public Library's Center for Innovation hosts artistic, technical and job skill-building opportunities, a Maker to Market and Culinary Arts training. Plus dozens of organizations from the Symphony of Northwest Arkansas and the award-winning My-T-By-Design Therapeutic Art Studio provide outstanding cultural experiences and services to the community and region.

Commitment to the Arts

Certainly, the investment that the University of Arkansas continues to make adds significantly to Fayetteville's arts and culture. The University boasts the award-winning Fay Jones School of Architecture and Design, the extraordinary new Windgate Art and Design District with the Studio + Design Center at its core and the soon to be renovated Fine Arts Center, all of which make this area a national draw and a place for creative dialogue, arts education and exploration.

Experience Fayetteville is another supporter of arts and culture as a consistent funder of community events like First Thursdays, Sprayetteville public art murals, Lights of the Ozarks and more. The new Downtown Fayetteville Coalition promises to celebrate and promote Downtown Fayetteville as an "epicenter of culture, cuisine, entertainment, and the arts."

In 2022, the City of Fayetteville deepened its support for the arts by creating its first Arts and Culture Division and hiring a director to begin the important work for creative sector advocacy. This has been an important catalyst for greater visibility and support of arts and culture in Fayetteville and will be essential to the growth of the entire sector.

WHAT'S AN ARTS AND CULTURE SECTOR?



The arts and culture sector encompasses a wide range of creative, artistic and cultural activities and entities that contribute to the social, economic and cultural fabric of a society. It includes both for-profit and non-profit enterprises, creative businesses and spans across various disciplines. In this document, this sector is interchangeably referred to as the arts and culture community, arts and culture ecosystem, arts and culture industry and creative industry. Generally, these terms include, but are not limited to, the people, jobs, organizations and businesses associated with visual arts, museums, galleries and libraries, architecture, landscape and interior design, performing arts, theatre, music, music production, literature and poetry, advertising, marketing, crafts, culinary arts, design (product, graphic and fashion), film, television and digital design, video and podcasting, radio and photography, publishing. This sector can also include trades that support the arts, such as welding, carpentry, printing and fabrication services. See the appendix for a full list of Standard Occupational Classifications (SOC) identified as contributing to the arts and culture sector.

A HISTORIC LOOK

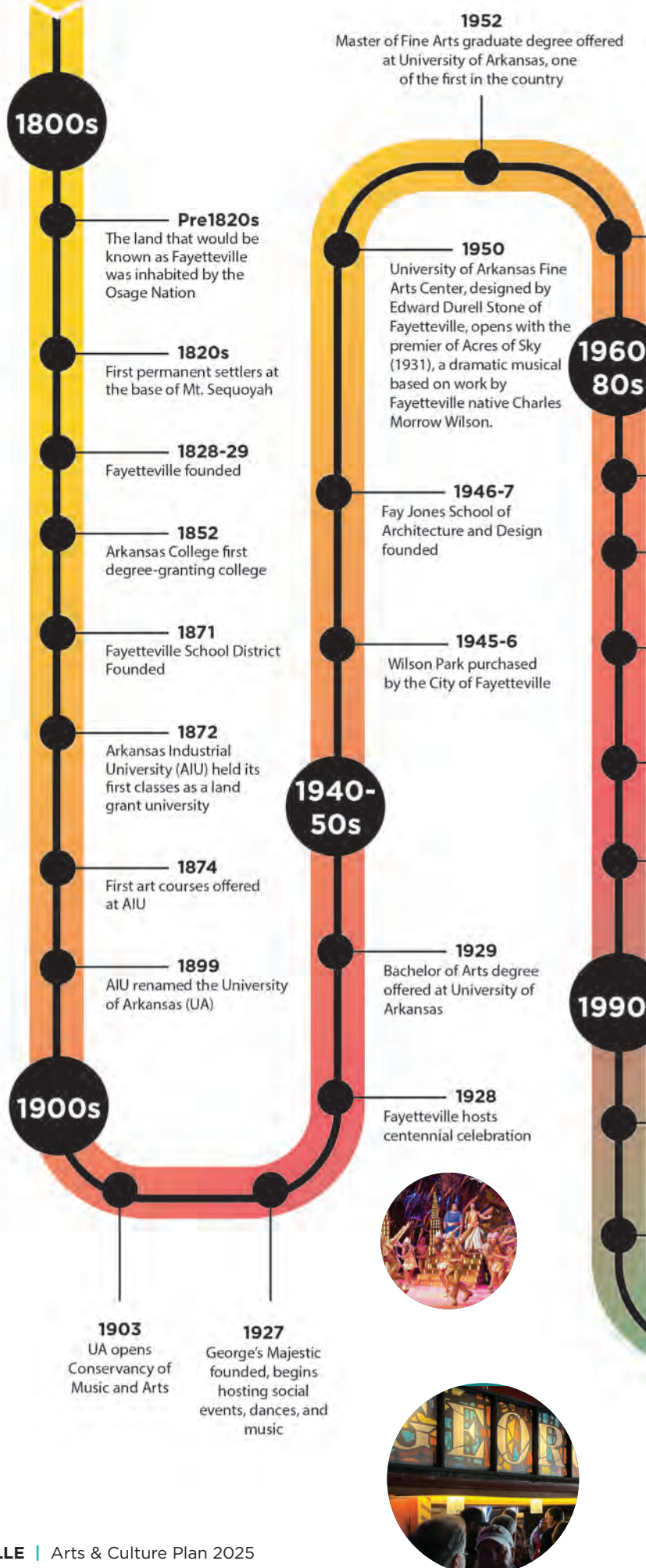
Fayetteville's history is dotted with milestones that have helped establish the city as an arts capital for the Northwest Arkansas region and beyond. In the last few decades, Fayetteville's cultural sector has gained in importance and impact—and this cultural plan is the next step in prioritizing the arts for the Fayetteville community.

“Few sectors are as deeply rooted in Fayetteville’s history as the creative economy and the arts.” Fayetteville Economic Vitality Master Plan 2024 P. 104.

Plan Acknowledgment

This plan respectfully acknowledges that Fayetteville occupies the traditional, ancestral lands of the Osage Nation. This acknowledgment also recognizes the Cherokee Nation who were forced from their homes and passed through Fayetteville on the Trail of Tears. Moreover, this land has a 200-year history of systemic enslavement of and discrimination toward African people and their descendants. This statement recognizes this history, colonization and erasure of Indigenous and Black people's stories in Fayetteville, Washington County, and Arkansas. This plan aims to foster equity, recognize and preserve diverse histories, celebrate the vibrant communities in our city's cultural landscapes and be inclusive of the many diverse people who are part of our arts and culture community.

– Adapted from the Fayetteville Heritage and Historic Preservation Plan, 2023



2025
First Arts
and Culture
Plan
Adopted



1954
Symphony of Northwest
Arkansas established

2008
Community Creative
Center established as a
501.c.3

2010s

1965
Parks Department founded

1973
Fayetteville Farmers
Market begins

1976
University of Arkansas
Billingsley Music
Building completed

1981
Installation of Point Seven
(aka Wilson Park Castle)

1982
Bachelor of Fine Arts
degree instituted at
University of Arkansas

1992
Walton Arts Center
founded

1993
First Lights of the Ozarks
light display

1996
First Gulley Park
Concert series

2007
Botanical Garden of
the Ozarks opens to
the public

2005
TheatreSquared theatre
company founded at
Nadine Baum Studios

2004
New Fayetteville public
library opens

First Pride Parade on
Dickson Street

2002
World Prayer Peace
Fountain by Hank
Kaminsky installed

2010
First Roots Festival
hosted in
Fayetteville

First Artosphere Festival
established by the
Walton Arts Center

2012
Opera Fayetteville
established

2013
Fayetteville Film Festival
established

First Utility Box Art
Program established by
the Keep Fayetteville
Beautiful Committee

2015
Razorback Regional
Greenway dedicated

2016
Mt Sequoyah becomes a secular non-profit
to provide a "nurturing environment for
artistic expression, personal growth, and
connection to nature"

2024
The Ramble opens
to the public

2023
University of Arkansas
Studio and Design Center
building opens

Community Art Wall
begins

2022
City Arts and Culture
Division founded

2020
Sprayetteville Street Art Festival

First Annual Juneteenth
Celebration by Let's Talk NWA

Fayetteville Public Library
expansion open

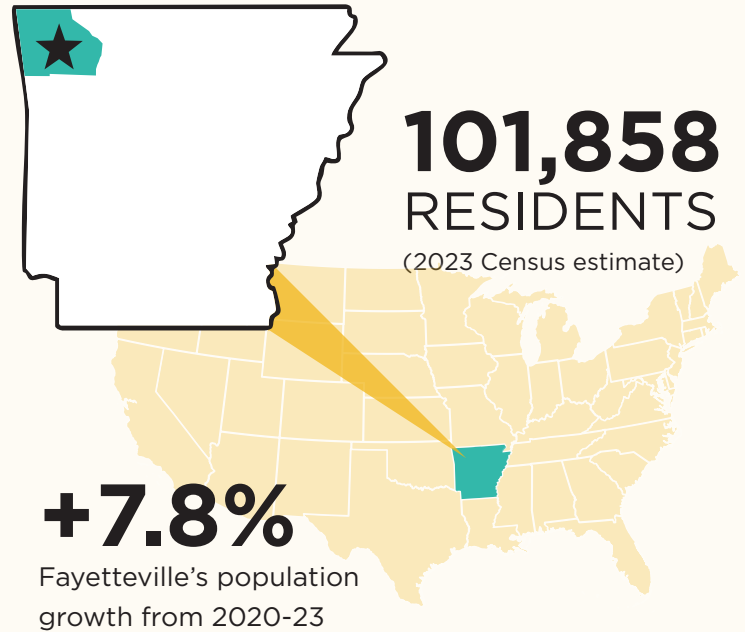
2020s

2019
TheatreSquared opens
new venue

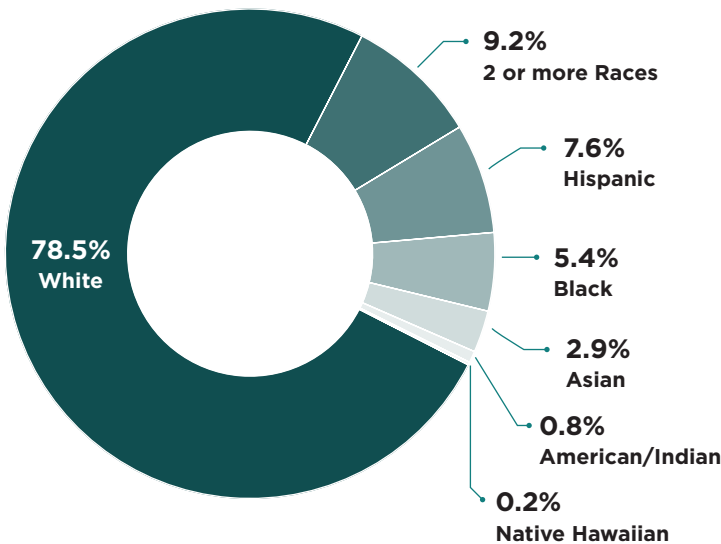
2017
Green Candy Art Action Festival

FAYETTEVILLE COMMUNITY SNAPSHOT

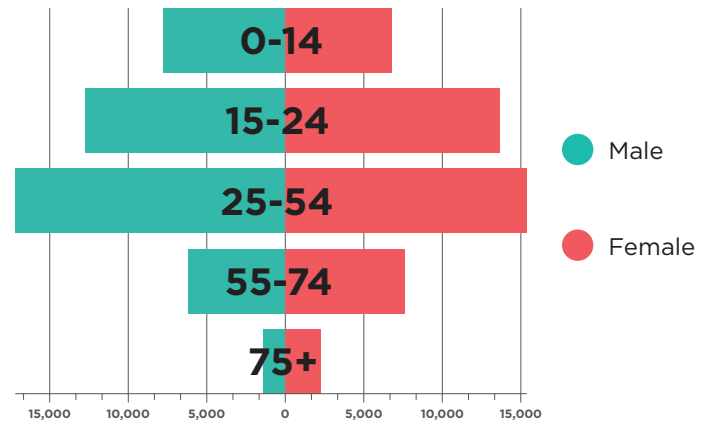
Fayetteville is the second largest city in Arkansas and the county seat of Washington County. It is situated within Northwest Arkansas, a two-county region well-known for arts and culture that is quickly becoming a cultural tourist destination. For the last three decades, Fayetteville's population has grown at a faster pace than its regional neighbors and Little Rock, the state's capital. By 2040, Fayetteville is projected to reach a population of 142,496 and the region to 824,228 (Northwest Arkansas Regional Planning Commission). As astounding as this projected 39.9% increase in population is, Fayetteville has already surpassed 2025 estimates two years ahead of schedule.



PEOPLE | The population is increasing overall, but the percentages of each group within the population has not changed significantly.

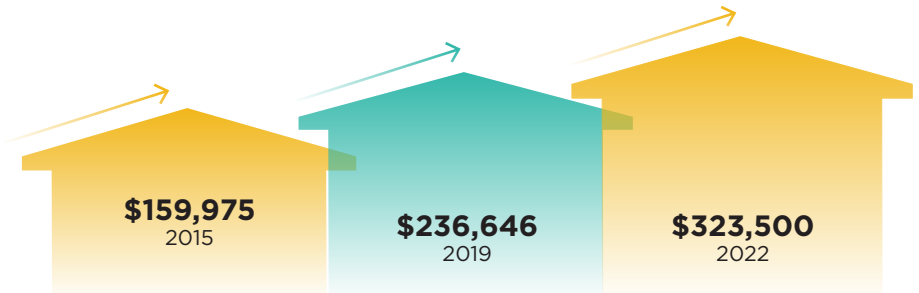


AGE | Adolescents and young adults (ages 15 to 24 years old) and prime-age workers (ages 25 to 54 years old) consistently represent the two largest segments of Fayetteville's population, accounting for approximately two-thirds of the overall population.



AFFORDABILITY | The cost of housing in Fayetteville continues to increase year over year. The percentage increase from 2015 to 2022 was more than 100%. The rate of home ownership is approximately 40%, meaning a majority (60%) of residents rent.

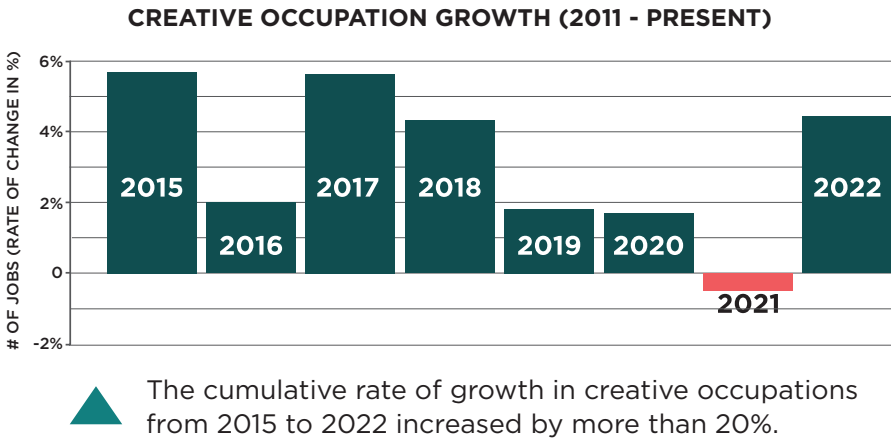
MEDIAN HOME COST IN FAYETTEVILLE



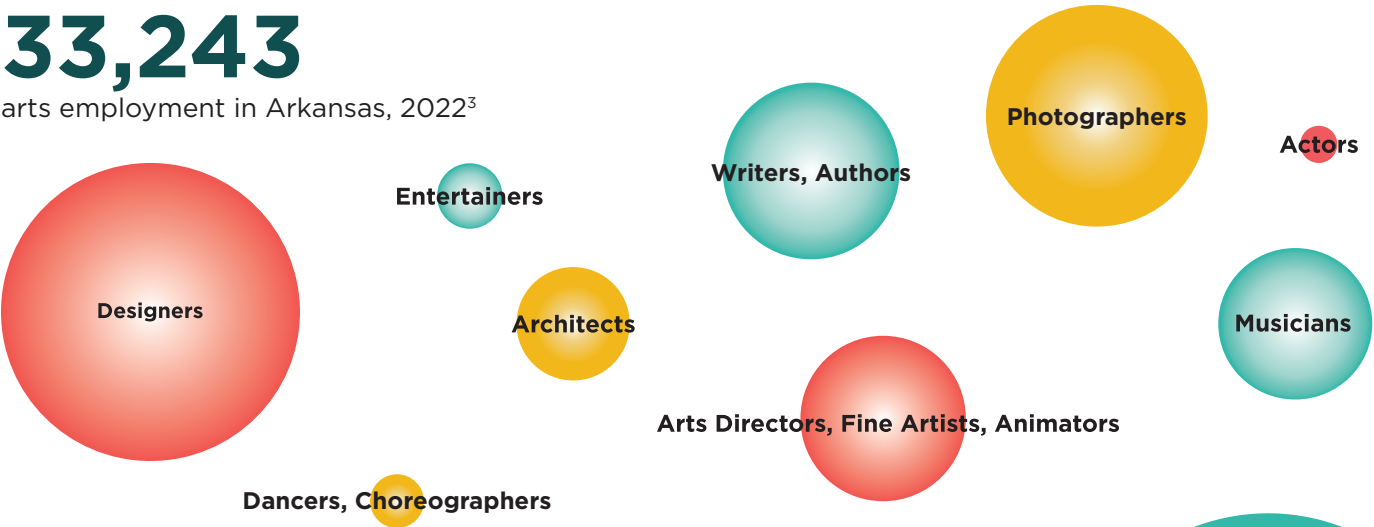
(U.S. Census Bureau, 2023 American Community Survey)

ARTISTS & CREATIVES

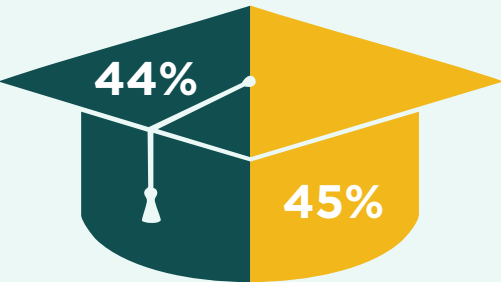
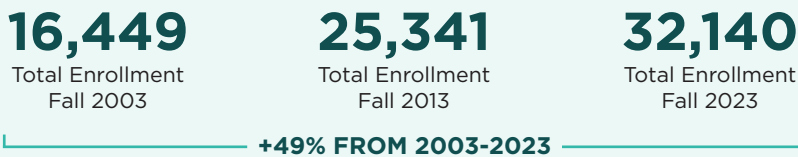
2,248²
working artists and
creatives in Fayetteville
as of 2022



33,243
arts employment in Arkansas, 2022³



UNIVERSITY OF ARKANSAS | The University of Arkansas's enrollment is increasing at nearly 6.5% annually or 1,900 students per year.



RETENTION | Approximately **44% of graduates from the Class of 2023 who entered the workforce remained** in Northwest Arkansas while approximately 45% left the state altogether. Of graduates from the Fullbright College of Arts and Sciences (home to most art-related degree programs), retention rate in NWA drops to 11.06%.

1 Arts and Cultural Production Satellite Account (ACPSA), U.S. Bureau of Economic Analysis
2 Creative Vitality Suite 2022, Creative West
3 NEA Arts Data Profile, American Community Survey 2015-2019, US Census Bureau

THE COMMUNITY VALUES

ARTS AND CULTURE

Fayetteville’s arts and culture sector has achieved remarkable success and is embedded in the community’s DNA. And the community wants to see more, experience more and participate more. To better understand this, a community survey was deployed. Here are the results:

Survey respondents feel strongly that Fayetteville is a creative place.



**92%
AGREE**

that arts and cultural activities are important aspects of life in Fayetteville.

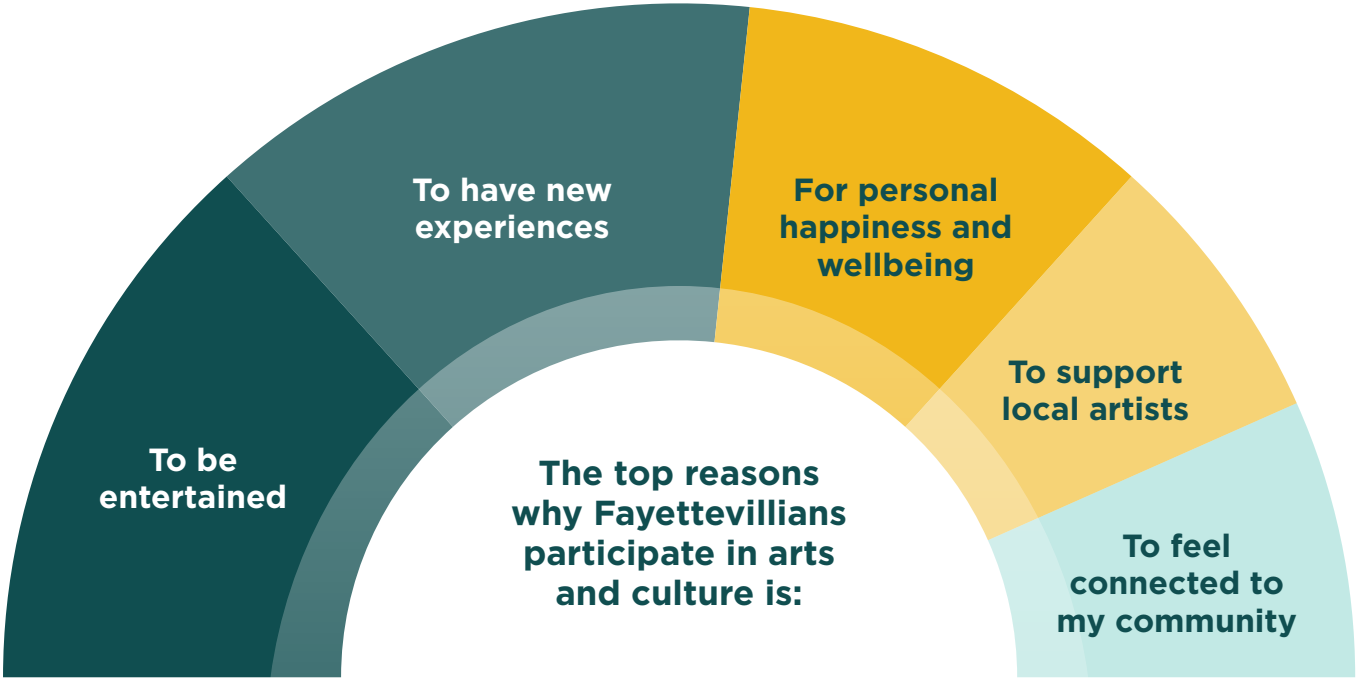
Nationally, the Arts and Economic Prosperity 6 study (AEP6) showed that **86% of Americans believe arts and culture are “important to their community’s quality of life and livability.”**

According to the Fayetteville community, the most important benefits of arts and culture are:

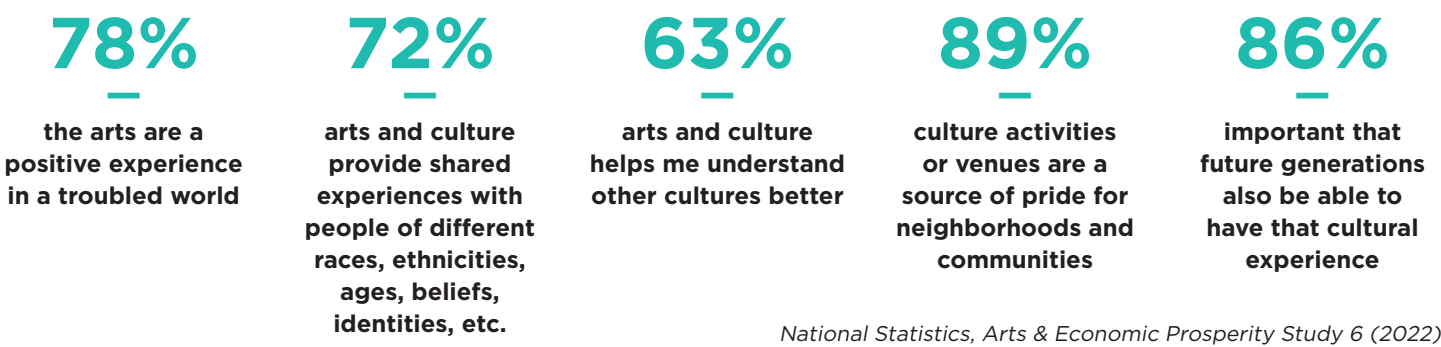
**Creating
a sense of
place and
community**

**Making
Fayetteville a
fun and lively
place to live**

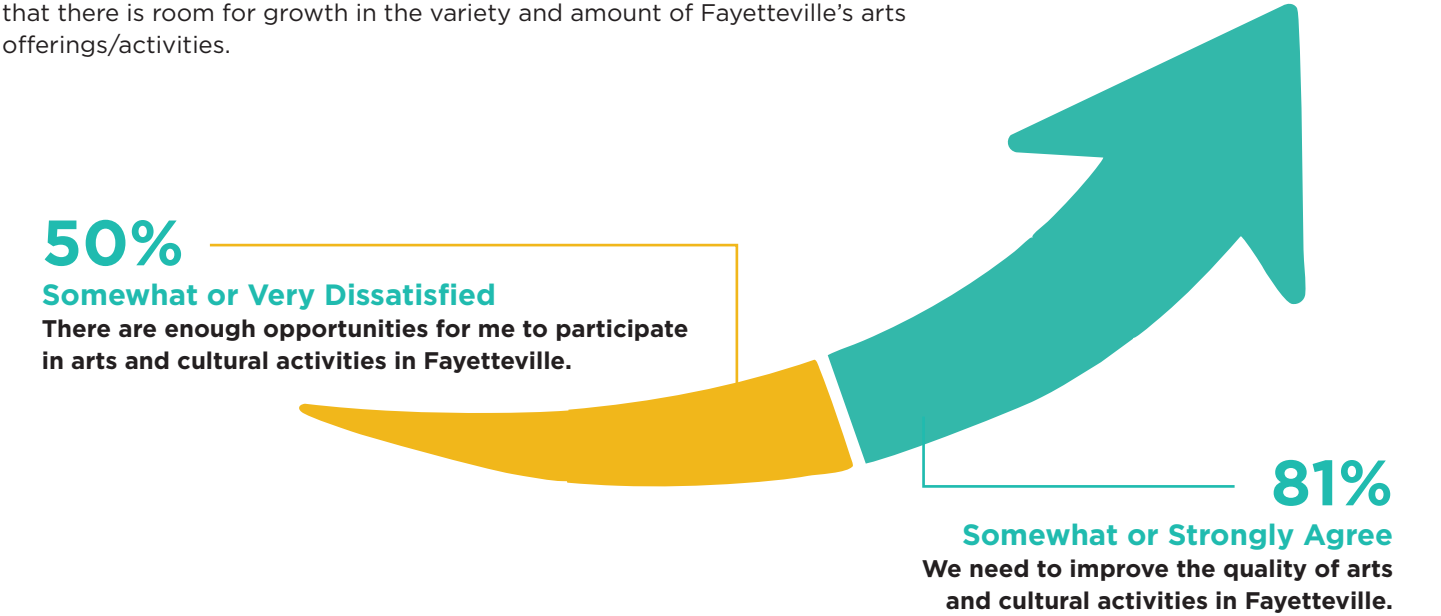
**Increasing
quality of life
and livability**



The Fayetteville community survey results echo national surveys that highlight the crucial role of arts and culture in strengthening communities. Arts and culture not only creates a sense of place and belonging but also fosters social connections, enriches quality of life and celebrates the diversity of our communities. Through these shared cultural experiences, individuals and groups can find meaning, understanding and a deeper sense of identity, contributing to the overall well-being and cohesion of the community.



ROOM TO GROW | According to the Community Survey, it seems that there is room for growth in the variety and amount of Fayetteville’s arts offerings/activities.



Respondents to the Community Survey identified the most frequently enjoyed arts and culture activity as “viewing murals and public art.”

Another survey for Fayetteville’s Economic Recovery and Vitality Plan found that **64% of respondents think “it is very or somewhat important to incorporate and include public art projects within all applicable City construction projects.”***

In fact, the same survey found that **57% support creating a funding stream, such as “percent for the arts,” in the City of Fayetteville.**

**Economic Recovery and Vitality Plan Survey: Survey Report for 08 August 2018 to 26 June 2022*

ECONOMIC IMPACT OF ARTS AND CULTURE

Support for strong arts and culture not only enhances vibrancy and wellbeing, but it makes good economic sense. The arts and culture sector, or creative economy, is an ecosystem made up of for-profit businesses, nonprofit organizations, artists and arts workforce, educators, entrepreneurs, venues, vendors, policy makers, funders and other stakeholders that work together to produce and distribute creative-based and arts and culture-based goods and services.



ARTS AND CULTURE STRENGTHENS THE ECONOMY

Arts and Culture Sector contributes

\$1.1 trillion

to the national economy

- an all-time high in 2022 and a larger share of GDP than sectors such as Transportation, Construction, Education and Agriculture

U.S. Nonprofit arts and culture industry alone generates

\$151.7 billion

in economic activity (2022)

Arts and Culture Sector contributes

\$3.5 billion

to Arkansas's state economy (2021)

STATE OF ARKANSAS **OUTRANKED** IN ARTS AND CULTURE PRODUCTION AND EMPLOYMENT



35th
VALUE ADDED

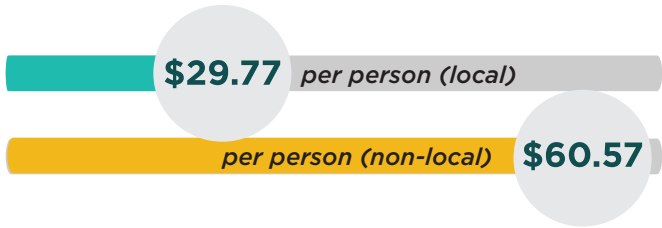
In 2022, **Arkansas ranked 35th among all states** in arts and culture production value, indicating room for growth in this sector.



34th
EMPLOYMENT

With a ranking of **34th among states in 2022**, there is potential for Arkansas to expand arts and culture employment.

ARTS AND CULTURE BRINGS MORE BUSINESS | Arts Audiences that are **local spend an average of \$29.77 per person**, per event beyond this cost of admission on items such as meals, parking and lodging – vital income for local businesses. **Non locals spend \$60.57.**



Creativity is among the top five applied skills sought by business leaders—per the Conference Board’s *Ready to Innovate* report—with **72% saying creativity is of “high importance” when hiring.** Creativity tops the list as the #1 soft skill needed in business.

The arts attract workforce talent. **49% of people with a college degree**—including Millennials (52%) and Gen X (54%)—**say they would strongly consider whether a community is rich in the arts when deciding to relocate for a job.**

ARTS AND CULTURE DRIVES TOURISM | Cultural travelers spend more money, stay at their destination longer and seek authentic arts and culture experiences.

53%

Americans say, “When planning a vacation, I consider the destination’s arts and culture experiences when deciding where to visit.”

49%

Of cultural travelers will pay more for lodging that has a distinctive cultural or heritage component (historic building, local art or decor, architecture, etc.)

30.1%

One-third of arts and culture attendees travel from outside the county in which the activity takes place.

40%

Cultural tourism is one of the fastest-growing segments of the tourism industry, accounting for an estimated 40% of all tourism worldwide.

–Sources include Unesco, Americans for the Arts, Arts and Economic Prosperity Study 6, LinkedIn, US Bureau of Labor Statistics, National Endowment for the Arts

**STATE OF ARKANSAS
OUTPACING
RATE OF GROWTH**

Although ranked in the bottom third of states for arts and culture production and employment, Arkansas is growing at a higher percentage rate in these areas.



Since 2021, this sector’s production value **grew by 13.1 percent in Arkansas**, compared to a 7.8 percent increase across the United States.



Since 2021, **arts and culture employment in Arkansas has grown by 6.9 percent**, compared to a 6.4 percent increase nationally.

Source: Bureau of Economic Analysis and the National Endowment for the Arts

PLANNING FOR ARTS AND CULTURE

Arts and culture have many benefits for a community, but few will be realized without intentional planning and effort to achieve desired results. We know arts and culture activities are an important aspect of life in Fayetteville – 92% of survey respondents agreed. In addition to economic benefits derived from creative business, cultural tourism and jobs, arts and culture also creates a sense of place and community, contributes to health and well-being and increases quality of life and livability. By planning for arts and culture, the community can unite around a shared vision and common goals, and move toward the future together.

Why Plan Now?

- The entire Northwest Arkansas (NWA) region is becoming a magnet for cultural tourism. The Creative Arkansas Community Hub and Exchange (CACHE), a regional arts service organization, convened municipal arts leaders in 2022/2023 to study and prioritize best practices for arts and culture in the region. However, this regional effort also punctuated the need for individual communities to identify their own strengths, differentiate themselves and address how to invest and plan for arts and culture locally. This push and pull between collaboration and competition can be harnessed to help each community and the entire region flourish, diversify offerings and attract tourism.
- With its new Arts and Culture Division and Director, the City has the resources to pursue planning now, and a comprehensive arts and culture plan will help guide the Division in best serving the community.
- The balance between affordability and Fayetteville as an attractive place for artists and creatives to live is reaching a tipping point. Putting in place key strategies now can help retain, sustain and grow the arts and culture sector.
- The City of Fayetteville has identified and called out arts and culture as a key element in its planning since at least 2006 (see below), and new and updated planning efforts are on the horizon. This plan will help future decision-making and coordination with other city plans.
- Arkansas is underrepresented in the arts yet is experiencing growth in both number of artists and creatives and arts and culture production. There are 2.4 million artists in America, and only 12,000 live in Arkansas, a lag of 40% representation by population in comparison to the U.S. at large. This means there is significant growth potential in the state.¹
- Post-pandemic, the arts can help accelerate economic recovery across all sectors and promote healing and re-engagement after the disruption, isolation and social reckoning from the pandemic years.²

How to Use This Plan

This plan is intended to be a guide for the Fayetteville community, not just the City government. Although the City has an important and critical role in forwarding this plan, the hope is for the entire arts and culture community to rally behind a shared vision and common goals, and through dialogue and partnerships, to find strategic opportunities within the plan for their own advancement, thus impacting the arts and culture sector. This plan is not intended to prescribe or supplant the visionary and planning efforts of individual organizations, creative businesses or artists, but to augment these efforts with the ultimate goal of supporting, sustaining and moving the arts and culture industry forward.

¹ NEA, Arts Data Profile, American Community Survey 2015-2019, US Census Bureau”

² Noonan, Douglas. The Arts and Culture Sector's Contributions to Economic Recovery and Resiliency in the United States: Key Findings. National Assembly of State Arts Agencies. 2021.

PLAN ALIGNMENT

This Arts and Culture Plan—like all the plans that helped forge Fayetteville’s growth and priorities—is based on research, analysis and community input. This first plan for Arts and Culture does not stand alone. Nearly two dozen local and regional plans were reviewed and consulted to ensure this plan aligns with and forwards overall city and community goals. In this plan, where there is specific alignment with another plan, an acronym is included to show that relationship. The following is a highlight of a few key plans that relate to arts and culture. For a complete list of plans consulted and full analysis, see the appendix.

The idea that Fayetteville is a premier regional hub for arts and culture has been promoted and prioritized in City of Fayetteville’s planning for decades. For example:

Fayetteville Downtown Master Plan of 2006, Basic Principle #6

“...Fayetteville must recognize in all its actions that this part of the City has an experience-based economy, and thus continue to expand the focus on arts, culture and entertainment experiences as Downtown’s drawing card. (DMP, ESummary)”

THE CITY PLAN 2040 of 2020 Vision Statement states:

“In 2040, Fayetteville will be a resource-efficient community, in which citizens and stakeholders can live, work, learn, and grow. Fayetteville will have adopted policies to achieve sustainability, to provide economic growth, to preserve and protect our natural and cultural resources, and to enhance the quality of life for all residents. Residents will have equitable access to neighborhoods that are healthy, walkable, and distinct.” CP40 p. 21

The Economic Vitality Plan of 2024, considers nine “Master Plan Target Industries.” The third target industry is the Creative Economy

“The creative economy consists of economic activity that depends on individuals and organizations using their creativity to drive jobs, revenue, community resources, and cultural engagement. Few sectors are as deeply rooted in Fayetteville’s history as the creative economy and the arts. Whether it’s world class theatre production along West Avenue, a range of local performances at the iconic George’s Majestic Lounge, or film production at Rock Hill Studios, the arts sector not only provides hundreds of jobs throughout Fayetteville but also defines our sense of place and community culture.” EVMP p. 104

The Park and Recreation System Master Plan of 2023 lists five “Guiding Principles.” The fourth guiding principle is “Gathering and Placemaking.”

“Our parks are designed to provide gathering spaces and amenities for our community while celebrating our unique culture, the arts and music, the people, and the beauty of the region.” Goal 3 suggests: partnerships “to support programming and events in the parks system, such as theater, music, races, games, food access, and markets.” and Goal 4 affirms: “Seek opportunities to integrate art into public spaces.” PRSMP, p.47

A review of these many mentions of arts and culture in local and regional plans reveals that arts and culture are embedded in Fayetteville’s identity, and likewise, the identity of the region. Planning for the future success of arts and culture is critical, for this and all sectors across the city.

PLANNING METHODOLOGY

This Arts and Culture Plan encompassed four phases (described below) and engaged more than 1,250 community members and stakeholders over 10 months. The process was guided by a Project Advisory Group made up of arts and culture sector representatives and community leaders, and was driven by community input. In addition to crafting a comprehensive Arts and Culture Plan, the process itself was designed to connect community, define a shared vision and common goals and generate inspiration and momentum for implementing the plan.



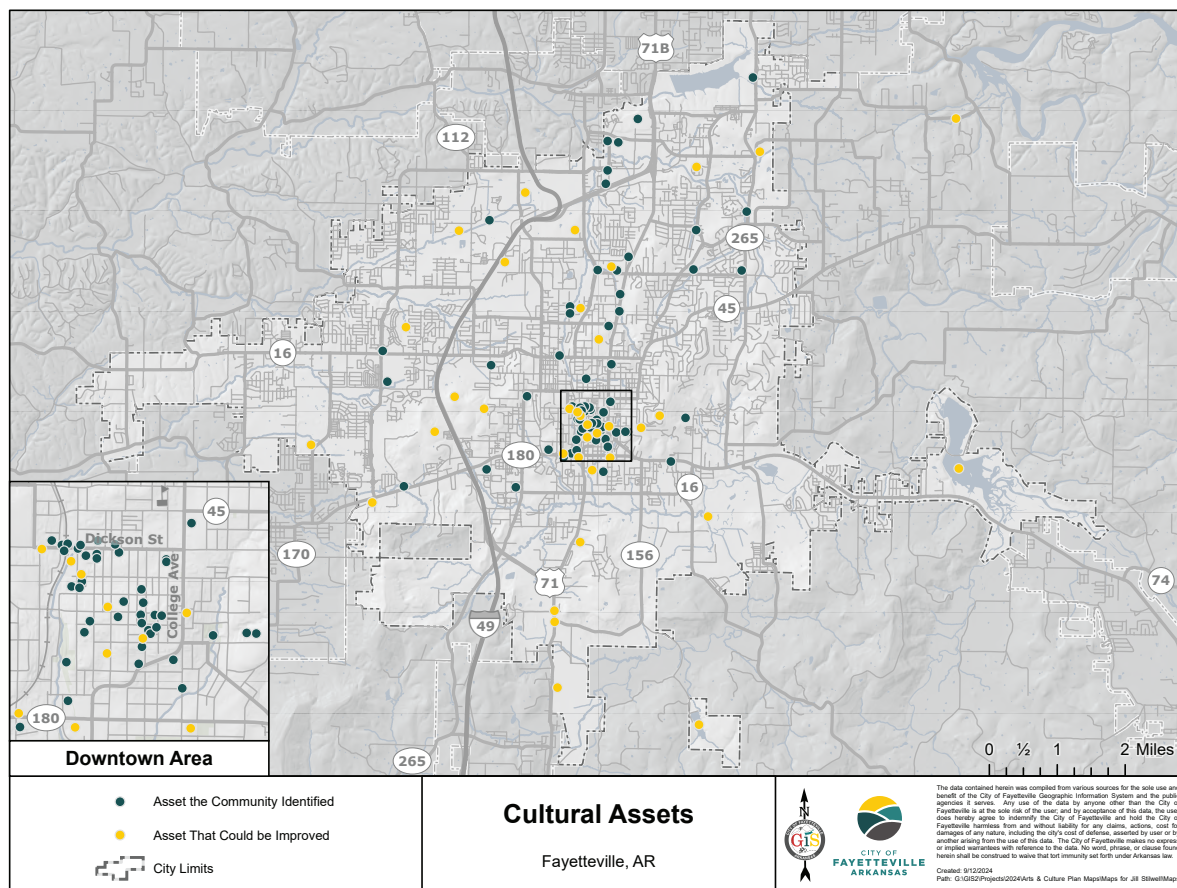
1,250+
community members
contributed to this plan



COMMUNITY ENGAGEMENT

To ensure the community's voice directly influenced the plan, the process included robust community engagement including the following (see appendix for full Engagement Summary).

- Interactive Project Website via Speak Up Fayetteville
- Stakeholder Interviews and Focus Groups
- Listening Sessions with Artists and Creatives
- Creative Sector Economic Development discussion
- Community Surveys
- Targeted Surveys
- Creative Convergence Community Conversation (July 2024)
- Community Event Popups:
 - Yvonne Richardson Community Center Egg Hunt (March 2024)
 - Ozark Regional Transportation Route 20 (April 2024)
 - Phantasma Silent Dance Party (April 2024)
 - Cultural Cartography at TheatreSquared (April 2024)
 - 17th Annual Community Development Block Grant (CDBG) community picnic (July 2024)



Through the Cultural Cartography engagement activities, the community generated this map of arts and culture assets in Fayetteville, identifying current assets and those that could be improved.

SECTION 3

Key Findings





It is clear Fayetteville has remarkable arts and culture attributes and that the community cares deeply about protecting Fayetteville’s unique and authentic creative identity. The arts and culture sector is primed to grow and continue to be a defining feature of Fayetteville. However, there is a simultaneous fear of losing what makes Fayetteville special—from the pressures of the rising cost of living, new development and the fast pace of growth.

A key task in developing the Fayetteville Arts and Culture Plan was to identify gaps and needs within the existing Fayetteville arts and culture ecosystem. The identified needs also offer insights into opportunities to support and advance arts and culture, and differentiate Fayetteville vis-a-vis Northwest Arkansas. Through a variety of community engagement methods, additional research and peer cities benchmarking, the following key findings acknowledge the needs and areas of potential growth for Fayetteville.

What we heard:

Fayetteville’s Arts and Culture Sector Needs Nurturing.

The artist and creative community expressed some challenges about living and working in Fayetteville. The city is home to working, creating, making artists and creatives, but there is a fear that artists will be forced to move away as property values increase beyond affordability. A decline in the number of galleries downtown and some missing key venues and creative spaces impacts steady creative development, production and visibility. There is also strong sentiment that artists are underpaid and undervalued, with limited access to resources, funding and promotion. Like any other economic sector, the creative sector needs inclusion in the city’s workforce retention and development efforts, and artists and creatives can benefit from more connectivity to one another and more opportunities for collaboration.

Top five barriers to artists and creatives making a living from their art or creative work in Fayetteville

- Not enough venues
- Not enough places to exhibit or sell
- Not connecting with audiences/patrons/collectors/customers
- Not enough paying gigs
- Not enough marketing

Top three concerns of Fayetteville artists and creatives:

- Artists/creatives not earning a living wage
- Lack of affordable venues to work/create/practice
- Housing affordability/artists and creatives getting priced out

Arts and Culture Needs Sustainable Funding and Support.

Although there has been significant targeted public investment for arts and culture, from funding new facilities to murals and free summer concerts, these funds have not been strategically or uniformly deployed across the sector. Ongoing direct and consistent funding for arts and culture has been limited. A major source for arts and culture funding has been from several large regional foundations, but philanthropy overall tends to be less diversified. There are a number of economic tools available to the city to help incentivize and promote arts and culture sector development, which will require coordination and consensus to deploy.

The community survey revealed that the majority of people surveyed think the City should spend more on arts and culture in Fayetteville.

62% stated that the City should spend more or much more

27% spend “about the same”

4% stated that the City should “spend less or much less.”

The Need for More Creative Spaces in Fayetteville.

Despite Fayetteville’s superb arts and culture facilities and nearby spaces like the Medium in Springdale, critical spaces are missing that could better support artists, musicians, and creatives. These missing spaces hinder growth, career development and the community’s engagement with the arts. The artist community needs more informal hubs for multidisciplinary collaboration to drive innovation and connectivity. Youth under 21 also need creative spaces to express themselves and as a talent retention thread. The loss of such spaces has affected the cohesion of Fayetteville’s arts scene.

Gaps in the arts ecosystem include studios and workspaces, mid-sized music venues, rehearsal and performances spaces, galleries and affordable commercial spaces for arts-adjacent small businesses, including retail stores that sell locally-made goods and wares and host workshops, events and/or pop-up markets.

The community wants more opportunities to participate and engage in arts and culture.

The community expressed the importance it places on arts and culture and emphasized the need for community involvement, cultural diversity and integrating art into daily life that is accessible and affordable, for youth and adults, for residents and visitors. The community wants more variety and higher quality arts and culture activities and experiences. Specifically they mentioned wanting more live music, outdoor concerts, festivals, art exhibits, museums and films—without having to leave Fayetteville. They would like to see more public art throughout Fayetteville and spaces to participate in art-making of all types.

Over 90% of people surveyed said arts and culture opportunities in Fayetteville are “Important (16%) or Very Important (74%).”

“There are enough opportunities for me to participate in arts and cultural activities in Fayetteville”: 65% Somewhat or Definitely Agree.

“We need to improve the quality of arts and cultural activities in Fayetteville”: 81% Somewhat or Strongly Agree.

When asked **“Do you attend arts and cultural events in nearby communities?”** 82% responded that they did, and only 18% did not.

Fayetteville Needs to Activate and Preserve its Unique Spaces and Places.

Fayetteville has invested in cultural spaces like the Upper and Lower Ramble, showcasing a commitment to placemaking through memorable gathering areas, murals and publicly available art. With careful planning and programming, these accessible spaces can enhance the city's vibrancy and liveability and support the creative community. On-going efforts should focus on activating unique gathering spaces throughout the city with public art and community-focused activities, while preserving, highlighting and celebrating historic and culturally significant areas. Collaborative placemaking will be key to protecting and enhancing Fayetteville's special places.

Fayetteville Needs to Retain and Build its Authentic Arts and Culture Identity.

Fayetteville is poised to advance arts and culture not only within the community, but also in the region, the state and beyond. Currently, the city lacks a strong arts and culture brand that differentiates it from its neighbors. Advocacy for the sector has been, until recently, uncoordinated and signature defining arts events have been lost, reducing cultural attractions. While Fayetteville tends to focus hyper-locally, it could benefit from more cross-cultural engagement with creatives and advocates outside the city. Bringing in outside artists creates valuable opportunities for local artists to exchange ideas, learn new techniques, and expand their networks, enriching the creative landscape and connecting them with wider audiences and new opportunities."

PEER CITIES | This chart compares key elements of arts and culture in peer cities to Fayetteville.

	Municipal A&C Department	Municipal owned/operated A&C facilities/Venues	Municipal Museum/Historic Site	Municipal building leased to A&C nonprofit	Non-Municipal Cultural Facilities	Municipal Special Events Support/Coordination	State-Level Film Incentive or Rebate Program	Local Film Office	Tourism Support	% for Public Art Program	Municipal Granting Program	Designated Creative or Arts Districts	Creative Business Support
Asheville, North Carolina	X	X			X	X	X		X	1%		X	X
Boise, Idaho	X		X	X	X	X			X	1.2%	X		X
Boulder, Colorado	X			X	X	X	X	X	X	1%	X	X	
Fort Collins, Colorado	X	X	X		X	X	X		X	1%	X	X	
Lawrence, Kansas	X			X	X	X		X	X	2%	X	X	
Little Rock, Arkansas					X		X		X			X	
Oklahoma City, Oklahoma	X				X	X	X	X	X	1%		X	X
Fayetteville, Arkansas	X			X	X		X		X			X	

SECTION 4

Vision





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ords have meaning. Throughout the engagement process for this plan, the community was asked to share words and phrases that they hoped would describe the future, aspirational state of arts and culture in Fayetteville.

These words and the sentiments expressed with them, were consolidated, studied, thoughtfully considered and crafted into a Vision Statement that reflects this future desired state. The term “Mid-America” was debated and finally selected to indicate that Fayetteville is part of Northwestern Arkansas and the Ozarks, but that it’s creative impact can and does reach beyond these borders into a larger, multi-state geographic region. This vision statement is intended to provide inspiration and guide this Arts and Culture Plan as well as serve as a bellwether for the arts and culture community moving forward.

Vision

Fayetteville is a renowned hub of arts and culture in the heart of Mid-America - a vibrant well-spring of creativity and innovation, an inclusive center of thriving artists and creatives, inspiring and accessible to and for all.



SECTION 5

Community Priorities, Goals and Strategies



COMMUNITY PRIORITIES

The following overarching priorities have been identified through extensive research and community engagement to serve as the foundation for advancing arts and culture in Fayetteville. These five Community Priorities are aspirational themes that will guide the development and implementation of strategies to achieve the Arts and Culture Plan Vision. These priorities also provide the framework for organizing this plan's goals, strategies and action steps.



CULTIVATE.

Fayetteville is home to a long-established and growing community of working artists and creatives. Artists are essential to the character and history of Fayetteville. Cultivating and nurturing this important workforce will help Fayetteville thrive.



SUSTAIN.

The arts and culture sector plays a critical role in driving economic and financial growth in Fayetteville. Investing in this sector will boost economic vitality, create a stronger sense of place, foster deeper community connections and improve overall community health and well-being.



CREATIVE SPACES.

Plentiful places and spaces to create, gather and experience arts and culture will expand and diversify the well-spring of Fayetteville's creativity, innovation and self-expression.



PLACEMAKING.

Fayettevillians take great pride in their city. Public art and creative placemaking transform spaces into memorable landmarks, celebrate cultural heritage and diversity and enhance the city's vibrancy.



LEAD.

Fayetteville is a renowned creative hub with unique cultural assets and a strong creative community. The city has been and will continue to be an arts and culture destination for the region and beyond.



COMMUNITY PRIORITY: **CULTIVATE**

GOAL **1**

Acknowledge, amplify and cultivate an inclusive Fayetteville arts and culture ecosystem to support working artists, creatives and arts organizations, helping them thrive and connect with the broader community.

Goal 1 Strategies:

1.1 Recognize and advocate for arts and culture as an economic sector within the local economy.

- a. Develop the creative workforce citywide and advocate for artists and creative workers to be paid a living wage and receive business sector support.
- b. Coordinate with the Economic Vitality department to integrate the creative sector into future planning and programs. **[EVMP, Action Item 1.3.31, 1.8.63; CP40 3.7]**
- c. Assure that the creative sector is accounted for in future housing planning at the City level. **[CP40, 3.7]**

1.2 Provide access to arts and culture workforce development and training for running, managing and growing their businesses and careers.

- a. Continue to provide entrepreneurial training and resources and ensure it is tailored and directly marketed to the creative sector (ie. StartUp Junkie, FPL Maker to Market Program and Nonprofit and Small Business Resource Center).
- b. Ensure equitable access to workforce development offerings, such as creative talent pipeline development, Level Up Skills Development for creative trades, etc. Be intentional in inviting and connecting people to training and resources, striving to lower barriers to participation and meet people where they are.
- c. Expand film and video programs and training at the college and university level as well as high school career programs.
- d. Develop music industry specific training in areas like licensing, sync, publishing and scoring.

CASE IN POINT:

[1.2.a] Mountain Bizworks in Asheville, NC hosts a series of workshops titled “Craft Your Commerce” designed for and targeted to creatives specifically to expand their entrepreneurial skills.

1.3 Provide easy access to resources for artists and creatives.

- a. Build and publish an accessible, online directory of resources for artists, creatives and organizations, including local, regional, state and national resources, funding opportunities, grants, BIPOC resources, apprenticeships, residencies, databases and training opportunities.
 - b. Sponsor the creation of a searchable database (or promote use of existing searchable databases) for creative businesses to add their available studio and rental spaces.
 - c. Host an online creative job/gig board for local artists and creatives to connect with work opportunities.
 - d. Develop a matching program to connect artists and creatives to jobs at employers with creative sector needs, building a pipeline of creative workers.
 - e. Sponsor business development programming and education, including tutorials, lectures, or Q & A sessions for tax, legal, finance, business planning and branding/marketing assistance. **[EVMP, Action Item 1.3.28]**
 - f. Investigate creating programs to connect artists with professionals who can provide low-cost or pro-bono bookkeeping, grant-writing, accounting, legal, and other professional services.
 - g. Sponsor ongoing education, apprenticeships, mentorships, leadership training and residencies.
- CASE IN POINT:**

[1.3.a] Communities often have websites with helpful links to local, regional and national websites, resources and opportunities. Both the City of Boulder and the Downtown Fort Collins Creative District have these types of online resources.
- CASE IN POINT:**

[1.3.b] PeerSpace.com promotes rentals of all types. Owners of non-traditional spaces such as co-working, studios, churches, warehouses etc. could also benefit.
- CASE IN POINT:**

[1.3.f] The Colorado Business Committee for the Arts connects volunteer attorneys with artists to help with contracts, guidance on copyright and intellectual property law, and other legal advice.
- CASE IN POINT:**

[1.3.g] The City of Boise offers a yearly Public Art Academy and Learning Series for artists wanting to learn how to break into public art and secure commissions.

1.4 Establish Fayetteville as a creative trades workforce development hub for the region, to supply creative trades that are currently being imported.

- a. Bring recognition to the many trades directly related to the creative economy, such as welding/metalwork, sewing/costuming/fashion design, culinary, carpentry, electrical, engineering and others and training opportunities.
- b. Expand the City's definition of the Creative Economy to include skilled creative trades as called out in the Economic Vitality Master Plan 2024. **[EVMP, Action Item 2.1.2]**
- c. Conduct a study for the City and Region that provides analysis of where there are gaps in creative trades (what's needed) vs. what's being provided. Target training for specific needs and gaps. Seek potential funding from the US Economic Development Administration (EDA).
- d. Seek out partnerships with University of Arkansas, Northwest Arkansas Community College, Northwest Technical Institute and others to increase creative trades workforce training opportunities and to connect people currently working in or studying trades with the creative sector.

- e. Investigate opportunities at the high school level to connect and assist creation of expanded curriculum and workforce education for youth who are interested in exploring these careers.
- f. Seek out opportunities for sharing facilities for training through agreements between City and University or other colleges or Fayetteville Public Schools.

1.5 Facilitate connection and networking within the creative community.

- a. Regularly convene the arts and culture sector to facilitate collaboration, connection and networking. Convenings could take the form of workshops, training, happy hours, or brown bag lunches with panel discussions, guest lectures, or even informal pitch sessions for collaborative ideas and partnerships, etc.
- b. Intentionally invite historically disadvantaged artists and creatives to attend networking events and to suggest meaningful meeting topics, especially BIPOC groups, emerging artists and youth.

1.6 Advocate, encourage and incentivize affordable housing and live/work opportunities specifically for artists and creatives.

- a. Reprise earlier 2018 discussions with ArtSpace, a national not-for-profit affordable housing developer, to update past information and begin the next level of research for a larger live/work project in Fayetteville.
- b. Support and collaborate with City and community entities involved in affordable housing development. Package funding tools to support the development of affordable housing and help developers make the project feasible. This includes supporting property owners and developers in the utilization of Low-Income Housing Tax Credits (LIHTC), CDBG funds, HOME Funds, and other affordable housing funds that may be available now and in the future through the State of Arkansas and the City of Fayetteville, the Arkansas Development Finance Authority (ADFA), the Arkansas Housing Trust Fund (AHTF) and other sources.
- c. Establish new targeted incentives to encourage developers to provide affordable housing for creatives utilizing some of the city's funding (i.e. carving out a portion as a set-aside for artist housing). While Low Income Housing Tax Credit (LIHTC) funding can be challenging to utilize for small scale affordable projects, HOME and CDBG funds can be deployed to incentivize some affordable artist live/work units in a larger project.
- d. Partner with planning to create a density bonus to encourage more affordable housing and/or affordable creative space (galleries, etc.) by allowing for increased building height or building area in exchange for increased affordability requirements.
- e. Encourage and support the development of Accessory Dwelling Units (ADUs) as affordable live/work spaces for artists and creatives.
- f. Create a design guidebook with ideas and inspiration on how artist housing can be incorporated into development and redevelopment projects (e.g. providing floor plan concepts that demonstrate how live/work space might look).

[1.6] TWO BENEFITS UNDER ONE ROOF: AFFORDABLE HOUSING TAILORED TO CREATIVE SECTOR

Affordable housing is a citywide need in Fayetteville, impacting all economic sectors. Artist housing presents unique opportunities as new units can be designed to meet both living and studio space needs in one, allowing creatives to use their space as both a home and a place of business. By developing housing that includes spaces for artists to live, rehearse, create, and sell their work, we address this need while also supporting workforce and small business development in the creative sector.



COMMUNITY PRIORITY:

SUSTAIN

GOAL 2

Develop sustainable funding, economic tools and philanthropic strategies to support and expand Arts and Culture in Fayetteville.

Goal 2 Strategies:

2.1 Develop an arts and culture investment strategy for the City of Fayetteville in alignment with the recommendations of this plan.

2.2 Seek diversified, sustainable and dedicated funding sources for arts and culture.

- a. Adopt a percent-for-art ordinance with a recommended set-aside of 1.2% to 1.5% of the total cost of City of Fayetteville capital improvement projects (CIP) to be pooled into a public art fund to support art projects and collection management throughout the community (See appendix). **[EVMP Action Item 3.1.6, 71BCP]**
- b. Enact a funding mechanism to support the development of arts and culture and creative business within the boundary of the Cultural Arts District (see also Creative Spaces), such as a Business Improvement District (BID), Community Reinvestment District (CRD) or other available mechanisms.
- c. Support the Downtown Fayetteville Coalition in efforts to increase funding for arts and culture infused events, programmed series and activations.

CASE IN POINT:

[2.2.a] The City of Lawrence, Kansas' Public Art Program-part of its "Lawrence Unforgettable Identity-" is funded through an annual set aside of 2% of the cost of all qualifying City capital improvement projects during the previous fiscal year for the purpose of acquiring, purchasing, and installing art in public places in the city.

CASE IN POINT:

[2.2.d] Inspire Olympia is a voter-approved 0.1% sales tax supporting local nonprofit organizations offering arts, sciences, heritage, and cultural programs/experiences for the public in Olympia, Washington. Through a competitive application process, Inspire Olympia distributed \$2.6 million to 60 organizations in 2024, through contracts-for-services with the city. Contracts are awarded to organizations that expand access to quality arts and culture experiences, especially for youth and traditionally underserved populations, and benefit the people and communities in Olympia.

- d. Explore a voter-approved sales tax to support arts and culture in Fayetteville, potentially in conjunction with parks, enduring green land acquisition and operations/maintenance (Arts & Parks) or with climate action efforts.
- e. Explore, long-term, a possible NWA regional tax benefiting arts and culture.

2.3 Develop a City-funded arts and culture support fund program to ensure equitable access to funding opportunities, increase reliable funding for arts and culture and forward City priorities and initiatives.

- a. Enact a strategic support funding program to provide financial support to arts and culture organizations, institutions and initiatives. Programs like this can be a tool for targeting areas of community need, supporting the work of organizations and for incubating and seeding new projects within the city.
- b. Ensure equitable access to support funding by valuing social impact and the priorities and initiatives for and by historically disadvantaged groups including Black, Indigenous and People of Color (BIPOC).
- c. Survey and adjust support funding over time as community, artist and organizational needs change. Initial areas of need may include artist and musician work opportunities, arts education, neighborhood vitality through public art, capital investment, arts and culture experiences and programs, technical/training support.

CASE IN POINT:

[2.3.a] Peer cities provide granting programs for local arts and culture organizations and artists as a way to invest directly in the sector and provide equitable access to funding that targets key priorities and needs. For example, Boulder's Cultural Grant program developed "hiring artists incentives" to amplify artist opportunities and a "venue affordability fund" to subsidize rental costs at cultural venues for local artists and arts organizations.

2.4 Expand the use of economic incentives to encourage investment in temporary and permanent spaces for creative activity and encourage the integration of art in development to bolster the creative economy.

- a. Explore the creation of incentives for developers to invest in/develop/carve out room for arts and culture spaces, studio spaces for working artists and creative business.
 - Consider application of a bonus for including accessible artist studio spaces in developments in neighborhood centers. **[EVMP, Action Item 3.1.4]**
 - Explore the creation of an Enhanced Development Menu, a points-based system for sustainable development options that include public art, public gathering spaces, community galleries, or other public amenities.

CASE IN POINT:

[2.4.a - density bonus] Lowell, MA, has successfully created an Artist Overlay District in their downtown, which offers a density bonus developer incentive for the provision of artist live/work space. The overlay was established for the purpose of "encouraging artists, to both live and work in the downtown area and...encouraging further concentration of art, cultural and entertainment attractions in the downtown area."

- b. Explore incentives for property owners to establish more spaces for creatives to work and maintain affordability.
 - Consider creating a program to incentivize property owners who have vacant or underutilized space to lease that space - ideally with short and/or flexible terms - for creative, arts or cultural uses, be it studio space, performance/rehearsal space, gallery space, artist coops or other uses. This could include a number of different approaches:
 - Offer a tax abatement (or refund) on the value of any physical improvements to the property the owner makes which lead to tenantry by arts and culture-based uses.
 - Develop a residency program that pairs property owners of underutilized or vacant spaces with artists or creatives who can use the space for creative purposes.
- c. Examine development and building code regulations to identify interim solutions that don't require full and expensive renovations to properties to host pop-up installations, performances or galleries, in order to encourage temporary uses in vacant spaces either for a short or longer-term period, thus allowing the buildings to be affordably activated while awaiting new tenants.
- d. Explore studio space stipends for artists and members of the creative economy. **[EVMP, Action Item 3.1.5]**

CASE IN POINT:

[2.4.b - tax abatement] The Crossroads Arts District in Kansas City, Missouri , or the Crossroads Arts PIEA (Planned Industrial Expansion Authority), encourages owners with long-time vacant spaces to provide those spaces to artists for active creative uses to help retain artists and arts-based uses in the Arts District. The PIEA is a tax abatement program specifically designed to encourage property owners to provide space to arts and cultural uses by offering a ten-year property tax abatement on the value of any physical improvements to the building or space which lead to tenantry by arts-based uses. Arts uses for the property must occupy at least 51% of the square footage in order to be eligible for the program.

CASE IN POINT:

[2.4.b - residency program] Case in point: The Heart of the Arts residency program in Atlanta, GA invites property owners with underutilized spaces that with a small amount of work could be transformed into space for artists to create, giving the artist a physical location to build their creative practice and create opportunities for the community to directly interact with artists.

2.5 Advocate for and expand incentives for the Film and Television industry in Fayetteville.

Film and TV in Fay

While the State of Arkansas does offer state film incentives, the Northwest Arkansas region is poised to become a filming hub of its own, with Fayetteville as its home base. Coalescing and coordinating the growing film industry for the Northwest Arkansas region and beyond would be an area where Fayetteville can assume a leadership role. The City can coordinate participation from Fayetteville's film and TV community in the recently commissioned movie industry study. [Read More](#)

- a. Continue to advocate for expanding and making permanent the state-level film tax rebate through the Arkansas Film Commission. **[EVMP, Action Item 1.8.64]**
- b. Seek to develop a local, municipal-level tax rebate to support local productions and drive outside filmmakers to Fayetteville and utilize local resources. **[EVMP, Action Item 1.8.66]**

CASE IN POINT:

[2.5.b] Case in Point: Eureka Springs, AR offers Film, TV, Music & Digital Media incentives in the form of a 2% tax rebate on any individual project or production filmed in the city limits of Eureka Springs that can be added to the Arkansas state incentive. They also provide a list of preferred local vendors who offer additional discounts on productions.

2.6 Diversify and bolster philanthropic engagement and investment in arts and culture.

- a. Consider establishing a Mayor's Art Award to honor both artists/creatives and major philanthropists and donors. Host an awards event that brings donors and artists together, providing public recognition and encouragement for future philanthropy.
- b. Consider developing a local or NWA regional "Business for the Arts" association to connect the creative and business communities, and encourage businesses to support and partner with the arts and culture sector.
- c. Create a private fund at the Fayetteville Area Community Foundation to accept donations to the Arts and Culture Division of the City.
- d. Spur Fayetteville arts nonprofits to increase their participation and collectively promote the NWA Gives Day of Giving event to engage the community in giving.
- e. Develop a larger arts market/special event as a high profile opportunity for artists, artisans and creatives to sell and collectors to buy.

CASE IN POINT:

[2.6.b] Colorado Business Committee for the Arts (CBCA) is a nonprofit membership organization that forges partnerships between business and the arts through year-round advocacy, research, training and arts engagement efforts. CBCA advances Denver (and Colorado) as a cultural hub and validates the arts as an integral part of the regional economy. CBCA also makes the case that art is smart for business, providing the business community with access, exposure and visibility for their investments in the arts.





COMMUNITY PRIORITY: **CREATIVE SPACES**

GOAL 3

Identify, prioritize and provide targeted investment in arts and culture facilities, venues, creative workspaces that address community needs.

Goal 3 Strategies:

3.1 Conduct a citywide Cultural Facilities Study to identify creative space needs and determine the right mix of cultural facilities to support arts and culture in Fayetteville.

- a. Confirm and prioritize Key Facility Needs from this plan as well as consider other potential opportunities.
- b. Recommend the appropriate type, size (capacity), scale, usage and market viability for high-priority new facilities.
- c. Identify existing arts and culture facilities that may be underutilized.
- d. Estimate capital costs, operational costs, revenue potential and pricing structure for high-priority facilities.
- e. Collaborate with the community to identify potential owners, operators, partnerships and funding sources for highest priority facilities. Identify facilities the City may be best positioned to support and/or own/operate..
- f. Establish site criteria for potential locations according to future use, such as community access, neighborhood impact, noise, access to multi-modal transportation, parking and support needed for daytime and/or nighttime economies.
- g. Ensure access to existing and any new arts and culture spaces through public transportation, including reducing barriers and expanding operating hours (evenings, weekend, and school breaks). Explore multimodal transportation options and improve connections between venues and parking.
- h. Identify potential sites for highest priority facilities, considering existing, underutilized or vacant spaces as well as new, available sites.

Spaces identified through this plan to be confirmed through additional study include (but may not be limited to):

- **Work Spaces:** Develop artist work spaces to support, retain and attract the working artist and creative in Fayetteville (see Sustain).
- **Outdoor Venue(s):** Develop additional, larger outdoor venue(s) for hosting larger concerts, performances and festivals that combine Fayetteville's love of nature and arts and culture. Include requirements like the ability to ticket events, a fixed/covered stage (protection from rain and heat), loading access, power, sound equipment, green room, concessions, bathrooms, noise ordinances, access to transportation, parking, etc.
- **Community Arts Center:** Explore the development of a multi-purpose community arts center (in addition to the existing Community Creative Center) to house all types of creativity and artmaking for the broader community, such as open studios, makerspaces, small performance space, exhibition/gallery space, classrooms/workshops, etc. Explore the possibility of a combined art + recreation center or an adaptive reuse of an existing building(s).
- **Additional Indoor Mid-sized Music Venues:** Confirm the appropriate capacity, locations and operators for mid-sized music venues through a cultural facilities study.
- **Additional Galleries and Exhibition spaces:** Develop exhibit spaces throughout the community. Identify existing spaces that could host exhibits (like the Library, City buildings, County buildings, private business) and include exhibit space in any new arts and culture venues.
- **Rehearsal and Small Performance Space for Dance:** Develop a space with a sprung floor to accommodate dance and double as a performance, rehearsal, and experimental space.

CASE IN POINT:

The Lawrence Art Center (Lawrence, KS) built a new facility in 2002. The community raised \$3.5 million, matched by the City. The facility is owned by the City and operated by a nonprofit. The LAC includes five gallery spaces, a 300-seat theatre, a black box theater, and fully equipped studios for drawing, painting, ceramics, jewelry, photography and printmaking. LAC focuses on “art is for everyone” and provides financial aid and an artist-in-residence program.

3.2 Prioritize advancement of creative spaces within Fayetteville’s designated Cultural Arts District to promote, locate and potentially fund artist studios, live/work spaces, venues, creative businesses, galleries, headquarters of arts organizations, etc.

- Cultural Arts District:** Evaluate the current Cultural Arts District boundary and potentially expand/reconfigure it to fully incorporate arts and culture opportunities in the downtown. Develop incentives and a funding mechanism to sustain arts and culture within the boundary (see Sustain).
- The Ramble:** Identify and prioritize key sites along The Ramble for arts and culture uses and activation. Develop a programming philosophy, policies, and diverse partnerships to activate The Upper Ramble as a key feature and connector in the downtown area. This approach will make the space feel safer and more inviting, attracting residents and visitors with its unique environment and offerings.
- Downtown and Dickson Street:** Strive to develop a culture of 24-hour activity Downtown and on Dickson Street. Activate spaces underutilized in the daytime/early evening to create a more 24/7 economy and entertainment zone for all ages, while

CASE IN POINT:

[3.2] Designated cultural districts are proven to attract more businesses and economic activity. The Mass Cultural Council has been designating and supporting cultural districts statewide since 2011 and has accumulated data to prove that Cultural Districts “drive economic growth, strengthen our distinctive local character, and improve the quality of life of families across Massachusetts.” Cultural Districts “attract tourists and entrepreneurs, which in turn help communities foster their cultural sector and expand their tax base. And that benefits everyone.”

also encouraging a nightlife that is welcoming to the entire community, not just college students.

- d. **The Square and Gardens:** Firmly establish The Square as an arts and culture destination within the Cultural Arts District. The City's Arts and Culture Division should continue to advise on the use and activation of this space; elements like an art market, public art, pedestrian zones, outdoor seating and prioritization of creative businesses can help energize/catalyze the downtown Square. Design guidelines/overlays and incentives could help make the entire area more pedestrian friendly, vibrant and a day and night cultural destination.
- e. **Fayetteville Public Library South Lot:** This vacant lot could be well-suited for an arts and culture live/work project.

3.3 Amplify existing arts and culture spaces beyond the Cultural Arts District and downtown to expand and support the creative community throughout the City.

- a. Identify key existing arts and culture spaces through the cultural facilities study that could be amplified to meet needs and growing demand and what investment might be required.
 - Introduce key existing and potential arts and culture spaces as another component for analysis within the context of the of Neighborhood Center Advancement Plan (NCAP).
[EVMP, pp. 60-67]
- b. Engage in a collaborative planning effort for Mount Sequoyah with key stakeholders, including the City, Mount Sequoyah Board and neighbors, to strategize future development, activation and use of this iconic site and how to financially maintain, sustain and grow this unique and historic place.
- c. Improve the stage area at Gulley Park to improve the quality of the popular free summer concerts, including a raised and covered stage, small support area and power/sound position.

Mount Sequoyah

This historic property is a one-of-a-kind landmark with 32 acres, over 50 buildings from the 1920's to 80's overlooking Fayetteville from a hilltop. Mount Sequoyah Creative Spaces NWA provides 50+ studio spaces to area artists and Fenix Arts Gallery is located on the grounds. This non-profit organization has opportunities to expand its service to artists, preserve and renovate its historic buildings and create a plan to sustain its on-going operations.



3.4 Maintain and track locations for potential new arts and culture uses and investment.

Possible locations that were identified for high potential arts and culture uses and investment through this plan include (but may not be limited to):

- **Centennial Park or Kessler Park** - These City-owned parks are large enough to accommodate the infrastructure needed for larger outdoor concerts, festivals, art markets or other special events.
 - **Drake Field** - City-owned parcels in this area could be developed into larger workspaces for artists and creatives, oversized studios, soundstages and studios for film and television, etc. This area could become a regional film and television hub. Consider a needs assessment and study of properties in the Drake Field area, which is also within a state-designated Opportunity Zone.
 - **71B Corridor City-Owned Parcels** - As the 71B Corridor Master Plan is preparing for implementation with re-zoning and enabling work, identify appropriate publicly-owned or privately-owned key parcels for potential arts and culture uses.
 - **Woolsey Homestead:** Consider adapting this newly renovated structure as a museum and/or a living agricultural heritage site, that tells the histories of this early 1840s time period including Native Tribes with ties to this land and the adjacent Trail of Tears.
- a. Actively and consistently participate in Economic Vitality’s ongoing process to inventory and prioritize existing, vacant and underutilized spaces and parcels, including those owned by the City, to further identify spaces for potential arts and culture uses. **[EVMP, Action Item 3.2.17]**
 - b. Advocate for strategically acquiring parcels and structures in key neighborhood centers outside of downtown for proactive arts and culture development projects. **[EVMP, Action Items 3.2.18, 3.2.19]**
 - c. Seek to better distribute art and culture spaces, also identified as “high quality places” in the Economic Vitality Master Plan 2024, across Fayetteville to ensure access to all. **[EVMP, p. 66]**

3.5 Establish partnerships and shared-use agreements with existing cultural spaces, such as those at the University of Arkansas, Fayetteville Public Schools, and Fayetteville Public Library, to increase community access to their art and performance spaces.

- a. Strengthen the connection and resource sharing between the University and the community, facilitating greater community use of existing University theaters, galleries and other arts and culture spaces.
- b. Promote the University’s School of Art’s community programming for use of the Art + Design Center’s resources (includes non-degree registrations/scholarships and the tuition free Senior Razorback program).
- c. Explore additional community uses of University and Fayetteville Public School art studio spaces, equipment and theatre spaces, perhaps through summer residency programs, mentorship or collaborative programs.
- d. Promote and make widely-available spaces at the Fayetteville Public Library to increase usage of their Center for Innovation, Event Center for performances, and exhibition opportunities.



COMMUNITY PRIORITY: **PLACEMAKING**

GOAL 4

Enhance the vibrancy, activation and security of Fayetteville through public art and creative placemaking strategies.

What is Placemaking?

Placemaking refers to the use of planning practices to help create or preserve “high-quality” and memorable places in the public realm. Placemaking is the act of fostering public spaces that are attractive, unique, vibrant and activated, where people gather and feel safe, comfortable and included. Creative placemaking tends to favor creation of visually interesting places through green spaces and landscaping, public artwork and thoughtful design, with spaces energized by creative activities, gatherings and performance. This idea of placemaking is echoed in the 2024 Economic Vitality Master Plan which calls for community-centric development in neighborhood centers and creation of “high-quality places across Fayetteville, not just in its urban hubs. [EVMP, p. 60]

According to “Place Matters: The Role of Placemaking in Economic Development, International Economic Development Council, 2017,” elements of high-quality places include: mixed uses, quality public spaces, broadband-enabled, multiple transportation options, multiple housing options, preservation of historic structures, community heritage, arts, culture and creativity, recreation and green spaces.

Goal 4 Strategies:

4.1 Increase and diversify publicly-accessible art to beautify and enhance the overall vibrancy of the city, while offering opportunities.

- a. Formalize a City Public Art Program, expanding on current public art efforts.
- b. Establish sustainable funding for public art (see Sustain).

- c. Develop policies and procedures based on best practices and community needs to administer the program.
- d. Consider enacting a “voluntary” public art contribution on select City projects ahead of sustained funding.
- e. Prioritize hiring a City staff position to manage the public art program, oversee maintenance of the existing collection and serve as a liaison with City departments, ensuring public art opportunities aren’t missed.
- f. Prioritize engaging and inviting diverse and underrepresented artists for public art work opportunities such as commissioned projects, city-sponsored exhibitions, and/or artist registries that promote local artists.
- g. Seek to spread public art throughout the city of Fayetteville and its Neighborhood Centers, especially areas lacking in publicly accessible artwork.
- h. Continue to encourage public art as a means of celebrating, remembering and honoring diverse communities and neighborhoods within the city.
- i. Pursue a Public Art Master Plan to review and refine guidelines and policies, prioritize projects, locations and define new initiatives.
- j. Consider developing a more robust mural program, including developing a formal festival (like 2017’s Green Candy Art Action festival or 2020’s Sprayettville) and revamping existing utility box murals and a wall + muralist match program.
- k. Identify key opportunities for public art and placemaking based on upcoming Capital Improvement Projects and priority development nodes. Upcoming projects include (but are not limited to):
 - 71B Corridor reconstruction [71BCMP, “Placemaking and Public Art”].
 - Walker Park
 - Parks and Recreation Improvements
 - Lake Fayetteville Memorial and Improvement Projects
 - Woolsey Homestead
 - Apple (Porter House) Warehouse Stabilization
- l. Collaborate with the newly formed Downtown Fayetteville Coalition to identify opportunities for visual arts to enhance the downtown experience, such as alley improvements, dumpster blinds, lighting, temporary art programs, etc. that could incentivize public art and add to creative placemaking.

Benefits of Public Art:

- Encourages walking and gathering
- Enhances public appreciation of the arts
- Creates places with meaning and memory
- Celebrates our cultural heritage and diversity
- Humanizes and scales public spaces
- Strengthens community identity and pride
- Stimulates economic growth
- Attracts businesses, residents and visitors

CASE IN POINT:

[4.1.a] The City of Boise, Idaho has a robust public art program that contributes 1.2% of capital projects towards public artwork. The public art collection consists of hundreds of permanent works, traffic box murals, an interior collection of 2- and 3- dimensional works of art, and portable works. The program also manages projects for other public and private entities who engage in original public art projects. Public art in Boise “adds meaning, stories, beauty and identity to our public space.”

Best Practices

As the public art program expands, seek to move beyond a locally-focused program and engage regional, national or international artists through collaborations, artist exchanges and residencies. This inclusive approach can inspire fresh perspectives, expand skills and help grow the visibility of local artists outside of Fayetteville, leading to greater opportunities in the future.

4.2 Leverage the Cultural Arts District as a hub of creative placemaking.

- a. Consider establishing design guidelines and/or a design overlay within the revised Cultural Arts District boundary. This would encourage development to support a creative aesthetic, incorporate art, enhance public/gathering spaces that also support events and programming, improve the pedestrian experience, encourage outdoor/patio seating and ultimately promote arts and culture through strong design.
 - Consider design overlay/zoning requirements that would mandate more careful design of certain elements in developments such as street-level activation, public-facing outdoor spaces, treatments of parking, incorporation of art, and other elements to be determined.
 - A design overlay may also expand signage, temporary banners and murals in the area as well as hours of operation. **[DMP, 2006]**.
 - Consider creating a design guidebook that goes above and beyond requirements of zoning and code, to provide inspiration to developers and property owners to invest in good design, public art and encourage the creation of leasable spaces that serve the creative community.
 - Incentive overlays that could be used to encourage more affordable housing units in the district and other benefits to the community (see Cultivate).
 - Review zoning codes and ordinances to interweave economic incentives for economic activity driven by the creative community and enable permitting and rules around busking, pop-up/street vendors etc.
 - Incentivize a return of galleries to the Cultural Arts District, rebuilding these small businesses and impacting artist sales and collector culture. (see Sustain 2.4.b).
 - Leverage, promote, and protect existing arts and culture assets within the District, specifically music and performing arts, as key attractions.

4.3 Prioritize placekeeping for cultural and historical sites and neighborhoods.

- a. Identify and prioritize cultural and historic places of significance for cultural groups and diverse communities, with the intent to recognize, preserve, remember and celebrate the heritage, culture and character of historic spaces throughout Fayetteville.
 - For example, a Black Historic District, the Tsa La Gi trail and other identified important cultural sites should be protected, advocated for and celebrated.
- b. Activate public spaces and culturally important neighborhoods through the arts, such as public art, murals, events, festivals, signage, etc., to celebrate a sense of place and identity for the community.
- c. Support the Historic District Commission's efforts to identify significant historic structures and cultural landmarks and the creation of a local historic district designation program.
- d. Encourage the designation of structures and physical locations with historic relevance on the Arkansas Register of Historic Places and/or the National Register of Historic Places, making them eligible for both state and federal grants, and state and federal Historic Tax Credits to help fund restoration and preservation of these properties.



COMMUNITY PRIORITY:

LEAD

GOAL 5

Firmly establish Fayetteville as an arts and culture destination and as a strong leader for the advancement of arts and culture within the region, the state and beyond.

Goal 5 Strategies:

5.1 Advocate for a strong focus on arts and culture in the upcoming Downtown Plan.

5.2 Develop Fayetteville's identity as an arts and culture destination and build excitement through marketing.

- a. Create a common brand for the arts and culture sector to increase exposure and instill pride for the entire community.
- b. Collaborate with Experience Fayetteville and other key partners to develop strategic marketing and promotion of Fayetteville's arts and culture and the Cultural Art District, to increase cultural tourism, bolster the local creative economy and increase participation. **[EVMP, Action Item 1.8.67]**
 - In cooperation with Economic Vitality, “explore developing an external live-work-play marketing campaign through Experience Fayetteville to promote the creative economy and the recreation economy as key contributing factors to Fayetteville's quality of life and community character.” **[EVMP, Action Item 1.8.68]**
 - Promote existing historic sites, museums and attractions in Fayetteville as part of the overall arts and culture marketing strategy.
 - Promote Fayetteville's cultural events and performances in local, regional, state and national media.
 - Expand, invest in and promote Experience Fayetteville's online calendar to highlight and provide access to Fayetteville's arts and culture.

CASE IN POINT:

[5.2.b] Colorado Springs developed Peak Radar as a comprehensive arts, culture and entertainment website featuring an online events calendar for Colorado Springs and the Pikes Peak Region. Peak Radar is the go-to place to find things to do throughout the two-county region, including gallery exhibitions, sporting events, festivals, performances, concerts, workshops and more. In 2023, Peak Radar had 568,818 views of 2,892 local events, 15,939 clicks on “buy tickets” links, and 77% of visitors found an event or group they hadn't known about before.

5.3 Establish community-based larger-scale signature events for Fayetteville residents and to attract cultural tourism.

- a. Work with local arts and culture organizations, producers and entities to create and sustain beloved community events that build on modeled past successes.
- b. Create new, large-scale signature events that celebrate Fayetteville's unique strengths and local identity.
- c. Create experiences for local artists to co-mingle with regional, national or international artists to inspire growth and development of the local arts sector.

CASE IN POINT:

[5.3.b] The Blink Festival in Cincinnati, OH is an event that occurs every two years featuring awe-inspiring murals with projection and lighting, light and art installations, musical performances, drone light shows, and a parade. In October 2022, the BLINK experience attracted over 2 million attendees across the 4-day event, resulting in a direct economic impact of \$126 million dollars. Additionally, the event directly supported or created 1,687 jobs, and generated \$1.5 million dollars in direct artist commissions, honorariums, and art fees.

5.4 Cultivate and incubate new arts and culture programming to create a regional draw.

- a. Develop a signature week-long community-wide event(s) for a quintessential Fayetteville experience. Consider pairing different types of creative businesses and activities. For example: Dinner and Theatre Week, Trail Rides and Tunes, or an event based on the original philosophy of the Ramble as a celebration of ecology + culture + community. Small grants for artists and organizations could be offered to increase participation and promotion, spreading the word of all that Fayetteville has to offer.
- b. Create a larger/signature arts market and promote it locally and regionally (and beyond) as it builds.
- c. Establish a program for arts and culture pop-ups in vacant storefronts, on the Ramble or in other public spaces to support new businesses and art ventures.
- d. Build upon the Gallery Hop event and consider a studio tour event to promote visual arts and galleries as a draw.
- e. Build on and expand arts programming through the City's recreational offerings.

5.5 Advocate for Fayetteville's arts and culture sector at the local, regional and state level.

- a. Build a local coalition of arts and culture advocates, leaders and community political leaders that meets regularly to identify issues impacting the arts and culture sector and develop strategies for advocacy.
- b. Identify and track leadership training opportunities at the local, regional and national level, promote the opportunities locally and consider providing stipends or scholarships for local artists, creatives and cultural leaders to attend.
- c. Strive to connect with similar like-minded advocacy groups and coalitions in cities across Arkansas to strengthen regional and state advocacy for initiatives that benefit the arts and culture sector.

CASE IN POINT:

[5.5.b] Programs like the National Leaders of Color Fellowship, offer regional and national leadership development in the arts. This Fellowship is a transformative leadership development experience curated by Creative West in partnership with Mid-American Arts Alliance and other regional arts organizations to establish multicultural leadership in the creative and cultural sector. Connecting locals to these kinds of opportunities and potentially sponsoring their participation will help develop greater leadership in Fayetteville.

- d. Continue collaborating with CACHE to identify opportunities to partner and convene the arts and culture sector regionally.
- e. Continue to connect and collaborate with state, regional and national arts associations, like Arkansans for the Arts, Arkansas Arts Council, Mid-America Arts Alliance, South Arts, and Creative West.

5.6 Advance the City's leadership role in championing and increasing visibility of Fayetteville's arts and culture, focusing on the growth of the entire sector.

- a. Collaborate across all city departments, especially Arts & Culture Division, Economic Vitality, Parks, Natural Resources and Cultural Affairs, Planning, and Transportation, in prioritizing and forwarding strategies identified in this plan and others to grow the arts and culture sector.
- b. Ensure that key staff from the Arts and Culture Division are invited and present "at the table" for discussions and decisions that could benefit or impact the sector and placemaking efforts.
- c. Revisit the role and responsibilities of the Arts Council as an advisory board and as ambassadors/advocates for this plan and arts and culture in Fayetteville. Consider assigning liaisons from the Arts Council to other City boards and commissions.
- d. Make Fayetteville as accessible and attractive as possible for events and film projects by providing streamlined access to key resources. Consider establishing a special events hub or office to serve as a central point for navigating permits, event production needs, and coordination with City departments.
- e. Collect data on the arts and culture industry to provide impact reports and white papers on the importance of a strong cultural economy.
- f. Ensure consistency of name usage for Parks, Natural Resources, and Cultural Affairs and the Arts and Culture Division across the City and in all communications..
- g. Encourage candidates running for city offices to create platform positions on how they will enact policies related to arts and culture.
- h. Convene a local advocacy coalition, connect it within the region and state and be an organizing force behind it.

CASE IN POINT:

[5.6.e] Oklahoma City's Special Events Office is a division of the City's Public Information & Marketing Department and provides event organizers with guidance throughout the permitting process and helps ensure safe and successful events. The office manages a calendar with a list of permitted events and road closure information to assist with coordination.



SECTION 6

Implementation





THE ROLE OF THE CITY

Municipalities play a vital role in supporting arts and culture. Cities are uniquely positioned to champion arts and culture and match grassroots efforts by allocating staff and resources, serving as conveners and organizers, building partnerships, leveraging internal departments and infrastructure, and developing public spaces. Further, cities can amplify and help assure that arts and culture are accessible to all, prioritizing inclusion and belonging across diverse communities. These, and other municipal tools are instrumental in creating a thriving arts and culture ecosystem.

The City of Fayetteville holds a key leadership role in advancing this community-wide Arts and Culture Plan. The City's new Arts and Culture Division and Director have the potential to enhance and buttress the arts and culture sector across the city and beyond. This plan envisions the City as a leader, facilitator, partner and supporter of all aspects of this plan.

This Implementation section highlights the key considerations and strategies for implementing this plan. It highlights those areas which the City is best positioned to lead. Broadly, these include:

- Amplifying the voice of the entire arts and culture sector.
- Convener and connector for the arts community, building relationships and partnerships.
- Initiation of collaboration and advocacy across City departments to advance arts and culture issues.
- Continuing to reinforce arts and culture's importance in City planning.
- Investment in physical spaces.
- Management and funding for a public art program.
- Creation of City policies and procedures to support arts and culture.
- Direct financial resources such as grants, subsidies, tax incentives and/or other funding mechanisms and partnerships.

However, the City of Fayetteville is also not the sole entity responsible for this plan's implementation. A successful arts and culture strategy relies on the collective effort of a broad range of stakeholders, including key arts organizations, community partners, creative businesses, and individual artists and creatives. The City is an essential convener, bringing together these diverse voices and facilitating ongoing dialogue. By building connections and encouraging alignment with the plan's vision, the City of Fayetteville can set the stage for partnerships and collaboration, and ultimately, action.

IMPLEMENTATION CONSIDERATIONS: BUILDING CAPACITY

To fully support implementation of this Plan, the City will need to consider building capacity in terms of structure, staffing and funding capabilities.

Structural Support

City of Fayetteville Structure:

The Parks Department was recently renamed the Parks, Natural Resources, and Cultural Affairs Department (PNRCA) to reflect the department's expansion to include Arts and Culture. The City of Fayetteville created a new Arts and Culture Division under the Parks and Natural Resources Department and hired its first director in 2022.

Arts Council Role:

The City Council-appointed Arts Council predates the Arts and Culture Division. With this first Arts and Culture Plan, the Arts Council may need to review and adjust its roles and responsibilities. In doing so, the Arts Council should consider the following:

- Defining Arts Council's role and responsibilities as separate from the Parks, Natural Resources and Cultural Affairs Board and formalize a liasionship between the two.
- Appointment of liaisons from the Arts Council to other City Boards and Commissions.
- Appointment of separate public art selection panels appropriate to each new project, rather than serving in this capacity itself.
- Developing and advising on criteria and policies for a future Strategic Support Fund and appointing review panels for the fund.
- Committing to regular attendance at art happenings and events in the community.
- Listening and serving as spokespeople/ ambassadors for the creative community.
- Designating a liaison or board seat on CACHE's board.



Staffing Needs

Currently, the Arts and Culture Division consists of 1 full-time Director and a .6 hourly position to support programming (24 hours/week). Additional staffing capacity will be needed to fully support and implement this Plan and to have a positive impact on the arts and culture sector. The following table describes additional staff needed, in order of priority. It is possible that some of these positions could be shared across departments.

Proposed New Positions Over 10 Years

Public Art Coordinator (full-time): Oversees the public art program, guides budget CIP allocations for the program, collaborates with City departments to identify potential public art projects, manages all aspects of public art projects including artist selection, contracts, design, installation and on-going maintenance of the collection.

Strategic Support Fund Coordinator: Once the City establishes a strategic support fund/program, this staff position will assist with the creation of policies and procedures around distribution of funds, oversee the application processes, distribution of funds and evaluation of the program. This work could scale over time from a professional contract to an FTE depending on the scope of the program.

Arts & Culture Sector Economic Development Specialist: Serves as a liaison for the arts community and helps forge lasting programs and partnerships that will help grow the creative workforce. This position could be shared with [or embedded in] Economic Vitality and/or Planning.

Programming/Events Coordinator (expand to full-time+): As the Division grows, consider expanding this part-time position (approved in 2024) to address expanding programming and event needs. With the Ramble coming fully on-line in 2025 and future growth in special events, it is anticipated the need for event coordination will increase over time.

Arts and Culture Positions	2024	2025-2027	2028-30	2031+
Director	1 FTE			
Hourly Support	.6 Hourly	1 Hourly		
Public Art Coordinator		1 FTE		
Strategic Support Fund Coordinator			1 FTE	
Shared Positions				
Programming Event Coordinator	.5 Hourly	1 FTE		1+ FTE
Arts & Culture Sector Economic Development Specialist			1 FTE	

Funding Considerations

Similar to the staffing resources, the financial resources brought to bear for this effort will directly impact the plan's scope, reach and long-term sustainability. Reliable funding enables the growth of arts and culture organizations, creative business and signature events, while also supporting artists, public art and community participation. Identifying and securing diverse funding sources—through city investments, grants, philanthropy, public-private partnerships and economic incentives—will be essential to fostering a resilient arts ecosystem. By prioritizing funding strategies, Fayetteville can ensure that its arts and culture sector remains vibrant, accessible and impactful for years to come.

Growing the Arts and Culture Division budget should be the highest priority for the City's arts and culture investment, as the Division is the City's best resource for impacting, sustaining and growing the arts and culture sector. The goals and strategies of this Arts and Culture Plan require the Division's leadership and an expanded role both within the City organization and in the community. Building the Division budget over the next decade should include: additional staff (see table), additional funding for initiatives outlined in this plan and expanding operational support. Establishing a strategic support fund and public art fund are also part of the ten-year horizon. Estimates suggest the Division's budget would be approximately \$1 million in annual operating costs (not accounting for inflation), with additional set aside funding for the strategic support fund and public art.

City Direct Support and Investment:

Below are examples of opportunities for the City of Fayetteville to support and invest in arts and culture.

- **Continue and increase City funding allocation to the Arts and Culture Division:** Expanding capacity of the division in terms of additional staffing, public art projects and supporting key initiatives from this plan in support of the arts and culture ecosystem.
- **Fund Public Art and create a Public Art Plan:** Beginning with voluntary contributions from Capital Improvement Projects (CIP) for art, then advocating for an ordinance requiring a percentage of annual CIP projects to be pooled into a Public Art Fund (see appendix for more on Public Art). When funding is established, invest in a formalized public art plan.
- **Establish a Strategic Support Funding Program:** Establishing a City fund to provide direct financial support to the arts and culture sector in the form of grants or contracts for services, as well as incubating and seeding new projects within the city.
- **Fund a Cultural Facilities Study.**
- **Deploy economic funding mechanisms** to support arts and culture (see the table below).
- **Develop public/private partnerships:** Identify partnerships and funding opportunities to support developing new spaces and initiatives. Start with key entities that are already investing in this work and amplify by joining financial resources.

While the City's support is essential for a thriving arts ecosystem, it should be met with dedicated and robust funding from non-municipal sources, from foundations, philanthropy, business and corporate support, private partnerships, organizations, grants and other matching funds as well as state and federal funding.

Potential Funding Mechanisms

This plan identifies potential funding mechanisms that could support arts and culture and placemaking in Fayetteville. The following table briefly explains each mechanism. (see Appendix for further explanation of each mechanism):

Funding Mechanism	How It Works	Possible Applications
% for the Arts – Public Sector	A “percent for the arts” program requires that a specific percentage (usually 1-2%) of the total cost of a taxpayer-funded construction project be set aside for public art.	Percent for Arts programs ensure that public art is a part of every significant public sector investment made in the community.
Public Art Funding - Private Sector	A city may secure public art funding from developers in exchange for developer benefits. It can be city-wide or applied to a smaller district.	Private sector public art programs can encourage the private sector to tailor their investments to support artists and placemaking initiatives.
Central Business Improvement District (CBID)	Special district assessment tool created by stakeholders in a defined area to deliver special services in that area, as defined by Municipal Code	Utilizing the same or similar boundary as the current Fayetteville Cultural Arts District, a CBID could be a source of funding for investments such as infrastructure, programming, services and cultural and creative investments.
Community Redevelopment District (CRD)	CRDs utilize Tax Increment Financing (TIF) to fund reinvestment and redevelopment of blighted or underutilized areas.	A CRD could help develop spaces and facilities for creative uses or to upgrade older spaces in need of rehabilitation for use by artists and creatives
Special Sales Tax Districts	Many states have legislation to allow for the formation of special sales tax districts to fund specific improvements or investments in that same area.	A localized sales tax using the same or similar boundary as the current Fayetteville Cultural Arts Corridor can be created. Or it could be broader for the city limits or regional. Funding can target arts-based programming and/or cultural facilities.
Federal Historic Tax Credit	For income-producing properties, Historic Tax Credits can be taken on 20% of the approved expenditures for renovations and restorations that are listed in the National Register of Historic Places.	These tax credits can be leveraged to provide funding to invest in historically designated properties for renovation, restoration or upgrades for use as cultural or creative spaces.
State of Arkansas Historic Tax Credit	Projects in incorporated communities of more than 50,000 receive a 30% credit on the rehabilitation of historic properties. This program is meant to supplement the federal program.	Qualified properties listed on both the state and federal registers can tap into both tax credit programs, possibly covering 50% of the approved expenditures for historic renovations and restorations.
Low-Income Housing Tax Credits (LIHTC)	The LIHTC program gives state and local LIHTC-allocating agencies authority to issue tax credits for the acquisition, rehabilitation, or new construction of rental housing targeted to lower-income households. This program incentivizes nonprofits and for-profit organizations to develop housing for low-income populations.	LIHTC programs can be utilized to develop affordable housing developments and those featuring live/work space for artists. Artspace – the national non-profit housing developer who exclusively does housing projects for artists – utilizes LIHTC, in part, to fund their projects.
Opportunity Zone (OZ)	An Opportunity Zone (OZ) is an economically distressed community where new investments, under certain conditions, may be eligible for preferential tax treatments. OZ locations must be nominated by the state, and the Secretary of the U.S. Treasury must certify the nomination through the Internal Revenue Service (IRS).	Fayetteville has a significant OZ area that can be explored further here . The program can spur investment and development and could include facilities to support workforce training, film production and other workforce-related uses.
HOME Funds	HOME funds are awarded annually to the City of Fayetteville as formula grants from the US Department of Housing and Urban Development (HUD). The City is required to match HOME funds with non-federal resources. The City determines how to spend their HOME funds through a consolidated planning process requiring public participation.	HOME funds could be used to support affordable housing (including as part of an Artspace project) or support to artists and creatives in obtaining affordable living or live/work space

Evaluation Framework

To ensure the success of this plan's recommendations and monitor meaningful impact over the next decade, establishing an annual review and evaluation framework for Fayetteville's Arts and Culture Plan is essential. Reviewing the plan annually and tracking accomplishments will guide future planning, allow adjustments to be made and ensure the plan remains relevant and effective in supporting Fayetteville's evolving creative landscape.

In addition to tracking accomplishments annually, the City should lead an evaluation process to assess the plan's impact on the arts and culture sector and the community. Evaluation should be completed at least at the five and ten-year mark but may be valuable at years three and eight as well. Timing for some measures will depend on when the data is available or can be collected. The Evaluation Framework can be developed from the following suggested key measures but need not be limited to this list.



Cultivate

- Increase the percentage of art students staying in Fayetteville after graduation. (U of A Career Outcome Reports)
- Improve Arkansas's standing from 35th out of 50 states in arts and culture production and/or 34th in arts employment. (Bureau of Economic Analysis Arts and Culture Production Satellite Account)
- Improve quality of arts and culture as measured through periodic surveying of the community: "we need to improve the quality of arts and cultural activities in Fayetteville." In 2024, 81% of respondents somewhat or strongly agreed that quality needs to be improved. (City surveying efforts)



Sustain

- Increase in City funding for the Arts and Culture Division. (City statistics)
- Increase staffing for the Arts and Culture Division. (City statistics)
- Increase the amount of City support for arts organizations (granting). (City statistics)
- Establish a funding source dedicated to public art. (City statistics)



Creative Places

- Fund and complete cultural facilities study. (City statistics)
- Track and increase the number of places to exhibit artwork, be it in commercial galleries, coops, nonprofit or public spaces, etc. (Inventory)
- Pursue the next level of Artspace study.



Placemaking

- Track and increase the number of public art projects installed over a five-year period. (City statistics)
- Use Cultural Mapping to track and determine new "Creative Nodes" or "High Quality Spaces." Track spaces that are outside the central downtown Arts and Culture district boundaries. (Economic Vitality & Arts and Culture Division)



Lead

- Establish goals for the number of arts and culture sector convenings to occur annually, track attendance and evaluate the success. (City to track)
- Improve the community survey rating that 50.5% of respondents stated they were "somewhat or very dissatisfied" by the "variety and amount" of arts and cultural activities available to them in Fayetteville. (Through City surveying efforts)
- Maintain high community ratings on the value of arts and culture in Fayetteville. Embed key questions into periodic community surveys: "How important to you and your family are arts and culture opportunities in Fayetteville?" (74% very important; 16% important in 2024) and/or "Arts and Cultural activities are important aspects of life in Fayetteville" (92% agree or strongly agree in 2024). (Through City surveying efforts)



IMPLEMENTATION TIMING

To assist in implementing this Arts and Culture Plan, the following table outlines plan strategies into timing categories: immediate, short-term, mid-term, long-term and ongoing. As this is a community-wide Plan, the community, a broad range of stakeholders and the City of Fayetteville will need to work together to advance its goals. This collaborative effort is indicated below through icons showing who the initiator or lead of each strategy might be: the City , the community  or both . In many cases (if not most), collaboration and partnerships will be needed to realize results.

One of the first steps the City and the community can take is to host a series of convenings to socialize the Arts and Culture Plan and identify organizations, community partners and individuals interested in having a role in specific strategies or topics. These groups can then identify who else needs to be at the table, what action steps to take, and kick-start those steps.

IMMEDIATE ACTION 2025

		Community Collaborators
1.2.a	Continue to provide entrepreneurial training and resources and ensure it is tailored and directly marketed to the creative sector (ie. StartUp Junkie, FPL Maker to Market Program and Nonprofit and Small Business Resource Center).	
1.5.a	Regularly convene the arts and culture sector to facilitate collaboration, connection and networking.	
1.5.b	Intentionally invite historically disadvantaged artists and creatives to attend networking events and to suggest meaningful meeting topics, especially BIPOC groups, emerging artists and youth.	
1.6.a	Reprise earlier 2018 discussions with ArtSpace, a national not-for-profit affordable housing developer, to update past information and begin the next level of research for a larger live/work project in Fayetteville.	
2.1	Develop an arts and culture investment strategy for the City of Fayetteville in alignment with the recommendations of this plan.	
2.6.b	Consider developing a local or NWA regional “Business for the Arts” association to connect the creative and business communities, and encourage businesses to support and partner with the arts and culture sector.	

Immediate Action (Cont.)

Community Collaborators

3.2.a	Evaluate the current Cultural Arts District boundary and potentially expand/reconfigure it to fully incorporate arts and culture opportunities in the downtown. Develop incentives and a funding mechanism to sustain arts and culture within the boundary.	
3.2.b	Develop a programming philosophy, policies, and diverse partnerships to activate The Upper Ramble as a key feature and connector in the downtown area.	
3.4.a	Actively and consistently participate in Economic Vitality's ongoing process to inventory and prioritize existing, vacant and underutilized spaces and parcels, including those owned by the City, to further identify spaces for potential arts and culture uses.	
4.1.c	Develop Public Art policies and procedures based on best practices and community needs to administer the program.	
4.1.k	Identify key opportunities for public art and placemaking based on upcoming Capital Improvement Projects and priority development nodes. (See appendix)	
5.1	Advocate for a strong focus on arts and culture in the upcoming Downtown Plan. Identify timing and determine Arts and Culture staff and Arts Council involvement.	
5.4.b	Create a larger/signature arts market and promote it locally and regionally (and beyond) as it builds.	
5.4.d	Build upon the Gallery Hop event and consider a studio tour event to promote visual arts and galleries as a draw.	
5.5.a	Build a local coalition of arts and culture advocates, leaders and community political leaders that meets regularly to identify issues impacting the arts and culture sector and develop strategies for advocacy.	
5.6.a	Collaborate across all city departments, especially Arts & Culture Division, Economic Vitality, Parks, Natural Resources and Cultural Affairs, Planning, and Transportation, in prioritizing and forwarding strategies identified in this plan and others to grow the arts and culture sector.	
5.6.b	Ensure that key staff from the Arts and Culture Division are invited and present “at the table” for discussions and decisions that could benefit or impact the sector and placemaking efforts.	
5.6.f	Ensure consistency of name usage for Parks, Natural Resources, and Cultural Affairs and the Arts and Culture Division across the City and in all communications.	

SHORT-TERM ACTION 2026-2028

Community Collaborators

1.1.b	Coordinate with the Economic Vitality department to integrate the creative sector into future planning and programs.	
1.2.b	Ensure equitable access to workforce development offerings, such as creative talent pipeline development, Level Up Skills Development for creative trades, etc. Be Intentional in inviting and connecting people to training and resources, striving to lower barriers to participation and meet people where they are.	
1.3.a	Build and publish an accessible, online directory of resources for artists, creatives and organizations, including local, regional, state and national resources, funding opportunities, grants, BIPOC resources, apprenticeships, residencies, databases and training opportunities.	
1.3.b	Sponsor the creation of a searchable database (or promote use of existing searchable databases) for creative businesses to add their available studio and rental spaces.	
1.3.c	Host an online creative job/gig board for local artists and creatives to connect with work opportunities.	
1.4.a	Bring recognition to the many trades directly related to the creative economy, such as welding/metalwork, sewing/costuming/fashion design, culinary, carpentry, electrical, engineering and others and training opportunities.	
1.4.b	Expand the City's definition of the Creative Economy to include skilled creative trades as called out in the Economic Vitality Master Plan 2024.	
1.4.f	Seek out opportunities for sharing facilities for training through agreements between City and University or other colleges or Fayetteville Public Schools.	
1.6.b	Support and collaborate with City and community entities involved in affordable housing development. Package funding tools to support the development of affordable housing and help developers make the project feasible.	
1.6.e	Encourage and support the development of Accessory Dwelling Units (ADUs) as affordable live/work spaces for artists and creatives.	
2.2.a	Adopt a percent-for-art ordinance with a recommended set-aside of 1.2% to 1.5% of the total cost of City of Fayetteville capital improvement projects (CIP) to be pooled into a public art fund to support art projects and collection management throughout the community.	
2.2.c	Support the Downtown Fayetteville Coalition in efforts to increase funding for arts and culture infused events, programmed series, and activations.	
2.4.c	Examine code regulations to identify interim solutions that don't require full and expensive renovations to properties to host pop-up installations, performances or galleries, in order to encourage temporary uses in vacant spaces either for a short or longer-term period, thus allowing the buildings to be affordably activated while awaiting new tenants.	
2.5.a	Continue to advocate for expanding and making permanent the state-level film tax rebate through the Arkansas Film Commission.	
2.6.c	Create a private fund at the Fayetteville Area Community Foundation to accept donations to the Arts and Culture Division of the City.	

Short-Term Action (Cont.)

Community Collaborators

2.6.d	Spur Fayetteville arts nonprofits to increase their participation and collectively promote the NWA Gives Day of Giving event to engage the community in giving.	
2.6.e	Develop a larger arts market/special event as a high profile opportunity for artists, artisans and creatives to sell and collectors to buy.	
3.2.b	Identify and prioritize key sites along The Ramble for arts and culture uses and activation.	
3.2.c	Strive to develop a culture of 24-hour activity along Dickson Street and into the Downtown area. Activate spaces underutilized in the daytime/early evening to create a more 24/7 economy and entertainment zone for all ages, while also encouraging a nightlife that is welcoming to the entire community, not just college students.	
3.2.d	Firmly establish The Square as an arts and culture destination within the Cultural Arts District. The City's Arts and Culture Division should continue to advise on the use and activation of this space.	
3.3.b	Engage in a collaborative planning effort for Mount Sequoyah with key stakeholders, including the City, Mount Sequoyah Board and neighbors, to strategize future development, activation and use of this iconic site and how to financially maintain, sustain and grow this unique and historic place.	
3.3.c	Improve the stage area at Gulley Park to improve the quality of the popular free summer concerts, including a raised and covered stage, small support area and power/sound position.	
3.5.a	Strengthen the connection and resource sharing between the University and the community, facilitating greater community use of existing University theaters, galleries and other arts and culture spaces.	
3.5.b	Promote the University's School of Art's community programming for use of the Art + Design Center's resources (includes non-degree registrations/scholarships and the tuition free Senior Razorback program).	
3.5.c	Explore additional community uses of University and Fayetteville Public School art studio spaces, equipment and theatre spaces, perhaps through summer residency programs, mentorship or collaborative programs.	
3.5.d	Promote and make widely-available spaces at the Fayetteville Public Library to increase usage of their Center for Innovation, Event Center for performances, and exhibition opportunities.	
4.1.a	Formalize a City Public Art Program, expanding on current public art efforts.	
4.1.b	Establish sustainable funding for public art.	
4.1.d	Consider enacting a "voluntary" public art contribution on select City projects ahead of sustained funding.	
4.1.e	Prioritize hiring a City staff position to manage the public art program, oversee maintenance of the existing collection and serve as a liaison with City departments, ensuring public art opportunities aren't missed.	
4.1.f	Prioritize engaging and inviting diverse and underrepresented artists for public art work opportunities such as commissioned projects, city-sponsored exhibitions, and/or artist registries that promote local artists.	

Short-Term Action (Cont.)

Community Collaborators

4.1.g	Seek to spread public art throughout the city of Fayetteville and its Neighborhood Centers, especially areas lacking in publicly accessible artwork.	
4.1.i	Collaborate with the newly formed Downtown Fayetteville Coalition to identify opportunities for visual arts to enhance the downtown experience, such as alley improvements, dumpster blinds, lighting, temporary art programs, etc. that could incentivize public art and add to creative placemaking.	 + 
4.3.c	Support the Historic District Commission's efforts to identify significant historic structures and landmarks and the creation of a local historic district designation program.	 + 
4.3.d	Encourage the designation of structures and physical locations with historic relevance on the Arkansas Register of Historic Places and/or the National Register of Historic Places, making them eligible for both state and federal grants, and state and federal Historic Tax Credits to help fund restoration and preservation of these properties.	
5.2.a	Create a common brand for the arts and culture sector to increase exposure and instill pride for the entire community.	 + 
5.2.b	Collaborate with Experience Fayetteville and other key partners to develop strategic marketing and promotion of Fayetteville's arts and culture and the Cultural Art District, to increase cultural tourism, bolster the local creative economy and increase participation.	 + 
5.2.b*	Expand, invest in, and promote Experience Fayetteville's online calendar to highlight and provide access to Fayetteville's arts and culture.	 + 
5.4.e	Build on and expand arts programming through the City's recreational offerings.	
5.5.b	Identify and track leadership training opportunities at the local, regional and national level, promote the opportunities locally and consider providing stipends or scholarships for local artists, creatives and cultural leaders to attend.	 + 
5.5.c	Strive to connect with similar like-minded advocacy groups and coalitions in cities across Arkansas to strengthen regional and state advocacy for initiatives that benefit the arts and culture sector.	 + 
5.6.c	Revisit the role and responsibilities of the Arts Council as an advisory board and as ambassadors/advocates for this plan and arts and culture in Fayetteville.	
5.6.e	Collect data on the arts and culture industry to provide impact reports and white papers on the importance of a strong cultural economy.	
5.6.g	Encourage candidates running for city offices to create platform positions on how they will enact policies related to arts and culture.	

MID-TERM ACTION 2029-2031

Community Collaborators

1.2.c	Expand film and video programs and training at the college and university level as well as high school career programs.	
1.2.d	Develop music industry specific training in areas like licensing, sync, publishing and scoring.	
1.3.d	Develop a matching program to connect artists and creatives to jobs at employers with creative sector needs, building a pipeline of creative workers.	
1.3.e	Sponsor business development programming and education, including tutorials, lectures, or Q & A sessions for tax, legal, finance, business planning and branding/marketing assistance.	
1.3.f	Investigate creating programs to connect artists with professionals who can provide low-cost or pro-bono bookkeeping, grant-writing, accounting, legal, and other professional services.	
1.3.g	Sponsor ongoing education, apprenticeships, mentorships, leadership training and residencies.	
1.4.c	Conduct a study for the City and Region that provides analysis of where there are gaps in creative trades (what's needed) vs. what's being provided. Target training for specific needs and gaps. Seek potential funding from the US Economic Development Administration (EDA).	
1.6.c	Establish new targeted incentives to encourage developers to provide affordable housing for creatives utilizing some of the city's funding (i.e. carving out a portion as a set-aside for artist housing). While Low Income Housing Tax Credit (LIHTC) funding can be challenging to utilize for small scale affordable projects, HOME and CDBG funds can be deployed to incentivize some affordable artist live/work units in a larger project.	
1.6.d	Partner with planning to create a density bonus to encourage more affordable housing and/or affordable creative space (galleries, etc.) by allowing for increased building height or building area in exchange for increased affordability requirements.	
2.2.b	Enact a funding mechanism to support the development of arts and culture and creative business within the boundary of the Cultural Arts District (see also Creative Spaces), such as a Business Improvement District (BID), Community Reinvestment District (CRD) or other available mechanisms.	
2.3.a	Enact a strategic support funding program to provide financial support to arts and culture organizations, institutions and initiatives. Programs like this can be a tool for targeting areas of community need, supporting the work of organizations and for incubating and seeding new projects within the city.	
2.3.b	Ensure equitable access to support funding by valuing social impact and the priorities and initiatives for and by historically disadvantaged groups including Black, Indigenous and People of Color (BIPOC).	
2.4.a	Explore the creation of incentives for developers to invest in/develop/carve out room for arts and culture spaces, studio spaces for working artists and creative business. (Bonus, Enhanced Development Menu, Public Art, etc.)	
2.4.b	Explore incentives for property owners to establish more spaces for creatives to work and maintain affordability. (Lease incentives, tax abatement/refund, residency program, etc.)	
2.4.d	Explore studio space stipends for artists and members of the creative economy.	

Mid-Term Action (Cont.)

Community Collaborators

2.6.a	Consider establishing a Mayor's Art Award to honor both artists/creatives and major philanthropists and donors. Host an awards event that brings donors and artists together, providing public recognition and encouragement for future philanthropy.	
3.1	Conduct a citywide Cultural Facilities Study to identify creative space needs and determine the right mix of cultural facilities to support arts and culture in Fayetteville. (3.1.a-h, 3.2.e)	+
3.3.a	Identify key existing arts and culture spaces through the cultural facilities study that could be amplified to meet needs and growing demand and what investment might be required. Introduce key existing and potential arts and culture spaces as a another component for analysis within the context of the of Neighborhood Center Advancement Plan (NCAP).	+
3.4	Maintain and track locations for potential new arts and culture uses and investment.	+
3.4.b	Advocate for strategically acquiring parcels and structures in key neighborhood centers outside of downtown for proactive arts and culture development projects.	
3.4.c	Seek to better distribute art and culture spaces, also identified as "high quality places" in the Economic Vitality Master Plan 2024, across Fayetteville to ensure access to all.	+
4.1.i	Pursue a Public Art Master Plan to review and refine guidelines and policies, prioritize projects, locations and define new initiatives.	
4.1.j	Consider developing a more robust mural program, including developing a formal festival (like 2017's Green Candy Art Action festival or 2020's Sprayettville) and revamping existing utility box murals and a wall + muralist match program.	
4.2.a	Consider establishing design guidelines and/or a design overlay within the revised Cultural Arts District boundary.	
4.3.a	Identify and prioritize cultural and historic places of significance for cultural groups and diverse communities, with the intent to recognize, preserve, remember and celebrate the heritage, culture and character of historic spaces throughout Fayetteville.	+
4.3.b	Activate public spaces and culturally important neighborhoods through the arts, such as public art, murals, events, festivals, signage, etc., to celebrate a sense of place and identity for the community.	+
5.3.a	Work with local arts and culture organizations, producers and entities to create and sustain beloved community events that build on modeled past successes.	+
5.3.c	Create experiences for local artists to co-mingle with regional, national or international artists to inspire growth and development of the local arts sector.	+
5.4.c	Establish a program for arts and culture pop-ups in vacant storefronts, on the Ramble or in other public spaces to support new businesses and art ventures.	+
5.6.d	Make Fayetteville as accessible and attractive as possible for events and film projects by providing streamlined access to key resources. Consider establishing a special events hub or office to serve as a central point for navigating permits, event production needs, and coordination with City departments.	
5.6.h	Convene a local advocacy coalition, connect it within the region and state and be an organizing force behind it.	+

LONG-TERM ACTION 2032+

Community Collaborators

1.4.d	Seek out partnerships with University of Arkansas, Northwest Arkansas Community College, Northwest Technical Institute and others to increase creative trades workforce training opportunities and to connect people currently working in or studying trades with the creative sector.	
1.4.e	Investigate opportunities at the high school level to connect and assist creation of expanded curriculum and workforce education for youth who are interested in exploring these careers.	
1.6.f	Create a design guidebook with ideas and inspiration on how artist housing can be incorporated into development and redevelopment projects (e.g. providing floor plan concepts that demonstrate how live/work space might look).	
2.2.d	Advocate for a voter-approved sales tax to support arts and culture in Fayetteville, potentially in conjunction with parks, enduring green land acquisition and operations/maintenance (Arts & Parks) or with climate action efforts.	
2.2.e	Explore, long-term, a possible NWA regional tax benefiting arts and culture.	
2.3.c	Survey and adjust support funding over time as community, artist and organizational needs change. Initial areas of need may include artist and musician work opportunities, arts education, neighborhood vitality through public art, capital investment, arts and culture experiences and programs, technical/training support.	
2.5.b	Seek to develop a local, municipal-level tax rebate to support local productions and drive outside filmmakers to Fayetteville and utilize local resources.	
5.3.b	Create new, large-scale signature events that celebrate Fayetteville's unique strengths and local identity.	
5.4.a	Develop a signature week-long community-wide event(s) for a quintessential Fayetteville experience.	

ONGOING ACTIONS

Community Collaborators

1.1.a	Develop the creative workforce citywide and advocate for artists and creative workers to be paid a living wage and receive business sector support.	
1.1.c	Assure that the creative sector is accounted for in future housing planning at the City level.	
4.1.h	Continue to encourage public art as a means of celebrating, remembering and honoring diverse communities and neighborhoods within the city.	
5.5.d	Continue collaborating with CACHE to identify opportunities to partner and convene the arts and culture sector regionally.	
5.5.e	Continue to connect and collaborate with state, regional and national arts associations, like Arkansans for the Arts, Arkansas Arts Council, Mid-America Arts Alliance, South Arts, and Creative West.	

SECTION 7

Appendix





Fayetteville Arts and Culture Plan Community Survey Results and Analysis 2024

The Fayetteville Arts and Culture Survey was available to the community from March to June via SpeakUpFayetteville.org. Additional surveying was done via paper surveys in July and August. Overall the general survey received a total of 498 responses. The following is a summary of the responses and analysis thus far. *Questions marked with an asterisk were not included in the paper survey.

Out of a total of 613 Responses: 89% of respondents were Fayetteville residents; predominantly from Central/South Fayetteville (48%) and North/Northwest Fayetteville (52%). (11% were Non-Residents)

Zip code information indicates that most of the respondents are proportional to the zip code data demographics for the city (with 72701 and 72703 being the majority of the city.)

72701 48% Central and South Fay

72703 30 % North Fay

72704 20 % NW Fay

72764 1% Springdale/far north

72730 1% Farmington/far west

Age, Gender, Race

Respondents for this survey tended to be younger, predominantly female and predominantly white. This data is consistent with demographic data for age and race (Fayetteville's median age is just over 29 while the national average is 39). Anecdotal evidence that arts survey respondents tend to be more female.

<https://www.infoplease.com/us/census/arkansas/fayetteville/demographic-statistics>

https://datacommons.org/place/geoid/0523290?utm_medium=explore&mprop=age&popt=Person&hl=en

Respondent Ages

17 or younger **2%**

18-24 **4% (6% under 24** *Note: this seems to be a bit low given the current demographics; likely due to timing with University schedule and student access to survey)*

25-34 **25%**

35-44 **29%**

45-54 **17%**

55-64 **13%**

65-74 **7%**

Over 75 **3%**

Respondent Gender

65% Female

28% male

7% non-binary or prefer not to answer

Respondent Race

78% white (reflects current demographics)

7% prefer not to answer

Nonwhite: just under **14%**

- American Indian/Alaska Native . **1%**
- Two or more ethnic races **4.1%**
- Asian **2.5%**
- Black/African-American **2.5%**
- Hispanic or Latino/a **3.3%**
- Prefer to self-describe **.6%**

When asked to “share your relationship to arts and culture in Fayetteville, the **majority of respondents identified as people who appreciate arts and culture and who enjoy attending arts events and collecting art (about 55%) and 45% of the respondents who identified as working artists or arts business owners. ***

I enjoy attending arts and culture activities and events. 35.7%

I appreciate the arts as a general community member. 14.8%

I am an art lover who collects art. 4.4%

I am a working artist/performer/musician. 14.8%

I like to make art, perform or create, but don’t pursue it as a living. 13%

I am a creative business owner or entrepreneur. 8.9%

I work in the arts and culture field, but not as an artist. 8.3%

The arts aren’t for me. .5%

Other 2.9%

Fayettevillians are proud of their outdoor amenities! When people were asked “When people visit Fayetteville, what do you recommend they do or see?” two of the top five recommended destinations were outdoors. Also high in the top five were the Restaurants/Breweries, The FAPL and Museums. Near the bottom was local shopping and the University or Razorback athletics.

1 Hiking, biking and outdoor recreation 76.1%

2 Restaurants and breweries 73.2%

3 Drive through beautiful Ozarks 57.3%

4 Library 56.5%
5 Museums 54.6%

6 Festivals and special events **52.8%**
7 Live music venues **49.5%**
8 Performing arts venues **42%**
9 Our city parks **41.2%**
10 Mt. Sequoyah/The Overlook **36.5%**

12 Razorback athletics **31%**
11 University of Arkansas **30%**
13 Local shopping **30%**

When asked “**What types of arts and culture activities do you participate in or attend?**” a **whopping 80% of the people surveyed responded that they enjoy attending the Farmers/Makers markets in Fayetteville (80%), and art exhibitions/galleries were the next favorite (68%)** The next favorite cultural activities are tied between experiencing live music (65%) and culinary experiences (65%). Attending dance performances and crafting scored very low, with only **28/27%** of respondents choosing these options.

1 Farmers/Maker markets 80%
2 Art exhibitions and galleries 68%
3 Live music 65%
3 Culinary experiences (great food/restaurants) 65%

4 Botanic gardens **61%**
5 Festivals **60%**
6 Museums **58%**
7 Live theatre **54%**
8 Murals/Public Art **53%**
9 Art sales or markets **47%**
10 Craft beverages **43%**
11 First Thursdays **40%**
12 Creating my own art **39%**
13 Art making classes **33%**
14 Film/cinema **33%**

15 Dance performances **28%**
16 Crafting **27%**

What creative activities do people enjoy most frequently? **When asked “How often do you participate in or attend the following in Fayetteville each year?” 66% of people responded that they were likely to “View murals & public art” AT LEAST 3-4 times a year or more.** Perhaps this frequency is related to the fact that the murals are free and visible in all parts of

town. **51 % of respondents stated that they experience visual arts or galleries at least 3-4 times a year, and 50% of respondents stated that they are likely to enjoy “culinary and craft beverage experiences” at least 3-4 times a year and 17% said they enjoy culinary and craft beverage experiences at least 10 or more times a year.** Everyone has to eat, right? The opposite was true of art classes/workshops (**48%** stated that they never attend) and dance performances (**45%** said they never attend). The following creative activities were in the middle ranges for frequency for Fayettevillans:

- Theatre/performing arts events
- Museums
- Arts festival or events
- Film or cinematic events
- Folk or cultural events

According to this poll, it seems that there is room for growth in the “variety and amount” of Fayetteville’s arts offerings/activities. Just under **15%** stated that they were “somewhat or very dissatisfied” by the “variety and amount of arts and cultural activities that are available” to them in the city. **The majority—over 69.1%-- of respondents stated that they are “somewhat satisfied or satisfied.”** Only around **13%** percent stated they were “very satisfied.”

“How do you feel about the variety and amount of arts and cultural activities that are available for you in Fayetteville?”

Very satisfied **13%**

Satisfied **33.6%**

Somewhat satisfied **35.5%**

Somewhat dissatisfied **12%**

Very dissatisfied **3%**

On the other hand, when asked “How important to you are arts and culture opportunities in Fayetteville?” over **90% of people surveyed stated “Important (16%) or Very Important (74%).” Under 2%** stated arts and culture opportunities were not important or not at all important.

For the majority of people surveyed, **the overall benefit of the arts is more about providing a sense of wellbeing and community--which far outweighed any of the economic development or tourism benefits of the arts.** “When asked “What do you believe are the top three most important benefits of arts and cultural activities and offerings in Fayetteville?” the top three answers, by a significant margin, were:

1 Creates a sense of place and community 55%

2 Makes Fayetteville a fun and lively place to live 44%

3 Increases quality of life and livability 1 40%

4. Supports and creates active and unique neighborhoods 28.4%

5. Represents and celebrates our diverse communities **26%**
6. Causes positive changes in our society **24.2%**
7. Brings communities together **18%**
8. Provides opportunities for people of all ages to learn **16%**
9. Beautifies my communities **15%**
10. Contribute to Fayetteville's economy **12%**
11. Attracts tourism **4%**
12. Improves Fayetteville's reputation **3%**
13. Other (please write in additional examples) **2%**

People in Fayetteville participate in the arts for their own personal enjoyment and happiness and to have new experiences. When asked "Why do you attend or participate in arts and cultural activities?" the top answers were:

- 1. To have new experiences 72.5%**
- 2. To be entertained 72%**
- 3. For my personal happiness and wellbeing 69%**
4. To support local artists **66%**
5. To feel connected to my community **66%**
6. To spend quality time with family/friends **63%**
7. To learn something new **58%**
8. To support the local economy **48%**
9. To meet new people **34%**
10. To express myself **22%**
11. To celebrate my identity and/or cultural background **14%**
12. It's my job **13%**

The arts are regional. Fayetteville residents will travel outside of the city to participate in the arts as well, which is not surprising given the proximity to neighboring towns and their art venues. This might also indicate that people travel more regionally to experience the arts—and people are coming to Fayetteville for certain arts opportunities. **When asked "Do you attend arts and cultural events in nearby communities?" 82% responded that they did, and only 18% did not.***

Survey respondents feel strongly that Fayetteville is a creative place, and that the stage is set for an even stronger creative sector. The survey asked how people felt about several statements:

"Fayetteville is a creative and vibrant city."
69% Somewhat or Definitely Agree

"Arts and cultural activities are important aspects of life in Fayetteville."
92% Somewhat or Definitely Agree

"There are enough opportunities for me to participate in arts and cultural activities in Fayetteville." **65% Somewhat or Definitely Agree**

"Participation in the arts contributes to the education and development of children." **82% Strongly Agree**

"We need to improve the quality of arts and cultural activities in Fayetteville." **81% Somewhat or Strongly Agree**

"Everyone deserves equal access to the arts." **88% Strongly Agree**

There is not much consensus on why people don't engage in the arts, except there is general agreement that there needs to be better marketing and communication about arts offerings in Fayetteville. For some, the arts are inaccessible because of the cost. **When asked "What are some of the obstacles that may have prevented you from engaging in arts and cultural programs and events?" 65% stated that it was due to "Too short notice/Didn't hear about" or it was due to the "Cost/too expensive" (54%)***

1. **Too short notice/Didn't hear about it 65%**
2. **Cost/too expensive 54%**
3. Worry about parking 36%
4. Don't have time, even if interested 23%
5. Not interested in what's being offered 20%
6. Events or activities are sold out 16%
7. No one to go with 16%
8. Do not feel welcome 11%
9. Can't find/afford childcare 10%
10. Don't like to attend activities after dark 8%
11. Other issue/ tell us more 7%
12. Lack of transportation to get to the activity 7%
13. Prefer to do other activities 6%
14. Concerns about accessibility 6%
15. Prefer to go to other cities for arts and cultural activities 5%
16. Concern about language or cultural barriers 1%

The survey reveals that the majority of people surveyed think that the City should spend more on arts and culture in Fayetteville. When asked "Understanding that the City of Fayetteville has a limited budget, should the City increase or decrease its investment in arts and cultural activities and programs?" **64% stated that the City should spend more or much more on the arts; 27% stated that they should spend "about the same" and only 3% stated that the City should "spend less or much less."**

Spend more **42%**

Spend about the same **27%**
 Spend much more **22%**
 Don't know/no opinion **6%**
 Spend much less **1.5%**
 Spend less **1.5%**

Write-in results

For several questions, respondents were asked to write in answers to questions. Themes included:

- People love some of the arts programs and events that have been happening or used to happen and they want them back.
- Fayetteville should embrace its grass-roots efforts and local artists.
- People want murals and public art everywhere!
- More music festivals!
- Not enough museums, galleries, mid-sized music venues.
- Art in and around the natural areas/bike routes would be a big hit.
- People need more studios, flexible spaces, places to create. Cooperative spaces to share.
- Artist housing & affordable housing is needed.
- Fayetteville should be a place that nurtures and enables its local artists to take creative risks. It should be a place where young/emerging artists can thrive and find support.
- People are really excited to see what happens in the Ramble.

Do you have any big/transformational ideas to set Fayetteville's arts and culture apart from other nearby communities?
A Big "Community Center " ... focus in wellbeing (fitness / pool etc) and in same the building a a big Big Art Cultural Museo Center ...
After People train every day ... can walk to see / enjoy the art expositions ... All this central !!!; near by the library !!
1. An awarded artist residency, apartment, or stipend that helps with housing and to encourage their continued effort to make Fayetteville a vibrant city to live in. 2. Art Fair 3. Mentorship program for artists
1) PLEASE bring back Sprayetteville! That took place in 2020, and it was run by the owners of American Shaman Kava bar. If the City of Fayeies for the sheer volume of murals we'd have. I also think such murals could focus on destinations and the trail system. Once we connect the new kayak park (Combs) to the Greenway, there could be water-themed art leading toward the park. 2) Skayetteville. An artistic extravaganza for roller and inline skaters in Fayetteville! We could make Fayetteville a true skating destination. We have a phenomenal roller rink, and we also have exceptional trails for outdoor skating, as well as the art court for dancing. We could make an entire event like "Skater Migration" in Miami where we do a parade up/down a flat part of the Greenway. The reason I'm so into this idea is it combines things that make this area unique, such as our trail system, our

incredible roller/inline skating scene, and our diversity and passion for the arts. You could work with Clementine Simpson and other local "skate influencers" to make this happen. It would be so fun to have the skaters do "flash mobs" around town for different holidays, like a Thriller flash mob during Halloween or a Grease-themed song in the summer.
3) Arts camp for adults. I would love to learn how to do spray paint art/public murals so I could contribute to the public art along the greenway! I'd sign up for all sorts of art camps to learn how to do pretty much any type of art!
4) Art-themed bike tours along the Greenway. If we continue to really foster the development of public art along the Greenway, there could be guided bike tours to show tourists our fabulous art scene!
a large culinary event like Roots Fest used to have on Thursday nights. Develop it into something like the Aspen Food & Wine Festival
A LARGE public park inspired by the Gathering Place meets interactive, immersive arts experience. Community block parties to get residents interacting with one another. Revitalize eyesore neighborhoods like Midtown, in the actual heart of Fayetteville, instead of continuing to make already bougie places bougier - there are lots of young families, international and hip students in this area that could benefit from arts corridor type investment. The Marlos Taco Shack lot could be a beautiful pedestrian friendly destination with string lights overhead and more hole in the wall restaurants like leverett lounge! Put on free music and movement classes for the under 5 crowd. Shakespeare in the park. Offer grants to activate underutilized spaces. Build on the native foods/plant scene.
A thriving arts community is inseparable from a city's well-being, yet the current housing crisis threatens its all of that. Without affordable living options, artists struggle to stay in this town, diminishing the "funky" that used to exist.
Again, actually fix up the planting on the razorback Greenway
an arts center/ building would be great for the community. for all ages to learn to draw, paint, music lessons, acting classes. Might be a pie in the sky idea, but it would be a great central place to connect the community as a hub to lead to our existing theatres, art galleries, music festivals, etc... a shared space for all, existing and new and for all ages
An increase in literary arts activities.
Art should comfort the disturbed and disturb the comfortable. Art is a healing tool and we need more opportunities to explore the full spectrum of the human condition and perhaps trauma recovery, collectively, through public exhibits of emotionally evocative pieces. Perhaps partner with local non-profits that center work with trauma or violence survivors. Homelessness, victims of crime/justice system failures , survivors of sexual assault, etc. Provide opportunities for these survivors to create art and display it. Often, those who suffer deep trauma are also systemically economically impacted and limited in their ability to access such healing tools. I believe it would be healing for the entire community to feel less alone in their struggles if they see pieces that relate similar traumatic experiences to their own with an ability to find hope and healing again. Fayetteville could lead this innovative, artistic, whole-health approach for the state and the nation.
Artify the trail. The whole trail Free use of bikes/scooters for transportation Cross city transportation bus wise
Artist housing and studio developments, artist supplies and equipment share or donation program, percent for the arts program, funding for arts clubs and organizations, public art workshops, Fayetteville Art Week, and niche music/film/art festivals.
Artist housing. It would be absolutely transformative for the artists already living here.
Artist studio spaces and fine art sales, galleries. Many small dot spots have had to close which were u owe and run by local artists

As I stated above; studio space! The spaces could also be open to the public (at artists discretion) to view how certain works of art are made.
Be more open to the future and less worried about trying to keep Fayetteville in 1970. Less Rousseau, more Marc Andreessen and Camille Paglia.
Beautifying our streets, landscaping, more trees, less parking lots, attractive architecture.
Being the college town in NWA it should be the hub for nightlife and music. Eclectic music.
Bentonville is where one goes to "consume" or "spectate" arts and culture. Fayetteville can be where we create and produce arts and culture.
Bigger murals on the sides of buildings. Something that is a picture destination. Like Fayetteville is my Favorite ville, but on a bigger scale.
Pop up art exhibits where you can purchase local art. The square would be a great location for this.
Bike-able "museums" like a sculpture garden connected to our bike trail system
Bring back the Music Festival of Arkansas
City art anywhere and everywhere! Excited to see what the park will look like on West and Dickson and really hope there will be cool art installations
City should work with the Animal Shelter to promote adoption & adoptable pets by doing that thing that's popular on tiktok where pets make a painting in a zip lock bag and then have an "art show" and silent auction where citizens can bid on paintings to raise funds for animal shelter and promote adoption at the same time!
Combined Venues and have program everyday this way instead having bldg just sitting there while there is nothing going on. Waste of resources! But that is whole Fayetteville area with everything from housing, to shops and community- museum- or theaters.
Community open free art making on a regular basis
Continuing to balance nature within the city with urbanization. As such I think the city really needs to promoting infill and higher density building, while also restricting urban sprawl like developments (like the rausch Coleman developments on 15th).
This will allow for more green space to be preserved or expanded within city limits. While also reducing sprawl into the outer areas of Fayetteville.
This will also allow for more arts spaces to be included in development, both dedicated spaces and outdoor art installations.
I think embracing the natural side of arts would really set us apart from the other nearby communities.
Create a festival around a cultural moment. It could be St Patrick's Day - lean into the musicians and dancers in the area - share stories about emigrants in the area, bring amazing talent here that visits Texas and Missouri and surrounding states.
Create a small scale Fringe Festival when the upper ramble is done. I saw a short play from the back seat of a car with 4 other people and the play was the dialogue of the characters in the front seat. Incredible. More avant garde events. Not everything has to be family friendly all the time.
Create housing grants for practicing artists
Create more spaces in downtown to make it an art hub.
Create truly affordable housing and work spaces for artists. Pay artists decent fees when using their services. Be proud of Fayetteville artists and promote them outside the city limits. Don't use arts and artists as mere economic factors and to help gentrify the city.

Creating sustainable concert series. Bentonville dreams of their arts programming sustaining itself financially. It's propped up by grants and families. City sessions and sonic guild are doing this, would be nice to see something like that here.
Fayetteville is unique as most of the working artists in NWA live here, but we mostly make our living in Benton County. We would take a show of less pay (and even quality) to not go to Bentonville because of the location and we're proud to be Fayetteville residents. More downtown city programming, utilizing parks/natural spaces with mature trees is something the other cities cannot offer. Their parks are new and the trees aren't developed. A Wilson park Saturday morning acoustic songwriter series (low budget) where you invite a local food truck, and encourage the community to bring snacks/blankets. To increase turnout you could hire the greedy goats to remove ivy nearby or invite a couple organizations to set up a table/booth and help promote (food loops, city recycling?)
Creative spaces that allow artists to work while engaging with the community without large financial commitments. Rotating displays of a wide variety of art from smaller budget artists that may not have time or capacity for large inventories.
Creative studio spaces that residents can rent out for a small fee and use for various types of art/music/content creation. Similar to renting private study spaces at the University. Ex: more space for musicians to practice, artists to paint large pieces, etc. Fayetteville Public Television has seen success with renting out equipment and recording space for video/audio creators.
Cultured Markets, Greek Festivals, Jewish Food events, Renaissance Fairs, Italian food events, food truck style events. Religious art markets displays and flea markets. Many other cities similar in size to Fayetteville host events like this people will travel from all over to join in and people who currently live here will better understand and connect with their community if the people that live here are being more accurately represented in the cultured events. FOOD is a huge motivator, if you have good food people will attend, and they will stay for shopping, art, music, dancing, games and friends.
Designate a flowering tree or flower for Fayetteville that grows well here. (Like a dogwood tree or crabapple. Tulips or Daffodils. Azaleas.) Then encourage or create a program where every business plants that. Encourage residents to also do so. Plant along heavily trafficked areas. Make it to where people travel to Fayetteville to see the Azaleas bloom for example. Like people travel to DC to see the cherry blossoms bloom. Coordinate this with the Botanical Gardens as well. I still think there should be a major BGO expansion. Also more wildflowers plantings at roadsides and parks would be nice.
Develop engaging programming for the new civic space/upper ramble. Concerts, arts or craft fairs, race events, parade finale's, etc.
Doesn't the city have people that are exposed to new ideas through conferences and associations? Don't thin the average Joe has a clue what's missing because because it's missing.
Electric shuttles to attend
Embrace diverse populations and break the stereotype of Ark.
Embrace one of the best things about Fayetteville, its natural aspects, and stop destroying interior forests for half a million dollar housing for out of staters.
Embrace our heritage of trees, nature, and arts. We have built this town ourselves and it has been based on our connections to nature. Celebrate this and protect it through policy that protects trees and conservation and through investments that incentivize small creative businesses.
Empower people already creating grassroots events. The talent is already here.
Expand botanical gardens; add larger music venue and museums. Music genre hall of fame?
Fayetteville (and Springdale) feel more home grown, going back to roots. While Bentonville feels more like bringing in from the outside (not in a bad way, just different). That being said, I've been to events celebrating early white settlers in the Ozarks. But I would also like to see indigenous groups celebrated, and their voices lifted. It feels like there is a void there.

Feature and foster local artists.
Feels like you are trying to get consultant services for free with this question. Does the person whose idea you use get any compensation or credit?
Focus on the holistic care of your citizens. You cannot actively support the artists of this city, or the cultural groups of this city, without making meaningful connections or thinking first about issues of health , poverty, and housing. The arts absolutely cannot be supported in a vacuum. Efforts that do not address the above are disingenuous and performative.
Free activities that make art accessible to all! If we are honest, the real competition for best art scene in this area is Bentonville. They are going to be hard to beat because of all of the money. What would make Fayetteville stand out over Bentonville? Not sure we have to! If you offer free events like the weekend kick offs, I will do things in Fayetteville instead of driving the 30 minutes to Bentonville. Help me escape and feel like I have done something special without leaving my hometown. Give me something to do besides go home and watch tv. Help my kids feel like their voices matter and get them inspired to create! I want a funky, accepting community that embraces who they are.
Get the entire community involved Encourage creativity both individually and collaboratively Offer venues for people to exhibit/share their works and activities
Given the surrounding communities and distance from other existing ones, a local permanent site renaissance or medieval festival would probably do really well in the Ozarks.
Grant \$\$
Grants from our corporate leaders would be wonderful! Could drive or area into model status for others.
Have a Fayetteville live music site on line to provide listings for music lovers to go to and see what is available 7 nights a week. This will increase attendance at all of the shows in town.
Have an art sculpture like a painted pig that is along trails, different businesses and buildings throughout the community that tie the community together through art. The drawings on the pig could change depending on the "owner" and get updated for events, themes, etc.
Host some Sofar Sound events in the area
https://downtownlincoln.org/explore/first-friday
I believe wherever there is a blank wall (like the giant wall on the new parking deck on West) should have an art piece commissioned. Staring at neutral concrete is the exact opposite of what Fayetteville is all about. Maybe start a fund that goes specifically to these commissioned pieces? I'm sure that's already a thing, but it doesn't seem like it to me.
I don't think it's about amount spent as much as priorities and where/how money is spent. I think the love could be spread a bit more.
I mentioned them. Spend reserves on our trails and parks. Create an event coordinator position and give that person the staff and resources they need.
I think if we had a community arts center that would be great! Think like a YMCA, or "Boys and Girls Club" for artists. I understand that we have the Community Creative Center but that center, as far as I know, only hosts classes and membership is something that artists cannot afford to pay. This center would act as a co-op/gallery of sorts where there are individual rooms where people can go in and freely create. Ideally, the space would allow for artists to donate supplies to it so that everyone in the space can use them, artists could sell work from the space and display work in the space. Membership cost would be low and would only have to be paid by those who are looking to either sell their work out of the space. People would have to volunteer their time to help with the operating of

the space and keeping it clean-day to day things. There could be classes, and workshops hosted out of the space in order to bring in revenue to help keep the bills paid BUT the focus would be on actually creating a physical art community space...a space that serves THE ARTIST. The space would focus on serving THE ARTIST so that they CAN create the work that goes out into the community for others to experience.

I think Mount Sequoyah and Botanical Gardens have a ton of growth potential. I adore both of these places and could see so much happen there. I think supporting these venues is important. I think Mount Sequoyah could lean into the wellness retreat/spa arena and also the retro camp vibe as well. The overlook should be majorly expanded. I am a group member of a local Mom group on Facebook. It consists of locals, recent transplants, and people moving here. I can't tell you how many times people have asked about or lamented about the lack of a true spa/wellness retreat experience. I think that could be a cool avenue for Mount Sequoyah to explore. I think the Botanical Gardens (or Mount Sequoyah) would be a great candidate to apply for the NWA Design Excellence program the Walton Family Foundation has. I think that is the name of it. The Botanical Gardens I know had a master plan that was in the news in the past that included a future expansion. I think it has so many great cultural events there that supporting it seems like a great decision. It could draw tourists to the city while at the same time providing a better quality of life for the people of Fayetteville. I would look strongly at Digital Art. I really think a Digital Arts festival could be really cool and unique.

I think Mount Sequoyah has the potential to be an exciting art park and residency destination. Additionally I would love to see the historic brick building between WAC and T2 turned into a Fayetteville Arts Museum. It is definitely something missing for our city.

I think the city is missing a strong core to unify the arts community. There are many markets and opportunities within the city but this divides the crowd that would regularly attend these events. My partner and I say this from personal experience, as we participated in nearly a dozen markets throughout Fayetteville over the last year or so. Comparing these markets to previous markets we participated in in Monroe, Louisiana, we noticed that Monroe had larger and more Wang aged crowds, even though it's a less affluent and less snag aged city when it comes to the arts. The main difference was in the quality of the organization and sense of community that the arts council in Monroe has. They don't have the opportunity to host dozens of markets a year, and so they make sure the little numbers of markets they have are extremely well advertised and organized. I feel as if Fayetteville could achieve this exact same results, but tenfold. Our community here is more engaged and willing to participate in the arts, we just need to get everyone on the same page to make sure our events are a true success for both the vendors, attendants, families, and ultimately the city!

I think we should have more frequent farmers markets and put an emphasis on local artists to join in

I think what makes Fayetteville different from other cities is that our art scene is more focused on smaller artists and performers. I love that when you are supporting the arts in Fayetteville you are supporting a local artist. I think the city should continue to give a platform to a variety of local artists

If cost is affordable and events are well advertised, more people will participate

If the arts and entertainment district found a way to carve out a pedestrian only space (even if only after 6:00, on weekends, etc.), I think that could go a very long way in livening up the area. Cars are noisy and get in the way of performers. We need density not parking lots, so ideas collide and mingle and meet, not bumpers.

If we could find a way to make the razorback greenway to be tied into arts, culture, and excitement I think that could be really transformative. This could be art infused into the path itself, it could be cool tunnels with art and lights within, it could be a whole host of different things that expose so many people to art in a way that would be so accessible and fun and promote the things that already make NWA so great!

If we had a music trust, or a musicians union, or support from the city in any way, it would set us apart dramatically. We need to be cultivating new, unique artists and recording artists. *new ones*
In a perfect world we'd have a venue downtown that could be activated inexpensively by artists for exhibits and art installations such as Meow Wolf.
Incorporate U of A and Fayetteville high into art events.
Invest in artists and the community before focusing on more murals and building.
Invest in redeveloping areas of the Downtown, Uptown and the 71B Transit Corridor connecting the two.
Invest in the culture that's here. Several artists in the community do not have the opportunities that others may have.
Invest in your artists before they're all gone.
Isn't that what you get paid to do??
It will be impossible to cultivate a community of local art and artists without a comprehensive housing plan and immediate concrete actions (beyond plans on paper) to reverse recent trends.
It would be amazing to have a City of Fayetteville Gospel Choir. That would be an uplifting experience for all who are involved/attend, and it would make the current choral scene more musically diverse.
It would be fun to hold some kind of community wide crafting competition. It'd be fun to get to watch people craft real time and a fun way to showcase local makers
Let Fayetteville grow and stop pushing out businesses. Currently, everyone drives up north for Arts and Culture and their restaurants as they are much better than what is offered in Fayetteville. If the city were allowed to grow normally over the last decade we would have a larger budget for arts and culture. The current system of pushing out any business only hurts Fayetteville and the arts as it is slowly decreasing interest in the city as a whole. Letting only car washes and oil change locations doesn't improve Fayetteville or it's citizens in the slightest.
Let's bring the North Forest Lights to the Ramble or some version of it. Let's figure out how to engage Mt. Sequoyah area to be a gem for our artist community, bring biking trails from east Fayetteville to the top of Mt. Sequoyah and connect our parts of the community.
Local is key. We are not bentonville and do not want to be bentonville.
Look toward traditional rather than the latest new shiny thing, keeping community grounded rather than transient.
Love outdoor art on trails and murals on buildings in B'ville.
Mainly just creating way more public art all over the city. So much of Fayetteville feels like suburban sprawl, so anyway, that neighborhoods can develop their own identities through arts would be extremely helpful! Even creating neighborhood murals would be so transformative when you compare Fayetteville to the other areas in town. Making them as whimsical and quirky as possible would be ideal!
Make it local! Communities north of us bring in events and entertainment from other communities. Create art and culture exhibits and activities from/with local Arkansas artists.
Make run down buildings open , accessible and AFFORDABLE to artist to have places to create.
Make sure that not all events feel too sterile/curated. Bentonville has a monopoly on corporate arts & culture vibes, so we should double-down on the fact that Fayetteville is a bit weirder!
Maybe try to get builders to build better looking buildings. Too much stark modern boring stuff being built. That's not " Funky" and is making Fayetteville less attractive.
Maybe we can focus on music since Bentonville has the art scene
Mixing wellness and art
More art and patron to support us!

More art exhibits. Partner with local galleries. When art is displayed it gets artists talking which leads to a more connected art community. Make sure to overlap genres in exhibits to bring in more people. Not every event needs food trucks.
More artist-led initiatives.
More collaborations between different kinds of creative ventures. More interactive public art.
More innovative, experimental events that are available to people who are less physically able. Old frail people are left out and want art as much as anyone.
More large public art works and murals. I love going to my hometown of Fort Smith and seeing the Unexpected project. I'd heard that Fayetteville turned that project down. And while I'm super happy for Fort Smith, I was sad because that would bring tourism/money to our area. I love what Bentonville, Springdale, and Rogers are doing and am not sure why Fayetteville seems to be excluded from CACHE and other programs that the Waltons/Tysons support.
More murals and installation pieces by local artists!! And not the same artists repeated lots of times... hire new people! More installation spaces. Talk to @maddhousestyle
More murals. Install statues and locally made installs along popular streets like college and MLK (which just opened an art school by Hill St.) improving quality of life while also encouraging walkability. I think also adding murals to the pavement on the bike trail would be very cool, more installs along the bike trail that could also provide some source of integrated solar lighting would help deter crime, improve walkability, encourage exploration, would be very cool.
More music
more public art along trail, maybe a section dedicated to art or a sculpture garden. continue to leverage the college to create partnerships between the arts program there, public schools, and the community
More public mural workshops or community art wall events. More Ozark centered folk festivals. Celebrate regional history and folk craft.
Murals murals everywhere! Street painting too where safe! More murals in schools!
Music festivals
Music festivals
My biggest concern for Fayetteville is the increasing traffic. We are growing so fast and really need a viable public transportation system, centralize the arts and cultural experiences, making parking somewhere outside that Big area and have public transport to it.
My MIL is taking a sewing class / fashion show in another city. More fiber arts! Support local artists housing. Its a lot easier to be creative when you don't have to worry about skyrocketing rent
My one thought is that we're probably spreading our art and artists too thin and the venues and artists end up competing against each other instead of supporting each other. It's a good problem to have but we don't have the population to support how much we have going on....yet! We have a lot of spaces and it's kind of spread out. I think the concentrated efforts to focus on one aspect at a time, lately the ramble, is smart. My big transformative idea would be to create a non-university theater space (for film) near the square.
Nothing big/transformative- but making it more known what our traditional/yearly events are and making sure those are quality events every time.
Oh baby yes. More murals, murals everywhere. Initiatives to encourage development downtown. A new outdoor music amphitheater that takes advantage of the amazing Boston mountains to the south.

Opportunities to view films - start a Fayetteville Film Fest?
Have artists paint creative items like other cities do and place them around the city (we've done this before, i.e. hogs, rocking chairs, etc. - something unique to Fayetteville)
Our parks are great venues for festivals and performances. We can't compete with Crystal Bridges. Public transportation between Bentonville and Fayetteville would be a great choice.
Outdoor water park with nature preserved- Underwood's Park
Parking is an issue to come to any events in our cultural downtown or Dickson street areas - cost and availability. Being late and Fear of getting towed and or ticketed are not a great motivators to coming down to the arts corridor
PRESERVATION
Provide a free/extremely affordable performance space for local nonprofits
Provide a safe punk venue so people don't have to put on DIY house shows. One understood to be an adult setting, for example, smoking should be allowed.
Public art installations, like a mural tour
Restaurant crawls, street festivals
See the trolley idea. Trolley can have a rotating "gallery" of local artists. A mobile gallery with art inside and out.
Seems like more people would rather drive north than stay in Fayetteville for entertainment, a lot due to parking issues, another is that Fayetteville has turned into a over priced college town with unaffordable homes
Site specific performance, Taylor Mac, bread and puppet
So many. I would love to take a few people willing to listen around Fayetteville and show them the actual places people visit and what makes us unique. It would be cheaper to allow the small businesses to flourish. Fayetteville's overall business model makes no economic sense long term. On the path we're on now, build up will continue until it sucks here, artists can't afford to live here, and then people will bail. I wish I could explain how important the arts are for long term city growth, but this box is too small.
Stay focused on local up n comers, they've been holding the vision this whole time
Stop spending so much to be the best biking trails in Fayetteville or Parks and rec. use that money to make festivals for kids of different ages, different cultural events, a place that's covered but not too big like in Springdale on Emma. Maybe we already have a place we can use, it needs easy parking and easy accessible for all. Free to attend.
Subsidized spaces downtown for artists and performers to work and/or display/perform their work. It doesn't even need to be fancy and polished.
Support arts institutions from the back end (what CACHE should have done if it had been successful)
Take advantage of the presence of the University of Arkansas to incorporate a community of educated people providing and maintaining a well educated local community of an environmental and social diversity aware population. The current and increasing non-permanent student population is not enriching the uniqueness of our city, nor is our permanent community able to maintain prosperity and permanence of its uniqueness. Surely, there's a better way for the University and the local community to be better connected and involved with the impacts of each other.
The big transformative thing really would be to prioritize the growth of artists. I think most communities that say they are arts/culture communities don't really walk the walk, you know? In order for arts to thrive, artists need to have places where they can (afford to) live and learn and work and

that is really difficult to come by. I realize this is not just a city issue, and I am speaking as someone mainly involved in music. There are amazing people in our community who are working on this (shout out folk school!) but it has to be just as important to support the people who live here as it is to welcome students, sports fans, and tourists. It's definitely about getting good venues in place, but it's also about affordable housing in the places where you want artists to be.
The biggest opportunity I see for Fayetteville is investing in the arts and culture of the various neighborhoods in Fayetteville. As the city grows, having these little pockets of supported diversity and culture throughout the city will relieve pressure on downtown and allow Fayetteville to expand uniformly across the city.
The current WAC lease expires in approximately 25 years. We might want to consider a 2,200 seat venue within 20 years. That is the size which is missing in our region.
The Roots Festival set a significant precedent for showcasing the artistic, culinary, and musical contributions by diverse, vibrant cultural groups through time. Fayetteville has its own history and mix of cultural groups on which to focus and engage in creating an annual or biennial festival unique to the City.
There are many artists that live in Fayetteville. More encouragement of collaboration within city for Fayetteville artists to work toward a common goal/piece or work with visiting artists. The area is in need of more art that becomes central to the place. Wilson Park has the castle that is art but can also be experienced and enjoyed throughout the year. The Arts Corridor should have more art that people happen upon and associate with Fayetteville instead of having to go out of the way to view art. It becomes central to the Fayetteville experience versus having to search it out. The Walton Arts Center as the starting point of the corridor needs to become more welcoming and artistically inspiring/inquisitive from the outside. The corner steps are wasted space that the public could be experiencing and enjoying art. Sustainability, enjoyment, and inclusion should be key factors of the arts and culture of Fayetteville as we plan for the future.
There would probably be more participation in the arts if the city wouldn't kowtow so much to a select few groups or individuals.
This arts corridor will make or break things for Fayetteville. If we can't make that more than just a park, then we've failed.
This is a question to ask the artists in our community, they know what makes this place this place instead a weird manufactured thing like Bentonville
This is not a big idea, but I think more could be done to publicize and showcase Fayetteville's rich architectural heritage and resources, especially domestic architecture.
Tourists want a quaint, historic, traditional town (think Eureka Springs) in which to stroll around, attend arts events, get food, and shop. We should be filling our downtown with the traditional, human-scale, historic-looking architecture through which people want to stroll, rather than with alienating Modernist architecture that drives people back into their cars.
Transformative ideas
Unique festivals and kids museum
Utilize our downtown spaces more often and close down areas for car traffic.
We are a little more homegrown/diy than the folks up the corridor and local creatives are doing amazing things- how can we support and expand on that?
We just need to start competing in the sector of art fairs.
We need to stop depending on Walton money. Because the Waltons have a history of financially manipulating situations to get venues transferred from Fayetteville to Bentonville (their home town). Examples: The Amp. The original art gallery at the Waltin Arts Center (they had it shut down for several

years so as not to compete with Crystal Bridges). I'm sure there are other examples I'm unaware of. Fayetteville needs to wean itself off the Walton money teat.
We should not have to go to Tulsa for arts, shopping, quality museums. Zoo, use local people to do public art. We need a new mayor county judge. Jail is not an arts destination
Why does it all have to feel like there is an agenda. Why does it have to be about race, religion and sexual orientation. Why can't we just say things are for everyone and stop labeling everything as for this or for that group. Our children won't look at everyone as equal if we keep labeling everything.
Work with juvenile courts & mental health coordinators to develop art therapy programs that heal juvenile offenders and reduce recidivism
Would love to see a riverfront park with music events similar to what is in Fort Smith
would love to see more support for local working artists. I feel that Bentonville has the national reach and national artists but Fayetteville could be a place that really supports local artists. how can we provide them with more affordable studio spaces and gathering spaces? it's cost prohibitive for an average person to build a small business with the costs of real estate, ex: we no longer have an art store!
Yeah stop trying so hard to be the martyr town of Arkansas. You simply do not have that ammo. Again, one of the whitest towns on the map and you continue to misconstrue investing in the arts as investing in the diverse community you so badly desire to brag about at your conferences with city governments that are over 20 times the population and diversity you are. It's embarrassing how self-serving you act, recalibrate your reality and serve t your source of tax revenue.
Yearly big weekend Festivals
Yes culinary events
Yes, real affordable art studios.
Younger people involvement in planning. All these old people do it and that's not how it should be. Put younger people on the boards all across the city government.

Are there additional arts and cultural facilities you would like to see developed in Fayetteville?
A drop-in kids art studio
A food hall would be also an amazing addition to Fayetteville. Id love to see a large fountain in a plaza or courtyard added somewhere in the downtown area or a park. With tables and chairs around it. European style. The green lawn that is empty beside the library would be cool to utilize as a pocket park or market if the Fayetteville Public Library agreed to it. I'm always at the library wishing that there was a park there for the kids to play at or just benches.
A free streetcar that goes from the downtown square, up Block Ave, then all the way up Dickson to the U of A. A student on campus should be able to step onto a trolley that takes them to the Farmer's Market and back again with as few barriers in terms of cost and convenience as possible. It should be a tourist attraction, take pictures with the trolley conductor. The trolleys should have their own social media to document their experiences.
A free use performance venue would be an incredible resource for the community
a fun, small space for rotating interactive installations
A history museum, a science museum, a planetarium
A larger concert venue

A Light Rail Transit System connecting the four Downtowns and Regional Growth Centers.
A mural art alley.
A music hall/museum of sorts with instruments for people to explore
A place for bands to perform that can't afford (or has an audience that can't afford) to play at the WAC or George's or JJs live. There used to be Backspace, and Stage 18 on Center Street, both gone now, possibly due to the pandemic stopping shows for years. Now apparently there is the HopOut DIY collective, who don't even have an official venue, and Nomad's South Fayetteville which is tiny and not sound proofed.
A pottery facility that artists can use for their craft and also teach classes. We used to have a place in the Nelson's Crossing shopping center that would take orders for decorative plates and mugs that would be personalized with whatever you want on it.
A proper art museum that regularly showcases local artists.
A quilting guild/group.
A theater that shows independent films would be a huge gain for Fayetteville. A graffiti park would be rad; like the Cadillac Ranch or the Castle in Austin, TX. Neighborhood pubs.
absolutely! more accessible art galleries and live theatre
Aerial dance community, classes
Affordable artist residency or co-working/co-living artist homes.
Affordable community center
Affordable spaces for dance performance and dance classes
affordable spaces for practice, studios, etc. that are integrated into the city instead of pushed to the outside.
An art and culture building to house art events and connect locals to artists and resources. Similar to Experience Fayetteville
An art museum with a growing foundation and collection. With opportunities for traveling collections and local and Arkansas artists.
Anything on the west side
Art and sculpture park, children's art museum, and art installations along the bike trail and at our public transport stops (ex: bus stops & cross walks) be amazing.
Would love some of our local parks to have rotating culinary spots free for local artisans to take up and feature their creations (example: food stand at Walker Park featuring local entrepreneur that could sell their goods... near the crowded water splash park in the summer :))
Art Museums within Fayetteville
Artist residency program
Arts in the Park plays, for free admission. It's a great way to introduce children to plays. It provides families with a free wholesome cultural experience they can do together.
As an artist with a limited home studio, I would like to see, affordable studio space offered. I am a large works artist and there are times of year, like now where I am putting a new collection together for an upcoming show or sale, and my entire home is forced to become an art studio.
As someone who teaches art and craft classes it can be difficult to find an affordable venue for my classes. In my dream world Fayetteville has a community center where rooms can be reserved for creative workshops at little or no cost. These rooms would have good lighting, a sink, plain concrete floors, and plenty of folding tables and chairs on hand. There would be different size rooms to accommodate a variety of workshops. There are plenty of event spaces available in our area but most

of them don't want you to get paint on the floor or furniture. And in order to pay for these spaces I have to raise the price of my classes which excludes a lot of people. And makes me sad.
As stated in a previous question, I'd like to see a stand alone comedy club in Fayetteville. The likes of which, would rival the famous comedy clubs from around the country.
Ballet
Ballet troupe with a permanent home. Classic ballet, not modern dance.
Ballroom dancing studios that are affordable
Be nice to have a show that showcases individuals with disabilities. Or shows that feature kids selling their crafts/wares
Better outdoor facilities/stages, with quality acoustics
Bring back a local theatre Like the Ozarks theater or Dickson Theater
Center Street between University and Gregg Streets...Under the train bridge; It is necessary to do an artistic intervention to put more lights and Murals... It is part of the greenway, but it looks very abandoned and decaying, dirty and with graffitis
... It could be a very beautiful arch on symbol of Fayetteville..... the library / the train / the University ...everything converges in that corner
Children's theatre.
Christmas market included in the Lights of the Ozarks.
Community art spaces outside of the Waltons
Community participation programs where citizens are invited to do theatre, visual arts, dance, music, and possibly landscaping/ beautification projects of public areas.
Develop an outdoors music venue for festivals at Mt Kessler.
Encourage more outdoor music & art (like what is planned for the Ramble)
Event venues
Excited for the completion of The Ramble!
Fayetteville is in need of an open studio space where artists can come in and do their art amongst other artists. This facility could be a drop off point for art supplies donations and for a monthly fee, you could use the supplies available at the facility. Think of an art library with all kind of tools that can be loaned out.
Fayetteville needs more outdoor music spaces! Something like Grinders in the crossroads area of Kansas City, Mo would be awesome.
Giant mural on new parking garage and every large surface in the city as possible
Group activities that are inclusive like open play Pickkeball
Group non-passive activities where singles can go. Dancing, speeches, open rack Pickleball. .
I do not feel the facilities are as necessary if the types of events do not improve. Outdoor street fairs, existing areas and parks can be utilized to meet a massively improved culture and art experience.
I feel we could be welcoming and commissioning more permanent art in our public spaces, namely sculptures. The Cultural Arts Corridor, while a nice public space, still seems completely devoid of any permanent sculptures like would be expected in such a space. A set of memorial sculptures honoring the armed forces at Veterans Park (currently having nothing ... again something you would expect at a park bearing such a name) would provide an amazing sense of place at an already nice park.
I hope for vibrant and frequent programming in the new civic plaza. The physical elements of the Arts Corridor are great, and we have had great programming in the Ramble. Now we need to extend that into the civic plaza . This will make or break the whole project. People will flock to Dickson on foot and

bicycle for events. Please, frequent live music and art festivals in the plaza! Reference the Railyard Live setup in Rogers.
I know this is absolutely not the cities' job but like. I would love to see a jazz club on dickson. That also maybe had certain nights where it was a traditional club marketed toward like the average millennial and not courting a college student crowd. Idk just spitballing here but it would be fun to go out dancing and not feel like I am surrounded by children.
I like that the "Ramble" is protecting the creek and gardens and providing an outdoor venue for enjoying art and nature.
I say we start by maintaining the ones we have, that doesn't mean we won't get new art/ artists, it just means they will have someplace to start
I think more spaces or better use of spaces would help—it also feels that some things that happen happen at the sands time and end up poorly advertised or poorly attended so a strategy that spaces things out across different spaces would be interesting
I think that ship has sailed. Crystal Bridges and The Momentary have that covered. We can't even repair signage or art that is in disrepair.
I think the film community is ready for development, but it would require an influx of resources and a theater space near the square that isn't controlled by the university. I think inviting major visiting artists like the library does is a great example and could be a major step for the film community too.
I think we need more venues for all ages and more listening room style venues for older folks.
I want to say yes, but I know it will take away from already scarce housing.
I would like to see event spaces outside of just the downtown area
I would love to see a dance school in Fayetteville for all ages that could also house a dance company of NWA. I would also like to see more centralized gathering places like a food hall.
I would love to see a smaller than George's ticketed listening room (100 capacity would be great). I hear this frequently amongst musicians. Musicians typically make less at the front room at George's with their operational costs and door split than they would at a Mexican restaurant patio.
I would love to see an equivalent to the Yvonne Richardson center near Gulley Park! More art-focused community engagement in additional areas beyond downtown would be great!
I would love to see an indie movie theater in Fayetteville that I could walk or bus to.
I would love to see Eugene Sargent start up a sculpture collective. But he would need financial help for that to happen. I've been applying for grants, but I'd love some help with grant writing for artists. He could be teaching young people welding as it applies to making sculpture.
I would love to see pottery wheel options for kids under the age of 10. Immersive art would be really cool- I love Meow Wolf and those types of exhibits. Really, anything that combines different mediums, such as music and painting are fun! More partnerships with local schools would also be great.
I'd love a meow wolf
I'd love to see a natural history museum! Other than that, more facilities like the ramble would be great. And more opportunities for art workshops!
I'd love to see smaller theaters with aspiring actors, rather than just the Walton Arts Center!
In general, I feel the city has so much potential and its important for us to continue to try to improve the city for the sake of all that live here. A cost of improving is that more people will want to come live here as well but that is a great sign that we are creating an environment that is so desirable that others would want to be here too.
Independent film venue

Indigenous art spaces. DIY art spaces (like all the ones that have been/are being torn down to accommodate gentrification & student housing). Performance Art spaces (not theatre productions - performance art).
Indigenous culture
Keep WAC healthy and thriving! Promote shows more.
Let the small facilities survive. Protect them. If you don't know where they are ask some artists. Our muralists a good place to start.
Likewise community is nice, more places that operate similar might be beneficial.
Live music, art fairs, use all the public spaces
Local art museum in Fayetteville! with opportunities for local artists to be displayed
Maker spaces and places for lower-income artists to set up a studio. Innovation labs.
Maybe a place that's covered for outdoor craft festivals, doesn't have to be huge. Springdale has a nice one on Emma.
More accessibility to studio space for artists of all disciplines. More community lead arts education in multiple disciplines. Live/work space for creative professionals.
More affordable adult art classes
More art installations on trails and pedestrian sidewalks/pathways
More art museums. and galleries
More Art spaces and interactive green spaces
More community centered art installs like art park on poplar
More dance clubs please! More large public art! More music festivals that are not roots/bluegrass/hippy music. We need museums (art, history, or ecology) and other rainy day / incimate weather options.
Would appreciate more lower cost venues that can be rented by individuals and groups for creative endeavors.
Better architecture and design should be encouraged.
Affordable housing options for artists and creatives are desperately needed.
More dedicated artist housing, affordable housing in general, and shared studio spaces in walkable areas would be the most significant stimulation to the local artist community. I would also love to see a world-class museum and/or foundation dedicated to architecture and interior design leveraging our rich architectural history (Fay Jones, Segraves, Stone, Williams, Fowler, Jacks, Blackwell, Baribeau, etc.)
More varying sizes of music venues, from intimate to concert halls, would help to rebuild our music scene.
More emphasis on time tested traditional thread and fabric arts that have endured over decades and evolved from necessity into art forms such as quilting and other needlecrafts.
More family and child oriented spaces. Would love to see a multipurpose arts community center with rooms available to the public and free/donation based workshops. A children's museum. Don't spend a bunch more money if cost to the public is going to remain high though. You all need to work on making it more accessible and affordable, not bougier. Work on making existing things like first Thursday better events (where are the bouncy houses like in Bentonville? The happier my kids are the longer we can't stay and spend money supporting local businesses). Bring something like 8th St market to Fayetteville -- but focus on making it more practical and funny instead of corporate.
More hands-on immersive activities
More like the bub at Wilson Park. Why don't we invest some of our reserves in improving our parks. More splash pads, playgrounds and stages like Concerts in the Park at Gulley!!!

More live music
More local museum space and galley space, maker spaces, coffee shops or breweries with art nights
More mural programs, funding for different types of art shows and markets, venues that are artist friendly to exhibit (cheap).
More music venues
Rehearsal venues
Community art venues
Affordable and community building studio space
More music venues with deep promotional partnerships beyond the current circuit of acts
More nature venues
More nature/outdoor centric activities
More opportunities for musical talents. There's a very dead music scene in Fayetteville.
More opportunities for people interested in working behind the scenes
More outdoor kid friendly.
More outdoor events
More outdoor sculptures along the trails.
More outdoor venues for theatre and other performing arts
More performance art in other venues besides bars.
More public art outside the UofA and Historic District areas.
More safe and welcoming places to share and educate community members about multiculturalism, multilingualism, and use of technology to preserve and increase our natural environment .
More small galleries
More small music venues needed and more galleries or museum access within Fayetteville. Art fairs too
More that are child centered or family oriented
More variety
More venues for live theatre.
More working spaces for artists' community and work.
Mount Sequoyah has arts and culture facilities that need support to flourish.
Music festivals and museums
Music festivals would be nice
Music venues
Need more museums/exhibits. Would love to see a natural history type museum.
Neighborhood arts spaces would help create a sense of community and place in a growing city. The arts corridor feels forced, artificial, and amorphous.
No
No, horrible idea. Waltons say otherwise I'm sure.
None come to mind at present.
NOPE we got enough.
Not at this time, but very excited about the Upper Ramble!
Not really because I feel like the heart of the arts culture is diminishing to make way for large money driven venues. The small cool places are being torn down and replaced with capitalism.

Not really.
Not really. It seems like we have plenty. A comprehensive guide to spaces both public and off the beaten path would be helpful though.
Not sure if current community art-making classes/opportunities (and cost) are adequate to the demand
open/community crafting/art spaces, or affordable studio space
are there incentives for arts related businesses that offer creative outlets to the public (painting, crafting, multimedia, classes)?
Opportunities to view films - start a Fayetteville Film Fest?
Our square needs more development to encourage evening events
Outdoor concert venues
Outdoor music venue
Pedestrian only spaces in arts and cultural areas of the city.
Perhaps a greater variety of craft and art classes at the Creative Center. It's a great concept that could be expanded upon.
Public art making opportunities on the regular. Free and open to all. Healing arts
Public maker spaces. Access to fully equipped shops with machines and support. Heavy machinery like table saws, M
miter saws, band saws, drill press, lathe, welder, 3D printer... and STAFF to assist.
Smaller local sites in neighborhoods
Something like Chelsea Market would be a dream with lots of food and arts vendors
Something like Crystal Bridges lol
Something on the West Side of town (across I-49 off Wedington)
Something similar to Coler Preserve with the Airship coffee shop. Myself, family, and friends spend A Lot of time there, but I'd love to have something like this in Fayetteville. Combine Nature, Walking Trails, Coffee/Beer shop, and somewhere my kid can run around safely while I relax is the ultimate experience. Add some chill live music to that experience on occasion and art along the trail is the cherry on top. I'm not sure this even falls under Cultural Facilities, but I'd love to see another outdoor swimming pool in Fayetteville. Take that as a side note if it doesn't fit in with Cultural Facilities.
The current WAC lease expires in approximately 25 years. We might want to consider a 2,200 seat venue within 20 years. That is the size which is missing in our region.
The diy spaces we once had and are losing will be the downfall of creativity here
The folk school is new and exciting
The Quonset huts (Backspace)— but those are dead. Lala Land— but that is also gone. Fayetteville Underground, but also gone. Other than Mt Sequoyah, it's difficult to think of a remaining place with grassroots artists.
There's a lot of emphasis on visual arts, I'd like to see a greater promotion of literary arts. The current literary activities are mostly at the library (which does a fantastic job!) but the people who attend tend to come from a small subset of the community. What would draw the general public to literary events?
University Museum with archeological activities and presentations
Black history museum with cultural activities
Unsure.
We don't really have a museum

We have a Folk School now which is awesome! But limited capacity. I would love to see a Folk Center kind of like Mt. View .
We should not have to go to Tulsa for arts, shopping, quality museums. Zoo, use local people to do public art. We need a new mayor county judge. Jail is not an arts destination
While George's is great, Fayetteville could use more live music venues or perhaps do a better job at attracting reputable live music performers and artists. The Walton Arts Center would make a fantastic venue for musical acts that cater to young people but that doesn't seem to be a priority for the management team there.
Wood shop!
Would love to see more all-ages venues and spaces for young independent musicians to play loud music and express themselves. There have been a few grassroots house concert type situations spring up here and there around town where local garage bands and young musicians gather, but they understandably often get shut down because of noise and parking issues. It would be nice to see another venue akin to Backspace emerge.
Would love to see more live music - Fayetteville does a great job with local and regional artists, but I would like to see Fayetteville bring in bigger artists
Yes
Yes - the Botanical Gardens does an amazing job with their events - small scale but best in class in Fayetteville. Blow it up big time!
Yes a 8 th st market
Yes—facilities in no way affiliated with Walton funding.
Yes, a general outdoor space for hosting events and festivals. With power hookups, and that's easy to access for load in and load out and a covered area in case of rain. Work with FPL to do better advertising of existing resources (maker labs) so that people know they are out there. Then eventual expansion of these types of creative tools that are typically cost prohibitive - kilns, laser cutters and printers etc.
Yes, real affordable art studios.
Yes, see question 23.
Yes! And art walk! See other answers.
Yes! Open studio spaces. Woodshops are messy and hard to come by.
Yes! Please buy that church on Township at Gulley Park and make it an arts-infused food hall!
Yes.
Yes. More museums. More art museums and such.
Younger people involvement in planning. All these old people do it and that's not how it should be. Put younger people on the boards all across the city government.

What types of arts and culture activities would you attend or participate in that are NOT currently offered in Fayetteville? What's missing?

Free Theater Music concert Performance !!... Both institutions, Walton Center and Theater, should frequently offer free shows so that everyone has access to theater
A ball. Dress up ball

A city art social for artists. Open studio days. Free art appreciation courses for the community
A Digital Arts Event or Festival with experiential/interactive displays as well. Movie Nights at Gulley Park!! A German style Christmas Market to combine with Lights of the Ozarks on the square. Get community members involved near the Downtown area to host an event similar to Lights in the Heights in Houston. It is SO fun. I lived in Houston Heights in my twenties and never missed the event. It is such a fun neighborhood/community event. A Witches Ride of Fayetteville for Halloween similar to Witches Ride of Ocean Springs. Very fun and family friendly event. Plays into the popularity of biking in the area. A family friendly event in January or February to lift the seasonal depression that often happens after the holidays are over. Maybe a food truck festival that collabs with Frost Fest and add fireworks or a city bonfire. Include old school family/kid games in the day to keep warm i.e. Wheelbarrow races and egg races. Or maybe work on building the Mardi Gras parade up. A "choose your own adventure" mural series on the trails or in town. Like the choose your own adventure books, but make it a mural with local places (or maybe just smaller wayfinding signs and a story you could pick up at the visitor center). My kids would love this but so would I. Folk/Bluegrass/Blues Festival combined with workshops/classes for art. Where you could listen to music, experience nature, and watch art/cooking/craft demonstrations or participate in mini classes.
A Fayetteville-based ballet company, more events that are not focused on breweries/beer
A Film Festival would be fun. A city-wide music festival where all of the city parks have stages with performers, much like the free concert series at Gulley Park, but all over town. A public art gallery that has a constant rotation of local art. An art themed pub crawl.
A larger museum.
A museum experience. Fayetteville has a long history of exceptional makers (furniture and instrument makers especially) and artists. A central hub to see past and current art would be fantastic.
A speaker box/stage like Hyde Park in London. People could give speeches to anyone who wsljsbup to hear. Or they could ding or even jarioje if a plug was available. A city sign up on a website could organize (and limit) time slots.... And somewhat control whose presenting about what.
A ticketed small capacity listening room (around 100 capacity) like Stage 18 was, I love hearing local music without everyone talking over it and also as an artist this would allow me to host more events here instead of Bentonville. I also find myself going to Bentonville for the larger outdoor events, I recognize this is likely a budget thing, but bringing larger acts downtown (or even back to the mall parking lot) would be amazing.
Affordable art classes for adults
affordable art studios in the city. Like in abandoned buildings or such. ...and when I say affordable I mean something an actual artist can afford not all the BS places out that the rent is the same as houses, thats not affordable and you will never have a real growing arts community if the artists can't afford it. Which right now they can't ...and it doing nothing but getting worse.
All the racist ones
Alternative Press Expos, art installations, Independent cinema
An anual arts festival on the downtown square
An area, preferably all within walking distance where you gallery hop. It's close to restaurants, shopping, too. I would advocate for downtown of course. An event, like an art walk would coincide with First Thursday so maybe the galleries are open later those Thursdays. Perhaps there are special events at those galleries those nights. It would be such a wonderful addition. And it would be FREE. Usually my first Thursday experiences are a little lackluster because I want art and galleries to be

included! I moved from Lincoln NE and they have a great First Friday event where all local galleries participate. It may be worth checking out how other cities to doing it and I urge to you adopt the same! It's so wonderful. And Fayetteville is missing out.
An Art Fair. This would give local artists the opportunity to sell original work. While craft markets are many, the craft market clientele is not geared toward the fine artist. A fine art fair, in contrast, could bring in local and international artists alike to attract collectors. I could see an art fair having some association with events such as Roots Fest, which brings in art appreciators from all over.
An awesome museum. I'd like to see the razorback Greenway become a beautiful native landscape with lots of restaurants and shops.
An outdoor art exhibit similar to Crystal Bridges. I enjoy walking regularly and it would be great if we infused regular walking paths with art, livelihood, and an experience that people could enjoy daily or even be so compelled to travel locally to come experience.
Annual Home/studio tour of artists
Anything on the west side of town
art auctions, big AFFORDABLE studio buildings to create and talk to artists.
Art in nature programming
Art museum; larger music venues
Art walk like in Argenta. Alamo drafthouse.
Artist's studio tours
Arts and Crafts festivals
Arts in the Park. Basically pop up performances of decent quality. I only recall one. It was in Wilson Park, in the 90's. They did A MidSummer Night's Dream. It was free. Hundreds attended. Back then the ACO in Springdale offered those as well, also free. Very well attended. SO enjoyable! Late Spring to late Summer. It would be great if the City would sponsor these again, like how it spinsors the Gulley Park music Series.
Attention to the East side of Fayetteville. Totally disagree with the focus on "The Mayor's Box" focus. I don't feel included in this side of town.
Ballet
Better, realistic housing opportunities!!!
Can't really think of anything! Maybe like a marathon? Or a garden of the month thing? Antique fest!
Children Activities
city promoted architecture guide for the wealth of award-winning architecture in the city/region.
City wide yard sale.
Citywide scavenger hunts like Cotopaxi's Questival :)
Classes or workshops to learn new skills.. glass making, weaving etc.
Different themes food events. More open air events.
Community
Culinary events and pop up like Bentonville
Cultural festivals
Cultural heritage experiences, science museum, cultural connections to nature, celebrations of trees, wildlife celebrations, world cultural shops, incentives for local businesses.
Dinner theater
Drag shows with a positive energy

Dragon Boat races at Lake Fayetteville, Cultural or craft festivals in other parts of town like East Fayetteville, Bringing the University and the City together for more inclusive events.
Emerging artists gallery/promotion; because we are lucky enough to be so saturated with talent, it can be difficult for emerging artists to find a place or learn how to start doing what they love.
eSports
Ethnic festivals to celebrate and learn about different American cultures
Events where local crafters can display and sell their creative products to the general public with opportunities for on site demonstrations of artistic talents.
Events with a broader range of cultures, like ones that support specific nationalities
Fayetteville has an ample variety of A&C activities.
Fayetteville needs more museums!!! I don't want to have to go all the way to Bentonville to see good art. I would like to see an art museum and a science museum, or something like it, closer to Fayetteville. Fayetteville has more stuff to do if you are an outdoorsy person, which I am not.
Festivals
Film School
FILM/MOVIE STUFF
Fine art Photography
Food festival
Galleries that will sponsor artist local and abroad.
Great question!! ...I can think of nothing.
Greek Culture/Art and or markets/festivals, Jewish culture/Art and/or markets/festivals, Italian culture/Art and/or markets/festivals, many European cultures I don't feel like are not as well represented as other cultures. Renaissance fair would be very cool, more creativity with farmers markets and flea markets for local business owners and locally sourced foods crafts and art would really add to the economy and community that I live in.
Gulley Park summer concert series should include classical music.
History museum, planetarium
I don't think there are a lot of Fine Art Fairs in Fayetteville. I do know that there are markets that happen but I think there's difference between art fairs that include craft art and art fairs that are strictly FINE ART. Art fairs that are specifically geared toward FINE ART allow for artists who create that kind of work to not have to lower their prices. When people attend craft fairs, there's an expectation or an understanding that things will be priced pretty low because it's craft. But say for example an art fair like the Super Fine Art Fair or something like Miami Art Basel-people go there with an expectation to pay more than craft fair prices. Those types of art fairs attract customers that can and will pay the prices that artists NEED and SHOULD be charging in order to actually make a livable wage with what they do. Of course I don't want to exclude any type of artist and I'm not saying that craft art ISN'T art, because it is, but having art markets that lump ALL makers into one market hurts the fine artist community more than helps it.
I feel like the city has done a great job offering events at parks, particularly the ramble. I love the gulley park concert series. I would love to see more events at gulley throughout the year. I love events that happen within community centers like parks, because the infrastructure (parking) is there and it encourages hyper local community.
I feel like this survey has language focused mainly on visual art and theatre and my main interest is music—I'd like to see music venues that I can afford to attend regularly. High cost of tickets at Walton Center, Walmart Amp, etc mean I can only go if I really love the artist

I feel sad that the local and DIY arts and culture community has been slowly dwindling, it seems in response to a lack of awareness from the more powerful community members and/or gentrification that has changed affordability and accessibility of local community art and culture spaces. Losing Backspace, LalaLand/the art experience, and now entirety of The Alley. These community spaces were an integral experience growing up in the arts/culture in this area.

TLDR: more support for local artists and bands. We have so much here that we need to connect and build platforms for! We don't need to be searching for musicians and artists out of the area when we have so much here to uplift

I have already completed this survey but left out a couple of thoughts. I'd love it if SONA had a show somewhere outdoors maybe at a park. It would be a wonderful experience. Or maybe at Gulley Park a smaller section of SONA could play or even the Fayetteville High School orchestra could have the opportunity to play there. Movie Nights at Gulley Park would be nice. A Fayetteville Hygee festival in January or February. I'd love to take barista classes or maybe beer making classes at the library. Having a foodie festival that combines blues and folk music. Sort of like what the Roots festival was but bigger.

I have already completed this survey so that is why most of the questions are blank. I had a few additional thoughts. A very large art festival like the Peter Anderson Festival in Ocean Springs or the Bayou Arts Festival in Houston would be a fun addition. Some type of Festival held at Mount Kessler. I think it is really pretty out there and it would be nice to appreciate it in a festival environment. Something that combines art and music maybe. A renaissance festival is another idea. Small renaissance festivals are not really that impressive, but I went to one outside of Houston once that was so large and incredibly fun.

I have been very impressed with the things the city has been doing lately. It seems like there are a lot of events, and I do try to attend them when possible. I think innovative art experiences like Phantasma are so fun. I would love to see some immersive art experiences that the community could contribute to and help create. I would also like to see STEAM events for my kids. Most of what drives me to be involved in the community art scene is my kids.

I think a creative reuse center would do very well here. Something like Texas Art Asylum in Houston or SCRAP in San Francisco. It would be a non profit space that sells donated supplies, supports teachers and art education with free or reduced price materials, offers free or affordable workshops for the community, encourages sustainability and repurposing, etc.

I think we have a good mix but they could be offered more frequently and more affordable for lower income paycheck to paycheck families. I would love to attend workshops but can't afford them. I would also love to see more family friendly events, especially for LITTLE children. Fayetteville isn't very toddler friendly compared to the rest of NWA. I would love to see a big international street food fest. I would love to see a community center that holds arts/cultural events and is free of charge for the community to utilize. I would love to see more concerts that have more variety than the classic folksy Fayetteville genre. I would love to see more film/cinema based events and a bigger variety of cultural celebrations.

I would appreciate an indie movie theater very much. I used to visit independent movie theaters very regularly in other cities I've lived in and feel like it's a major gap here.

I would like art openings to coordinate so that you could go to several in an evening or on the same day monthly like a Thursday. Or coordinate a food event with and art opening etc

I would like more art galleries and arts-focused museums.

I would LOVE a large, public drum circle like the one in Asheville!

It would also be super cool to have an arts district somewhere along the trail system.

I would support any independent music festivals or events.

I'd like to see a legit comedy club in Fayetteville at some point. There are several venues which host comedy events, but having a dedicated space, i.e, Helium Comedy Club , The Mothership, The Comedy Store... would be a great addition to the arts culture. I'd like to see another pro sports team in the area at some point. If that's hockey, basketball, lacrosse, something else major to give these sports fans another outlet aside from the Razorbacks.
I'd like to see more with and about the indigenous cultures/groups that have been and are here now.
I'd love more cultural events, more public dance events, and other free events. I would volunteer!
Indigenous festivals
Installation art, kinetic art, Sculptures that can be experienced with touch, multi-sensory art pieces for both old and young. More dance and movement opportunities.
International/diverse food and culture festivals
It would be great to have something that celebrates unique aspects of Fayetteville history and culture, like what foods and music were invented here. Or more opportunities for international residents or lgbtq or black residents to show their art contributions to the city. But overall we have a variety of stuff!
It's not so much that they aren't offered, but that I miss them because I didn't realize they were happening. It would be great to have a better central hub for everything that's happening, especially if one isn't using much social media. Experience Fayetteville and the Fayetteville Flyer do a pretty good job of coverage, but it would be amazing if there was a daily digest that came out via text/email when events are uploaded to a centralized listing.
Large concert events. The UofA should utilize Bud Walton Arena for a small number of large concerts each year.
Large outdoor community dining experiences, such as the Dinner En Blanc type event, where long rows of tables are provided on a closed street, such as Dickson Street, and amenities such as wine can be purchased to supplement tables of guests who pot-luck meals.
Larger festivals
Live music for families
Living sustainably i.e. making a sustainable economic living that also sustains biodiversity of our natural surroundings so that our area can maintain clean drinking water, clean swimming water, clean air instead of chicken house air while simply driving around with windows down. There should be more support for creative repurposed, re-used, and recycled products made and sold by local residents. There should be more variety of affordable and well located art studio spaces for local makers and there should be more opportunities for small booth art and craft selling booths in places like the Ramble or Downtown sidewalks or easily visible locations for passers by to notice.
Losing our diy spaces, affordability, availability, money
Lower cost art classes and workshops, eco-centered art
lower cost or free music venues, possibly outdoors. Support and space for local, homegrown art and music.
Meet ups sponsored by local community for different age groups to make friends. It is really hard for young people to meet and make friends if you are not in school.
More activations for local artists.
More art and fashion centric events.
more art classes, like figure drawing especially for non-professional artists. We could also use more theatre venue/performance opportunities, especially more affordable than the WAC.

More art gallery and artist events. I think allot of the pure art events are not happening in this area. We need more art festivals that draw people in. Currently it's a drive to another city to go to a reputable art event or sell as a vendor.
More arts/cultural institutions not owned/run by the Waltons
More children and youth focused activities
More choirs!
More classes in creativity More live music/festivals More local restaurants More art installations around town Affordable concerts Better community calendar of arts events/opportunities More areas of accessible beauty/beautification around town Great variety of arts experiences both as a participant and as an observer
More cooking and craft classes, more murals
More culturally diverse music festivals. Benefits for songwriters and artists to create more. (Helping more folks have galleries are recording opportunity)
More dance opportunities would be greatly appreciated. Would also like more diversity of music styles including electronic and music from around the globe. More public art is needed. Overall looking for more places to get dressed up, be weird, and have fun!
More family friendly events are needed where children under the age of 10 are encouraged and welcome to attend. The botanical gardens have the best programming of any location in Northwest Arkansas but would be great if every major event had a kid friendly space.
More fashion & film events would be nice. Also perhaps job fairs. Job fairs please
More festivals that aren't culinary or food based. Cultural festivals, holidays that aren't in the winter months, art, etc
More Film Festivals
More film showings.
More free events and more community artist involvement. Also pay your artists please they have to eat too
More free events, bring back the old street festivals of Springfest or Block Party
More galleries, more 'funky' retail,...
More galleries. More shops offering spiritual classes like the four of wands. The square is depressingly empty these days.
More group involvement. Much more! Please! Such as how cities in Mexico have outdoor dance areas w band stand. And in England a public area where people can stand and give impromptu speeches (or maybe sing? Provide an electric plug so people can use a speaker and entertain anyone nearby. For example, the Walker Park remodel could have both of these types of places.... Instead of just a (money making) food court area. But that wasn't a suggested choice on their open ended survey. They did include a grassy concert area. Big deal. Nice... but how redundant (that already happens at Gulley Park and future WAC grassy area) and passively listening to music (that's boring to me) is also non-inclusive compared to speeches, and dancing... and Open rack inclusive-to-singles pickleball (which is constantly suggested on chat sites but the city refuses to try it.) I guess it amounts to.... How can people show up as a single ... (hubby never wants to go out) and not feel so alone and just want to go back home again feeling kinkier than ever?

More immersive experiences, regular free public art making
More jazz venues, live music, stand-up
More kids events, classes, workshops, opportunities
More live music at various parks.
More love for visual artists at festivals & events! Pay local artists attend/design/create
More music festivals / live performances - outdoor
More music venues that host bands that are not Americana / rock music. JJ's live has been doing a good job of that lately. The Momentary is also doing good in that regard. But we need regular live music from more genres in town, on Dickson. It's a college town , it should be able to support it.
More music, jam sessions, drum circles, improv orchestra, things of that nature.
More opportunities for actual locals to get involved in paid creative opportunities (importing artists from other areas when we could keep that \$\$\$ in our local economy and support local creative endeavors, cultivating community, instead.)
More outdoor events, such as dances in the parks
More outdoor experiences that are free so families can attend.
More plays that are not just for families. More opportunities for art projects in the park. More markets and community events.
More punk, metal, and hiphop shows. Better preservation of Fayetteville history - currently, fayettevillehistory.com is ran completely independently by a single Fayetteville historian. Why? We have Ozark Folkways in Winslow and the Museum of Ozark History in Shiloh, but neither are that close to Fayetteville, and neither are marketed very well.
More small live music venues. More culinary events.
More spaces for local artists to show and present their work.
More stuff for younger people to get involved in city government. The old guys gotta go. Help the younger get involved.
More unique or niche music events, such as an electronic music festival or an open-mic style hip-hop festival.
More variety in community art classes, events for fiber artists
More visual art museums, history museum, publicly owned gallery
Most of our area cities have quality city museums. Fayetteville does not. The university has many opportunities but. Citizens foot the bill but the University is so difficult to park at that the U does not care about public access except for sporting events. . Historical Society needs more support it is under utilized Fayetteville is losing its FUNK. Texas investors are tuning the town and city is not keeping up with growth and heavy handed and moving to the right.
Museums
Museums and art galleries, more pop up experiences! More festivals that are mass appealing. I would love to see Crystal Bridges and the Walmart Amp don-offshoots in the Fayetteville area. Collaborate with the Waltons family and Blue Crane / Runway for investment and wider interest in NWA v Fayetteville or Bentonville. Be a bigger part of the region. Add a top class art gallery to the city - part of Campus - part of downtown. Create reasons for people to come to the square and Dickson all day everyday. Playground close to the square. Water play area on the square and entice families. An amazing ice cream store - on the square.
Music festival
Music festival

Music Festival
Music festival like they have in Bentonville at the momentary.
Music festivals
Zoos?
Science museum
History museums
Music festivals
Music festivals or multi-day art festivals
New Orleans style parades. Also, bring back the Block Street Block Party!!!
New Years and Independence Day celebrations!
Not enough galleries. Too few places (collectives) to see local art for sale.
Nothing it is getting to much, people don't realize this is a natural state and we are destroying the environment with all them festivities over and over! We are parking on gras , being parks taking the quit away from animals to breed and be in peace! WE HAVE ENOUGH ! WHAT WE HAVE IS ENOUGH WE DO NOT NEED MORE!
NWA Girls they do craft fairs with woman/small business es, they have huge events in Springdale and Lowell. The Towns center should let them use their place and/or square. Crystal bridges has learning packets for school. It would be great to have places that hang art for sale like restaurants. I liked Sunday Market at Botanicals when it was mainly art and local stuff. Easier to get on list than farmers market. Local festivals such as Bikes, Blues, BBQ was a loss to Fayetteville. It's about supporting all different people and cultures. More cultural festivities. Arts for kids. My daughter wants to put her art up in coffee house, you display it for a month, people buy it and get it when you take you show down. They use to do it at Atlanta Bread Company. Children are proud of arts, check out JLC Middle school's performance of Matilda April 16, 2024 at 6:30. It's on east/south side of Fayetteville but it shows how all kids should be able to have a chance to be a part of the arts. How can Fayetteville nourish children in arts to keep them safe and out of trouble. I like craft fairs, the fair grounds inside is ok. I wish they would have craft fairs at parks or something nice outside. Look at Sleet city and how many vendors they have when they do fairs. That shows people who do arts and crafts at home would like to share/sell there stuff. Craft fairs cost so much to enter. Sleet city charges \$25. Give all an opportunity to show arts at craft fairs in Fayetteville, on square, park, or somewhere easy.
One thing I wish NWA had was a natural history museum, something like the one in DC or Cleveland.
Open Mouth used to host monthly public poetry readings, bringing in poets from around the country and providing time and space for community members to read. Now that they've gone entirely virtual, I'm not aware of anything similar happening.
Open Studios
Opera
Outdoor concert venue. Most current live music in Fayetteville takes place in bars.
Outdoor concerts
Outdoor concerts (like the AMP, but in Fayetteville), late night Italian coffee shops which support artists, community art projects closer to the edge of the city (far west or far east Fayetteville) to promote community and that 'in-between' space that many cities lack.
Outdoor music festivals,
Outdoor music venues
Outdoor street or park performance. Interactive performances with the audience.

Paint pottery studio. Decent price
Performance art, provocative art installations. Literally anything new. Fayetteville is *so scared* to be on the cutting edge
Performance art. An annual craft fair focusing on local artists. A museum in Fayetteville that would provide a niche experience. So something that doesn't currently exist.
Performance venues that are small scale, coffee shops, tiny bars etc. With the loss of AMPM bar there's not a regular space for intimate and experimental performances.
Photography art market specifically, A Christmas market on the Square, A different Halloween event than at Ramble.
Pop up locations around town for things like drum circles! It would be fun if each park could have a drum circle during various full moons throughout the year! Or keep all of them at Gulley park!
Pottery options and kid museums
Public art experiences Music in non-conventional places Local artists gatherings Hip-hop
Public theatre
Regular survey exhibitions that showcase current art created in the region (something like Made in L.A.); arts events that bring the university and the city together in meaningful ways; serious efforts to integrate the history and culture of underrepresented local communities.
Renaissance Faire ('missing' is probably too strong a word); art museum (definitely missing)
Roots Fest
Roots festival and similar.
Site specific theatre and dance, cirque performance, flamenco performance and workshop, more live dance music, esp Afro Brazilian. Bring back Roots Fest!
small live music venues - like House of Songs in Bentonville - more and different art making classes - community theater opportunities like in Bentonville and Rogers - more culinary experiences like food tastings or themed dinners
Smaller performance's and arts in small venues.
Something with animals and art. Like making Christmas ornaments with your dogs paw print.
Spaces for independent artists (outside of corporate or non-profit organizations) to create their art. FPL has started to do this with their Innovation Lab/Music studio, unfortunately those programs are still incredibly inaccessible to a large amount of Fayetteville residents due to limited training timings and capacity. We have public spaces to fix bicycles. Why don't we have public spaces with free resources available to create art?
Affordable training programs for aspiring artists. If we're so "arts oriented", why is it nearly impossible for one to create a career in the arts in this area?
LESS FOCUS ON THE WALTONS! Why do we allow them to control our arts scene? They're the patron saints of shitting on every local artists while continuously wealth hoarding and pulling the strings of all the local art scenes - consistently bringing in outside artists (non-locals) that will silence the loud ones here. Its disgusting. Alice Walton and Peter Lane can go to hell. More guerilla art.
Also, why did we get rid of Block Street Block Party? That was such a great opportunity for local

musicians, makers, and artists!

Can the city of Fayetteville please book someone other than Ashton Barabee and folk/bluegrass bands for free concerts? Why is everyone so white? Why hasn't anyone reached out to Her Set Her Sound to do a DJ set for one of those? Please god, something other than folk, country, or bluegrass. PLEASE. I don't even dislike those genres, it's just this identity that we've clung to for so long and it's hardcore rooted in white supremacy and black erasure. I swear to god if I hear another summer of banjos coming out of Gulley Park I will pull my hair out.

I think you should look to the City of Springdale for examples as far as cultural events are concerned. They're doing the most to highlight the varying cultures within the community! I've learned more about the diverse population of the surrounding area in downtown Springdale more than anywhere else (including other states/cities I've lived in). They always have interactive workshops, dances, events, etc. I typically spend more time in Springdale than I do in Fayetteville these days.

St Patrick's day parade or Irish festival

Supporting musicians who aren't fortunate enough to break through the mould in terms of "acceptable" genre.

The city of Fayetteville has a deeply misguided and superficial understanding of how to support traditional arts related activities — it's even clear in how this survey defines it. I attend folk arts related activities regularly but they're events held by the university or by cultural groups themselves. I can't think of a single event the city has actively produced that was meaningful in a deep way.

The city seems set on gentrification of our local communities. The grassroots & diy art scene is available less & less because of this. Love for what made Fayetteville beautiful and grassroots in the first place is what's missing.

The Fayetteville square is empty weekend afternoons and evenings. Anything to bring people downtown

The original bank building era Fayetteville Underground is missing. I loved visiting that art community and watching it come to life every first Thursday night. I also like to go see the Unexpected murals in Fort Smith.

The tiny artist areas that are all being destroyed for the sake of 'progress'. Those are the places people get excited to come upon when they visit. The same is true for any city. Sedona made the same mistake. Nobody cares about your strip malls and car washes. They want unique art and experiences - like Trilside and all the small business there. Kill them, and have killed Fayetteville's heart. You've already pushed out all of our most amazing artists, except maybe Matt Miller. Artists and small businesses need their nooks.

There are not as many independent and foreign film offerings as I would like.

There are not many opportunities to view old, diverse or unique films/movies in Fayetteville. The BFF is an opportunity but it's not in Fayetteville. Once a year a Film Fest is offered at the WAC, but not throughout the year.

there needs to be better options for culinary types of experiences, theres too much college focused cheap bar and grill type places, and less focus on good quality local restaurants

There's a few murals around town that are interesting to look at and visit, but they're mostly spread out and don't create a cohesive mural community. I think devoting a portion of large empty walls around town to beautify the city, improve the desire to walk around, and ultimately improve the foot traffic through the small businesses in these areas would be awesome.

Training/learning/job fair opportunities for people interested in working behind the scenes in events and performing arts

University Museum
We dont have enough cultural celebration events, I would love to see a Powwow hosted in Fayetteville to bring together our native communities in the Ozarks
We have a lot of good things we risk losing as artists and their venues are priced out of the area
We have such a fantastic network of trails that run along various creeks. I think more installations like the Ramble would be welcome!
We need a live music venue with quality sound. George's sounds awful, and musicians don't want to play there. The WAC is homophobic.
We need a wider variety of culinary cuisine and experiences.
We need more spaces for artists in our city to perform. small and mid sized spaces, where young artists can work stuff out and play for people, play months-long residencies, test things out.
We need more volunteer and community theatre in Fayetteville.
We're missing a museum, mural tour / public art, and more cultural community events
Well it really sucks to have to drive to Crystal Bridges and that its in Bentonville, which is kind of the worst place on earth and like if they made disneyland for walmart enjoyers
What I'd like to see more of are working creative spaces that are financially accessible to creatives with smaller budgets to be able to exercise their craft and/or offer classes.
What's not available- still not enough parking, plus don't like to pay for parking on or around Dickson. I went to a event at WAC that ran late, by the time I walked to the new parking garage (I have a disability) I was 9 mins late I had a citation for \$15.00.
World class art museum
Would love some more traditional theater experiences - classic plays, not presented with "modern" twists but just portrayed accurately and as written. Example - Shakespeare as written, as opposed to Shakespeare as interpreted through a modern day lens.

CREATIVE ECONOMY SNAPSHOT REPORT

Fayetteville, Arkansas
2022

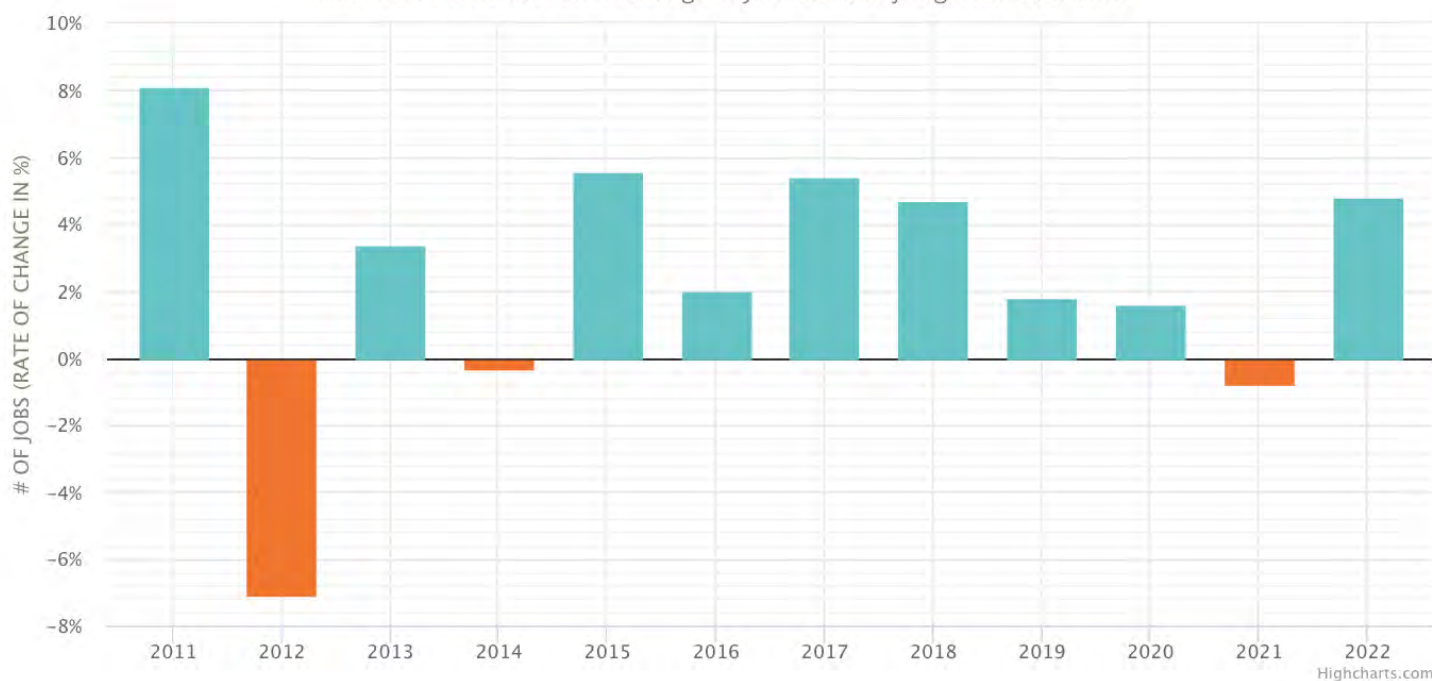


Creative Vitality[™]
SUITE

CREATIVE ECONOMY CHARTS

CREATIVE OCCUPATION GROWTH (2011 TO PRESENT)

This chart shows the rate of change of your creative job growth over time



CREATIVE INDUSTRY EARNINGS (2011 TO PRESENT)

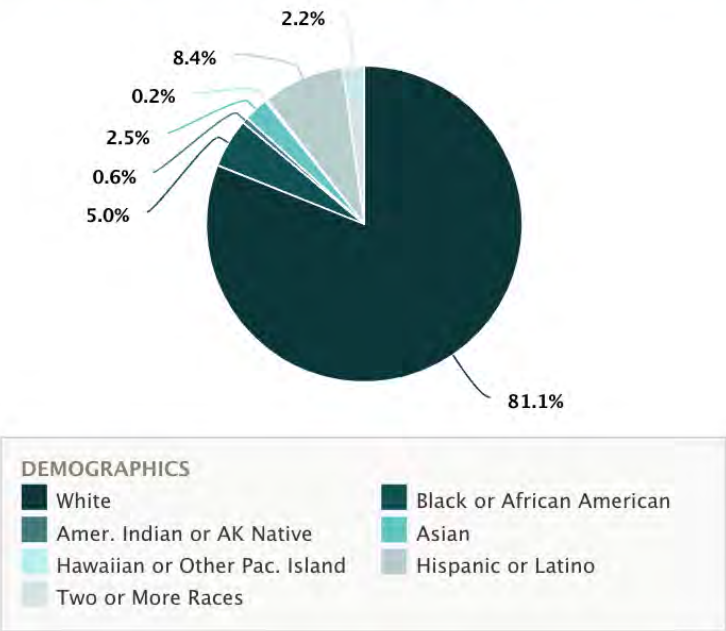
This chart shows your creative industry earnings over time.



CREATIVE ECONOMY CHARTS

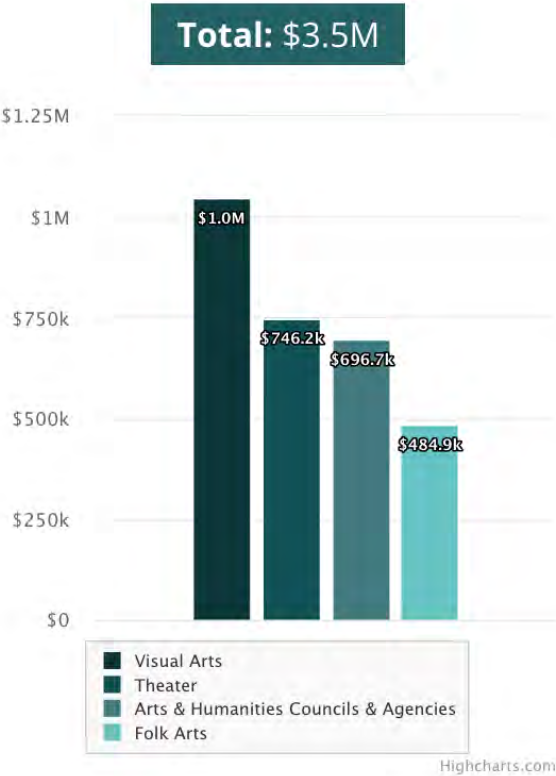
2022 FAYETTEVILLE, ARKANSAS REGION POPULATION BY RACE

This chart shows the demographic makeup by race of the region selected.



TOP 4 NONPROFIT REVENUES OF 2022

This chart shows the top four types of creative nonprofits by program revenues in your region that filed IRS990 or 990EZ forms



Snapshot of the Arts in Fayetteville, Arkansas Region

2022

Creative Vitality Index



1.44

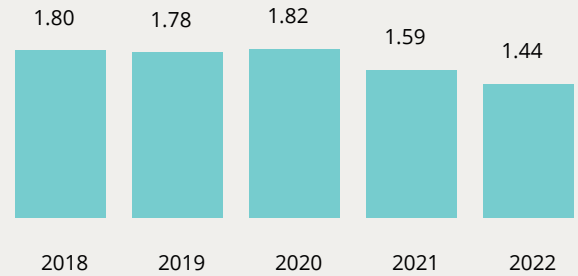
CVI Value

United States CVI = 1.0

Total Population

116,847

Past 5 years of CVI Performance



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

GAIN

▲ 5%
since 2021

2022 Creative Jobs

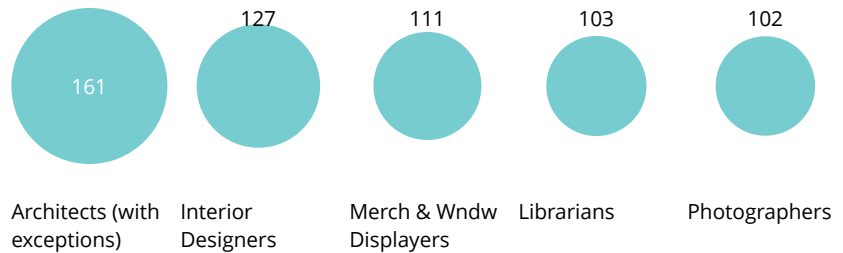


2,248

Total Creative Jobs

There are 110 more creative jobs in the region since 2021

Occupations with greatest number of jobs



GAIN

▲ 9%
since 2021

2022 Creative Industries



\$123.8M

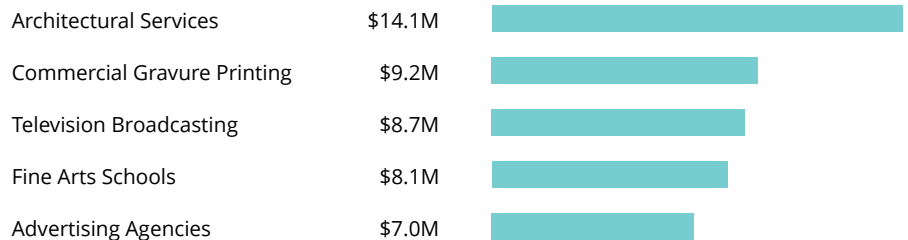
Total Industry Earnings

There is a gain of \$11.6 M in creative industry earnings in the region since 2021

Industries with greatest earnings

Industry type

Industry Earnings



LOSS

▼ 3%
since 2021

2022 Cultural Nonprofit

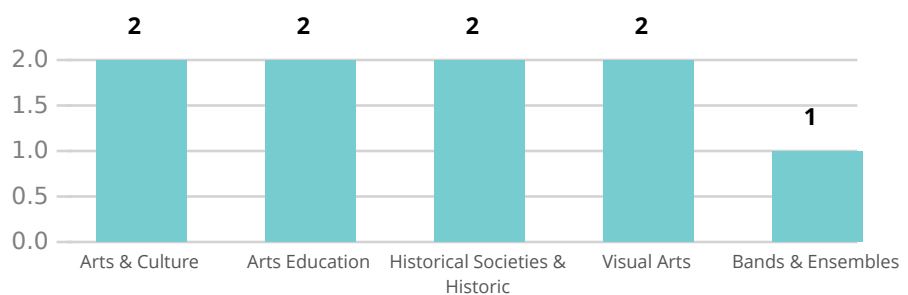


\$29.3M

Nonprofit Revenues

There are \$942 K less in revenues in the region since 2021

Nonprofit types with greatest number of organizations



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

Data Sources (Version 2023.2)

Descriptive Names of Industries (NAICS codes) & Occupations (SOC codes) have been truncated on the Regional Snapshot Report. For full descriptive names please visit the education section of learn.cvsuite.org

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

Occupations: Economic Modeling Specialists International.

SOC Codes (75) 11-2011, 11-2021, 11-2032, 11-2033, 13-1011, 17-1011, 17-1012, 17-1021, 17-3011, 19-3091, 19-3093, 21-2021, 25-4011, 25-4012, 25-4013, 25-4022, 25-4031, 27-1011, 27-1012, 27-1013, 27-1014, 27-1019, 27-1021, 27-1022, 27-1023, 27-1024, 27-1025, 27-1026, 27-1027, 27-1029, 27-2011, 27-2012, 27-2031, 27-2032, 27-2041, 27-2042, 27-2091, 27-2099, 27-3011, 27-3023, 27-3031, 27-3041, 27-3042, 27-3043, 27-3091, 27-3099, 27-4011, 27-4012, 27-4014, 27-4015, 27-4021, 27-4031, 27-4032, 27-4099, 39-3031, 39-3092, 39-3099, 39-5091, 41-3011, 43-2099, 43-4121, 47-2044, 47-2161, 49-9063, 51-6041, 51-6051, 51-6052, 51-7011, 51-7021, 51-7031, 51-9051, 51-9071, 51-9151, 51-9194, 51-9195

Industry Earnings: Economic Modeling Specialists International.

NAICS Codes (81) 238150, 238340, 238390, 323111, 323113, 323117, 323120, 327110, 327212, 332323, 337212, 339910, 339992, 423940, 424920, 448310, 451130, 451140, 451211, 453110, 453310, 453920, 511110, 511120, 511130, 511140, 511191, 511199, 511210, 512110, 512120, 512131, 512132, 512191, 512199, 512230, 512240, 512250, 512290, 515111, 515112, 515120, 515210, 517311, 519110, 519120, 519130, 541310, 541320, 541340, 541410, 541420, 541430, 541490, 541810, 541820, 541830, 541840, 541850, 541860, 541870, 541890, 541921, 541922, 611610, 711110, 711120, 711130, 711190, 711310, 711320, 711410, 711510, 712110, 712120, 712130, 712190, 811420, 812921, 812922, 813410

Class of worker: Economic Modeling Specialists International:

Non-QCEW Employees, QCEW Employees, Self-employed

State Arts Agency Grants: National Assembly of State Arts Agencies

Cultural Nonprofit Revenues: National Center for Charitable Statistics

Demographic: Economic Modeling Specialists International.

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

Fayetteville, Arkansas Region contains:

72701, 72702, 72703, 72704

Job Occupation Codes included in Creative West's Creative Vitality Index for creative industries

11 - Management Occupations

- 11-2011 Advertising and Promotion Managers
- 11-2031 Public Relations and Fundraising Managers

13 - Business and Financial Operations Occupations

- 13-1011 Agents and Business Managers of Artists, Performers, and Athletes

17 - Architecture and Engineering Occupations

- 17-1011 Architects, Except Landscape and Naval
- 17-1012 Landscape Architects
- 17-3011 Architectural and Civil Drafters

19 - Life, Physical and Social Science Occupations

- 19-3091 Anthropologists and Archeologists
- 19-3093 Historians

21 - Community and Social Service Occupations

- 21-2021 Directors, Religious Activities and Education

25 - Education, Training, and Library Occupations

- 25-4011 Archivists;
- 25-4012 Curators
- 25-4013 Museum Technicians and Conservators
- 25-4021 Librarians
- 25-4031 Library Technicians
- 25-9011 Audio-Visual and Multimedia Collections Specialists

27 - Arts, Design, Entertainment, Sports and Media Occupations

- 27-1011 Art Directors;
- 27-1012 Draft Artists
- 27-1013 Fine Artists, including Painters, Sculptors, and Illustrators
- 27-1014 Multimedia Artists and Animators
- 27-1019 Artists and Related Workers, All Other
- 27-1021 Commercial and Industrial Designers
- 27-1022 Fashion Designers
- 27-1023 Floral Designers
- 27-1024 Graphic Designers
- 27-1025 Interior Designers
- 27-1026 Merchandise Displayers and Window Trimmers
- 27-1027 Set and Exhibit Designers
- 27-1029 Designers, All Other
- 27-2011 Actors

27-2012	Producers and Directors
27-2031	Dancers
27-2032	Choreographers
27-2041	Music Directors and Composers
27-2042	Musicians and Singers
27-3011	Radio and Television Announcers
27-3021	Broadcast News Analysts
27-3022	Reporters and Correspondents
27-3031	Public Relations Specialists
27-3041	Editor
27-3042	Technical Writers
27-3043	Writers and Authors
27-3091	Interpreters and Translators
27-3099	Media and Communication Workers, All Others
27-4011	Audio and Video Equipment Technicians
27-4012	Broadcast Technicians
27-4014	Sound Engineering Technicians
27-4021	Photographers
27-4031	Camera Operators, Television, Video, and Motion Picture
27-4032	Film and Video Editors
27-4099	Media and Communication Equipment Workers, All Others

39 - Personal Care and Service Occupations

39-3031	Ushers, Lobby Attendants, and Ticket Takers
39-3092	Costume Attendants
39-3099	Entertainment Attendants and Related Workers, All Others
39-5091	Makeup Artists, Theatrical and performance

41 - Sales and Related Occupations

41-3011	Advertising Sales Agents;
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43 - Office and Administrative Support Occupations

43-4121	Library Assistants, Clerical;
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49 - Installation, Maintenance, and Repair Occupations

49-9063	Musical Instrument Repairers and Tuners
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51 - Production Occupations

51-9071	Jewelers and Precious Stone and Metal Workers; Production Occupations
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Fayetteville Arts and Culture Plan Plan Alignment Assessment 2024

Overview: Arts and Culture has been included and prioritized in City Planning efforts going back decades. There's been strong interest in making the City of Fayetteville a destination for the arts, preserving neighborhood character and uniqueness and promoting arts, culture and historic nodes in the city. All of these different recommendations have been extracted and referenced in this document and will be taken into account for the final Cultural Master Plan for the City of Fayetteville.

Relevant plans reviewed for Arts and Culture Master Plan include:

Code if Cited in Plan	PLAN NAME & DATE
CP40	THE CITY PLAN 2040 VISION, 2020
EVMP	ECONOMIC VITALITY PLAN, 2024
PRSMP	PARK AND RECREATION SYSTEM MASTER PLAN, FEBRUARY 2023
FFP	FAYETTEVILLE FIRST - CITY 5 YEAR PLAN, 2016
WFP	WELCOMING FAYETTEVILLE PLAN, 2016
CAP	CLIMATE ACTION PLAN, 2024 - ENERGY ACTION PLAN, 2018
DMP	DOWNTOWN MASTER PLAN, 2006
71BCP	71 B CORRIDOR PLAN, 2019
WPNP	WALKER PARK NEIGHBORHOOD PLAN, 2008
WPMP	WALKER PARK MASTER PLAN 2023
CPMP	CENTENNIAL PARK CONCEPTUAL MASTER PLAN 2019
GPMP	GULLEY PARK MASTER PLAN 2019

BDPMP	BRYCE DAVIS PARK MASTER PLAN 2023
ARTS	ARTSPACE, Presentation of Findings, 2019
AVN	Arts Vibrancy in Northwest Arkansas, SMU 2017

PLAN NAME & DATE	Excerpts pertaining to Arts and Culture; Excerpts for Alignment with Arts and Culture Master Plan
THE CITY PLAN 2040 VISION, 2020 (CP40)	Growth Concept Map The Growth Concept Map depicts, in broad terms, how Fayetteville should grow over the next 20 years. ... The map reflects city-wide policies to create diverse, efficient, and well-connected communities that are affordable and rich in local employment, access to transportation, services, and culture. P. 12. Vision Statement In 2040, Fayetteville will be a resource-efficient community, in which citizens and stakeholders can live, work, learn, and grow. Fayetteville will have adopted policies to achieve sustainability, to provide economic growth, to preserve and protect our natural and cultural resources, and to enhance the quality of life for all residents. Residents will have equitable access to neighborhoods that are healthy, walkable, and distinct. P. 21 Goal 1: We will make appropriate infill and revitalization our highest priority Goal 1 Objectives 3.1.7 Encourage protection of community character in established neighborhoods. "... development tools should be established to ensure that neighborhood cohesion and character is not sacrificed at the expense of new development. P.25 3.7 City Plan 2040 Benchmarks Short Term 2019-2025 ● Identify gaps in affordability throughout the city and set numerical targets for housing that is affordable to a variety of households, including workforce, supportive, low-income, families with children, and senior housing. (Goal 1, 3, 4 & 6) P. 48 ● Identify new or expand existing dedicated revenue sources for affordable housing. (Goal 6) p. 48 ● Identify opportunities for the creation of affordable housing on publicly-owned land and develop partnerships with developers to provide flexible, affordable work space and housing. (Goal 6)

THE CITY PLAN 2040
VISION, 2020
(CP40)

- Seek funding to complete a citywide Community Preservation Plan to identify resources for future historic survey and registration, assess current preservation efforts, and plan for new initiatives. (Goal 1)
- Work to **preserve the historic character** and integrity of neighborhoods with multiple approaches including but not limited to: **create one or more Local Regulated District(s) in neighborhoods listed on the National Register of Historic Places**; and utilize other preservation tools such as overlay districts with the main goal of preserving historic character. (Goal 1) p. 49

Section 4.4 Regional Growth Patterns and Transitions
21st Century Regionalism. P. 60-61

“... the continued regionalization of the two-county area has encouraged cities within the region to become partners in attracting economic growth opportunities, while at the same time becoming competitors for developing the amenities that residents and new arrivals to the region seek. Having achieved the threshold level of a major economic center due to their joint size and resources, **each city is now a catalyst for the others’ development.** Whereas larger industries may have previously looked at labor force indicators and the production resources of the individual cities as limited, the now combined resources are attracting national attention. Notable regional projects that have been completed since the year 2000 include the opening of the Arvest Ballpark in Springdale in 2008, the opening of Crystal Bridges Museum of American Art in Bentonville in 2011, the completion of the 36-mile long Razorback Regional Greenway multi-use trail network connecting Fayetteville to Bella Vista in 2015, the opening of the Scott Family Amazeum in Rogers in 2015, the expansion of the Walton Arts Center in Fayetteville in 2016, and the development of hundreds of miles of mountain bike trails on public lands throughout the region including the Slaughter Pen Trail in Bentonville and Kessler Mountain Trails in Fayetteville.

As Northwest Arkansas continues to develop as a regional entity it will become more important than ever for the major cities of the region to continue to **diversify their economic base and find niche markets** in which to thrive. **Fayetteville is poised to lead the region with our offerings of high quality of life, low cost of living and ever-expanding job and commerce opportunities.”**

Goal 6. We will create opportunities for attainable housing
6.6 Housing Strategies

Alternatives to the typical larger-lot single family homes and garden-style apartments that characterize much of Fayetteville’s housing stock are needed, including **accessory dwelling units, and live/work units** can help meet this emerging demand. P. 78

Action: Fayetteville should **identify gaps in affordability throughout the city and set numerical targets for housing that is affordable to a variety of households**, including workforce, supportive, low-income, families with children, and senior housing. P. 79

- Identify new or **expand existing dedicated revenue sources for affordable housing.**

THE CITY PLAN 2040 VISION, 2020 (CP40)	● Identify new or expand existing dedicated revenue sources for affordable housing. ● Examine potential regulatory barriers and policies that impede the provision of household affordability, including: infrastructure costs, the costs and benefits of development ordinances on housing development, and how the City’s fees and requirements impact the cost of living for households in Fayetteville. ● Identify opportunities for the creation of affordable housing on publicly-owned land and develop partnerships with developers to provide flexible, affordable work space and housing. ● Support the creation of a “real-time” database of available affordable housing units, services, resources, and incentives to strengthen the process of connecting qualified buyers and renters with affordable housing to comprehensively lower monthly household expenses. P.80 Section 10.4: Historic and Cultural Resources (pp 110) Cultural Resources “In 1992, the Walton Arts Center opened its’ doors to the public, the product of a six-year collaboration between City government, the University of Arkansas and private sector sponsors and philanthropists.” 110 The organization has grown significantly over the last quarter of a century and now operates three facilities – the original Walton Arts Center, the neighboring Nadine Baum Studios and the Walmart Arkansas Music Pavilion (AMP) in Rogers. The Walton Arts Center completed a \$23 million renovation and expansion of the original performing arts campus in November 2016. The expansion dramatically increased front of house and event space, production support space and administrative offices, adding more than 30,000 square feet and improving the operational capacity and visitor experience for both patrons and artists. Widely viewed as the project that ‘turned around’ the Dickson St. Entertainment District after a period of decline, the Walton Arts Center is now the premiere live performance space in Northwest Arkansas. 110
ECONOMIC VITALITY PLAN 2024 (EVMP)	In the Plan Framework section: “The Department of Economic Vitality has also identified four key themes that are integrated throughout each of the strategic focus areas, precisely because they are intertwined with the economic fabric of Fayetteville’s cultural identity: ● Arts and the creative economy ● Diversity, equity, and inclusion, including an explicit focus on populations who face persistent barriers to economic mobility ● Environmental stewardship ● Quality of life and sustainable growth, including continued response to pandemic related economic impacts and economic uncertainty (p. 13) If Fayetteville’s residents are its greatest assets—the true drivers of the small businesses and cultural institutions that make the community

ECONOMIC VITALITY PLAN 2024 (EVMP)	recognizable—then displacement and sprawl are the greatest foes to the future of equitable economic growth in Fayetteville. (p. 65) Step 5: Assess Cross-Divisional Land Acquisition Opportunities The Department of Economic Vitality will coordinate with applicable departments to explore municipal acquisition of parcels of land to strategically provide public goods and equitable community benefit. For example, coordination with other departments could necessitate amendment to other key master planning documents and processes. ...Strategic land acquisition should include review of key corners of Neighborhood Center intersections or sites that could be leveraged for future public-private partnerships or publicly supported housing development.” “Acquiring municipally-owned land when the City’s financial health and economic outlook allow it provides the City with the opportunity to lock in land prices critical to making the math pencil on future publicly beneficial projects driven by public-private partnerships.” EVMP, p. 71 There are nine “Master Plan Target Industries: #3 is Creative Economy Targeted Industry Sectors ● Advanced manufacturing ● Circular economy and sustainability ● Creative economy “The creative economy consists of economic activity that depends on individuals and organizations using their creativity to drive jobs, revenue, community resources, and cultural engagement.liv Few sectors are as deeply rooted in Fayetteville’s history as the creative economy and the arts. Whether its world class theatre production along West Avenue, a range of local performances at the iconic George’s Majestic Lounge, or film production at Rock Hill Studios, the arts sector not only provides hundreds of jobs throughout Fayetteville but also defines our sense of place and community culture.” (EVMP p. 104) ● Healthcare ● Information technology ● Infrastructure, including construction and clean technology ● Outdoor recreation ● Professional services ● Research and development SECTION: SMALL BUSINESS, ENTREPRENEURSHIP, AND INDUSTRY
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ECONOMIC VITALITY PLAN 2024 (EVMP)	Today, 84% of private sector employment in the City of Fayetteville comes from small businesses, and nearly 97% of the 3,900+ active businesses in Fayetteville employ fewer than 50 individuals. (evmp 94) “Small businesses, arts and entertainment, the recreation economy, and the hospitality sector are four segments integral to Fayetteville’s local economy. Continuing to grow and render these sectors more resilient to economic change is a focal point of the Small Business, Entrepreneurship, and Industry section of this Master Plan.” evmp 95 Goal: Increase the number of jobs within Fayetteville’s targeted industry sectors from 63% to 70% of private sector employment by 2033 (95) SUPPORTING STRATEGY 3. Provide tailored entrepreneurial support to artists and other members of the creative economy (evmp 96) Ongoing Action Items (EVMP 100) ● ACTION ITEM 28. Host educational events on financial literacy and the process for residents declaring themselves as artists on all applicable local, state, and federal business and tax forms [AC, CON, EV] ● ACTION ITEM 29. Communicate educational opportunities and resources proactively and with accessibility to artists in mind [AC] ● ACTION ITEM 30. Pursue partnerships with artist-focused entrepreneurial services organizations (e.g., Artists, Inc., Creative Capital) [AC] Short-Term Action Items ● ACTION ITEM 31. Integrate the creative economy into existing and future entrepreneurial programming funded by the City of Fayetteville [AC, CON, EV] SUPPORTING STRATEGY 8. Prioritize continued economic growth and resiliency of arts, entertainment, and recreation (107) Ongoing Action Items ● ACTION ITEM 63. Survey the creative economy (i.e., businesses classified under NAICS code 71 – Arts, Entertainment, and Recreation) as part of the City’s future business retention and expansion services [AC, EV] ● ACTION ITEM 64. Continue to advocate for the expansion of state-level film tax credits through the Arkansas Film Commission [AC, EV] Short-Term Action Items ● ACTION ITEM 65. Explore the consolidation of the Entertainment District and the Downtown Business District into one parking district to ensure consistent application of programs, rate structures, and technology [AC, EV, PW] ● ACTION ITEM 66. Explore the creation of a municipal-level tax rebate program, tax credit, or other incentive to supplement the State of Arkansas’s existing
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ECONOMIC VITALITY PLAN 2024 (EVMP)	programs to support grassroots and independent film production, encourage local production hiring practices, and retain local industry talent in Fayetteville [EV] Mid-Term Action Items ● ACTION ITEM 67. Explore developing a promotional campaign to bring awareness to local business establishments, showcasing local art as a means of increasing business traffic and providing exposure to the local creative economy [AC, DFC, EF] ● ACTION ITEM 68. Explore developing an external live-work-play marketing campaign through Experience Fayetteville to promote the creative economy and the recreation economy as key contributing factors to Fayetteville’s quality of life and community character [AC, EF, EV, PNRCA] SECTION: WORKFORCE DEVELOPMENT, EMPLOYMENT, AND ECONOMIC MOBILITY GOAL 4. Raise the City of Fayetteville’s Arts Vibrancy Index score by increasing the supply of independent artists working in Fayetteville 4A. Increase the retention rate from 13.4% to 16.9% of University of Arkansas students graduating from the Fulbright College’s arts programs or the Fay Jones School of Architecture Supporting Strategy 1. Deploy a proactive talent retention and attraction program to connect workers with high-quality jobs paying living wages in target industries Ongoing Action Items (p. 113) ● ACTION ITEM 1. Promote existing tools, equipment, and resources that are available for use by the creative economy (e.g., Fayetteville Public Library’s Center for Innovation and tool lending library) [AC, EV] Short-Term Action Items ● ACTION ITEM 2. Expand the City’s definition of the creative economy to include skilled trades (e.g., carpentry, masonry, welding) [AC, EV] Mid-Term Action Items ● ACTION ITEM 6. Identify local opportunities for artist placement across a wide range of industry sectors, including industries not traditionally viewed as career pathways for fine artists [AC, EV, UA] SECTION: COMMUNITY DEVELOPMENT Placemaking and Quality of Life Enablers Placemaking is another community development term with competing definitions and connotations, but it is fundamentally concerned with building communities around places. While placemaking as a term is relatively new, the concept has deep roots in urban
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ECONOMIC VITALITY PLAN 2024 (EVMP)	planning and advocacy work and highlights the importance of building cities for the people who live in them. Ixix Key elements of placemaking include sociability, uses and activities, access and linkages, and comfort and image. 131 “Quality of place informs quality of life, positioning placemaking in its many forms as an economic vitality consideration.” Given Fayetteville’s rich cultural history as a site of grassroots arts organizations and activities, creative placemaking is of particular relevance to in discussions about how a sense of place can enhance the community’s overall quality of life. More explicit ties to economic development matter for the long-term provision of public goods, including funding for arts and entertainment. The City can ensure that municipally-supported creative placemaking has accountability mechanisms in place to ensure work is tied to equitable planning and development policies and practices and to minimize displacement of resident populations or cultural assets. Approaching placemaking efforts with an equitable growth framework can take the best parts of these processes while advancing Fayetteville’s core values. To strengthen placemaking efforts encouraged by the 2024 Economic Vitality Master Plan—and perhaps complementary to the forthcoming Arts and Culture Master Plan—the City can co-develop an equitable growth framework, including equitable growth metrics that can be integrated into the Neighborhood Center Advancement Plan (e.g., access to goods, services, and public amenities; access to housing opportunities; access to employment opportunities; environmental justice). Proactively co-developing an equitable growth framework alongside our community allows us to acknowledge that change is inevitable, but displacement is controllable with the appropriate community consultation, resources, and political will. 131 SUPPORTING STRATEGY 1. Preserve and bolster community character by integrating public art, greenspace, and recreational amenities into parcel- and Neighborhood Center-level development strategies as well as neighborhood-supported placemaking Ongoing Action Items ● ACTION ITEM 1. Explore various placemaking strategies, including wayfinding and the incorporation of public art, to celebrate the unique community identities of neighborhood centers [AC, PNRCA] ● ACTION ITEM 3. Support the adoption and implementation of the City’s first Cultural Arts Master Plan under the guidance of the City’s Arts and Culture Director and the Fayetteville Arts Council [City] Short-Term Action Items ● ACTION ITEM 4. Explore a density bonus incentive within Fayetteville’s neighborhood centers for the development of accessible studio space [AC, DS, EV] ● ACTION ITEM 5. Explore funding sources for studio space stipends for artists and members of the creative economy [AC, EV] 131
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ECONOMIC VITALITY PLAN 2024 (EVMP)	Mid-Term Action Items ● ACTION ITEM 6. Pass an ordinance adopting a Percent for the Arts funding stream for the City of Fayetteville’s public capital improvements [AC, City, EV] ● ACTION ITEM 8. Encourage and pursue concentrations of the arts and creative economy beyond Downtown [AC, EV] 133 Long-Term Action Items ● ACTION ITEM 9. Recognize the role of art in placemaking and include public art as core infrastructure for each of Fayetteville’s neighborhood centers [AC, DS, EV] ● ACTION ITEM 10. Encourage alternative leasing arrangements and policies to ensure fair access for a diverse range of artists (e.g., short-term or alternative lease arrangements to activate vacant space) [AC, EV]133
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ECONOMIC VITALITY PLAN 2024 (EVMP)	
PARK AND RECREATION SYSTEM MASTER PLAN, FEBRUARY 2023 (PRSMP)	***First picture in the plan is of Wilson Park and the artwork in the park. GUIDING PRINCIPLES The plan is framed around the five guiding principles: Fourth Guiding Principle: Gathering and Placemaking Our parks are designed to provide gathering spaces and amenities for our community while celebrating our unique culture, the arts and music, the people, and the beauty of the region. Gathering and Placemaking Improve parks to address comfort and the ability to gather for activities. Partner with organizations and provide infrastructure to support events in parks system. Create more art infused spaces. P.47 Gathering and Placemaking Goals ● Goal D1: Design parks and greenways to celebrate our heritage and communities surrounding landscape and culture. ● Goal D3: Partner with organizations and provide infrastructure to support programming and events in the parks system, such as theater, music, races, games, food access, and markets. ● Goal D4: Seek opportunities to integrate art into public spaces. P.53 Placemaking is a design concept that explores ways to bring people together in shaping shared public spaces to promote the celebration of arts and culture and social health and wellbeing. It is defined as “more than just promoting better urban design, placemaking facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution.” Some of Fayetteville’s parks, such as Gulley Park and Wilson Park, currently are authentic to the place and people and more identifiable as contributing to the city’s character. However, others are more generic spaces and could be enlivened with a placemaking approach. P.72 Parks are ‘third’ places in our lives (home being the first place, work being the second place, and gathering places being the third place) where we gather, relax, socialize and recreate. Fayetteville has a culture of parks serving as third spaces, including events such as movies in the park, concert series, farmer’s markets downtown, and playing, running and biking.72 Goal D1 . Design parks and greenways to celebrate our heritage and community’s surrounding landscape and culture. WHY IS THIS IMPORTANT? The arts bring people together and celebrate what makes Fayetteville unique. The parks system can celebrate the special cultural, recreational and environmental needs of the community through an integration of the arts. This

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might include signage and wayfinding, physical spaces for events and gathering, and events and programs that connect with the local arts and identity of a diversity of communities. P.74

GOAL D1 STRATEGIES

- a Coordinate with the Heritage and Historic Preservation Master Plan under development to integrate strategies for design of parks and interpretation elements.
- b Integrate strategies from the Welcoming Fayetteville Plan such as signage and marketing materials in multiple languages, hosting events to celebrate immigrant culture and heritage, and advertise parks and recreation programs in social service directories.
- c **Include art and interpretive signage in the creation of new spaces and the renovation of existing ones.**
- d **Design and program parks to highlight the unique natural, historical, cultural and/or economic identity of the surrounding area and community in which they are located.**
- e **Study, identify, and prioritize locations that would benefit from gathering and placemaking efforts.**

GOAL D1 PRIORITY ACTIONS

- Develop bilingual sign package to increase welcoming.
- **Work with Arts and Culture and Historic Preservation to identify opportunities for investment.**
- Provide interpretive elements and signage at Underwood Park relating to the history of the property.
- Create a community activity node with the redevelopment of Walker Park.
- **Increase arts and cultural programs in parks coordinated with ideas from the Arts and Culture Plan and partnership opportunities. P 74**

Goals D2 . Improve parks to address comfort and the ability to gather for activities

WHY IS THIS IMPORTANT? The community survey and community open houses emphasized a desire from Fayetteville residents to **increase park amenities that bring people together**. This could include non-traditional ways, such as hammocks and yard games in the park and also an interest in more traditional amenities such as benches and pavilions. P.75

GOAL D2 STRATEGIES

- Provide park features and programs relevant to the surrounding community for the ways they would like to gather.
- b Increase social and group recreational activities in parks such as hammocks, outdoor ping pong, chess, and bocce and yard game areas.
- c Increase amenities in parks such as benches, shelters, parking, bathrooms, cooling features, and water fountains in line with park type level of service standards.
- d **Develop programming with a goal of allowing people to meet and visit.**

**PARK AND RECREATION
SYSTEM MASTER PLAN,
FEBRUARY 2023
(PRSMP)**

GOAL D2 PRIORITY ACTIONS

- Engage citizens in the design of Walker and Underwood Park to understand their needs.
- Construct activity nodes including yard games in community parks.
- Analyze existing amenities to determine where additional amenities are needed to meet level of service standards.
- Partner with others to **promote recurring social gatherings** such as coffee outside, etc. p.75

Goal D3 . Partner with organizations and provide infrastructure to support programming and events in the parks system, such as theater, music, races, games, food access, and markets.

WHY IS THIS IMPORTANT? There are a number of successful events offered to bring the community together such as the **Gulley Park Concert Series and First Thursday, which takes place in the Historic Downtown Square and offers music, arts, and bike rides to celebrate the local arts.** There is a desire to see these events and larger events, especially bike and running races, to promote use of parks and trails and support the local economy. P. 76

GOAL D3 STRATEGIES

- a Continue strengthening partnerships with youth centers such as schools and the Boys and Girls Club for program provision.
- b **Support active programming that brings people to their parks for art, events, programs, recreation and community.** This programming should be diverse and adapted to represent the community culture and encourage the creation of social connections.
- c Consider long-term concessionaire facility needs to encourage their presence in Community and Regional Parks to provide food, beverage, information, and equipment rentals.
- d **Update mobile vendor ordinance** to increase opportunities in parks.

GOAL D3 PRIORITY ACTIONS

- Meet with partners to gauge interest in sharing resources.
- **Build arts and culture programming budget annually to increase offerings.**
- Evaluate parks for concessionaire needs and develop infrastructure.
- **Identify and develop areas in parks for mobile vendors to serve park users.**

Goal D4 . Seek opportunities to integrate art into public spaces .

WHY IS THIS IMPORTANT? **The Castle at Wilson Park is a local favorite and an example of how the arts can integrate into parks. Other examples could integrate interactive sculpture into play, art and interpretive elements, passive sculpture, murals and other integrations of art into nature.** P.77

GOAL D4 STRATEGIES

PARK AND RECREATION SYSTEM MASTER PLAN, FEBRUARY 2023 (PRSMP)	a Develop an Arts and Culture Master Plan to identify strategic initiatives for public spaces and programs. b Include programming or spaces that support performing arts and design event spaces in parks to serve multiple functions so they are utilized at all times. c Create more art-infused spaces such as the Castle at Wilson Park. d Partner with the University of Arkansas’s growing Arts and Design Center and other arts organizations. GOAL D4 PRIORITY ACTIONS ● Work with consultant support to create Arts and Culture Master Plan. ● Identify opportunities in existing parks for art. ● Identify opportunities for intersection with creative efforts of our community. ● Develop a broad community engagement strategy for gathering and placemaking.
FAYETTEVILLE FIRST - CITY 5 YEAR PLAN, 2016 (FFP)	The strategic focuses, outlined in more detail below, provide Fayetteville with an actionable guide to strengthen the area’s impact on the Northwest Arkansas economy and to solidify Fayetteville’s reputation as a place to collaborate, innovate, and create. FOCUS 1: ARTS AND CULTURE FURTHER ENHANCE THE ARTS AND CULTURAL ENVIRONMENT STRATEGIC PRIORITIES Continue to support existing programs that enhance arts and culture locally (p.13) ● Action Item: Pursue grant funding to support programs for the art ● Action Item: Encourage public art installations “As previously described, public art is a focus in Fayetteville. In order to sustain this focus long-term, consider the passage of a Percent for Art Ordinance that allocates a percentage of selected capital projects for installation and maintenance of permanent works of public art.” p. 19 Expand the arts focus in Fayetteville ● Action Item: Support Cultural Arts District development “The Fayetteville Cultural Arts District will promote and expand the ever-growing cultural impact of downtown by creating a single marketable district, and as such should be supported.” P. 19 ● Action Item: Create additional live/work space for artists ● Action Item: Develop a Downtown Art Program Develop and support arts programs in public schools ● Action Item: Create an in-school residency program for artists “Create a program in Fayetteville similar to the Artists-in-Residence program in Chapel Hill, North Carolina, that involves professional artists working with

FAYETTEVILLE FIRST - CITY 5 YEAR PLAN, 2016 (FFP)	students in the Fayetteville School District to create original programs of art. The support for this effort is already in place through the Arkansas Arts Council Arts in Education Artist Roster, which is an online listing of professional performers and visual or literary artists who are available to participate in a variety of Arts in Education programs. The Arts in Education (AIE) program is designed to strengthen the role of the arts in pre K-12 educational settings by fostering participation in the arts as an integral part of life and the basic education process.” P. 20 ● Action Item: Pursue grants to support these programs Continue to support the craft beer industry ● Action Item: Partner to support existing breweries ● Action Item: Assess need for educational programs
WELCOMING FAYETTEVILLE PLAN, 2016 (WFP)	THE COMMUNITY: RECOMMENDATIONS 5. Host and attend events to celebrate immigrant culture and heritage p.16) “Every September, cities across the country join Welcoming America in celebrating Welcoming Week as a way to change the rhetoric, shape the immigrant experience, and affirm values. Cities are encouraged to host festivals, volunteer projects, or classes that bring native- and foreign-born communities together. The City of Fayetteville will celebrate Welcoming Week every year and will seek ways to unite neighbors. Additionally, the Mayor will support ongoing events during this time of year, such as the Fayetteville Chamber of Commerce’s annual Hispanic Heritage Festival.” P.19
CLIMATE ACTION PLAN, 2024 ENERGY ACTION PLAN, 2018 (CAP)	***Picture of Ramble in Appendix 1—example of a project that serves two City goals, biodiversity and open space preservation and arts and culture.
DOWNTOWN MASTER PLAN, 2006 (DMP)	Executive Summary: Basic Principles #6 Sixth, Fayetteville must recognize in all its actions that this part of the City has an experience-based economy, and thus continue to expand the focus on arts, culture and entertainment experiences as Downtown's drawing card. (ESummary) Most widely shared ideas from charrettes: “make Fayetteville a real cultural destination” “increase walkability Downtown” 2.17 Plan fundamentals Smart Parking Parking should not be placed on corner lots at key intersections. Surface parking lots on corners disrupts the urban fabric. Most parking needs to be located near the middle of the block, so that the valuable street edges can be recaptured for urban architecture or green space. Where possible, parking lots and structures should be lined with buildings or otherwise screened so that parking does not visually dominate the street scene. Lining

**DOWNTOWN MASTER
PLAN, 2006
(DMP)**

parking structures with habitable space along the street edge is crucial to natural surveillance and street character. **These "liner buildings" provide an opportune location for affordable housing, offices, and small business. Liner buildings are particularly well suited for live-work units or artist studios. P. 2.17**

Section 6. An Experience Economy

"What draws people to Downtown? It is the experience —the high quality of life associated with living and working and being entertained in a downtown environment with so much to offer, including arts, culture, and fun. Therefore the City should continue to nurture these anchor functions." 2.27

To reach the next level of quality and sustained economic benefit, **a Cultural and Entertainment Overlay District should be formed to coordinate the evolution of the area and to establish a fairly compact geo-graphic limit within which these activities should be focused. Fayetteville's rich history and cultural institutions make the area a prime candidate for forming an overlay district (see Cultural Districts box). 2.27**

The formalizing of the Cultural and Entertainment Overlay District will be **an affirmation of the City's commitment to keep Downtown a center for creativity, innovation, and fun.** Distinctive flags or signs can be used to mark the overlay district. The City, business organizations and cultural institutions should also **promote the overlay district in tourist brochures and regional media, and recruit businesses that will enhance the scene to locate there. 2.27**

The building form regulations should closely approximate (or match) those for the "Main Street / Center" category, but these should be paired with **liberalized and modified sign controls (to promote the exuberant signs and lighting traditional in theatre districts)**, the barest minimum parking requirements (if any), and a provision for long hours of operation. **Outdoor music should be welcomed within the overlay district, but noise control ordinances could provide for a stepdown in permissible volume levels in areas approaching the edges of the district, and some consideration should be given to limiting the hours for outdoor amplified music so as to manage any disturbance. P.2.28**

Keeping the district compact will be of benefit to the cultural institutions and entertainment businesses as well, because such districts thrive most when the **attractions are bundled closely together in a walkable, easily-navigable scene. 2.28**

Today the recognizable center of the arts district is roughly at the intersection of West Avenue and Dickson Street, anchored by the Walton Arts Center; other outposts of the arts such as the Nadine Baum Studios and galleries are located nearby, but these are separated by parking lots, vacant parcels, and assorted businesses. The entertainment scene is more tightly clustered and primarily linear, along Dickson Street, with some activity (including bars and restaurants) in the midblock areas and along perpendicular streets. To encourage its development in directions that will minimize disturbance to surrounding residential neighborhoods, as the district coalesces it should grow primarily south, in the area along West Avenue and parallel to the railroad tracks (see Proposed Cultural and Entertainment Overlay District Boundary on page 2.29).

DOWNTOWN MASTER PLAN, 2006 (DMP)	This area lends itself to expanded cultural facilities, vibrant evening activities, and efficiently-provided shared parking. The Illustrative Master Plan depicts how a 2500-seat performance hall can be added to the Walton Arts Center's south side, and how a community parking facility with "liners" of entertainment businesses and artist housing can be developed on the West Avenue parcel. 2.28 To promote growth for cultural and entertainment venues in the area: 1) use its regulatory powers to enable these uses in the desired locations and discourage certain uses outside these locations; 2) use the incentives available within the overlay district to make these sites most attractive; 3) participate in the construction and financing of the shared parking facility(ies) and other desirable functions, such as cultural facilities and artist housing; and 4) target street improvements and other infrastructure upgrades in this area. 2.29 National Trends in Downtown Redevelopment Redevelopment of ailing commercial districts and city neighborhoods has been taking place across the nation. Redevelopment has proceeded through five strategies: • the creation or enhancement of arts districts; • the creation of housing in or near commercial areas; • destination retail or lifestyle centers with entertainment; • new office and retail/mixed use districts; and • new open space amenities. All of the strategies have in common the concept of "placemaking" or creating a critical mass of change that can alter local perceptions of the area to be redeveloped. Arts Districts In Northwest Arkansas, downtown Fayetteville is the only place with the ability to support arts facilities on a regional scale. This is important because the arts are now perceived to be a significant means for encouraging the public to visit and use peripheral businesses adjoining arts facilities. Some arts districts occur in areas with old existing buildings, such as obsolete warehouses that can offer artists studios at a cost low enough to encourage a critical number of studios and galleries. Major arts districts in large cities typically include at least four types of facilities: museums, galleries, symphony or opera performing arts venues and retail to appeal to visitors such as restaurants and cafes. The reason for looking at the arts as a generator of economic potential is that arts districts draw people on a regular basis and provide foot traffic for local restaurants, cafes and retail businesses. In Denver, for instance, the city's cultural district drew 7.9 million visitors in 1997, more visitors than attended Broncos, Nuggets, Rockies, and Avalanche 4.2 games combined. Arts facilities are seen as an amenity that enhances quality of life and yields a perception of quality to an area. The arts are also seen as an amenity that draws new residential and office development. Arts districts can include many different functions from museums, galleries, theaters, small cinemas, and educational facilities, to building redevelopments for artists' lofts and live/work units with studios on the first floor and living space on the second. Creating an arts district requires many of these uses in conjunction, and usually relies upon the
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DOWNTOWN MASTER PLAN, 2006 (DMP)	renovation of old building stock including old warehouses, theaters, hotels and other buildings of architectural interest. In Berkeley California, a new performing arts facility was combined with streetscape art installations and the redevelopment of City Hall. In Portland, a new building for art education is part of the on-going revitalization of the Pearl District, a former warehouse district. At the same time as yielding benefits, arts facilities and developments are rarely self-sustaining, and usually require a variety of funding and equity sources to succeed including public funding, patrons or donors, and sometimes the use of sales taxes and local improvement districts to fund improvements. Creating arts facilities requires a public commitment of funding that varies with the size of the proposed project. Live/work space, in particular, has been successful in such diverse areas as Salt Lake City, Minneapolis and Little Rock, Arkansas. The most successful arts districts have strings of galleries intermixed with theater and symphony venues. One possibility is to establish an arts incubator as an adaptive re-use project. Arts incubators are projects that offer lower rent for live/work studios in exchange for public benefit, such as requirements for public open studio nights. The residents or tenants are required to be practicing artists and to display work on a monthly basis to the public. While some funding would be required, such projects have succeeded and economic development funding is available for incubators. 4.3
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DOWNTOWN MASTER PLAN, 2006 (DMP)	
71 B CORRIDOR PLAN, 2019 (71BCP)	PLACEMAKING AND PUBLIC ART As stated earlier, creating distinctive urban places along the 71B corridor is important to the overall concept. This strategy has important environmental, economic, functional, and image-building dimensions. A high-quality physical environment helps transform a commercial corridor into an attractive place to live, while an improved image builds the corridor as a destination that attracts customers and builds business. Placemaking improvements also help users orient themselves along the street, improving its user experience and overall ease of use. Public art has a proven role to play in the process of creating places and should be a major part of the development of this corridor. The adjacency of the corridor to both the developing Arts Corridor and the University of Arkansas art department facilities provides the special opportunity to bring environmental art into a high-traffic public realm. This section is by no means a comprehensive plan for public art but is intended to open discussion on the value of a unified, contextual program for this highly public corridor. It identifies six specific types of art installations: Subdistrict gateways. These define the edges and themes of identifiable districts along the the street, such as the research campus and Mill District along South School and the Restaurant District along College north of Township. Urban intersections. These installations would help define major intersections along the way, including such locations as the MLK and Rolling Hills intersections. At special intersections such as bus rapid transit stops, art and function can be combined with thematically designed shelters or stations. Pedestrian crossings. Major pedestrian intersections such as the Greenway and Town Branch Trail crossings can be marked by placemaking elements that also increase safety and visibility. Sculpture Trail. Popular trails can become linear art galleries that attract users and enrich the experience of using the trail. Skokie, Illinois’ North Branch Trail segment demonstrates the popularity of art installations along trails. Free-Standing Art. Major open spaces such as those envisioned with a redesign of the Fulbright interchange, the redirection of Green Acres Drive, and the center of roundabouts provide possibilities for major landmark installation. Smaller, repetitive installations along the way can also be used to interpret local history, bring attention to specific sites, and even incorporate community art, including the art of young people, into the streetscape. The maps on these pages provides a starting point for directing the locations of various installations along the corridor. Pp. 118-119 Major Free-Standing Art Functional Installation (e.g. bus shelter/station)
WALKER PARK NEIGHBORHOOD PLAN, 2008 (WPNP)	Theme from Charette: “Jefferson Building as a community center/arts uses” p. 13. (former Elementary School was sold to Potter House non-profit in 2023.) Accessory Dwelling Units (ADUs) ADUs are commonly called granny units because historically they were designed as an alternative housing option for senior family members. In older neighborhoods, they were often located above an attached garage or stood alone as a separate cottage unit. Sometimes they were an integral part of the main home with separate cooking, sleeping, and bathing facilities. ADUs can create attainable housing in a number of ways. They are often designed as a housing alternative for

	members of the family who may have special needs or life circumstances. Families with college-age children may choose to construct an ADU rather than pay rent for a dorm room or off-campus apartment. Additionally, ADUs as rental units can provide the necessary income needed for a family to meet their monthly mortgage obligations. The relatively low residential density and the neighborhood's proximity to the downtown and University of Arkansas make the Walker Park Neighborhood ideal for homeowners seeking to supplement their income by creating ADUs. P.22 How the Jefferson Building ultimately is used will be determined by the Fayetteville School District, the availability of funding to the Jefferson Project group or the private sector. However, the proposed design would make the building a centerpiece for the neighborhood and honor the history of the school as well as the neighborhood. The design also makes the area an asset to the recently created Cultural Arts District, which encompasses the Jefferson Building.p.33 The other suggestions mentioned for Walker Park emphasized adding uses that would serve a broader population within the neighborhood. Walker Park currently serves as a regional sports park; adding other uses such as an outdoor amphitheater, a disc golf course, splash pad or dog park would broaden the user population. This evolution would enable Walker Park to transition from a regional park to a neighborhood park. P. 38 The State Historic Preservation Program annually offers preservation grants to restore historically significant structures and memorials. The Waxhaws Memorial symbolizes an important part of Arkansas and Fayetteville history, but has fallen into disrepair. Restoring this memorial and highlighting a northeast entrance to Walker Park would contribute to the history embedded in the Jefferson Square area and invite residents north of the park into the nature trail system. Long Term Recommendation Add additional uses to Walker Park such as a splash pad and outdoor amphitheater. These amenities are unique and will diversify and increase users of the park. Adding these features to then north end of the park will also create a children's area and performance space for residents who live to the north of the park. However, these features are more costly than previous uses mentioned, requiring more planning for infrastructure and capital expenses. P. 46
WALKER PARK MASTER PLAN 2023 (WPMP)	New plan includes a Stage
CENTENNIAL PARK CONCEPTUAL MASTER PLAN 2019 (CPMP)	Conceptual Plan includes a Stage
GULLEY PARK MASTER PLAN 2019	***Art Garden indicated as well as a designated area for Performance (which includes a support area and placement for food trucks).

(GPMP)	Art Garden: This area of the park has more trees than the open fields, but not enough trees to be a forested area. As such it creates many places that could serve as locations for sculptures and art works possibly developed by the growing art related efforts in the city and at the University of Arkansas. Performance Area: The area that hosts the Gulley Park Concert Series and other events. A large pavilion, a restroom, and an area for food trucks and other support activities is included. Electricity could be provided so vendors will not have to use generators during the concerts. (from Land Use Theme Descriptions)
ARTSPACE, Presentation of Findings, 2019	Key Theme Fayetteville: More space for working artists; keeping and retaining students Where in Northwest Arkansas would you consider relocating to a live/work community? Fayetteville 122 64% Bentonville 95 49% Rogers 73 38% Springdale 69 36% Other 22 11% Where would you consider renting private studio or creative workspace on an ongoing basis? Fayetteville 122 59% Rogers 85 43% Bentonville 74 36% Springdale 50 24% Other 26 13% Fayetteville Recommendation: A classic mixed-use development including: • Affordable live/work artist housing • Working studios for individual artists • Link to Fayetteville Square artists, bike trails and area transportation • Integration with the Cultural Arts Corridor • Programmatic connections to University Arts Campus Expansion and Arts and Design District

Arts Vibrancy in Northwest Arkansas, SMU 2017 (AVN)	“The recently established University of Arkansas School of Art should help to attract independent artists to NW Arkansas. The challenge will be to keep these independent artists in the community. We note that the University of Arkansas already offered degrees in music and theatre. NW Arkansas is competitively ranked in the theatre sector but not in opera, music, or dance. The situation in NW Arkansas is similar to Dallas, TX, where SMU’s long-established Meadows School of the Arts attracts artists to Dallas but the city has struggled to maintain a thriving community of independent artists.” p.5
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Other plans consulted:

MASTER STREETS PLAN, 2020

THE ACTIVE TRANSPORTATION PLAN, 2015- UPDATE WITH CP 2020

BRYCE DAVIS PARK MASTER PLAN 2023

FAYETTEVILLE MOBILITY PLAN, 2018

Regional Plans

Rogers Cultural Plan 2021

Northwest Arkansas Music Ecosystem Strategy and Action Plan, 2020

Plans underway (not yet reviewed):

Experience Fayetteville Tourism Plan

Downtown Fayetteville Plan



Fayetteville Arts and Culture Plan

Public Art Assessment, Gap Analysis & Initial Recommendations 2024

Public Art Program Background

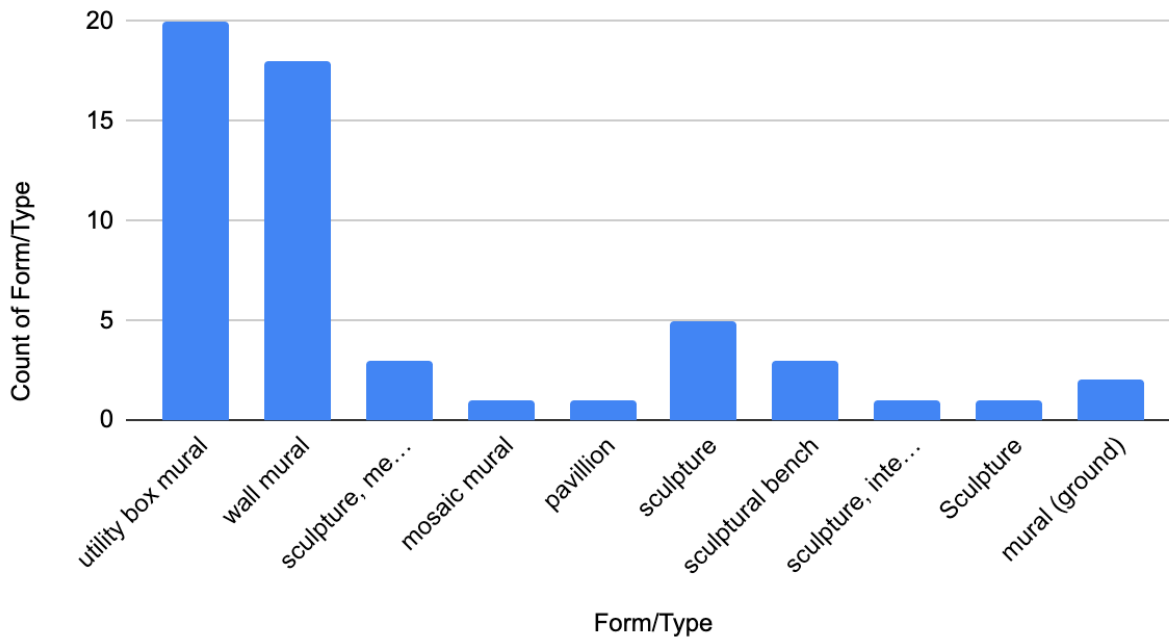
Fayetteville has a tradition of supporting and producing art in the public realm, whether that be a fountain in front of the Town Center, “Sprayetteville” murals, or paintings on utility boxes. But until recently, the City of Fayetteville has not had a formal public art program. Most of the City’s artwork collection came to the former Parks department through donations of artwork or collaborations with other City departments (Recycling, Police department, etc.). With the recent founding of the new Arts and Culture Division, the City has the opportunity to formalize its Public Art Program, fund it and staff it, and manage and care for the existing collection as well as commission new works of art.

Collection Assessment

In March 2023, our consulting team personally visited and inventoried nearly every piece of art that is owned and maintained by the City of Fayetteville. The collection numbers approximately 40 pieces in total. This assessment pertains to the artwork in the City’s collection only. The revised Fayetteville Public Art Inventory 3.20.24 includes a few artworks that have been destroyed, moved or the consultants were unable to locate. There are other works of art around the City, which seem to be private installations, property of the Library or murals and artwork owned and maintained by Experience Fayetteville. The University has its own public art collection as well. In addition, there are temporary sculptures that are placed within the Lower Ramble that were not a part of this assessment.

Currently, the diversity of artwork in the collection is quite limited; the collection consists predominantly of murals and utility box paintings and donated small-scale sculptures. Nearly all of the artwork (95%) is by local artists from Fayetteville or Northwest Arkansas. Only one sculpture is by an out-of-state artist. One highlight of the collection is a grouping of artworks located in Wilson Park that is a series of playable/functional sculptures centered around “Point Seven” or the Wilson Park Castle. The work is in excellent condition (appearing to be recently restored) and is a fine example of the draw of public art and its ability to create memorable spaces for all ages. On our visit, a family from Texas was enjoying the castle, and they mentioned that they had researched the location before they arrived and wanted to experience the park as a tourist destination.

Count of Form/Type



The collection overall is in good condition, though several of the utility boxes have deteriorated to the point where they will need to be scraped and/or repainted. Overall, this is typical of murals—they require regular maintenance if they are to remain in place longer than a few years. Two of the smaller donated sculptures are also in fair to poor condition due to chipped and peeling powder-coated paint. More details on the condition of the collection are in the revised Fayetteville Public Art Inventory 3.20.24.

Public Art Program Resources

City of Fayetteville’s Public Art Website—A simple google search for public art in Fayetteville, AR went directly to the City’s Public Art website, which is embedded under Parks, Natural Resources and Cultural Affairs, and then under the Arts and Culture Tab. It appears as though the items on the Public Art “splash page” are out of date. The page starts with a description of what public art is, and then links to a 2018 video produced by Experience Fayetteville. Following that, the page is a long list of headings including a section “About Fayetteville’s Murals” and then continues with a listing “Recent Commissions” and “Collaborations: which are also out of date. The interactive map isn’t intuitively placed on the site, popping up under “Ongoing Projects.” <https://www.fayetteville-ar.gov/3200/Public-Art>

Generally, the Department would do well to overhaul this resource, keeping it simple so it is easy to keep up-to-date, and also feature resources for artists (such as RFQs) more prominently.

Other Web-Based Resources for the Public Art Program

There are other websites that are linked to the City of Fayetteville's Public Art website. A cursory search showed the following links:

<https://www.experiencefayetteville.com/experience/art>

<https://www.arkansas.com/articles/fayetteville-public-art-tours>

These pages are great assets to the City's public art program and the Arts and Culture Department in General. As the public art program grows, continuing to coordinate and collaborate with these websites and cross-referencing will make more resources available to the public and tourists.

Fayetteville Public Art Inventory

The internal collection list was updated as of March 2024 as the Fayetteville Public Art Inventory. There are a few artworks that have been moved, destroyed or were unable to be located. Arts and Culture staff will need to follow up with these items and confirm their disposition or new location and update the inventory. It is recommended that the inventory be updated at least annually, or as new artwork is commissioned or acquired.

Currently there are three sections of the inventory: one for the City-owned collection, one listing Experience Fayetteville's collection and another list with secondary works which is a list of private and unidentified artwork that are in the public realm.

Collection Map

The [Fayetteville Art Walk Interactive Map](#) does not directly correspond to the Public Art Inventory, as the map includes artwork owned by the City, Experience Fayetteville and other private owners. The map also does not include temporary works, such as those displayed in the Lower Ramble. Some pieces on the map were not found (either the artwork was moved, destroyed or the information on the map is incorrect). To date, there are no other public art maps or tours beyond this one.

Public Art Funding

In 2024, the City funded the Public Art program in the amount of \$155,000 from the CIP five year capital plan. The program requested \$500,000. The funding is allocated as follows:

- \$20-25k for Juneteenth Murals on Nelson Hackett Blvd (project complete)
- Yvonne Richardson Community Center Murals (funded through project funds)
- Artwork related to the Upper Ramble construction

The strategy for funding the public art program into the future is unknown.

Public Art Staffing

The current Arts and Culture Department Director is also serving as the primary staff for the Public Art Program. The City's appointed Arts Commission is serving as the Commission for the Public Art Program.

Gaps

- The Public Art Program lacks:

- Dedicated public art staff;
- A percent-for-art ordinance for a set-aside from capital improvement projects for art;
- Dedicated, sustained funding for public art maintenance;
- A maintenance plan for the care and preservation of public art; and
- Formal, adopted public art policies (except for an existing donation policy).
- Marketing of the program is limited:
 - The public art website is not up-to-date and a bit disorganized;
 - The Art Walk Interactive Map is also out of date;
 - There is limited cross-promotion of the public art program and other cultural programming at the City.
- Maintenance is an issue; several of the utility box murals are in need of repainting;
- Currently, the public art collection is limited in scope, primarily murals and 95% local artists, making it hyper-local.
- The community is eager for more public art; and
- Without a percent-for-art ordinance or more formalized program, the City may be missing opportunities to include art in City-funded development.

Initial Recommendations

- Staff the program properly, even with a part time consultant, to ensure there is at least one person dedicated to public art oversight and project management.
- With additional staff, improve the on-line visibility of the program, create an up-to-date map and establish additional marketing/promotional pathways (ie. social media, tours, etc.)
- Develop policies and procedures for the Public Art Program:
 - Acquisition methods and processes
 - Selection/site criteria
 - Standard Policies: donation, deaccession, maintenance, and mural/temporary work
 - Mural vs. Sign Code
 - Eventual codification of a public art ordinance
 - CIP contributions (by code or voluntary)
 - Sample contracts
 - VARA information
 - Public Art Framework Plan with steps toward building and funding the program
- Strategize and advocate for a 1% or 2% for art program, either by ordinance or voluntary.
- Seek out funding partnerships through other entities, like Business Improvement Districts (BID).
- Augment the program through grants (local, state, national) and/or philanthropy.
- Legally determine City ownership of art pieces and ensure the City maintains those works.
- Build a small pool of funding for use to upgrade/repair damaged sculptures and failing utility box murals.
- As funding is more sustainable and new commission opportunities grow, consider how to expand the program to represent more diverse art forms and engage more artists.
- Collaborate with the University of Arkansas through internships or apprenticeships, for example to help run a summer utility box mural program or to maintain or repair existing artwork.

- Reprise “Sprayetteville” in collaboration with Experience Fayetteville or another fiscal sponsor as this program was highly successful with the public and they want more.
- Partner with the Downton Fayetteville Coalition to fund more public art within the Downtown core.
- As the program grows,
- Focus on a few key projects:
 - Upper Ramble (finishes in November 2025).
 - Hotel in Upper Ramble - encourage the developer to include art
 - Alley & Mural beautification program, potentially in partnership with Downtown Fayetteville Coalition ([Little Rock Alley Art Project](#), [Fort Collins Downtown Alley Projects](#)).
 - Grants for neighborhood murals (not on City property) - perhaps through CDBG funding.



Peer Cities Report
for the Fayetteville Arts & Culture Plan
2024

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Overview

This Peer Cities Report is driven by the City of Fayetteville's desire to strategically develop and deepen its role in arts and culture. The intent of the report is to identify and benchmark best practices, trends, innovation and success from selected samples to provide both a current snapshot of the industry and inspiration for cultural planning.

The report benchmarks seven cities identified as having similar characteristics as Fayetteville in terms of population size, demographics, distance from a large metropolitan area and a major state university within its borders. Each benchmark city is also known for its arts and culture scene, making it a good candidate for understanding the role the municipal government has in the arts and culture ecosystem.

The seven benchmark cities are:

- Asheville, North Carolina
- Boise, Idaho
- Boulder, Colorado
- Fort Collins, Colorado
- Lawrence, Kansas
- Little Rock, Arkansas
- Oklahoma City, Oklahoma

This study looked at how each municipality internally engages with arts and culture. Specifically, our research asked the following questions:

- Does the city have an arts and culture department? What does it do?
- Does the city own and operate arts and culture facilities or venues?
- Is the city involved in supporting special events or festivals?
- Does the city support film and video in its local community?
- Does the city have an art in public places program?
- Does the city provide grants to the arts and culture community?

Methodology

In preparing this report, research consisted of extensive internet research, reviewing existing arts and culture planning and other city planning documents that were available, delving into public records on city policies and budgets as well as specific inquiries directly to staff. It's worth noting that the level of detailed information varied among cities, affecting our ability to collect all the desired data points fully.

Key Findings

Before diving into the detailed data, we've highlighted several key findings that stand out and merit special attention.

- **% for Art:** Each city (except Little Rock) has a percent-for-art program, with Lawrence applying 2%. In addition, Boulder and Boise have innovative programs of note: Boise has ground-breaking public art collaborations with public works, the airport, and water conservation/treatment center in which artists were part of the design teams. Boulder oversees a Creative Neighborhoods Program as well as “Experiments in Public Art” featuring temporary art “experiments.”
- **Artist Registry:** Oklahoma City maintains a local artists registry available on the city’s website.
- **Artists’ Support:** Boulder’s Arts and Culture Website has a helpful “Resources and Opportunities” page for artists to link to local, regional and national websites and resources for artists.
- **Community Programs:** Fort Collins began its Cultural Community Programs in 2022 (through ARPA funding) to integrate arts and culture experiences into the Fort Collins community by activating unconventional public spaces with pop-up events and activations.
- **Craft Your Commerce:** Mountain Bizworks in Asheville hosts a series of workshops titled “Craft Your Commerce” for creatives to expand their entrepreneurial skills.
- **Creative District:** Little Rock has designated the Main Street Creative Corridor as a place to be for those wanting to incorporate art and culture into their everyday lives and is revitalizing Main Street one block at a time, using economic development stimulated by the arts rather than a traditional retail base.
- **Film:** The state of Oklahoma has a very robust program for promoting the film and TV industry in its state and has gone even further to target film and music together with their incentive programs, doubling down on the commitment to the creative economy in this area.
<https://www.okfilmmusic.org/>
- **Grant making:** Four cities provide granting programs for local arts and culture organizations and artists as a way to invest directly in the sector.. Boulder’s Cultural Grant program strives to be innovative and respond to local needs. Recently they’ve developed “hiring artists incentives”

and “venue affordability fund” which partners with key cultural venues to provide free or reduced cost rental rates for the sector.

- **Mural Registry:** The City of Boise has a [Mural Registry](#) to browse in addition to a searchable database of its entire collection.
- **Public Art Training:** The City of Boise offers a yearly [Public Art Academy](#) for artists looking to learn how to break into public art.
- **Special Events Support:** While all the cities require special event permitting, [Boise](#), [Fort Collins](#), and [Oklahoma City](#) (with Lawrence in development) have special event offices within local government to provide guidance and support to ensure safe, sustainable and successful events.
- **Studio Tour:** To engage the community with a greater number of local artists, [Fort Collins’ Studio Tour](#) runs over three days, partnering with local artists who open their studios to the public.
- **Unique Festival:** [Lawrence Busker Festival](#) occurs one weekend a year with unusual entertainment all over historic downtown Lawrence. A roster of street performers from all around the world perform: magicians, jugglers, musicians, acrobats, and more.

The following pages offer an in-depth look at the data points outlined in the benchmark study.

Municipal Departments Benchmark Summary

We looked at each city to see if it had an arts and culture department and what that department does. The following summarizes this data for each city.

City of Asheville, NC

- Population: 95,056 (Metro area 417,202)
- City Arts & Culture Department: Department of Community & Regional Entertainment Facilities
- What it does: Owns and operates the city's major cultural facilities and venues. (see below)
- Facilities/Venues:
 - ◆ Harrah's Cherokee Center – Asheville
 - ExploreAsheville.com Arena,
 - Thomas Wolfe Auditorium,
 - ◆ WNC Nature Center
 - ◆ McCormick Field
 - ◆ Aston Park Tennis Center
 - ◆ John B Lewis Soccer Complex
- Public Art: Planning and Urban Design houses and staffs the 1% for Art Program Public Art Program.
- Staff: 27.75; .5 FTE for Public Art
- Estimated Annual Funding &: \$5,530,847 Harrah's Center -
- Source: Enterprise Fund = Harrah's Cherokee Center Asheville (HCCA)Fund

City of Boise, ID

- Population: 235,421 (Metro area 764,718), state capitol
- City Arts & Culture Department: Department of Arts and History
- What it does: Serves primarily an advisory role to the local arts and history industry. It offers granting opportunities, professional development support for artists and historians.
- Facilities/Venues: The department oversees two city-owned historic sites: James Astle House and the Emra Hayman House.
- Public Art: Public Works houses the Public Art Program. The public art program is embedded in their new building programs. The City has a ground-breaking public art/public works collaboration and art/airport collaboration. water conservation/treatment center and the airport; artists were part of the design teams.
 - ◆ **Benchmark Alert:** <https://www.boiseartsandhistory.org/media/5633/public-works-arts-plan-print.pdf>
 - ◆ <https://www.boiseartsandhistory.org/media/5991/airport-art-plan-v212.pdf>
- Staff: 16 FTE, including a full-time cultural asset manager.

→ Estimated Annual Funding: \$3,121,419

→ Source: General Fund

City of Boulder, CO

→ Population: 105,898 (Metro area 330,758)

→ City Arts & Culture Department: The Boulder Office of Arts and Culture

→ What it does: A division of the Community Vitality department, the BOAC is responsible for the oversight of cultural grants, creative sector programs, public art, support for cultural nonprofits, creative neighborhoods programs, and support for individual artists and creative professionals.

→ Facilities/Venues: The City owns two facilities that they lease for a nominal fee to non-profit organizations, the Dairy Center for the Arts and the Boulder Museum of Contemporary Art.

→ Public Art: Boulder recently instituted a formal 1% for Art Program in 2018. The program also oversees a Creative Neighborhoods Program as well as “Experiments in Public Art” which receives an additional \$150K per year.

→ Staff: 6 FTE

→ Estimated Annual Funding: \$1.5 million in 2024; \$4 million or more in 2025.

→ Source: As of 2025, the Office will be funded almost entirely from the voter approved designation of the existing “2A Tax revenue” to arts and culture. The exact amount is undetermined at this time. Public Art will continue to be funded through 1% for art on capital improvements, the general fund and other funding streams.

→ **Benchmark Alert:** Boulder’s 2024 budget provided \$925,000 to support the City’s cultural grant program to arts and culture nonprofit organizations. The majority of the grants budget (\$800K) provides critical multi-year general operating support to over 40 arts organizations. The remaining \$125K supports project grants, grants to artists and arts educators and capacity building funds.

City of Fort Collins, CO

→ Population: 170,376 (Metro area 370,771)

→ City Arts and Culture Department: The Cultural Services Department

→ What it does: Fosters an inclusive, culturally rich, creatively vibrant and arts-engaged community. It owns and operates four facilities and manages the art in public places program, Fort Fund Grant Program for arts and culture nonprofit organizations, and the Cultural Community Program.

→ Facilities/Venues: It owns and operates 4 facilities:

- ◆ The Lincoln Center (performing and visual arts)
- ◆ Fort Collins Museum of Discovery (public/private)
- ◆ Gardens on Spring Creek (botanic gardens)
- ◆ Center for Creativity

- Public Art: Cultural Services manages the 1% for art public art program.
- Staff: 45 FTE; 1 FTE + consultants for public art.
- Estimated Annual Funding: \$9,378,597
- Source: General Fund, earned revenue, contributed revenue

City of Lawrence, KS

- Population: 96,207 (Metro area 120,553)
- City Arts and Culture Department: The City recently added Arts and Culture to its Parks and Recreation department.
- What it does: The newly expanded department is currently working on a Parks, Recreation, Arts and Culture Comprehensive Plan that will be completed in 2024. The Arts & Culture Commission is charged “to promote, encourage, and coordinate the artistic and cultural activities of the community through recommendations made to the Governing Body of the City and through coordinating endeavors of those groups and organizations which identify themselves as primarily concerned with the artistic environment of Lawrence.” The City manages the Phoenix Awards and Community Arts Grants.
- Facilities/Venues: The City doesn’t own or operate any facilities but they manage the following programs:
- Public Art: the City manages a 2% for art program and Outdoor Sculpture Exhibition.
- Staff: 2.84 FTE
- Estimated Annual Funding & Source: embedded in Parks & Recreation Budget.
- Source: Funding is embedded in the Parks, Recreation and Culture Department which is funded primarily through the General Fund and Transient Guest Tax.

City of Little Rock, AR

- Population: 203,842 (Metro 748,031), state capitol
- City Arts & Culture Department: The City does not have a designated cultural department, but does have an Arts & Culture Commission which was established “to promote policies and encourage endeavors for the appreciation and enhancement of the arts and culture resources of Little Rock.”
- What it does: The Commission organizes and promotes the Open Studios Program.
- Facilities/Venues: Although the city doesn;t own or operate facilities, the city does appropriate funding to partner agencies that are run and managed by separately:
 - ◆ Museum of Fine Arts \$2,200,000
 - ◆ Museum of Discovery \$192,000
 - ◆ River Market \$1,071,692
 - ◆ MacArthur Military Museum \$307,345
- Public Art: The city does not have a formal public art program.

- Staff: 1 FTE (Creative Economy and Special Projects Supervisor)
- Estimated Annual Funding & Source: \$3,777,037 to above organizations.
- Source: The facilities above are considered separate entities from the city and receive funds from service charges that are used to operate their respective facilities and a Hotel, Motel, and Restaurant Sales Tax.

City of Oklahoma City, OK

- Population: 702,767 (Metro area 1,459,380) state capitol
- City Arts and Culture Department: the Office of Arts and Cultural Affairs
- What it does: As a division of the Planning Department, OACA is charged with expanding and improving the quality of the community's arts and cultural opportunities so the community can experience social, physical, educational and economic enrichment. The OACA facilitates cultural planning and implementation and the relationships between artists, cultural organizations, and other groups.
- Facilities/Venues: the City does not own or operate cultural facilities.
- Public Art: The OACA oversees the coordination and stewardship of the 1% for Public Art Program,
 - ◆ **Benchmark Alert:** OKC Arts has a local artists registry:

<https://www.okc.gov/departments/planning/programs/office-of-arts-and-cultural-affairs/artist-registry>
- Staff: 2.5 FTE (2024-2025)
- Estimated Annual Funding & Source: \$532,097 (2025)
- Source: General Fund and Special Purpose Fund

The table below summarizes the above information:

	Municipal A&C Department	Municipal owned/operated A&C facilities/venues	Municipal Museum/Historic Site	Municipal building leased to A&C nonprofit	Non-Municipal Cultural Facilities	Municipal Special Events Support/Coordination	State-Level Film Incentive or Rebate Program	Local Film Office	Tourism Support	% for Public Art Program	Municipal Granting Program	Designated Creative or Arts Districts	Creative Business Support
Asheville, North Carolina	X	X			X	X	X		X	1%		X	X
Boise, Idaho	X		X	X	X	X			X	1.2%	X		X
Boulder, Colorado	X			X	X	X	X	X	X	1%	X	X	
Fort Collins, Colorado	X	X	X		X	X	X		X	1%	X	X	
Lawrence, Kansas	X			X	X	X		X	X	2%	X	X	
Little Rock, Arkansas					X		X		X			X	
Oklahoma City, Oklahoma	X				X	X	X	X	X	1%		X	X
Fayetteville, Arkansas	X			X	X		X					X	

Municipal Cultural Facilities and Venues

Which benchmark cities own and operate arts and cultural facilities?

City of Asheville, NC

The City of Asheville’s Department of Community & Regional Entertainment Facilities manages a collection of sporting & entertainment facilities and operations including the **Harrah’s Cherokee Center – Asheville which includes the ExploreAsheville.com Arena and the Thomas Wolfe Auditorium, WNC Nature Center, McCormick Field, Aston Park Tennis Center, John B Lewis Soccer Complex** and outdoor events within parks and public spaces, permitted by the City’s Office of Special Events.

City of Boise, ID

The City of Boise Department of Arts and History manages the **James Castle House**, the **Erma Hayman House** through its Cultural Sites program. The City of Boise owns—but does not operate—buildings that house the **Boise Art Museum, The Cabin, Black History Museum, the Discovery Center**, and the **Human Rights Education Center**. Boise Public Works is responsible for the maintenance of the buildings; Parks & Recreation is responsible for grounds maintenance. Eight Community Centers (some in partnership with Boise School District), including **Fort Boise Art Center**, the **Foothills Learning Center**, and **Boise WaterShed Environmental Education Center**, are owned and operated by Boise City Parks and Recreation and Public Works Departments with limited partnerships with the Department of Arts & History.

City of Boulder, CO

The City of Boulder’s Office of Arts and Culture does not operate any art facilities or venues in Boulder. The City does own the building and property used by the **Dairy Arts Center** and **BMOCA** through an

ongoing nominal lease. The facility includes a 225 seat theatre, 116 seat theatre, black box theatre, 70 seat cinema space, two art galleries, workshop space, and rentable lobby space for 250. The Dairy books and produces its own events and also serves as a rental facility for many other arts organizations in Boulder. (See grants for more details on venue support)

City of Fort Collins, CO

The City of Fort Collins Cultural Services Department includes the **Lincoln Center for the Performing Arts** with a 1200 seat theatre, 220 seat theatre, art gallery and conference center; the public/private **Fort Collins Museum of Discovery**, the **Gardens on Spring Creek**, and **Creative Community Center**, with affordable community space for exhibitions, performances, classes, meetings, etc.

City of Lawrence, KS

The **Lawrence Arts Center** is a public/private partnership started in the 1970s, with a new facility built in 2002. Community raised \$3.5 million which the City matched. City owns the facility which is operated by the nonprofit “Lawrence Art Center.” The facility includes five gallery spaces, 300-seat theatre, Black Box Theater, fully equipped studios for drawing, painting, ceramics, jewelry, photography and printmaking. LAC focuses on “art is for everyone” and provides financial aid and an Artists-in-residence program. **10th & Mass Studios** is an extension of LAC offering arts classes, events, and rentals. In 2023, LAC acquired the building to expand programming further through the City of Lawrence’s Arts Commons Tax Increment Fund (TIF) agreement, financing and generous donors.

City of Little Rock, AR

The City of Little Rock established an Arts and Culture Commission to promote policies and encourage endeavors for the appreciation and enhancement of the arts and culture resources of Little Rock. The City does not appear to have a specific arts and culture department or own/manage arts facilities or venues. The **Arkansas Museum of Fine Arts** Board of Trustees was created by Little Rock City Ordinance No. 11,111 (Code of Ordinances Section 22-181). In 2016, voters did pass a hotel-tax bond to reimagine the former Arkansas Arts Center into the Arkansas Museum of Fine Art, of which the City of Little Rock is one of many funders.

City of Oklahoma City, OK

The city’s Arts & Cultural Affairs (Arts) was established in 2012 to guide, coordinate, and accelerate arts and cultural development. While this department oversees the 1% Public Art program, the Arts Commission, and engages in municipal arts strategic planning and research, it doesn’t own nor manage arts facilities.

Notable Non-Municipal Cultural Facilities

Each of the cities also have non-municipal facilities to provide arts and cultural programming for their respective communities. A few significant non-municipal cultural facilities for each city are noted below.

Asheville, NC

- Wortham Center for Performing Arts: a three-venue complex comprising Diana Wortham Theatre (500 seats), Tina McGuire Theatre (100 seats) and Henry LaBrun Studio (85 people)..
- Asheville Art Museum: Asheville Art Museum presents 15 to 20 exhibitions each year and along with its collections explore 20th- and 21st-century American art and preserve the artistic traditions of the Southern Appalachian region.
- Magnetic Theater: Located in the River District with a devotion to displaying new and exciting original work from talented playwrights. Features a New Play Development Program and an open script submission policy.
- Hazel Robinson Amphitheatre: offers a casual outdoor performances environment featuring Shakespeare by the Montford Park Players.
- NC Stage Company: 127-seat, off-Broadway style of professional theatre.

Boise, ID

- Velma V. Morrison Center for Performing Arts: Located on Boise State University campus, the 2,002-seat Morrison Center annually hosts hundreds of live entertainment and arts education offerings. A Boise State affiliate, the Center's budget is supported by ticket sales, facility rentals, donations, grants, and the generous support of the Morrison Center Endowment Foundation, Inc.
- Esther Simplot Performing Arts Academy: Home to Ballet Idaho, Boise Philharmonic, and Opera Idaho, located in the Cultural District in Boise, the Academy is renowned for its educational outreach programs. The Academy was launched in 1992 from a generous endowment from J.R. Simplot. The Academy has expanded from a single building to three, including the Academy, the Annex, Ballet Idaho offices.
- Luminary: The Keith and Catherine Stein Luminary is an all-digital museum space, producing a range of immersive, interactive and sensory experiences focused on visual and performing arts and cultural exhibitions.
- Discovery Center of Idaho: Idaho's only science center was begun by the Junior League of Boise.
- Boise Art Museum (BAM): Idaho's only collecting art museum hosts an annual outdoor arts festival featuring more than 200 artists.
- Basque Center: The Basque Center was built in 1949 and is a gathering place for Basque people in the area, supporting Basque dancing, events and gatherings.

Boulder, CO

- *Boulder Museum for Contemporary Art (BMOCA)*: Founded by a group of local artists in 1972, BMOCA is one of Colorado's premier contemporary art venues. It is a non-collecting institution.
- *Boulder Theater*: Art deco institution since 1906 and an anchor in downtown providing a venue for music, film, and meetings.
- *Chautauqua Auditorium*: It is the only chautauqua west of the Mississippi that has continuously operated with its original structures intact, largely used for their original purposes. Offers musical, arts and educational programs attracting over 1M visitors annually.
- *eTown Hall*: A multipurpose, multimedia center in the heart of downtown Boulder that is home to eTown's world-class live music venue, full service recording studio, post production audio and video suites, café & bar.
- *Mackay Auditorium*: University of Colorado's multidisciplinary venue with 2052 seats serving the campus and the region.

Fort Collins, CO

- *University Center for the Arts*: owned/operated by CSU, the UCA is comprised of a 550 seat music hall, 150 recital hall, black box dance space, and practice and classroom spaces. Programming partners with the City of Fort Collins Cultural Services Department for the Classical Music Series.
- *Museum of Art Fort Collins (MoA)* art museum with temporary exhibits housed in the former post office in the Old Town area of the city. The museum is a non-collecting institution.
- *Mishawaka Amphitheater*: Iconic riverfront music venue in the Poudre Canyon with seasonal outdoor amphitheater with capacity of 1000, indoor lounge & full-service cafe.
- *Washington's*: a downtown live music venue with capacity of 900 owned and operated by Bohemian Live Music, which also owns The Armory, a premier listening room featuring acoustic acts with 200-person capacity.
- *The Comedy Fort*: standalone comedy club in downtown Fort Collins with shows nearly every day of the week, open mic nights, and classes.
- *The Aggie Theatre*: historic movie theatre turned into a live music venue hosting local and big-name bands. Owned and operated by Z2 Entertainment which also owns the Boulder Theatre, Boulder Fox, Chautauqua and 10 mile hall.

Lawrence, KS

- *Lied Center* 2020 seat performing arts center at the University of Kansas, serving the campus and greater community.
- *Spencer Art Museum*: Operated by the University of Kansas as the only comprehensive art museum in the state of Kansas serving more than 50,000 visitors annually.
- *Theatre Lawrence*: 35,000 square foot theatre and education facility opened in 2013, producing six to eight major shows each year, touring shows, an extensive youth program, senior programming, a summer program and a script library.

- Liberty Hall: historic theater in downtown Lawrence, Kansas with a main stage, a small cinema, a coffee shop and a video library
- The Bottleneck: Live-music venue featuring local and touring bands; capacity up to 500.
- Americana Music Academy: A nonprofit school teaching all forms of American roots music; offers individual and group lessons, workshops, summer camps, jam sessions, and concerts and events.
- The Granada: former movie theatre turned live music venue/nightclub with capacity of 900.

Little Rock, AR

- Robinson Center: The Robinson Center is a 2,222 seat, 25,000 square foot live performance, convention, and exhibition space.
- Arkansas Museum of Fine Arts: Arkansas' premier art museum, formerly known as the Arkansas Arts Center. The museum is a free and inclusive cultural space for the community to engage with the permanent collection, temporary exhibitions, theatre, and courses.
- Mosaic Templars Cultural Center: A nationally-accredited, world-class Department of Arkansas Heritage museum and cultural center and is dedicated to telling the story of the African American experience in Arkansas.
- Arkansas Repertory Theatre: 340-seat auditorium and 100-seat black box space
- River Market Entertainment District: a riverside hub with an international food hall, a twice-weekly farmer's market & frequent concerts. Home of First Security Amphitheatre outdoor concert venue (7 acres, 7,000 capacity, 1375 fixed seating, 60x60 covered/trussed stage). The district is also a banded drinking zone.
- Little Rock Zoo: It is home to more than 725 animals representing over 200 species, and covers an area of 33 acres.
- The Looney Bin Comedy Club: Intimate theater presents rising comedy stars, stand-up, improv & sketch comedy shows, plus in-house classes.

Oklahoma City, OK

- Rose State College Hudiburg Chevrolet Performing Arts Center (partners with Civic Center Music Hall) 1400 seat venue.
- Civic Center Music Hall: Managed and operated in conjunction with the Rose State Performing Arts Theatre. Together they serve more than 300,000 patrons at around 250 performances at four different stages each year. In 2018, the Civic Center Foundation assumed full management of the Civic Center Music Hall and Rose State College Performing Arts Theatre from the City of Oklahoma City.
- OCCC Visual Performing Arts Center Theater: Modern campus facility with 1,000+ seats hosting concerts, live theater & other community events
- Armstrong Auditorium: multi-award-winning Armstrong Auditorium is home to the Armstrong International Cultural Foundation's performing arts series.

- *Oklahoma Contemporary*: focuses on living artists and contemporary art. The new building hosts free exhibitions, events and performances year-round and offers low-cost, high-quality arts classes and camps for youth and adults.
- *Oklahoma City Museum of Art*: is one of the leading arts institutions in the region. The museum presents exhibitions organized from prestigious museums and collections throughout the world as well as its own collection. The Museum's Samuel Roberts Noble Theater screens international, independent, documentary, and classic films.
- *The Criterion*: Located in the heart of Oklahoma City's Bricktown District, The Criterion is a 3,000 capacity live performance venue.

Municipal Arts & Culture Programs/Events

For the municipalities that own and operate major cultural facilities, they are also programming events, classes, and exhibitions within those facilities. For those without major facilities, their level of programming efforts vary.

Asheville, NC

As part of the City of Asheville's Department of Community & Regional Entertainment Facilities, the Harrah's Cherokee Center hosts more than 200 event days each year, and Thomas Wolfe Auditorium is home to the Asheville Symphony Orchestra.

Boulder, CO

The City of Boulder's Office of Arts and Culture is launching a Public Art Walking Tour Program and is a major sponsor of Boulder Arts Week and they fund a Cultural Grants Program. Aside from this, it serves a marketing role for the city's cultural landscape, a significant resource in linking artists and performers to partnering cultural facilities.

Boise, ID

The Department of Arts and History programming includes the "Fettuccine Forum" a free speaker series that invites the public to interact with politicians, artists, historians, activists, advocates, and professionals in an effort to promote good citizenship and responsible growth through education. The city also organizes history tours and public art tours. Otherwise, the Department "serves an advisory role to a \$50 million local arts and history industry," awards grant funding to artists and historians, and manages Boise's percent-for-art funding and art collection.

Fort Collins, CO

As a municipality that owns and operates major cultural facilities, Fort Collins Cultural Services Department is also programming a wide spectrum of events, performances, educational opportunities, and exhibitions within those facilities. The Lincoln Center for the Performing Arts is also a rental facility for other arts and community organizations and the Center for Creativity is specifically designated for community uses.

Benchmark Alert: Fort Collins Cultural Services Department began its **Cultural Community Programs** in 2022 (through ARPA funding) to integrate arts and culture experiences into the Fort Collins community by activating unconventional public spaces with pop-up events, and activations.

<https://www.fcgov.com/culturalservices/communityprogram#cb-51710-7569>

The Program includes all art forms and disciplines with an equitable engagement strategy. The first year's programming saw 108 unique engagements, 33 internal and external partnerships,

249 artists hired, including individuals part of groups, 4,700+ community members engaged, actively and passively.

Lawrence, KS

As major arts facilities are run by the nonprofit Lawrence Arts Center, the City of Lawrence Arts & Culture Division focuses on grant making to the arts and culture industry (see Grants), marketing and special events. Parks and Recreation hosts three seasonal arts and crafts fairs for exhibitors to showcase and sell their work and hosts eight free outdoor summer band concerts in South Park.

Little Rock, AR

The Parks and Recreation Department hosts a Therapeutic Recreation Arts Festival annually and the Arts & Culture Commission is hosting an open studio tour in 2024. The Downtown Little Rock Partnership (501.c.3) sponsors events (2nd Fridays, Main Street Food Truck Festival) and mural projects, including an Alley Art Project.

Oklahoma City, OK

Oklahoma City's Art & Cultural Affairs Department oversees the city's public art program and is home to the city's Art Commission, but they rely on Arts Council Oklahoma City for arts programming and events, including the well-established annual Festival of the Arts..

Unique Arts & Culture Events

All of the benchmarked cities boast a slate of events to engage residents and visitors with arts and culture. Common among them are:

- First Friday Gallery Walks (or Second Friday or Last Friday)
- Juneteenth Festivals
- Food Truck Festivals
- Outdoor Summer Concerts
- Latino Festivals
- Pride Parades and Festivals
- Film Festivals
- Book Festivals
- Art Festivals, Art Markets, or Art Week

The following listings are a few different examples beyond those listed above from each location.

Asheville, NC

Asheville Art in the Park: Asheville Art in the Park takes place on three consecutive Saturdays in downtown Asheville in October. Some of the local artists who exhibit at these events are nationally-known.

Asheville Ideas Fest: Innovative thinkers and inspiring speakers convene at UNC-Asheville in June for this annual event.

The Big Crafty happens twice a year in July (Pack Square) and December (Harrah's Cherokee Center Asheville). This is one of the best festivals in Asheville, offering an inclusive space for all artists to showcase and sell their work.

Craft Fair of the Southern Highlands: Showcasing the finest artwork of nearly 200 craftspeople from around the region, this four-day festival offers live demonstrations.

GRINDFest: GRINDFest is a free, three-day festival that celebrates Black freedom, as well as the success of Black entrepreneurs + business owners in Asheville. Held in the River Arts District, the celebration includes music, live performances, food, local vendors + learning opportunities.

Indigenous Walls Project: a mural project that aims to raise awareness about the existence and identity of indigenous communities and to work with developers to bring land back to indigenous people. In 2022, organizer Jared Wheately created an Intertribal Graffiti Jam, recruiting artists from tribes around the country to come to Asheville for an art takeover. The week-long event produced 8,000 square feet of murals.

Leaf Festivals: The LEAF Global Arts Foundation hosts three annual festivals, combining artistic performances from around the world, educational activities and workshops.

LoveShinePlay Festival: Formerly known as the Asheville Yoga Festival, LoveShinePlay is a four-day event held downtown that includes an expansive schedule of lectures on practical astrology. Classes are held around Asheville in hotels, community centers, and outdoor stages alongside a downtown marketplace of wellness vendors.

Mountain Dance and Folk Festival: Hailed as the nation's longest running folk festival, this event focuses on old-time and bluegrass music and dance preserving classic Southern Appalachian culture.

Boise:

Art in the Park: Boise Art Museum's Art in the Park is an open-air festival widely recognized as one of the premiere cultural events in the Northwest.

Bipoc Playwrights Festival: Seeks to champion emerging and mid-career playwrights from marginalized communities by connecting exceptional works with professional actors, directors and technicians.

Boise Fashion Week: Celebrates, elevates, and promotes the unique and diverse fashion community in Boise.

Boise Music Week: 10 days of free musical entertainment for all ages. Started in 1919, the festival is the longest running free musical celebration in the United States.

Boise Soul Food Fest: The mission of the Boise Soul Food Festival is to educate and grow the Boise African American culture for present and future generations. The Soul Food Festival's purpose is to celebrate and educate the greater region about Black culture and enhance and nurture racial understanding and harmony within the community.

Fiber Frolic: a day-long festival in downtown Boise that celebrates Idaho wool, sheep, and Basque history. All are invited to experience the frolic with educational booths, wooly vendors, crafts, and a community yarn-bombing installation! A collaboration between the Twisted Ewe yarn shop with the the Basque Community, City of Boise Arts and History, and the Idaho Wool Grower's Association

Jaialdi Basque Festival: a festival to celebrate the Basque culture and heritage that recurs every 5 years with 30,000 attendees.

Boulder:

Boulder Arts Week: Celebrates the city's robust art scene and its thousands of artists and over 140 arts organizations. The week-long celebration across the community showcases the best and brightest local talent through cultural experiences from murals and installations to music and dance, and includes workshops, masterclasses, and discussions.

Boulder Creek Festival: Four days, 30+ bands, 3 stages plus 200 artisans, 30 restaurants, kids activities, and Streetwise Art Battle. Local bands, performers and dancers are encouraged to apply to be considered to perform.

Boulder Comedy Festival: just completing its second year, the Boulder Comedy Festival brings focus to and highlights women and diversity in comedy. Nationally touring comics featured on Comedy Central, Netflix, and Amazon come together with festival winners and local comedians to create a sea of hilarity in Boulder and the surrounding areas.

The Colorado Shakespeare Festival is a professional theatre company in association with the University of Colorado Boulder. Since 1958, the summer-long festival has produced a series of Shakespeare's plays under the stars, but in 2024 hosted the season indoors.

Pearl Street Arts Fest: includes over 100 artists showcasing a variety of art, from functional pieces like furniture and jewelry, to sculptures, paintings and mixed media in their booths on the outdoor Pearl Street Mall.

Streetwise Mural Festival: Each year, a new theme exploring the intersection of art and activism is explored through installing public artworks and murals that center womxn, BIPOC, LGBTQIA, and emerging artists based in Colorado and beyond.

Fort Collins:

Fort Collins Artist Studio Tour and Sale: Over one weekend, the public is invited to a free self-guided tour of local artists' studios. Artists provide demonstrations, share how and where art is created and offer their work for sale. Artists apply to be included on the tour. The weekend kicks-off with an exhibition featuring work by Studio Tour artists at the Center for Creativity.

FoCoMX (Fort Collins Music Experience): This two-day music festival features a diverse lineup of 350+ Colorado bands from all genres on 30 Downtown Fort Collins stages. Bands submit an application to be considered.

Tour de Fat: Tour de Fat is an annual costumed bicycle parade followed by a party at New Belgium Brewing with music, entertainment, contests and games. Bike Fort Collins.

Fort Collins Art Week: During Art Week, community members can get their hands dirty with a workshop, explore public art, take bike mural tours, hunt for Tiny Art, listen to live music or read a book with Poudre River Libraries. A slate of events are promoted to celebrate the lively arts and culture scene.

Lawrence KS:

Benchmark Alert: Lawrence Busker Festival: for one weekend a year you will find unusual entertainment all over historic downtown Lawrence. A roster of street performers from all around the world perform: Magicians, jugglers, musicians, acrobats, and more will perform.

Kaw River Roots Festival: A celebration of roots music, with multiple stages, across three venues, and over a dozen live acts over two days in downtown Lawrence.

Free State Festival: is a signature community event that celebrates the free spirit of Kansas through independent films, live music, comedy and art experiences in venues throughout the city of Lawrence. It is a week-long annual event that attracts visitors from the midwest region.

Civil War on the Border (Watkins Museum of History): annual themed event (2024 theme is food insecurity, past and present) featuring events such as bus and walking tours of local Civil War sites, in-person and online talks with historians, and documentaries.

Haskell Indian Art Market: Shoppers swarm Haskell Indian Nations University to browse the jewelry, pottery, carving, paintings, and other artwork at the annual Haskell Indian Art Market. The event showcases original, handmade items made by Native American artists from across the country. Traditional Native American food is served and entertainment occurs daily.

Little Rock:

Jazz in the Park: On Wednesdays in April and September, Little Rock's River Market Pavilions come to life with the sounds of soulful jazz and joyful music from local jazz and R&B musicians.

501 Fest: Every year on or around May 1 (5/01), the community gathers for a day of festivities that include live entertainment, a marketplace full of local vendors, food, and fun for the entire family to enjoy. Powered by the NTRWK agency in partnership with Creators' Village, the event is dedicated to uplifting artists and creators while addressing social and emotional needs in low socioeconomic communities.

Lanterns at Wildwood Park for the Arts: This annual festival is a fundraising event for Wildwood Park, a 501(c)3 nonprofit organization. Originally the festival was patterned after similar lanterns festivals in China celebrating the lunar new year. "Lanterns" was created in partnership with the Arkansas Chinese-American Association. As it became more popular, additional cultural tributes were added and Lanterns became a multicultural event spread across the entire park. Each year, it celebrates the food, music, crafts, and performing arts of a new combination of world cultures.

Oklahoma City:

Asian Night Market Festival: A vibrant celebration of Asian culture hosted by the Asian District Cultural Association that offers community members the chance to showcase their AANHPI Asian American and Native Hawaiian/Pacific Islander (AANHPI) talent, including dance performance, singers and martial arts plus food vendors and other activities. Over 40,000 people joined the festivities in 2024.

Fiesta De Las Americas: the largest Latino festival in Oklahoma City, the event kicks off with the Parade of the Americas and offers a full day of family friendly activities, live entertainment, art and pop-up markets in the Historic Capitol Hill.

Youth Art Sale: The Youth Art Sale is a one-day juried art sale for children ages 8 – 18 held during Festival of the Arts, the flagship event for the Oklahoma City Arts Council.

Prix De West: Every year since 1973 the National Cowboy & Western Heritage Museum hosts its prestigious invitational art exhibit featuring Western paintings and sculpture by contemporary artists. It is the largest annual fundraiser for the Museum.

Municipal Special Events Offices/Coordination

All of the benchmark communities host events like festivals, markets, special events and outdoor concerts on streets, sidewalks, parks, public squares or even parking lots. Most of these spaces are controlled by the municipality and require coordination with multiple departments within the City. Six of the cities studied have a dedicated office to assist those individuals or groups who would like to produce an event within the public realm. These offices consist of one or two staff that serve as coordinators and liaisons to help guide event producers through the city's process, ensure events are held safely and responsibly, coordinate potentially competing events, and serve as a resource.

Asheville:

City's Office of Special Events permits Outdoor Special Events on Public Property including City Streets, Sidewalks, and Parks as well as neighborhood block parties. Also provides Street Performer Guidelines, generally allowable without permit. The City also provides support through the Outdoor Special Event Guide.

Fort Collins:

Special Event staff guides event producers through the permitting requirements and regulations when planning a special event in Fort Collins, act as a liaison to various City departments involved in making sure all events are held safely and responsibly, and serve as a resource for the community, providing information about the many festivals, outdoor concerts, runs, walks and parades held in the City each year.

Boise:

Approximately 75 special events are permitted through the City of Boise's City Clerk's office each year. The Special Events Team works with and guides event organizers to produce successful, safe, sustainable events. Events are grouped into three categories: Special Events (over 1,000 people or road closures with alcohol service/sales), Neighborhood Events + Block Parties (under 1,000 people), Park + Greenbelt Events (under 1,000 people). The City offers thorough guidance and support resources online and through their department. Special Events applicants are required to attend Special Events Team Meetings in advance of the event.

Lawrence:

Special Events support and permitting operates out of the Communications & Events division. This department appears to be evolving and the website is under construction. The City hosts three large annual craft fairs. The City's Parks & Recreation Department markets and offers several recreational facilities for rent for public events. Special use permits are required for events that are open to the public, involve admission fees or necessitate special accommodations.

Little Rock:

The City does not have a special events office, however the Public Works Department oversees permit applications for Parades, Public Assemblies (more than 20 people) and Block Parties. Special Events/Parades are reviewed by the Public Works and Police Departments and are approved through the City Manager's Office.

Oklahoma City:

The City's Special Events Office is a division of the City's Public Information & Marketing Department and provides event organizers with guidance throughout the permitting process and helps ensure safe and successful and safe events. The office manages a calendar with a list of permitted events and road closure information.

Boulder:

Special Events Permits are processed through the Office of Special Events. A special event permit is required for all planned and promoted public activities that meet any of the following criteria: 50 or more participants; using tents, structures and/or sound amplification; providing, selling or distributing alcohol and/or food to the public; using public right of ways and/or impacting vehicle, bike or bus traffic. The Special Events Office provides a comprehensive guide and planning support to event applicants.

Film & Video Support

Asheville, NC

The City of Asheville does not have a film commission, but film permitting is necessary when involving city-owned property, sidewalks, streets, and parks. Permitting, location agreements and city service coordination for all filming & photography is managed by the Office of Special Events, in the Department of Community & Regional Entertainment Facilities. Permitting is similar to event permitting. Permit Application Fees are \$100-\$150, plus additional fees for secondary permits, reserved property use, and support services.

The state of North Carolina Film Office offers film and Entertainment incentives including an up to 25% rebate via funds from the NC Film and Entertainment Grant. The State has a reported \$31 million in rebate funding and the laws allowing these rebates and incentives was made permanent in 2017.

Boise, ID

The Idaho Department of Commerce-Tourism Development Office runs the Idaho State's Film Office. The State of Idaho doesn't offer tax incentives currently, and one person in the office handles filming inquiries for the State. Time. City of Boise commercial filming permits (ranging in price from \$75-\$1550) are managed through the City's Parks and Recreation Special Events Staff.

Boulder, CO

The City of Boulder's Office of Special Events processes film permits. The Boulder County Film Commission provides filmmakers information on how to film within city limits and in Boulder County - helps navigate permitting, suggests locations, acts as a liaison to crew and support services, and aids in outreach.

The State of Colorado, through the Colorado Office of Film, Television and Media in the Office of Economic Development and International Trade, offers incentives to encourage film production in Colorado with rebates for up to 20% of qualified expenses. The office also offers educational programs, region-specific resources, industry support, location and crew referrals and film festival support and promotion.

Fort Collins, CO

The City of Fort Collins doesn't have a Film Commission, but the City requires commercial filming permits that are managed through the Emergency Preparations and Security Department.

The State of Colorado, through the Colorado Office of Film, Television and Media in the Office of Economic Development and International Trade, offers incentives to encourage film

production in Colorado with rebates for up to 20% of qualified expenses. The office also offers educational programs, region-specific resources, industry support, location and crew referrals and film festival support and promotion.

Lawrence, KS

The City of Lawrence requires Special Use Permits for commercial film/videography and those are processed through the Parks & Recreation Department. The Lawrence Organization of Film and Theatre (LOFT) was created as a way to help provide resources and support to those involved in local film and theatre. The organization also works towards helping film and theatre develop more of a presence within the Lawrence community.

The State of Kansas doesn't offer tax incentives at this time. (Interesting side note, the KCMO film office offers 10% rebates for qualified expenditures in the 6 wards in Kansas City, MO.)

Little Rock, AR

The City of Little Rock does not appear to require commercial filming or photography permits. Most public locations are possible and permits are generally not required. The Arkansas Film Commission requires an application to film on state property. The Arkansas Cinema Society offers a Filmmaker Travel Stipend for films made in Arkansas or made by an Arkansan.

The State of Arkansas offers fully transferable tax credits or rebates of up to 25% for Music Videos, Animation, Commercials, Documentaries, Reality TV, Scripted TV, Interactive, Feature Film, Post Production. (An additional 10% incentive is available for payroll of below-the-line employees who are: Full-time certified residents of Arkansas; Veterans; and expenditures paid to a veteran-owned small business for qualified production costs. An additional 5% incentive for either: expenditures or payroll of below-the-line employees whose full-time permanent address is located in a Tier 3 or Tier 4 county in the annual ranking of counties established by the Arkansas Economic Development Commission under Arkansas Code §15-4-270) The incentive program is scheduled to sunset on June 30, 2031.

Oklahoma City, OK

The Oklahoma City Film & Creative Industries Office for filming in the Oklahoma City metro area. The office is a partnership between the City of Oklahoma City and the Greater Oklahoma City Chamber, with an emphasis on economic development, inclusivity, and creation of a thriving production environment. Oklahoma offers a 5% rebate base with up to 5% in "uplifts" for qualified film and television projects.

The State of Oklahoma through the Oklahoma Film and Music organization, <https://www.okfilmmusic.org/> offers grants and a baseline of 20% rebate for Animation, Commercials, Documentaries, Web Series, Reality TV, Scripted TV, Feature Film, Visual Effects, Post Production, Miniseries, etc. that film principal photography in the state. They have

additional “uplift” percentages available for filming in rural and small communities, use of certified soundstages, multi-episode or film deals, and use of Oklahoma musicians/producers. The state also offers a stand-alone post-production incentive offering a 20% base incentive for post-production work done in Oklahoma by projects that were filmed outside of Oklahoma. The city rebate can be combined with the state program, creating a highly competitive incentive package.

Benchmark Alert: The state of Oklahoma has chosen to target film and music together with their incentive programs, doubling down on the commitment to the creative economy in this area <https://www.okfilmmusic.org/>

The film and television industry involves a “nationwide network of tens of thousands of small businesses, the majority which employ 10 or fewer people,” and direct industry jobs generate \$53 billion in wages and an average salary 42% higher than the national average. Compared to other states across the country, Arkansas is in the lower third for direct jobs, total wages, and production-related jobs for film and television. Here’s where Arkansas stands compared to its neighboring states:		
Direct Jobs: Texas: 38,993 Tennessee: 12,210 Louisiana: 11,469 Missouri: 8,813 Oklahoma: 5,571 Mississippi: 1,692 Arkansas: 1,413	Total Wages: Texas: \$1.66 billion Tennessee: \$762 million Louisiana: \$469 million Missouri: \$335 million Oklahoma: \$208 million Arkansas: \$62 million Mississippi: \$61 million	Production-Related Jobs: Texas: 10,136 Louisiana: 6,942 Tennessee: 5,774 Missouri: 1,697 Oklahoma: 1,341 Arkansas: 394 Mississippi: 229
Source: RKMA Market Research (2023); MPAA and state film commissions		

Film and Television Industry table.

Public Art Programs

Asheville, NC

Asheville has a 1% for Art Program. The Public Art Program is a Division of the Planning & Urban Design Department. The City of Asheville's Public Art and Culture Commission is the governing body. Staff consists of .5 FTE and it's stated in the Commission's minutes that it is a top priority to reevaluate and update the Public Art Master Plan. The primary components of the City of Asheville's Public Art Program are the Public Art Master Plan, the Percent for Public Art Policy, the Public Art and Culture Commission, the Public Art Collection, Public Art Program Administration, and Current Projects. A key feature of the Asheville public art program is the Urban Trail <https://www.exploreasheville.com/urban-trail/>. The website for the Public Art Program is simple, with mostly text and very little information about the collection. <https://www.ashevillenc.gov/department/planning-urban-design/strategic-development/public-art/>

Boise, ID

Boise has a robust public art program consisting of a large collection of site-based Installations (400 works), traffic boxes (216), Boise Visual Chronicle (a city-owned interior collection of 286 2- and 3- dimensional works of art), and Portable Works (150). In addition, the Public Art Program Team, with 3 FTE, manages public art projects on behalf of Capital City Development Corporation (CCDC) and public, private and community organizations for original public art, all contributing to a unique sense of place and vibrancy in the capital city. Funding Sources include: 1.2 %-for-Art Fund, Department of Public Works, Department of Parks and Recreation, Capital City Development Corporation (CCDC), Energize Our Neighborhoods and the Neighborhood Investment Program of City of Boise Planning and Development Services.

The public art website is informative, complete and a terrific resource for visitors, residents and would-be public artists.

<https://www.boiseartsandhistory.org/programs/public-art/>

Benchmark Alert: the City of Boise offers a yearly Public Art Academy for artists looking to learn how to break into public art, <https://www.boiseartsandhistory.org/learn/guides/public-art/>

Benchmark Alert: the City of Boise has a Mural Registry to browse in addition to a searchable database of its entire collection.

<https://www.boiseartsandhistory.org/explore/boise-mural-registry/#/search>

Boulder, CO

Boulder recently instituted a formal 1% for Art Program in 2018, following a recommendation from its Cultural Master Plan. The program also oversees a Creative Neighborhoods Program

for small neighborhood interventions as well as the “Experiments in Public Art” program which receives an additional \$150K per year. The public art program has 1 FTE and a ¾ employee.

<https://bouldercolorado.gov/guide/public-art>

Fort Collins, CO

Fort Collins has a 1% for Art Program - The Art in Public Places Program is composed of three tiers plus donations of art to the City. The program is staffed by 1 FTE and consultants.

1% Projects

The first tier consists of construction projects estimated to cost over \$250,000. One percent of the estimated cost of these large projects is designated for works of art.

Design Consultant Projects

The second tier consists of projects costing between \$50,000 and \$250,000. The project architect or engineer of these projects must utilize an APP approved artist to participate in the design of the project for the purpose of incorporating works of art into all aspects of the project, both functional and aesthetic.

All Construction Projects

The third tier states that the city will try to incorporate artistic and aesthetic values in all construction projects, including those costing less than \$50,000 and in all purchases of personal property that may be located or used in places open to the public.

Lawrence, KS

The City of Lawrence public art program allows for its “. . . City Commission may annually set aside through bond or other normal budgetary procedures an amount not to exceed 2% of the cost of all capital improvements constructed/acquired or contracted for construction/acquisition during the previous fiscal year for the acquisition, purchase, and installation of art in public places.”

Lawrence Annual Outdoor Downtown Sculpture Exhibition (ODSE) is sponsored by the Lawrence Cultural Arts Commission, which receives financial and staff support from the City of Lawrence. Artworks are displayed or performed in downtown Lawrence, at Theatre Lawrence and city-wide. The public art program is staffed by one FTE (but he has other jobs lately!)

<https://lawrenceks.org/lprd/public-art/>

Little Rock, AR

The state capital does not have a public art program - the community’s public art program is managed by Downtown Little Rock, a partner organization of The City of Little Rock, and consists primarily of murals. The Vogel Schwartz Sculpture garden, inspired by Loveland,

Colorado's Benson Sculpture Garden, is notable and is funded by a non-profit organization, Sculpture at the River Market. Downtown Little Rock also manages an Alley Art program.

<https://www.downtownlr.com/pages/public-art/>

Oklahoma City, OK

Oklahoma City has a 1% for Art Program is managed by the Office of Arts & Cultural Affairs, a division of the City's Planning Department. The website is simple and lists all documents relevant to the public art program, as well as a rudimentary database of their collection. The department employs 3 FTEs.

<https://www.okc.gov/departments/planning/programs/office-of-arts-cultural-affairs>

OKC a public art plan

<https://www.okc.gov/home/showpublisheddocument/2774/635948407418530000>

Oklahoma also has a 1.5% for art program statewide.

https://arts.ok.gov/OAIPP/Art_in_Public_Places_Collection.php

Granting Programs

Of the seven benchmark cities, four (Lawrence, Boise, Fort Collins and Boulder) have municipal granting programs that directly support arts and culture in their communities. Each of these cities has identified specific areas of need and tailored their granting program to match. These grants range from general operating support for organizations to special events to grants directly to artists. Some require matching funds, others do not. The funding sources for these granting programs include general fund dollars and hotel and lodging tax. For Asheville, local arts and culture is supported through a County-wide granting program through tourism, while Little Rock and Oklahoma City seem to rely on state-wide granting opportunities.

Here is a summary of Municipal Granting Programs:

Asheville: is part of a County-wide granting program through tourism and in partnership with the regional arts council, ArtsAVL. The City joined this partnership primarily to help support arts-related events. ArtsAVL has an established granting program offering the following grants:

Arts for Schools Grant: Providing arts-based programs for Buncombe County Schools students.

Arts Build Community Grant: Supporting arts-based community projects for underserved communities.

Region 17 Artist Support Grant: Supporting emerging and established artists taking the next step in their careers.

Grassroots Art Program Grant: Provides program and operating support for nonprofit arts organizations.

Asheville Event Support Grant; For permitted nonprofits events within Asheville's streets, parks, and outdoor public spaces

Boise: The Boise City Department of Arts and History offers two granting programs: Catalyst Grant Program and Annual Arts & History Grant program. Applicants may be an individual (but does not fund professional development or creation of individual work without a public component that means having the work accessible for free or low cost to the public) or nonprofit organizations or nonprofit Friends groups affiliated with a government organization. Selected by a Community Review panel made up of Arts & History Commissioners, practitioners from diverse communities, and program staff. Recommendations reviewed by Arts & History Commission and City Council. (1997) Per Emily Chivers, the program's administrator, these two granting programs are funded by the City's general fund .

Catalyst Grant Program: a one-time pilot program to support small-scale and mid-sized arts, history, and cultural activities such as public programs, events, projects, exhibitions, and tours throughout the year. (20 @ \$2,000ea). Selected by a Community Review panel made up of Arts & History Commissioners, practitioners from diverse communities, and program staff.

Annual Arts & History Grants: supports the Department of Arts and History's (A&H) mission to cultivate a distinct sense of place which reflects Boise's rich past, diverse communities, and unique natural setting by creating opportunities that nurture and sustain Boise's creative economy. Funds meaningful creative projects and programs for Boise residents, helping to bring people together and build positive relationships that help create A City for Everyone. Awards \$150,000 (2025) to support people in established and emerging cultural fields with projects designed to benefit the community. (\$1,000 and \$5,000 awards).

Boulder: The City of Boulder Office of Arts and Culture offers eight (8) different grant opportunities in its Cultural Grants Program that is overseen by the Boulder Arts Commission. The Cultural Grants Program distributed more than \$1 million in 2024 and is funded by the City's General Fund (although soon to be a designated Special Revenue Fund from a voter approved renewal of an existing tax now dedicated to arts and culture).

- **Artists Hiring Incentive Grants:** hiring incentive for nonprofits to employ Boulder-based visual, performing, and literary artists to perform, or create new work. (18 @ \$3,000ea)
- **Arts Education grants:** Increase exposure of students to unique experiences that may shape their future in cultural participation and creative careers. (10 @ \$3,000ea)
- **Community Project Grants:** Encourage innovation and exploration in order to achieve progress on these Community Priorities from Boulder's Community Cultural Plan. (Individuals: 4 @ \$5,000ea; Organizations: 10 @ 10,000ea)
- **Cultural Field trip Grants:** Funding for children who attend a Title 1 school to visit Boulder's arts institutions and cultural destinations. (5 @ \$2,000 ea)
- **General Operating Support Grants:** To bolster the sustainability of the community's cultural organizations, a system of operating grants is a priority for the cultural grants program. (varied by size, \$805,987 distributed to 42 organizations in 2024)
- **Grant Writing Assistance:** provides opportunities for first-time applicants and those who have not received a grant through the Boulder Arts Commission to get grant writing assistance. (8 @ \$500ea)
- **Leadership Pipeline Fund Scholarship:** Provides financial support and professional development opportunities for emerging leaders who will focus their career in the arts on increasing diversity, improving equity, and elevating the voices of historically underrepresented groups in the arts and culture sector. (2 @ \$8,000ea)
Professional Development Scholarships: Encouraging leadership and the sharing of good practices through professional development will advance our creative economy, support professionals and businesses, and enhance cultural dialog. (16 @ \$500ea)
- **Venue and Online Event Affordability Fund:** To facilitate and assist community cultural groups with access and affordability of performance venues and hosting online programming, the Boulder Arts Commission is offering support in the form of rental assistance, the purchase of

Personal Protective Equipment and/or COVID 19 testing, and/or equipment for hosting online programming, such as video software, cameras, or tech support. (37 @ \$1,000ea)

- **Macky Auditorium Fee Waiver:** 16 rent-free days to facilitate and assist cultural groups performing at Macky. For supplementary funds to support your event, apply for the Venue and Online Event Affordability Fund. (University of Colorado facility)
- **eTown Hall Fee Waiver:** To facilitate and assist community cultural groups with access and affordability of performance venues, the Boulder Arts Commission and eTown offer up to 12 days per calendar year of rent-free space at eTown Hall. (Private non-profit)
- **Roots Music Project Fee Waiver:** To facilitate and assist community cultural groups with access and affordability of performance venues, the Boulder Arts Commission and Roots Music Project offer up to 11 days per calendar year of rent-free space at Roots Music Project.

Benchmark Alert: Boulder's Arts and Culture Website has a helpful "Resources and Opportunities page for artists to link to local, regional and national websites and resources for artists:

<https://bouldercolorado.gov/services/resources-and-opportunities-artists>

Fort Collins: The City of Fort Collins Cultural Services Department offers the Fort Fund Grant Program to support nonprofit arts, cultural and tourism events that enrich the creative vitality of the community, promote local heritage and diversity, provide opportunities for arts and cultural participation, help support Fort Collins as a creative center and tourist destination and promote the health and well-being of all residents and visitors. Applications are reviewed by the City Council-appointed Cultural Resources Board who recommends funding to the City Council for final approval. The granting program is funded through a designated portion of lodging tax revenue. (1989) Grant categories include:

- **Special Event Grants:** for single arts, cultural and/or tourism events that last for no more than three consecutive days. \$2,000-\$7,500. (\$65,000 distributed in 2023 Project II)
- **Program Support Grants:** for arts and cultural programs that last over a period of at least four days or multiple programs throughout an extended period of time. Funding requests may be up to 30% of the specific program budget, not to exceed \$30,000. (\$205,000 distributed in 2023) (\$185,000 distributed in 2023).
- **Cross-Sector Impact Grants:** for projects that promote the integration of arts and culture with other sectors to enhance the health and well-being of the community. The grant encourages collaboration between arts organizations and other sectors to achieve this objective. \$2,000-\$7,500

Lawrence: The City of Lawrence Cultural Arts Commission oversees the Community Arts Grant Program. The grant program is funded through Transient Guest Tax (TGT) revenue which is a tax paid by hotel guests. The program administers two granting opportunities:

Community Arts Mini Grants: five - \$500 grants to help support artists with start-up costs for

equipment specifically aligned with their art practice.

Community Arts Grants awards ranging from \$500 to \$10,000 per project. (7 grants = \$70k in 2023)

Oklahoma City and Little Rock seem to rely on state-wide granting opportunities.

Oklahoma City: Allied Arts is a regional nonprofit arts support agency that focuses on central Oklahoma. They offer a granting program that helps ensure a dynamic and sustainable cultural community in central Oklahoma. The agency is primarily funded through philanthropy including corporate sponsors, private foundations support and individual donations. They offer three granting programs:

Educational Outreach program: supports nonprofit arts organizations providing programming and outreach for underserved K-12 students, veterans, hospitalized adults, developmentally disabled adults and beyond - from bringing teaching artists into underserved schools to creating programming for organizations who strictly work with communities of color. (up to \$5,000ea plus Hobby Lobby store gift cards).

Capacity-Building program: helps nonprofit arts and cultural organizations grow stronger, fulfill their missions and better serve their constituents by supporting organizational training and board development to volunteer management, strategic planning and other professional development opportunities. (up to \$5,000, with some restrictions including prioritizing professional development opportunities in Oklahoma and surrounding region).

Allocations program: Annually, Allied Arts distributes campaign funds to its member agencies through the allocations process. Agencies utilize these funds for a host of needs – from offsetting administrative costs to bringing world-renowned exhibits and performances to central Oklahoma. This program is only open to the 25 Allied Arts member agencies in central Oklahoma.

In addition to Allied Arts, Oklahoma has the **Oklahoma Visual Arts Coalition** that offers **Thrive Grants** which collaborate with the The Andy Warhol Foundation to further support artists' innovation throughout Oklahoma with project grants of up to \$10,000. THRIVE Grants fund collaborative artist-led projects across the state of Oklahoma that are open and accessible to the public, prioritizing artist projects that create new collaborations, connections, and partnerships.

Little Rock: The City of Little Rock provides limited cultural grant opportunities. The City offers an arts education related grant through the Helen T. Leigh Museum Field Trip Grant Program. Aside from this, the City relies on the Arkansas Community Foundation's Art in Arkansas Fund and the Arkansas Arts Council's grant program to provide support for Little Rock's art programming and infrastructure.

Arts/Creative Districts

- **Asheville:** River Arts District (RAD) is a mile-long stretch along the French Broad riverfront, one of the oldest rivers in the world, and surrounded by ancient mountains. The district has a rich history that infuses its vibrant spaces. Beginning in 1985, industrial buildings by the river were transformed and opened as working artist studios. In 2013, approximately 80 artists of the RAD voted to incorporate as River Arts District Artists, Inc., a non-profit member organization which now has over 300 members who work in the RAD. RADA seeks to be a voice for the artists locally and regionally related to marketing as envisioning the future.
<https://www.riverartsdistrict.com/>
- **Boise:** mini-art district: Freak Alley is a “notable venue” for murals, graffiti and public art located in an alley in downtown Boise. It is said to be the largest outdoor gallery in the Northwest, and has been a Boise institution since 2002. It began with a painting of a single alley doorway and now extends from the alley itself to a gravel parking lot. Began by artist Colby Akers. <https://northend.org/freak-alley/>
- **Boulder:** The NoBo Art District is an inclusive, grassroots, community-focused nonprofit organization dedicated to promoting artists and creative businesses located in north Boulder, Colorado. Currently, the district is not certified at the state level, but is working towards certification. <https://noboartdistrict.org/>
- **Fort Collins:** Downtown Fort Collins Creative District is certified through the State as a district that contributes to the state’s economy through creativity, culture, and the arts. The program’s goal is to help communities increase jobs, incomes, and investments in creative places. The State provides benefits to certified creative districts including a cash award (local match required), access to technical and professional assistance grants, marketing assistance from Colorado tourism Office, two state highways signs, and access to economic data and Creative Vitality Suite. <https://www.dfccd.org/>; <https://oedit.colorado.gov/colorado-creative-districts>
- **Lawrence:** Warehouse Arts District located in the East Lawrence neighborhood was historically filled with industrial and factory buildings but has undergone a transformation in recent years. It now houses art galleries, lofts, art studios, and the surrounding historic neighborhood. Recent preservation and development projects in this district have contributed to the revitalization of this small section of the community. Lawrence has one of the highest percentages of working artists in the country per capita, and The Warehouse District has become the perfect area for those wanting space to create and display their works.
<https://www.explorelawrence.com/plan-your-visit/neighborhoods/east-lawrence/>

- **Little Rock:** Main Street Creative Corridor is revitalizing Main Street one block at a time, using economic development stimulated by the arts rather than a traditional retail base. Home to the Arkansas Repertory Theatre, Ballet Arkansas, galleries, creative firms, and the Little Rock Technology Park, the Creative Corridor is rapidly becoming a mixed-use, work-live environment that is at once sensitive to the historical context of Little Rock's Main Street and invigorating to its residents and visitors. Initial Planning and design for the Creative Corridor was funded by a 2011 NEA Our Town grant and created by the University of Arkansas Community Design Center and Marlon Blackwell Architects. Several blocks on Main Street have been reconstructed to include Low Impact Development streetscapes (rain gardens, porous pavers, bioswales, etc.) with funding by a grant from the Arkansas Natural Resources Commission and the Environmental Protection Agency (EPA). Public, private and non-profit groups have invested in Main Street led by the Downtown Little Rock Partnership.
<https://www.downtownlr.com/places/neighborhoods/main-street-creative-corridor/>
- **North Little Rock:** Argenta Arts District is one of North Little Rock's oldest and most eclectic neighborhoods where the buildings are more than a century old but the lifestyle is cutting edge. Argenta is home to art galleries; theaters like The Joint Theater & Coffeehouse, founded by former SNL writers; local breweries like Flyway Brewing and Diamond Bear, and musical venues ranging from the 18,000-seat Simmons Bank Arena to the cozy Four Quarter Bar. It is also an outdoor banded dining district. <https://argentaartsdistrict.org/>
- **Oklahoma City:** Paseo District is home to over 20 galleries and more than 80 artists, all within walking distance. Intermingled with the galleries are fabulous restaurants, a vegan donut shop, shoe and clothing boutiques, a theatre, gift shops, a yoga studio and more!
<https://www.thepaseo.org>
- **St. Petersburg, FL:** Warehouse Arts District Started with artists reclaiming abandoned warehouse buildings in Midtown St. Petersburg. Concern grew that this affordable studio space was becoming desirable and rents would soon go up. Interested people decided to create the Warehouse Arts District Association, which became a nonprofit dedicated to creating a vibrant arts community in and around St. Petersburg and developing and growing as an energetic group that creates jobs, attracts artists, participates in the local community and provides arts education opportunities. In 2014, with the help of public and private donors, WADA purchased 2.7 acres of land in the District and created the ArtsXchange which includes multiple warehouse buildings that house art studios, galleries and local business. <https://warehouseartsdistrict.org/>

Creative Business/Entrepreneurial Support

Ashville: Craft Your Commerce: [Mountain Bizworks](#) in Asheville hosts a series of workshops titled “Craft Your Commerce” for creatives to expand their entrepreneurial skills.

Boise: Through Entrepreneurship + Creative Economy, the City connects creatives and artists to entrepreneurial resources like Boise Pitch Nights; a local non-profit that offers mentorship, funding resources and collaborative spaces to help startups launch and grow; Boise State University’s Venture College; and coworking spaces. <https://www.cityofboise.org/programs/opportunity-for-everyone/entrepreneurship-plus-creative-economy/>

Boulder: The Boulder Office of Arts and Culture has an informative resource on their webpage for artists, sharing current and evergreen opportunities. <https://bouldercolorado.gov/arts-and-culture-resources-and-opportunities>

Fort Collins: The Downtown Fort Collins Creative District has a resource page for artists, creatives, arts organizations and creative business on a variety of topics including business assistance, health, funding sources, connecting with other artists, and more. <https://www.dfccd.org/artist-resources/>

Little Rock: Mid-America Arts Alliance’s Artist INC program, part of the Emily Hall Tremain Foundation’s “Marketplace Empowerment for Artists” program, is the only stand-alone program in the Midwest region dedicated exclusively to artist entrepreneur training. <https://artistinc.art/about/>

Oklahoma City: Oklahoma Visual Arts Coalition’s Artist Entrepreneur Program consists of a yearly cohort of Oklahoma City creatives with artistic businesses in the fields of visual arts, music, dance, theater, and film/cinematography. Over the course of 10 weeks, participants will learn about topics such as business plans, legal compliance, accounting, marketing, grant writing, and more. Participants who successfully complete the program will each be eligible to apply for a \$5,000 grant to implement their creative business plan. OVAC’s ASK Program offers professional development for Oklahoma artists through Consulting, Workshops and Artist Panels. The website also provides resources including an artist job board, artist opportunities, and funding and fiscal sponsorship opportunities. <https://www.ovac-ok.org/aep>

Tourism Support

Each of the benchmarked cities have visitor's bureaus that, to varying degrees, foster arts and culture through maps, events calendars, information about tourist destinations, historic sites, museums and cultural attractions. The following provides links to the tourism bureaus.

Asheville, NC

Buncombe County Tourism Development Authority - members of the Authority administer the proceeds of the occupancy tax within the legislative mandate of the legislation that established the tax. The BCTDA's purpose is to further the development of travel, tourism, meetings and events in the county through marketing, advertising, sales and promotion.

ExploreAsheville is the visitors bureau that works on behalf of the Buncombe County Tourism Development Authority (BCTDA) to support the community and tourism partners by providing free marketing opportunities.

<https://www.exploreasheville.com/>

<https://www.exploreasheville.com/things-to-do/arts/>

Boise, ID

Visit Boise is the tourism division of the Boise Metro Chamber of Commerce. Their mission is to establish Boise as a premier destination for tourism, events, conventions, meetings and recreation, and assist groups with pre-event planning, booking hotel rooms, guest activities and more. Visit Southwest Idaho also promotes Boise, but less information about Arts and Culture is available here.

<https://visitboise.com/>

<https://visitboise.com/play/arts-and-culture/>

Visit Southwest Idaho (Southwest Travel Association)

Boulder, CO

The Visit Boulder organization helps orient visitors, meeting planners or Boulder tourism businesses— their mission strengthen the local economy by inspiring visitor connections to Boulder's vibrant landscape and unique culture.

<https://www.bouldercoloradousa.com/>

<https://www.bouldercoloradousa.com/things-to-do/arts-and-culture/>

Fort Collins, CO

Visit Fort Collins is the official visitor information source for Fort Collins, CO. It features a terrific page on Arts and Entertainment.

<https://www.visitftcollins.com/>

<https://www.visitftcollins.com/things-to-do/arts-entertainment/>

Lawrence, KS

Explore Lawrence is the convention and visitors bureau of Lawrence, Kansas, assists leisure travelers, meetings and events planners, sports events planners, groups, the media and locals. The brand is “Unmistakably Lawrence” <https://www.explorelawrence.com>

<https://www.explorelawrence.com/things-to-do/arts-entertainment/>

Little Rock, AR

The Little Rock Convention & Visitors Bureau (LRCVB) is the official destination marketing organization for the City of Little Rock. The website features terrific search categories such as black culture, LGBTQ+, Theatre & Performing Arts, and Museums & Attractions.

<https://www.littlerock.com/about/>

<https://www.littlerock.com/things-to-do/>

Oklahoma City, OK

Visit Oklahoma City, is the organization helping to promote Oklahoma City as a first-class visitor destination. We also help contribute to the economic well-being of Oklahoma City and its citizens through the solicitation and servicing of conventions and other group business. The tourism website for Oklahoma City has a [landing page](#) for LGBTQ+ travelers with travel inspiration.

<https://www.visitokc.com/>

<https://www.visitokc.com/things-to-do/arts-entertainment/>



Fayetteville Arts and Culture Plan Community Engagement Summary August 2024

The Fayetteville Arts and Culture Plan process included a robust community engagement phase from March through August 2024 to ensure the community's voice directly influenced the Plan. More than 1,250 residents and stakeholders engaged in the planning process through a variety of methods, which included:

- Project Advisory Group: representatives from the arts and culture industry and community leaders were convened to help guide the planning process. A series of meetings and workshops were held throughout the planning process.
- Interactive Project Website: The site <https://speakup.fayetteville-ar.gov/> included project background, timeline, information about events, and ways to get involved. The website hosted a community survey, targeted surveys and a mapping exercise.
- Stakeholder Interviews and Focus Groups: Input was gathered from key stakeholders in the community and the City organization through a series of one-on-one interviews and focus groups.
- Listening Sessions: a series of listening sessions were held to hear directly from visual artists, musicians, performing artists, film and video creatives, arts organizations and other individuals directly involved in the creative industries. In addition,
- Community Survey: A survey was conducted online through SpeakupFayetteville with additional paper surveys distributed at key locations throughout the community, with 532 responses.
- Targeted Surveys: Content was designed and distributed specifically to gain the perspective and valuable input directly from artists and creatives, creative businesses and organizations, and an additional effort to reach westside residents.
- Engagement Events:
 - YRCC Egg Hunt (March 2024): This event provided an opportunity to engage with families from the nearby neighborhood about the types of arts and culture activities they were most interested in participating in and encourage attendees to take the survey.
 - Ozark Regional Transportation Route 20 (April 2024): Community members who ride this key bus route in Fayetteville were engaged in conversation about arts and culture in Fayetteville during their route.
 - Phantasma Silent Dance Party (April 2024): Held in the Lower Ramble, this free silent dance party attracted a wide-variety of Fayetteville residents to enjoy music and a light

show throughout the forest. Attendees were asked to share key words they hope would describe arts and culture in Fayetteville and were encouraged to take the survey.

- Cultural Cartography, (April 2024): The public was invited to share cultural assets of Fayetteville on a map in the upper lobby of TheatreSquared. The exercise was also completed by the Project Advisory Group, the Arts Council and offered as an online activity.
- Creative Convergence, (July 2024): Held at the Fayetteville Town Center, this community conversation brought together attendees to wrestle with three primary questions about the “What, Where and Why” of arts and culture in Fayetteville. 75 attendees.
- The 17th annual Community Development Block Grant (CDBG) In the Park community picnic (July 2024): This annual tradition held in Walker Park celebrates CDBG’s investment in the community and provides information to residents in need about programs the City and other organizations offer. Attendees from various backgrounds enjoyed the picnic and visited a series of booths, including completing a survey and sharing their thoughts about arts and culture in Fayetteville.
- Tours of key facilities and arts and culture events.
- Creative Sector Economic Development discussion: A special session was held to discuss creative sector economic development opportunities and what different tools may be available to Fayetteville to support arts and culture.
- Key stakeholders and the community were invited to review and provide feedback on the draft Arts and Culture Plan (December 2024) through [SpeakupFayetteville](#).



Fayetteville Arts and Culture Plan

Creative Convergence: a community conversation about the future of arts and culture in Fayetteville

July 17, 2024

Engagement Event Summary

On Wednesday, July 17, 2024, at the Fayetteville Town Center, approximately 75 community members gathered for a creative conversation about the future of arts and culture in Fayetteville. Through round table discussions, participants engaged in informal and lively conversations, shared their perspectives and ideas to help shape the Fayetteville Arts and Culture Plan.

All of the input provided was collected as raw data, and a graphic facilitator Mark De La Torre (with the help of several apprentices) captured the live conversation in a 15 ft illustration. The following includes highlights of the event and the conversations. All responses were gathered and will be used as internal research for the plan.



Event Summary

The event kicked off with a welcome from Joanna Bell, City of Fayetteville Arts and Culture Manager. The group then experienced inspirational words from featured speaker and multidisciplinary artist/activist **Na'Tosha De'Von**. Ms. De'Von shared an original poem about arts and culture in Fayetteville and spoke about her experience growing her creative practice in Fayetteville.

Next, the Stilwell Cultural Consulting Team (Jill Stilwell, Kendall Peterson and Jamie Giellis) facilitated the table conversations.



Question 1: WHAT? What will help make Fayetteville a place where artists and creatives can flourish, grow, and sustain their artistic/creative practice, in all phases of their career?

Below are some highlights from the responses to Question 1, particularly those responses that were repeated or shared multiple times.

- Affordable Housing
- Affordable Studio Spaces
- Maker space (for working artists and the community)
- Studio Space and Misc. Artist Needs
- COOPs, city and private funding mix/Rent communal/ cooperative/Co-owning
- Funding - sustainable, diverse support, dedicated funding streams
- Grants
- Percent for public art
- Artists Convening and Networking: appoint an Artist Liaison, host multi-disciplinary gatherings, networking, community hub for all arts
- Professional Development for Creatives: training in grant writing, services like legal and tax assistance, mentorships, promotional support, residencies, etc.
- Advocacy: advocate for well paying jobs/wages, respect artists as workers
- Artist Resources: Harnessing local resources
- Art Destination marketing, building a local identity, social media amplification, system to post shows and exhibits, Strengthening the visibility of existing systems
- Festivals/Events/Art Market - needed for artist exposure/selling and for the community to participate in
- Venues/Spaces: a number of spaces were mentioned, including museum space, galleries, dance space with sprung floor, underage music venue, small performing spaces, multi-disciplinary, public/private, greenway, pocket parks

Question 2: WHERE? Think of spaces, areas, locations in Fayetteville that would benefit most from an investment in placemaking?

Below are the highlights from the responses to Question 2, especially those that were repeated or shared multiple times.

Past and present creative spaces/Gathering areas

- Likewise, Community Creative Center, Walton Arts Center, Icehouse (west street), Studio 225, Old Armory, Clunk Music Hall, Orpheum, Backspace (practice spaces off the trail), TheatreSquared, New art school, Prairie St Live, University of Arkansas spaces

Spaces needing investment to support arts and culture

- Mt. Sequoyah (need a way to get up there)
- Art on the greenway of various genres/Trail adjacent
- Botanical Gardens of the Ozarks; there are some art offerings but could be more
- Parks: Wilson Park, Gulley Park, Centennial Park, City Park
- YRCC - add more creative opportunities
- Public buildings with a shared use agreement
- Ramble/Arts Corridor; high expectations
- Art Deserts: east, west and south side of town, trails, small communities surrounding Fayetteville(Elkins, Huntsville, Farmington)
- 71B Corridor/College Ave
- The Mall has potential!
- Some spaces that are utilized daytime but not so much at night
- Black historic district could use representative creative space within it
- My T By Design – Art therapy studio
- Pop-ups in vacant spaces

Spaces that could have greater access

- University of Arkansas spaces: build collaboration between the City and U of A?
- Public schools – getting artists and art into public schools to encourage arts education at younger ages/Schools (local art on display and connect to artists)
- Library/Fab Lab

Needed spaces

- Galleries/Galleries in The Square
- Art Market
- Multi-disciplinary space for working, performing, shows, public to come in and see – mentioned a San Francisco example – both clean and dirty type spaces and encourage collaboration/cross-over
- Performance Space/Dance Space/Dance
- Outdoor concert/festival venues

Question 3: WHY? If arts and culture are wildly successful in Fayetteville, what will the community be like/look like/feel like in 20 years?

Below are some themes, and visions for the future in Fayetteville that are drawn from the responses to Question 3, especially those that were repeated or shared multiple times.

- Fayetteville is the art capital of Arkansas/Arts center of NW Arkansas/Art Hub/cultural destination.
- Art everywhere.
- Fayetteville's art scene is what distinguishes it from other areas.
- Fayetteville is welcoming and inclusive.
- Fayetteville is not corporate.
- Art is part of the quality of life in Fayetteville.
- "Stay in Fay:" Fayetteville stays (and grows) as a funky destination, artists and creatives stay in Fay and attract other creatives, the community stays in Fay to experience and participate in the arts and tourists are attracted to stay in Fay.
- Thriving, inclusive network of diverse artists working in all genres who are collaborative, empowered and respected (valued?)
- Fayetteville is a place with vibrant, inspiring arts, which unleashes a sense of hope and optimism.
- Fayetteville rejects systemic inequality in every aspect of our development of the arts infrastructure and respects cultural history and difference.
- Art unites the people of Fayetteville and supports their well-being.
- Fayetteville has affordable places to work and create - a place where students and artists/creatives don't have to leave to create their professional path.
- Artists have financial support and security, homes and businesses with a plethora of opportunities.
- Good art changes lives, brings love, reduces poverty, reduces divisions.
- "Fayetteville is the leading arts center of Arkansas, serving as an anchor point of accessible public art. From murals throughout the entire city to public art installments that engage community members self-expression, Fayetteville will be known as a center of inclusivity, walkability, and connectivity, embracing nature and fostering local art."

Conclusion

The participants in this creative conversation were incredibly giving of their time and ideas. Many remained and chatted at length after the session ended, and there was palpable excitement and joy in the room. Groups were grateful for the opportunity to convene, share their input, and contribute to the first Fayetteville Arts and Culture Plan, which will be introduced later this year.

ALL RESPONSES COLLECTED:

THREE WORDS [included in word cloud]

Able to make a living	Energizing (2)	Murals
Abundant (2)	Engaged	Nature
Access	Enough Room at the Table	Non-competitive (2)
Accessible (7)	Equal opportunity	NWA Arts Market
Accessible to newcomers and outsiders	Experiential	On the map
Afrocentrist	Forward thinking (2)	Open
Ageless	Free	Organic (3)
Anti-racist	Freedom	Outdoors
Artist-run	Freedom of Expression	Ozarkans
Authentic	Funded (2)	Ozarkansas
Beautiful	Ground breaking	Pipeline for artists
Belonging	Growing	Prosperous
Big	Homegrown	Recognized
Bold	Inclusive (5)	Renowned (2)
Brave	Ingenuity	Respected
Challenging	Innovation	Robust
Coherent	Innovative (2)	Surviving Artist vs. Starving artist
Collaborative	Inspiring (2)	Sustained
Colorful (3)	Interwoven (2)	Thriving (3)
Communal (2)	Invests in artists	Truthful
Community	Invigorating	Unconventional
Cooperative (2)	Inviting	Vibrant (6)
Dance	Large Scale arts selling	Thought Provoking
Defiant	Live (2)	Welcome
Democratic	Local (3)	Welcoming
Destination	Locally led	Well-funded
Diverse (6)	Maintain the funky	Wild
Diversely-funded	More opportunities	
Dynamic	Multi-generational	
	Multiply	

Raw Data Collected from the Table Conversations:

Q1: WHAT? What will help make Fayetteville a place where artists and creatives can flourish, grow, and sustain their artistic/creative practice, in all phases of their career? Think of what resources, support systems, networks, facilities/venues/support spaces, or services are most needed to nurture and incubate the arts and culture ecosystem? What's missing? Do you see a role for the City in this?

- Affordable Housing*****
- Affordable studio space (more)*****
- Artspace – engage again/relook at plan from the past**** (subsidized artist housing)
- Funding***** (both sustaining support and temporary support)
- Grants
- Artist Liaison (experienced) ***
- Affordable commercial space
- Maker space for all of the arts**
- Artist Collectives
- Art stores
- jobs - well paying
- Multi-disciplinary gatherings
- investments
- More events like this to bring together artists and appreciators from different backgrounds
- There are things that exist but not everyone knows about it – how do we make it more visible
- Framing mental health services as artistry
- Diverse funding – not just propped up by certain people that want to prop up a certain type of community
- Market like the farmer's market that is consistent – but art specific (multi-disciplinary)
- Create an economic model that respects artists as workers
- Connecting artists to the business community, network, etc. – help business folks understand the process of creating art – an understanding helps businesses and the city incorporate art into everything
- Creative spaces inside Fayetteville
- Art Basel/Frieze Art Festival as examples of arts festivals that we could replicate
- Fayetteville Gallery Coalition
- Dance space with sprung floor (indoors and/or outdoors)
- Promotional support
- Underage music venue
- Museum space
- Graffiti Skatepark
- Studios with windows invite collaboration and observations
- Partnership with local University
- Mentorships
- Recording spaces
- Open the entire bike trail to graffiti
- Park Gallery
- Fayetteville Gallery Coalition
- Art Crawl
- Small performing spaces Farmington, West Fay, East/Huntsville, south of town (elkins)
- Arts zoning - later noise deadlines for late night

- Artist Payments, Wages and housing (arts advocacy)
- We need to teach artists to sell themselves
- Contract services (devin doing?)
- Shared use agreement (city of Fayetteville)
- Artist Tax assistance (look at St Louis model)
- artist legal Assistance
- Tax that directly goes towards art community
- Networking possibilities: art talks, artist of the month, artist spotlight
- Festivals
- System to post shows, exhibits (example = cafe)
 - Newsletter (more community organizations origination)
 - APP - information ecosystem
 - Fayetteville specific community calendar
 - CACHE = community calendar needs to be filtered for each city.
 - Money/revenue in the wrong location
 - Accountability
- Problems:
 - good for beginning artist;
 - no support system for late career artist;
 - people do not know what's going on in the area;
 - over complicated way to find opportunities
- Fundraisers/silent auctions - as exposure
- Bridges to bring money to artists: cultural awareness, publications, art education for community
- Maker space (wood, metal equipped, rehearsal space (NWACC Integrated Design Cab; Tulsa Makerspace, St Louis)
- Artist hub; community hub for all arts
- Grants - no strings (big corps); more**
- Budgeting assistance
- Marketing assistance
- More education
- Professional development
- Creative incubator
- Grant writing support****
- Visiting regional artists
- Visible institutions
- Real opportunities for artists throughout their career
- More collaborations between mediums and groups
- Consistent art market
- Large art events
- Pop-up art spaces/events
- Percent for art bill
- Education opportunities
- Support community communication
- City support to new businesses to incentivise working with artists on commercial spaces
- City support for current businesses to employ artists to redo or update their trade [dress], menus, interiors, etc.
- Mentorship
- Subsidized workspace, COOP, city and private funding mix

- Dedicated funding stream
- public space alongside private development
- Systemic change? policy, housing policy
- Events for artists within the community
- Stronger collector culture
- Rent communal cooperative
- Jobs
- An art housing collective for those older - when making art throughout their “careers” they can’t afford Butterfield Trail
- Legal resources for Creatives
- Proposal process (open)
- Social Media Amplification
- Resident Art Program
- Cultural activities are not “counted”
- Bigger arts district
- Public museum (Art)
- .5 Cent Tax designated for art support (like library)
- Art Market like Farmer’s market (Town Center)
- Centralized resource Directory
- Match-making service for experienced artists and new artists
- miss having gallery space on the square/bring back gallery art spaces on the square
- more “pump house” community art projects
- more on the greenway (use it to help slow folks down, traffic calming)
- access to multidisciplinary space
- strengthening the visibility of existing systems
- Economic model that respects artists as workers in an industry
- Internships + vocational opportunities to connect artists with the business community
- Promoting cross pollination of artists
- Creating an art infrastructure.
- Art in everything
- More art/galleries on the square
- More pocket parks in neighborhoods outside center
- Access to Maker Spaces
- Where are the stakeholders?
- Diverse funding/Affordability
- Spreading the word
- Harnessing local resources
- Building a local identity
- Championing local artists
- Concept + vision + Discovery = Notoriety; investment = sponsorship
- Residencies Mt Sequoyah 1-4 weeks stipend, meals
- City artist in residence
- Art destination marketing
- Mental health services (how to prioritize health) esp under 18
- Places for 17-24 locally art driven, no spending \$\$ and not about drinking
- Co-owning
- What does bentonville do
- Media coordination

- Fine art festivals, True art festival, juried, spoieto

Q2: WHERE? Think of spaces, areas, locations in Fayetteville that would benefit most from an investment in placemaking? Where are creative spaces in the community? Where does the community gather? What places could be improved with more attention, activation or better design? Think of a handful of these places and your suggestions for making them into meaningful spaces that benefit and build community.

- Mt. Sequoyah (need a way to get up there) *****
- Public buildings with a shared use agreement**
- Black historic district could use representative creative space within it**
- Ramble** (a lot of stuff happening, but not known)
- Spaces for performing arts/visual arts
- Bolster Fayetteville gallery coalition
- Foster creativity in “art deserts” – thinking of small communities surrounding Fayetteville
- Multi-disciplinary space for working, performing, shows, public to come in and see – mentioned a San Francisco example I couldn’t hear – both clean and dirty type spaces and encourage collaboration/cross-over
- Centennial Park
- Art on the greenway of various genres
- Spaces that are utilized daytime but not so much at night – how do we make them affordable available during underutilized times
- Library
- Look at places where people are already gathering – maybe need some upgrades/equipment – help fund that and make them a safe space
- Mighty By Design – Art therapy studio * My-T- By Design (lease)
- Likewise
- Pop-ups in vacant spaces
- Mall has potential!
- Pumphouse – and similarly smaller places spread out over the community
- Bring gallery space back to The Square
- Building in requirement into new development that a percentage of the budget would go to arts either in that project or into some sort of fund that the city could use for arts
- Public schools – getting artists and art into public schools to encourage arts education at younger ages
- Arts Corridor doing good but east and west side of town not doing as well – as trails move east and west find places there to expand arts opportunities
- South Fayetteville – south school – between 13th St and Brinks Drive
- Prairie Street Life – part of cultural district
- Parks – Wilson Park, Gully Park – city fund that goes towards concerts and theatre in the parks
- University of Arkansas spaces
- Existing
 - Botanic Gardens of the Ozarks - some art offerings but could be more
 - Centennial Park
 - Fayetteville Parks (overall)
- To create/build on:
 - Trail adjacent
 - YRCC - add creative opportunities
 - 71B Corridor

- City Park (restaurant)
 - Collaborative spaces
 - Spaces used/full in the day time but not at night
 - Existing gathering spots (police attention)
- Coalition Springdale Labor Let
- Art spaces on greenway
- Develop art deserts in surrounding small towns/communities (Elkins, Huntsville, Farmington)
- Shopping mall/Art space
- Restaurants/Bars
- Art Market
- Market/Collector class
- Performance Space
- Dance Space
- Development
- Accessible Spaces
- Incentives
- Likewise
- University of Ark
- Walton Arts
- Ramble
- Botanic Garden
- Fab Lab
- 7th Street Lot
- Needed: More on West Side
- Needed: popups in vacant Spaces
- Where are creative spaces? CCC, WAC, Mt. Sequoyah, the Library
- Where does the community gather? Gulley Park, The Rumble, Trail system, Library, Botanical Garden
- What places could be improved? S. School MLK – 15th as arts corridor, small studios, shops
- Old Levis Plant - a farmers market type venue for artists but not outside and not seasonal or weather dependent.
- What could be colonized and improved? the Mall, an art hotel, chicken museum
- THE THIRD SPACE - investing in places that aren't home or work and places that aren't just places to spend money
- taking over new spaces (like downtown NYC)
- Place for artists to ask for what they need
- Someplace with free wine and live music
- Ramble/ Arts Corridor has challenges for doing new things
- College Ave, Midtown Corridor
- Schools (local art on display and connect to artists)
- Placemaking inspired by artists from here (Carrboro NC, Elizabeth Cotton)
- Museum Exhibitions
- Where were creative spaces? Icehouse (west street), Studio 225, Old Armory, Clunk Music Hall, Orpheum, Backspace (practice spaces off the trail)
- Characteristics of making a good artist space:
 - A warehouse divided
 - 1,200 - 3,800 sq feet divides musicians, painters, metal workers, builders, etc.

- Multidisciplinary community that worked and (sometimes lived) together for 25 years
 - Gallery show, circus, bands play
 - Big communal space convertible for different uses
 - Affordable, cooperative, a space to create, an opportunity for the community to witness and participate
 - Could be anchored by a communal retail space where artists work and public can gather
- What attracts the public to these spaces?
 - Family friendly, all ages, sober, parking, after-hours open
- Project Artaud in San Francisco
- TheatreSquared
- The Square
- Place to take kids
- New art school
- Prairie St Live
- Studio Leilau
- Teens need a space
- Gallery
- Likewise
- Trail mix
- Community Creative Center
- Where is the dance?
- Earth Friendly
- TheatreSquared
- University of Arkansas
- South Fayetteville/south School between 13th and Brinks Drive
- Mt Comfort Church and Community Building
- Community Creative Center (Nadine Baum)
- Oak Plaza Shopping Center
- Placemaking incorporated with our trails
- West Weddington
- Who is our audience
- How do we build collaboration between the City and U of A? Or do we?

Question 3: WHY? If arts and culture are wildly successful in Fayetteville, what will the community be like/look like/feel like in 20 years? Can you write a vision statement or a series of statements that capture this new future state? Use the words we generated earlier as inspiration, or the words on your table we captured from our community survey and focus groups.

- The art capital of Arkansas/Arts center of NW Arkansas – inclusivity, accessibility, walkability, fostering local art
- Invite collaboration as much as we can, empower individuals, multi-generational, eliminate “starving artists”
- More local art
- More art centered events
- Art tax

- Retaining artists and attracting other artists – our artists will have security
- Recognize us as what's cool instead of looking to bigger art markets
- To come to a place with vibrant art – it unleashes a sense of hope and optimism
- Diversity
- Quality of life
- Dancing in the streets
- “Stay in Fay”
- Stay its funky self – be organic trendsetters – don't want to do it everybody else's way, do it our way
- Ordinances that require space for the arts in new developments
- Enhancing the individual
- Growing and growing but on an individual level – grow in local ways, incrementally, not big business
- Enough room at the table
- Good art changes lives- and if we have 20 years of good and inspiring art here people in Fayetteville would change and they would be more loving, happy – we could reduce poverty, we could reduce political division to help us understand each other more
- Art hub – art everywhere – art is tactile – taste it, see it, hear it, feel it
- Art everywhere – schools, public spaces, etc.
- Seamless movement through the city with continuous opportunity for cultural engagement
- Colorful accessible interwoven, on the map, strong patron base, local artist spotlight, art appreciation experiences, engaging with artists, cross-industry support for the arts, health of the community at large
- Benton is bike riding, trails – Fayetteville is the art. Own it.
- Economic justice along with everything that is done
- Respect cultural history and difference
- Reject systemic inequality in every aspect of our development of the arts infrastructure building
- Commune/Community
- artists that can live
- Getting away from being only buoyed by private capital/investments
- Having spaces more open to unconventional mediums
- More art that unites people
- Not having all your eggs in one basket (Tyson, Walmart, etc.)
- Art is more present in public and in local schools
- Art is more a part of political discourse and public funding
- Investing more in local arts
- See their artistic Value
- Empowering individuals
- enhance the individual
- 2044: how many students at U of A in 2044?
- Art Hub: what make a hub - galleries, food, museum, performance spaces (for tourists); what do you need for a successful hub - U of A schools, educational spaces, vibrant community of artists, art everywhere and integrated for daily life, artists have a plethora of opportunities, accessibility (parking, transportations), tourists with money
- Art in schools - increase budgets for elementary education in arts (music performance, crafts); after school programs.
- Art as Leisure - adult classes, art classes as alternative to bar culture

- Priority of Local Artists - Fort Worth, Santa Fe, San Miguel DeAllende, Knoxville Museum of Art; Folk art doesn't have to be fine art
- Art Everywhere (vision statement)
- Art in Fayetteville is Tactile -
 - Taste - culinary, food
 - Hear - local music that permeates - drum circles, fiddle music, community dances
 - See
 - Touch mosaics on sidewalk
 - Feel art and design everywhere
 - Small – food, perfumes, trees
- Imagination and hope ignited in all
- Good art changes lives, brings love, reduces poverty, reduces divisions
- Art is tactile in all of your senses
- In 20 Years, Fayetteville is the Art Capital of Arkansas and will export Art and Artists to Art Deserts in the World.
- Seamless movement throughout the City with continuous opportunity for cultural discovery.
- Funky destination where the people are uniquely capable of creative thought, sharing, and critical dialogue.
- Large Community Bonding event (all arts involved)
- festival focuses (Folk the Roots, Gallery, Market, Incentives to community involvement)
- Nature—integrated with nature
- Recognition
- Designated arts district
- Fayetteville is Art
- Affordable places to work and create - a place where students don't have to leave to create
- Strong patron base
- local artist spotlights
- art appreciation experiences
- cross industry support for arts
- engagement with Artiss
- Health of community at large inherent good
- Based around the health of the creative community.
- Many venues and communication re events;
- Ordinances which require space for the arts in new developments, eg 21C
- Support - financial support - for local artists in all genres
- arts community if famous/recognized nationwide
- Biz community supports and collaborates with the arts community – Artist Liaison
- artists supported by corporations
- artists have security, homes and businesses are filled with art (Public Art)
- Fayetteville is the leading arts center of Arkansas, serving as an anchor point of accessible public art. From murals throughout the entire city to public art installments that engage community members self-expression, Fayetteville will be known as a center of inclusivity, walkability, and connectivity, embracing nature and fostering local art.
- We will retain our artists & attract other creatives
- Art Tax
- Our reputation & know our brand/vibe as a cultural destination for art
- More art created events
- A thriving community of support (ie. similar to farmer's markets, local farming)

- Financial backing for artists and galleries from private donors/diverse funding
- Administrative/Art Liaison support
- Heart & Soul
- Quality of life : we are the heart of the city
- Top of list
- Diversity
- Thriving networking for new to the area artists, POC, LGBTQIA, Diverse communities
- More Artosphere events,more art centered events, orgs



Fayetteville Arts and Culture Plan Needs Assessment August 2024

Introduction

A key task in developing the Fayetteville Arts and Culture Plan is identifying gaps and needs within the existing Fayetteville arts and culture ecosystem. With the help of the community through a variety of engagement methods combined with research and peer cities benchmarking, this document presents the findings of an extensive assessment of the arts and culture needs and areas of potential improvement for Fayetteville. The Needs Assessment serves as an important grounding document for the Arts and Culture Plan.

While Fayetteville already has an established arts and culture scene, these emerging needs can be viewed as opportunities to not only support and advance arts and culture, but to differentiate Fayetteville within Northwest Arkansas (NWA). Fayetteville is **where art is made and home to the working, creating, making artists and creatives**. Many of the gaps and needs identified align with supporting, retaining and growing artists, creatives and creative businesses in Fayetteville.

Public Input

Throughout the engagement process, the community has expressed strong beliefs that arts and culture are an important part of Fayetteville. In fact, 90% of people surveyed said arts and culture opportunities in Fayetteville are important or very important.

90% of people surveyed said arts and culture opportunities in Fayetteville are Important (16%) or Very Important (74%). Only 2% stated arts and culture opportunities were not important or not at all important.

However, there is a gap between what the community deems important and what they believe they are receiving. According to survey results, the community indicated there is room for growth in the “variety and amount” of Fayetteville’s arts offerings and activities and that the quality of arts and culture activities could be improved.

65% of survey respondents somewhat agreed or definitely agreed that “There are enough opportunities for me to participate in arts and cultural activities in Fayetteville.” **That means 45% disagree and want more activities.**

The community shared that there are missing arts and culture activities in Fayetteville that they would like to attend or see more. These include:

- Live Music Events/Festivals/Outdoor Concert
- Cultural and Art Festivals/Events

**“We need to improve the quality of arts and cultural activities in Fayetteville.”
81% Somewhat or Strongly Agree**

- Museums
- Art Classes and Workshops
- Art Galleries and Exhibitions
- Public Art
- Film and Cinema Events

This aligns with research that Fayetteville is missing some core arts and culture events, spaces, experiences and participation opportunities.

Gaps

The following pages of this document outline a number of gaps and needs identified for the arts and culture ecosystem in Fayetteville. They are organized into five categories as listed below but not they are not in a prioritized order.

1. Funding and Resources
2. Placemaking and Public Art
3. Spaces to Create
4. Artist and Creative Sector Support
5. Advocacy and Visibility

1. Funding & Resources

Understanding that Fayetteville’s Arts and Culture Division was only established in 2022, the City’s direct funding for arts and culture has been limited. However, the arts and culture sector has achieved remarkable success on its own. The following section is an assessment of the gaps and opportunities in the areas of funding and resources needed to better support and bolster the arts and culture community.

Need: Sustained and Protected Funding

Arts and Culture Funding: Fayetteville will require sustainable support for the arts and culture industry. This can come in many different forms, such as a dedicated tax, City general fund support, public/private collaborations, grants through the City, etc. This funding will need to be diversified, and not overly reliant on just a few sources. The City could also make better use of financial tools such as percent-for-art ordinances, special tax districts, tax increment financing and/or planning policies and economic incentives that either require and/or encourage investments in creative spaces, art in development and more.

The community survey revealed that the majority of people surveyed think the City should spend more on arts and culture in Fayetteville.

64% stated that the City should spend more or much more

27% spend “about the same”

3% stated that the City should “spend less or much less.”

Need: Financial Resources for the Arts and Culture Industry

Grants for the Arts: At this time, Fayetteville does not offer grants for arts organizations; Support for these types of projects have been considered *ad hoc*.

Incentives: Currently there are no incentives to encourage arts/culture/creative leasing, nor are there developer incentives to encourage placemaking or public art. Communities working to bolster the creative sector have found success interweaving requirements via zoning or zoning overlays with economic incentives to achieve economic activity driven by the creative community. The cultural plan should look at opportunities to support housing, creative spaces in development, utilization of artists in the design and aesthetics of development, support for creative uses and more.

Film Incentives and Advocacy: Currently, all advocacy for the film industry is happening at the State level. There isn’t a local or regional incentive driving filmmakers to Fayetteville or Northwest Arkansas, which could have great economic potential for the entire region. There is no “film office” in Fayetteville to provide assistance for filming requests, permitting or promoting the regional locations or talent.

Philanthropy & Donors: As in many cities, donors and philanthropists are becoming older and younger generations are not in the habit of giving. In NWA, there are a few large foundations that have been significant funders of arts and culture. In the absence of a strong city or community strategy for arts and culture, these donors have often directed cultural priorities through their funding. Diversifying funding sources through partnerships with a variety of

donors, businesses and sustainable funding sources mentioned above is needed along with a clear strategy for that support.

Collector Culture: There is not a robust “art market” in Fayetteville. A “collector culture” is usually supported by galleries, arts fairs, a public art program, art buyers/collectors and art consultants. All of these are gaps in Fayetteville.

2. Placemaking and Public Art

The City of Fayetteville has invested in several distinctive cultural assets, most recently, the Ramble and mural projects. This forward-thinking placemaking and investment in creative spaces, memorable gathering areas and publicly available arts is necessary for growing the creative community.

Need: Public Spaces Activated by Arts and Culture

Public Art: Fayetteville didn’t have a formal public art program until 2022. The program was predominantly mural-based, created almost entirely by local artists, and funded ad-hoc. Since that time, several sculpture commissions within City parks and mural projects have been completed and resonated with the public. Public art and murals were consistently noted as a need through surveys and outreach and community excitement for a more formal, broadened public art program is gaining momentum. The program needs well-developed policies, sustainable funding such as a percent-for-art-ordinance, staff assistance and a liaison between City departments so art opportunities aren’t missed. A strong public art program can offer a diverse group of artists work opportunities through commissioned projects, city-sponsored exhibitions, and/or artist registries that promote local artists. As the recent Nelson-Hackett mural demonstrates, public art programs can also be an important means of celebrating and honoring diverse communities and neighborhoods within the city.

Mural Program: The existing public art collection centers around utility box murals which are currently deteriorating and in need of re-painting. The community would like to see more of this type of artwork in the public realm. Revamping the utility box program or reprising “Sprayetteville” might be popular and inexpensive ways to fill this gap.

Placemaking: Designating key nodes and locations that are of special interest through placemaking or place-keeping (public art, design, preservation, correct mix of businesses and public spaces) is needed. This was proven effective in the development and design of the **Cultural Corridor/Ramble**, and the community is eager to see the completion of that project.

There are other locations that could be formed into placemaking nodes that would benefit from this type of consensus building and advocacy led by City leadership and department staff—for example, the **Square**. A new downtown plan is in the works; elements like an art market, public art, pedestrian zones, and prioritization of creative businesses can help energize/catalyze the downtown square. Other major projects like redeveloping **Highway 71** could be a huge opportunity for public art but also arts and culture venues or gathering spaces, too.

Cultural Arts District: At this time there is a border delineating a cultural district, but there isn’t any funding, strategy or promotion for that district. The designated cultural district can help promote and fund (depending on the funding tool chosen) artists, creative businesses, public art, events, programming and more in that area and these areas tend to attract more businesses and economic activity as a result. The vibrant nightlife of **Dickson Street** is

included in the district but doesn't feel accessible for the non-college student community in Fayetteville. Spaces are underutilized in the daytime/early evening and could be leveraged to create a more 24/7 economy and entertainment zone for all ages. Also in the District is **the Cultural Corridor/Ramble**, which needs to be programmed as a key component and connector of this area.

Historic Neighborhoods and Culture keeping: There are many important cultural sites, traditions, and historic neighborhoods that are important to Fayetteville's history and local culture. These places need to be identified, protected, advocated for and celebrated.

Mt. Sequoyah: This property is a one-of-a-kind landmark, resource and historic property. However, the area is in great need of repairs and maintenance. The area is already supporting the artist community with 50+ studio spaces and a gallery, but it is critical to support planning efforts to help develop a means for the property to become a sustainable, integrated and useful destination for Fayetteville. An updated master plan would help to not only determine how best to continue to activate Mt. Sequoyah, but how to financially sustain this historic and important site for the long term.

Arts Outside of Downtown: Arts and culture opportunities are concentrated in downtown. The west, east and south sides of town need expanded art opportunities. The City can look for pockets of arts- and culture-ready areas and venues in other neighborhoods (Gulley Park, Centennial Park, South and Western Fayetteville).

3. Spaces to Create

Although Fayetteville has a number of wonderful cultural facilities, there are critical spaces missing that support artists, musicians, and creatives in growing within their discipline, developing their careers, and making a living. Affordable spaces like the former quonset hut that housed grassroots music spaces and art studios are disappearing. These losses have significantly impacted the cohesion of the arts community and nothing has yet replaced it. The artist community needs informal spaces to become hubs of multidisciplinary collisions that spur innovation and connectivity. The community also needs spaces where they can experience and participate in arts and culture.

Need: Affordable Artist Spaces

Affordable Studio Spaces: Studio space was the most frequently mentioned need for artists and creatives to build their practice. Studio space could take many forms, including shared, multidisciplinary, and/or collaborative. Closely linked to studio space are **makerspaces** for all arts, including wood, metal, and large project space, which could also house an art tool library.

Affordable Performance Spaces: In addition to studios and makerspaces, Fayetteville also needs rehearsal space for musicians and performers, spaces for classes and workshops (all disciplines) that artists host, and a space with a sprung floor for dance.

Need: Spaces to Share and Participate

Mid-Size and Outdoor Music Venues: There are missing music venues in the inventory of Fayetteville that are mid-sized to support a robust music scene, for both musicians and music consumers. Absent also is a large outdoor venue for festivals and concerts beyond Gulley Park. The community wants to attend more music, festivals, film and performances outdoors and in small music and/or performance spaces.

Exhibition and Gallery Space: Both artists and the community would like to see more exhibitions in Fayetteville. Artists need the opportunity to show and sell their work, and without these types of spaces, building a collector or client base is difficult. The community enjoys seeing and experiencing art. With the museums and galleries in Bentonville being so close, the community is very aware of the absence of these experiences in Fayetteville.

“What types of arts and culture activities do you participate in or attend?”
a whopping **80% of the people surveyed said they enjoy attending the Farmers markets** in Fayetteville. Second was art exhibitions 68% & galleries and tied for third was live music (65%) and culinary experiences (65%).

Art Market: Fayetteville has a Farmers Market but doesn't have a consistent artist market that brings together the arts and culture community in a comprehensive and visible way. Where it makes sense for a farmers market to be seasonal during the growing season, an arts market can be a year-round draw with an indoor location. Fayetteville needs this type of activity to support its arts identity and also to provide opportunities for artists and creatives to engage with the community and sell.

Community Arts Center: Although the Community Creative Center is an existing important and well-used resource, demand is far exceeding its capacity. This and the loss of grassroots art spaces is compounding the lack of spaces available to artists, creatives, young people and the community to create. A community art center could bring together a number of needed, affordable spaces to support art-making, workshops and classes, dance and small performances, etc.

Transportation and Parking: Current bus routes do not link residents to all of the arts and culture venues and activities available to them, creating barriers and limiting access. There is also a perception that parking is a barrier to participating in the arts.

4. Artist and Creative Sector Support

Fayetteville is home to working artists and creatives who add to the unique character of Fayetteville. They are an important workforce for the city. Similar to other economic sectors, attention needs to be paid to retaining, resourcing and growing the arts and culture ecosystem.

Need: Affordable Housing

Affordable Housing: Affordable housing was repeatedly top of mind for many artists and creatives living in Fayetteville. As Fayetteville continues to grow and develop, housing costs are increasing, and local residents are feeling the crunch. There is a general concern that artists and creatives will be (or have already been) priced out of Fayetteville and greatly hurt the local creativity industry. Housing targeted to artists that create live/work opportunities are missing.

Need: Artist Resources

Artist Resources: Artists need resources to support their careers such as mentorships, residencies, apprenticeships, networking events, training, and artist opportunities. Resources that are available also need to be visible or in a centralized location that is well known and easily accessed.

Artist Liaison: The arts and culture community is seeking someone who is their liaison, focused on their industry and looking for ways to build and grow their ecosystem. The new Arts and Culture Director is poised to serve this function in their role or through their office with additional staff in the future.

Networking and Convening: A thriving arts and culture ecosystem consists of artists, creatives, galleries, organizations, event producers, creative entrepreneurs, venues, etc. who are well connected to one another. Inclusive networking opportunities are needed to build collaboration, promote innovation and cross pollination, and stimulate creativity and growth.

Fayetteville Public Library: The Library is a terrific resource for arts and culture with its dance space, performance space, Innovation Lab, recording studios, beautiful white walls for artwork and a public art plan. But artists are unaware of how to strategically make use of these resources and there is little funding available to support activation.

The top five recommended destinations in Fayetteville were outdoors and Restaurants/Breweries, The FAPL and Museums.

- 1 Hiking, biking and outdoor recreation 76.1%
- 2 Restaurants and breweries 73.2%
- 3 Drive through beautiful Ozarks 57.3%
- 4 Library 56.5%
- 5 Museums 54.6%

Need: Artist Retention

Retaining Talent: Aside from the housing costs, many artists and creatives are finding they need to move away from Fayetteville to further their careers and find sustainable work. Some return, but this loss of talent is a concern for building the arts and culture industry and starting new entrepreneurial ventures in Fayetteville. This is probably due to a combination of factors:

Missing Middle: Many emerging and mid-career artists and creatives, including graduates of UofA, are not well-supported for that “next step” in their career in Fayetteville. Some feel like there are not as many opportunities for artists to work and artists aren’t a respected and acknowledged workforce. There are missing elements that you would expect to find in a healthy ecosystem, such as training and sector support, right-sized venues that build a career scaffold, and creative/work spaces and hubs.

Entrepreneurship Support: Although the City does support entrepreneurs (through StartUp Junkie), artists and creatives seem unaware that these resources are available to them. The arts and culture community needs to feel included and invited to participate in these opportunities which aren’t traditionally a part of their ecosystem.

Sector Recognition: Arts and culture needs to be recognized as an economic sector within the local economy, acknowledging that artists and creatives are workers to be paid a living wage who work in businesses that deserve support.

Training & Business Acumen: Like every other industry, the arts and culture industry needs training and workforce development, not necessarily in their artistic disciplines but in running, managing and growing their business and career. This includes tax, legal, financial and branding/marketing assistance as well as incubating, mentoring and connecting the creative sector with the broader business community.

5. ADVOCACY & VISIBILITY

The City has created an Arts and Culture division and hired a Director to begin the important work for creative sector advocacy. The advocacy and visibility of arts and culture will be essential to the growth of the entire sector. The new Downtown Fayetteville Coalition, Experience Fayetteville and other key community agencies and organizations can be key partners in activating and promoting arts and culture.

Need: Create an Identity and Build Excitement

Identity and Promotion: Go Create Fay! With a strong artist and creative presence, Fayetteville needs to lean into and build common ground for everyone to rally around. Co-branding and marketing through key partnerships are needed. Special events are also needed. The City's arts and culture website needs to be more robust and up-to-date.

Marketing: There are several different entities promoting and marketing arts and culture in the region, but Fayetteville needs a system for marketing its local arts scene and events that is easy to find, easy to maintain and continues to build a local identity.

When asked "What are some of the obstacles that may have prevented you from engaging in arts and cultural programs and events?"

65% "Too short notice/Didn't hear about" 54%
"Cost/too expensive"

The Ramble/Cultural Arts Corridor: Many are aware of the Ramble development, and anxiously await its completion. But a vision/plan is needed to explain how this space will benefit arts and culture in Fayetteville. This location needs to be carefully activated and programmed to become a draw for residents and visitors and known for its unique offerings. It is also an opportunity to co-mingle local and touring musicians, bring diverse partners together to build programming, and offer unique, engaging identity-creating events.

Festivals and Events: Fayetteville needs a signature, iconic event (or two) which will likely require city support. This could be a reprisal of the Roots Festival or another event that connects and celebrates the community. Events that embrace and celebrate the diverse cultural heritage of Fayetteville's residents are also needed. Also, the few galleries lining the Town Square for First Thursdays are no longer there, so Fayetteville lacks large events that coalesce arts and culture.

"Arts and cultural activities are important aspects of life in Fayetteville."

92% Somewhat or Definitely Agree

Pop-up art/event spaces: There isn't a program for pop-ups in vacant storefronts or in public spaces, that would support new businesses and art ventures.

Need: Advocacy

Advocacy: Fayetteville needs to advocate for its arts and culture sector at the local, regional and state level. Building cultural coalitions will be imperative to success in lobbying for important issues and initiatives that will help the creative economy. While CACHE is the Northwest Arkansas arts agency, they have not had steady or effective leadership in this regard.

Code Analysis: The City can supply additional support to the creative industry by examining current code that isn't conducive to creativity (sign code, noise ordinances, live/work/sales spaces, etc.)

Special Events "Office": Fayetteville permits special events, filming and events in parks, and although this has been streamlined somewhat between the City and Parks, there isn't a specialized office or staff team dedicated to guiding producers through the city process and serve as a resource in coordinating special events across the community.

Partnerships: With the new Arts and Culture Division and a point person in the Director, there are new opportunities to advocate for and develop partnerships within the arts and culture industry and also between the industry and the broader community. For example, the University of Arkansas is a major producer of arts and culture in Fayetteville, but few artists and creatives outside the University walls have connection or understanding of the University role beyond their student population. Work needs to be done to break down barriers and create inroads and partnerships throughout Fayetteville to achieve greater collaboration and connectivity.



Fayetteville Arts and Culture Plan
Public Art Policies & Procedures: Sample Draft
2024

OVERVIEW:

This document establishes Policies and Procedures to guide the City of Fayetteville's Public Art Program and implement any future Public Art Plans.

SECTION I: PUBLIC ART PROGRAM DEFINITIONS

The following words, terms, and phrases, when used in this document, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

Accession means the steps taken to officially acquire and designate an artwork as a part of the City of Fayetteville's Public Art collection.

Acquisition means the inclusion of an artwork in the permanent collection of the City, according to the City's Public Art Policies, whether by commission, purchase, donation, or other means. Acquisitions are owned by the City.

Art in Public Places (see Public Art, below)

Art on Loan refers to any artwork that is not owned by the City but is on public display on City property in the City according to the terms of a loan agreement with the owner.

Artist refers to a person who creates art (such as painting, sculpture, music, or writing) using conscious skill and creative imagination.

Artwork (or Work of Art) means but is not limited to, unique, one-of-a-kind artwork by an artist. This includes the following media and methods:

- Sculpture: in the round, *bas* relief, mobile, fountain, kinetic, and electronic, in any approved material or combination of materials.
- Two-dimensional artwork: painting in all media, mixed media, collage, including portable and permanently affixed works including mosaic and murals.
- Printmaking and photography, original graphics.
- Environmental art: earthworks, land art, environmental and natural elements, installation-based artwork.
- Interactive art: art that engages a spectator or audience, (e.g. fountains, climbable elements, play elements, sound-based art, participatory art, etc.).
- Playground artwork: playable structures or kinetic elements created by an artist.
- Time-based media, film/video, digital art, web-based art, projections.
- Light-based art installations.

- Temporary art/Semi-permanent art that is available for a limited time.
- Performance-based art: dance, movement, theater, live music, puppetry, storytelling, acrobatic displays, fire breathers, stand-up comedy, opera, etc.
- Conceptual art and social practice events.
- Text-based artwork, including literary works, spoken word, and live poetry performances.
- Crafts: includes fiber arts, textiles, stained glass, metalwork, ceramic arts, and other crafts.
- Functional art and streetscape elements: benches, shade structures, bike racks, lighting, artist-designed landscape elements, retaining walls, etc. as designed by an artist.
- Architectural art: artist-designs incorporated into the building design, facade or structure (i.e. glass, terrazzo), or is attached to the exterior of a building, bridge, or other physical structure.
- Memorial art: art, sculpture, structure or artist-designed space created to preserve the memory of a significant person, entity, or event that occurred or existed in the past.

For the purposes of this policy, the following are not considered Artwork:

- Donor bricks, plaques, trees, or standard mass-produced benches not designed and created by an artist.
- Educational plaques unless an integral part of a work of art designed by an artist.
- Directional elements, signage, and way-finding elements, unless designed by an artist as an integral part of the work of art.
- Artwork murals and/or signage that serves as an advertisement for a product, service, or business.
- Objects that are mass-produced in a standard design, such as playground equipment, park furniture, or fountains.
- Holiday and other decor unless designed by an artist.
- Non-original reproductions/copies of original works of art, except in cases of film, video, photography, printmaking, and sculpture editions.
- Public improvements for safety, such as area or path lighting, protective railings, etc., unless designed by an artist.
- Landscape design or gardens when used for decoration, unless designed by/with an artist, and are integral to the artwork.
- Decorative, ornamental, or functional architectural elements unless designed by an artist.
- Any other work or elements not designed by or in collaboration with an artist.

Collection: Artwork that has been acquired and approved through the City's acquisition process and is owned by the City. It refers to artwork that is placed in a public setting and accessible to the community, in storage, or undergoing repairs. Unless the artwork is a loaned work of art on display on a temporary basis, to remove a work of art from the City's collection, a deaccession process is required. It is the responsibility of the City to maintain, restore, and repair the art collection according to its Public Art Policies.

Commission refers to artwork created at the request of the City and/or its Public Art Committee in which the funds to design and produce the artwork are provided by the City (in part or entirely) and acquired through a process as outlined in the City's Public Art Policy.

Conservation means preservation, repair, and prevention of deterioration of public artworks and artifacts.

Deaccession is the process by which a work of art can be removed from the City's public art collection in accordance with the City's Public Art Policies.

Donation means artwork that has been given to and accepted by the Public Art Committee on behalf of the City, and approved by the City Council for inclusion in its art collection.

Maintenance is an ongoing approach to regular cleaning, treating, or repairing artwork that has been adversely affected by negligence, damage, or decay caused by the effects of time and human use on the materials of which they are made.

Public Art (or Art in Public Places) refers to any artwork acquired (in whole or in part) by public City funding and sited within a publicly accessible City-owned or leased area, on the exterior of any City-owned or leased facility, inside of any City-owned or leased facility, or on property that is not owned or leased by the City if financed whether wholly or in part with City funds or by grants procured by the City. Public art is artwork that has been donated or loaned to the City's Public Art program, as well as privately sponsored artwork that is sited on publicly owned land or a public work sited on private property and maintained by the City according to a legal agreement between the owner and the City of Fayetteville.

Public Art Policy means all policies and procedures, as approved by the City Council, for the selection, placement, and presentation of artwork; the maintenance, repair, care, or removal of artwork and the commissioning, decommissioning, and payment for artwork.

Public Art Plan refers to a document that guides and defines the goals of the public art program and the use of public art funds.

Public Art Reserve Account refers to a special Public Art Reserve Fund account established for capital expenditures, large repairs, and other approved expenditures related to public art for the City's collection. This account can roll over from year to year.

Temporary Public Art means works of art installed in public places for which it is the intention to display and maintain the artwork for a shortened period of time agreed upon between the artist and the City of Fayetteville.

SECTION II: GROUPS INVOLVED WITH GOVERNANCE/ ADMINISTRATION OF PUBLIC ART

The following section defines the groups and responsibilities of those involved in administering the Public Art Program.

City of Fayetteville Arts and Culture Division

The City of Fayetteville's Arts and Culture Division, within the Parks, Natural Resources and Cultural Affairs Department shall oversee and administer the Public Art Program in accordance with the provisions of these policies. The Arts and Culture Division's duties shall include oversight and coordination of the Public Art Program, administration of the program's budget, designation and hiring of staff to administer the Public Art Program, including guidance and oversight of the selection, acquisition, purchase, commissioning, placement, installation, maintenance, and deaccessioning of all artwork acquired by the City of Fayetteville that is defined as Public Art in Section I.

Designated staff in the Arts and Culture Division shall serve as staff liaison for the Fayetteville Arts Council (see below) and as the source of public information regarding the Public Art Program as required. They will also serve as a liaison for the community, private developers and other external

partners (BIDs, neighborhood organizations, special districts, etc.) who are considering procurement of public art on City-owned property or through City incentive programs.

City Arts and Culture Division Staff may adjust or augment these Policies and Procedures as needed or requested for clarification or to ensure utilization of current best practices within the Public Art Program.

Fayetteville Arts Council (FAC)

The Fayetteville Arts Council was created by Resolution 60-07 on April 3, 2007 and amended by Ordinance 5332 on July 6, 2010, Ordinance 6177 on April 16, 2019 and Ordinance 6196 on July 2, 2019.

The purpose of the Arts Council shall be to promote and encourage the appreciation and enhancement of the arts and culture resources of Fayetteville. The Fayetteville Arts Council advises and makes recommendations to City staff (or City Council?) regarding public art projects, the acceptance of offers to donate art to be placed in public areas, and policy, guidelines and budgetary matters pertaining to the City's Public Art Program. The Arts Council also selects review panels and ensures transparent and open selection processes.

Or "assists Fayetteville's organizations that are active in the arts and provide leadership on arts related matters. The Fayetteville arts council shall also oversee the activities and approve expenditures of the City's public art program".

Terms: Staggered three-year terms.

Members: The Fayetteville Arts Council shall have nine members, appointed by the city's boards and commissions process as defined by the City Council and managed by the City Clerk's office. . The members of the Fayetteville Arts Council shall be arts professionals or residents of diverse backgrounds with strong links to the Fayetteville arts and cultural community. At least four members shall be artists working professionally in their field. One member shall be a City Council member appointed by the Mayor at the beginning of each calendar year.

Attendance Requirements: FAC members shall follow attendance requirements in accordance with the City's board, commission and committee standards as set forth in Ord. No. 5446, 10-4-11.

Public Art Selection Panels

The FAC, in coordination with City staff, may establish separate Public Art Selection Panels for each new public art commission it undertakes. Public Art Selection Panels enable the City to engage volunteer community members (outside of the FAC) who may possess specific knowledge or expertise and/or interest in a particular project or commission. The FAC, along with Arts and Culture Division staff, shall determine the composition and selection criteria for each selection panel at a FAC meeting.

Selection Panels shall ideally be made up of at least five people. The recommended selection panel makeup is the following:

- At least one professional artist or arts professional which may include an artist, art historian, museum, curator, or arts administrator or coordinator;
- At least one community member interested in the project or someone who either lives or works near the proposed site for the artwork (that may or may not be involved with the arts);
- At least one FAC member;
- City of Fayetteville department staff or leadership as needed for their knowledge of the project area, neighborhood, etc.; and
- Additional panelists may be chosen for the selection panel as deemed appropriate including members of the community in which the art will be sited, subject matter experts, designers or architects for the project, or other site representatives.
- Non-voting advisors and consultants may be added as needed.
- City representatives and Arts and Culture Division staff shall be considered non-voting members of all selection panels.

Each Public Art Selection Panel will be specific to a particular site or project for the Public Art Program. The group is charged with discussion and determination of the public art parameters, consideration of appropriate public art locations and public art opportunities for the site. The group shall establish consensus to determine artist criteria, selection methods and other information needed for the solicitation of artists for the commission (see Section xxx). Other activities of the Selection Panel shall include, but are not limited, to the review of artist applications and proposals, conducting interviews, and other activities needed for the selection of artists for each commission. A record of the selection process will be recorded by staff or a member of the panel for future reference.

City Council

Any purchases or commissions for artwork shall adhere to City Purchasing policies. City Council shall review and approve FAC contracts and donations more than \$35,000.

Conflict of Interest

It is expected that members of the FAC, Arts and Cultural Staff and Liaisons, Selection Panels, members of subcommittees, or any other ad hoc groups or individuals working with the Public Art Program may be aware of the work of some artists and arts organizations who submit their work for consideration for public art projects. Such awareness alone does not constitute a conflict of interest, nor does owning a piece of work by a submitting artist. A conflict of interest is deemed to exist if a member/panelist is related to an artist, either through family, marriage, or domestic partnership, or any other relationship of economic interdependence, a business relationship such as representing the work of an artist as a gallery owner, or if a member stands to gain direct benefit, whether financial or otherwise, from the selection of an artist. If a member is affiliated with an artist under consideration in any of the ways mentioned above, they shall state that they have a conflict of interest, and the committee will vote on whether a conflict exists and whether that member shall recuse themselves from voting or further discussion on the project in question.

SECTION III: FUNDING AND CONTRACTING FOR PUBLIC ART

Public Art Funding

All public art funding shall be determined and set aside for use by the Public Art Program in accordance with Ordinance xxx.

Identification of Qualified CIP Projects:

CIP department staff, project managers, designated representatives from the Department of Parks, Natural Resources and Cultural Affairs, the Division of Arts and Culture Division, and the Chief of Staff or Mayor (or their designee) will annually review the updated CIP projects list to identify qualifying projects for funding the public art program.

Questions to be answered: What are the qualifying projects? When is public art triggered? They may change between departments and funding sources. There might need to be a cheat sheet or flow chart eventually for this section

- Types of projects that qualify: roads, facilities, renovations, parks
- Types of projects that don't qualify: routine maintenance, sewer and drainage
- Departments who have qualifying projects are:
- Types of funding that is qualified

Identification of Public Art Budget

Once it is decided which projects qualify, this will be a description of **when** and **how** the funding is set aside, and **where** it goes.

- Triggered at the design phase and set budget? Triggered at the budgeting phase?
- Set aside at Phase I of a multiphase project?
- Set aside in the project budget or moved to a public art budget (or both?)
- If going into a public art fund, can it roll over? Can the funds be used for just capital expenditures or maintenance and staffing as well?

This will need to be determined by staff etc.

Designated Account for Public Art Funds

Dedicated public art funds shall be pooled and placed in the Public Art Fund account that can roll over from year to year, as many projects can be multi-year projects or phased.

- This is what we recommend so that the artwork can be distributed around the city and not have to be attached or adjacent to the project that generated the funds. There may be cases where integrated art is desirable, but best practice is to always maintain the capability and flexibility to move the funding for a project elsewhere or use part of it at the site and the rest somewhere else.

Mixed Funding

The Public Art Program may combine any of the funding sources from the Public Art Account with donated or granted funds from various outside sources for the acquisition, fabrication, or installation of artwork. The combined donated funds shall be used according to donor or grantor designation or, if undesignated, at the discretion of the City.

Limited Use of Funds

The Public Art Fund account shall be used to commission (including contingency funding), acquire, prepare and develop sites, engineer, install, and maintain/repair any of the types of

“public art” as defined above as well as structural elements related to the artwork, events and promotion related to the artwork or the program, and shall not be used for any of the items listed in “not considered art” above.

Contracts & License Agreements

Following the final selection of an artwork or artist, regardless of funding source or acquisition method, a written contract or license agreement shall be prepared and authorized by the appropriate City staff and reviewed by the Fayetteville City Attorney or designee. Each contract will be drafted on a case-by-case basis, but usually outlines the following items:

- Project scope and deliverables;
- Description of artwork to be acquired;
- Insurance requirements for all parties;
- Contract amount and payment schedule;
- Project milestones;
- Artists’ rights, including copyright;
- City of Fayetteville’s rights vis-à-vis the artwork;
- Warranties and maintenance/restoration agreements;
- Provisions for making changes to the contract or contract amount;
- Provisions for cancellation of the contract by any party; and
- Other legal requirements as requested by the City's Attorney.

Collection Insurance

The City’s Arts and Culture Division will maintain a Master Public Art Inventory database. Once a new piece of art has been acquired, it will be added to the Master Public Art Inventory database. Information to be added includes the Title, Artist’s Name, Medium, Location (including GIS coordinates), Acquisition Date, Acquisition Price, and Replacement Cost. This information will then be forwarded regularly to the City’s Risk Management team, to add the artwork to the City’s insurance coverage (if not already covered by the City’s umbrella policy).

SECTION IV: PUBLIC ART SITE SELECTION

Location and Site Prioritization

The FAC and Arts and Culture Division staff, in accordance with the City’s Arts and Culture Plan and any future Public Art Plans, shall identify potential sites for public art installation and integration. Input should also be sought from appropriate City Departments and Divisions and other community advisors. Arts and Culture Division staff shall create and periodically update a list of prioritized sites within the city of Fayetteville for consideration for the public art program. This prioritized list of sites will serve as a guide for installation of art for a specific term or budget amount. Other criteria and guidelines to consider for the priority site list includes:

- Upcoming capital improvement projects
- Areas that are under development or redevelopment
- areas being impacted by transportation or other infrastructure projects (including grant-funded projects)
- Areas in Fayetteville that are lacking in public art
- Priority areas for economic development or placemaking

- Priority projects as determined by other criteria

Site Criteria

To ensure public art is safe, accessible, and properly sited, the Public Art Program shall also evaluate sites according to, but not limited to, the criteria below to guide the placement of art projects. City Staff from related Departments will provide support, professional expertise, and advice as needed.

Criteria shall include:

- Overall budget and staff capacity;
- Levels of complexity involved and interdepartmental cooperation needed;
- External constituents and partnerships required;
- Equitable distribution of public art throughout the community;
- Compatibility of the design, scale and location with the character of the site;
- Relationship of proposed artwork to existing artworks in the vicinity;
- Accessibility to the general public, with particular attention paid to Americans with Disabilities Act (ADA);
- Visibility and free access for the public at least during normal building or park operating hours, where relevant;
- Vehicular, bicycle and pedestrian access, visibility and traffic patterns, including ingress/egress;
- Public safety;
- Environmental impacts;
- Impacts on adjacent property owners;
- Sightline obstruction and traffic impacts/distractions;
- Maintenance requirements created by the installation, such as landscaping, lighting, underground utilities and accessibility for maintenance;
- Ease of site access for public art maintenance
- Future development of the site; and
- Any other criteria deemed by the Arts and Culture Division Staff, FAC or the City to be important.

SECTION V: ART ACQUISITION METHODS AND GUIDELINES FOR PERMANENT COMMISSIONS.

Acquisition Policies

All public art shall be commissioned through a fair and transparent process. The Public Art Program may revise or adopt new policies and procedures at any time to guide the process.

Public Art Planning and Acquisition Criteria

The City of Fayetteville seeks to build a robust permanent public art collection to help fulfill its vision of making Fayetteville a memorable and vibrant cultural destination. As the permanent artwork selected for the public art collection will be appreciated by the community now and for generations to come, the City may develop periodic Public Art Plans to guide acquisitions, collection maintenance and other program elements. These plans can be done yearly, every five years, and/or produced as longer-range plans with a longer planning window.

Generally, the following criteria shall be used when selecting artwork for the public art collection. The FAC may revise or increase the criteria for specific projects or update these criteria in the future as needed.

Artwork selected for the Fayetteville Public Art Collection shall:

- Demonstrate the highest quality.
- Contribute to Fayetteville's distinct identity and reputation as a cultural hub.
- Reflect Fayetteville's unique character, diversity, heritage, culture, and natural environment.
- Be a unique and original work of art and not a duplicate of themes or styles already represented in the collection or collections in nearby communities, unless it is done purposefully and with intention.
- Diversify the collection in terms of artists, perspectives, materials/media, scale, and sites.
- Be selected through a fair and transparent process.
- Be complete, in good physical condition, of excellent workmanship, and able to withstand the environment in which it is to be placed (unless considered temporary work). The collection should not require excessive, expensive, or continual maintenance or repairs.
- Be of a size, scale, and theme that is compatible with an available, suitable public site in Fayetteville.
- Not present a danger or safety concerns to the public or those working with the artwork.
- Be accessible to the general public.

Art Selection Methods

Solicitations will occur through a fair and transparent process, as determined by the FAC and Public Art Selection Panels.

Artwork may be acquired by a variety of methods:

- **Open Competition via Request for Qualifications (RFQ)**

The FAC Selection Panel may use an "Open-Call" or "Request for Qualifications" open to all artists. A RFQ is sent to artist lists, media lists, and art organizations to publicize the competition/project, requirements, schedule, and budget. All interested and qualified artists

may submit their qualifications (usually images of past work, biography, artist statement, etc.) for consideration. Artists may be selected for a commission based on qualifications only. One artist may be selected based on their qualifications, or one or more artists may be selected to move on to a proposal or interview phase. Artists are paid an honorarium to cover the cost of a proposal and/or travel to the site. Artists may be selected for commission based on their proposal or interview. If no proposal or artist is deemed suitable, the project can be suspended or re-called using any selection method. Records of the selection process are filed in a meeting of the FAC.

- **Limited Competition via Request for Qualifications or Invitational**

The FAC or Selection Panel may decide that a certain set of criteria is needed for a call to artists (e.g. Fayetteville or Arkansas artists only, muralists, etc.). A select number of artists are either directly invited to submit qualifications or an RFQ is issued with the stated selection criteria. Only artists invited or artists that fit the established criteria shall be considered eligible for the competition. One artist may be selected based on their qualifications, or one or more artists may be selected to move on to a proposal phase or interview phase. Artists are paid an honorarium to cover the cost of their proposal and/or travel to the site. Artists may be selected for commission based on their proposal or interview. If no proposal or artist is deemed suitable, the project can be suspended or re-called using any selection method. Records of the selection process are reviewed and certified in a public meeting of the FAC.

- **Direct Purchase (with or without competition)**

Direct purchases are feasible but subject to the standard policies and procedures established by the City's Procurement Services department.

- **Request for Proposals**

Although best practices dictate that artists should be paid to develop an artwork proposal for consideration, there may be special circumstances when the FAC issues a Request for Proposals (RFP) or a Request for Information (ROI) without paying a fee.

- **Unsolicited Acquisition via Donation (solicited or unsolicited)**

Donations of artwork to the City of Fayetteville are feasible but subject to the policies and procedures established below (see Permanent Donation Policies and Procedures).

- **Artists Roster**

The Public Art Program may develop an artist roster (and other arts professionals) to help facilitate art projects that may be small in scale or budget, are on private property, require specific skills or materials, or have a tight timeline that makes an open call not feasible. This would be a standing roster of local, national, or international candidates that are pre-qualified through an open Request for Qualifications. The roster can be renewed on an on-going basis, generally biennially, through an open Request for Qualifications.

SECTION VI: Policies and Procedures for Donated or Temporary Artwork

Permanent Donation Policies and Procedures

The City of Fayetteville seeks to acquire works of art that will further the objectives of the Public Art Program. Many gifts are offered to the City for inclusion in the public art collection; however, not all gifts offered can be accepted.

All proposed donations of artwork, memorials, and other unsolicited art items to be sited on City property must be first approved by the Fayetteville Arts Council and Fayetteville City Council. Following the donation procedures below does not guarantee that a piece will be accepted. Any donated artwork accepted by the City becomes part of the permanent collection and is subject to our standard deaccession policy (**see xxx**). Donation requests may be reviewed annually or at another regular interval, as determined by the FAC.

Proposals to donate works of art to the City of Fayetteville must be submitted to the FAC through a Donation Application. A Donation Application may contain the following:

- A cover letter explaining what the artwork is and that it is offered to the City as a gift and the donor has the authority to transfer ownership to the City, and a short explanation as to why the work should be added to the City's collection.
- Program Alignment: A statement indicating how the donation contributes to Fayetteville's Arts and Culture or Public Art Program goals, selection criteria, mission, and vision.
- For memorial donations: Memorial proposals honoring individuals or events will be considered if they are of broad community interest or marks an event that has affected the community. The memorial must have timeless qualities and should represent the values of the community and future generations.
- Artwork and Artist Information: A statement describing the physical attributes of the artwork/proposed artwork and biographical information on the artist. The donor may be required to submit a report from a conservator or the artist confirming the good condition of the artwork. If available, maquettes, models, images, or the actual work will be reviewed to show the condition and proper scale of the work.
- Provenance: If the artwork is pre-existing, provide proof of the artwork's ownership history, conservation history, exhibition history, a letter of authenticity, and documentation of donor's ownership and/or authority to transfer of ownership;
- Value: A current estimate of value (provided by the donor or outside appraiser).
- Maintenance Recommendations: All pending donations shall be required to include maintenance recommendations and associated costs; most donations will require a financial donation for the future maintenance of the piece. Complex or large memorials that require significant and costly maintenance may require insurance, a bond or an endowment fund, and a maintenance schedule by the donor to ensure the project's condition is satisfactory to the City, as well as the donor. The posted insurance or bond should cover costs of installation and/or removal.
- Site: All proposed donations of public art, monuments or memorials must include three (3) feasible sites for their project along with an explanation of the significance and relationship to each site. Providing site suggestions in no way obligates the City to locate a donation on that site. The FAC will follow the site criteria in Section IV of this policy in finalizing a site.
- Community Feedback: The Donor may be asked to gather and submit community feedback about the proposed donation and site. If a site is proposed, the community feedback must represent the views of residents adjacent to the site or other stakeholders affiliated with the site. Depending on the nature of the project, further public engagement may be required according to the specific requirements for a permit application or development review.

- Budget and Funding Strategy: All associated costs of the project including, but not limited to, cost of design, fabrication, plaques, transportation, installation, site preparation work, foundation, lighting, electrical, insurance and permits must be financed by the requesting party. Please provide a plan for funding these elements as well as cover future maintenance of the work.
- Additional information as requested.

Once all materials have been submitted, Arts and Culture division staff (and other department representatives as needed) will schedule an internal feasibility review and a consultation with the applicant. Proposed donations that are substantial or significant in size or scope may be referred directly to the Fayetteville Arts Council for their approval of the project's initial concepts before embarking on further costly planning and study. Applicants may be required to modify their proposal and provide additional information at any time during the approval process.

The FAC will review donations and will recommend approval, approval with modification, or rejection of the project. Fayetteville Arts Council's recommendation to reject the proposal is final unless the City Council requests a review.

The Fayetteville Arts Council and the Fayetteville City Council will reject display works of art that are obscene (as defined by A.C.A. § 5-68-302 et seq.) or violate other local, state or federal laws. Once approved by the FAC, the City Council must approve any donations of art.

Once approved, the donor will enter a contract with the City of Fayetteville according to contracting policies. (See Contracts & License Agreements above)

Temporary Loan Policies and Procedures

To increase the variety and artistic quality of public art for the community, the City of Fayetteville will occasionally display art loaned to the City by artists, institutions, or organizations. This allows for rotating exhibitions of artwork and assures that the art displayed within the City remains fresh. To ensure the quality of the works displayed, the City designates the FAC as the entity to review such loans. The FAC shall use the following guidelines to decide whether a proposed loan is appropriate, the duration of the loan, and where it should be located.

- Solicitation of Loaned Artwork: The FAC may solicit artwork (using selection methods similar to Art Acquisition Methods in Section V above) for loans or engage in temporary loan programs
- Unsolicited Loans of Artwork: individuals or entities interested in loaning artwork follow the steps in the Permanent Donation section above. In addition to the items listed on the Donation Application, the lender must indicate that the loan is offered on a temporary basis, the duration of the loan, and any other terms for the loan. Other items may be requested including:
 - Precise terms of loan offer (terms, cost, siting, duration, etc.);
 - Details on installation and de-installation;
 - Terms for any required maintenance during the term of the loan;
 - Terms of repair agreement if the artwork is damaged during the loan term; and
 - Insurance requirements.
 - No permanent loans will be accepted.

Special Temporary Artwork, Exhibitions & Murals

“Special Temporary artwork” is defined separately from temporary loaned artwork above. Temporary artwork is proposed for a site as a semi-permanent work that will be destroyed, weathered away, or removed after a period of time. Examples of temporary artwork include environmental works of art, installations, event-based artwork, or murals.

- Temporary Art Acquisition: Acquiring Temporary Art shall follow the appropriate acquisition method outlined in Section V.
- FAC and Staff Approval: All temporary works of art will be reviewed by the FAC in consultation with appropriate City departments. Their recommendations will be considered before approval by the FAC.
- Temporary Art Agreements: A Temporary Art Agreement outlining the terms of the temporary exhibition, installation, or mural shall be created. Information that must be included:
 - Expected short-term maintenance costs and procedures;
 - Expected term or lifespan of art installation;
 - Value of artwork (for insurance purposes);
 - Proposed site;
 - Proposed disposal of the artwork (if applicable) or deaccession procedure and disposition; and
 - Insurance & Maintenance: The City of Fayetteville shall maintain appropriate insurance for the work of art for the duration of the temporary display period. The City shall maintain and conserve the loaned artwork during its term of installation or according to the Temporary Art Agreement.

SECTION VII: SAFETY AND MAINTENANCE

Public Art Safety Considerations

Maintaining a safe, welcoming environment for the city and its visitors is key when considering public art. All art accepted into the City’s public art collection is evaluated regularly to ensure it is not damaged or does not become a safety hazard. The City of Fayetteville through the Arts and Culture Division and FAC should endeavor to follow safety precautions provided by the City’s Risk Management department when considering acquiring art and its placement. When an artist is commissioned to create artwork for inclusion in the collection, the artist may be requested to have all elements of the finished artwork reviewed and approved by a structural engineer licensed to work in Arkansas. All artwork on display in the collection should be constructed with consideration given to public safety and the durability of the artwork.

- **FAC and Staff Review**

Arts and Culture Division Staff, City staff (as needed), and FAC members shall be responsible for reviewing and evaluating the safety and stability of each art piece before it is acquired for the collection. The FAC shall recommend approval of the acquisition only if the installation does not pose any foreseeable physical hazards, is not easily damaged, and has been reviewed and approved by a licensed engineer.

The FAC and Arts and Culture Division Staff in conjunction with City Staff shall also consider the placement of the artwork for safety and assurance that placement near paths does not obstruct traffic lines of sight, risk being struck by traffic, or block City services.

- **Removal & Repair of Damaged or Unsafe Art**

Once art is on display, it will be reviewed regularly by Arts and Culture Division Staff or their designee for damage or deterioration. If a piece is damaged and/or declared a safety hazard, it will be repaired or removed immediately by City Staff.

Public Art Maintenance and Repair

The works of art in the collection are assets of the City of Fayetteville. As such, it is the responsibility of the City to maintain the collection of publicly-owned artwork to ensure the long-term value of these assets and that the collection can be enjoyed for generations to come. The following section outlines the documentation, preservation, and maintenance processes that will support this goal. The Public Art Program will not maintain artwork outside of its collection without prior legal agreement between the City and the owner of the artwork.

- **Documentation of Collection**

Moving forward, each work of art in the collection shall be properly and regularly documented with the following:

- Artwork information – title, artist, year of commission, materials, location of artwork (including GIS location coordinates);
- Photo of artwork in its current location;
- Periodic condition reports;
- Records and photos of actual maintenance performed and an assessment of those efforts;
- Artist's maintenance recommendations, methods and materials information, potential problems with the work, finishes information (e.g., painter's name; when, where, what, and how the piece was finished), quality of materials used, installation information, warranties, professional and/or other knowledgeable opinions regarding preservation and maintenance;
- Artist's resume, artwork history, estimated value, purchase amount/replacement cost, where the work has been exhibited, and any transcriptions or recordings of personal interviews with the artist;
- Each artwork will be accounted for on the Public Art Master Inventory list;
- Risk Management will be notified of new public art acquisitions so it can be added to the City's insurance policy.

- **Artist Involvement**

Installation, maintenance, alteration, refinishing, and moving of artwork shall be done in consultation with the artist whenever feasible. So far as practical, if repair of any artwork is required, the City shall give the artist the opportunity to perform such repair work for a reasonable fee. If the artist refuses to make the repair for such a fee, the City may proceed to solicit bids in accordance with the City's competitive bidding procedures.

- **Emergency Maintenance or Repairs**

When emergency repairs are necessary to prevent the loss of or further damage to the artwork or assure public safety, such repairs may be approved by the Arts and Cultural Director. Every effort shall be made to contact the artist for emergency repairs. Repairs shall not be deemed to constitute an artistic alteration. If a work of art has been deemed unsafe to the public, it shall be removed from its site and stored until repairs can be made or considered for deaccession.

- **Inspection and Condition Reports**

The Arts and Culture Division Staff will conduct regular condition reports and periodic conservation/preservation assessments of the public art collection. This reporting will be used in creating maintenance plans and appropriating funding. Paid professional condition appraisers/conservators and/or knowledgeable volunteers, art professionals, or industry experts may perform the inspection for each piece. An inspection and/or condition report for each piece will become part of the permanent documentation of the specific piece and will reside with the Public Art Program.

- **Maintenance Plan**

Based on the inspection and condition reports, conservator recommendations, and/or the artist maintenance recommendations, a maintenance plan will be developed and updated periodically to schedule, budget, and perform cleaning, repair, and other required maintenance to preserve each piece in the public collection. This plan is initiated and coordinated by the Arts and Culture Division Staff.

A maintenance plan can include the following elements:

- Materials, fabrication methods, and other recommendations needed to maintain or repair the artwork;
- Installation specifications and engineering documentation;
- Method and frequency of required maintenance; and
- Additional contacts or information for maintenance issues, as needed.

- **Funding for Maintenance**

Costs for repair and maintenance of artwork in the City's collection shall be funded from the Cultural Fund's Public Art account or the Public Art Reserve account, depending on the total cost.

Emergency Relocation and Removal of Art

No public art shall be permanently removed, altered, or changed without the review and approval of the FAC except that review and approval of the FAC shall not be required for temporary removal of public art by City personnel as approved by the Arts and Culture Director for maintenance or repair, or for temporary or permanent removal of public art that, in the sole discretion of the Arts and Culture Director, poses a public health or safety hazard.

SECTION VIII: DEACCESSION and RELOCATION POLICIES

Occasionally, public art needs to be refreshed, moved, and/or removed from the collection.

Deaccessioning is a procedure for withdrawing a work of art from the City of Fayetteville's permanent public art collection. Deaccession requests can come from anyone in the community. All artwork in the collection will be considered permanent parts of the collection unless these artworks were created as temporary, semi-permanent art or the art is on loan. Works of art may be considered for removal from the collection with a majority vote of the FAC. No public artwork shall be removed, re-sited, or altered by any other City department, public or private entity, or individual without the prior review and approval of the Arts and Culture Director, with inputs from the FAC.

Criteria for Deaccession

The FAC may consider deaccession of artwork for any one or more of the following reasons:

- The art has been damaged or deteriorated beyond the point where repair is practical or feasible.

- The artwork requires excessive maintenance or has faults of design, material, or workmanship, and repair or remedy is impractical or unfeasible.
- Significant changes in the use, character, or design of the site have occurred, which affect the integrity of the work.
- The artwork endangers public safety, whether structurally or in its current condition/location; and an alternate site is not currently suitable or available, and/or it is cost-prohibitive to properly restore or relocate the artwork.
- The condition and security of the artwork cannot be reasonably guaranteed.
- The piece was stolen from its location and cannot be retrieved.
- The artist legally exercises the right of disassociation granted by VARA, preventing the use of his/her/their name as the creator of the public art.
- The artist requests the removal from the collection.
- The artwork is incompatible with the rest of the collection or is not aligned with the current Public Art Policies or Goals.
- The artwork is a memorial or monument that is out-of-date or has lost significance to the community.
- The artwork is fraudulent or not authentic.
- The City or FAC wishes to replace the artwork with a piece of more significance.
- The artwork is an environmental hazard or is causing damage to the site or location.
- The artwork is a maquette/scale model or other item for which there is no longer storage.
- An emergency necessitates deaccessioning the artwork.
- The artwork has caused significant adverse public reactions towards artwork and has continued unabated over an extended period of time (five years).
- For any other significant reason articulated by the FAC, at its discretion. Under these circumstances, the recommendation to deaccession a piece should be reviewed by the FAC and/or City Council or Mayor.

Artist Involvement

The FAC and Public Art Staff will make reasonable effort to involve the artist (or artist's estate) in the decision to deaccession a work of art and in some cases, the FAC may require formal permission of the artist before considering removal from the collection. Before deaccessioning any artwork, the City shall comply with all terms and conditions relating to deaccession which are found in the acquisition contract or any other agreement which may exist between the artist and the City of Fayetteville.

Deaccession Request

A deaccessioning process must take place during a regular FAC meeting. During this meeting, a deaccession request will be considered. The deaccession request shall contain the following information:

- The reason for deaccession.
- The estimated current value of the artwork.
- The acquisition method and cost, including a summary of any terms of the gift agreement, will, contract, or other relevant document(s) relating to the deaccessioning.
- Details of the artist's (or artist's estate) involvement and/or approval.
- For artwork acquired as a gift/donation, a statement that the donor has been notified or an explanation of why that was not possible.

- If needed, a written evaluation from disinterested and qualified professionals, such as an engineer, conservator, architect, safety expert, or art historian may be considered.
- Photographs that depict the current condition of the artwork.
- Artist's contract or any other relevant agreement concerning the artist's rights.
- When deemed necessary, written recommendations of other concerned parties, including Fayetteville community members, the artist, or an outside party.
- Estimated timeframe and cost to deinstalling the artwork and identification of the funding source for deaccessioning.
- Review by the City attorney outlining any legal issues related to the request (as needed).
- Means of disposal or disposition of the artwork.
- If artwork is to be sold or auctioned, any proceeds should be deposited in the Public Art Account.

Public Input and Deaccession

The Arts and Culture Division Staff shall also submit the deaccession report to City departments so that they may provide any feedback on the deaccession. This deaccession report will be made public as part of the FAC agenda materials posted prior to the official meeting where a deaccession vote will occur.

- The public shall be encouraged to attend and comment on the deaccession. Written correspondence concerning the artwork can also be submitted for consideration by the FAC.
- Discussion of the recommendation with the artist if he/she/they can be notified by reasonable means.

After public input, the FAC, by a majority vote of its members will have the final decision on the deaccession of the artwork and removal from the collection. If a decision is controversial or appealed, the decision to relocate or decommission public art may be deferred to the Mayor. The Mayor may decide to: a) accept the recommendations; b) reject the recommendations; or c) delay the decision and request more information.

Disposition/Removal from the Collection

Upon approval of the deaccession, the artwork will be removed and relocated to its final disposition. Any contractual agreements between the artist and the City regarding removal or resale will be honored. To the extent removal is not addressed by a contract, the City may choose to use any of the following methods to remove public art that was deaccessioned, in accordance with City policy:

- Return of the artwork to the artist, including all ownership of the material and copyright of the artwork. This method is preferred, and the artist shall have the first right to refuse this offer. Other methods of removal from the collection, as described below, will be considered after notice of refusal by the artist is received or it has been determined the artist is unable to do so.
- Return to the donor.

- Gift the artwork to another cultural, scientific, educational or government institution or a non-profit organization wherein the artwork may serve the purpose for which it was originally acquired by the City.
- Trade or exchange the artwork through an artist, gallery, museum, or other institutions for one or more other public artwork(s) of comparable value.
- Offer the artwork for sale through a public auction or public sale that will best protect the interest, objectives, and legal status of the City. Proceeds from such sales will be designated for the exclusive purpose of acquisition or preservation and conservation of the City's public art collection.
- Artwork will not be given or sold privately to present or former City of Fayetteville employees, FAC members, committee members, volunteers or current elected officials or to their representatives or immediate family members.
- Destruction or recycling of materials that the public art was constructed with should only be used as a last resort after considering all other possible methods, or if the artwork has been damaged or deteriorated to the point of not being useful for disposition in any of the above methods. Artwork that has been deemed harmful and presents a clear danger to human contact will be destroyed according to local laws.
- Any other option deemed appropriate by the FAC and City Staff.

Public Art Ordinance Worksheet

Fayetteville CIP Totals **\$213,479,000 Total CIP 2025-28**

2025 \$ 56,428,000

2026 \$ 57,206,000

2027 \$ 63,764,000

2028 \$ 36,081,000

1% for art = \$2,134,790 ; 2% for art = \$4,269,580 (if just off the top of all CIP listings; which is unusual*)

*Golden, CO: *Construction project* means the construction, substantial renovation or addition to any public building, facility, park or other public improvement by the city or its agents, including, without limitation, all landscaping, parking areas and similar areas and facilities associated with such improvement, with an estimated total construction cost of \$50,000.00 or more.

*Denver, CO: CIP include new construction or improvements to a public space, such as a park, road, or pedestrian mall over \$1M (routine maintenance and non-public spaces are excluded; land acquisition is included)

*Fort Collins: “construction, rehabilitation, renovation, remodeling or improvement of any building, structure, street, sidewalk, park, utility or other public improvement by or for the City, including all associated landscaping, parking, design, engineering, equipment or furnishings for such improvement, and all other costs, but excluding the cost of real property acquisition, vehicles, equipment not affixed to public property and any improvements made by any special improvement district.” Over \$250,000.

*Boise: Exclusions: “Major repair, renovation, and maintenance projects that would not be capitalized under the City’s Capital Asset Management and Accounting Regulation”, “Capital Improvement Project or cost components for which Cultural Asset funding is prohibited by federal or state statute, law, or regulation” and “**Capital Improvement Project or cost component excluded explicitly by the City Council.**”

Lawrence:

The Lawrence, Kansas, City Commission may annually set aside through bond or other normal budgetary procedures an amount not to exceed 2% of the cost of all capital improvements constructed/acquired or contracted for construction/acquisition during the previous fiscal year for the acquisition, purchase, and installation of art in public places.

*Capital Improvements: City **buildings**, (including renovation), parking **facilities**, (including **parking lots**), **park improvements**, **park land**, and **recreational facilities**, all of which will require city funds **in excess of \$10,000** and are listed in the annual capital improvements plan.

Cost = **estimated amount of the city’s contribution for public buildings construction or renovation, including land acquisition in the case of park land and parking facilities.**

CIP Desc					Total CIP per division	Column1
Parks and Rec	\$ 2,330,000	\$ 2,632,000	\$ 3,367,000	\$ 3,395,000	\$11,724,000.00	
Trails	\$ 1,550,000	\$ 1,600,000	\$ 1,750,000	\$ 1,900,000	\$6,800,000.00	
Facility Improvements	\$ 846,000	\$ 827,000	\$ 945,000	\$ 671,000	\$3,289,000.00	
Library	\$ 935,000	\$ 968,000	\$ 851,000	\$ 949,000	\$3,703,000.00	
Other	\$ 1,087,000	\$ 668,000	\$ 509,000	\$ 520,000	\$2,784,000.00	

Public Art Ordinance Worksheet

Bridge & Drainage	\$ 400,000	\$ 420,000	\$ 440,000	\$ 460,000	\$1,720,000.00	
Parking	\$ 90,000	\$ 90,000	\$ 90,000	\$ 90,000	\$360,000.00	Paving and restriping?
Street	\$ 100,000	\$ 100,000	\$ 100,000	\$ 100,000	\$400,000.00	Rotomill/ Pave?
	\$7,338,000.	\$7,305,000.	\$8,052,000.	\$8,085,000.	\$30,780,000.00	total "qualifying" CIP
	\$73,380.	\$73,050.	\$80,520.	\$80,850.	\$307,800.00	1% for art
	\$146,760.	\$146,100.	\$161,040.	\$161,700	\$615,600.00	2% for art
	total public art funds by year				4 year total	
					\$61,560.00	Mainten- ance Set- aside 10%

Recommendation

Cost: 1.2-1.5% of qualified Capital Improvement Projects

Qualified Capital Improvement Projects: construction, rehabilitation, renovation, remodeling or improvement of any building, structure, street, sidewalk, park, utility, parking facility, parking lots or other public improvement by or for the City, including all associated landscaping, parking, design, engineering, equipment or furnishings for such improvement, and all other costs, including cost of real property acquisition. Disqualified Projects: are routine maintenance and construction of facilities that are not considered "public places" (in this case: Water & Sewer, Vehicles & Equipment, Transportation, Public Safety, Recycling/Trash, Information Technology, Media Services)

Qualified Expenditures: Public Art; public art programming, public art maintenance and conservation, public art program management?

Pool Funds: No adjacency; an annual Public Art Plan will guide your expenditures

Fayetteville Potential Funding Mechanisms for Arts and Culture 2024

Funding Mechanism	How It Works	Possible Applications
Central Business Improvement District (CBID)	–Enabled by Arkansas Code of 1987 (2023) Title 14, Subtitle 11, Chapter 184 - CBIDs are special district assessment tools that are created by stakeholders in a defined area to deliver special services in that area, as defined by Code –CBIDs are formed when a petition signed by property owners constituting two-thirds (2/3) of the assessed value of a district is submitted to City Council, and an ordinance is established forming the district –CBIDs are governed by those who represent the area overlaid by the district	–Establish a CBID utilizing the same boundary as the current Fayetteville Cultural Arts Corridor –Funding can be utilized for a variety of investments, to infrastructure, programming, services and cultural and creative investments –CBIDs have the authority to issue bonds/debt to fund larger projects up front and pay for them over time
Community Redevelopment District (CRD)	–Enabled by 2019 Arkansas Code Title 14, Subtitle 10, Chapter 168 –CRDs utilize the power of Tax Increment Financing (TIF) to fund improvements to areas that are focused in reinvestment and redevelopment of blighted or underutilized areas –TIF is not a new tax, but rather a ringfencing of future incremental increases in tax revenue which must be reinvested within the boundaries of the CRD –City Council may create these districts by ordinance; a petition process is not required	–CRDs are utilized to support development and/or redevelopment in blighted or underperforming areas, or areas at risk of becoming so –The CRD could be a useful tool in developing specific spaces and facilities for creative uses and/or to create a program to upgrade older spaces or those in need of rehabilitation for use by artists and creatives –CRDs have the authority to issue bonds/debt to fund larger projects up front and pay for them over time
Special Sales Tax Districts	–Many states have enabling legislation to allow for the formation of special sales tax districts to fund specific improvements or investments in that same area. –In Colorado, for example, such districts are known as a Public Improvement Fee (or PIF) district. –A PIF is a fee that is added to the cost of a sale, usually as a percentage of the total. It is not a sales tax, and is collected	–A localized sales tax could be created utilizing the same boundary as the current Fayetteville Cultural Arts Corridor –The funding could be targeted towards arts-based

	by the business on behalf of the property owner or developer. –PIFs are used to pay for public improvements like sidewalks, street lights, parking lots, and roads. They can also be used to repay bonds. –It is not clear if Arkansas has enabling legislation for a similar tool but such tools are helpful in spurring localized reinvestment efforts.	programming and cultural facilities
Federal and State of Arkansas Historic Tax Credits	–The federal Historic Tax Credit was created in 1976 and is for income-producing properties, including apartment complexes, office buildings, commercial properties, institutional buildings, and industrial sites. Historic Tax Credits can be taken on 20% of the approved expenditures for renovations and restorations that are listed in the National Register of Historic Places. –The Arkansas Historic Tax Credit program, created in 2009 was increased in 2023 with a tiered program to give greater incentive, especially in smaller towns. Projects in incorporated communities of more than 50,000 – including Fayetteville receive a 30% credit on the rehabilitation of historic properties. This program is meant to supplement the federal program. The cap per project on the amount that can be claimed is \$400,000 on income-producing properties. The Arkansas Major Historic Rehabilitation Tax Credit is for projects with at least \$1.5 million in qualified expenses.	–These tax credit programs could be leveraged to provide necessary funding to invest in historically designated properties for renovation, restoration or upgrading for use as cultural or creative spaces anywhere in Fayetteville. –Properties listed on the Arkansas Register of Historic Places can apply for the Arkansas Historic Tax Credit program only. Properties list on both the state and federal register can tap into both tax credit programs, possibly covering 50% on the approved expenditures for historic renovations and restorations.
Low-Income Housing Tax Credits (LIHTC)	–Created by the Tax Reform Act of 1986, the Low-Income Housing Tax Credit (LIHTC) program gives state and local LIHTC-allocating agencies authority to issue tax credits for the acquisition, rehabilitation, or new construction of rental housing targeted to lower-income households. This program provides incentives for non-profit and profit motivated organizations and businesses to develop housing for low-income persons and families. –Arkansas receives an allocation of approximately \$8.5 million in Low-Income Housing Tax Credit per year. –Tax Credits may be provided to owners of residential rental developments providing low-income housing units. The credits are taken annually for a term of ten years beginning with the tax year in which the development is placed in service or the following year. –The maximum allowable annual credits are computed so that the annual credits equals approximately 9% of the total development costs, minus the land cost. Developments	–LIHTC programs can be utilized to develop affordable housing developments and those featuring live/work space for artists –Artspace – the national non-profit housing developer who exclusively does housing projects for artists – utilizes LIHTC, in part, to fund their projects

	must be conventionally financed and reserved for low-income residents of newly constructed or substantially rehabilitated developments. –Tax credits equal to approximately 4% of the total project cost, minus land cost, are available for new construction or substantial rehabilitation developments financed with tax-exempt bond financing and or other federal funds. Acquired developments must be rehabilitated in an amount exceeding \$25,000 per unit, and acquisition of an existing development must meet several requirements to be eligible for tax credits such as not having changed ownership in the past ten years. –All developments receiving tax credits must comply with income and rent limitations for a minimum of 30 years.	
% for the Arts – Public Sector	–A "percent for the arts" program requires that a specific percentage (usually 1-2%) of the total cost of a taxpayer-funded construction project be set aside for public art. This art can be in the form of sculptures, murals, or photo images. –While % for the Arts programs have become standard practice in many cities, Fayetteville has not yet established such a program.	–% for Arts programs ensure that public art is a part of every significant public sector investment made in the community –A program like this for Fayetteville would continue to support public art investments and ensure that for generations to come all taxpayer funded programs would include an artistic and creative component.
% for the Arts – Private Sector	–A private sector percent-for-art program is a policy that allows a jurisdiction to secure public art funding from developers in exchange for benefits. –These programs are often city ordinances that require a percentage of the cost of a development project to be set aside for public art. The percentage is typically around 1% of the total budget –The requirements of participation vary from location to location, with some programs mandating the creation of new artworks, some offering incentives in return for participation (like greater floor-area-ratios or increased building height limits), and others accepting an alternative contribution to a general fund used and administered by the local public art program. In most cases, percent for art laws include some combination of these factors and are tailored to the needs of the community.	–Private sector % for arts programs can be a great way to encourage the private sector to tailor their investments to support artists and the local creative economy –A private sector % for arts program could be city-wide or could be applied just tot the Fayetteville Cultural Arts Corridor to ensure projects developed within supported the larger cultural scene emerging in the district.
Opportunity Zone (OZ)	–An Opportunity Zone (OZ) is an economically-distressed community where new investments, under certain conditions, may be eligible for preferential tax treatments. – Locations qualify as an OZ after being nominated by the	–An OZ can be powerful tool to spur investment and development in

	state, and the Secretary of the U.S. Treasury has certified the nomination through the Internal Revenue Service (IRS). OZs are designated based on low-income census tracts. –Fayetteville has a significant OZ area that can be explored further here. –Congress created Opportunity Zones in the Tax Cuts and Jobs Act of 2017 as economic development and job creation tools for distressed communities. –OZs spur economic development by providing tax benefits to investors in Qualified Opportunity Funds (QOFs). A QOF is an investment vehicle organized as a corporation or partnership with the specific purpose of investing in opportunity zone assets. The private sector is responsible for establishing QOFs. –Investors can defer tax on any prior gains invested in a QOF until the earlier of the date on which the investment in a QOF is sold or exchanged, or December 31, 2026. If the QOF investments is held for longer than five years, there is a 10% exclusion of the deferred gain. If held for more than seven years, 10% becomes 15%.	economically-distressed communities –An OZ project in Fayetteville could include facilities to support workforce training, film production and other workforce-related uses
HOME Funds	–HOME funds are awarded annually to the City of Fayetteville as formula grants from the US Department of Housing and Urban Development (HUD). The City is required to match HOME funds with non federal resources. –The City must commit and spend their allocated funds within certain time-frames or they lose the funds. They must also set aside a minimum of 15% of their HOME funds for housing to be developed by community housing development organizations (CHDOs). –The City determines how to spend their HOME funds through a consolidated planning process that requires public participation. Full consolidated plans are generally due to HUD every five years. –The city can use HOME funds for a variety of housing-related activities, including: Construction - New construction, rehabilitation, or acquisition of housing for rent or ownership Rental assistance - Tenant-based rental assistance contracts of up to two years, or other forms of rental assistance Financing - Home purchase or rehabilitation financing assistance to eligible homeowners and new homebuyers Other expenses - Relocation expenses, demolition of dilapidated housing, site acquisition or improvement, and other reasonable and necessary expenses	–HOME funds could be used to support affordable housing (including as part of an Artspace project) or support to artists and creatives in obtaining affordable living or live/work space

Fayetteville Arts and Culture Inventory

2024

Arts Education

Community Music School (UA*)
Fayetteville Public Library
Folk School of Fayetteville
Lotus Indoor Percussion
Potter's House 98
Sculpture Studio (UA)
Startup Junkie
Suzuki Music School (UA)
University of Arkansas Fay Jones School of
Architecture and Design
University of Arkansas Fine Arts Center
University of Arkansas Library (UA)
University of Arkansas Music
University of Arkansas Theatre
University of Arkansas Windgate Studio and
Design Center in the School of Art
Willow Neighborhood School
Yvonne Richardson Community Center

Creative Businesses

Art Emporium
Block Street Records
Bottoms Up
Buzz Event Planning and Design
Cowboy Cabaret
Crisis Brewing
Dickson Street Bookshop
Dombek Studio & Gallery
Her Set Her Sound
Houndstooth Clothing Co
Huntsville Road Studio
Jammin' Java
KUAF
Marlon Blackwell Architects
Modus Studio
My-T-By-Design

Onyx Coffee Lab
Pearl's Books
Peppermint Hippo
Pink Fern
Pink House Alchemy
Presley Paige
Riffraff
Rockhill Studios
Shindig Paperie
Sleet City Creative
Studio Leilani
Terra Studios
The Tiny "Amp" House
World Treasures

Gallery/Exhibition Spaces

Anne Kittrell Art Gallery (UA)
Bank of Fayetteville - Gallery
Faulkner Museum Gallery (UA)
Fenix Arts
Fine Arts Center Gallery (UA)
Joy Pratt Markham Gallery at WAC
Local Color Studio Gallery
McCoy Gallery at Community Creative Center
Sterling Bank "Dahaus"
Studio 404 (UA)
The Art Gallery at Northwest Arkansas Mall
Theatre Lounge (UA)
Velesero

Museums/Heritage

Arkansas Air & Military Museum
Arkansas Journalism Hall of Fame
Botanical Gardens of the Ozarks
Clinton House Museum
Evergreen Cemetery
Fayetteville National Cemetery
Headquarters House Museum

Historic Confederate Cemetery
Mount Nord Neighborhood
Mount Sequoyah Neighborhood
Oaks Cemetery
Pryor Center for Oral and Visual History
University of Arkansas Museum (UA)
University Heights Neighborhood
Walker Stone House
Washington/Willow Neighborhood

Arts and Culture Organizations

American Institute of Graphic Arts
American Society of Landscape
Arkansas Archaeological Society
Arkansas Classical Theatre
Arkansas Historical Association Inc
Arkansas Preservation Foundation inc
Arkansas Winds Inc
Art Amiss, Inc
Art Experience Inc
Art Feeds
Art Libraries Society of North America (Central Plains)
Art Ventures NW Arkansas
Artists of Northwest Arkansas
Arts and Entertainment Council
Arts Live Theatre
Baum Charitable Foundation Trust
Black Action Collective
Boys & Girls club
Bradberry Family Foundation
Chandler and Paisley Skies
Chinese Association of Northwest Arkansas
City of Fayetteville Arts & Culture Division
Cocoon Collective
Creative Action Network for Youth
(YouthCAN) Experience Fayetteville
Fayetteville Band Boosters Inc
Fayetteville Farmers Market
Fayetteville Film Fest
Fayetteville Gallery Coalition
Fayetteville High School Choir Boosters Inc
Fayetteville Public Access Television (FPTV)

Fayetteville Public Library Foundation
Fayetteville Underground
Folk School Backline Rental Program
Genesis Economic Development (The Art Exchange)
John Harris Opera Foundation Inc
Kentucky Old Time Music Incorporated
Mashburn Scholarship Foundation
Mount Sequoyah Center Inc
Musicians Inspiring Children Inc
National Society of the Daughters of the American Revolution
Native Expeditions Corp
North Arkansas Symphony Guild
Northwest Arkansas Creative Arts Network
NWA Black Heritage
Open Mouth Reading Series
Opera Fayetteville Inc
Ozark Military Museum Association, Inc.
Ozark Traditional Arts Inc
Photographic Society of Northwest Arkansas
Pilot Arts
Prison Story Project
Society for Preservation & Encouragement of Barbershop Quarter Singing American
Soldier Songs and Voices Northwest Arkansas
Southwest Performing Arts Presenters
Symphony of Northwest Arkansas (SONA)
The Art Experience Inc
Theatre Collective of NWA
Transformation Station
Trendsetters Foundation
Visionairi Foundation
Visual and Performing Arts Center at Fenix
Walton Art Center Council Inc.
Washington County Arkansas Genealogical Society
Washington County Cemetery Preservation Group
Washington County Historical Society
Washington County Historical Society Inc

Public Parks

Bryce Davis Park
Centennial Park at Millsap Mountain
Greggory Park
Gulley Park
Kessler Mountain Regional Park
Lake Fayetteville
Lake Sequoyah
Lake Wilson
Underwood Park
Walker Park
Wilson Park

Venues

AR Events Center
Barnhill Arena (UA)
Chi Omega Greek Theatre (UA)
Community Creative Center
Fayetteville Town Center
George's Majestic Lounge
Global Campus Theatre (UA)
Heartbreak House
The Hopout
JJs Live Music
Jim & Joyce Faulkner Performing Arts Center (UA)
Lower Ramble
Malco Razorback Cinema Grill & Imax
Mount Sequoyah Creative Spaces NWA
Prairie Street Live!
Razorback Stadium
Stella Boyle Smith Concert Hall @ University of Arkansas
The Piano Bar
TheatreSquared
Tin Roof
Union Theatre (UA)
University Theater (UA)
Verizon Ballroom (UA)
Walton Art Center
West & Watson

Additional Venues that host Arts and Culture:

Baum-Walker Stadium
Bud Walton Arena (UA)
Bugsy's
Columbus House Brewery
Crown Club
Dickson Street
Fayetteville Beer Works
Fayetteville High School
Flyworks Brewery
Fossil Cove Brewery
Good Shepherd Lutheran Church
International Connections Lounge (UA)
Kingfish
Maxine's Tap Room
Mojo's Pints and Pies
Morano's
Nomad's Trail Side
Ozark Natural Foods (ONF)
Pesto's by Lance
Senior Center
Six Twelve Coffee & Bar
Smoke & Barrel
St James Church
St. John's Lutheran Church
St. Paul's Episcopal Church
The Square and Gardens
TheatreSquared Artist Housing
Union Mall (UA)
Wilson Springs Preserve (rivers converge)

*UA = University of Arkansas



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Cover: (clockwise) Violinists; *Fayetteville is my Favoriteville* (2020) by Olivia Trimble; TheatreSquared performance; *Remembrance* (2024) by Joëlle Storet, Nelson Hackett Boulevard; Dancers; Point Seven (aka Wilson Park Castle) (1981) by Frank Williams

Page 2: Fayetteville Landscape

Pages 4-5: Fayetteville Roots Festival

Page 6: *Point Seven* (aka Wilson Park Castle) (1981) by Frank Williams

Page 9: Photo of Na'Tosha De'von, courtesy of the artist

Page 10: Pottery Wheel

Page 11: *Art Court* (2022) by Love and Rockets, Ecological Design Group, Graham Edwards Art, CDI Contractors

Page 12: The Lower Ramble

Page 13: TheatreSquared

Page 14: George's Majestic; Centennial Celebration; Graduate Student Exhibition at U of A; NWA Pride Festival, courtesy of NWA Equality; Roller Skating on the Lower Ramble; *Fresh Air* (2017) by Jason Jones; Fayetteville Public Library

Page 19: Creative Cartography outreach

Page 24: Outreach at YRCC

Page 25: Outreach at YRCC

Page 26: Creative Convergence outreach

Page 27: Fayetteville Farmers Market

Page 30: *Holding On and Letting Go: The Struggles and Strength of the Tsa La Gi* (2017) by Stacy Bates

Page 31: Fayetteville Bike path with mist

Page 32: Mount Sequoyah

Page 34: Flowers in The Square

Page 37: Owl and Moon (2017) by Alexis Diaz

Page 40: Film Crew, courtesy of Rockhill Studios

Page 41: Porter Building

Page 43: Studio at Mount Sequoyah; Gulley Park Concert

Page 45: *RedBall Art Project* (2024) by Kurt Perschke

Page 48: Lead Guitar

Page 50: NWA Pride Parade, courtesy of Todd Gill

Page 51: *Wilson Park Scene* (2023) by Timothy Smith

Page 52: Fayetteville Farmers Market

Page 53: Jam session, courtesy of the Folk School of Fayetteville

Page 56: *The Entity* (2022) by Nat Nicholson



MEETING OF JANUARY 21, 2025

TO: Mayor Rawn and City Council

THRU: Jonathan Curth, Development Services Director

FROM: Britin Bostick, Long Range Planning/Special Projects Manager

SUBJECT: **ADM-2024-0052: Administrative Item (Amend Code of Ordinances Chapter 33 – Departments, Boards, Commissions, and Authorities; UDC Chapter 157 – Notification and Public Hearings; UDC Chapter 166 – Development; and UDC Chapter 167 – Tree Preservation and Protection): Submitted by CITY OF FAYETTEVILLE STAFF. The request is an amendment to the Code of Ordinances Chapter 33 to remove reference to Subdivision Committee, as well as amendments to UDC sections 157.02, 166.01, 166.02, and 166.04 to remove the Planning Commission’s Subdivision Committee from the public hearing and development review requirements. Amendments are proposed to section 167.04 Tree Preservation And Protection During Development to remove Subdivision Committee from the listing of public meetings for the development review process.**

RECOMMENDATION:

City staff and the Planning Commission recommend approval of an amendment to the Code of Ordinances Chapter 33 – Departments, Boards, Commissions, And Authorities and to the Unified Development Code amending section 157.02 – Development, section 166.01 – Development Categories, section 166.02 – Development Review Process, section 166.04 – Required Infrastructure Improvements, and section 167.04 – Tree Preservation and Protection During Development.

BACKGROUND:

After World War II, Fayetteville experienced considerable population and land area growth from decade to decade, particularly from 1960-1970. In that decade the city’s population grew from 20,274 to 30,729, an increase of just over 50%. From 1990 to 2000 the city grew by a larger number of people, though a somewhat lower percentage – the city’s population was 42,099 in 1990 and 58,047 in 2000. Annexations in the 1960s drastically increased the land area in the city limits. At the start of 1960 Fayetteville covered approximately 4,019 acres or 6.3 square miles. By 1970 the city encompassed 18,250 acres or 28.5 square miles, an increase of more than four times the land area in just a decade. Today the city is approximately double that size, with just under 36,000 acres and 56.2 square miles of land in the city limits.

Development review requirements have been revised over time in response to growth, with lessons learned captured in a series of ordinances adopted by the Fayetteville Board of Directors and now City Council. On October 20, 1987 the Fayetteville Board of Directors approved Ordinance 3302, which stated that all large scale developments must be *reviewed* by the Plat Review Committee and the Subdivision Committee and must be *approved* by the Planning Commission. The minutes for that meeting noted, “Director Hess said he has harped many times on the need for a City planner and said the Board would have access to communication immediately through a staff member being at the Planning Commission meeting.” In 1998

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Ordinance 4099 codified the Subdivision Committee. The role of the Subdivision Committee was not defined in ordinance, just their composition – three or more members of the Planning Commission. The Commission's Subdivision Committee's role and procedures are detailed in the Planning Commission's *Rules of Order and Procedure*.

Since January 2023 the Planning Commission's Subdivision Committee has reviewed just over 80 projects, with some reviewed multiple times due to the application being tabled for further review. Some applications require three commissioners to vote in approval of a project, however approximately 40% of meetings have had fewer than three commissioners in attendance. Subdivision Committee meetings are held at 9:00AM on Thursdays, which can conflict with commissioner and applicant work schedules, as well as resident participation. From January 2023 through August 2024, 55 projects were forwarded to the Planning Commission while only 9 projects were approved at the Subdivision Committee meeting. The Subdivision Committee has averaged just over two applications per meeting as many application types, such as rezonings, conditional use permits, annexations, variances, and others, go straight to the Planning Commission.

DISCUSSION:

The purpose of this amendment is to streamline the development review process, support quality development review by city staff, make application timeline improvements, and recognize professional staff resources that did not exist when Subdivision Committee was established. At its inception and for several decades after, the Planning Commission served as the development review team for the city, with a subcommittee structure that enabled detailed discussion and review of subdivision plats, large scale developments, and other technical applications. Development review today includes a much larger group of professional staff that provide this critical review function, with the Planning Commission's Subdivision Committee occasionally serving as an approval body but more frequently acting as a stop point in the process before an application is considered by the whole Planning Commission. While the Subdivision Committee does offer a public meeting opportunity for some development applications, the frequency with which applications are forwarded to the full Planning Commission indicates that consideration and discussion at public meetings and opportunities for public comment may be better served at the point of decision, which is the Planning Commission's regular meetings on Monday evenings twice per month.

To continue to provide consistent and prompt consideration of development applications, as well as to respond to requests from the Planning Commission for process improvements, staff views the elimination of Subdivision Committee from the codified development review process to be a beneficial step. From 2020 to 2024 the Planning Commission considered 1,065 applications for just rezonings, conditional use permits, and vacations – application types that are not reviewed by the Subdivision Committee, but that go straight to the Planning Commission. During that same time period the Planning Commission considered 261 large scale development and subdivision applications, which were not eligible for approval at Subdivision Committee if they have associated variance requests or do not meet other criteria, putting the majority of application decision making at the Planning Commission's regular meeting.

At their September 23, 2024 meeting, the Planning Commission's Long Range Committee received a presentation by Long Range Planning staff on the proposal to eliminate Subdivision Committee. Staff offered to bring the item back to the next meeting following outreach to the development community. At their October 28, 2024 meeting the Planning Commission's Long Range Committee considered this item again, with staff updating commissioners on possible future changes to the development review schedule and application paths. These additional changes could potentially shorten the time between application and public hearing for certain application types (rezonings, conditional use permits, etc.) and replace Subdivision Committee with a deadline for revisions to items being considered at an upcoming Planning Commission meeting. This would provide staff additional time for review of final materials and completion of staff reports and afford an opportunity to fulfill another longstanding request from Planning Commissioners to receive meeting packets

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and staff reports further in advance of their agenda session meetings. Commissioners present at the October 24 meeting voted to forward the item to the next available Planning Commission meeting with a motion made by Commissioner Brink and a second by Commissioner Werner. A unanimous vote followed.

At their December 9, 2024 meeting the Planning Commission considered the proposed amendments. They did not receive public comment on the item. However, during outreach to the development community staff received five comments in support and one comment discussing the potential merits and disadvantages of the proposal. Comments received were:

- "Full support. I disliked subdivision committee as a Commissioner (it was hard to be prepared for those and the time was tough), and it always catches us by surprise in scheduling because I can never keep track which applications it goes with."
- "I believe this would be a wonderful improvement to the process."
- "I would support the elimination of the Subdivision Committee from the reviews listed below, and am sure many of our clients would agree! Thank you for letting us know and reaching out for feedback."
- "This seems very sensible. A good solution for all parties."
- "Seems reasonable to me."
- "Any time we are removing a public hearing, I'm happy. However, the one potential pitfall is not having 3 commissioners who sit on the Subdivision Committee provide feedback before you get in front of the entire Planning Commission. They are a good sounding board. If you run into problems with the Subdivision Committee, then you get tabled and lose two weeks. If you run into problems with the Planning Commission because you weren't previously vetted by the Subdivision Committee, you get tabled and lose two weeks. It's likely a wash, but at least there is some benefit to skipping one hearing."

Commissioners briefly stated support for the proposal before a motion to forward the item to the City Council with a recommendation of approval was made by Commissioner Garlock with a second by Commissioner Payne. A 9-0-0 vote followed.

BUDGET/STAFF IMPACT:

N/A

ATTACHMENTS: SRF (#3) , Proposed Ordinance - Exhibit A (#4), Proposed Ordinance Amendment in Strikethrough (#5), Planning Commission Report (#6)

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City of Fayetteville, Arkansas

113 West Mountain Street
Fayetteville, AR 72701
(479) 575-8323

Legislation Text

File #: 2024-1079

ADM-2024-0052: Administrative Item (Amend Code of Ordinances Chapter 33 – Departments, Boards, Commissions, and Authorities; UDC Chapter 157 – Notification and Public Hearings; UDC Chapter 166 – Development; and UDC Chapter 167 – Tree Preservation and Protection): Submitted by CITY OF FAYETTEVILLE STAFF. The request is an amendment to the Code of Ordinances Chapter 33 to remove reference to Subdivision Committee, as well as amendments to UDC sections 157.02, 166.01, 166.02, and 166.04 to remove the Planning Commission’s Subdivision Committee from the public hearing and development review requirements. Amendments are proposed to section 167.04 Tree Preservation And Protection During Development to remove Subdivision Committee from the listing of public meetings for the development review process.

AN ORDINANCE TO AMEND CHAPTER 33 DEPARTMENTS, BOARDS, COMMISSIONS, AND AUTHORITIES; CHAPTER 157 NOTIFICATION AND PUBLIC HEARINGS; CHAPTER 166 DEVELOPMENT; AND CHAPTER 167 TREE PRESERVATION AND PROTECTION OF THE UNIFIED DEVELOPMENT CODE TO ELIMINATE THE PLANNING COMMISSION SUBDIVISION COMMITTEE

WHEREAS, on October 20, 1987, the Fayetteville Board of Directors approved Ordinance 3302 which stated that all large-scale developments must be reviewed by the Plat Review Committee and the Subdivision Committee and must be approved by the Planning Commission; and

WHEREAS, in 1989 Ordinance 4099 codified the Subdivision Committee composition and duties; and

WHEREAS, since January 2023 the Planning Commission’s Subdivision Committee has reviewed just over 80 projects, with some being reviewed multiple times and approximately 40% of meetings, which are held on Thursdays at 9:00 a.m., have had fewer than three commissioners in attendance; and

WHEREAS, from January 2023 through August 2024, 55 projects were forwarded to the Planning Commission while only 9 projects received final approval by the Subdivision Committee; and

WHEREAS, the proposal to eliminate the Subdivision Committee which was forwarded by the Planning Commission with a recommendation of approval, will streamline the development review process, support quality development review by city staff, make application timeline improvements, and recognize professional staff resources that did not exist when the Subdivision Committee was established.

NOW, THEREFORE, BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF FAYETTEVILLE, ARKANSAS:

Section 1: That the City Council of the City of Fayetteville, Arkansas hereby amends § 33.111 **Removal of Planning Commission** by removing “unless that commissioner is currently on the Subdivision Committee” in subsection (C) and repealing subsection (D).

Section 2: That the City Council of the City of Fayetteville, Arkansas hereby repeals § 33.270 regarding the composition and membership of the Subdivision Committee.

Section 3: That the City Council of the City of Fayetteville, Arkansas hereby amends § 157.02 **Development** by removing “Subdivision Committee and/or” in subsection (A) and removing “at least seven (7) days prior to Subdivision Committee and” in subsection (2)(a) and (2)(b).

Section 4: That the City Council of the City of Fayetteville, Arkansas hereby amends § 166.01 **Development Categories** by removing “Subdivision Committee” in subsection (D)(2).

Section 5: That the City Council of the City of Fayetteville, Arkansas hereby amends § 166.02 **Development Review Process** by repealing subsection (B)(2) and removing all instances of “Subdivision Committee” in subsection (C)(2).

Section 6: That the City Council of the City of Fayetteville, Arkansas hereby amends § 166.04 **Required Infrastructure Improvements – Development in City Limits** by removing all references to the Subdivision Committee in subsections (B)(2)(a), (B)(3)(a), (B)(3)(a)(i), and (B)(4)(a)(i) and (ii).

Section 7: That the City Council of the City of Fayetteville, Arkansas hereby amends § 167.04 **Tree Preservation and Protection During Development** by removing the reference to Subdivision Committee in subsection (H)(3).

City of Fayetteville Staff Review Form

2024-1079

Item ID

1/7/2025

City Council Meeting Date - Agenda Item Only
N/A for Non-Agenda Item

Britin Bostick

12/20/2024

LONG RANGE PLANNING (634)

Submitted By

Submitted Date

Division / Department

Action Recommendation:

ADM-2024-0052: Administrative Item (Amend Code of Ordinances Chapter 33 – Departments, Boards, Commissions, and Authorities; UDC Chapter 157 – Notification and Public Hearings; UDC Chapter 166 – Development; and UDC Chapter 167 – Tree Preservation and Protection): Submitted by CITY OF FAYETTEVILLE STAFF. The request is an amendment to the Code of Ordinances Chapter 33 to remove reference to Subdivision Committee, as well as amendments to UDC Chapters 157.02, 166.01, 166.02, and 166.04 to remove the Planning Commission's Subdivision Committee from the public hearing and development review requirements. Amendments are proposed to section 167.04 Tree Preservation And Protection During Development to remove

Budget Impact:

Account Number

Fund

Project Number

Project Title

Budgeted Item? No

Total Amended Budget

\$ -

Expenses (Actual+Encum)

\$ -

Available Budget

\$ -

Does item have a direct cost? No

Item Cost

\$ -

Is a Budget Adjustment attached? No

Budget Adjustment

\$ -

Remaining Budget

\$ -

V20221130

Purchase Order Number:

Previous Ordinance or Resolution #

Change Order Number:

Approval Date:

Original Contract Number:

Comments:

33.111 Removal Of Planning Commissioners

By a vote of two-thirds ($\frac{2}{3}$) of the City Council, any Planning Commissioner may be removed from the office for cause. Cause shall include, but not be limited to, the following:

- (A) Chronic discourteous behavior to other commissioners, staff, or members of the public.
- (B) Ongoing lack of familiarity with staff-prepared material.
- (C) Planning Commissioners must attend at least 60% of agenda setting sessions and tours. If job requirements do not permit a member to attend agenda meetings or tours prior to 5:00 P.M., the meetings and tours will be scheduled for after normal working hours or such member shall be excused from the requirements of attending the agenda meetings and tours.
- (D) During the second quarter of each year, Planning Staff shall designate and all Planning Commissioners shall attend one (1) evening training and review session to ensure the legal and proper functioning of the Planning Commission.

157.02 Development

Notification of public hearings for development applications shall occur as follows:

- (A) *Public Hearing Required.* A public hearing shall be held at the meeting of the Planning Commission, in accordance with the Unified Development Code the established bylaws of the Planning Commission.
- (B) *Applicability.* Development applications include, for the purpose of notification, preliminary plats, concurrent plats, large scale developments, variances from development requirements as listed in Section 156.03(C) and Section 156.07(A), and administrative items. If an application does not require a public hearing, notification is not required.
- (C) *Notice of Public Hearing.* For all development applications related to specific properties, the applicant shall provide the following notice:
 - (1) *Who Gets Notice.* Notice of the proposed action shall be given to all landowners and residents with separate addresses within 200 feet of the boundary line of the property on which the use is proposed. Residents with separate addresses shall be notified by first class letter addressed to the 'current resident' to each address found in the city's address point file.
 - (2) *Methods of Notice.* Notice shall be provided by the following methods, as required by this chapter:
 - (a) *Written Notice.* Written notice shall be provided at least fifteen (15) days prior to Planning Commission. Proof of notice shall be provided as required by this chapter.
 - (b) *Posted Notice.* The applicant shall post notice at least fifteen (15) days prior to Planning Commission. Proof of notice shall be provided as required by this chapter.
- (D) Large Scale Development applications that are subject to administrative approval are exempt from the notification requirements of this code subsection, however, they are subject to and shall complete the public notification requirements for a Large Site Improvement Plan application.

166.01 Development Categories

- (A) *Property Line Adjustment.* A property line adjustment is a transfer or adjustment of a property line or lines between adjoining property owners which does not create a separate, new lot. A property line adjustment is not required to dedicate new easements or right-of-way.
- (B) *Subdivision of Land.*
- (1) *Lot Split.* When a property is to be subdivided into two (2), three (3) or four (4) lots, parcels the application may be processed as a lot split. Except for lot splits created pursuant §164.22 Cluster Housing Development, (C) *Development Review Process*, after the creation of more than four (4) lots from an original parent tract as established under Washington County's countywide 1985 reappraisal. Any subsequent subdivision of the parent or resulting tracts is required to be processed as a preliminary/final plat or concurrent plat. A lot split may dedicate new easements or right-of-way and may be combined with an easement plat.
 - (2) *Preliminary Plat.* When a property is to be subdivided into more than four (4) lots or when a parent or resulting tract has been subdivided three (3) or more times and is proposed to be further subdivided, the application shall be processed as preliminary plat. A preliminary plat establishes the preliminary location of lot lines, streets, and utility infrastructure, and allows for the applicant to request construction plan approval and install required improvements.
 - (3) *Final Plat.* After completion of the required infrastructure (water, sewer, storm drainage, utilities, street improvements, etc.) for a preliminary plat, the entity subdividing may submit an application for approval of the final plat. The final plat application may not be submitted until the final inspection for the required infrastructure has been scheduled with City Engineering staff.
 - (4) *Concurrent Plat.* A concurrent plat combines the preliminary and final plat into one (1) step. A concurrent plat is permitted when a property is to be subdivided into more than four (4) lots, or when a parent or resulting tract has been subdivided three (3) or more times and is proposed to be further subdivided, and the existing and new parcels do not require construction of new infrastructure.
- (C) *Site Plan.*
- (1) *Large Scale Development.* A large scale development is generally intended for development on a site of 1 acre or greater in size and proposes to create more than 10,000 square feet of impervious area and where a corresponding subdivision of land is not proposed.
 - (a) *Requirement.* The development of the following must be processed in accordance with the requirements for a large-scale development:
 - (i) A site 1 acre or greater in size and creating more than 10,000 square feet of new impervious area;
 - (ii) Facilities emitting odors or handling explosives; and
 - (b) *Excluded Developments.* Developments creating less than 10,000 square feet of new impervious area or a development on a lot or parcel in a zoning district subject to administrative approval.
 - (2) *Large Site Improvement Plan.* A large site improvement plan review is intended for a large scale development that is located on a site within a zoning district that permits administrative approval. A large site improvement plan is subject to the requirements and excluded developments for a large scale development listed in Fayetteville Unified Development Code §166.01(C)(1).
 - (3) *Small Site Improvement Plan.* A small site improvement plan review is intended for development on a site that is less than 1 acre in size with greater than 10,000 square feet of new impervious area.
-

- (a) *Requirement.* The development of the following must be processed in accordance with the requirements for a small site improvement plan:
 - (i) A development that is excluded from large scale development or large site improvement plan review and requires review by multiple city divisions;
 - (ii) The creation of more than 10,000 square feet of impervious area for a development on site of less than 1 acre within any zoning district.
 - (b) *Excluded Developments.* The construction of less than or equal to 10,000 square feet of new impervious area shall be exempt from the site improvement plan requirements and shall be submitted in accordance with the requirements of §166.02(E) and §166.15.
 - (4) *Concept Plan.* When a developer intends to subdivide property within the city or city's planning area boundary, he/she shall submit a concept plan to obtain feedback and recommendations from city staff prior and the Planning Commission to submitting a fully engineered development plan for review. When a developer intends to develop greater than 10,000 square feet of new impervious area within the city or city's planning area boundary, they may submit a concept plan to obtain feedback and recommendations from city staff prior to submitting a fully engineered development plan for review.
- (D) *Modifications.*
- (1) *Minor Modifications.* The Zoning and Development Administrator may authorize minor modifications in an approved subdivision of land or site plan. Minor modifications shall include, but are not limited to, substitutions of one approved structural type for another, minor variations in placement of buildings in such a way that the overall limits of approved floor area, open space, or rooms per acre are not increased, and minor shifts in property line locations.
 - (2) *Major Modifications.* In the event that a developer wishes to make major modifications to an approved development, such modifications shall be submitted to the approving body of the subdivision or site plan, whether staff, or the Planning Commission. After submission, the approving body shall approve or disapprove the requested modification.

166.02 Development Review Process

(A) *Application Submittal*

- (1) *Submittal.* All development applications shall be submitted to the Planning Division and will be processed for review in accordance with Planning Division operating procedures.

(B) *Public Meetings.* Development applications are required to be processed through the Technical Plat Review Committee, Subdivision Committee, and Planning Commission as follows:

- (1) *Technical Plat Review Committee.* The following development applications are required to be reviewed by the Technical Plat Review Committee: Lot split, small site improvement plans, large site improvement plans, large scale development, planned zoning district, preliminary plat, final plat, and concurrent plat. After the Technical Plat Review Committee meeting staff may administratively approve lot splits, final plats, small site improvement plans, and large site improvement plans after review for compliance with all applicable codes subject to UDC 166.02(C).
- (2) *Planning Commission.* The following development applications are required to be reviewed by the Planning Commission. Preliminary plat, concurrent plat, and planned zoning district with development. The Planning Commission may approve, deny, table, or approve development applications with conditions. A planned zoning district cannot be approved by the Planning Commission, but may be forwarded to City Council. Large scale development applications that are subject to administrative approval shall not be required to be reviewed by the Planning Commission.

(C) *Approval and Denial Criteria*

- (1) *Administrative Approval.* The following applications shall be approved administratively by the Planning Division as long as the proposal meets all requirements of the Unified Development Code: Property line adjustment, lot split, final plat, small site improvement plan, and large site improvement plan. Approval by the Planning Commission for these applications is not required unless an appeal is filed in accordance with Ch. 156 of the UDC.

- (a) *Reasons for Denial.* The Planning Division may refuse administrative approval based on the following criteria:

- (i) *Property Line Adjustment; Lot Split.* The application does not comply with zoning and development requirements including, but not limited to: Lot width, lot area, setback requirements, buildable area, required parking, impervious surface, dedication of required right-of-way or easements, etc., or the requested action would make an existing non-conforming property or structure more non-conforming.
- (ii) *Final Plat.* The conditions of approval of the preliminary plat have not been met, the proposed plat does not meet the zoning and development requirements of the UDC, and/or the required improvements have not been completed or guaranteed in accordance with Fayetteville Unified Development Code Chapter 158.
- (iii) *Small or Large Site Improvement Plans.* The Planning Division may refuse to approve a small or large site improvement plan for any of the following reasons:
 - (a) The development plan is not submitted in accordance with the requirements of this chapter.
 - (b) The proposed development would violate a city ordinance, a state statute, or a federal statute.
 - (c) The developer refuses to dedicate the street right-of-way, utility easements or drainage easements required by this chapter.

- (d) The proposed development would create or compound a dangerous traffic condition. For the purpose of this section, a dangerous traffic condition shall be construed to mean a traffic condition in which the risk of accidents involving motor vehicles is significant due to factor such as, but not limited to, high traffic volume, topography, or the nature of the traffic pattern.
 - (e) City water and sewer is not readily available to the property within the site improvement plat area and the developer has made no provision for extending such service to the development.
 - (f) The developer refused to comply with ordinance requirements or condition of approval for on-site and off-site improvements.
- (2) *Planning Commission Approval.* The following applications shall be approved by the Planning Commission, subject to the criteria listed below: Large scale development, preliminary plat and concurrent plat.
 - (a) *Reasons For Denial.* The Planning Commission may refuse to approve a large scale development, preliminary plat or concurrent plat for any of the following reasons:
 - (i) The plat or development plan is not submitted in accordance with the requirements of this chapter.
 - (ii) The proposed development would violate a city ordinance, a state statute, or a federal statute.
 - (iii) The developer refuses to dedicate the street right-of-way, utility easements or drainage easements required by this chapter.
 - (iv) The proposed development would create or compound a dangerous traffic condition. For the purpose of this section, a dangerous traffic condition shall be construed to mean a traffic condition in which the risk of accidents involving motor vehicles is significant due to factors such as, but not limited to, high traffic volume, topography, or the nature of the traffic pattern.
 - (v) City water and sewer is not readily available to the property within the large scale development, preliminary plat, or concurrent plat and the developer has made no provision for extending such service to the development.
 - (vi) The developer refused to comply with ordinance requirements or conditions of approval for on-site and off-site improvements.
- (D) *Plat Recordation or Construction Plan Approval.* After obtaining approval by the appropriate governing body, the applicant shall follow the procedures set forth below in order to record the plat or obtain construction plan approval.
 - (1) *Property Line Adjustment, Lot Split, Building Permit, Final Plat, Concurrent Plat.* The applicant shall submit copies of the approved plats containing all required signatures to the Planning Division for final approval. The plats shall be recorded by the applicant and copies of the recorded plats provided to the Planning Division as required.
 - (2) *Preliminary Plat, Large Scale Development and Small or Large Site Improvement Plan.* Receipt of the approval authorizes the applicant to proceed with:
 - (a) The preparation of plans, reports and specifications in accordance with City Engineering requirements including but not limited to:
 - (i) Street plans, profiles and specification accompanied by soil analyses and design calculations;

- (ii) Storm drainage plans, profiles and specifications accompanied by soil analyses and design calculations; and
 - (iii) Water and sewer plans, profiles and specifications, accompanied by design calculations, to be reviewed and approved by City Engineering.
 - (iv) Final site plans, landscape plans, and other plans, reports and specifications required by the city to obtain approval.
- (b) Once all approvals that are required have been obtained, the applicant may proceed with site preparation and construction in accordance with the permitted plans.
- (E) *Building Permits.*
- (1) Before a building permit is issued the developer shall:
- (a) Dedication of Right-of-Way. Dedicate right-of-way in compliance with the city's Master Street Plan, and in compliance with the requirements for on or off-site improvements.
 - (b) Dedicate all easements necessary to serve the development as required by the utility providers and the city. This may be completed by easement plat or separate easement document(s), with approval of the Planning Division.
 - (c) Comply with all applicable zoning and development codes.
 - (d) In addition, for small site improvement plans, large site improvement plans and large scale developments, the developer shall:
 - (i) Obtain approval from the appropriate governing body.
 - (ii) On and Off-Site Improvements. Construct or guarantee required on- and off-site improvements in accordance with UDC Chapter 158.
 - (iii) Complete applicable conditions of approval.
- (2) In addition to §166.02(E), before a building permit is issued for site that creates between 1,201 and 10,000 square feet of new impervious area, where a corresponding subdivision of land is not proposed, the developer shall complete, and receive approval of, appropriate grading and drainage documentation demonstrating compliance with UDC Chapters 169 and 170 as well as the current City Drainage Criteria Manual per the table below. Impervious areas will be considered as existing only if they are in place on March 3, 2021 which corresponds with the City of Fayetteville 2021 imagery.

Required Mitigation Measures and Documentation by Development Threshold			
Development Threshold	City-wide Standard	Grading and Drainage/ Stormwater Documentation	Water Quality, Flood, and Tree Mitigation Measures
Level 1	< or = 1,200 sf of IA	Exempt from Grading and Drainage provisions except for those still associated with the Building Permit process such as HHOD	Exempt
Level 2	1,201— 6,000 sf of IA	- Completed Green Stormwater Practice (GSP) Worksheet, demonstrating Runoff Reduction via Better Site Design. - GSP Operation & Maintenance (O & M) Agreement to ensure the long-term functionality of these practices.	2 or more measures from Step 1 of Table 2 that Reduce Runoff via Better Site Design 1 or more Green Stormwater Practices (GSPs) measures from Step 2 of Table 2 as required to treat 100% of the proposed

			additional impervious and gravel areas.
Level 3	6,001—10,000 sf of IA	Same as Level 2.	• Same as Level 2. • As needed GSP measures from Step 3 to further reduce runoff referred to as extended detention • Abbreviated Tree Preservation Plan

(F) *Completion of Development/Certificate of Occupancy.* No certificate of occupancy for a large-scale development, large site improvement plan, or small site improvement plan shall be issued, and no final plat or concurrent plat shall be signed for recordation until the following have been completed:

- (1) The requirements for on and off-site improvements have been completed, and maintenance bonds/guarantees deposited to city specifications.
- (2) An "as built" plot plan has been approved by the City Engineer (where applicable) showing:
 - (a) The location of all buildings and the setback distance for said buildings from street right-of-way and adjoining property lines;
 - (b) The location of any freestanding signs and the setback distance of said signs from street right-of-way and adjoining property lines;
 - (c) The location, number, dimensions, and surfacing of all parking spaces and of all screens or fences;
 - (d) The location and size of all water, sewer, gas, electric, telephone, and television cable lines;
 - (e) The location and size of all stormwater features with associated drainage easements demarcated, where applicable; and
 - (f) The location and quantity of existing and new impervious area on the property.
- (3) The development has been inspected and approved by all applicable city divisions.
- (4) All applicable conditions of approval have been completed.

166.04 Required Infrastructure Improvements — Development In City Limits

(A) *Generally.* Required of developer.

- (1) *On and Off-Site Improvements.* On-site improvements are adjacent to or within a project site; such as widening the street along the project street frontage, constructing interior streets and utilities, etc. Off-site improvements are not adjacent to a project; such as the extension of an off-site sewer line to the property boundary, off-site storm drainage improvements, or an off-site intersection improvement, etc.
- (2) *Standards Applicable.* Any required on or off-site improvements in the city and within one (1) mile of the city limits shall be installed according to the city's standards; provided on or off-site improvements to roads located outside one mile of the city limits shall be installed to the county's standards. The developer shall be required to bear that portion of the cost of off-site improvements which bears a rational nexus to the needs created by the development.
- (3) *Required Infrastructure Improvements.* On and off-site improvements that are roughly proportional and bear a rational nexus to the impact of the development are required for all development within the City of Fayetteville. The developer shall be required to install on and off-site improvements where the need for such improvements is created in whole or in part by the proposed development.
- (4) *Planning Commission and Planning Division.* At the time the Planning Commission or Planning Division (where applicable for administrative approval) grants development approval, the Planning Commission or Planning Division shall determine whether the proposed development creates a need for off-site improvements and the portion of the cost of any needed off-site improvements which the developer shall be required to bear; provided, that portion of the cost of off-site improvements to roads located outside the city's corporate limits but within the city's planning area shall be determined by the county. In determining that portion of the cost of off-site improvements which the developer shall be required to bear, the Planning Commission or Planning Division (where applicable for administrative approval) shall consider the acreage within the proposed development as a percentage of all the acreage which, when fully developed, will benefit from the off-site improvements; provided, the Planning Commission or Planning Division may use a different method of measurement if it determines that use of the acreage standard will not result in the developer bearing that portion of the cost which bears a rational nexus to the needs created by the development.
- (5) *Determining Necessity for Off-Site Improvements.*
 - (a) When a proposed development has access to paved streets or roads only by way of substandard or unimproved roads or streets leading from the development to the paved streets or roads, the developer shall be responsible for contributing this proportionate share of the cost of improving the substandard access roads or streets to existing city or county standards. The developer's proportionate share of said costs shall be determined by the Planning Commission or Planning Division (where applicable for administrative approval) in accordance with the provisions of 166.04(A) above.
 - (b) When a proposed development has direct access to, or fronts on an existing road or street, which is below current standards, the developer shall be responsible for contributing his/her proportionate share of the cost of improving said street or road to existing city or county standards. The Planning Commission or Planning Division (where applicable for administrative approval) shall determine the developer's proportionate share of said costs in accordance with the provisions of 166.04(A) above.
 - (c) Off-site drainage improvements shall be required whenever a proposed development causes the need for such improvements.

- (6) *Delayed Improvements.* The Planning Commission or Planning Division may determine a required on-site or off-site improvement shall be delayed or payment-in-lieu contributed instead in accordance with Chapter 158 of the UDC.
 - (7) *Variances.* A variance of off-site improvements may be granted in accordance with Chapter 156 Variances.
 - (8) *State Highways.* The developer shall be required to dedicate sufficient right-of-way to bring those state highways which the Master Street Plan shows to abut or intersect the proposed subdivision into conformance with the right-of-way requirements of the Master Street Plan. The developer shall be required to install a sidewalk adjacent to that portion of a state highway abutting the proposed development; and provided that the Planning Commission or Engineering Division (where applicable for administrative approval) may waive the sidewalk requirement prescribed by this subsection upon application by the developer and a determination by the Planning Commission or Engineering Division (where applicable for administrative approval) that the topography of the proposed development where it abuts a state highway is such that installation of a sidewalk is not practical. Any other improvements required of the developer by the Planning Commission or Engineering Division (where applicable for administrative approval) shall be coordinated with the Arkansas Highway and Transportation Department.
- (B) *Minimum Improvements by Application Type.* The property owner/developer shall be responsible for constructing the following minimum improvements.
- (1) *Property Line Adjustment or Exempted Properties of Less Than or Equal to 1,200 Square Feet of Impervious Area.* No improvements are required unless the action would create or exacerbate a nonconforming infrastructure situation such as cutting off a lot from public water, sewer, or street frontage. In such as case the property may not be filed of record until the required infrastructure is first constructed to city specifications, or a variance or waiver is granted by the Planning Commission.
 - (2) *Building Permit with No Required Grading Review.*
 - (a) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, general procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats. The City Council retains the right to grant a lesser dedication of the right-of-way than is normally required by the Master Street Plan without the Planning Commission's recommendation.
 - (b) *Water, Sewer, or Street Frontage.* Any lot that is created shall have adequate street frontage or street access that meets the minimum requirements of the zoning code, and access to public water and sewer as required by city and state code.
 - (c) *Grading and Storm Drainage System.* The developer shall install water quality, flood, and tree mitigation measures after approval of the corresponding grading and drainage/stormwater documentation found in §166.02(F).
 - (i) All drainage facilities shall be so designed to serve the entire drainage area per the specifications found in Chapter 170 and the current versions of the city's *Drainage Criteria Manual*.
 - (3) *Lot Split, Building Permit Requiring Grading Review.*
 - (a) *Dedication of Right-of-Way.* Sufficient right-of-way dedication, to bring those streets which the Master Street Plan shows to abut or intersect the property into conformance with the right-of-way requirements of the Master Street Plan for said streets; provided, the Planning Commission may recommend a lesser dedication in the event of undue hardship or practical difficulties. Such lesser dedication shall be subject to approval by the City Council.

- (i) *Dedications.* The City Council accepts all streets and alleys located in Fayetteville that have been previously approved and accepted as dedications by the Fayetteville Planning Commission. The City Council confirms the acceptance of all such streets and alleys dedicated by developers/owners to the city which have been approved by the Fayetteville Planning Commission.
 - (b) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, General Procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats.
 - (c) *Water, Sewer, or Street Frontage.* Any lot that is created shall have adequate street frontage or street access that meets the minimum requirements of the zoning code, and access to public water and sewer as required by city and state code. If a lot split would create or exacerbate a nonconforming situation (such as cutting off a lot from public water, sewer, street frontage, or street access), the lot split may not be filed of record until the required easement is dedicated and/or the infrastructure is first constructed to city specifications, or a variance or waiver is granted by the Planning Commission.
 - (d) *Parkland Dedication.* Parks fees shall be assessed for each new residential unit that is constructed on the additional lot(s) in accordance with the parkland dedication requirements outlined in Fayetteville Unified Development Code Chapter 166. Said fees shall be paid prior to issuance of a building permit for construction on the new lot.
- (4) *Preliminary/Final/Concurrent Plat; Large Scale Development; Large or Small Site Improvement Plan.*
 - (a) *Dedication of Right-of-Way.*
 - (i) *On-Site.* Sufficient right-of-way dedication, to bring those streets which the Master Street Plan shows to abut or intersect the property and new streets proposed interior to the property, into conformance with the right-of-way requirements of the Master Street Plan for said streets, shall be approved by the Planning Commission; provided, the Planning Commission may recommend a lesser dedication in the event of undue hardship or practical difficulties. Such lesser dedication shall be subject to approval by the City Council.
 - (ii) *Council Acceptance of Streets and Alleys.* The City Council accepts all streets and alleys located in Fayetteville that have been previously approved and accepted as dedications by the Fayetteville Planning Commission. The City Council confirms the acceptance of all such streets and alleys dedicated by developers/owners to the city which have been approved by the Fayetteville Planning Commission.
 - (b) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, General Procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats.
 - (c) *Streets.*
 - (i) *On-Site.* Widening the street adjacent to the project frontage and construction of all interior streets to meet Master Street Plan standards. Street grading, base, and paving according to existing city standards and specifications as adopted by the City Council.
 - (ii) *Off-Site.* Street widening and/or new street construction off-site may be required to address traffic impacts based on the rough proportion and rational nexus of the impacts of the project. Street grading, base, and paving according to existing city standards and specifications as adopted by the City Council.

- (iii) *Private Street Name Signs.* Where a structure is addressed on a private street or drive, the developer or property owner(s) shall be required to install, maintain, repair and replace all private street name signs. Any private street name sign existing at the time of passage of this ordinance shall be maintained, repaired and replaced as required by this section. Signs shall meet the standards of the Manual on Uniform Traffic Control Devices (MUTCD) and shall be installed at all street/drive intersections. Unless approved otherwise, all signs shall be retroreflective and utilize a white legend on a green background.
- (d) *Curbs and Gutters.*
 - (i) *On-Site.* Curbs and gutters adjacent to the project frontage according to existing city standards and specifications as adopted by the City Council.
 - (ii) *Off-Site.* Curbs and gutters off-site may be required to address drainage and/or traffic impacts based on the rough proportion and rational nexus to impacts of the project. Curbs and gutters according to existing city standards and specifications as adopted by the City Council.
- (e) *Traffic Signals.* As determined to be needed based on the rough proportionality and rational nexus of the impacts of the development.
- (f) *Sidewalks.*
 - (i) *On-Site.* Sidewalks shall be installed along the property street frontage and along new interior streets according to existing city standards and the Master Street Plan as adopted by the City Council.
 - (ii) *Off-Site.* Sidewalks may be required to be installed off-site based on the rough proportionality and rational nexus of the impacts of the development.
- (g) *Streetlights.* Standard 8,000 lumen streetlights (or equal alternative approved by the Planning Division) shall be installed at each intersection or cul-de-sac and along one side of each street or cul-de-sac at intervals of no more than 300 feet; provided, streetlights of higher intensity may be required at intersections with collector streets or arterial streets. Developers are encouraged to utilize high-efficiency (LED or similar) streetlights where possible).
- (h) *Grading and Storm Drainage System.*
 - (i) The developer shall install storm drainage facilities, including drains, sewers, catch basins, and culverts necessary for the proper drainage of all surface water.
 - (ii) All drainage facilities shall be so designed to serve the entire drainage area per the specifications found in Chapter 170 and the current versions of the city's *Drainage Criteria Manual*.
 - (iii) All surface water drainage shall be transported to existing storm sewers, drainage facilities, or natural drainage ditches approved by the City Engineer.
 - (iv) The City Engineer shall approve all drainage features.
 - (v) *Culverts and Bridges.* Culverts and bridges shall be installed where needed in accordance with existing Arkansas State Highway Department standards and specifications.
- (i) *Water Supply.*
 - (i) *Accessible Public Water Supply.* When an approved public water supply is reasonably accessible, the developer shall install a system of water mains and shall connect to such supply so that each lot within the subdivision or development shall be provided with a connection to said public water supply. All connections shall be approved by the City

Engineer. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street, if possible.

- (ii) *Nonaccessible Public Water Supply.* Where an approved public water supply is not reasonably accessible, any private water supply system proposed by the developer must be approved by the county sanitarian and the City Engineer in order to assure that the private water supply system will provide an adequate supply of potable water to every lot in the subdivision or development. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street, if possible.
 - (iii) *Fire Hydrants.* Fire hydrants for single-family dwellings and duplexes shall be installed so that the distance between two (2) consecutive fire hydrants does not exceed 800 feet, and no lot is more than 400 feet from a fire hydrant. Fire hydrants for apartment complexes, commercial structures, and industrial structures shall be installed so that the distance between two (2) consecutive fire hydrants does not exceed 600 feet; provided, the Fire Chief shall have the authority to require additional fire hydrants upon a determination that such additional fire hydrants are necessary to provide adequate fire protection. The Fire Chief shall develop written criteria to be applied in determining whether additional fire hydrants shall be required.
- (j) *Sanitary Sewer System.*
- (i) *Public Sanitary Sewer Accessible.* Where a public sanitary sewer is reasonably accessible, the developer shall connect with such sewer, and each lot within the subdivision or development shall be provided with a connection thereto. All connections shall be subject to the approval of the City Engineer. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street if possible.
 - (ii) *Public Sanitary Sewer Not Accessible.* Where a subdivision, lot split, or other development is proposed to utilize either individual septic systems or an onsite wastewater treatment system the following is required:
 - (a) *Lot Splits Resulting in Lots Less Than 1.5 acres.* Prior to the city stamping the lot split document for approval, a letter from the Arkansas Department of Health is required verifying approval of soil tests and that the property could be developed with a septic system.
 - (b) Prior to the city signing a final or concurrent plat a letter from the Arkansas Department of Health is required indicating approval of the overall plan for the utilization of either onsite wastewater systems or individual septic permits.
 - (c) Existing septic systems, sewage disposal fields (leach fields), alternate disposal fields required by state law and water wells on-site or off-site within 100 feet shall be shown on all proposed subdivisions, lot splits, and development plans.
 - (d) *Community Sewage Systems.* The construction of community sewage systems or decentralized sewer systems shall be prohibited within the City unless expressly permitted by resolution of the City Council.
 - (e) *Annexation of Community Sewage Systems.* Where a community sewage system is annexed into the city, then the following shall apply:
 - (1) *Unconstructed Systems.* The wastewater system shall be designed such that the entire collection system is a traditional-style gravity sewer system that carries all wastewater flow to centralized treatment facilities and shall meet city standards for design construction. The system must also be designed such that there is one (1) single point of connection

from which a future gravity connection can be made to the city sanitary sewer system when the latter becomes available. This connection shall be made at the expense of the owner of the decentralized wastewater system.

- (2) *Constructed Systems.* Systems constructed prior to annexation into the city must tie to the city sanitary sewer system when a city sanitary sewer main is constructed within 300 feet of the community sewage system and such main is reasonably available to the community sewage system. This connection shall be made at the expense of the owner of the decentralized wastewater system.
- (k) *Trail Linkages/Corridor/Easements.* The developer may be required to construct a trail linkage or corridor or grant a multi-use trail easement for trails shown on the Master Transportation Plan that abut, intersect, or traverse the project site, if it is determined that the improvements bear a rational nexus and rough proportionality to the needs created by the development.
- (l) *Parkland Dedication.*
 - (i) *Applicability.* The requirements of this subsection shall apply to development that creates one (1) or more additional lots upon which residential dwelling units may be constructed and to development on an existing lot to create one (1) or ore additional residential dwelling units.
 - (ii) *Residential Development.*
 - (a) *Dedication or Fee-in-Lieu.* When a proposed residential development does not provide an area or areas for a public park based on the most recent Fayetteville Park and Recreation System Master Plan, the developer shall be required to make a reasonable dedication of land for public park facilities, or to make a reasonable equivalent contribution in lieu of dedication of land, such contribution to be used for the acquisition and development of park land that serves the subdivision or development.
 - (b) *Parks, Natural Resources and Cultural Affairs Advisory Board.* Prior to the submittal of a preliminary plat, large scale development plan, or large site improvement plan the developer shall submit to the Parks, Natural Resources and Cultural Affairs Advisory Board a conceptual development plan. If land dedication is being requested by the developer, a small site improvement plan shall also be submitted to the Parks, Natural Resources and Cultural Affairs Advisory Board.
 - (c) *Planning Commission.* The developer and the Parks, Natural Resources and Cultural Affairs Advisory Board shall make a joint recommendation to the Planning Commission as to the land dedication or contribution in lieu of dedication for a preliminary plat or large scale development. With the agreement of the Parks, Natural Resources and Cultural Affairs Advisory Board and developer, dedication or fee-in-lieu associated with small or large site improvement plans subject to administrative approval shall be accepted as a condition of approval. In the event that they are unable to agree, the developer and advisory board shall make separate recommendations to the Planning Commission who shall determine the issue.
 - (d) *Decision.* If the developer proposes to dedicate land for a public park after consultation with the Parks, Natural Resources and Cultural Affairs Advisory Board which the Planning Commission determines is suitable for park purposes,

the proposed dedication shall be accepted. Upon consent and consultation with the developer and the Parks, Natural Resources and Cultural Affairs Advisory Board, a developer may dedicate a portion of the required park land dedication and make a contribution of money in lieu of land dedication for the remaining park land dedication requirement. This monetary contribution may be used to develop the park land in the development or elsewhere within the quadrant consistent with the most recent Fayetteville Parks and Recreation System Master Plan.

- (e) *Approval.* The Planning Commission's decision must be incorporated into the developer's preliminary plat or large scale development. Dedication or fee-in-lieu associated with small or large site improvement plans or other plans subject to administrative approval must also be incorporated into the developer's final approval.
- (f) *Dedication Ratios.* Land shall be dedicated at a ratio of 0.023 acres of land for each single-family dwelling unit and 0.020 acres of land for each multi-family dwelling unit.
- (g) *Fee-in-Lieu formulas.* A contribution in lieu of land dedication shall be made according to the following formula:

\$1,089.00 for each single-family unit.

\$952.00 for each multi-family unit.

The Parks, Natural Resources and Cultural Affairs Department shall review the contribution formula every two (2) years and make recommendations to the City Council following such review.

- (h) *Dedication in Excess.* If a developer wishes to dedicate park land which exceeds the requirement of this subsection, the developer shall make a written request to the Planning Commission who may grant the developer a credit equivalent to said excess. Said credit shall be applied toward the developer's obligation under this subsection for any subsequent development located in the same park quadrant.
- (iii) *Timing of Dedication and/or Contribution.* All dedications of land must be made before the city signs the final plat or issues building permits for developments that create one (1) or more additional residential dwelling unit. A final plat shall not be released for recordation until the deed for a land dedication is received. Deeded land is dedicated public park land and not subject to any right of reversion or refund. A cash contribution in lieu of required land dedication shall be payable before the city signs the final plat, or issues building permits for a development that creates one (1) or more additional residential dwelling units. With the approval of the Planning Commission a developer may pay such contribution in three (3) equal installments to be paid in full within one (1) year of final plat approval. If a developer makes a cash contribution in lieu of land dedication, the developer shall be entitled to a pro rata refund, together with the accrued interest therefrom, in the event actual density is less than the density used as the basis for the developer's contribution; provided, no refund shall be made unless application therefore is made in writing to the Zoning and Development Administrator within one (1) year from the date of final plat approval. In the event actual density is more than the density used as the basis for a dedication of land or case contribution the developer must make an additional land dedication or contribution in lieu of dedication.

- (iv) *Zoning Requirements.* Lots created for the purpose of park land dedication shall not be required to meet the standards for lot size, bulk and area within any zoning district. Lots created for the purpose of park land dedication to serve the residents of the surrounding area shall not be subject to POA/HOA dues or other fees established for maintenance or other purposes within the neighborhood.
 - (v) *Fee-in-Lieu Allocation.* All parkland fees received under this subsection shall be deposited in an interest bearing account. This money together with its earned interest shall be expended within five (5) calendar years of the last date of the calendar year in which it was received for the acquisition and/or development of parkland that services the subdivision or development for which the contribution in lieu of dedication was made. If this money has not been expended within the allowed period, the unexpended money together with any of its remaining earned interest shall be refunded to the present owner of the property that was the subject of the new development and against which the parkland fee was assessed and collected.
- (C) *Other Infrastructure Improvements.* Other infrastructure improvements may be required where the need for such improvements is created in whole or in part by the proposed development as determined by the City Engineer.

167.04 Tree Preservation And Protection During Development

- (A) *Applicability.* The provisions of this section shall apply to proposed developments as defined by the Unified Development Code as follows:
- (1) *Large Scale Developments.*
 - (2) *Large Site Improvement Plan.*
 - (3) *Small Site Improvement Plan.*
 - (4) *Preliminary Plat.*
 - (5) *Final Plat.*
 - (6) *Concurrent Plat.*
 - (7) *Planned Zoning Districts.*
 - (8) *Parking Lots.* Tree preservation requirements apply to all permit applications for the construction of parking lots with five (5) or more spaces. An abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for permits on projects that are required to go through the subdivision or large scale development process.
 - (9) *Hillside/Hilltop Overlay District.* Undeveloped land located within the Hillside/Hilltop Overlay District shall submit a tree preservation plan with the preliminary plat or site plan. Single and two (2) family residential development shall submit an abbreviated tree preservation and site plan at the time of applying for a building permit.
 - (10) *Grading Permit.* A tree preservation plan or an abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for grading permits on projects that are not required to go through the development process.
 - (11) *Building Permits.* Tree preservation requirements apply to all permit applications for developments of greater than 6,000 square feet of impervious area. An abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for building permits on projects that are not required to go through the subdivision or large scale development process. There shall be no land disturbance, grading, or tree removal until an abbreviated tree preservation plan has been submitted and approved, and the tree protection measures at the site inspected and approved.
 - (12) *Exemptions.* Projects not listed above or not impacting tree canopy are not required to submit a tree preservation plan or review from Urban Forestry.
 - (a) Persons seeking to construct 6,000 square feet or less of impervious area are specifically exempt from the provisions of this section except when the land is located within the Hillside/Hilltop Overlay District; then all the provisions of this ordinance shall apply.
 - (b) Structural changes to buildings located in the Hillside/Hilltop Overlay District that do not result in an enlargement of the building footprint or roof dripline shall not require an abbreviated tree preservation plan.
- (B) *Tree Preservation Criteria.* The Urban Forester shall consider the following factors, and any other relevant information, when evaluating tree preservation plans:
- (1) The desirability of preserving a tree or group of trees by reason of age, location, size, or species.
 - (2) Whether the design incorporates the required tree preservation priorities.
 - (3) The extent to which the area would be subject to environmental degradation due to removal of the tree or group of trees.
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- (4) The impact of the reduction in tree cover on adjacent properties, the surrounding neighborhood and the property on which the tree or group of trees is located.
- (5) Whether alternative construction methods have been proposed to reduce the impact of development on existing trees.
- (6) Whether the size or shape of the lot reduces the flexibility of the design.
- (7) The general health and condition of the tree or group of trees, or the presence of any disease, injury, or hazard.
- (8) The placement of the tree or group of trees in relation to utilities, structures, and the use of the property.
- (9) The need to remove the tree or group of trees for the purpose of installing, repairing, replacing, or maintaining essential public utilities.
- (10) Whether proposed roads and proposed utilities are designed in relation to the existing topography, and routed, where possible, to avoid damage to existing canopy.
- (11) Construction requirements of on-site and off-site drainage.
- (12) The effects of proposed on-site mitigation or off-site alternatives.
- (13) The effect other chapters of the Unified Development Code, or city policies have on the development design.
- (14) The extent to which development of the site and the enforcement of this chapter are impacted by state and federal regulations.
- (15) The impact a substantial modification or rejection of the application would have on the applicant.

***Note**—The above items are not presented in any particular order of importance. The weight each is given will depend in large part on the individual characteristics of each project.

- (C) *Canopy Area*. In all proposed developments that are required to submit a tree preservation plan or abbreviated tree preservation plan, trees shall be preserved as outlined in Table 1 under Percent Minimum Canopy, unless the applicant has been approved for on-site mitigation or off-site alternatives as set forth in §167.04(I) and (J) below. The square foot percentage of canopy area required for preservation in new development is based on the total area of the property for which the applicant is seeking approval, less the right-of-way and park land dedications. An applicant shall not be required to plant trees in order to reach the percent minimum canopy requirement on land where less than the minimum exists prior to development.

Table 1 Minimum Canopy Requirements	
ZONING DESIGNATIONS	PERCENT MINIMUM CANOPY
R-A, Residential — Agricultural (nonagricultural uses)	25%
RSF-.5, Single-family Residential — One-Half Unit per Acre	25%
RSF-1, Single-family Residential — One Unit per Acre	25%
RSF-2, Single-family Residential — Two Units per Acre	20%
RSF-4, Single-family Residential — Four Units per Acre	25%
RSF-7, Single-family Residential — Seven Units per Acre	20%
RSF-8, Single-family Residential — Eight Units per Acre	20%
RSF-18, Single-family Residential — Eighteen Units per Acre	20%
R-O, Residential — Office	20%

RI-12, Residential Intermediate — Twelve Units Per Acre	20%
RI-U, Residential Intermediate — Urban	15%
RMF-6, Multi-family Residential — Six Units per Acre	20%
RMF-12, Multi-family Residential — Twelve Units per Acre	20%
RMF-18, Multi-family Residential — Eighteen Units per Acre	20%
RMF-24, Multi-family Residential — Twenty-Four Units per Acre	20%
RMF-40, Multi-family Residential — Forty Units per Acre	20%
NS-L, Neighborhood Services — Limited	20%
NS-G, Neighborhood Services — General	20%
C-1, Neighborhood Commercial	20%
CS, Community Services	20%
C-2, Thoroughfare Commercial	15%
UT, Urban Thoroughfare	15%
C-3, Central Business Commercial	15%
DC, Downtown Core	10%
MSC, Main Street Center	10%
DG, Downtown General	10%
NC, Neighborhood Conservation	20%
I-1, Heavy Commercial and Light Industrial	15%
I-2, General Industrial	15%
P-1, Institutional	25%
PZD, Planned Zoning District (HHOD)	25% (30%)

All residential zoning districts and C-1 districts within the Hillside/Hilltop Overlay District shall have their percent minimum canopy requirements increased by 5% to a total requirement of either 30% or 25%.

(D) *Prior Tree Removal.*

- (1) If trees have been removed below the required percent minimum canopy within the five (5) years preceding application for a development, the site must be forested to meet the Percent Minimum Canopy requirements set forth in Table 1, plus an additional 10% of the total area of the property for which the applicant is seeking approval, less the right-of-way and park land dedications. The number of trees required to be planted shall be calculated using the base density for high priority trees.
- (2) *Waiver.* If an applicant is able to demonstrate to the Planning Commission's satisfaction that the trees were removed for a bona fide agricultural purpose, and not with the intent to thwart enforcement of this chapter, the additional 10% reforestation requirement shall be waived.

(E) *Tree Preservation Priorities.*

- (1) *Percent Minimum Canopy.* Proposed designs must meet the percent minimum canopy requirements for the particular zoning designation, emphasizing the preservation and protection of high priority trees on the site. Trees in existing and not to be vacated utility easements shall not be counted toward the percent minimum canopy requirement and such utilities shall be routed, wherever possible, to avoid existing canopy.
- (2) *Existing Natural Features.* Each design shall consider the existing natural features of the site, the preservation priorities for the trees, and the impact their proposed removal may have both on and off-site.

- (3) *Priority Trees.* The preservation and protection of high priority trees shall be enforced most stringently to meet the minimum percentage of canopy preservation. High priority trees are alive, healthy, greater than or equal to an 8-inch diameter at breast height for large and medium species of trees. High priority for small species of trees is greater than or equal to a 4-inch diameter. Low priority trees are invasive species or unhealthy as determined by a tree care professional pursuant to §167.07. Low priority trees are less than an 8-inch diameter at breast height for larger and medium species and less than a 4-inch diameter at breast height for smaller trees species.
- (F) *Tree Preservation Requirements for Proposed Residential and Non-Residential Developments.*
- (1) *Residential Developments.* The percent minimum canopy in residential developments shall be located in areas that have the least possibility of impact as public infrastructure and proposed utilities are installed and homes built. The intent is to leave undisturbed as many existing trees as possible for the use and enjoyment of prospective lot owners. Residential developments requesting tree removal below the percent minimum canopy requirement may choose either residential on-site mitigation, or to contribute to the Tree Escrow Account as set forth in §167.04(J)(4)(a). Trees in existing and not to be vacated utility easements shall not be counted toward the percent minimum canopy requirement, and such proposed utilities shall be routed to avoid existing canopy and shall count toward the percent minimum canopy requirement.
- (2) *Nonresidential Developments.* Two (2) options are available for establishing a tree preservation plan for the development of nonresidential developments. The Urban Forester shall recommend to the Planning Commission the option that will potentially preserve the largest amount of high priority canopy based upon the tree preservation criteria set forth in §167.04(B) above.
- (a) *Preservation Plan for Entire Development.* The developer may choose to preserve the percent minimum canopy required for the entire development. With this option, the preserved canopy shall be located in areas that will not be impacted by future development of the individual lots. Canopy to be preserved shall be noted on the final plat, and shall be protected as set forth in §167.04(L) below. Should the entire percent minimum canopy requirement for the site be so protected, the preserved canopy shall be placed in a tree preservation easement and the final plat shall include a statement that the individual lots, as represented thereon, shall not require separate tree preservation plans.
- (b) *Preservation Plan for Infrastructure Only.* The developer, in consultation with city staff, shall delineate the area required for the construction of the infrastructure and improvements for the development. This area should include street rights-of-way, and utility and drainage easements. Proposed lot lines, streets, and easements shall be located to avoid placing a disproportionate percentage of existing canopy in any one (1) proposed lot. This option shall not allow the removal of trees during the grading of individual lots, unless shown by the developer to be essential to the project's engineering design. The developer will be required to compensate for the canopy removed from defined individual lots by making the appropriate payment into the Tree Escrow Account. On all other areas of the development, the developer shall protect the existing canopy during the construction phase in accordance with §167.05 below. The final plat shall include a statement that the individual lots shall require separate tree preservation plans.
- (3) *Hillside/Hilltop Overlay District.* Individual parcels or lots located within the Hillside/Hilltop Overlay District boundary shall submit a tree preservation plan or an abbreviated tree preservation plan as set forth in §167.04(H)(3) indicating the location of the structure and the preservation of the minimum tree canopy requirement.
- (4) Developers have the option of creating cluster development, such as a Planned Zoning District, which would encourage more open space and tree preservation. In this pattern of development, the trees preserved or open space on each lot can be transferred to a larger Tree Preservation Easement instead
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of individual lots required to meet minimum percent requirements. The Tree Preservation Easements shall be clearly depicted on easement plats or final plats.

(G) *Initial Review.*

- (1) *Meeting with the Urban Forester.* It is strongly recommended that prospective applicants meet with the Urban Forester for an initial review of the proposed tree preservation plan for the site prior to submitting a proposed development to the city. During the initial review, the Urban Forester shall make recommendations to ensure the proposed subdivision or development complies with the requirements of this chapter. These recommendations shall be nonbinding. However, applicants proceed at the risk of higher costs and longer approval times due to changes required by a noncompliant submittal should they choose not to have the initial review or to disregard the recommendations of the Urban Forester.
- (2) *Confirmation.* The Urban Forester shall document whether the applicant participated in the initial review meeting in the Tree Preservation and Protection staff report given to applicants going through the development review process. If the applicant chooses to attend an initial review meeting, the staff report shall also document any recommendations made. The Urban Forester shall ensure that a copy of the report or email becomes part of the permanent file for the project.

(H) *Submittal of Plans.* Applicants should bear in mind that all plans will be evaluated according to the tree preservation criteria and percent minimum canopy requirements as set forth under §167.04(B) and (C).

- (1) *Tree Preservation Plan.* On sites with existing tree canopy, the applicant shall conduct a tree preservation analysis to determine the approximate age, health, size and species distribution of the trees, noting each on a tree preservation plan, and clearly showing the locations and types of all natural features on a site, including features 100 feet beyond the property lines. The tree preservation plan shall also specifically depict the applicable preservation priority level for each tree or group of trees on the site. The plan should include, but not be limited to, delineation of the following features as they exist on the site:
 - (a) The existing topography of the site highlighting slopes of 15% or greater, and indicating the natural drainage patterns;
 - (b) The property line boundaries of the site;
 - (c) Soils identified according to the Unified Soil Classification System;
 - (d) Any significant trees, as defined in the City of Fayetteville's Tree Preservation, Protection and Landscape Manual, existing on the site, and the location of trunks, spread of the canopy, species, diameter at breast height (DBH), and the overall health of each significant tree;
 - (e) Groupings of trees, delineating the edges of the overall canopy, noting the predominate species, average height, diameter at breast height (DBH), and general health of the trees.
 - (f) All existing utilities and utility easements;
 - (g) All features, including trees, buildings, perennial and intermittent streams and creeks that exist on the site or within 100 feet of the limits of disturbance;
 - (h) Floodplains and floodways on the site;
 - (i) All existing rights-of-way within and surrounding the project site, including any designated trails or bike paths; and,
 - (j) Any other factors that may impact the design of the site.
- (2) *Additional Tree Preservation Plan Content.* The applicant shall indicate all proposed site improvements, and delineate in the tree preservation plan the trees to be retained on-site, and the measures to be

implemented for their protection. These measures shall include, but need not be limited to, fencing, limits of root pruning, as well as restrictions on traffic and material storage. The plan shall also clearly depict the limits of soil disturbance to include all areas to be graded both on and off-site, as well as the proposed location of utilities. The applicant should consult the City of Fayetteville Tree Preservation, Protection and Landscape Manual for details, examples and specific checklists. Examples can be provided upon request to the Urban Forester.

- (3) *Abbreviated Tree Preservation Plan.* Applicants requesting approval of development projects for between 6,001 to 10,000 square feet of impervious area that require building permits, grading, or parking lot permits, but that do not fall under the requirements for developments required to go through the development review process of Technical Plat Review Committee and Planning Commission, shall prepare and submit an abbreviated tree preservation plan. The information for an abbreviated tree preservation plan may be combined with the site plan, plat drawing, or grading plan. The applicant is expected to show the general location of all existing groups of trees, individual significant trees, and to clearly depict the limits of soil disturbance to include all areas to be graded, both on and off-site, as well as the proposed location of utilities. Protective measures such as fencing, limits of root pruning, restriction on traffic and materials storage shall be depicted on the plan. A preliminary site visit with the Urban Forester is highly recommended before applying for any of the above-mentioned permits. The applicant should consult the City of Fayetteville Tree Preservation, Protection, and Landscape Manual for details, and specific checklists. Applicants submitting abbreviated tree preservation plans shall not be required to submit an analysis report, nor shall they be required to hire architects, engineers, or landscape architects to prepare the abbreviated tree preservation plan.
 - (4) *Analysis Report.* The applicant shall submit an analysis report when minimum percent canopy is not met. The report shall detail the design approaches used to minimize damage to or removal of existing canopy that were considered in arriving at the proposed design. Written justification shall be presented as to why individual trees or canopy must be removed. The report shall also detail proposed on-site mitigation options or off-site alternatives, as detailed below.
 - (5) *Grading and Utility Plans.* All subsequent grading and utility plans shall depict Tree Preservation Areas, preserved trees, and the physical limits of all protective measures on site required during construction.
 - (6) *Submittal Requirements.* The applicant shall submit a tree preservation plan. Development plans with removal of tree canopy below percent minimum canopy shall submit an analysis report to the Urban Forester, concurrently with their tree preservation plan. Applicants submitting abbreviated tree preservation plans shall not be required to submit analysis report.
 - (7) *Tree Preservation Easements.* The City of Fayetteville shall encourage the use of Tree Preservation Easements for the added protection of trees preserved to meet percent minimum canopy requirements or trees planted, in those instances where such would be of mutual benefit to the applicant and the City of Fayetteville.
- (I) *Request for On-Site Mitigation.*
- (1) *Timing of Request for On-Site Mitigation.* Requests to remove trees below the percent minimum canopy requirement must be incorporated with the applicant's tree preservation plan.
 - (2) *Plan Requirements.* The tree preservation plan must graphically represent the species and location for all existing trees on-site. It shall also include a chart clearly stating the following information:
 - (a) The number of trees requested for removal;
 - (b) The percentage below the percent minimum canopy requirement they represent; and
 - (c) The species and number of trees to be planted based on the forestation requirements below.
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- (3) *Planting Details and Notes.* Planting details and notes shall be included on the tree preservation plan or landscape plan as set forth in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual.
- (4) *Forestation Requirements.* The number and species of trees required for forestation shall be based upon the quality of the canopy lost:
 - (a) *High Priority Canopy.* When removing high priority canopy below the percent minimum canopy required, the canopy square footage removed shall be forested at a base density of two hundred (200), 2-inch caliper trees per acre removed.
 - (b) *Low Priority Canopy.* When removing low priority canopy below the percent minimum required, the canopy square footage removed shall be forested at a base density of one hundred (100), 2-inch caliper trees per acre removed.
- (5) *Base Density.* Compensating for the environmental damage caused by removing tree canopy shall be accomplished by forestation on a per acre basis. The base density formula used above is based on 2-inch caliper trees. However, the urban forester may approve the use of trees with less than 2-inch caliper for the planting of smaller tree species required by spatial constraints on the site. In such cases, the number of trees to be planted may be adjusted in accordance with the species table to be found in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual.
- (6) *Preferred Species.* All trees to be planted shall be species native to the Ozark region or native cultivars, when available, or selected from the list of preferred tree species set forth in the City of Fayetteville Tree Preservation, Protection and Landscape Manual. Species selection shall be based upon the amount of space available for proper growth on the site, and must be approved by the Urban Forester.
- (7) *Placement of Trees.* The applicant is expected to plant trees in locations on the site where the environmental benefits of canopy cover are most likely to offset the impact of development. Trees shall not be placed within utility easements, or in other locations where their future protection cannot be assured.
- (8) *Residential On-Site Mitigation.* Applicants requesting on-site mitigation for residential developments shall comply with all the provisions of §167.04(I), as well as the following:
 - (a) The applicant's mitigation plan shall meet or exceed the required number of mitigation trees based on the forestation requirements as set forth at §167.04(I)(4).
 - (b) All plans requesting residential on-site mitigation shall include a binding three (3) year maintenance and monitoring plan, which shall hold the applicant responsible for the health of all planted trees.
 - (i) Approval of a plan requesting residential on-site mitigation shall be contingent upon the applicant depositing with the city an irrevocable letter of credit in an amount equal to the estimated cost of materials and labor for all trees at the time of planting. The irrevocable letter of credit must cover the entire three (3) year maintenance and monitoring period. Applicant shall submit cost estimates to the Urban Forester for approval.
 - (ii) Upon completion of the three (3) year landscape establishment period, the Urban Forester shall inspect the site and determine whether 90% of the trees are healthy and have a reasonable chance of surviving to maturity. Upon such a finding, the city shall release the letter of credit.
 - (iii) In the absence of such a finding, the applicant shall be notified to replace any unhealthy or dead trees, or take other appropriate action as approved by the Urban Forester. If the applicant does not take remedial steps to bring the property into compliance, the city shall use the necessary moneys from the landscape establishment guarantee to do so.

- (iv) In the event trees are injured or destroyed by natural disasters, including but not limited to, tornadoes, straight-line winds, ice storms, fire, floods, hail, or lightning strikes, or through the independent actions of third parties, the applicant shall be relieved of the responsibility of replanting the tree or trees so affected.
 - (c) Developers requesting mitigation trees be planted along the street right-of-way of residential developments shall submit a landscape plan that complies with the standards outlined in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual in order to ensure that new trees planted are of the highest quality, require low maintenance, and do not interfere with public safety. The species of trees to be planted shall be selected from the approved street tree species list, or be otherwise specifically approved by the Urban Forester. The applicant's mitigation plan for planting street trees shall describe in detail the method for tracking the development of the individual lots, which shall best ensure that required number and species of mitigation trees are planted.
- (9) *Request for On-Site Mitigation Alternatives (Green Roofs or Green Façades).*
- (a) *Intent.* The intent is to allow previously developed sites with at least 50% existing impervious area and limited space for planting trees to use on-site mitigation alternatives to meet the mitigation requirements and still contribute beneficial plant materials that provide positive ecosystem services.
 - (b) *Applicability.* On-Site Mitigation Alternatives shall only be allowed as alternatives to planting trees in form-based zoning districts that allow for mixed-use and do not have a building area maximum requirement. On-Site Mitigation Alternatives may not be utilized on sites that have adequate space to meet landscape requirements.
 - (c) *Timing of Request for On-Site Mitigation Alternatives.* Requests for on-site alternatives must be incorporated and submitted concurrently with the applicant's tree preservation plan.
 - (d) *Intensive Green Roof.* A green roof with 6 inches or great soil medium that can sustain plant species with deeper root systems.
 - (e) *Extensive Green Roof.* A green roof with 2 to 5 inches of soil medium that can sustain plant species with shallow root systems.
 - (f) *Green Façade.* A green façade is created by growing climbing plants up and across the façade of a building, either from plants grown directly in the ground or a large container of at least 12 inches of soil medium. Plants can attach directly to the building or be supported with a 12-inch by 12-inch trellis system connected to the building.
 - (g) *Mitigation Alternative Calculations.* The applicant's plan to install an extensive green roof, intensive green roof, and green façade in lieu of a mitigation tree shall be based from square footage of tree canopy.
 - (i) The calculation for an extensive green roof shall be based from a ratio of 1 square foot of tree canopy to 2.5 square feet of extensive green roof.
 - (ii) The calculation for an intensive green roof shall be based from a ratio of 1 square foot of tree canopy to 1.4 square feet of intensive green roof.
 - (iii) The calculation for a green façade shall be done based from a ratio of 1 square foot of tree canopy to 2.5 square feet of green façade.
- (J) *Request for Off-Site Alternatives.*
- (1) *Timing of Request for Off-Site Alternatives.* Requests for off-site alternatives must be incorporated in, and submitted concurrently with the applicant's tree preservation plan.
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- (2) *Off-Site Preservation.* The applicant may seek approval of the Urban Forester to preserve an equal or greater amount of canopy cover at a site within the city limits.
- (3) *Off-Site Forestation.*
 - (a) If off-site preservation cannot be achieved, the applicant may seek approval from the Urban Forester to plant the required number of trees on another site owned by the applicant and located within the city limits. A tree preservation easement must be conveyed concurrently with or prior to submission of a final plat by the applicant to the city to protect any off-site preservation or forestation and the legal description of the tree preservation easement shall also appear on the final plat.
 - (b) An applicant may plant and maintain mitigation trees needed for the applicant's development as to fulfill the obligation set forth in Chapter 167, Tree Preservation and Protection, in a nearby city park or public right-of-way if expressly approved by City Council resolution. The City Council shall seek advice from the Urban Forester, Parks and Recreation Department staff and citizens about the advisability of forestation of the nearby city park and may apply express conditions including requiring irrigation to be installed and regular maintenance to be performed by the applicant.
- (4) *Tree Escrow Account.* Tree preservation on-site is always the preferred option, with on-site mitigation, off-site preservation, off-site forestation, and on-site mitigation alternatives to be considered in descending order only if the more preferred option cannot be fully achieved. If none of these options can completely fulfill a developer's obligation under this Tree Preservation and Protection Chapter, the developer shall pay into the City Tree Escrow Account \$250.00 for each tree required to meet the Base Density requirements which fairly represents the costs of material and labor to plant a tree. The developer shall also pay into the Tree Escrow Fund \$425.00 as three (3) years of maintenance costs to ensure each tree survives for that period of time. Tree planting and maintenance costs should be reviewed at least every four (4) years to ensure it remains the fair market costs for tree planting and maintenance for three (3) years.
 - (a) Residential developments which cannot achieve the base density tree requirements through preservation or mitigation shall contribute to the Tree Escrow Account. The city shall use the money paid into the Tree Escrow Account to plant trees within the development along rights-of-way, detention ponds, common areas or other areas where trees can be protected and have a high probability of survival to a mature tree. This shall be accomplished once the development is built out or as approved by the Urban Forester.
 - (b) Money contributed in lieu of on-site mitigation or off-site forestation shall be paid prior to issuance of a building permit on all commercial, industrial, or multi-family residential buildings and prior to final plat acceptance for all residential and non-residential subdivisions.
 - (c) Money contributed under this section:
 - (i) May be used for canopy mitigation, including planting site identification, tree acquisition, planting, and maintenance, utilizing either city staff or contract labor;
 - (ii) Shall not revert to the general fund for ongoing operations.
 - (d) If it is not possible to plant trees within the development, planting locations will be sought in appropriate sites within a 1 mile radius of where the original project is located, but if this cannot be achieved, the moneys shall be used to plant the trees in the park quadrant in which the development took place, or pursuant to §167.04(J)(2) and (3). Data extracted from the urban forest analysis should be consulted when identifying appropriate locations to plant escrow funded trees.

- (e) The City of Fayetteville shall refund the portion of the money contributed under this section, including the accrued interest that has not been expended seven (7) years from the date of the contribution. Interest shall be based on a 4% annual rate.
 - (f) Refunds shall be paid to the applicant who made the original contribution.
 - (g) Notice of the right to a refund, including the amount of the refund and the procedure for applying for and receiving the refund, shall be sent or served in writing to the applicant no later than thirty (30) days after the date which the refund becomes due. The sending by regular mail of the notices to the applicant shall be sufficient to satisfy the requirement of notice.
 - (h) The refund shall be made on a pro rata basis, and shall be paid in full no later than ninety (90) days after the date certain upon which the refund becomes due.
 - (i) At the time of the contribution to the Tree Escrow Account, the Urban Forester shall provide the applicant with written notice of those circumstances under which refunds of such fees will be made. Failure to deliver such written notice shall not invalidate any contribution to the Tree Escrow Account under this ordinance.
- (K) *Tree Preservation Plan Review Form.* The Urban Forester shall use a standardized form for all recommendations or administrative determinations made regarding an applicant's tree preservation plan.
- (1) The form shall clearly indicate whether the Urban Forester is making a final administrative determination, or a recommendation to the Planning Commission or City Council.
 - (2) The form shall also clearly indicate the applicant's plan is "APPROVED," "DISAPPROVED," or "CONDITIONALLY APPROVED," and explain the reasoning therefore.
 - (3) A statement shall appear on the form explaining the process by which a final administrative determination may be appealed in accordance with Chapter 155 of the Unified Development Code.
 - (4) The Urban Forester shall sign and date the form, and ensure that a copy becomes part of the permanent file for the project.
- (L) *Continuing Preservation and Protection Under Approved Tree Preservation Plans and Tree Preservation Easements.*
- (1) Large scale developments, large scale site improvements, and commercial preliminary plats are required to dedicate a tree preservation easement, if any existing tree are to be preserved. The tree preservation easement shall be the size of the minimum canopy preservation requirement, if possible. If the minimum tree preservation canopy is not available, the applicant will not be required to dedicate the minimum canopy preservation. The applicant will have to dedicate a tree preservation easement that is agreed upon with The Urban Forester. In order to ensure that an applicant's heirs, successors, assigns, or any subsequent purchasers of the subject property are put on notice as to the existence and extent of approved tree preservation easements which shall be clearly depicted and noted on the easement plats for large scale developments, large scale site improvements, commercial final plats, and any plats with a tree preservation easement. This shall be accompanied by a narrative statement describing the nature of the protection afforded, and bearing the signature of the Urban Forester. If it is impractical to include the actual depiction of the canopy in a tree preservation easement on the easement plat, or final plat itself, a note cross referencing an accompanying document shall suffice.
 - (2) The geographic extent and location of tree preservation easements, once recorded, may only be modified, or abolished with the express approval of the City Council. Applicants requesting such action shall bear the burden of proving to the City Council's satisfaction that such modification or abolition is in the best interest of the City of Fayetteville. Such requests shall be submitted to the urban forester, who shall ask the City Clerk to place it on the agenda of the next regularly scheduled City Council meeting.

- (3) Property owners wishing to remove diseased or dead trees from within a recorded tree preservation easement shall seek prior approval from the Urban Forester, who shall determine if such removal is consistent with sound arboricultural and horticultural practices, as well as the intent of this chapter. Any tree so removed shall be replaced with a tree of like or similar species, unless the Urban Forester determines that natural replacements of sufficient health and vigor are already present in the tree preservation easement.

33.111 Removal Of Planning Commissioners

By a vote of two-thirds ($\frac{2}{3}$) of the City Council, any Planning Commissioner may be removed from the office for cause. Cause shall include, but not be limited to, the following:

- (A) Chronic discourteous behavior to other commissioners, staff, or members of the public.
- (B) Ongoing lack of familiarity with staff-prepared material.
- (C) Planning Commissioners must attend at least 60% of agenda setting sessions and tours ~~unless that commissioner is currently on the Subdivision Committee~~. If job requirements do not permit a member to attend agenda meetings or tours prior to 5:00 P.M., the meetings and tours will be scheduled for after normal working hours or such member shall be excused from the requirements of attending the agenda meetings and tours.
- ~~(D) Planning Commissioners shall serve on the Subdivision Committee for one third ($\frac{1}{3}$) of their service on the Planning Commission when requested by the Chairman of the Planning Commission.~~
- ~~(DE)~~ During the second quarter of each year, Planning Staff shall designate and all Planning Commissioners shall attend one (1) evening training and review session to ensure the legal and proper functioning of the Planning Commission.

~~ARTICLE XIV SUBDIVISION COMMITTEE~~

~~33.270 Composition; Membership~~

~~The Subdivision Committee shall consist of three (3) or more members of the Planning Commission appointed by the chairman of said commission.~~

~~(Code 1965; App. A, Art. IV, §1; Ord. No. 1998, 5-7-74; Ord. No. 2724, 5-19-81; Ord. No. 2935, 8-2-83; Ord. No. 3302, 10-20-87; Code 1991, §154(3); Ord. No. 4099, 6-16-98)~~

~~33.2701~~—33.279 Reserved

157.02 Development

Notification of public hearings for development applications shall occur as follows:

- (A) *Public Hearing Required.* A public hearing shall be held at the meeting of the ~~Subdivision Committee and/or~~ Planning Commission, in accordance with the Unified Development Code the established bylaws of the Planning Commission.
- (B) *Applicability.* Development applications include, for the purpose of notification, preliminary plats, concurrent plats, large scale developments, variances from development requirements as listed in Section 156.03(C) and Section 156.07(A), and administrative items. If an application does not require a public hearing, notification is not required.
- (C) *Notice of Public Hearing.* For all development applications related to specific properties, the applicant shall provide the following notice:
 - (1) *Who Gets Notice.* Notice of the proposed action shall be given to all landowners and residents with separate addresses within 200 feet of the boundary line of the property on which the use is proposed. Residents with separate addresses shall be notified by first class letter addressed to the 'current resident' to each address found in the city's address point file.
 - (2) *Methods of Notice.* Notice shall be provided by the following methods, as required by this chapter:
 - (a) *Written Notice.* Written notice shall be provided ~~at least seven (7) days prior to Subdivision Committee and~~ at least fifteen (15) days prior to Planning Commission. Proof of notice shall be provided as required by this chapter.
 - (b) *Posted Notice.* The applicant shall post notice ~~at least seven (7) days prior to Subdivision Committee and~~ at least fifteen (15) days prior to Planning Commission. Proof of notice shall be provided as required by this chapter.
- (D) Large Scale Development applications that are subject to administrative approval are exempt from the notification requirements of this code subsection, however, they are subject to and shall complete the public notification requirements for a Large Site Improvement Plan application.

166.01 Development Categories

- (A) *Property Line Adjustment.* A property line adjustment is a transfer or adjustment of a property line or lines between adjoining property owners which does not create a separate, new lot. A property line adjustment ~~cannot~~ is not required to dedicate new easements or right-of-way.
- (B) *Subdivision of Land.*
- (1) *Lot Split.* When a property is to be subdivided into two (2), three (3) or four (4) lots, parcels the application may be processed as a lot split. Except for lot splits created pursuant §164.22 Cluster Housing Development, (C) *Development Review Process*, after the creation of more than four (4) lots from an original parent tract as established under Washington County's countywide 1985 reappraisal. Any subsequent subdivision of the parent or resulting tracts is required to be processed as a preliminary/final plat or concurrent plat. A lot split may dedicate new easements or right-of-way and may be combined with an easement plat.
 - (2) *Preliminary Plat.* When a property is to be subdivided into more than four (4) lots or when a parent or resulting tract has been subdivided three (3) or more times and is proposed to be further subdivided, the application shall be processed as preliminary plat. A preliminary plat establishes the preliminary location of lot lines, streets, and utility infrastructure, and allows for the applicant to request construction plan approval and install required improvements.
 - (3) *Final Plat.* After completion of the required infrastructure (water, sewer, storm drainage, utilities, street improvements, etc.) for a preliminary plat, the entity subdividing may submit an application for approval of the final plat. The final plat application may not be submitted until the final inspection for the required infrastructure has been scheduled with City Engineering staff.
 - (4) *Concurrent Plat.* A concurrent plat combines the preliminary and final plat into one (1) step. A concurrent plat is permitted when a property is to be subdivided into more than four (4) lots, or when a parent or resulting tract has been subdivided three (3) or more times and is proposed to be further subdivided, and the existing and new parcels do not require construction of new infrastructure.
- (C) *Site Plan.*
- (1) *Large Scale Development.* A large scale development is generally intended for development on a site of 1 acre or greater in size and proposes to create more than 10,000 square feet of impervious area and where a corresponding subdivision of land is not proposed.
 - (a) *Requirement.* The development of the following must be processed in accordance with the requirements for a large-scale development:
 - (i) A site 1 acre or greater in size and creating more than 10,000 square feet of new impervious area;
 - (ii) Facilities emitting odors or handling explosives; and
 - (b) *Excluded Developments.* Developments creating less than 10,000 square feet of new impervious area or a development on a lot or parcel in a zoning district subject to administrative approval.
 - (2) *Large Site Improvement Plan.* A large site improvement plan review is intended for a large scale development that is located on a site within a zoning district that permits administrative approval. A large site improvement plan is subject to the requirements and excluded developments for a large scale development listed in Fayetteville Unified Development Code §166.01(C)(1).
 - (3) *Small Site Improvement Plan.* A small site improvement plan review is intended for development on a site that is less than 1 acre in size with greater than 10,000 square feet of new impervious area.
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- (a) *Requirement.* The development of the following must be processed in accordance with the requirements for a small site improvement plan:
- (i) A development that is excluded from large scale development or large site improvement plan review and requires review by multiple city divisions;
 - (ii) The creation of more than 10,000 square feet of impervious area for a development on site of less than 1 acre within any zoning district.
- (b) *Excluded Developments.* The construction of less than or equal to 10,000 square feet of new impervious area shall be exempt from the site improvement plan requirements and shall be submitted in accordance with the requirements of §166.02(E) and §166.15.
- (4) *Concept Plan.* When a developer intends to subdivide property within the city or city's planning area boundary, he/she shall submit a concept plan to obtain feedback and recommendations from city staff prior and the Planning Commission to submitting a fully engineered development plan for review. When a developer intends to develop greater than 10,000 square feet of new impervious area within the city or city's planning area boundary, they may submit a concept plan to obtain feedback and recommendations from city staff prior to submitting a fully engineered development plan for review.
- (D) *Modifications.*
- (1) *Minor Modifications.* The Zoning and Development Administrator may authorize minor modifications in an approved subdivision of land or site plan. Minor modifications shall include, but are not limited to, substitutions of one approved structural type for another, minor variations in placement of buildings in such a way that the overall limits of approved floor area, open space, or rooms per acre are not increased, and minor shifts in property line locations.
 - (2) *Major Modifications.* In the event that a developer wishes to make major modifications to an approved development, such modifications shall be submitted to the approving body of the subdivision or site plan, whether staff, ~~Subdivision Committee~~, or the Planning Commission. After submission, the approving body shall approve or disapprove the requested modification.

166.02 Development Review Process

(A) *Application Submittal*

- (1) *Submittal.* All development applications shall be submitted to the Planning Division and will be processed for review in accordance with Planning Division operating procedures.

(B) *Public Meetings.* Development applications are required to be processed through the Technical Plat Review Committee, Subdivision Committee, and Planning Commission as follows:

- (1) *Technical Plat Review Committee.* The following development applications are required to be reviewed by the Technical Plat Review Committee: Lot split, small site improvement plans, large site improvement plans, large scale development, planned zoning district, preliminary plat, final plat, and concurrent plat. After the Technical Plat Review Committee meeting staff may administratively approve lot splits, final plats, small site improvement plans, and large site improvement plans after review for compliance with all applicable codes subject to UDC 166.02(C).

~~(2) *Subdivision Committee.* The following development applications are required to be reviewed by the Subdivision Committee: Large scale development, planned zoning district with development, preliminary plat, and concurrent plat. From these applications, the Subdivision Committee may approve only large scale developments. Large scale development applications that are subject to administrative approval shall not be required to be reviewed by the Subdivision Committee.~~

- ~~(2)~~ (23) *Planning Commission.* The following development applications are required to be reviewed by the Planning Commission. Preliminary plat, concurrent plat, and planned zoning district with development. The Planning Commission may approve, deny, table, or approve development applications with conditions. A planned zoning district cannot be approved by the Planning Commission, but may be forwarded to City Council. Large scale development applications that are subject to administrative approval shall not be required to be reviewed by the Planning Commission.

(C) *Approval and Denial Criteria*

- (1) *Administrative Approval.* The following applications shall be approved administratively by the Planning Division as long as the proposal meets all requirements of the Unified Development Code: Property line adjustment, lot split, final plat, small site improvement plan, and large site improvement plan. Approval by the Planning Commission for these applications is not required unless an appeal is filed in accordance with Ch. 156 of the UDC.

- (a) *Reasons for Denial.* The Planning Division may refuse administrative approval based on the following criteria:

- (i) *Property Line Adjustment; Lot Split.* The application does not comply with zoning and development requirements including, but not limited to: Lot width, lot area, setback requirements, buildable area, required parking, impervious surface, dedication of required right-of-way or easements, etc., or the requested action would make an existing non-conforming property or structure more non-conforming.
- (ii) *Final Plat.* The conditions of approval of the preliminary plat have not been met, the proposed plat does not meet the zoning and development requirements of the UDC, and/or the required improvements have not been completed or guaranteed in accordance with Fayetteville Unified Development Code Chapter 158.
- (iii) *Small or Large Site Improvement Plans.* The Planning Division may refuse to approve a small or large site improvement plan for any of the following reasons:

- (a) The development plan is not submitted in accordance with the requirements of this chapter.

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- (b) The proposed development would violate a city ordinance, a state statute, or a federal statute.
 - (c) The developer refuses to dedicate the street right-of-way, utility easements or drainage easements required by this chapter.
 - (d) The proposed development would create or compound a dangerous traffic condition. For the purpose of this section, a dangerous traffic condition shall be construed to mean a traffic condition in which the risk of accidents involving motor vehicles is significant due to factor such as, but not limited to, high traffic volume, topography, or the nature of the traffic pattern.
 - (e) City water and sewer is not readily available to the property within the site improvement plat area and the developer has made no provision for extending such service to the development.
 - (f) The developer refused to comply with ordinance requirements or condition of approval for on-site and off-site improvements.
 - (2) ~~Subdivision Committee and~~ *Planning Commission Approval*. The following applications shall be approved by the ~~Subdivision Committee or~~ Planning Commission, subject to the criteria listed below: Large scale development, preliminary plat and concurrent plat.
 - (a) *Reasons For Denial*. The ~~Subdivision Committee or~~ Planning Commission may refuse to approve a large scale development, preliminary plat or concurrent plat for any of the following reasons:
 - (i) The plat or development plan is not submitted in accordance with the requirements of this chapter.
 - (ii) The proposed development would violate a city ordinance, a state statute, or a federal statute.
 - (iii) The developer refuses to dedicate the street right-of-way, utility easements or drainage easements required by this chapter.
 - (iv) The proposed development would create or compound a dangerous traffic condition. For the purpose of this section, a dangerous traffic condition shall be construed to mean a traffic condition in which the risk of accidents involving motor vehicles is significant due to factors such as, but not limited to, high traffic volume, topography, or the nature of the traffic pattern.
 - (v) City water and sewer is not readily available to the property within the large scale development, preliminary plat, or concurrent plat and the developer has made no provision for extending such service to the development.
 - (vi) The developer refused to comply with ordinance requirements or conditions of approval for on-site and off-site improvements.
 - (D) *Plat Recordation or Construction Plan Approval*. After obtaining approval by the appropriate governing body, the applicant shall follow the procedures set forth below in order to record the plat or obtain construction plan approval.
 - (1) *Property Line Adjustment, Lot Split, Building Permit, Final Plat, Concurrent Plat*. The applicant shall submit copies of the approved plats containing all required signatures to the Planning Division for final approval. The plats shall be recorded by the applicant and copies of the recorded plats provided to the Planning Division as required.
 - (2) *Preliminary Plat, Large Scale Development and Small or Large Site Improvement Plan*. Receipt of the approval authorizes the applicant to proceed with:
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- (a) The preparation of plans, reports and specifications in accordance with City Engineering requirements including but not limited to:
 - (i) Street plans, profiles and specification accompanied by soil analyses and design calculations;
 - (ii) Storm drainage plans, profiles and specifications accompanied by soil analyses and design calculations; and
 - (iii) Water and sewer plans, profiles and specifications, accompanied by design calculations, to be reviewed and approved by City Engineering.
 - (iv) Final site plans, landscape plans, and other plans, reports and specifications required by the city to obtain approval.
- (b) Once all approvals that are required have been obtained, the applicant may proceed with site preparation and construction in accordance with the permitted plans.

(E) *Building Permits.*

- (1) Before a building permit is issued the developer shall:
 - (a) Dedication of Right-of-Way. Dedicate right-of-way in compliance with the city's Master Street Plan, and in compliance with the requirements for on or off-site improvements.
 - (b) Dedicate all easements necessary to serve the development as required by the utility providers and the city. This may be completed by easement plat or separate easement document(s), with approval of the Planning Division.
 - (c) Comply with all applicable zoning and development codes.
 - (d) In addition, for small site improvement plans, large site improvement plans and large scale developments, the developer shall:
 - (i) Obtain approval from the appropriate governing body.
 - (ii) On and Off-Site Improvements. Construct or guarantee required on- and off-site improvements in accordance with UDC Chapter 158.
 - (iii) Complete applicable conditions of approval.
- (2) In addition to §166.02(E), before a building permit is issued for site that creates between 1,201 and 10,000 square feet of new impervious area, where a corresponding subdivision of land is not proposed, the developer shall complete, and receive approval of, appropriate grading and drainage documentation demonstrating compliance with UDC Chapters 169 and 170 as well as the current City Drainage Criteria Manual per the table below. Impervious areas will be considered as existing only if they are in place on March 3, 2021 which corresponds with the City of Fayetteville 2021 imagery.

Required Mitigation Measures and Documentation by Development Threshold			
Development Threshold	City-wide Standard	Grading and Drainage/ Stormwater Documentation	Water Quality, Flood, and Tree Mitigation Measures
Level 1	< or = 1,200 sf of IA	Exempt from Grading and Drainage provisions except for those still associated with the Building Permit process such as HHOD	Exempt
Level 2	1,201— 6,000 sf of IA	Completed Green Stormwater Practice (GSP) Worksheet, demonstrating Runoff Reduction	2 or more measures from Step 1 of Table 2 that Reduce Runoff via Better Site Design

		via Better Site Design. • GSP Operation & Maintenance (O & M) Agreement to ensure the long-term functionality of these practices.	• 1 or more Green Stormwater Practices (GSPs) measures from Step 2 of Table 2 as required to treat 100% of the proposed additional impervious and gravel areas.
Level 3	6,001—10,000 sf of IA	Same as Level 2.	• Same as Level 2. • As needed GSP measures from Step 3 to further reduce runoff referred to as extended detention • Abbreviated Tree Preservation Plan

(F) *Completion of Development/Certificate of Occupancy.* No certificate of occupancy for a large-scale development, large site improvement plan, or small site improvement plan shall be issued, and no final plat or concurrent plat shall be signed for recordation until the following have been completed:

- (1) The requirements for on and off-site improvements have been completed, and maintenance bonds/guarantees deposited to city specifications.
- (2) An "as built" plot plan has been approved by the City Engineer (where applicable) showing:
 - (a) The location of all buildings and the setback distance for said buildings from street right-of-way and adjoining property lines;
 - (b) The location of any freestanding signs and the setback distance of said signs from street right-of-way and adjoining property lines;
 - (c) The location, number, dimensions, and surfacing of all parking spaces and of all screens or fences;
 - (d) The location and size of all water, sewer, gas, electric, telephone, and television cable lines;
 - (e) The location and size of all stormwater features with associated drainage easements demarcated, where applicable; and
 - (f) The location and quantity of existing and new impervious area on the property.
- (3) The development has been inspected and approved by all applicable city divisions.
- (4) All applicable conditions of approval have been completed.

166.04 Required Infrastructure Improvements — Development In City Limits

(A) *Generally.* Required of developer.

- (1) *On and Off-Site Improvements.* On-site improvements are adjacent to or within a project site; such as widening the street along the project street frontage, constructing interior streets and utilities, etc. Off-site improvements are not adjacent to a project; such as the extension of an off-site sewer line to the property boundary, off-site storm drainage improvements, or an off-site intersection improvement, etc.
- (2) *Standards Applicable.* Any required on or off-site improvements in the city and within one (1) mile of the city limits shall be installed according to the city's standards; provided on or off-site improvements to roads located outside one mile of the city limits shall be installed to the county's standards. The developer shall be required to bear that portion of the cost of off-site improvements which bears a rational nexus to the needs created by the development.
- (3) *Required Infrastructure Improvements.* On and off-site improvements that are roughly proportional and bear a rational nexus to the impact of the development are required for all development within the City of Fayetteville. The developer shall be required to install on and off-site improvements where the need for such improvements is created in whole or in part by the proposed development.
- (4) *Planning Commission and Planning Division.* At the time the Planning Commission or Planning Division (where applicable for administrative approval) grants development approval, the Planning Commission or Planning Division shall determine whether the proposed development creates a need for off-site improvements and the portion of the cost of any needed off-site improvements which the developer shall be required to bear; provided, that portion of the cost of off-site improvements to roads located outside the city's corporate limits but within the city's planning area shall be determined by the county. In determining that portion of the cost of off-site improvements which the developer shall be required to bear, the Planning Commission or Planning Division (where applicable for administrative approval) shall consider the acreage within the proposed development as a percentage of all the acreage which, when fully developed, will benefit from the off-site improvements; provided, the Planning Commission or Planning Division may use a different method of measurement if it determines that use of the acreage standard will not result in the developer bearing that portion of the cost which bears a rational nexus to the needs created by the development.
- (5) *Determining Necessity for Off-Site Improvements.*
 - (a) When a proposed development has access to paved streets or roads only by way of substandard or unimproved roads or streets leading from the development to the paved streets or roads, the developer shall be responsible for contributing this proportionate share of the cost of improving the substandard access roads or streets to existing city or county standards. The developer's proportionate share of said costs shall be determined by the Planning Commission or Planning Division (where applicable for administrative approval) in accordance with the provisions of 166.04(A) above.
 - (b) When a proposed development has direct access to, or fronts on an existing road or street, which is below current standards, the developer shall be responsible for contributing his/her proportionate share of the cost of improving said street or road to existing city or county standards. The Planning Commission or Planning Division (where applicable for administrative approval) shall determine the developer's proportionate share of said costs in accordance with the provisions of 166.04(A) above.
 - (c) Off-site drainage improvements shall be required whenever a proposed development causes the need for such improvements.

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- (6) *Delayed Improvements.* The Planning Commission or Planning Division may determine a required on-site or off-site improvement shall be delayed or payment-in-lieu contributed instead in accordance with Chapter 158 of the UDC.
- (7) *Variances.* A variance of off-site improvements may be granted in accordance with Chapter 156 Variances.
- (8) *State Highways.* The developer shall be required to dedicate sufficient right-of-way to bring those state highways which the Master Street Plan shows to abut or intersect the proposed subdivision into conformance with the right-of-way requirements of the Master Street Plan. The developer shall be required to install a sidewalk adjacent to that portion of a state highway abutting the proposed development; and provided that the Planning Commission or Engineering Division (where applicable for administrative approval) may waive the sidewalk requirement prescribed by this subsection upon application by the developer and a determination by the Planning Commission or Engineering Division (where applicable for administrative approval) that the topography of the proposed development where it abuts a state highway is such that installation of a sidewalk is not practical. Any other improvements required of the developer by the Planning Commission or Engineering Division (where applicable for administrative approval) shall be coordinated with the Arkansas Highway and Transportation Department.
- (B) *Minimum Improvements by Application Type.* The property owner/developer shall be responsible for constructing the following minimum improvements.
- (1) *Property Line Adjustment or Exempted Properties of Less Than or Equal to 1,200 Square Feet of Impervious Area.* No improvements are required unless the action would create or exacerbate a nonconforming infrastructure situation such as cutting off a lot from public water, sewer, or street frontage. In such as case the property may not be filed of record until the required infrastructure is first constructed to city specifications, or a variance or waiver is granted by the Planning Commission.
- (2) *Building Permit with No Required Grading Review.*
- (a) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, general procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats. The City Council retains the right to grant a lesser dedication of the right-of-way than is normally required by the Master Street Plan without the ~~Subdivision Committee's or~~ Planning Commission's recommendation.
- (b) *Water, Sewer, or Street Frontage.* Any lot that is created shall have adequate street frontage or street access that meets the minimum requirements of the zoning code, and access to public water and sewer as required by city and state code.
- (c) *Grading and Storm Drainage System.* The developer shall install water quality, flood, and tree mitigation measures after approval of the corresponding grading and drainage/stormwater documentation found in §166.02(F).
- (i) All drainage facilities shall be so designed to serve the entire drainage area per the specifications found in Chapter 170 and the current versions of the city's *Drainage Criteria Manual*.
- (3) *Lot Split, Building Permit Requiring Grading Review.*
- (a) *Dedication of Right-of-Way.* Sufficient right-of-way dedication, to bring those streets which the Master Street Plan shows to abut or intersect the property into conformance with the right-of-way requirements of the Master Street Plan for said streets; provided, the ~~Subdivision Committee or~~ Planning Commission may recommend a lesser dedication in the event of undue
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hardship or practical difficulties. Such lesser dedication shall be subject to approval by the City Council.

- (i) *Dedications.* The City Council accepts all streets and alleys located in Fayetteville that have been previously approved and accepted as dedications by the Fayetteville Planning Commission/~~Subdivision Committee~~. The City Council confirms the acceptance of all such streets and alleys dedicated by developers/owners to the city which have been approved by the Fayetteville Planning Commission/~~Subdivision Committee~~.
 - (b) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, General Procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats.
 - (c) *Water, Sewer, or Street Frontage.* Any lot that is created shall have adequate street frontage or street access that meets the minimum requirements of the zoning code, and access to public water and sewer as required by city and state code. If a lot split would create or exacerbate a nonconforming situation (such as cutting off a lot from public water, sewer, street frontage, or street access), the lot split may not be filed of record until the required easement is dedicated and/or the infrastructure is first constructed to city specifications, or a variance or waiver is granted by the Planning Commission.
 - (d) *Parkland Dedication.* Parks fees shall be assessed for each new residential unit that is constructed on the additional lot(s) in accordance with the parkland dedication requirements outlined in Fayetteville Unified Development Code Chapter 166. Said fees shall be paid prior to issuance of a building permit for construction on the new lot.
- (4) *Preliminary/Final/Concurrent Plat; Large Scale Development; Large or Small Site Improvement Plan.*
 - (a) *Dedication of Right-of-Way.*
 - (i) *On-Site.* Sufficient right-of-way dedication, to bring those streets which the Master Street Plan shows to abut or intersect the property and new streets proposed interior to the property, into conformance with the right-of-way requirements of the Master Street Plan for said streets, shall be approved by the Planning Commission ~~or Subdivision Committee~~; provided, the Planning Commission ~~or Subdivision Committee~~ may recommend a lesser dedication in the event of undue hardship or practical difficulties. Such lesser dedication shall be subject to approval by the City Council.
 - (ii) *Council Acceptance of Streets and Alleys.* The City Council accepts all streets and alleys located in Fayetteville that have been previously approved and accepted as dedications by the Fayetteville Planning Commission/~~Subdivision Committee~~. The City Council confirms the acceptance of all such streets and alleys dedicated by developers/owners to the city which have been approved by the Fayetteville Planning Commission/~~Subdivision Committee~~.
 - (b) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, General Procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats.
 - (c) *Streets.*
 - (i) *On-Site.* Widening the street adjacent to the project frontage and construction of all interior streets to meet Master Street Plan standards. Street grading, base, and paving according to existing city standards and specifications as adopted by the City Council.

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- (ii) *Off-Site.* Street widening and/or new street construction off-site may be required to address traffic impacts based on the rough proportion and rational nexus of the impacts of the project. Street grading, base, and paving according to existing city standards and specifications as adopted by the City Council.
 - (iii) *Private Street Name Signs.* Where a structure is addressed on a private street or drive, the developer or property owner(s) shall be required to install, maintain, repair and replace all private street name signs. Any private street name sign existing at the time of passage of this ordinance shall be maintained, repaired and replaced as required by this section. Signs shall meet the standards of the Manual on Uniform Traffic Control Devices (MUTCD) and shall be installed at all street/drive intersections. Unless approved otherwise, all signs shall be retroreflective and utilize a white legend on a green background.
 - (d) *Curbs and Gutters.*
 - (i) *On-Site.* Curbs and gutters adjacent to the project frontage according to existing city standards and specifications as adopted by the City Council.
 - (ii) *Off-Site.* Curbs and gutters off-site may be required to address drainage and/or traffic impacts based on the rough proportion and rational nexus to impacts of the project. Curbs and gutters according to existing city standards and specifications as adopted by the City Council.
 - (e) *Traffic Signals.* As determined to be needed based on the rough proportionality and rational nexus of the impacts of the development.
 - (f) *Sidewalks.*
 - (i) *On-Site.* Sidewalks shall be installed along the property street frontage and along new interior streets according to existing city standards and the Master Street Plan as adopted by the City Council.
 - (ii) *Off-Site.* Sidewalks may be required to be installed off-site based on the rough proportionality and rational nexus of the impacts of the development.
 - (g) *Streetlights.* Standard 8,000 lumen streetlights (or equal alternative approved by the Planning Division) shall be installed at each intersection or cul-de-sac and along one side of each street or cul-de-sac at intervals of no more than 300 feet; provided, streetlights of higher intensity may be required at intersections with collector streets or arterial streets. Developers are encouraged to utilize high-efficiency (LED or similar) streetlights where possible).
 - (h) *Grading and Storm Drainage System.*
 - (i) The developer shall install storm drainage facilities, including drains, sewers, catch basins, and culverts necessary for the proper drainage of all surface water.
 - (ii) All drainage facilities shall be so designed to serve the entire drainage area per the specifications found in Chapter 170 and the current versions of the city's *Drainage Criteria Manual*.
 - (iii) All surface water drainage shall be transported to existing storm sewers, drainage facilities, or natural drainage ditches approved by the City Engineer.
 - (iv) The City Engineer shall approve all drainage features.
 - (v) *Culverts and Bridges.* Culverts and bridges shall be installed where needed in accordance with existing Arkansas State Highway Department standards and specifications.
 - (i) *Water Supply.*
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- (i) *Accessible Public Water Supply.* When an approved public water supply is reasonably accessible, the developer shall install a system of water mains and shall connect to such supply so that each lot within the subdivision or development shall be provided with a connection to said public water supply. All connections shall be approved by the City Engineer. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street, if possible.
 - (ii) *Nonaccessible Public Water Supply.* Where an approved public water supply is not reasonably accessible, any private water supply system proposed by the developer must be approved by the county sanitarian and the City Engineer in order to assure that the private water supply system will provide an adequate supply of potable water to every lot in the subdivision or development. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street, if possible.
 - (iii) *Fire Hydrants.* Fire hydrants for single-family dwellings and duplexes shall be installed so that the distance between two (2) consecutive fire hydrants does not exceed 800 feet, and no lot is more than 400 feet from a fire hydrant. Fire hydrants for apartment complexes, commercial structures, and industrial structures shall be installed so that the distance between two (2) consecutive fire hydrants does not exceed 600 feet; provided, the Fire Chief shall have the authority to require additional fire hydrants upon a determination that such additional fire hydrants are necessary to provide adequate fire protection. The Fire Chief shall develop written criteria to be applied in determining whether additional fire hydrants shall be required.
- (j) *Sanitary Sewer System.*
- (i) *Public Sanitary Sewer Accessible.* Where a public sanitary sewer is reasonably accessible, the developer shall connect with such sewer, and each lot within the subdivision or development shall be provided with a connection thereto. All connections shall be subject to the approval of the City Engineer. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street if possible.
 - (ii) *Public Sanitary Sewer Not Accessible.* Where a subdivision, lot split, or other development is proposed to utilize either individual septic systems or an onsite wastewater treatment system the following is required:
 - (a) *Lot Splits Resulting in Lots Less Than 1.5 acres.* Prior to the city stamping the lot split document for approval, a letter from the Arkansas Department of Health is required verifying approval of soil tests and that the property could be developed with a septic system.
 - (b) Prior to the city signing a final or concurrent plat a letter from the Arkansas Department of Health is required indicating approval of the overall plan for the utilization of either onsite wastewater systems or individual septic permits.
 - (c) Existing septic systems, sewage disposal fields (leach fields), alternate disposal fields required by state law and water wells on-site or off-site within 100 feet shall be shown on all proposed subdivisions, lot splits, and development plans.
 - (d) *Community Sewage Systems.* The construction of community sewage systems or decentralized sewer systems shall be prohibited within the City unless expressly permitted by resolution of the City Council.
 - (e) *Annexation of Community Sewage Systems.* Where a community sewage system is annexed into the city, then the following shall apply:
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- (1) *Unconstructed Systems.* The wastewater system shall be designed such that the entire collection system is a traditional-style gravity sewer system that carries all wastewater flow to centralized treatment facilities and shall meet city standards for design construction. The system must also be designed such that there is one (1) single point of connection from which a future gravity connection can be made to the city sanitary sewer system when the latter becomes available. This connection shall be made at the expense of the owner of the decentralized wastewater system.
 - (2) *Constructed Systems.* Systems constructed prior to annexation into the city must tie to the city sanitary sewer system when a city sanitary sewer main is constructed within 300 feet of the community sewage system and such main is reasonably available to the community sewage system. This connection shall be made at the expense of the owner of the decentralized wastewater system.
 - (k) *Trail Linkages/Corridor/Easements.* The developer may be required to construct a trail linkage or corridor or grant a multi-use trail easement for trails shown on the Master Transportation Plan that abut, intersect, or traverse the project site, if it is determined that the improvements bear a rational nexus and rough proportionality to the needs created by the development.
 - (l) *Parkland Dedication.*
 - (i) *Applicability.* The requirements of this subsection shall apply to development that creates one (1) or more additional lots upon which residential dwelling units may be constructed and to development on an existing lot to create one (1) or ore additional residential dwelling units.
 - (ii) *Residential Development.*
 - (a) *Dedication or Fee-in-Lieu.* When a proposed residential development does not provide an area or areas for a public park based on the most recent Fayetteville Park and Recreation System Master Plan, the developer shall be required to make a reasonable dedication of land for public park facilities, or to make a reasonable equivalent contribution in lieu of dedication of land, such contribution to be used for the acquisition and development of park land that serves the subdivision or development.
 - (b) *Parks, Natural Resources and Cultural Affairs Advisory Board.* Prior to the submittal of a preliminary plat, large scale development plan, or large site improvement plan the developer shall submit to the Parks, Natural Resources and Cultural Affairs Advisory Board a conceptual development plan. If land dedication is being requested by the developer, a small site improvement plan shall also be submitted to the Parks, Natural Resources and Cultural Affairs Advisory Board.
 - (c) *Planning Commission.* The developer and the Parks, Natural Resources and Cultural Affairs Advisory Board shall make a joint recommendation to the Planning Commission as to the land dedication or contribution in lieu of dedication for a preliminary plat or large scale development. With the agreement of the Parks, Natural Resources and Cultural Affairs Advisory Board and developer, dedication or fee-in-lieu associated with small or large site improvement plans subject to administrative approval shall be accepted as a condition of approval. In the event that they are unable to agree, the developer
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and advisory board shall make separate recommendations to the Planning Commission who shall determine the issue.

- (d) *Decision.* If the developer proposes to dedicate land for a public park after consultation with the Parks, Natural Resources and Cultural Affairs Advisory Board which the Planning Commission determines is suitable for park purposes, the proposed dedication shall be accepted. Upon consent and consultation with the developer and the Parks, Natural Resources and Cultural Affairs Advisory Board, a developer may dedicate a portion of the required park land dedication and make a contribution of money in lieu of land dedication for the remaining park land dedication requirement. This monetary contribution may be used to develop the park land in the development or elsewhere within the quadrant consistent with the most recent Fayetteville Parks and Recreation System Master Plan.
- (e) *Approval.* The Planning Commission's decision must be incorporated into the developer's preliminary plat or large scale development. Dedication or fee-in-lieu associated with small or large site improvement plans or other plans subject to administrative approval must also be incorporated into the developer's final approval.
- (f) *Dedication Ratios.* Land shall be dedicated at a ratio of 0.023 acres of land for each single-family dwelling unit and 0.020 acres of land for each multi-family dwelling unit.
- (g) *Fee-in-Lieu formulas.* A contribution in lieu of land dedication shall be made according to the following formula:

\$1,089.00 for each single-family unit.

\$952.00 for each multi-family unit.

The Parks, Natural Resources and Cultural Affairs Department shall review the contribution formula every two (2) years and make recommendations to the City Council following such review.

- (h) *Dedication in Excess.* If a developer wishes to dedicate park land which exceeds the requirement of this subsection, the developer shall make a written request to the Planning Commission who may grant the developer a credit equivalent to said excess. Said credit shall be applied toward the developer's obligation under this subsection for any subsequent development located in the same park quadrant.
- (iii) *Timing of Dedication and/or Contribution.* All dedications of land must be made before the city signs the final plat or issues building permits for developments that create one (1) or more additional residential dwelling unit. A final plat shall not be released for recordation until the deed for a land dedication is received. Deeded land is dedicated public park land and not subject to any right of reversion or refund. A cash contribution in lieu of required land dedication shall be payable before the city signs the final plat, or issues building permits for a development that creates one (1) or more additional residential dwelling units. With the approval of the Planning Commission a developer may pay such contribution in three (3) equal installments to be paid in full within one (1) year of final plat approval. If a developer makes a cash contribution in lieu of land dedication, the developer shall be entitled to a pro rata refund, together with the accrued interest therefrom, in the event actual density is less than the density used as the basis for the developer's contribution; provided, no refund shall be made unless application therefore is made in

writing to the Zoning and Development Administrator within one (1) year from the date of final plat approval. In the event actual density is more than the density used as the basis for a dedication of land or case contribution the developer must make an additional land dedication or contribution in lieu of dedication.

- (iv) *Zoning Requirements.* Lots created for the purpose of park land dedication shall not be required to meet the standards for lot size, bulk and area within any zoning district. Lots created for the purpose of park land dedication to serve the residents of the surrounding area shall not be subject to POA/HOA dues or other fees established for maintenance or other purposes within the neighborhood.
- (v) *Fee-in-Lieu Allocation.* All parkland fees received under this subsection shall be deposited in an interest bearing account. This money together with its earned interest shall be expended within five (5) calendar years of the last date of the calendar year in which it was received for the acquisition and/or development of parkland that services the subdivision or development for which the contribution in lieu of dedication was made. If this money has not been expended within the allowed period, the unexpended money together with any of its remaining earned interest shall be refunded to the present owner of the property that was the subject of the new development and against which the parkland fee was assessed and collected.

- (C) *Other Infrastructure Improvements.* Other infrastructure improvements may be required where the need for such improvements is created in whole or in part by the proposed development as determined by the City Engineer.

167.04 Tree Preservation And Protection During Development

- (A) *Applicability.* The provisions of this section shall apply to proposed developments as defined by the Unified Development Code as follows:
- (1) *Large Scale Developments.*
 - (2) *Large Site Improvement Plan.*
 - (3) *Small Site Improvement Plan.*
 - (4) *Preliminary Plat.*
 - (5) *Final Plat.*
 - (6) *Concurrent Plat.*
 - (7) *Planned Zoning Districts.*
 - (8) *Parking Lots.* Tree preservation requirements apply to all permit applications for the construction of parking lots with five (5) or more spaces. An abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for permits on projects that are required to go through the subdivision or large scale development process.
 - (9) *Hillside/Hilltop Overlay District.* Undeveloped land located within the Hillside/Hilltop Overlay District shall submit a tree preservation plan with the preliminary plat or site plan. Single and two (2) family residential development shall submit an abbreviated tree preservation and site plan at the time of applying for a building permit.
 - (10) *Grading Permit.* A tree preservation plan or an abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for grading permits on projects that are not required to go through the development process.
 - (11) *Building Permits.* Tree preservation requirements apply to all permit applications for developments of greater than 6,000 square feet of impervious area. An abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for building permits on projects that are not required to go through the subdivision or large scale development process. There shall be no land disturbance, grading, or tree removal until an abbreviated tree preservation plan has been submitted and approved, and the tree protection measures at the site inspected and approved.
 - (12) *Exemptions.* Projects not listed above or not impacting tree canopy are not required to submit a tree preservation plan or review from Urban Forestry.
 - (a) Persons seeking to construct 6,000 square feet or less of impervious area are specifically exempt from the provisions of this section except when the land is located within the Hillside/Hilltop Overlay District; then all the provisions of this ordinance shall apply.
 - (b) Structural changes to buildings located in the Hillside/Hilltop Overlay District that do not result in an enlargement of the building footprint or roof dripline shall not require an abbreviated tree preservation plan.
- (B) *Tree Preservation Criteria.* The Urban Forester shall consider the following factors, and any other relevant information, when evaluating tree preservation plans:
- (1) The desirability of preserving a tree or group of trees by reason of age, location, size, or species.
 - (2) Whether the design incorporates the required tree preservation priorities.
 - (3) The extent to which the area would be subject to environmental degradation due to removal of the tree or group of trees.
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- (4) The impact of the reduction in tree cover on adjacent properties, the surrounding neighborhood and the property on which the tree or group of trees is located.
 - (5) Whether alternative construction methods have been proposed to reduce the impact of development on existing trees.
 - (6) Whether the size or shape of the lot reduces the flexibility of the design.
 - (7) The general health and condition of the tree or group of trees, or the presence of any disease, injury, or hazard.
 - (8) The placement of the tree or group of trees in relation to utilities, structures, and the use of the property.
 - (9) The need to remove the tree or group of trees for the purpose of installing, repairing, replacing, or maintaining essential public utilities.
 - (10) Whether proposed roads and proposed utilities are designed in relation to the existing topography, and routed, where possible, to avoid damage to existing canopy.
 - (11) Construction requirements of on-site and off-site drainage.
 - (12) The effects of proposed on-site mitigation or off-site alternatives.
 - (13) The effect other chapters of the Unified Development Code, or city policies have on the development design.
 - (14) The extent to which development of the site and the enforcement of this chapter are impacted by state and federal regulations.
 - (15) The impact a substantial modification or rejection of the application would have on the applicant.

***Note**—The above items are not presented in any particular order of importance. The weight each is given will depend in large part on the individual characteristics of each project.

- (C) *Canopy Area*. In all proposed developments that are required to submit a tree preservation plan or abbreviated tree preservation plan, trees shall be preserved as outlined in Table 1 under Percent Minimum Canopy, unless the applicant has been approved for on-site mitigation or off-site alternatives as set forth in §167.04(I) and (J) below. The square foot percentage of canopy area required for preservation in new development is based on the total area of the property for which the applicant is seeking approval, less the right-of-way and park land dedications. An applicant shall not be required to plant trees in order to reach the percent minimum canopy requirement on land where less than the minimum exists prior to development.

Table 1	
Minimum Canopy Requirements	
ZONING DESIGNATIONS	PERCENT MINIMUM CANOPY
R-A, Residential — Agricultural (nonagricultural uses)	25%
RSF-.5, Single-family Residential — One-Half Unit per Acre	25%
RSF-1, Single-family Residential — One Unit per Acre	25%
RSF-2, Single-family Residential — Two Units per Acre	20%
RSF-4, Single-family Residential — Four Units per Acre	25%
RSF-7, Single-family Residential — Seven Units per Acre	20%
RSF-8, Single-family Residential — Eight Units per Acre	20%
RSF-18, Single-family Residential — Eighteen Units per Acre	20%
R-O, Residential — Office	20%

RI-12, Residential Intermediate — Twelve Units Per Acre	20%
RI-U, Residential Intermediate — Urban	15%
RMF-6, Multi-family Residential — Six Units per Acre	20%
RMF-12, Multi-family Residential — Twelve Units per Acre	20%
RMF-18, Multi-family Residential — Eighteen Units per Acre	20%
RMF-24, Multi-family Residential — Twenty-Four Units per Acre	20%
RMF-40, Multi-family Residential — Forty Units per Acre	20%
NS-L, Neighborhood Services — Limited	20%
NS-G, Neighborhood Services — General	20%
C-1, Neighborhood Commercial	20%
CS, Community Services	20%
C-2, Thoroughfare Commercial	15%
UT, Urban Thoroughfare	15%
C-3, Central Business Commercial	15%
DC, Downtown Core	10%
MSC, Main Street Center	10%
DG, Downtown General	10%
NC, Neighborhood Conservation	20%
I-1, Heavy Commercial and Light Industrial	15%
I-2, General Industrial	15%
P-1, Institutional	25%
PZD, Planned Zoning District (HHOD)	25% (30%)

All residential zoning districts and C-1 districts within the Hillside/Hilltop Overlay District shall have their percent minimum canopy requirements increased by 5% to a total requirement of either 30% or 25%.

(D) *Prior Tree Removal.*

- (1) If trees have been removed below the required percent minimum canopy within the five (5) years preceding application for a development, the site must be forested to meet the Percent Minimum Canopy requirements set forth in Table 1, plus an additional 10% of the total area of the property for which the applicant is seeking approval, less the right-of-way and park land dedications. The number of trees required to be planted shall be calculated using the base density for high priority trees.
- (2) *Waiver.* If an applicant is able to demonstrate to the Planning Commission's satisfaction that the trees were removed for a bona fide agricultural purpose, and not with the intent to thwart enforcement of this chapter, the additional 10% reforestation requirement shall be waived.

(E) *Tree Preservation Priorities.*

- (1) *Percent Minimum Canopy.* Proposed designs must meet the percent minimum canopy requirements for the particular zoning designation, emphasizing the preservation and protection of high priority trees on the site. Trees in existing and not to be vacated utility easements shall not be counted toward the percent minimum canopy requirement and such utilities shall be routed, wherever possible, to avoid existing canopy.
 - (2) *Existing Natural Features.* Each design shall consider the existing natural features of the site, the preservation priorities for the trees, and the impact their proposed removal may have both on and off-site.
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- (3) *Priority Trees.* The preservation and protection of high priority trees shall be enforced most stringently to meet the minimum percentage of canopy preservation. High priority trees are alive, healthy, greater than or equal to an 8-inch diameter at breast height for large and medium species of trees. High priority for small species of trees is greater than or equal to a 4-inch diameter. Low priority trees are invasive species or unhealthy as determined by a tree care professional pursuant to §167.07. Low priority trees are less than an 8-inch diameter at breast height for larger and medium species and less than a 4-inch diameter at breast height for smaller trees species.
- (F) *Tree Preservation Requirements for Proposed Residential and Non-Residential Developments.*
- (1) *Residential Developments.* The percent minimum canopy in residential developments shall be located in areas that have the least possibility of impact as public infrastructure and proposed utilities are installed and homes built. The intent is to leave undisturbed as many existing trees as possible for the use and enjoyment of prospective lot owners. Residential developments requesting tree removal below the percent minimum canopy requirement may choose either residential on-site mitigation, or to contribute to the Tree Escrow Account as set forth in §167.04(J)(4)(a). Trees in existing and not to be vacated utility easements shall not be counted toward the percent minimum canopy requirement, and such proposed utilities shall be routed to avoid existing canopy and shall count toward the percent minimum canopy requirement.
- (2) *Nonresidential Developments.* Two (2) options are available for establishing a tree preservation plan for the development of nonresidential developments. The Urban Forester shall recommend to the Planning Commission the option that will potentially preserve the largest amount of high priority canopy based upon the tree preservation criteria set forth in §167.04(B) above.
- (a) *Preservation Plan for Entire Development.* The developer may choose to preserve the percent minimum canopy required for the entire development. With this option, the preserved canopy shall be located in areas that will not be impacted by future development of the individual lots. Canopy to be preserved shall be noted on the final plat, and shall be protected as set forth in §167.04(L) below. Should the entire percent minimum canopy requirement for the site be so protected, the preserved canopy shall be placed in a tree preservation easement and the final plat shall include a statement that the individual lots, as represented thereon, shall not require separate tree preservation plans.
- (b) *Preservation Plan for Infrastructure Only.* The developer, in consultation with city staff, shall delineate the area required for the construction of the infrastructure and improvements for the development. This area should include street rights-of-way, and utility and drainage easements. Proposed lot lines, streets, and easements shall be located to avoid placing a disproportionate percentage of existing canopy in any one (1) proposed lot. This option shall not allow the removal of trees during the grading of individual lots, unless shown by the developer to be essential to the project's engineering design. The developer will be required to compensate for the canopy removed from defined individual lots by making the appropriate payment into the Tree Escrow Account. On all other areas of the development, the developer shall protect the existing canopy during the construction phase in accordance with §167.05 below. The final plat shall include a statement that the individual lots shall require separate tree preservation plans.
- (3) *Hillside/Hilltop Overlay District.* Individual parcels or lots located within the Hillside/Hilltop Overlay District boundary shall submit a tree preservation plan or an abbreviated tree preservation plan as set forth in §167.04(H)(3) indicating the location of the structure and the preservation of the minimum tree canopy requirement.
- (4) Developers have the option of creating cluster development, such as a Planned Zoning District, which would encourage more open space and tree preservation. In this pattern of development, the trees preserved or open space on each lot can be transferred to a larger Tree Preservation Easement instead
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of individual lots required to meet minimum percent requirements. The Tree Preservation Easements shall be clearly depicted on easement plats or final plats.

(G) *Initial Review.*

- (1) *Meeting with the Urban Forester.* It is strongly recommended that prospective applicants meet with the Urban Forester for an initial review of the proposed tree preservation plan for the site prior to submitting a proposed development to the city. During the initial review, the Urban Forester shall make recommendations to ensure the proposed subdivision or development complies with the requirements of this chapter. These recommendations shall be nonbinding. However, applicants proceed at the risk of higher costs and longer approval times due to changes required by a noncompliant submittal should they choose not to have the initial review or to disregard the recommendations of the Urban Forester.
- (2) *Confirmation.* The Urban Forester shall document whether the applicant participated in the initial review meeting in the Tree Preservation and Protection staff report given to applicants going through the development review process. If the applicant chooses to attend an initial review meeting, the staff report shall also document any recommendations made. The Urban Forester shall ensure that a copy of the report or email becomes part of the permanent file for the project.

(H) *Submittal of Plans.* Applicants should bear in mind that all plans will be evaluated according to the tree preservation criteria and percent minimum canopy requirements as set forth under §167.04(B) and (C).

- (1) *Tree Preservation Plan.* On sites with existing tree canopy, the applicant shall conduct a tree preservation analysis to determine the approximate age, health, size and species distribution of the trees, noting each on a tree preservation plan, and clearly showing the locations and types of all natural features on a site, including features 100 feet beyond the property lines. The tree preservation plan shall also specifically depict the applicable preservation priority level for each tree or group of trees on the site. The plan should include, but not be limited to, delineation of the following features as they exist on the site:
 - (a) The existing topography of the site highlighting slopes of 15% or greater, and indicating the natural drainage patterns;
 - (b) The property line boundaries of the site;
 - (c) Soils identified according to the Unified Soil Classification System;
 - (d) Any significant trees, as defined in the City of Fayetteville's Tree Preservation, Protection and Landscape Manual, existing on the site, and the location of trunks, spread of the canopy, species, diameter at breast height (DBH), and the overall health of each significant tree;
 - (e) Groupings of trees, delineating the edges of the overall canopy, noting the predominate species, average height, diameter at breast height (DBH), and general health of the trees.
 - (f) All existing utilities and utility easements;
 - (g) All features, including trees, buildings, perennial and intermittent streams and creeks that exist on the site or within 100 feet of the limits of disturbance;
 - (h) Floodplains and floodways on the site;
 - (i) All existing rights-of-way within and surrounding the project site, including any designated trails or bike paths; and,
 - (j) Any other factors that may impact the design of the site.
- (2) *Additional Tree Preservation Plan Content.* The applicant shall indicate all proposed site improvements, and delineate in the tree preservation plan the trees to be retained on-site, and the measures to be

implemented for their protection. These measures shall include, but need not be limited to, fencing, limits of root pruning, as well as restrictions on traffic and material storage. The plan shall also clearly depict the limits of soil disturbance to include all areas to be graded both on and off-site, as well as the proposed location of utilities. The applicant should consult the City of Fayetteville Tree Preservation, Protection and Landscape Manual for details, examples and specific checklists. Examples can be provided upon request to the Urban Forester.

- (3) *Abbreviated Tree Preservation Plan.* Applicants requesting approval of development projects for between 6,001 to 10,000 square feet of impervious area that require building permits, grading, or parking lot permits, but that do not fall under the requirements for developments required to go through the development review process of Technical Plat Review Committee, ~~Subdivision Committee~~ and Planning Commission, shall prepare and submit an abbreviated tree preservation plan. The information for an abbreviated tree preservation plan may be combined with the site plan, plat drawing, or grading plan. The applicant is expected to show the general location of all existing groups of trees, individual significant trees, and to clearly depict the limits of soil disturbance to include all areas to be graded, both on and off-site, as well as the proposed location of utilities. Protective measures such as fencing, limits of root pruning, restriction on traffic and materials storage shall be depicted on the plan. A preliminary site visit with the Urban Forester is highly recommended before applying for any of the above-mentioned permits. The applicant should consult the City of Fayetteville Tree Preservation, Protection, and Landscape Manual for details, and specific checklists. Applicants submitting abbreviated tree preservation plans shall not be required to submit an analysis report, nor shall they be required to hire architects, engineers, or landscape architects to prepare the abbreviated tree preservation plan.
 - (4) *Analysis Report.* The applicant shall submit an analysis report when minimum percent canopy is not met. The report shall detail the design approaches used to minimize damage to or removal of existing canopy that were considered in arriving at the proposed design. Written justification shall be presented as to why individual trees or canopy must be removed. The report shall also detail proposed on-site mitigation options or off-site alternatives, as detailed below.
 - (5) *Grading and Utility Plans.* All subsequent grading and utility plans shall depict Tree Preservation Areas, preserved trees, and the physical limits of all protective measures on site required during construction.
 - (6) *Submittal Requirements.* The applicant shall submit a tree preservation plan. Development plans with removal of tree canopy below percent minimum canopy shall submit an analysis report to the Urban Forester, concurrently with their tree preservation plan. Applicants submitting abbreviated tree preservation plans shall not be required to submit analysis report.
 - (7) *Tree Preservation Easements.* The City of Fayetteville shall encourage the use of Tree Preservation Easements for the added protection of trees preserved to meet percent minimum canopy requirements or trees planted, in those instances where such would be of mutual benefit to the applicant and the City of Fayetteville.
- (I) *Request for On-Site Mitigation.*
- (1) *Timing of Request for On-Site Mitigation.* Requests to remove trees below the percent minimum canopy requirement must be incorporated with the applicant's tree preservation plan.
 - (2) *Plan Requirements.* The tree preservation plan must graphically represent the species and location for all existing trees on-site. It shall also include a chart clearly stating the following information:
 - (a) The number of trees requested for removal;
 - (b) The percentage below the percent minimum canopy requirement they represent; and
 - (c) The species and number of trees to be planted based on the forestation requirements below.
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- (3) *Planting Details and Notes.* Planting details and notes shall be included on the tree preservation plan or landscape plan as set forth in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual.
- (4) *Forestation Requirements.* The number and species of trees required for forestation shall be based upon the quality of the canopy lost:
- (a) *High Priority Canopy.* When removing high priority canopy below the percent minimum canopy required, the canopy square footage removed shall be forested at a base density of two hundred (200), 2-inch caliper trees per acre removed.
 - (b) *Low Priority Canopy.* When removing low priority canopy below the percent minimum required, the canopy square footage removed shall be forested at a base density of one hundred (100), 2-inch caliper trees per acre removed.
- (5) *Base Density.* Compensating for the environmental damage caused by removing tree canopy shall be accomplished by forestation on a per acre basis. The base density formula used above is based on 2-inch caliper trees. However, the urban forester may approve the use of trees with less than 2-inch caliper for the planting of smaller tree species required by spatial constraints on the site. In such cases, the number of trees to be planted may be adjusted in accordance with the species table to be found in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual.
- (6) *Preferred Species.* All trees to be planted shall be species native to the Ozark region or native cultivars, when available, or selected from the list of preferred tree species set forth in the City of Fayetteville Tree Preservation, Protection and Landscape Manual. Species selection shall be based upon the amount of space available for proper growth on the site, and must be approved by the Urban Forester.
- (7) *Placement of Trees.* The applicant is expected to plant trees in locations on the site where the environmental benefits of canopy cover are most likely to offset the impact of development. Trees shall not be placed within utility easements, or in other locations where their future protection cannot be assured.
- (8) *Residential On-Site Mitigation.* Applicants requesting on-site mitigation for residential developments shall comply with all the provisions of §167.04(I), as well as the following:
- (a) The applicant's mitigation plan shall meet or exceed the required number of mitigation trees based on the forestation requirements as set forth at §167.04(I)(4).
 - (b) All plans requesting residential on-site mitigation shall include a binding three (3) year maintenance and monitoring plan, which shall hold the applicant responsible for the health of all planted trees.
 - (i) Approval of a plan requesting residential on-site mitigation shall be contingent upon the applicant depositing with the city an irrevocable letter of credit in an amount equal to the estimated cost of materials and labor for all trees at the time of planting. The irrevocable letter of credit must cover the entire three (3) year maintenance and monitoring period. Applicant shall submit cost estimates to the Urban Forester for approval.
 - (ii) Upon completion of the three (3) year landscape establishment period, the Urban Forester shall inspect the site and determine whether 90% of the trees are healthy and have a reasonable chance of surviving to maturity. Upon such a finding, the city shall release the letter of credit.
 - (iii) In the absence of such a finding, the applicant shall be notified to replace any unhealthy or dead trees, or take other appropriate action as approved by the Urban Forester. If the applicant does not take remedial steps to bring the property into compliance, the city shall use the necessary moneys from the landscape establishment guarantee to do so.
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- (iv) In the event trees are injured or destroyed by natural disasters, including but not limited to, tornadoes, straight-line winds, ice storms, fire, floods, hail, or lightning strikes, or through the independent actions of third parties, the applicant shall be relieved of the responsibility of replanting the tree or trees so affected.
 - (c) Developers requesting mitigation trees be planted along the street right-of-way of residential developments shall submit a landscape plan that complies with the standards outlined in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual in order to ensure that new trees planted are of the highest quality, require low maintenance, and do not interfere with public safety. The species of trees to be planted shall be selected from the approved street tree species list, or be otherwise specifically approved by the Urban Forester. The applicant's mitigation plan for planting street trees shall describe in detail the method for tracking the development of the individual lots, which shall best ensure that required number and species of mitigation trees are planted.
- (9) *Request for On-Site Mitigation Alternatives (Green Roofs or Green Façades).*
- (a) *Intent.* The intent is to allow previously developed sites with at least 50% existing impervious area and limited space for planting trees to use on-site mitigation alternatives to meet the mitigation requirements and still contribute beneficial plant materials that provide positive ecosystem services.
 - (b) *Applicability.* On-Site Mitigation Alternatives shall only be allowed as alternatives to planting trees in form-based zoning districts that allow for mixed-use and do not have a building area maximum requirement. On-Site Mitigation Alternatives may not be utilized on sites that have adequate space to meet landscape requirements.
 - (c) *Timing of Request for On-Site Mitigation Alternatives.* Requests for on-site alternatives must be incorporated and submitted concurrently with the applicant's tree preservation plan.
 - (d) *Intensive Green Roof.* A green roof with 6 inches or greater soil medium that can sustain plant species with deeper root systems.
 - (e) *Extensive Green Roof.* A green roof with 2 to 5 inches of soil medium that can sustain plant species with shallow root systems.
 - (f) *Green Façade.* A green façade is created by growing climbing plants up and across the façade of a building, either from plants grown directly in the ground or a large container of at least 12 inches of soil medium. Plants can attach directly to the building or be supported with a 12-inch by 12-inch trellis system connected to the building.
 - (g) *Mitigation Alternative Calculations.* The applicant's plan to install an extensive green roof, intensive green roof, and green façade in lieu of a mitigation tree shall be based from square footage of tree canopy.
 - (i) The calculation for an extensive green roof shall be based from a ratio of 1 square foot of tree canopy to 2.5 square feet of extensive green roof.
 - (ii) The calculation for an intensive green roof shall be based from a ratio of 1 square foot of tree canopy to 1.4 square feet of intensive green roof.
 - (iii) The calculation for a green façade shall be done based from a ratio of 1 square foot of tree canopy to 2.5 square feet of green façade.
- (J) *Request for Off-Site Alternatives.*
- (1) *Timing of Request for Off-Site Alternatives.* Requests for off-site alternatives must be incorporated in, and submitted concurrently with the applicant's tree preservation plan.
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- (2) *Off-Site Preservation.* The applicant may seek approval of the Urban Forester to preserve an equal or greater amount of canopy cover at a site within the city limits.
- (3) *Off-Site Forestation.*
- (a) If off-site preservation cannot be achieved, the applicant may seek approval from the Urban Forester to plant the required number of trees on another site owned by the applicant and located within the city limits. A tree preservation easement must be conveyed concurrently with or prior to submission of a final plat by the applicant to the city to protect any off-site preservation or forestation and the legal description of the tree preservation easement shall also appear on the final plat.
 - (b) An applicant may plant and maintain mitigation trees needed for the applicant's development as to fulfill the obligation set forth in Chapter 167, Tree Preservation and Protection, in a nearby city park or public right-of-way if expressly approved by City Council resolution. The City Council shall seek advice from the Urban Forester, Parks and Recreation Department staff and citizens about the advisability of forestation of the nearby city park and may apply express conditions including requiring irrigation to be installed and regular maintenance to be performed by the applicant.
- (4) *Tree Escrow Account.* Tree preservation on-site is always the preferred option, with on-site mitigation, off-site preservation, off-site forestation, and on-site mitigation alternatives to be considered in descending order only if the more preferred option cannot be fully achieved. If none of these options can completely fulfill a developer's obligation under this Tree Preservation and Protection Chapter, the developer shall pay into the City Tree Escrow Account \$250.00 for each tree required to meet the Base Density requirements which fairly represents the costs of material and labor to plant a tree. The developer shall also pay into the Tree Escrow Fund \$425.00 as three (3) years of maintenance costs to ensure each tree survives for that period of time. Tree planting and maintenance costs should be reviewed at least every four (4) years to ensure it remains the fair market costs for tree planting and maintenance for three (3) years.
- (a) Residential developments which cannot achieve the base density tree requirements through preservation or mitigation shall contribute to the Tree Escrow Account. The city shall use the money paid into the Tree Escrow Account to plant trees within the development along rights-of-way, detention ponds, common areas or other areas where trees can be protected and have a high probability of survival to a mature tree. This shall be accomplished once the development is built out or as approved by the Urban Forester.
 - (b) Money contributed in lieu of on-site mitigation or off-site forestation shall be paid prior to issuance of a building permit on all commercial, industrial, or multi-family residential buildings and prior to final plat acceptance for all residential and non-residential subdivisions.
 - (c) Money contributed under this section:
 - (i) May be used for canopy mitigation, including planting site identification, tree acquisition, planting, and maintenance, utilizing either city staff or contract labor;
 - (ii) Shall not revert to the general fund for ongoing operations.
 - (d) If it is not possible to plant trees within the development, planting locations will be sought in appropriate sites within a 1 mile radius of where the original project is located, but if this cannot be achieved, the moneys shall be used to plant the trees in the park quadrant in which the development took place, or pursuant to §167.04(J)(2) and (3). Data extracted from the urban forest analysis should be consulted when identifying appropriate locations to plant escrow funded trees.
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- (e) The City of Fayetteville shall refund the portion of the money contributed under this section, including the accrued interest that has not been expended seven (7) years from the date of the contribution. Interest shall be based on a 4% annual rate.
 - (f) Refunds shall be paid to the applicant who made the original contribution.
 - (g) Notice of the right to a refund, including the amount of the refund and the procedure for applying for and receiving the refund, shall be sent or served in writing to the applicant no later than thirty (30) days after the date which the refund becomes due. The sending by regular mail of the notices to the applicant shall be sufficient to satisfy the requirement of notice.
 - (h) The refund shall be made on a pro rata basis, and shall be paid in full no later than ninety (90) days after the date certain upon which the refund becomes due.
 - (i) At the time of the contribution to the Tree Escrow Account, the Urban Forester shall provide the applicant with written notice of those circumstances under which refunds of such fees will be made. Failure to deliver such written notice shall not invalidate any contribution to the Tree Escrow Account under this ordinance.
- (K) *Tree Preservation Plan Review Form.* The Urban Forester shall use a standardized form for all recommendations or administrative determinations made regarding an applicant's tree preservation plan.
- (1) The form shall clearly indicate whether the Urban Forester is making a final administrative determination, or a recommendation to the Planning Commission or City Council.
 - (2) The form shall also clearly indicate the applicant's plan is "APPROVED," "DISAPPROVED," or "CONDITIONALLY APPROVED," and explain the reasoning therefore.
 - (3) A statement shall appear on the form explaining the process by which a final administrative determination may be appealed in accordance with Chapter 155 of the Unified Development Code.
 - (4) The Urban Forester shall sign and date the form, and ensure that a copy becomes part of the permanent file for the project.
- (L) *Continuing Preservation and Protection Under Approved Tree Preservation Plans and Tree Preservation Easements.*
- (1) Large scale developments, large scale site improvements, and commercial preliminary plats are required to dedicate a tree preservation easement, if any existing tree are to be preserved. The tree preservation easement shall be the size of the minimum canopy preservation requirement, if possible. If the minimum tree preservation canopy is not available, the applicant will not be required to dedicate the minimum canopy preservation. The applicant will have to dedicate a tree preservation easement that is agreed upon with The Urban Forester. In order to ensure that an applicant's heirs, successors, assigns, or any subsequent purchasers of the subject property are put on notice as to the existence and extent of approved tree preservation easements which shall be clearly depicted and noted on the easement plats for large scale developments, large scale site improvements, commercial final plats, and any plats with a tree preservation easement. This shall be accompanied by a narrative statement describing the nature of the protection afforded, and bearing the signature of the Urban Forester. If it is impractical to include the actual depiction of the canopy in a tree preservation easement on the easement plat, or final plat itself, a note cross referencing an accompanying document shall suffice.
 - (2) The geographic extent and location of tree preservation easements, once recorded, may only be modified, or abolished with the express approval of the City Council. Applicants requesting such action shall bear the burden of proving to the City Council's satisfaction that such modification or abolition is in the best interest of the City of Fayetteville. Such requests shall be submitted to the urban forester, who shall ask the City Clerk to place it on the agenda of the next regularly scheduled City Council meeting.
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- (3) Property owners wishing to remove diseased or dead trees from within a recorded tree preservation easement shall seek prior approval from the Urban Forester, who shall determine if such removal is consistent with sound arboricultural and horticultural practices, as well as the intent of this chapter. Any tree so removed shall be replaced with a tree of like or similar species, unless the Urban Forester determines that natural replacements of sufficient health and vigor are already present in the tree preservation easement.



TO: Fayetteville Planning Commission

FROM: Long Range Planning Committee
Britin Bostick, Long Range Planning/Special Projects Manager

MEETING DATE: December 9, 2024

SUBJECT: **ADM-2024-0052: Administrative Item (Amend Code of Ordinances Chapter 33 – Departments, Boards, Commissions, and Authorities; UDC Chapter 157 – Notification and Public Hearings; UDC Chapter 166 – Development; and UDC Chapter 167 – Tree Preservation and Protection):** Submitted by CITY OF FAYETTEVILLE STAFF. The request is an amendment to the Code of Ordinances Chapter 33 to remove reference to Subdivision Committee, as well as amendments to UDC Chapters 157.02, 166.01, 166.02, and 166.04 to remove the Planning Commission's Subdivision Committee from the public hearing and development review requirements. Amendments are proposed to section 167.04 Tree Preservation And Protection During Development to remove Subdivision Committee from the listing of public meetings for the development review process.

RECOMMENDATION:

Staff recommends forwarding **ADM-2024-0052** to the City Council with a recommendation of approval.

RECOMMENDED MOTION:

"I move to forward **ADM-2024-0052** to the City Council with a recommendation of approval."

BACKGROUND:

Post World War II Fayetteville experienced considerable population and land area growth from decade to decade, particularly from 1960-1970. In that decade the city's population grew from 20,274 to 30,729, an increase of just over 50%. From 1990 to 2000 the city grew by a larger number of people, though a somewhat lower percentage – the city's population was 42,099 in 1990 and 58,047 in 2000. Land annexations in the 1960s drastically increased the land area in the city limits. At the start of 1960 Fayetteville covered approximately 4,019 acres or 6.3 square miles. By 1970 the city encompassed 18,250 acres or 28.5 square miles, an increase of more than four times the land area in just a decade. Today the city is approximately double that size, with just under 36,000 acres and 56.2 square miles of land in the city limits.

Development review requirements were revised in response to growth, with lessons learned captured in a series of ordinances adopted by the Fayetteville Board of Directors (now City Council) over those decades of growth. In 1974, large scale developments had to be approved by the Board of Directors prior to the issuance of a building permit, although the plans were first submitted to the Planning Commission. Ordinance 1998 from that year identified a Street Superintendent and a City Engineer in city staff roles.

On October 20, 1987 the Fayetteville Board of Directors approved Ordinance 3302, which stated that all large scale developments must be reviewed by the Plat Review Committee and the Subdivision Committee and must be approved by the Planning Commission. In the minutes for that meeting, it was noted that “Director Hess said he has harped many times on the need for a City planner and said the Board would have access to communication immediately through a staff member being at the Planning Commission meeting.”

In 1998 Ordinance 4099 codified the role of both a Plat Review Committee and a Subdivision Committee. Plat Review Committee listed city staff roles and utility representatives for committee membership, including an Inspection Superintendent, Street Superintendent, City Engineer, Fire Chief, Traffic Superintendent, City Planner, and City Planning Consultant. The duties of the committee were to advise the developer of technical problems, recommended solutions to such problems, and outline mandatory requirements. The role of the Subdivision Committee was not defined in ordinance, just their composition – three or more members of the Planning Commission. The Commission’s Subdivision Committee’s role and procedures are detailed in the Planning Commission’s Rules of Order and Procedure.

In today’s development review process, the Plat Review Committee meets at the Tech Plat meeting, a public meeting held approximately two weeks following the submittal of development applications. Development Review staff, which includes Building Safety, Engineering, the Fire Marshal, Urban Forestry, Solid Waste, and Planning, provide technical comments and feedback prior to an application going forward to the Planning Commission for consideration. Franchise utility providers also issue comments that are provided to project applicants.

Since January 2023 the Planning Commission’s Subdivision Committee has reviewed just over 80 projects, with some reviewed multiple times due to the application being tabled for further review. Some applications require three commissioners to vote in approval of a project, however approximately 40% of meetings have had fewer than three commissioners in attendance. Subdivision Committee meetings are held at 9:00am on Thursdays, which may conflict with both commissioner and applicant work schedules. From January 2023 through August 2024, 55 projects were forwarded to the Planning Commission while only 9 projects were approved at the Subdivision Committee meeting. The Subdivision Committee has averaged just over two applications per meeting, as many application types such as rezonings, conditional use permits, annexations, variances, and others go straight to the Planning Commission.

DISCUSSION:

The purpose of this amendment is to streamline the development review process, support quality development review by city staff, make application timeline improvements, and recognize professional staff resources that did not exist when Subdivision Committee was established. At its inception and for several decades after, the Planning Commission served as the development review team for the city, with a subcommittee structure that enabled detailed discussion and review of subdivision plats, large scale developments, and other technical applications. Development review today includes a much larger group of professional staff that provide this critical review function, with the Planning Commission’s Subdivision Committee occasionally serving as an approval body but more frequently acting as a stop point in the process before an application is considered by the whole Planning Commission. While the Subdivision Committee does offer a public meeting opportunity for some development applications, the frequency with which applications are forwarded to the full Planning Commission indicates that consideration and discussion at public meetings and opportunities for public comment may be better served at the

point of decision, which is the Planning Commission's regular meetings on Monday evenings twice per month.

To continue to provide consistent and prompt consideration of development applications while maintaining or in some cases improving the development application review schedule, as well as to respond to requests from the Planning Commission for process improvements, staff views the elimination of Subdivision Committee from the development review process required by the Unified Development Code to be an important step. The added benefits of improving the timeline for several application types, which staff anticipates to be available once this change is fully approved, have benefits to the development community as well, and staff received strong support from customers during outreach on the proposed changes in the weeks leading up to the public hearing. From 2020-October 2024 the Planning Commission considered 1,051 applications for just rezonings, conditional use permits, and vacations. With a two-week timeline improvement for consideration of those application types, the benefit to the city's customers overall is measured in years. While development application numbers remain high for Development Services, the timing of staff review for these applications types has been carefully assessed, with items of a legislative nature deemed appropriate for more prompt consideration, while technical items (subdivision plats, large scale developments, etc.) typically need additional review, feedback, and revisions and are more appropriately reviewed through the current six week timeline.

At their September 23, 2024 meeting the Planning Commission's Long Range Committee received a presentation by Long Range Planning staff on the proposal to eliminate Subdivision Committee in response to a longstanding request to look at how that might be accomplished. Staff laid out the two text changes that would be required, one being an ordinance to remove Subdivision Committee from both the listing of city boards, commissions, and committees and one to the Commission's Bylaws. Staff offered to bring the item back to the next meeting following outreach to the development community. At their October 28, 2024 meeting the Planning Commission's Long Range Committee considered this item again, with staff updating commissioners on proposed additional changes to the development review schedule and application paths. These additional changes could potentially shorten the time between application and public hearing for certain application types (rezonings, conditional use permits, etc.) and replace Subdivision Committee with a deadline for revisions to items being considered at an upcoming Planning Commission meeting. This would provide staff additional time for review of final materials and completion of staff reports and afford an opportunity to fulfill another longstanding request from Planning Commissioners to receive meeting packets including staff reports further in advance of their agenda session meetings. Commissioners present at the October 24 meeting voted to forward the item to the next available Planning Commission meeting with a motion made by Commissioner Brink and a second by Commissioner Werner. A unanimous vote followed.

PLANNING COMMISSION ACTION: Required YES

Date: December 9, 2024 ☐ Tabled ☒ Forwarded ☐ Denied

Motion: Garlock

Second: Payne

Vote: 9-0-0

BUDGET/STAFF IMPACT:

None

Attachments:

- §33.111, Removal of Planning Commissioners, Strikethrough
- §33.270, Article XIV Subdivision Committee, Strikethrough
- §157.02, Development, Strikethrough
- §166.01, Development Categories, Strikethrough
- §166.02, Development Review Process, Strikethrough
- §166.04, Required Infrastructure Improvements – Development In City Limits, Strikethrough
- §167.04, Tree Preservation and Protection During Development, Strikethrough
- §33.111, Removal of Planning Commissioners, Clean
- §157.02, Development, Clean
- §166.01, Development Categories, Clean
- §166.02, Development Review Process, Clean
- §166.04, Required Infrastructure Improvements – Development In City Limits, Clean
- §167.04, Tree Preservation and Protection During Development, Clean

33.111 Removal Of Planning Commissioners

By a vote of two-thirds ($\frac{2}{3}$) of the City Council, any Planning Commissioner may be removed from the office for cause. Cause shall include, but not be limited to, the following:

- (A) Chronic discourteous behavior to other commissioners, staff, or members of the public.
- (B) Ongoing lack of familiarity with staff-prepared material.
- (C) Planning Commissioners must attend at least 60% of agenda setting sessions and tours ~~unless that commissioner is currently on the Subdivision Committee~~. If job requirements do not permit a member to attend agenda meetings or tours prior to 5:00 P.M., the meetings and tours will be scheduled for after normal working hours or such member shall be excused from the requirements of attending the agenda meetings and tours.
- ~~(D) Planning Commissioners shall serve on the Subdivision Committee for one third ($\frac{1}{3}$) of their service on the Planning Commission when requested by the Chairman of the Planning Commission.~~
- ~~(DE)~~ During the second quarter of each year, Planning Staff shall designate and all Planning Commissioners shall attend one (1) evening training and review session to ensure the legal and proper functioning of the Planning Commission.

~~ARTICLE XIV SUBDIVISION COMMITTEE~~

~~33.270 Composition; Membership~~

~~The Subdivision Committee shall consist of three (3) or more members of the Planning Commission appointed by the chairman of said commission.~~

~~(Code 1965; App. A, Art. IV, §1; Ord. No. 1998, 5-7-74; Ord. No. 2724, 5-19-81; Ord. No. 2935, 8-2-83; Ord. No. 3302, 10-20-87; Code 1991, §154(3); Ord. No. 4099, 6-16-98)~~

~~33.2701~~—33.279 Reserved

157.02 Development

Notification of public hearings for development applications shall occur as follows:

- (A) *Public Hearing Required.* A public hearing shall be held at the meeting of the ~~Subdivision Committee and/or~~ Planning Commission, in accordance with the Unified Development Code the established bylaws of the Planning Commission.
- (B) *Applicability.* Development applications include, for the purpose of notification, preliminary plats, concurrent plats, large scale developments, variances from development requirements as listed in Section 156.03(C) and Section 156.07(A), and administrative items. If an application does not require a public hearing, notification is not required.
- (C) *Notice of Public Hearing.* For all development applications related to specific properties, the applicant shall provide the following notice:
 - (1) *Who Gets Notice.* Notice of the proposed action shall be given to all landowners and residents with separate addresses within 200 feet of the boundary line of the property on which the use is proposed. Residents with separate addresses shall be notified by first class letter addressed to the 'current resident' to each address found in the city's address point file.
 - (2) *Methods of Notice.* Notice shall be provided by the following methods, as required by this chapter:
 - (a) *Written Notice.* Written notice shall be provided ~~at least seven (7) days prior to Subdivision Committee and~~ at least fifteen (15) days prior to Planning Commission. Proof of notice shall be provided as required by this chapter.
 - (b) *Posted Notice.* The applicant shall post notice ~~at least seven (7) days prior to Subdivision Committee and~~ at least fifteen (15) days prior to Planning Commission. Proof of notice shall be provided as required by this chapter.
- (D) Large Scale Development applications that are subject to administrative approval are exempt from the notification requirements of this code subsection, however, they are subject to and shall complete the public notification requirements for a Large Site Improvement Plan application.

166.01 Development Categories

- (A) *Property Line Adjustment.* A property line adjustment is a transfer or adjustment of a property line or lines between adjoining property owners which does not create a separate, new lot. A property line adjustment ~~cannot~~ is not required to dedicate new easements or right-of-way.
- (B) *Subdivision of Land.*
- (1) *Lot Split.* When a property is to be subdivided into two (2), three (3) or four (4) lots, parcels the application may be processed as a lot split. Except for lot splits created pursuant §164.22 Cluster Housing Development, (C) *Development Review Process*, after the creation of more than four (4) lots from an original parent tract as established under Washington County's countywide 1985 reappraisal. Any subsequent subdivision of the parent or resulting tracts is required to be processed as a preliminary/final plat or concurrent plat. A lot split may dedicate new easements or right-of-way and may be combined with an easement plat.
 - (2) *Preliminary Plat.* When a property is to be subdivided into more than four (4) lots or when a parent or resulting tract has been subdivided three (3) or more times and is proposed to be further subdivided, the application shall be processed as preliminary plat. A preliminary plat establishes the preliminary location of lot lines, streets, and utility infrastructure, and allows for the applicant to request construction plan approval and install required improvements.
 - (3) *Final Plat.* After completion of the required infrastructure (water, sewer, storm drainage, utilities, street improvements, etc.) for a preliminary plat, the entity subdividing may submit an application for approval of the final plat. The final plat application may not be submitted until the final inspection for the required infrastructure has been scheduled with City Engineering staff.
 - (4) *Concurrent Plat.* A concurrent plat combines the preliminary and final plat into one (1) step. A concurrent plat is permitted when a property is to be subdivided into more than four (4) lots, or when a parent or resulting tract has been subdivided three (3) or more times and is proposed to be further subdivided, and the existing and new parcels do not require construction of new infrastructure.
- (C) *Site Plan.*
- (1) *Large Scale Development.* A large scale development is generally intended for development on a site of 1 acre or greater in size and proposes to create more than 10,000 square feet of impervious area and where a corresponding subdivision of land is not proposed.
 - (a) *Requirement.* The development of the following must be processed in accordance with the requirements for a large-scale development:
 - (i) A site 1 acre or greater in size and creating more than 10,000 square feet of new impervious area;
 - (ii) Facilities emitting odors or handling explosives; and
 - (b) *Excluded Developments.* Developments creating less than 10,000 square feet of new impervious area or a development on a lot or parcel in a zoning district subject to administrative approval.
 - (2) *Large Site Improvement Plan.* A large site improvement plan review is intended for a large scale development that is located on a site within a zoning district that permits administrative approval. A large site improvement plan is subject to the requirements and excluded developments for a large scale development listed in Fayetteville Unified Development Code §166.01(C)(1).
 - (3) *Small Site Improvement Plan.* A small site improvement plan review is intended for development on a site that is less than 1 acre in size with greater than 10,000 square feet of new impervious area.
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- (a) *Requirement.* The development of the following must be processed in accordance with the requirements for a small site improvement plan:
- (i) A development that is excluded from large scale development or large site improvement plan review and requires review by multiple city divisions;
 - (ii) The creation of more than 10,000 square feet of impervious area for a development on site of less than 1 acre within any zoning district.
- (b) *Excluded Developments.* The construction of less than or equal to 10,000 square feet of new impervious area shall be exempt from the site improvement plan requirements and shall be submitted in accordance with the requirements of §166.02(E) and §166.15.
- (4) *Concept Plan.* When a developer intends to subdivide property within the city or city's planning area boundary, he/she shall submit a concept plan to obtain feedback and recommendations from city staff prior and the Planning Commission to submitting a fully engineered development plan for review. When a developer intends to develop greater than 10,000 square feet of new impervious area within the city or city's planning area boundary, they may submit a concept plan to obtain feedback and recommendations from city staff prior to submitting a fully engineered development plan for review.
- (D) *Modifications.*
- (1) *Minor Modifications.* The Zoning and Development Administrator may authorize minor modifications in an approved subdivision of land or site plan. Minor modifications shall include, but are not limited to, substitutions of one approved structural type for another, minor variations in placement of buildings in such a way that the overall limits of approved floor area, open space, or rooms per acre are not increased, and minor shifts in property line locations.
 - (2) *Major Modifications.* In the event that a developer wishes to make major modifications to an approved development, such modifications shall be submitted to the approving body of the subdivision or site plan, whether staff, ~~Subdivision Committee~~, or the Planning Commission. After submission, the approving body shall approve or disapprove the requested modification.

166.02 Development Review Process

(A) *Application Submittal*

- (1) *Submittal.* All development applications shall be submitted to the Planning Division and will be processed for review in accordance with Planning Division operating procedures.

(B) *Public Meetings.* Development applications are required to be processed through the Technical Plat Review Committee, Subdivision Committee, and Planning Commission as follows:

- (1) *Technical Plat Review Committee.* The following development applications are required to be reviewed by the Technical Plat Review Committee: Lot split, small site improvement plans, large site improvement plans, large scale development, planned zoning district, preliminary plat, final plat, and concurrent plat. After the Technical Plat Review Committee meeting staff may administratively approve lot splits, final plats, small site improvement plans, and large site improvement plans after review for compliance with all applicable codes subject to UDC 166.02(C).

~~(2) *Subdivision Committee.* The following development applications are required to be reviewed by the Subdivision Committee: Large scale development, planned zoning district with development, preliminary plat, and concurrent plat. From these applications, the Subdivision Committee may approve only large scale developments. Large scale development applications that are subject to administrative approval shall not be required to be reviewed by the Subdivision Committee.~~

- ~~(2)~~ (23) *Planning Commission.* The following development applications are required to be reviewed by the Planning Commission. Preliminary plat, concurrent plat, and planned zoning district with development. The Planning Commission may approve, deny, table, or approve development applications with conditions. A planned zoning district cannot be approved by the Planning Commission, but may be forwarded to City Council. Large scale development applications that are subject to administrative approval shall not be required to be reviewed by the Planning Commission.

(C) *Approval and Denial Criteria*

- (1) *Administrative Approval.* The following applications shall be approved administratively by the Planning Division as long as the proposal meets all requirements of the Unified Development Code: Property line adjustment, lot split, final plat, small site improvement plan, and large site improvement plan. Approval by the Planning Commission for these applications is not required unless an appeal is filed in accordance with Ch. 156 of the UDC.

- (a) *Reasons for Denial.* The Planning Division may refuse administrative approval based on the following criteria:

- (i) *Property Line Adjustment; Lot Split.* The application does not comply with zoning and development requirements including, but not limited to: Lot width, lot area, setback requirements, buildable area, required parking, impervious surface, dedication of required right-of-way or easements, etc., or the requested action would make an existing non-conforming property or structure more non-conforming.
- (ii) *Final Plat.* The conditions of approval of the preliminary plat have not been met, the proposed plat does not meet the zoning and development requirements of the UDC, and/or the required improvements have not been completed or guaranteed in accordance with Fayetteville Unified Development Code Chapter 158.
- (iii) *Small or Large Site Improvement Plans.* The Planning Division may refuse to approve a small or large site improvement plan for any of the following reasons:

- (a) The development plan is not submitted in accordance with the requirements of this chapter.

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- (b) The proposed development would violate a city ordinance, a state statute, or a federal statute.
 - (c) The developer refuses to dedicate the street right-of-way, utility easements or drainage easements required by this chapter.
 - (d) The proposed development would create or compound a dangerous traffic condition. For the purpose of this section, a dangerous traffic condition shall be construed to mean a traffic condition in which the risk of accidents involving motor vehicles is significant due to factor such as, but not limited to, high traffic volume, topography, or the nature of the traffic pattern.
 - (e) City water and sewer is not readily available to the property within the site improvement plat area and the developer has made no provision for extending such service to the development.
 - (f) The developer refused to comply with ordinance requirements or condition of approval for on-site and off-site improvements.
 - (2) ~~Subdivision Committee and~~ *Planning Commission Approval*. The following applications shall be approved by the ~~Subdivision Committee or~~ Planning Commission, subject to the criteria listed below: Large scale development, preliminary plat and concurrent plat.
 - (a) *Reasons For Denial*. The ~~Subdivision Committee or~~ Planning Commission may refuse to approve a large scale development, preliminary plat or concurrent plat for any of the following reasons:
 - (i) The plat or development plan is not submitted in accordance with the requirements of this chapter.
 - (ii) The proposed development would violate a city ordinance, a state statute, or a federal statute.
 - (iii) The developer refuses to dedicate the street right-of-way, utility easements or drainage easements required by this chapter.
 - (iv) The proposed development would create or compound a dangerous traffic condition. For the purpose of this section, a dangerous traffic condition shall be construed to mean a traffic condition in which the risk of accidents involving motor vehicles is significant due to factors such as, but not limited to, high traffic volume, topography, or the nature of the traffic pattern.
 - (v) City water and sewer is not readily available to the property within the large scale development, preliminary plat, or concurrent plat and the developer has made no provision for extending such service to the development.
 - (vi) The developer refused to comply with ordinance requirements or conditions of approval for on-site and off-site improvements.
 - (D) *Plat Recordation or Construction Plan Approval*. After obtaining approval by the appropriate governing body, the applicant shall follow the procedures set forth below in order to record the plat or obtain construction plan approval.
 - (1) *Property Line Adjustment, Lot Split, Building Permit, Final Plat, Concurrent Plat*. The applicant shall submit copies of the approved plats containing all required signatures to the Planning Division for final approval. The plats shall be recorded by the applicant and copies of the recorded plats provided to the Planning Division as required.
 - (2) *Preliminary Plat, Large Scale Development and Small or Large Site Improvement Plan*. Receipt of the approval authorizes the applicant to proceed with:
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- (a) The preparation of plans, reports and specifications in accordance with City Engineering requirements including but not limited to:
 - (i) Street plans, profiles and specification accompanied by soil analyses and design calculations;
 - (ii) Storm drainage plans, profiles and specifications accompanied by soil analyses and design calculations; and
 - (iii) Water and sewer plans, profiles and specifications, accompanied by design calculations, to be reviewed and approved by City Engineering.
 - (iv) Final site plans, landscape plans, and other plans, reports and specifications required by the city to obtain approval.
- (b) Once all approvals that are required have been obtained, the applicant may proceed with site preparation and construction in accordance with the permitted plans.

(E) *Building Permits.*

- (1) Before a building permit is issued the developer shall:
 - (a) Dedication of Right-of-Way. Dedicate right-of-way in compliance with the city's Master Street Plan, and in compliance with the requirements for on or off-site improvements.
 - (b) Dedicate all easements necessary to serve the development as required by the utility providers and the city. This may be completed by easement plat or separate easement document(s), with approval of the Planning Division.
 - (c) Comply with all applicable zoning and development codes.
 - (d) In addition, for small site improvement plans, large site improvement plans and large scale developments, the developer shall:
 - (i) Obtain approval from the appropriate governing body.
 - (ii) On and Off-Site Improvements. Construct or guarantee required on- and off-site improvements in accordance with UDC Chapter 158.
 - (iii) Complete applicable conditions of approval.
- (2) In addition to §166.02(E), before a building permit is issued for site that creates between 1,201 and 10,000 square feet of new impervious area, where a corresponding subdivision of land is not proposed, the developer shall complete, and receive approval of, appropriate grading and drainage documentation demonstrating compliance with UDC Chapters 169 and 170 as well as the current City Drainage Criteria Manual per the table below. Impervious areas will be considered as existing only if they are in place on March 3, 2021 which corresponds with the City of Fayetteville 2021 imagery.

Required Mitigation Measures and Documentation by Development Threshold			
Development Threshold	City-wide Standard	Grading and Drainage/ Stormwater Documentation	Water Quality, Flood, and Tree Mitigation Measures
Level 1	< or = 1,200 sf of IA	Exempt from Grading and Drainage provisions except for those still associated with the Building Permit process such as HHOD	Exempt
Level 2	1,201— 6,000 sf of IA	Completed Green Stormwater Practice (GSP) Worksheet, demonstrating Runoff Reduction	2 or more measures from Step 1 of Table 2 that Reduce Runoff via Better Site Design

		via Better Site Design. • GSP Operation & Maintenance (O & M) Agreement to ensure the long-term functionality of these practices.	• 1 or more Green Stormwater Practices (GSPs) measures from Step 2 of Table 2 as required to treat 100% of the proposed additional impervious and gravel areas.
Level 3	6,001—10,000 sf of IA	Same as Level 2.	• Same as Level 2. • As needed GSP measures from Step 3 to further reduce runoff referred to as extended detention • Abbreviated Tree Preservation Plan

(F) *Completion of Development/Certificate of Occupancy.* No certificate of occupancy for a large-scale development, large site improvement plan, or small site improvement plan shall be issued, and no final plat or concurrent plat shall be signed for recordation until the following have been completed:

- (1) The requirements for on and off-site improvements have been completed, and maintenance bonds/guarantees deposited to city specifications.
- (2) An "as built" plot plan has been approved by the City Engineer (where applicable) showing:
 - (a) The location of all buildings and the setback distance for said buildings from street right-of-way and adjoining property lines;
 - (b) The location of any freestanding signs and the setback distance of said signs from street right-of-way and adjoining property lines;
 - (c) The location, number, dimensions, and surfacing of all parking spaces and of all screens or fences;
 - (d) The location and size of all water, sewer, gas, electric, telephone, and television cable lines;
 - (e) The location and size of all stormwater features with associated drainage easements demarcated, where applicable; and
 - (f) The location and quantity of existing and new impervious area on the property.
- (3) The development has been inspected and approved by all applicable city divisions.
- (4) All applicable conditions of approval have been completed.

166.04 Required Infrastructure Improvements — Development In City Limits

(A) *Generally.* Required of developer.

- (1) *On and Off-Site Improvements.* On-site improvements are adjacent to or within a project site; such as widening the street along the project street frontage, constructing interior streets and utilities, etc. Off-site improvements are not adjacent to a project; such as the extension of an off-site sewer line to the property boundary, off-site storm drainage improvements, or an off-site intersection improvement, etc.
- (2) *Standards Applicable.* Any required on or off-site improvements in the city and within one (1) mile of the city limits shall be installed according to the city's standards; provided on or off-site improvements to roads located outside one mile of the city limits shall be installed to the county's standards. The developer shall be required to bear that portion of the cost of off-site improvements which bears a rational nexus to the needs created by the development.
- (3) *Required Infrastructure Improvements.* On and off-site improvements that are roughly proportional and bear a rational nexus to the impact of the development are required for all development within the City of Fayetteville. The developer shall be required to install on and off-site improvements where the need for such improvements is created in whole or in part by the proposed development.
- (4) *Planning Commission and Planning Division.* At the time the Planning Commission or Planning Division (where applicable for administrative approval) grants development approval, the Planning Commission or Planning Division shall determine whether the proposed development creates a need for off-site improvements and the portion of the cost of any needed off-site improvements which the developer shall be required to bear; provided, that portion of the cost of off-site improvements to roads located outside the city's corporate limits but within the city's planning area shall be determined by the county. In determining that portion of the cost of off-site improvements which the developer shall be required to bear, the Planning Commission or Planning Division (where applicable for administrative approval) shall consider the acreage within the proposed development as a percentage of all the acreage which, when fully developed, will benefit from the off-site improvements; provided, the Planning Commission or Planning Division may use a different method of measurement if it determines that use of the acreage standard will not result in the developer bearing that portion of the cost which bears a rational nexus to the needs created by the development.
- (5) *Determining Necessity for Off-Site Improvements.*
 - (a) When a proposed development has access to paved streets or roads only by way of substandard or unimproved roads or streets leading from the development to the paved streets or roads, the developer shall be responsible for contributing this proportionate share of the cost of improving the substandard access roads or streets to existing city or county standards. The developer's proportionate share of said costs shall be determined by the Planning Commission or Planning Division (where applicable for administrative approval) in accordance with the provisions of 166.04(A) above.
 - (b) When a proposed development has direct access to, or fronts on an existing road or street, which is below current standards, the developer shall be responsible for contributing his/her proportionate share of the cost of improving said street or road to existing city or county standards. The Planning Commission or Planning Division (where applicable for administrative approval) shall determine the developer's proportionate share of said costs in accordance with the provisions of 166.04(A) above.
 - (c) Off-site drainage improvements shall be required whenever a proposed development causes the need for such improvements.

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- (6) *Delayed Improvements.* The Planning Commission or Planning Division may determine a required on-site or off-site improvement shall be delayed or payment-in-lieu contributed instead in accordance with Chapter 158 of the UDC.
- (7) *Variances.* A variance of off-site improvements may be granted in accordance with Chapter 156 Variances.
- (8) *State Highways.* The developer shall be required to dedicate sufficient right-of-way to bring those state highways which the Master Street Plan shows to abut or intersect the proposed subdivision into conformance with the right-of-way requirements of the Master Street Plan. The developer shall be required to install a sidewalk adjacent to that portion of a state highway abutting the proposed development; and provided that the Planning Commission or Engineering Division (where applicable for administrative approval) may waive the sidewalk requirement prescribed by this subsection upon application by the developer and a determination by the Planning Commission or Engineering Division (where applicable for administrative approval) that the topography of the proposed development where it abuts a state highway is such that installation of a sidewalk is not practical. Any other improvements required of the developer by the Planning Commission or Engineering Division (where applicable for administrative approval) shall be coordinated with the Arkansas Highway and Transportation Department.
- (B) *Minimum Improvements by Application Type.* The property owner/developer shall be responsible for constructing the following minimum improvements.
- (1) *Property Line Adjustment or Exempted Properties of Less Than or Equal to 1,200 Square Feet of Impervious Area.* No improvements are required unless the action would create or exacerbate a nonconforming infrastructure situation such as cutting off a lot from public water, sewer, or street frontage. In such as case the property may not be filed of record until the required infrastructure is first constructed to city specifications, or a variance or waiver is granted by the Planning Commission.
- (2) *Building Permit with No Required Grading Review.*
- (a) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, general procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats. The City Council retains the right to grant a lesser dedication of the right-of-way than is normally required by the Master Street Plan without the ~~Subdivision Committee's or~~ Planning Commission's recommendation.
- (b) *Water, Sewer, or Street Frontage.* Any lot that is created shall have adequate street frontage or street access that meets the minimum requirements of the zoning code, and access to public water and sewer as required by city and state code.
- (c) *Grading and Storm Drainage System.* The developer shall install water quality, flood, and tree mitigation measures after approval of the corresponding grading and drainage/stormwater documentation found in §166.02(F).
- (i) All drainage facilities shall be so designed to serve the entire drainage area per the specifications found in Chapter 170 and the current versions of the city's *Drainage Criteria Manual*.
- (3) *Lot Split, Building Permit Requiring Grading Review.*
- (a) *Dedication of Right-of-Way.* Sufficient right-of-way dedication, to bring those streets which the Master Street Plan shows to abut or intersect the property into conformance with the right-of-way requirements of the Master Street Plan for said streets; provided, the ~~Subdivision Committee or~~ Planning Commission may recommend a lesser dedication in the event of undue
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hardship or practical difficulties. Such lesser dedication shall be subject to approval by the City Council.

- (i) *Dedications.* The City Council accepts all streets and alleys located in Fayetteville that have been previously approved and accepted as dedications by the Fayetteville Planning Commission/~~Subdivision Committee~~. The City Council confirms the acceptance of all such streets and alleys dedicated by developers/owners to the city which have been approved by the Fayetteville Planning Commission/~~Subdivision Committee~~.
 - (b) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, General Procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats.
 - (c) *Water, Sewer, or Street Frontage.* Any lot that is created shall have adequate street frontage or street access that meets the minimum requirements of the zoning code, and access to public water and sewer as required by city and state code. If a lot split would create or exacerbate a nonconforming situation (such as cutting off a lot from public water, sewer, street frontage, or street access), the lot split may not be filed of record until the required easement is dedicated and/or the infrastructure is first constructed to city specifications, or a variance or waiver is granted by the Planning Commission.
 - (d) *Parkland Dedication.* Parks fees shall be assessed for each new residential unit that is constructed on the additional lot(s) in accordance with the parkland dedication requirements outlined in Fayetteville Unified Development Code Chapter 166. Said fees shall be paid prior to issuance of a building permit for construction on the new lot.
- (4) *Preliminary/Final/Concurrent Plat; Large Scale Development; Large or Small Site Improvement Plan.*
 - (a) *Dedication of Right-of-Way.*
 - (i) *On-Site.* Sufficient right-of-way dedication, to bring those streets which the Master Street Plan shows to abut or intersect the property and new streets proposed interior to the property, into conformance with the right-of-way requirements of the Master Street Plan for said streets, shall be approved by the Planning Commission ~~or Subdivision Committee~~; provided, the Planning Commission ~~or Subdivision Committee~~ may recommend a lesser dedication in the event of undue hardship or practical difficulties. Such lesser dedication shall be subject to approval by the City Council.
 - (ii) *Council Acceptance of Streets and Alleys.* The City Council accepts all streets and alleys located in Fayetteville that have been previously approved and accepted as dedications by the Fayetteville Planning Commission/~~Subdivision Committee~~. The City Council confirms the acceptance of all such streets and alleys dedicated by developers/owners to the city which have been approved by the Fayetteville Planning Commission/~~Subdivision Committee~~.
 - (b) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, General Procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats.
 - (c) *Streets.*
 - (i) *On-Site.* Widening the street adjacent to the project frontage and construction of all interior streets to meet Master Street Plan standards. Street grading, base, and paving according to existing city standards and specifications as adopted by the City Council.

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- (ii) *Off-Site.* Street widening and/or new street construction off-site may be required to address traffic impacts based on the rough proportion and rational nexus of the impacts of the project. Street grading, base, and paving according to existing city standards and specifications as adopted by the City Council.
 - (iii) *Private Street Name Signs.* Where a structure is addressed on a private street or drive, the developer or property owner(s) shall be required to install, maintain, repair and replace all private street name signs. Any private street name sign existing at the time of passage of this ordinance shall be maintained, repaired and replaced as required by this section. Signs shall meet the standards of the Manual on Uniform Traffic Control Devices (MUTCD) and shall be installed at all street/drive intersections. Unless approved otherwise, all signs shall be retroreflective and utilize a white legend on a green background.
 - (d) *Curbs and Gutters.*
 - (i) *On-Site.* Curbs and gutters adjacent to the project frontage according to existing city standards and specifications as adopted by the City Council.
 - (ii) *Off-Site.* Curbs and gutters off-site may be required to address drainage and/or traffic impacts based on the rough proportion and rational nexus to impacts of the project. Curbs and gutters according to existing city standards and specifications as adopted by the City Council.
 - (e) *Traffic Signals.* As determined to be needed based on the rough proportionality and rational nexus of the impacts of the development.
 - (f) *Sidewalks.*
 - (i) *On-Site.* Sidewalks shall be installed along the property street frontage and along new interior streets according to existing city standards and the Master Street Plan as adopted by the City Council.
 - (ii) *Off-Site.* Sidewalks may be required to be installed off-site based on the rough proportionality and rational nexus of the impacts of the development.
 - (g) *Streetlights.* Standard 8,000 lumen streetlights (or equal alternative approved by the Planning Division) shall be installed at each intersection or cul-de-sac and along one side of each street or cul-de-sac at intervals of no more than 300 feet; provided, streetlights of higher intensity may be required at intersections with collector streets or arterial streets. Developers are encouraged to utilize high-efficiency (LED or similar) streetlights where possible).
 - (h) *Grading and Storm Drainage System.*
 - (i) The developer shall install storm drainage facilities, including drains, sewers, catch basins, and culverts necessary for the proper drainage of all surface water.
 - (ii) All drainage facilities shall be so designed to serve the entire drainage area per the specifications found in Chapter 170 and the current versions of the city's *Drainage Criteria Manual*.
 - (iii) All surface water drainage shall be transported to existing storm sewers, drainage facilities, or natural drainage ditches approved by the City Engineer.
 - (iv) The City Engineer shall approve all drainage features.
 - (v) *Culverts and Bridges.* Culverts and bridges shall be installed where needed in accordance with existing Arkansas State Highway Department standards and specifications.
 - (i) *Water Supply.*
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- (i) *Accessible Public Water Supply.* When an approved public water supply is reasonably accessible, the developer shall install a system of water mains and shall connect to such supply so that each lot within the subdivision or development shall be provided with a connection to said public water supply. All connections shall be approved by the City Engineer. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street, if possible.
 - (ii) *Nonaccessible Public Water Supply.* Where an approved public water supply is not reasonably accessible, any private water supply system proposed by the developer must be approved by the county sanitarian and the City Engineer in order to assure that the private water supply system will provide an adequate supply of potable water to every lot in the subdivision or development. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street, if possible.
 - (iii) *Fire Hydrants.* Fire hydrants for single-family dwellings and duplexes shall be installed so that the distance between two (2) consecutive fire hydrants does not exceed 800 feet, and no lot is more than 400 feet from a fire hydrant. Fire hydrants for apartment complexes, commercial structures, and industrial structures shall be installed so that the distance between two (2) consecutive fire hydrants does not exceed 600 feet; provided, the Fire Chief shall have the authority to require additional fire hydrants upon a determination that such additional fire hydrants are necessary to provide adequate fire protection. The Fire Chief shall develop written criteria to be applied in determining whether additional fire hydrants shall be required.
- (j) *Sanitary Sewer System.*
- (i) *Public Sanitary Sewer Accessible.* Where a public sanitary sewer is reasonably accessible, the developer shall connect with such sewer, and each lot within the subdivision or development shall be provided with a connection thereto. All connections shall be subject to the approval of the City Engineer. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street if possible.
 - (ii) *Public Sanitary Sewer Not Accessible.* Where a subdivision, lot split, or other development is proposed to utilize either individual septic systems or an onsite wastewater treatment system the following is required:
 - (a) *Lot Splits Resulting in Lots Less Than 1.5 acres.* Prior to the city stamping the lot split document for approval, a letter from the Arkansas Department of Health is required verifying approval of soil tests and that the property could be developed with a septic system.
 - (b) Prior to the city signing a final or concurrent plat a letter from the Arkansas Department of Health is required indicating approval of the overall plan for the utilization of either onsite wastewater systems or individual septic permits.
 - (c) Existing septic systems, sewage disposal fields (leach fields), alternate disposal fields required by state law and water wells on-site or off-site within 100 feet shall be shown on all proposed subdivisions, lot splits, and development plans.
 - (d) *Community Sewage Systems.* The construction of community sewage systems or decentralized sewer systems shall be prohibited within the City unless expressly permitted by resolution of the City Council.
 - (e) *Annexation of Community Sewage Systems.* Where a community sewage system is annexed into the city, then the following shall apply:
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- (1) *Unconstructed Systems.* The wastewater system shall be designed such that the entire collection system is a traditional-style gravity sewer system that carries all wastewater flow to centralized treatment facilities and shall meet city standards for design construction. The system must also be designed such that there is one (1) single point of connection from which a future gravity connection can be made to the city sanitary sewer system when the latter becomes available. This connection shall be made at the expense of the owner of the decentralized wastewater system.
 - (2) *Constructed Systems.* Systems constructed prior to annexation into the city must tie to the city sanitary sewer system when a city sanitary sewer main is constructed within 300 feet of the community sewage system and such main is reasonably available to the community sewage system. This connection shall be made at the expense of the owner of the decentralized wastewater system.
 - (k) *Trail Linkages/Corridor/Easements.* The developer may be required to construct a trail linkage or corridor or grant a multi-use trail easement for trails shown on the Master Transportation Plan that abut, intersect, or traverse the project site, if it is determined that the improvements bear a rational nexus and rough proportionality to the needs created by the development.
 - (l) *Parkland Dedication.*
 - (i) *Applicability.* The requirements of this subsection shall apply to development that creates one (1) or more additional lots upon which residential dwelling units may be constructed and to development on an existing lot to create one (1) or ore additional residential dwelling units.
 - (ii) *Residential Development.*
 - (a) *Dedication or Fee-in-Lieu.* When a proposed residential development does not provide an area or areas for a public park based on the most recent Fayetteville Park and Recreation System Master Plan, the developer shall be required to make a reasonable dedication of land for public park facilities, or to make a reasonable equivalent contribution in lieu of dedication of land, such contribution to be used for the acquisition and development of park land that serves the subdivision or development.
 - (b) *Parks, Natural Resources and Cultural Affairs Advisory Board.* Prior to the submittal of a preliminary plat, large scale development plan, or large site improvement plan the developer shall submit to the Parks, Natural Resources and Cultural Affairs Advisory Board a conceptual development plan. If land dedication is being requested by the developer, a small site improvement plan shall also be submitted to the Parks, Natural Resources and Cultural Affairs Advisory Board.
 - (c) *Planning Commission.* The developer and the Parks, Natural Resources and Cultural Affairs Advisory Board shall make a joint recommendation to the Planning Commission as to the land dedication or contribution in lieu of dedication for a preliminary plat or large scale development. With the agreement of the Parks, Natural Resources and Cultural Affairs Advisory Board and developer, dedication or fee-in-lieu associated with small or large site improvement plans subject to administrative approval shall be accepted as a condition of approval. In the event that they are unable to agree, the developer
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and advisory board shall make separate recommendations to the Planning Commission who shall determine the issue.

- (d) *Decision.* If the developer proposes to dedicate land for a public park after consultation with the Parks, Natural Resources and Cultural Affairs Advisory Board which the Planning Commission determines is suitable for park purposes, the proposed dedication shall be accepted. Upon consent and consultation with the developer and the Parks, Natural Resources and Cultural Affairs Advisory Board, a developer may dedicate a portion of the required park land dedication and make a contribution of money in lieu of land dedication for the remaining park land dedication requirement. This monetary contribution may be used to develop the park land in the development or elsewhere within the quadrant consistent with the most recent Fayetteville Parks and Recreation System Master Plan.
- (e) *Approval.* The Planning Commission's decision must be incorporated into the developer's preliminary plat or large scale development. Dedication or fee-in-lieu associated with small or large site improvement plans or other plans subject to administrative approval must also be incorporated into the developer's final approval.
- (f) *Dedication Ratios.* Land shall be dedicated at a ratio of 0.023 acres of land for each single-family dwelling unit and 0.020 acres of land for each multi-family dwelling unit.
- (g) *Fee-in-Lieu formulas.* A contribution in lieu of land dedication shall be made according to the following formula:

\$1,089.00 for each single-family unit.

\$952.00 for each multi-family unit.

The Parks, Natural Resources and Cultural Affairs Department shall review the contribution formula every two (2) years and make recommendations to the City Council following such review.

- (h) *Dedication in Excess.* If a developer wishes to dedicate park land which exceeds the requirement of this subsection, the developer shall make a written request to the Planning Commission who may grant the developer a credit equivalent to said excess. Said credit shall be applied toward the developer's obligation under this subsection for any subsequent development located in the same park quadrant.
- (iii) *Timing of Dedication and/or Contribution.* All dedications of land must be made before the city signs the final plat or issues building permits for developments that create one (1) or more additional residential dwelling unit. A final plat shall not be released for recordation until the deed for a land dedication is received. Deeded land is dedicated public park land and not subject to any right of reversion or refund. A cash contribution in lieu of required land dedication shall be payable before the city signs the final plat, or issues building permits for a development that creates one (1) or more additional residential dwelling units. With the approval of the Planning Commission a developer may pay such contribution in three (3) equal installments to be paid in full within one (1) year of final plat approval. If a developer makes a cash contribution in lieu of land dedication, the developer shall be entitled to a pro rata refund, together with the accrued interest therefrom, in the event actual density is less than the density used as the basis for the developer's contribution; provided, no refund shall be made unless application therefore is made in

writing to the Zoning and Development Administrator within one (1) year from the date of final plat approval. In the event actual density is more than the density used as the basis for a dedication of land or case contribution the developer must make an additional land dedication or contribution in lieu of dedication.

- (iv) *Zoning Requirements.* Lots created for the purpose of park land dedication shall not be required to meet the standards for lot size, bulk and area within any zoning district. Lots created for the purpose of park land dedication to serve the residents of the surrounding area shall not be subject to POA/HOA dues or other fees established for maintenance or other purposes within the neighborhood.
- (v) *Fee-in-Lieu Allocation.* All parkland fees received under this subsection shall be deposited in an interest bearing account. This money together with its earned interest shall be expended within five (5) calendar years of the last date of the calendar year in which it was received for the acquisition and/or development of parkland that services the subdivision or development for which the contribution in lieu of dedication was made. If this money has not been expended within the allowed period, the unexpended money together with any of its remaining earned interest shall be refunded to the present owner of the property that was the subject of the new development and against which the parkland fee was assessed and collected.

- (C) *Other Infrastructure Improvements.* Other infrastructure improvements may be required where the need for such improvements is created in whole or in part by the proposed development as determined by the City Engineer.

167.04 Tree Preservation And Protection During Development

- (A) *Applicability.* The provisions of this section shall apply to proposed developments as defined by the Unified Development Code as follows:
- (1) *Large Scale Developments.*
 - (2) *Large Site Improvement Plan.*
 - (3) *Small Site Improvement Plan.*
 - (4) *Preliminary Plat.*
 - (5) *Final Plat.*
 - (6) *Concurrent Plat.*
 - (7) *Planned Zoning Districts.*
 - (8) *Parking Lots.* Tree preservation requirements apply to all permit applications for the construction of parking lots with five (5) or more spaces. An abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for permits on projects that are required to go through the subdivision or large scale development process.
 - (9) *Hillside/Hilltop Overlay District.* Undeveloped land located within the Hillside/Hilltop Overlay District shall submit a tree preservation plan with the preliminary plat or site plan. Single and two (2) family residential development shall submit an abbreviated tree preservation and site plan at the time of applying for a building permit.
 - (10) *Grading Permit.* A tree preservation plan or an abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for grading permits on projects that are not required to go through the development process.
 - (11) *Building Permits.* Tree preservation requirements apply to all permit applications for developments of greater than 6,000 square feet of impervious area. An abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for building permits on projects that are not required to go through the subdivision or large scale development process. There shall be no land disturbance, grading, or tree removal until an abbreviated tree preservation plan has been submitted and approved, and the tree protection measures at the site inspected and approved.
 - (12) *Exemptions.* Projects not listed above or not impacting tree canopy are not required to submit a tree preservation plan or review from Urban Forestry.
 - (a) Persons seeking to construct 6,000 square feet or less of impervious area are specifically exempt from the provisions of this section except when the land is located within the Hillside/Hilltop Overlay District; then all the provisions of this ordinance shall apply.
 - (b) Structural changes to buildings located in the Hillside/Hilltop Overlay District that do not result in an enlargement of the building footprint or roof dripline shall not require an abbreviated tree preservation plan.
- (B) *Tree Preservation Criteria.* The Urban Forester shall consider the following factors, and any other relevant information, when evaluating tree preservation plans:
- (1) The desirability of preserving a tree or group of trees by reason of age, location, size, or species.
 - (2) Whether the design incorporates the required tree preservation priorities.
 - (3) The extent to which the area would be subject to environmental degradation due to removal of the tree or group of trees.
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- (4) The impact of the reduction in tree cover on adjacent properties, the surrounding neighborhood and the property on which the tree or group of trees is located.
 - (5) Whether alternative construction methods have been proposed to reduce the impact of development on existing trees.
 - (6) Whether the size or shape of the lot reduces the flexibility of the design.
 - (7) The general health and condition of the tree or group of trees, or the presence of any disease, injury, or hazard.
 - (8) The placement of the tree or group of trees in relation to utilities, structures, and the use of the property.
 - (9) The need to remove the tree or group of trees for the purpose of installing, repairing, replacing, or maintaining essential public utilities.
 - (10) Whether proposed roads and proposed utilities are designed in relation to the existing topography, and routed, where possible, to avoid damage to existing canopy.
 - (11) Construction requirements of on-site and off-site drainage.
 - (12) The effects of proposed on-site mitigation or off-site alternatives.
 - (13) The effect other chapters of the Unified Development Code, or city policies have on the development design.
 - (14) The extent to which development of the site and the enforcement of this chapter are impacted by state and federal regulations.
 - (15) The impact a substantial modification or rejection of the application would have on the applicant.

***Note**—The above items are not presented in any particular order of importance. The weight each is given will depend in large part on the individual characteristics of each project.

- (C) *Canopy Area*. In all proposed developments that are required to submit a tree preservation plan or abbreviated tree preservation plan, trees shall be preserved as outlined in Table 1 under Percent Minimum Canopy, unless the applicant has been approved for on-site mitigation or off-site alternatives as set forth in §167.04(I) and (J) below. The square foot percentage of canopy area required for preservation in new development is based on the total area of the property for which the applicant is seeking approval, less the right-of-way and park land dedications. An applicant shall not be required to plant trees in order to reach the percent minimum canopy requirement on land where less than the minimum exists prior to development.

Table 1	
Minimum Canopy Requirements	
ZONING DESIGNATIONS	PERCENT MINIMUM CANOPY
R-A, Residential — Agricultural (nonagricultural uses)	25%
RSF-.5, Single-family Residential — One-Half Unit per Acre	25%
RSF-1, Single-family Residential — One Unit per Acre	25%
RSF-2, Single-family Residential — Two Units per Acre	20%
RSF-4, Single-family Residential — Four Units per Acre	25%
RSF-7, Single-family Residential — Seven Units per Acre	20%
RSF-8, Single-family Residential — Eight Units per Acre	20%
RSF-18, Single-family Residential — Eighteen Units per Acre	20%
R-O, Residential — Office	20%

RI-12, Residential Intermediate — Twelve Units Per Acre	20%
RI-U, Residential Intermediate — Urban	15%
RMF-6, Multi-family Residential — Six Units per Acre	20%
RMF-12, Multi-family Residential — Twelve Units per Acre	20%
RMF-18, Multi-family Residential — Eighteen Units per Acre	20%
RMF-24, Multi-family Residential — Twenty-Four Units per Acre	20%
RMF-40, Multi-family Residential — Forty Units per Acre	20%
NS-L, Neighborhood Services — Limited	20%
NS-G, Neighborhood Services — General	20%
C-1, Neighborhood Commercial	20%
CS, Community Services	20%
C-2, Thoroughfare Commercial	15%
UT, Urban Thoroughfare	15%
C-3, Central Business Commercial	15%
DC, Downtown Core	10%
MSC, Main Street Center	10%
DG, Downtown General	10%
NC, Neighborhood Conservation	20%
I-1, Heavy Commercial and Light Industrial	15%
I-2, General Industrial	15%
P-1, Institutional	25%
PZD, Planned Zoning District (HHOD)	25% (30%)

All residential zoning districts and C-1 districts within the Hillside/Hilltop Overlay District shall have their percent minimum canopy requirements increased by 5% to a total requirement of either 30% or 25%.

(D) *Prior Tree Removal.*

- (1) If trees have been removed below the required percent minimum canopy within the five (5) years preceding application for a development, the site must be forested to meet the Percent Minimum Canopy requirements set forth in Table 1, plus an additional 10% of the total area of the property for which the applicant is seeking approval, less the right-of-way and park land dedications. The number of trees required to be planted shall be calculated using the base density for high priority trees.
- (2) *Waiver.* If an applicant is able to demonstrate to the Planning Commission's satisfaction that the trees were removed for a bona fide agricultural purpose, and not with the intent to thwart enforcement of this chapter, the additional 10% reforestation requirement shall be waived.

(E) *Tree Preservation Priorities.*

- (1) *Percent Minimum Canopy.* Proposed designs must meet the percent minimum canopy requirements for the particular zoning designation, emphasizing the preservation and protection of high priority trees on the site. Trees in existing and not to be vacated utility easements shall not be counted toward the percent minimum canopy requirement and such utilities shall be routed, wherever possible, to avoid existing canopy.
 - (2) *Existing Natural Features.* Each design shall consider the existing natural features of the site, the preservation priorities for the trees, and the impact their proposed removal may have both on and off-site.
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- (3) *Priority Trees.* The preservation and protection of high priority trees shall be enforced most stringently to meet the minimum percentage of canopy preservation. High priority trees are alive, healthy, greater than or equal to an 8-inch diameter at breast height for large and medium species of trees. High priority for small species of trees is greater than or equal to a 4-inch diameter. Low priority trees are invasive species or unhealthy as determined by a tree care professional pursuant to §167.07. Low priority trees are less than an 8-inch diameter at breast height for larger and medium species and less than a 4-inch diameter at breast height for smaller trees species.
- (F) *Tree Preservation Requirements for Proposed Residential and Non-Residential Developments.*
- (1) *Residential Developments.* The percent minimum canopy in residential developments shall be located in areas that have the least possibility of impact as public infrastructure and proposed utilities are installed and homes built. The intent is to leave undisturbed as many existing trees as possible for the use and enjoyment of prospective lot owners. Residential developments requesting tree removal below the percent minimum canopy requirement may choose either residential on-site mitigation, or to contribute to the Tree Escrow Account as set forth in §167.04(J)(4)(a). Trees in existing and not to be vacated utility easements shall not be counted toward the percent minimum canopy requirement, and such proposed utilities shall be routed to avoid existing canopy and shall count toward the percent minimum canopy requirement.
- (2) *Nonresidential Developments.* Two (2) options are available for establishing a tree preservation plan for the development of nonresidential developments. The Urban Forester shall recommend to the Planning Commission the option that will potentially preserve the largest amount of high priority canopy based upon the tree preservation criteria set forth in §167.04(B) above.
- (a) *Preservation Plan for Entire Development.* The developer may choose to preserve the percent minimum canopy required for the entire development. With this option, the preserved canopy shall be located in areas that will not be impacted by future development of the individual lots. Canopy to be preserved shall be noted on the final plat, and shall be protected as set forth in §167.04(L) below. Should the entire percent minimum canopy requirement for the site be so protected, the preserved canopy shall be placed in a tree preservation easement and the final plat shall include a statement that the individual lots, as represented thereon, shall not require separate tree preservation plans.
- (b) *Preservation Plan for Infrastructure Only.* The developer, in consultation with city staff, shall delineate the area required for the construction of the infrastructure and improvements for the development. This area should include street rights-of-way, and utility and drainage easements. Proposed lot lines, streets, and easements shall be located to avoid placing a disproportionate percentage of existing canopy in any one (1) proposed lot. This option shall not allow the removal of trees during the grading of individual lots, unless shown by the developer to be essential to the project's engineering design. The developer will be required to compensate for the canopy removed from defined individual lots by making the appropriate payment into the Tree Escrow Account. On all other areas of the development, the developer shall protect the existing canopy during the construction phase in accordance with §167.05 below. The final plat shall include a statement that the individual lots shall require separate tree preservation plans.
- (3) *Hillside/Hilltop Overlay District.* Individual parcels or lots located within the Hillside/Hilltop Overlay District boundary shall submit a tree preservation plan or an abbreviated tree preservation plan as set forth in §167.04(H)(3) indicating the location of the structure and the preservation of the minimum tree canopy requirement.
- (4) Developers have the option of creating cluster development, such as a Planned Zoning District, which would encourage more open space and tree preservation. In this pattern of development, the trees preserved or open space on each lot can be transferred to a larger Tree Preservation Easement instead
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of individual lots required to meet minimum percent requirements. The Tree Preservation Easements shall be clearly depicted on easement plats or final plats.

(G) *Initial Review.*

- (1) *Meeting with the Urban Forester.* It is strongly recommended that prospective applicants meet with the Urban Forester for an initial review of the proposed tree preservation plan for the site prior to submitting a proposed development to the city. During the initial review, the Urban Forester shall make recommendations to ensure the proposed subdivision or development complies with the requirements of this chapter. These recommendations shall be nonbinding. However, applicants proceed at the risk of higher costs and longer approval times due to changes required by a noncompliant submittal should they choose not to have the initial review or to disregard the recommendations of the Urban Forester.
- (2) *Confirmation.* The Urban Forester shall document whether the applicant participated in the initial review meeting in the Tree Preservation and Protection staff report given to applicants going through the development review process. If the applicant chooses to attend an initial review meeting, the staff report shall also document any recommendations made. The Urban Forester shall ensure that a copy of the report or email becomes part of the permanent file for the project.

(H) *Submittal of Plans.* Applicants should bear in mind that all plans will be evaluated according to the tree preservation criteria and percent minimum canopy requirements as set forth under §167.04(B) and (C).

- (1) *Tree Preservation Plan.* On sites with existing tree canopy, the applicant shall conduct a tree preservation analysis to determine the approximate age, health, size and species distribution of the trees, noting each on a tree preservation plan, and clearly showing the locations and types of all natural features on a site, including features 100 feet beyond the property lines. The tree preservation plan shall also specifically depict the applicable preservation priority level for each tree or group of trees on the site. The plan should include, but not be limited to, delineation of the following features as they exist on the site:
 - (a) The existing topography of the site highlighting slopes of 15% or greater, and indicating the natural drainage patterns;
 - (b) The property line boundaries of the site;
 - (c) Soils identified according to the Unified Soil Classification System;
 - (d) Any significant trees, as defined in the City of Fayetteville's Tree Preservation, Protection and Landscape Manual, existing on the site, and the location of trunks, spread of the canopy, species, diameter at breast height (DBH), and the overall health of each significant tree;
 - (e) Groupings of trees, delineating the edges of the overall canopy, noting the predominate species, average height, diameter at breast height (DBH), and general health of the trees.
 - (f) All existing utilities and utility easements;
 - (g) All features, including trees, buildings, perennial and intermittent streams and creeks that exist on the site or within 100 feet of the limits of disturbance;
 - (h) Floodplains and floodways on the site;
 - (i) All existing rights-of-way within and surrounding the project site, including any designated trails or bike paths; and,
 - (j) Any other factors that may impact the design of the site.
- (2) *Additional Tree Preservation Plan Content.* The applicant shall indicate all proposed site improvements, and delineate in the tree preservation plan the trees to be retained on-site, and the measures to be

implemented for their protection. These measures shall include, but need not be limited to, fencing, limits of root pruning, as well as restrictions on traffic and material storage. The plan shall also clearly depict the limits of soil disturbance to include all areas to be graded both on and off-site, as well as the proposed location of utilities. The applicant should consult the City of Fayetteville Tree Preservation, Protection and Landscape Manual for details, examples and specific checklists. Examples can be provided upon request to the Urban Forester.

- (3) *Abbreviated Tree Preservation Plan.* Applicants requesting approval of development projects for between 6,001 to 10,000 square feet of impervious area that require building permits, grading, or parking lot permits, but that do not fall under the requirements for developments required to go through the development review process of Technical Plat Review Committee, ~~Subdivision Committee~~ and Planning Commission, shall prepare and submit an abbreviated tree preservation plan. The information for an abbreviated tree preservation plan may be combined with the site plan, plat drawing, or grading plan. The applicant is expected to show the general location of all existing groups of trees, individual significant trees, and to clearly depict the limits of soil disturbance to include all areas to be graded, both on and off-site, as well as the proposed location of utilities. Protective measures such as fencing, limits of root pruning, restriction on traffic and materials storage shall be depicted on the plan. A preliminary site visit with the Urban Forester is highly recommended before applying for any of the above-mentioned permits. The applicant should consult the City of Fayetteville Tree Preservation, Protection, and Landscape Manual for details, and specific checklists. Applicants submitting abbreviated tree preservation plans shall not be required to submit an analysis report, nor shall they be required to hire architects, engineers, or landscape architects to prepare the abbreviated tree preservation plan.
 - (4) *Analysis Report.* The applicant shall submit an analysis report when minimum percent canopy is not met. The report shall detail the design approaches used to minimize damage to or removal of existing canopy that were considered in arriving at the proposed design. Written justification shall be presented as to why individual trees or canopy must be removed. The report shall also detail proposed on-site mitigation options or off-site alternatives, as detailed below.
 - (5) *Grading and Utility Plans.* All subsequent grading and utility plans shall depict Tree Preservation Areas, preserved trees, and the physical limits of all protective measures on site required during construction.
 - (6) *Submittal Requirements.* The applicant shall submit a tree preservation plan. Development plans with removal of tree canopy below percent minimum canopy shall submit an analysis report to the Urban Forester, concurrently with their tree preservation plan. Applicants submitting abbreviated tree preservation plans shall not be required to submit analysis report.
 - (7) *Tree Preservation Easements.* The City of Fayetteville shall encourage the use of Tree Preservation Easements for the added protection of trees preserved to meet percent minimum canopy requirements or trees planted, in those instances where such would be of mutual benefit to the applicant and the City of Fayetteville.
- (I) *Request for On-Site Mitigation.*
- (1) *Timing of Request for On-Site Mitigation.* Requests to remove trees below the percent minimum canopy requirement must be incorporated with the applicant's tree preservation plan.
 - (2) *Plan Requirements.* The tree preservation plan must graphically represent the species and location for all existing trees on-site. It shall also include a chart clearly stating the following information:
 - (a) The number of trees requested for removal;
 - (b) The percentage below the percent minimum canopy requirement they represent; and
 - (c) The species and number of trees to be planted based on the forestation requirements below.
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- (3) *Planting Details and Notes.* Planting details and notes shall be included on the tree preservation plan or landscape plan as set forth in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual.
- (4) *Forestation Requirements.* The number and species of trees required for forestation shall be based upon the quality of the canopy lost:
- (a) *High Priority Canopy.* When removing high priority canopy below the percent minimum canopy required, the canopy square footage removed shall be forested at a base density of two hundred (200), 2-inch caliper trees per acre removed.
 - (b) *Low Priority Canopy.* When removing low priority canopy below the percent minimum required, the canopy square footage removed shall be forested at a base density of one hundred (100), 2-inch caliper trees per acre removed.
- (5) *Base Density.* Compensating for the environmental damage caused by removing tree canopy shall be accomplished by forestation on a per acre basis. The base density formula used above is based on 2-inch caliper trees. However, the urban forester may approve the use of trees with less than 2-inch caliper for the planting of smaller tree species required by spatial constraints on the site. In such cases, the number of trees to be planted may be adjusted in accordance with the species table to be found in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual.
- (6) *Preferred Species.* All trees to be planted shall be species native to the Ozark region or native cultivars, when available, or selected from the list of preferred tree species set forth in the City of Fayetteville Tree Preservation, Protection and Landscape Manual. Species selection shall be based upon the amount of space available for proper growth on the site, and must be approved by the Urban Forester.
- (7) *Placement of Trees.* The applicant is expected to plant trees in locations on the site where the environmental benefits of canopy cover are most likely to offset the impact of development. Trees shall not be placed within utility easements, or in other locations where their future protection cannot be assured.
- (8) *Residential On-Site Mitigation.* Applicants requesting on-site mitigation for residential developments shall comply with all the provisions of §167.04(I), as well as the following:
- (a) The applicant's mitigation plan shall meet or exceed the required number of mitigation trees based on the forestation requirements as set forth at §167.04(I)(4).
 - (b) All plans requesting residential on-site mitigation shall include a binding three (3) year maintenance and monitoring plan, which shall hold the applicant responsible for the health of all planted trees.
 - (i) Approval of a plan requesting residential on-site mitigation shall be contingent upon the applicant depositing with the city an irrevocable letter of credit in an amount equal to the estimated cost of materials and labor for all trees at the time of planting. The irrevocable letter of credit must cover the entire three (3) year maintenance and monitoring period. Applicant shall submit cost estimates to the Urban Forester for approval.
 - (ii) Upon completion of the three (3) year landscape establishment period, the Urban Forester shall inspect the site and determine whether 90% of the trees are healthy and have a reasonable chance of surviving to maturity. Upon such a finding, the city shall release the letter of credit.
 - (iii) In the absence of such a finding, the applicant shall be notified to replace any unhealthy or dead trees, or take other appropriate action as approved by the Urban Forester. If the applicant does not take remedial steps to bring the property into compliance, the city shall use the necessary moneys from the landscape establishment guarantee to do so.
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- (iv) In the event trees are injured or destroyed by natural disasters, including but not limited to, tornadoes, straight-line winds, ice storms, fire, floods, hail, or lightning strikes, or through the independent actions of third parties, the applicant shall be relieved of the responsibility of replanting the tree or trees so affected.
 - (c) Developers requesting mitigation trees be planted along the street right-of-way of residential developments shall submit a landscape plan that complies with the standards outlined in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual in order to ensure that new trees planted are of the highest quality, require low maintenance, and do not interfere with public safety. The species of trees to be planted shall be selected from the approved street tree species list, or be otherwise specifically approved by the Urban Forester. The applicant's mitigation plan for planting street trees shall describe in detail the method for tracking the development of the individual lots, which shall best ensure that required number and species of mitigation trees are planted.
- (9) *Request for On-Site Mitigation Alternatives (Green Roofs or Green Façades).*
- (a) *Intent.* The intent is to allow previously developed sites with at least 50% existing impervious area and limited space for planting trees to use on-site mitigation alternatives to meet the mitigation requirements and still contribute beneficial plant materials that provide positive ecosystem services.
 - (b) *Applicability.* On-Site Mitigation Alternatives shall only be allowed as alternatives to planting trees in form-based zoning districts that allow for mixed-use and do not have a building area maximum requirement. On-Site Mitigation Alternatives may not be utilized on sites that have adequate space to meet landscape requirements.
 - (c) *Timing of Request for On-Site Mitigation Alternatives.* Requests for on-site alternatives must be incorporated and submitted concurrently with the applicant's tree preservation plan.
 - (d) *Intensive Green Roof.* A green roof with 6 inches or greater soil medium that can sustain plant species with deeper root systems.
 - (e) *Extensive Green Roof.* A green roof with 2 to 5 inches of soil medium that can sustain plant species with shallow root systems.
 - (f) *Green Façade.* A green façade is created by growing climbing plants up and across the façade of a building, either from plants grown directly in the ground or a large container of at least 12 inches of soil medium. Plants can attach directly to the building or be supported with a 12-inch by 12-inch trellis system connected to the building.
 - (g) *Mitigation Alternative Calculations.* The applicant's plan to install an extensive green roof, intensive green roof, and green façade in lieu of a mitigation tree shall be based from square footage of tree canopy.
 - (i) The calculation for an extensive green roof shall be based from a ratio of 1 square foot of tree canopy to 2.5 square feet of extensive green roof.
 - (ii) The calculation for an intensive green roof shall be based from a ratio of 1 square foot of tree canopy to 1.4 square feet of intensive green roof.
 - (iii) The calculation for a green façade shall be done based from a ratio of 1 square foot of tree canopy to 2.5 square feet of green façade.
- (J) *Request for Off-Site Alternatives.*
- (1) *Timing of Request for Off-Site Alternatives.* Requests for off-site alternatives must be incorporated in, and submitted concurrently with the applicant's tree preservation plan.
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- (2) *Off-Site Preservation.* The applicant may seek approval of the Urban Forester to preserve an equal or greater amount of canopy cover at a site within the city limits.
- (3) *Off-Site Forestation.*
- (a) If off-site preservation cannot be achieved, the applicant may seek approval from the Urban Forester to plant the required number of trees on another site owned by the applicant and located within the city limits. A tree preservation easement must be conveyed concurrently with or prior to submission of a final plat by the applicant to the city to protect any off-site preservation or forestation and the legal description of the tree preservation easement shall also appear on the final plat.
 - (b) An applicant may plant and maintain mitigation trees needed for the applicant's development as to fulfill the obligation set forth in Chapter 167, Tree Preservation and Protection, in a nearby city park or public right-of-way if expressly approved by City Council resolution. The City Council shall seek advice from the Urban Forester, Parks and Recreation Department staff and citizens about the advisability of forestation of the nearby city park and may apply express conditions including requiring irrigation to be installed and regular maintenance to be performed by the applicant.
- (4) *Tree Escrow Account.* Tree preservation on-site is always the preferred option, with on-site mitigation, off-site preservation, off-site forestation, and on-site mitigation alternatives to be considered in descending order only if the more preferred option cannot be fully achieved. If none of these options can completely fulfill a developer's obligation under this Tree Preservation and Protection Chapter, the developer shall pay into the City Tree Escrow Account \$250.00 for each tree required to meet the Base Density requirements which fairly represents the costs of material and labor to plant a tree. The developer shall also pay into the Tree Escrow Fund \$425.00 as three (3) years of maintenance costs to ensure each tree survives for that period of time. Tree planting and maintenance costs should be reviewed at least every four (4) years to ensure it remains the fair market costs for tree planting and maintenance for three (3) years.
- (a) Residential developments which cannot achieve the base density tree requirements through preservation or mitigation shall contribute to the Tree Escrow Account. The city shall use the money paid into the Tree Escrow Account to plant trees within the development along rights-of-way, detention ponds, common areas or other areas where trees can be protected and have a high probability of survival to a mature tree. This shall be accomplished once the development is built out or as approved by the Urban Forester.
 - (b) Money contributed in lieu of on-site mitigation or off-site forestation shall be paid prior to issuance of a building permit on all commercial, industrial, or multi-family residential buildings and prior to final plat acceptance for all residential and non-residential subdivisions.
 - (c) Money contributed under this section:
 - (i) May be used for canopy mitigation, including planting site identification, tree acquisition, planting, and maintenance, utilizing either city staff or contract labor;
 - (ii) Shall not revert to the general fund for ongoing operations.
 - (d) If it is not possible to plant trees within the development, planting locations will be sought in appropriate sites within a 1 mile radius of where the original project is located, but if this cannot be achieved, the moneys shall be used to plant the trees in the park quadrant in which the development took place, or pursuant to §167.04(J)(2) and (3). Data extracted from the urban forest analysis should be consulted when identifying appropriate locations to plant escrow funded trees.
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- (e) The City of Fayetteville shall refund the portion of the money contributed under this section, including the accrued interest that has not been expended seven (7) years from the date of the contribution. Interest shall be based on a 4% annual rate.
 - (f) Refunds shall be paid to the applicant who made the original contribution.
 - (g) Notice of the right to a refund, including the amount of the refund and the procedure for applying for and receiving the refund, shall be sent or served in writing to the applicant no later than thirty (30) days after the date which the refund becomes due. The sending by regular mail of the notices to the applicant shall be sufficient to satisfy the requirement of notice.
 - (h) The refund shall be made on a pro rata basis, and shall be paid in full no later than ninety (90) days after the date certain upon which the refund becomes due.
 - (i) At the time of the contribution to the Tree Escrow Account, the Urban Forester shall provide the applicant with written notice of those circumstances under which refunds of such fees will be made. Failure to deliver such written notice shall not invalidate any contribution to the Tree Escrow Account under this ordinance.
- (K) *Tree Preservation Plan Review Form.* The Urban Forester shall use a standardized form for all recommendations or administrative determinations made regarding an applicant's tree preservation plan.
- (1) The form shall clearly indicate whether the Urban Forester is making a final administrative determination, or a recommendation to the Planning Commission or City Council.
 - (2) The form shall also clearly indicate the applicant's plan is "APPROVED," "DISAPPROVED," or "CONDITIONALLY APPROVED," and explain the reasoning therefore.
 - (3) A statement shall appear on the form explaining the process by which a final administrative determination may be appealed in accordance with Chapter 155 of the Unified Development Code.
 - (4) The Urban Forester shall sign and date the form, and ensure that a copy becomes part of the permanent file for the project.
- (L) *Continuing Preservation and Protection Under Approved Tree Preservation Plans and Tree Preservation Easements.*
- (1) Large scale developments, large scale site improvements, and commercial preliminary plats are required to dedicate a tree preservation easement, if any existing tree are to be preserved. The tree preservation easement shall be the size of the minimum canopy preservation requirement, if possible. If the minimum tree preservation canopy is not available, the applicant will not be required to dedicate the minimum canopy preservation. The applicant will have to dedicate a tree preservation easement that is agreed upon with The Urban Forester. In order to ensure that an applicant's heirs, successors, assigns, or any subsequent purchasers of the subject property are put on notice as to the existence and extent of approved tree preservation easements which shall be clearly depicted and noted on the easement plats for large scale developments, large scale site improvements, commercial final plats, and any plats with a tree preservation easement. This shall be accompanied by a narrative statement describing the nature of the protection afforded, and bearing the signature of the Urban Forester. If it is impractical to include the actual depiction of the canopy in a tree preservation easement on the easement plat, or final plat itself, a note cross referencing an accompanying document shall suffice.
 - (2) The geographic extent and location of tree preservation easements, once recorded, may only be modified, or abolished with the express approval of the City Council. Applicants requesting such action shall bear the burden of proving to the City Council's satisfaction that such modification or abolition is in the best interest of the City of Fayetteville. Such requests shall be submitted to the urban forester, who shall ask the City Clerk to place it on the agenda of the next regularly scheduled City Council meeting.
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- (3) Property owners wishing to remove diseased or dead trees from within a recorded tree preservation easement shall seek prior approval from the Urban Forester, who shall determine if such removal is consistent with sound arboricultural and horticultural practices, as well as the intent of this chapter. Any tree so removed shall be replaced with a tree of like or similar species, unless the Urban Forester determines that natural replacements of sufficient health and vigor are already present in the tree preservation easement.

33.111 Removal Of Planning Commissioners

By a vote of two-thirds ($\frac{2}{3}$) of the City Council, any Planning Commissioner may be removed from the office for cause. Cause shall include, but not be limited to, the following:

- (A) Chronic discourteous behavior to other commissioners, staff, or members of the public.
- (B) Ongoing lack of familiarity with staff-prepared material.
- (C) Planning Commissioners must attend at least 60% of agenda setting sessions and tours. If job requirements do not permit a member to attend agenda meetings or tours prior to 5:00 P.M., the meetings and tours will be scheduled for after normal working hours or such member shall be excused from the requirements of attending the agenda meetings and tours.
- (D) During the second quarter of each year, Planning Staff shall designate and all Planning Commissioners shall attend one (1) evening training and review session to ensure the legal and proper functioning of the Planning Commission.

157.02 Development

Notification of public hearings for development applications shall occur as follows:

- (A) *Public Hearing Required.* A public hearing shall be held at the meeting of the Planning Commission, in accordance with the Unified Development Code the established bylaws of the Planning Commission.
- (B) *Applicability.* Development applications include, for the purpose of notification, preliminary plats, concurrent plats, large scale developments, variances from development requirements as listed in Section 156.03(C) and Section 156.07(A), and administrative items. If an application does not require a public hearing, notification is not required.
- (C) *Notice of Public Hearing.* For all development applications related to specific properties, the applicant shall provide the following notice:
 - (1) *Who Gets Notice.* Notice of the proposed action shall be given to all landowners and residents with separate addresses within 200 feet of the boundary line of the property on which the use is proposed. Residents with separate addresses shall be notified by first class letter addressed to the 'current resident' to each address found in the city's address point file.
 - (2) *Methods of Notice.* Notice shall be provided by the following methods, as required by this chapter:
 - (a) *Written Notice.* Written notice shall be provided at least fifteen (15) days prior to Planning Commission. Proof of notice shall be provided as required by this chapter.
 - (b) *Posted Notice.* The applicant shall post notice at least fifteen (15) days prior to Planning Commission. Proof of notice shall be provided as required by this chapter.
- (D) Large Scale Development applications that are subject to administrative approval are exempt from the notification requirements of this code subsection, however, they are subject to and shall complete the public notification requirements for a Large Site Improvement Plan application.

166.01 Development Categories

- (A) *Property Line Adjustment.* A property line adjustment is a transfer or adjustment of a property line or lines between adjoining property owners which does not create a separate, new lot. A property line adjustment is not required to dedicate new easements or right-of-way.
- (B) *Subdivision of Land.*
- (1) *Lot Split.* When a property is to be subdivided into two (2), three (3) or four (4) lots, parcels the application may be processed as a lot split. Except for lot splits created pursuant §164.22 Cluster Housing Development, (C) *Development Review Process*, after the creation of more than four (4) lots from an original parent tract as established under Washington County's countywide 1985 reappraisal. Any subsequent subdivision of the parent or resulting tracts is required to be processed as a preliminary/final plat or concurrent plat. A lot split may dedicate new easements or right-of-way and may be combined with an easement plat.
 - (2) *Preliminary Plat.* When a property is to be subdivided into more than four (4) lots or when a parent or resulting tract has been subdivided three (3) or more times and is proposed to be further subdivided, the application shall be processed as preliminary plat. A preliminary plat establishes the preliminary location of lot lines, streets, and utility infrastructure, and allows for the applicant to request construction plan approval and install required improvements.
 - (3) *Final Plat.* After completion of the required infrastructure (water, sewer, storm drainage, utilities, street improvements, etc.) for a preliminary plat, the entity subdividing may submit an application for approval of the final plat. The final plat application may not be submitted until the final inspection for the required infrastructure has been scheduled with City Engineering staff.
 - (4) *Concurrent Plat.* A concurrent plat combines the preliminary and final plat into one (1) step. A concurrent plat is permitted when a property is to be subdivided into more than four (4) lots, or when a parent or resulting tract has been subdivided three (3) or more times and is proposed to be further subdivided, and the existing and new parcels do not require construction of new infrastructure.
- (C) *Site Plan.*
- (1) *Large Scale Development.* A large scale development is generally intended for development on a site of 1 acre or greater in size and proposes to create more than 10,000 square feet of impervious area and where a corresponding subdivision of land is not proposed.
 - (a) *Requirement.* The development of the following must be processed in accordance with the requirements for a large-scale development:
 - (i) A site 1 acre or greater in size and creating more than 10,000 square feet of new impervious area;
 - (ii) Facilities emitting odors or handling explosives; and
 - (b) *Excluded Developments.* Developments creating less than 10,000 square feet of new impervious area or a development on a lot or parcel in a zoning district subject to administrative approval.
 - (2) *Large Site Improvement Plan.* A large site improvement plan review is intended for a large scale development that is located on a site within a zoning district that permits administrative approval. A large site improvement plan is subject to the requirements and excluded developments for a large scale development listed in Fayetteville Unified Development Code §166.01(C)(1).
 - (3) *Small Site Improvement Plan.* A small site improvement plan review is intended for development on a site that is less than 1 acre in size with greater than 10,000 square feet of new impervious area.
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- (a) *Requirement.* The development of the following must be processed in accordance with the requirements for a small site improvement plan:
- (i) A development that is excluded from large scale development or large site improvement plan review and requires review by multiple city divisions;
 - (ii) The creation of more than 10,000 square feet of impervious area for a development on site of less than 1 acre within any zoning district.
- (b) *Excluded Developments.* The construction of less than or equal to 10,000 square feet of new impervious area shall be exempt from the site improvement plan requirements and shall be submitted in accordance with the requirements of §166.02(E) and §166.15.
- (4) *Concept Plan.* When a developer intends to subdivide property within the city or city's planning area boundary, he/she shall submit a concept plan to obtain feedback and recommendations from city staff prior and the Planning Commission to submitting a fully engineered development plan for review. When a developer intends to develop greater than 10,000 square feet of new impervious area within the city or city's planning area boundary, they may submit a concept plan to obtain feedback and recommendations from city staff prior to submitting a fully engineered development plan for review.
- (D) *Modifications.*
- (1) *Minor Modifications.* The Zoning and Development Administrator may authorize minor modifications in an approved subdivision of land or site plan. Minor modifications shall include, but are not limited to, substitutions of one approved structural type for another, minor variations in placement of buildings in such a way that the overall limits of approved floor area, open space, or rooms per acre are not increased, and minor shifts in property line locations.
 - (2) *Major Modifications.* In the event that a developer wishes to make major modifications to an approved development, such modifications shall be submitted to the approving body of the subdivision or site plan, whether staff, or the Planning Commission. After submission, the approving body shall approve or disapprove the requested modification.
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166.02 Development Review Process

(A) *Application Submittal*

- (1) *Submittal.* All development applications shall be submitted to the Planning Division and will be processed for review in accordance with Planning Division operating procedures.

(B) *Public Meetings.* Development applications are required to be processed through the Technical Plat Review Committee, Subdivision Committee, and Planning Commission as follows:

- (1) *Technical Plat Review Committee.* The following development applications are required to be reviewed by the Technical Plat Review Committee: Lot split, small site improvement plans, large site improvement plans, large scale development, planned zoning district, preliminary plat, final plat, and concurrent plat. After the Technical Plat Review Committee meeting staff may administratively approve lot splits, final plats, small site improvement plans, and large site improvement plans after review for compliance with all applicable codes subject to UDC 166.02(C).
- (2) *Planning Commission.* The following development applications are required to be reviewed by the Planning Commission. Preliminary plat, concurrent plat, and planned zoning district with development. The Planning Commission may approve, deny, table, or approve development applications with conditions. A planned zoning district cannot be approved by the Planning Commission, but may be forwarded to City Council. Large scale development applications that are subject to administrative approval shall not be required to be reviewed by the Planning Commission.

(C) *Approval and Denial Criteria*

- (1) *Administrative Approval.* The following applications shall be approved administratively by the Planning Division as long as the proposal meets all requirements of the Unified Development Code: Property line adjustment, lot split, final plat, small site improvement plan, and large site improvement plan. Approval by the Planning Commission for these applications is not required unless an appeal is filed in accordance with Ch. 156 of the UDC.

- (a) *Reasons for Denial.* The Planning Division may refuse administrative approval based on the following criteria:

- (i) *Property Line Adjustment; Lot Split.* The application does not comply with zoning and development requirements including, but not limited to: Lot width, lot area, setback requirements, buildable area, required parking, impervious surface, dedication of required right-of-way or easements, etc., or the requested action would make an existing non-conforming property or structure more non-conforming.
- (ii) *Final Plat.* The conditions of approval of the preliminary plat have not been met, the proposed plat does not meet the zoning and development requirements of the UDC, and/or the required improvements have not been completed or guaranteed in accordance with Fayetteville Unified Development Code Chapter 158.
- (iii) *Small or Large Site Improvement Plans.* The Planning Division may refuse to approve a small or large site improvement plan for any of the following reasons:
 - (a) The development plan is not submitted in accordance with the requirements of this chapter.
 - (b) The proposed development would violate a city ordinance, a state statute, or a federal statute.
 - (c) The developer refuses to dedicate the street right-of-way, utility easements or drainage easements required by this chapter.

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- (d) The proposed development would create or compound a dangerous traffic condition. For the purpose of this section, a dangerous traffic condition shall be construed to mean a traffic condition in which the risk of accidents involving motor vehicles is significant due to factor such as, but not limited to, high traffic volume, topography, or the nature of the traffic pattern.
 - (e) City water and sewer is not readily available to the property within the site improvement plat area and the developer has made no provision for extending such service to the development.
 - (f) The developer refused to comply with ordinance requirements or condition of approval for on-site and off-site improvements.
 - (2) *Planning Commission Approval.* The following applications shall be approved by the Planning Commission, subject to the criteria listed below: Large scale development, preliminary plat and concurrent plat.
 - (a) *Reasons For Denial.* The Planning Commission may refuse to approve a large scale development, preliminary plat or concurrent plat for any of the following reasons:
 - (i) The plat or development plan is not submitted in accordance with the requirements of this chapter.
 - (ii) The proposed development would violate a city ordinance, a state statute, or a federal statute.
 - (iii) The developer refuses to dedicate the street right-of-way, utility easements or drainage easements required by this chapter.
 - (iv) The proposed development would create or compound a dangerous traffic condition. For the purpose of this section, a dangerous traffic condition shall be construed to mean a traffic condition in which the risk of accidents involving motor vehicles is significant due to factors such as, but not limited to, high traffic volume, topography, or the nature of the traffic pattern.
 - (v) City water and sewer is not readily available to the property within the large scale development, preliminary plat, or concurrent plat and the developer has made no provision for extending such service to the development.
 - (vi) The developer refused to comply with ordinance requirements or conditions of approval for on-site and off-site improvements.
 - (D) *Plat Recordation or Construction Plan Approval.* After obtaining approval by the appropriate governing body, the applicant shall follow the procedures set forth below in order to record the plat or obtain construction plan approval.
 - (1) *Property Line Adjustment, Lot Split, Building Permit, Final Plat, Concurrent Plat.* The applicant shall submit copies of the approved plats containing all required signatures to the Planning Division for final approval. The plats shall be recorded by the applicant and copies of the recorded plats provided to the Planning Division as required.
 - (2) *Preliminary Plat, Large Scale Development and Small or Large Site Improvement Plan.* Receipt of the approval authorizes the applicant to proceed with:
 - (a) The preparation of plans, reports and specifications in accordance with City Engineering requirements including but not limited to:
 - (i) Street plans, profiles and specification accompanied by soil analyses and design calculations;
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- (ii) Storm drainage plans, profiles and specifications accompanied by soil analyses and design calculations; and
 - (iii) Water and sewer plans, profiles and specifications, accompanied by design calculations, to be reviewed and approved by City Engineering.
 - (iv) Final site plans, landscape plans, and other plans, reports and specifications required by the city to obtain approval.
- (b) Once all approvals that are required have been obtained, the applicant may proceed with site preparation and construction in accordance with the permitted plans.
- (E) *Building Permits.*
- (1) Before a building permit is issued the developer shall:
- (a) Dedication of Right-of-Way. Dedicate right-of-way in compliance with the city's Master Street Plan, and in compliance with the requirements for on or off-site improvements.
 - (b) Dedicate all easements necessary to serve the development as required by the utility providers and the city. This may be completed by easement plat or separate easement document(s), with approval of the Planning Division.
 - (c) Comply with all applicable zoning and development codes.
 - (d) In addition, for small site improvement plans, large site improvement plans and large scale developments, the developer shall:
 - (i) Obtain approval from the appropriate governing body.
 - (ii) On and Off-Site Improvements. Construct or guarantee required on- and off-site improvements in accordance with UDC Chapter 158.
 - (iii) Complete applicable conditions of approval.
- (2) In addition to §166.02(E), before a building permit is issued for site that creates between 1,201 and 10,000 square feet of new impervious area, where a corresponding subdivision of land is not proposed, the developer shall complete, and receive approval of, appropriate grading and drainage documentation demonstrating compliance with UDC Chapters 169 and 170 as well as the current City Drainage Criteria Manual per the table below. Impervious areas will be considered as existing only if they are in place on March 3, 2021 which corresponds with the City of Fayetteville 2021 imagery.

Required Mitigation Measures and Documentation by Development Threshold			
Development Threshold	City-wide Standard	Grading and Drainage/ Stormwater Documentation	Water Quality, Flood, and Tree Mitigation Measures
Level 1	< or = 1,200 sf of IA	Exempt from Grading and Drainage provisions except for those still associated with the Building Permit process such as HHOD	Exempt
Level 2	1,201— 6,000 sf of IA	• Completed Green Stormwater Practice (GSP) Worksheet, demonstrating Runoff Reduction via Better Site Design. • GSP Operation & Maintenance (O & M) Agreement to ensure the long-term functionality of these practices.	• 2 or more measures from Step 1 of Table 2 that Reduce Runoff via Better Site Design • 1 or more Green Stormwater Practices (GSPs) measures from Step 2 of Table 2 as required to treat 100% of the proposed

			additional impervious and gravel areas.
Level 3	6,001— 10,000 sf of IA	Same as Level 2.	• Same as Level 2. • As needed GSP measures from Step 3 to further reduce runoff referred to as extended detention • Abbreviated Tree Preservation Plan

(F) *Completion of Development/Certificate of Occupancy.* No certificate of occupancy for a large-scale development, large site improvement plan, or small site improvement plan shall be issued, and no final plat or concurrent plat shall be signed for recordation until the following have been completed:

- (1) The requirements for on and off-site improvements have been completed, and maintenance bonds/guarantees deposited to city specifications.
- (2) An "as built" plot plan has been approved by the City Engineer (where applicable) showing:
 - (a) The location of all buildings and the setback distance for said buildings from street right-of-way and adjoining property lines;
 - (b) The location of any freestanding signs and the setback distance of said signs from street right-of-way and adjoining property lines;
 - (c) The location, number, dimensions, and surfacing of all parking spaces and of all screens or fences;
 - (d) The location and size of all water, sewer, gas, electric, telephone, and television cable lines;
 - (e) The location and size of all stormwater features with associated drainage easements demarcated, where applicable; and
 - (f) The location and quantity of existing and new impervious area on the property.
- (3) The development has been inspected and approved by all applicable city divisions.
- (4) All applicable conditions of approval have been completed.

166.04 Required Infrastructure Improvements — Development In City Limits

(A) *Generally.* Required of developer.

- (1) *On and Off-Site Improvements.* On-site improvements are adjacent to or within a project site; such as widening the street along the project street frontage, constructing interior streets and utilities, etc. Off-site improvements are not adjacent to a project; such as the extension of an off-site sewer line to the property boundary, off-site storm drainage improvements, or an off-site intersection improvement, etc.
- (2) *Standards Applicable.* Any required on or off-site improvements in the city and within one (1) mile of the city limits shall be installed according to the city's standards; provided on or off-site improvements to roads located outside one mile of the city limits shall be installed to the county's standards. The developer shall be required to bear that portion of the cost of off-site improvements which bears a rational nexus to the needs created by the development.
- (3) *Required Infrastructure Improvements.* On and off-site improvements that are roughly proportional and bear a rational nexus to the impact of the development are required for all development within the City of Fayetteville. The developer shall be required to install on and off-site improvements where the need for such improvements is created in whole or in part by the proposed development.
- (4) *Planning Commission and Planning Division.* At the time the Planning Commission or Planning Division (where applicable for administrative approval) grants development approval, the Planning Commission or Planning Division shall determine whether the proposed development creates a need for off-site improvements and the portion of the cost of any needed off-site improvements which the developer shall be required to bear; provided, that portion of the cost of off-site improvements to roads located outside the city's corporate limits but within the city's planning area shall be determined by the county. In determining that portion of the cost of off-site improvements which the developer shall be required to bear, the Planning Commission or Planning Division (where applicable for administrative approval) shall consider the acreage within the proposed development as a percentage of all the acreage which, when fully developed, will benefit from the off-site improvements; provided, the Planning Commission or Planning Division may use a different method of measurement if it determines that use of the acreage standard will not result in the developer bearing that portion of the cost which bears a rational nexus to the needs created by the development.
- (5) *Determining Necessity for Off-Site Improvements.*
 - (a) When a proposed development has access to paved streets or roads only by way of substandard or unimproved roads or streets leading from the development to the paved streets or roads, the developer shall be responsible for contributing this proportionate share of the cost of improving the substandard access roads or streets to existing city or county standards. The developer's proportionate share of said costs shall be determined by the Planning Commission or Planning Division (where applicable for administrative approval) in accordance with the provisions of 166.04(A) above.
 - (b) When a proposed development has direct access to, or fronts on an existing road or street, which is below current standards, the developer shall be responsible for contributing his/her proportionate share of the cost of improving said street or road to existing city or county standards. The Planning Commission or Planning Division (where applicable for administrative approval) shall determine the developer's proportionate share of said costs in accordance with the provisions of 166.04(A) above.
 - (c) Off-site drainage improvements shall be required whenever a proposed development causes the need for such improvements.

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- (6) *Delayed Improvements.* The Planning Commission or Planning Division may determine a required on-site or off-site improvement shall be delayed or payment-in-lieu contributed instead in accordance with Chapter 158 of the UDC.
 - (7) *Variances.* A variance of off-site improvements may be granted in accordance with Chapter 156 Variances.
 - (8) *State Highways.* The developer shall be required to dedicate sufficient right-of-way to bring those state highways which the Master Street Plan shows to abut or intersect the proposed subdivision into conformance with the right-of-way requirements of the Master Street Plan. The developer shall be required to install a sidewalk adjacent to that portion of a state highway abutting the proposed development; and provided that the Planning Commission or Engineering Division (where applicable for administrative approval) may waive the sidewalk requirement prescribed by this subsection upon application by the developer and a determination by the Planning Commission or Engineering Division (where applicable for administrative approval) that the topography of the proposed development where it abuts a state highway is such that installation of a sidewalk is not practical. Any other improvements required of the developer by the Planning Commission or Engineering Division (where applicable for administrative approval) shall be coordinated with the Arkansas Highway and Transportation Department.
- (B) *Minimum Improvements by Application Type.* The property owner/developer shall be responsible for constructing the following minimum improvements.
- (1) *Property Line Adjustment or Exempted Properties of Less Than or Equal to 1,200 Square Feet of Impervious Area.* No improvements are required unless the action would create or exacerbate a nonconforming infrastructure situation such as cutting off a lot from public water, sewer, or street frontage. In such as case the property may not be filed of record until the required infrastructure is first constructed to city specifications, or a variance or waiver is granted by the Planning Commission.
 - (2) *Building Permit with No Required Grading Review.*
 - (a) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, general procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats. The City Council retains the right to grant a lesser dedication of the right-of-way than is normally required by the Master Street Plan without the Planning Commission's recommendation.
 - (b) *Water, Sewer, or Street Frontage.* Any lot that is created shall have adequate street frontage or street access that meets the minimum requirements of the zoning code, and access to public water and sewer as required by city and state code.
 - (c) *Grading and Storm Drainage System.* The developer shall install water quality, flood, and tree mitigation measures after approval of the corresponding grading and drainage/stormwater documentation found in §166.02(F).
 - (i) All drainage facilities shall be so designed to serve the entire drainage area per the specifications found in Chapter 170 and the current versions of the city's *Drainage Criteria Manual*.
 - (3) *Lot Split, Building Permit Requiring Grading Review.*
 - (a) *Dedication of Right-of-Way.* Sufficient right-of-way dedication, to bring those streets which the Master Street Plan shows to abut or intersect the property into conformance with the right-of-way requirements of the Master Street Plan for said streets; provided, the Planning Commission may recommend a lesser dedication in the event of undue hardship or practical difficulties. Such lesser dedication shall be subject to approval by the City Council.
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- (i) *Dedications.* The City Council accepts all streets and alleys located in Fayetteville that have been previously approved and accepted as dedications by the Fayetteville Planning Commission. The City Council confirms the acceptance of all such streets and alleys dedicated by developers/owners to the city which have been approved by the Fayetteville Planning Commission.
 - (b) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, General Procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats.
 - (c) *Water, Sewer, or Street Frontage.* Any lot that is created shall have adequate street frontage or street access that meets the minimum requirements of the zoning code, and access to public water and sewer as required by city and state code. If a lot split would create or exacerbate a nonconforming situation (such as cutting off a lot from public water, sewer, street frontage, or street access), the lot split may not be filed of record until the required easement is dedicated and/or the infrastructure is first constructed to city specifications, or a variance or waiver is granted by the Planning Commission.
 - (d) *Parkland Dedication.* Parks fees shall be assessed for each new residential unit that is constructed on the additional lot(s) in accordance with the parkland dedication requirements outlined in Fayetteville Unified Development Code Chapter 166. Said fees shall be paid prior to issuance of a building permit for construction on the new lot.
 - (4) *Preliminary/Final/Concurrent Plat; Large Scale Development; Large or Small Site Improvement Plan.*
 - (a) *Dedication of Right-of-Way.*
 - (i) *On-Site.* Sufficient right-of-way dedication, to bring those streets which the Master Street Plan shows to abut or intersect the property and new streets proposed interior to the property, into conformance with the right-of-way requirements of the Master Street Plan for said streets, shall be approved by the Planning Commission; provided, the Planning Commission may recommend a lesser dedication in the event of undue hardship or practical difficulties. Such lesser dedication shall be subject to approval by the City Council.
 - (ii) *Council Acceptance of Streets and Alleys.* The City Council accepts all streets and alleys located in Fayetteville that have been previously approved and accepted as dedications by the Fayetteville Planning Commission. The City Council confirms the acceptance of all such streets and alleys dedicated by developers/owners to the city which have been approved by the Fayetteville Planning Commission.
 - (b) *Monuments and Lot Stakes.* The surveyor shall cause, preserve, and/or replace monuments and/or lot stakes marking the corners of a parcel to be set in accordance with Section 3.2, General Procedures, of the Arkansas Minimum Standards for Property Boundary Surveys and Plats.
 - (c) *Streets.*
 - (i) *On-Site.* Widening the street adjacent to the project frontage and construction of all interior streets to meet Master Street Plan standards. Street grading, base, and paving according to existing city standards and specifications as adopted by the City Council.
 - (ii) *Off-Site.* Street widening and/or new street construction off-site may be required to address traffic impacts based on the rough proportion and rational nexus of the impacts of the project. Street grading, base, and paving according to existing city standards and specifications as adopted by the City Council.
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- (iii) *Private Street Name Signs.* Where a structure is addressed on a private street or drive, the developer or property owner(s) shall be required to install, maintain, repair and replace all private street name signs. Any private street name sign existing at the time of passage of this ordinance shall be maintained, repaired and replaced as required by this section. Signs shall meet the standards of the Manual on Uniform Traffic Control Devices (MUTCD) and shall be installed at all street/drive intersections. Unless approved otherwise, all signs shall be retroreflective and utilize a white legend on a green background.
 - (d) *Curbs and Gutters.*
 - (i) *On-Site.* Curbs and gutters adjacent to the project frontage according to existing city standards and specifications as adopted by the City Council.
 - (ii) *Off-Site.* Curbs and gutters off-site may be required to address drainage and/or traffic impacts based on the rough proportion and rational nexus to impacts of the project. Curbs and gutters according to existing city standards and specifications as adopted by the City Council.
 - (e) *Traffic Signals.* As determined to be needed based on the rough proportionality and rational nexus of the impacts of the development.
 - (f) *Sidewalks.*
 - (i) *On-Site.* Sidewalks shall be installed along the property street frontage and along new interior streets according to existing city standards and the Master Street Plan as adopted by the City Council.
 - (ii) *Off-Site.* Sidewalks may be required to be installed off-site based on the rough proportionality and rational nexus of the impacts of the development.
 - (g) *Streetlights.* Standard 8,000 lumen streetlights (or equal alternative approved by the Planning Division) shall be installed at each intersection or cul-de-sac and along one side of each street or cul-de-sac at intervals of no more than 300 feet; provided, streetlights of higher intensity may be required at intersections with collector streets or arterial streets. Developers are encouraged to utilize high-efficiency (LED or similar) streetlights where possible).
 - (h) *Grading and Storm Drainage System.*
 - (i) The developer shall install storm drainage facilities, including drains, sewers, catch basins, and culverts necessary for the proper drainage of all surface water.
 - (ii) All drainage facilities shall be so designed to serve the entire drainage area per the specifications found in Chapter 170 and the current versions of the city's *Drainage Criteria Manual*.
 - (iii) All surface water drainage shall be transported to existing storm sewers, drainage facilities, or natural drainage ditches approved by the City Engineer.
 - (iv) The City Engineer shall approve all drainage features.
 - (v) *Culverts and Bridges.* Culverts and bridges shall be installed where needed in accordance with existing Arkansas State Highway Department standards and specifications.
 - (i) *Water Supply.*
 - (i) *Accessible Public Water Supply.* When an approved public water supply is reasonably accessible, the developer shall install a system of water mains and shall connect to such supply so that each lot within the subdivision or development shall be provided with a connection to said public water supply. All connections shall be approved by the City
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Engineer. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street, if possible.

- (ii) *Nonaccessible Public Water Supply.* Where an approved public water supply is not reasonably accessible, any private water supply system proposed by the developer must be approved by the county sanitarian and the City Engineer in order to assure that the private water supply system will provide an adequate supply of potable water to every lot in the subdivision or development. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street, if possible.
 - (iii) *Fire Hydrants.* Fire hydrants for single-family dwellings and duplexes shall be installed so that the distance between two (2) consecutive fire hydrants does not exceed 800 feet, and no lot is more than 400 feet from a fire hydrant. Fire hydrants for apartment complexes, commercial structures, and industrial structures shall be installed so that the distance between two (2) consecutive fire hydrants does not exceed 600 feet; provided, the Fire Chief shall have the authority to require additional fire hydrants upon a determination that such additional fire hydrants are necessary to provide adequate fire protection. The Fire Chief shall develop written criteria to be applied in determining whether additional fire hydrants shall be required.
- (j) *Sanitary Sewer System.*
- (i) *Public Sanitary Sewer Accessible.* Where a public sanitary sewer is reasonably accessible, the developer shall connect with such sewer, and each lot within the subdivision or development shall be provided with a connection thereto. All connections shall be subject to the approval of the City Engineer. Individual service lines shall be installed, and individual connections shall be made prior to the paving of the street if possible.
 - (ii) *Public Sanitary Sewer Not Accessible.* Where a subdivision, lot split, or other development is proposed to utilize either individual septic systems or an onsite wastewater treatment system the following is required:
 - (a) *Lot Splits Resulting in Lots Less Than 1.5 acres.* Prior to the city stamping the lot split document for approval, a letter from the Arkansas Department of Health is required verifying approval of soil tests and that the property could be developed with a septic system.
 - (b) Prior to the city signing a final or concurrent plat a letter from the Arkansas Department of Health is required indicating approval of the overall plan for the utilization of either onsite wastewater systems or individual septic permits.
 - (c) Existing septic systems, sewage disposal fields (leach fields), alternate disposal fields required by state law and water wells on-site or off-site within 100 feet shall be shown on all proposed subdivisions, lot splits, and development plans.
 - (d) *Community Sewage Systems.* The construction of community sewage systems or decentralized sewer systems shall be prohibited within the City unless expressly permitted by resolution of the City Council.
 - (e) *Annexation of Community Sewage Systems.* Where a community sewage system is annexed into the city, then the following shall apply:
 - (1) *Unconstructed Systems.* The wastewater system shall be designed such that the entire collection system is a traditional-style gravity sewer system that carries all wastewater flow to centralized treatment facilities and shall meet city standards for design construction. The system must also be designed such that there is one (1) single point of connection

from which a future gravity connection can be made to the city sanitary sewer system when the latter becomes available. This connection shall be made at the expense of the owner of the decentralized wastewater system.

- (2) *Constructed Systems.* Systems constructed prior to annexation into the city must tie to the city sanitary sewer system when a city sanitary sewer main is constructed within 300 feet of the community sewage system and such main is reasonably available to the community sewage system. This connection shall be made at the expense of the owner of the decentralized wastewater system.

- (k) *Trail Linkages/Corridor/Easements.* The developer may be required to construct a trail linkage or corridor or grant a multi-use trail easement for trails shown on the Master Transportation Plan that abut, intersect, or traverse the project site, if it is determined that the improvements bear a rational nexus and rough proportionality to the needs created by the development.

- (l) *Parkland Dedication.*

- (i) *Applicability.* The requirements of this subsection shall apply to development that creates one (1) or more additional lots upon which residential dwelling units may be constructed and to development on an existing lot to create one (1) or ore additional residential dwelling units.

- (ii) *Residential Development.*

- (a) *Dedication or Fee-in-Lieu.* When a proposed residential development does not provide an area or areas for a public park based on the most recent Fayetteville Park and Recreation System Master Plan, the developer shall be required to make a reasonable dedication of land for public park facilities, or to make a reasonable equivalent contribution in lieu of dedication of land, such contribution to be used for the acquisition and development of park land that serves the subdivision or development.

- (b) *Parks, Natural Resources and Cultural Affairs Advisory Board.* Prior to the submittal of a preliminary plat, large scale development plan, or large site improvement plan the developer shall submit to the Parks, Natural Resources and Cultural Affairs Advisory Board a conceptual development plan. If land dedication is being requested by the developer, a small site improvement plan shall also be submitted to the Parks, Natural Resources and Cultural Affairs Advisory Board.

- (c) *Planning Commission.* The developer and the Parks, Natural Resources and Cultural Affairs Advisory Board shall make a joint recommendation to the Planning Commission as to the land dedication or contribution in lieu of dedication for a preliminary plat or large scale development. With the agreement of the Parks, Natural Resources and Cultural Affairs Advisory Board and developer, dedication or fee-in-lieu associated with small or large site improvement plans subject to administrative approval shall be accepted as a condition of approval. In the event that they are unable to agree, the developer and advisory board shall make separate recommendations to the Planning Commission who shall determine the issue.

- (d) *Decision.* If the developer proposes to dedicate land for a public park after consultation with the Parks, Natural Resources and Cultural Affairs Advisory Board which the Planning Commission determines is suitable for park purposes,

the proposed dedication shall be accepted. Upon consent and consultation with the developer and the Parks, Natural Resources and Cultural Affairs Advisory Board, a developer may dedicate a portion of the required park land dedication and make a contribution of money in lieu of land dedication for the remaining park land dedication requirement. This monetary contribution may be used to develop the park land in the development or elsewhere within the quadrant consistent with the most recent Fayetteville Parks and Recreation System Master Plan.

- (e) *Approval.* The Planning Commission's decision must be incorporated into the developer's preliminary plat or large scale development. Dedication or fee-in-lieu associated with small or large site improvement plans or other plans subject to administrative approval must also be incorporated into the developer's final approval.
- (f) *Dedication Ratios.* Land shall be dedicated at a ratio of 0.023 acres of land for each single-family dwelling unit and 0.020 acres of land for each multi-family dwelling unit.
- (g) *Fee-in-Lieu formulas.* A contribution in lieu of land dedication shall be made according to the following formula:

\$1,089.00 for each single-family unit.

\$952.00 for each multi-family unit.

The Parks, Natural Resources and Cultural Affairs Department shall review the contribution formula every two (2) years and make recommendations to the City Council following such review.

- (h) *Dedication in Excess.* If a developer wishes to dedicate park land which exceeds the requirement of this subsection, the developer shall make a written request to the Planning Commission who may grant the developer a credit equivalent to said excess. Said credit shall be applied toward the developer's obligation under this subsection for any subsequent development located in the same park quadrant.
- (iii) *Timing of Dedication and/or Contribution.* All dedications of land must be made before the city signs the final plat or issues building permits for developments that create one (1) or more additional residential dwelling unit. A final plat shall not be released for recordation until the deed for a land dedication is received. Deeded land is dedicated public park land and not subject to any right of reversion or refund. A cash contribution in lieu of required land dedication shall be payable before the city signs the final plat, or issues building permits for a development that creates one (1) or more additional residential dwelling units. With the approval of the Planning Commission a developer may pay such contribution in three (3) equal installments to be paid in full within one (1) year of final plat approval. If a developer makes a cash contribution in lieu of land dedication, the developer shall be entitled to a pro rata refund, together with the accrued interest therefrom, in the event actual density is less than the density used as the basis for the developer's contribution; provided, no refund shall be made unless application therefore is made in writing to the Zoning and Development Administrator within one (1) year from the date of final plat approval. In the event actual density is more than the density used as the basis for a dedication of land or case contribution the developer must make an additional land dedication or contribution in lieu of dedication.

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- (iv) *Zoning Requirements.* Lots created for the purpose of park land dedication shall not be required to meet the standards for lot size, bulk and area within any zoning district. Lots created for the purpose of park land dedication to serve the residents of the surrounding area shall not be subject to POA/HOA dues or other fees established for maintenance or other purposes within the neighborhood.
 - (v) *Fee-in-Lieu Allocation.* All parkland fees received under this subsection shall be deposited in an interest bearing account. This money together with its earned interest shall be expended within five (5) calendar years of the last date of the calendar year in which it was received for the acquisition and/or development of parkland that services the subdivision or development for which the contribution in lieu of dedication was made. If this money has not been expended within the allowed period, the unexpended money together with any of its remaining earned interest shall be refunded to the present owner of the property that was the subject of the new development and against which the parkland fee was assessed and collected.
 - (C) *Other Infrastructure Improvements.* Other infrastructure improvements may be required where the need for such improvements is created in whole or in part by the proposed development as determined by the City Engineer.

167.04 Tree Preservation And Protection During Development

- (A) *Applicability.* The provisions of this section shall apply to proposed developments as defined by the Unified Development Code as follows:
- (1) *Large Scale Developments.*
 - (2) *Large Site Improvement Plan.*
 - (3) *Small Site Improvement Plan.*
 - (4) *Preliminary Plat.*
 - (5) *Final Plat.*
 - (6) *Concurrent Plat.*
 - (7) *Planned Zoning Districts.*
 - (8) *Parking Lots.* Tree preservation requirements apply to all permit applications for the construction of parking lots with five (5) or more spaces. An abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for permits on projects that are required to go through the subdivision or large scale development process.
 - (9) *Hillside/Hilltop Overlay District.* Undeveloped land located within the Hillside/Hilltop Overlay District shall submit a tree preservation plan with the preliminary plat or site plan. Single and two (2) family residential development shall submit an abbreviated tree preservation and site plan at the time of applying for a building permit.
 - (10) *Grading Permit.* A tree preservation plan or an abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for grading permits on projects that are not required to go through the development process.
 - (11) *Building Permits.* Tree preservation requirements apply to all permit applications for developments of greater than 6,000 square feet of impervious area. An abbreviated tree preservation plan, as set forth in §167.04(H)(3), shall be submitted with the application for building permits on projects that are not required to go through the subdivision or large scale development process. There shall be no land disturbance, grading, or tree removal until an abbreviated tree preservation plan has been submitted and approved, and the tree protection measures at the site inspected and approved.
 - (12) *Exemptions.* Projects not listed above or not impacting tree canopy are not required to submit a tree preservation plan or review from Urban Forestry.
 - (a) Persons seeking to construct 6,000 square feet or less of impervious area are specifically exempt from the provisions of this section except when the land is located within the Hillside/Hilltop Overlay District; then all the provisions of this ordinance shall apply.
 - (b) Structural changes to buildings located in the Hillside/Hilltop Overlay District that do not result in an enlargement of the building footprint or roof dripline shall not require an abbreviated tree preservation plan.
- (B) *Tree Preservation Criteria.* The Urban Forester shall consider the following factors, and any other relevant information, when evaluating tree preservation plans:
- (1) The desirability of preserving a tree or group of trees by reason of age, location, size, or species.
 - (2) Whether the design incorporates the required tree preservation priorities.
 - (3) The extent to which the area would be subject to environmental degradation due to removal of the tree or group of trees.
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- (4) The impact of the reduction in tree cover on adjacent properties, the surrounding neighborhood and the property on which the tree or group of trees is located.
 - (5) Whether alternative construction methods have been proposed to reduce the impact of development on existing trees.
 - (6) Whether the size or shape of the lot reduces the flexibility of the design.
 - (7) The general health and condition of the tree or group of trees, or the presence of any disease, injury, or hazard.
 - (8) The placement of the tree or group of trees in relation to utilities, structures, and the use of the property.
 - (9) The need to remove the tree or group of trees for the purpose of installing, repairing, replacing, or maintaining essential public utilities.
 - (10) Whether proposed roads and proposed utilities are designed in relation to the existing topography, and routed, where possible, to avoid damage to existing canopy.
 - (11) Construction requirements of on-site and off-site drainage.
 - (12) The effects of proposed on-site mitigation or off-site alternatives.
 - (13) The effect other chapters of the Unified Development Code, or city policies have on the development design.
 - (14) The extent to which development of the site and the enforcement of this chapter are impacted by state and federal regulations.
 - (15) The impact a substantial modification or rejection of the application would have on the applicant.

***Note**—The above items are not presented in any particular order of importance. The weight each is given will depend in large part on the individual characteristics of each project.

- (C) *Canopy Area*. In all proposed developments that are required to submit a tree preservation plan or abbreviated tree preservation plan, trees shall be preserved as outlined in Table 1 under Percent Minimum Canopy, unless the applicant has been approved for on-site mitigation or off-site alternatives as set forth in §167.04(I) and (J) below. The square foot percentage of canopy area required for preservation in new development is based on the total area of the property for which the applicant is seeking approval, less the right-of-way and park land dedications. An applicant shall not be required to plant trees in order to reach the percent minimum canopy requirement on land where less than the minimum exists prior to development.

Table 1 Minimum Canopy Requirements	
ZONING DESIGNATIONS	PERCENT MINIMUM CANOPY
R-A, Residential — Agricultural (nonagricultural uses)	25%
RSF-.5, Single-family Residential — One-Half Unit per Acre	25%
RSF-1, Single-family Residential — One Unit per Acre	25%
RSF-2, Single-family Residential — Two Units per Acre	20%
RSF-4, Single-family Residential — Four Units per Acre	25%
RSF-7, Single-family Residential — Seven Units per Acre	20%
RSF-8, Single-family Residential — Eight Units per Acre	20%
RSF-18, Single-family Residential — Eighteen Units per Acre	20%
R-O, Residential — Office	20%

RI-12, Residential Intermediate — Twelve Units Per Acre	20%
RI-U, Residential Intermediate — Urban	15%
RMF-6, Multi-family Residential — Six Units per Acre	20%
RMF-12, Multi-family Residential — Twelve Units per Acre	20%
RMF-18, Multi-family Residential — Eighteen Units per Acre	20%
RMF-24, Multi-family Residential — Twenty-Four Units per Acre	20%
RMF-40, Multi-family Residential — Forty Units per Acre	20%
NS-L, Neighborhood Services — Limited	20%
NS-G, Neighborhood Services — General	20%
C-1, Neighborhood Commercial	20%
CS, Community Services	20%
C-2, Thoroughfare Commercial	15%
UT, Urban Thoroughfare	15%
C-3, Central Business Commercial	15%
DC, Downtown Core	10%
MSC, Main Street Center	10%
DG, Downtown General	10%
NC, Neighborhood Conservation	20%
I-1, Heavy Commercial and Light Industrial	15%
I-2, General Industrial	15%
P-1, Institutional	25%
PZD, Planned Zoning District (HHOD)	25% (30%)

All residential zoning districts and C-1 districts within the Hillside/Hilltop Overlay District shall have their percent minimum canopy requirements increased by 5% to a total requirement of either 30% or 25%.

(D) *Prior Tree Removal.*

- (1) If trees have been removed below the required percent minimum canopy within the five (5) years preceding application for a development, the site must be forested to meet the Percent Minimum Canopy requirements set forth in Table 1, plus an additional 10% of the total area of the property for which the applicant is seeking approval, less the right-of-way and park land dedications. The number of trees required to be planted shall be calculated using the base density for high priority trees.
- (2) *Waiver.* If an applicant is able to demonstrate to the Planning Commission's satisfaction that the trees were removed for a bona fide agricultural purpose, and not with the intent to thwart enforcement of this chapter, the additional 10% reforestation requirement shall be waived.

(E) *Tree Preservation Priorities.*

- (1) *Percent Minimum Canopy.* Proposed designs must meet the percent minimum canopy requirements for the particular zoning designation, emphasizing the preservation and protection of high priority trees on the site. Trees in existing and not to be vacated utility easements shall not be counted toward the percent minimum canopy requirement and such utilities shall be routed, wherever possible, to avoid existing canopy.
 - (2) *Existing Natural Features.* Each design shall consider the existing natural features of the site, the preservation priorities for the trees, and the impact their proposed removal may have both on and off-site.
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- (3) *Priority Trees.* The preservation and protection of high priority trees shall be enforced most stringently to meet the minimum percentage of canopy preservation. High priority trees are alive, healthy, greater than or equal to an 8-inch diameter at breast height for large and medium species of trees. High priority for small species of trees is greater than or equal to a 4-inch diameter. Low priority trees are invasive species or unhealthy as determined by a tree care professional pursuant to §167.07. Low priority trees are less than an 8-inch diameter at breast height for larger and medium species and less than a 4-inch diameter at breast height for smaller trees species.
- (F) *Tree Preservation Requirements for Proposed Residential and Non-Residential Developments.*
- (1) *Residential Developments.* The percent minimum canopy in residential developments shall be located in areas that have the least possibility of impact as public infrastructure and proposed utilities are installed and homes built. The intent is to leave undisturbed as many existing trees as possible for the use and enjoyment of prospective lot owners. Residential developments requesting tree removal below the percent minimum canopy requirement may choose either residential on-site mitigation, or to contribute to the Tree Escrow Account as set forth in §167.04(J)(4)(a). Trees in existing and not to be vacated utility easements shall not be counted toward the percent minimum canopy requirement, and such proposed utilities shall be routed to avoid existing canopy and shall count toward the percent minimum canopy requirement.
- (2) *Nonresidential Developments.* Two (2) options are available for establishing a tree preservation plan for the development of nonresidential developments. The Urban Forester shall recommend to the Planning Commission the option that will potentially preserve the largest amount of high priority canopy based upon the tree preservation criteria set forth in §167.04(B) above.
- (a) *Preservation Plan for Entire Development.* The developer may choose to preserve the percent minimum canopy required for the entire development. With this option, the preserved canopy shall be located in areas that will not be impacted by future development of the individual lots. Canopy to be preserved shall be noted on the final plat, and shall be protected as set forth in §167.04(L) below. Should the entire percent minimum canopy requirement for the site be so protected, the preserved canopy shall be placed in a tree preservation easement and the final plat shall include a statement that the individual lots, as represented thereon, shall not require separate tree preservation plans.
- (b) *Preservation Plan for Infrastructure Only.* The developer, in consultation with city staff, shall delineate the area required for the construction of the infrastructure and improvements for the development. This area should include street rights-of-way, and utility and drainage easements. Proposed lot lines, streets, and easements shall be located to avoid placing a disproportionate percentage of existing canopy in any one (1) proposed lot. This option shall not allow the removal of trees during the grading of individual lots, unless shown by the developer to be essential to the project's engineering design. The developer will be required to compensate for the canopy removed from defined individual lots by making the appropriate payment into the Tree Escrow Account. On all other areas of the development, the developer shall protect the existing canopy during the construction phase in accordance with §167.05 below. The final plat shall include a statement that the individual lots shall require separate tree preservation plans.
- (3) *Hillside/Hilltop Overlay District.* Individual parcels or lots located within the Hillside/Hilltop Overlay District boundary shall submit a tree preservation plan or an abbreviated tree preservation plan as set forth in §167.04(H)(3) indicating the location of the structure and the preservation of the minimum tree canopy requirement.
- (4) Developers have the option of creating cluster development, such as a Planned Zoning District, which would encourage more open space and tree preservation. In this pattern of development, the trees preserved or open space on each lot can be transferred to a larger Tree Preservation Easement instead
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of individual lots required to meet minimum percent requirements. The Tree Preservation Easements shall be clearly depicted on easement plats or final plats.

(G) *Initial Review.*

- (1) *Meeting with the Urban Forester.* It is strongly recommended that prospective applicants meet with the Urban Forester for an initial review of the proposed tree preservation plan for the site prior to submitting a proposed development to the city. During the initial review, the Urban Forester shall make recommendations to ensure the proposed subdivision or development complies with the requirements of this chapter. These recommendations shall be nonbinding. However, applicants proceed at the risk of higher costs and longer approval times due to changes required by a noncompliant submittal should they choose not to have the initial review or to disregard the recommendations of the Urban Forester.
- (2) *Confirmation.* The Urban Forester shall document whether the applicant participated in the initial review meeting in the Tree Preservation and Protection staff report given to applicants going through the development review process. If the applicant chooses to attend an initial review meeting, the staff report shall also document any recommendations made. The Urban Forester shall ensure that a copy of the report or email becomes part of the permanent file for the project.

(H) *Submittal of Plans.* Applicants should bear in mind that all plans will be evaluated according to the tree preservation criteria and percent minimum canopy requirements as set forth under §167.04(B) and (C).

- (1) *Tree Preservation Plan.* On sites with existing tree canopy, the applicant shall conduct a tree preservation analysis to determine the approximate age, health, size and species distribution of the trees, noting each on a tree preservation plan, and clearly showing the locations and types of all natural features on a site, including features 100 feet beyond the property lines. The tree preservation plan shall also specifically depict the applicable preservation priority level for each tree or group of trees on the site. The plan should include, but not be limited to, delineation of the following features as they exist on the site:
 - (a) The existing topography of the site highlighting slopes of 15% or greater, and indicating the natural drainage patterns;
 - (b) The property line boundaries of the site;
 - (c) Soils identified according to the Unified Soil Classification System;
 - (d) Any significant trees, as defined in the City of Fayetteville's Tree Preservation, Protection and Landscape Manual, existing on the site, and the location of trunks, spread of the canopy, species, diameter at breast height (DBH), and the overall health of each significant tree;
 - (e) Groupings of trees, delineating the edges of the overall canopy, noting the predominate species, average height, diameter at breast height (DBH), and general health of the trees.
 - (f) All existing utilities and utility easements;
 - (g) All features, including trees, buildings, perennial and intermittent streams and creeks that exist on the site or within 100 feet of the limits of disturbance;
 - (h) Floodplains and floodways on the site;
 - (i) All existing rights-of-way within and surrounding the project site, including any designated trails or bike paths; and,
 - (j) Any other factors that may impact the design of the site.
- (2) *Additional Tree Preservation Plan Content.* The applicant shall indicate all proposed site improvements, and delineate in the tree preservation plan the trees to be retained on-site, and the measures to be

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- implemented for their protection. These measures shall include, but need not be limited to, fencing, limits of root pruning, as well as restrictions on traffic and material storage. The plan shall also clearly depict the limits of soil disturbance to include all areas to be graded both on and off-site, as well as the proposed location of utilities. The applicant should consult the City of Fayetteville Tree Preservation, Protection and Landscape Manual for details, examples and specific checklists. Examples can be provided upon request to the Urban Forester.
- (3) *Abbreviated Tree Preservation Plan.* Applicants requesting approval of development projects for between 6,001 to 10,000 square feet of impervious area that require building permits, grading, or parking lot permits, but that do not fall under the requirements for developments required to go through the development review process of Technical Plat Review Committee and Planning Commission, shall prepare and submit an abbreviated tree preservation plan. The information for an abbreviated tree preservation plan may be combined with the site plan, plat drawing, or grading plan. The applicant is expected to show the general location of all existing groups of trees, individual significant trees, and to clearly depict the limits of soil disturbance to include all areas to be graded, both on and off-site, as well as the proposed location of utilities. Protective measures such as fencing, limits of root pruning, restriction on traffic and materials storage shall be depicted on the plan. A preliminary site visit with the Urban Forester is highly recommended before applying for any of the above-mentioned permits. The applicant should consult the City of Fayetteville Tree Preservation, Protection, and Landscape Manual for details, and specific checklists. Applicants submitting abbreviated tree preservation plans shall not be required to submit an analysis report, nor shall they be required to hire architects, engineers, or landscape architects to prepare the abbreviated tree preservation plan.
 - (4) *Analysis Report.* The applicant shall submit an analysis report when minimum percent canopy is not met. The report shall detail the design approaches used to minimize damage to or removal of existing canopy that were considered in arriving at the proposed design. Written justification shall be presented as to why individual trees or canopy must be removed. The report shall also detail proposed on-site mitigation options or off-site alternatives, as detailed below.
 - (5) *Grading and Utility Plans.* All subsequent grading and utility plans shall depict Tree Preservation Areas, preserved trees, and the physical limits of all protective measures on site required during construction.
 - (6) *Submittal Requirements.* The applicant shall submit a tree preservation plan. Development plans with removal of tree canopy below percent minimum canopy shall submit an analysis report to the Urban Forester, concurrently with their tree preservation plan. Applicants submitting abbreviated tree preservation plans shall not be required to submit analysis report.
 - (7) *Tree Preservation Easements.* The City of Fayetteville shall encourage the use of Tree Preservation Easements for the added protection of trees preserved to meet percent minimum canopy requirements or trees planted, in those instances where such would be of mutual benefit to the applicant and the City of Fayetteville.
- (I) *Request for On-Site Mitigation.*
- (1) *Timing of Request for On-Site Mitigation.* Requests to remove trees below the percent minimum canopy requirement must be incorporated with the applicant's tree preservation plan.
 - (2) *Plan Requirements.* The tree preservation plan must graphically represent the species and location for all existing trees on-site. It shall also include a chart clearly stating the following information:
 - (a) The number of trees requested for removal;
 - (b) The percentage below the percent minimum canopy requirement they represent; and
 - (c) The species and number of trees to be planted based on the forestation requirements below.
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- (3) *Planting Details and Notes.* Planting details and notes shall be included on the tree preservation plan or landscape plan as set forth in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual.
- (4) *Forestation Requirements.* The number and species of trees required for forestation shall be based upon the quality of the canopy lost:
- (a) *High Priority Canopy.* When removing high priority canopy below the percent minimum canopy required, the canopy square footage removed shall be forested at a base density of two hundred (200), 2-inch caliper trees per acre removed.
 - (b) *Low Priority Canopy.* When removing low priority canopy below the percent minimum required, the canopy square footage removed shall be forested at a base density of one hundred (100), 2-inch caliper trees per acre removed.
- (5) *Base Density.* Compensating for the environmental damage caused by removing tree canopy shall be accomplished by forestation on a per acre basis. The base density formula used above is based on 2-inch caliper trees. However, the urban forester may approve the use of trees with less than 2-inch caliper for the planting of smaller tree species required by spatial constraints on the site. In such cases, the number of trees to be planted may be adjusted in accordance with the species table to be found in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual.
- (6) *Preferred Species.* All trees to be planted shall be species native to the Ozark region or native cultivars, when available, or selected from the list of preferred tree species set forth in the City of Fayetteville Tree Preservation, Protection and Landscape Manual. Species selection shall be based upon the amount of space available for proper growth on the site, and must be approved by the Urban Forester.
- (7) *Placement of Trees.* The applicant is expected to plant trees in locations on the site where the environmental benefits of canopy cover are most likely to offset the impact of development. Trees shall not be placed within utility easements, or in other locations where their future protection cannot be assured.
- (8) *Residential On-Site Mitigation.* Applicants requesting on-site mitigation for residential developments shall comply with all the provisions of §167.04(I), as well as the following:
- (a) The applicant's mitigation plan shall meet or exceed the required number of mitigation trees based on the forestation requirements as set forth at §167.04(I)(4).
 - (b) All plans requesting residential on-site mitigation shall include a binding three (3) year maintenance and monitoring plan, which shall hold the applicant responsible for the health of all planted trees.
 - (i) Approval of a plan requesting residential on-site mitigation shall be contingent upon the applicant depositing with the city an irrevocable letter of credit in an amount equal to the estimated cost of materials and labor for all trees at the time of planting. The irrevocable letter of credit must cover the entire three (3) year maintenance and monitoring period. Applicant shall submit cost estimates to the Urban Forester for approval.
 - (ii) Upon completion of the three (3) year landscape establishment period, the Urban Forester shall inspect the site and determine whether 90% of the trees are healthy and have a reasonable chance of surviving to maturity. Upon such a finding, the city shall release the letter of credit.
 - (iii) In the absence of such a finding, the applicant shall be notified to replace any unhealthy or dead trees, or take other appropriate action as approved by the Urban Forester. If the applicant does not take remedial steps to bring the property into compliance, the city shall use the necessary moneys from the landscape establishment guarantee to do so.
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- (iv) In the event trees are injured or destroyed by natural disasters, including but not limited to, tornadoes, straight-line winds, ice storms, fire, floods, hail, or lightning strikes, or through the independent actions of third parties, the applicant shall be relieved of the responsibility of replanting the tree or trees so affected.
 - (c) Developers requesting mitigation trees be planted along the street right-of-way of residential developments shall submit a landscape plan that complies with the standards outlined in the City of Fayetteville Tree Preservation, Protection, and Landscape Manual in order to ensure that new trees planted are of the highest quality, require low maintenance, and do not interfere with public safety. The species of trees to be planted shall be selected from the approved street tree species list, or be otherwise specifically approved by the Urban Forester. The applicant's mitigation plan for planting street trees shall describe in detail the method for tracking the development of the individual lots, which shall best ensure that required number and species of mitigation trees are planted.
- (9) *Request for On-Site Mitigation Alternatives (Green Roofs or Green Façades).*
- (a) *Intent.* The intent is to allow previously developed sites with at least 50% existing impervious area and limited space for planting trees to use on-site mitigation alternatives to meet the mitigation requirements and still contribute beneficial plant materials that provide positive ecosystem services.
 - (b) *Applicability.* On-Site Mitigation Alternatives shall only be allowed as alternatives to planting trees in form-based zoning districts that allow for mixed-use and do not have a building area maximum requirement. On-Site Mitigation Alternatives may not be utilized on sites that have adequate space to meet landscape requirements.
 - (c) *Timing of Request for On-Site Mitigation Alternatives.* Requests for on-site alternatives must be incorporated and submitted concurrently with the applicant's tree preservation plan.
 - (d) *Intensive Green Roof.* A green roof with 6 inches or greater soil medium that can sustain plant species with deeper root systems.
 - (e) *Extensive Green Roof.* A green roof with 2 to 5 inches of soil medium that can sustain plant species with shallow root systems.
 - (f) *Green Façade.* A green façade is created by growing climbing plants up and across the façade of a building, either from plants grown directly in the ground or a large container of at least 12 inches of soil medium. Plants can attach directly to the building or be supported with a 12-inch by 12-inch trellis system connected to the building.
 - (g) *Mitigation Alternative Calculations.* The applicant's plan to install an extensive green roof, intensive green roof, and green façade in lieu of a mitigation tree shall be based from square footage of tree canopy.
 - (i) The calculation for an extensive green roof shall be based from a ratio of 1 square foot of tree canopy to 2.5 square feet of extensive green roof.
 - (ii) The calculation for an intensive green roof shall be based from a ratio of 1 square foot of tree canopy to 1.4 square feet of intensive green roof.
 - (iii) The calculation for a green façade shall be done based from a ratio of 1 square foot of tree canopy to 2.5 square feet of green façade.
- (J) *Request for Off-Site Alternatives.*
- (1) *Timing of Request for Off-Site Alternatives.* Requests for off-site alternatives must be incorporated in, and submitted concurrently with the applicant's tree preservation plan.
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- (2) *Off-Site Preservation.* The applicant may seek approval of the Urban Forester to preserve an equal or greater amount of canopy cover at a site within the city limits.
- (3) *Off-Site Forestation.*
- (a) If off-site preservation cannot be achieved, the applicant may seek approval from the Urban Forester to plant the required number of trees on another site owned by the applicant and located within the city limits. A tree preservation easement must be conveyed concurrently with or prior to submission of a final plat by the applicant to the city to protect any off-site preservation or forestation and the legal description of the tree preservation easement shall also appear on the final plat.
 - (b) An applicant may plant and maintain mitigation trees needed for the applicant's development as to fulfill the obligation set forth in Chapter 167, Tree Preservation and Protection, in a nearby city park or public right-of-way if expressly approved by City Council resolution. The City Council shall seek advice from the Urban Forester, Parks and Recreation Department staff and citizens about the advisability of forestation of the nearby city park and may apply express conditions including requiring irrigation to be installed and regular maintenance to be performed by the applicant.
- (4) *Tree Escrow Account.* Tree preservation on-site is always the preferred option, with on-site mitigation, off-site preservation, off-site forestation, and on-site mitigation alternatives to be considered in descending order only if the more preferred option cannot be fully achieved. If none of these options can completely fulfill a developer's obligation under this Tree Preservation and Protection Chapter, the developer shall pay into the City Tree Escrow Account \$250.00 for each tree required to meet the Base Density requirements which fairly represents the costs of material and labor to plant a tree. The developer shall also pay into the Tree Escrow Fund \$425.00 as three (3) years of maintenance costs to ensure each tree survives for that period of time. Tree planting and maintenance costs should be reviewed at least every four (4) years to ensure it remains the fair market costs for tree planting and maintenance for three (3) years.
- (a) Residential developments which cannot achieve the base density tree requirements through preservation or mitigation shall contribute to the Tree Escrow Account. The city shall use the money paid into the Tree Escrow Account to plant trees within the development along rights-of-way, detention ponds, common areas or other areas where trees can be protected and have a high probability of survival to a mature tree. This shall be accomplished once the development is built out or as approved by the Urban Forester.
 - (b) Money contributed in lieu of on-site mitigation or off-site forestation shall be paid prior to issuance of a building permit on all commercial, industrial, or multi-family residential buildings and prior to final plat acceptance for all residential and non-residential subdivisions.
 - (c) Money contributed under this section:
 - (i) May be used for canopy mitigation, including planting site identification, tree acquisition, planting, and maintenance, utilizing either city staff or contract labor;
 - (ii) Shall not revert to the general fund for ongoing operations.
 - (d) If it is not possible to plant trees within the development, planting locations will be sought in appropriate sites within a 1 mile radius of where the original project is located, but if this cannot be achieved, the moneys shall be used to plant the trees in the park quadrant in which the development took place, or pursuant to §167.04(J)(2) and (3). Data extracted from the urban forest analysis should be consulted when identifying appropriate locations to plant escrow funded trees.
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- (e) The City of Fayetteville shall refund the portion of the money contributed under this section, including the accrued interest that has not been expended seven (7) years from the date of the contribution. Interest shall be based on a 4% annual rate.
 - (f) Refunds shall be paid to the applicant who made the original contribution.
 - (g) Notice of the right to a refund, including the amount of the refund and the procedure for applying for and receiving the refund, shall be sent or served in writing to the applicant no later than thirty (30) days after the date which the refund becomes due. The sending by regular mail of the notices to the applicant shall be sufficient to satisfy the requirement of notice.
 - (h) The refund shall be made on a pro rata basis, and shall be paid in full no later than ninety (90) days after the date certain upon which the refund becomes due.
 - (i) At the time of the contribution to the Tree Escrow Account, the Urban Forester shall provide the applicant with written notice of those circumstances under which refunds of such fees will be made. Failure to deliver such written notice shall not invalidate any contribution to the Tree Escrow Account under this ordinance.
- (K) *Tree Preservation Plan Review Form.* The Urban Forester shall use a standardized form for all recommendations or administrative determinations made regarding an applicant's tree preservation plan.
- (1) The form shall clearly indicate whether the Urban Forester is making a final administrative determination, or a recommendation to the Planning Commission or City Council.
 - (2) The form shall also clearly indicate the applicant's plan is "APPROVED," "DISAPPROVED," or "CONDITIONALLY APPROVED," and explain the reasoning therefore.
 - (3) A statement shall appear on the form explaining the process by which a final administrative determination may be appealed in accordance with Chapter 155 of the Unified Development Code.
 - (4) The Urban Forester shall sign and date the form, and ensure that a copy becomes part of the permanent file for the project.
- (L) *Continuing Preservation and Protection Under Approved Tree Preservation Plans and Tree Preservation Easements.*
- (1) Large scale developments, large scale site improvements, and commercial preliminary plats are required to dedicate a tree preservation easement, if any existing tree are to be preserved. The tree preservation easement shall be the size of the minimum canopy preservation requirement, if possible. If the minimum tree preservation canopy is not available, the applicant will not be required to dedicate the minimum canopy preservation. The applicant will have to dedicate a tree preservation easement that is agreed upon with The Urban Forester. In order to ensure that an applicant's heirs, successors, assigns, or any subsequent purchasers of the subject property are put on notice as to the existence and extent of approved tree preservation easements which shall be clearly depicted and noted on the easement plats for large scale developments, large scale site improvements, commercial final plats, and any plats with a tree preservation easement. This shall be accompanied by a narrative statement describing the nature of the protection afforded, and bearing the signature of the Urban Forester. If it is impractical to include the actual depiction of the canopy in a tree preservation easement on the easement plat, or final plat itself, a note cross referencing an accompanying document shall suffice.
 - (2) The geographic extent and location of tree preservation easements, once recorded, may only be modified, or abolished with the express approval of the City Council. Applicants requesting such action shall bear the burden of proving to the City Council's satisfaction that such modification or abolition is in the best interest of the City of Fayetteville. Such requests shall be submitted to the urban forester, who shall ask the City Clerk to place it on the agenda of the next regularly scheduled City Council meeting.
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- (3) Property owners wishing to remove diseased or dead trees from within a recorded tree preservation easement shall seek prior approval from the Urban Forester, who shall determine if such removal is consistent with sound arboricultural and horticultural practices, as well as the intent of this chapter. Any tree so removed shall be replaced with a tree of like or similar species, unless the Urban Forester determines that natural replacements of sufficient health and vigor are already present in the tree preservation easement.



MEETING OF JANUARY 21, 2025

TO: Mayor Rawn and City Council

THRU: Susan Norton, Chief of Staff
Jonathan Curth, Development Services Director
Jessica Masters, Development Review Manager

FROM: Donna Wonsower, Planner

SUBJECT: **VAC-2024-0017: Vacation (1006 N. MARVIN AVE/ MCEVER LAUNDRY, 440): Submitted by ODYSSEY ENGINEERING for property located at 1006 N. MARVIN AVE. in WARD 4. The property is zoned C-2, THOROUGHFARE COMMERCIAL and contains approximately 0.26 acres. The request is to vacate 0.06 acres of a utility easement.**

RECOMMENDATION:

Staff recommends approval of **VAC-2024-0017** as shown in the attached Exhibits 'A' and 'B', and with the following conditions of approval:

1. Any damage or relocation of existing facilities will be at the property owner/developer's expense;
2. A 10' water/sewer easement adjacent to the southern property line shall be retained.

BACKGROUND:

The subject property is in west Fayetteville, roughly ¼ mile west of the I-49 and W. Wedington Dr. interchange. The site is currently developed with a carwash which is now vacant, and no protected streams or FEMA floodplain are present. The property is part of the Wedington Corridor Master Plan area, as well as the I-49 Sign Overlay district. While development permits have not yet been submitted, variances to cross access requirements and street narrowing were approved by Planning Commission on December 9, 2024.

Request: The applicant proposes to vacate 0.06 acres of a utility easement on the property. This easement vacation is required in order to move forward with a design for a proposed laundromat.

DISCUSSION:

City of Fayetteville staff recommends in favor of the requested easement vacation. The applicant submitted all the necessary approvals without objections, but with the conditions as outlined above. Any new easement necessary to meet said conditions of approval will be dedicated through an associated easement deed, which has been provided to staff but not yet recorded.

BUDGET/STAFF IMPACT:

NA

ATTACHMENTS: SRF (#3), Exhibit A (#4), Exhibit B (#5), Applicant Request Letter (#6), Petition to Vacate,

Mailing address:

113 W. Mountain Street
Fayetteville, AR 72701

www.fayetteville-ar.gov

Survey Vacation Area (#8), Survey Dedication Area (#9)

Mailing address:

113 W. Mountain Street
Fayetteville, AR 72701

www.fayetteville-ar.gov



City of Fayetteville, Arkansas

113 West Mountain Street
Fayetteville, AR 72701
(479) 575-8323

Legislation Text

File #: 2024-1113

VAC-2024-0017: Vacation (1006 N. MARVIN AVE/ MCEVER LAUNDRY, 440): Submitted by ODYSSEY ENGINEERING for property located at 1006 N. MARVIN AVE. in WARD 4. The property is zoned C-2, THOROUGHFARE COMMERCIAL and contains approximately 0.26 acres. The request is to vacate 0.06 acres of a utility easement.

AN ORDINANCE TO APPROVE VAC-24-17 FOR PROPERTY LOCATED AT 1006 NORTH MARVIN AVENUE IN WARD 4 TO VACATE 0.26 ACRES OF UTILITY EASEMENT

WHEREAS, the City Council has the authority under A.C.A. § 14-54-104 to vacate public grounds or portions thereof which are not required for corporate purposes; and

WHEREAS, the City Council has determined that the following described portion of utility easement is not required for corporate purposes.

NOW, THEREFORE, BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF FAYETTEVILLE, ARKANSAS:

Section 1: That the City Council of the City of Fayetteville, Arkansas hereby vacates the portion of utility easement as described in Exhibit B attached to the Planning Department's memo.

Section 2: A copy of this Ordinance duly certified by the City Clerk along with the map attached as Exhibit A to the Planning Department's memo shall be filed in the office of the Washington County Circuit Clerk.

Section 3: This vacation approval is subject to the following conditions:

1. Any damage to or relocation of existing facilities will be at the property owner/developer's expense.
2. A 10 foot wide water/sewer easement adjacent to the southern property must be obtained.

City of Fayetteville Staff Review Form

2024-1113

Item ID

1/21/2025

City Council Meeting Date - Agenda Item Only
N/A for Non-Agenda Item

Jonathan Curth

1/3/2025

DEVELOPMENT REVIEW (630)

Submitted By

Submitted Date

Division / Department

Action Recommendation:

VAC-2024-0017: Vacation (1006 N. MARVIN AVE/ MCEVER LAUNDRY, 440): Submitted by ODYSSEY ENGINEERING for property located at 1006 N. MARVIN AVE. in WARD 4. The property is zoned C-2, THOROUGHFARE COMMERCIAL and contains approximately 0.26 acres. The request is to vacate 0.06 acres of a utility easement.

Budget Impact:

Account Number

Fund

Project Number

Project Title

Budgeted Item? No

Total Amended Budget

\$ -

Expenses (Actual+Encum)

\$ -

Available Budget

\$ -

Does item have a direct cost? No

Item Cost

\$ -

Is a Budget Adjustment attached? No

Budget Adjustment

\$ -

Remaining Budget

\$ -

V20221130

Purchase Order Number:

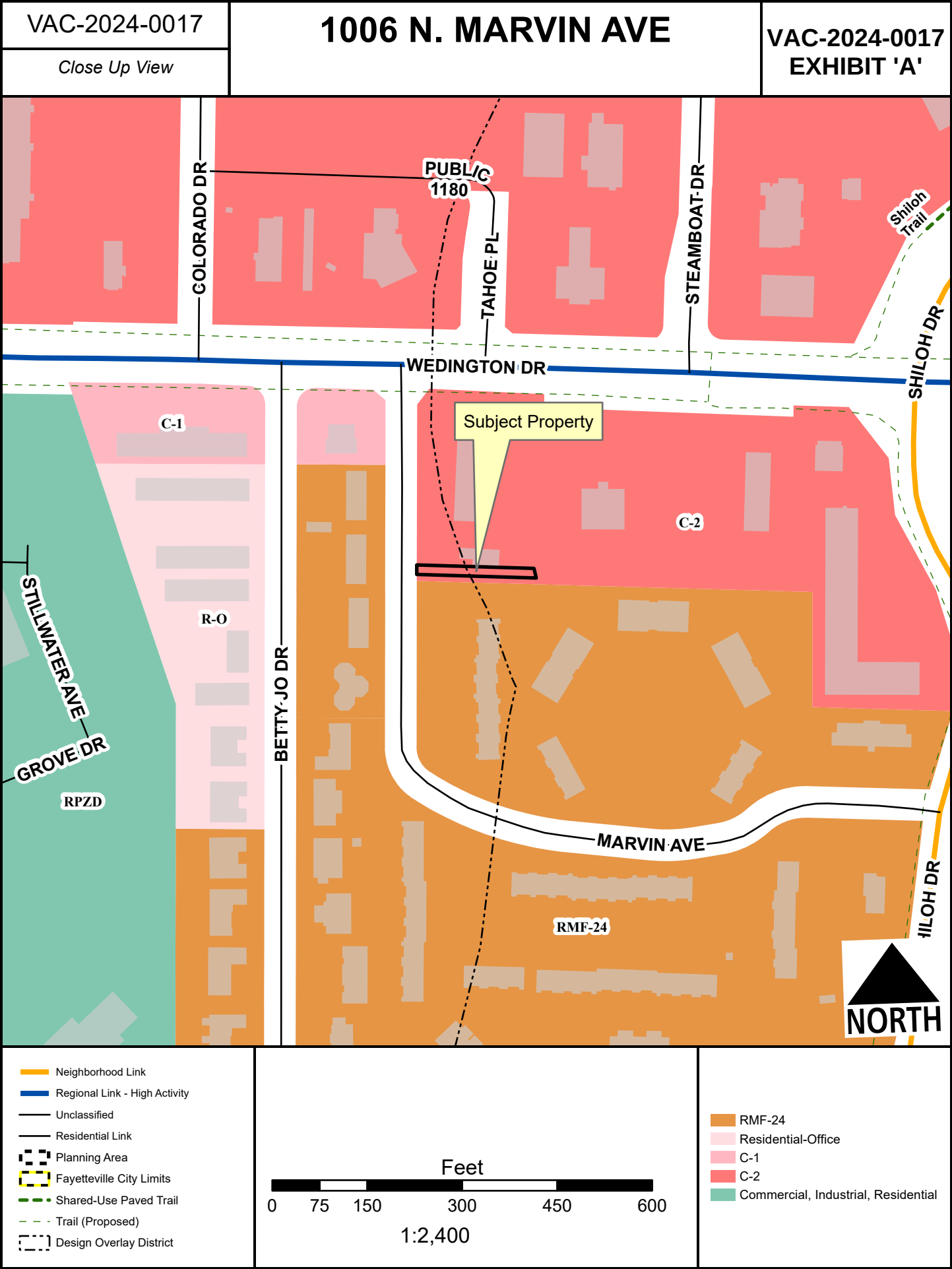
Previous Ordinance or Resolution #

Change Order Number:

Approval Date:

Original Contract Number:

Comments:



DESCRIPTION UTILITY AND ACCESS EASEMENT AREA TO REMAIN:

PART OF TRACT 2 AS SHOWN ON LOT SPLIT AND EASEMENT PLAT FILED FOR RECORD WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE AS FILE NUMBER 023A-00000366 ALL SITUATED IN FAYETTEVILLE, WASHINGTON COUNTY, ARKANSAS AND BEING MORE PARTICULARLY DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF A TRACT SPLIT PERFORMED BY G. ALAN REID (PLS 1005) AND FILED FOR RECORD IN PLAT BOOK 2004 AT PAGE 0003005 WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE SAID SOUTHWEST CORNER ALSO BEING THE SOUTHEAST CORNER OF SAID TRACT 2; THENCE NORTH 86°20'25" WEST ALONG THE SOUTH LINE THEREOF A DISTANCE OF 199.96 FEET TO THE SOUTHWEST CORNER OF SAID TRACT 2; THENCE NORTH 02°07'00" EAST ALONG THE WEST LINE THEREOF A DISTANCE OF 10.00 FEET; THENCE SOUTH 86°20'25" EAST DEPARTING SAID WEST LINE A DISTANCE OF 188.46 FEET; THENCE NORTH 11°04'26" WEST A DISTANCE OF 15.51 FEET; THENCE SOUTH 86°20'25" EAST A DISTANCE OF 15.10 FEET TO THE EAST LINE OF SAID TRACT 2; THENCE SOUTH 02°16'01" WEST ALONG SAID EAST LINE A DISTANCE OF 25.01 FEET TO THE POINT OF BEGINNING. CONTAINING 2,199 SQUARE FEET OR 0.05 ACRES MORE OR LESS. SUBJECT TO EASEMENTS AND RIGHTS OF WAY OF RECORD AND FACT IF ANY.

DESCRIPTION UTILITY AND ACCESS EASEMENT AREA TO BE VACATED:

PART OF TRACT 2 AS SHOWN ON LOT SPLIT AND EASEMENT PLAT FILED FOR RECORD WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE AS FILE NUMBER 023A-00000366 ALL SITUATED IN FAYETTEVILLE, WASHINGTON COUNTY, ARKANSAS AND BEING MORE PARTICULARLY DESCRIBED AS FOLLOWS:

COMMENCING AT THE SOUTHWEST CORNER OF A TRACT SPLIT PERFORMED BY G. ALAN REID (PLS 1005) AND FILED FOR RECORD IN PLAT BOOK 2004 AT PAGE 0003005 WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE SAID SOUTHWEST CORNER ALSO BEING THE SOUTHEAST CORNER OF SAID TRACT 2; THENCE NORTH 86°20'25" WEST ALONG THE SOUTH LINE THEREOF A DISTANCE OF 9.13 FEET; THENCE NORTH 11°04'26" WEST DEPARTING SAID SOUTH LINE A DISTANCE OF 10.34 FEET TO THE POINT OF BEGINNING; THENCE NORTH 86°20'25" WEST A DISTANCE OF 188.46 FEET TO THE WEST LINE OF SAID TRACT 2; THENCE NORTH 02°07'00" EAST ALONG SAID WEST LINE A DISTANCE OF 15.01 FEET; THENCE SOUTH 86°20'25" EAST DEPARTING SAID WEST LINE A DISTANCE OF 184.92 FEET; THENCE SOUTH 11°04'26" EAST A DISTANCE OF 15.51 FEET TO THE POINT OF BEGINNING. CONTAINING 2,801 SQUARE FEET OR 0.06 ACRES MORE OR LESS. SUBJECT TO EASEMENTS AND RIGHTS OF WAY OF RECORD AND FACT IF ANY.

DESCRIPTION 10' UTILITY EASEMENT:

PART OF A TRACT OF LAND DESCRIBED IN SPECIAL WARRANTY DEED FILED FOR RECORD WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE AS FILE NUMBER 2023-00014543, SAID TRACT BEING PART OF THE EAST HALF OF THE SOUTHWEST QUARTER OF SECTION 7, TOWNSHIP 16 NORTH, RANGE 30 WEST ALL SITUATED IN FAYETTEVILLE, WASHINGTON COUNTY, ARKANSAS AND BEING MORE PARTICULARLY DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF A TRACT SPLIT PERFORMED BY G. ALAN REID (PLS 1005) AND FILED FOR RECORD IN PLAT BOOK 2004 AT PAGE 0003005 WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE; THENCE SOUTH 02°16'01" WEST A DISTANCE OF 10.00 FEET; THENCE NORTH 86°20'25" WEST A DISTANCE OF 199.93 FEET TO THE WEST LINE OF SAID TRACT; THENCE NORTH 02°07'00" EAST ALONG SAID WEST LINE A DISTANCE OF 10.00 FEET TO THE NORTHWEST CORNER OF SAID TRACT; THENCE SOUTH 86°20'25" EAST ALONG THE NORTH LINE THEREOF A DISTANCE OF 199.96 FEET TO THE POINT OF BEGINNING. CONTAINING 1,999 SQUARE FEET OR 0.05 ACRES MORE OR LESS. SUBJECT TO EASEMENTS AND RIGHTS OF WAY OF RECORD AND FACT IF ANY.

August 14th, 2024

City of Fayetteville Planning Commission/City Council
125 West Mountain Street
Fayetteville, AR 72701

RE: 1006 N Marvin Ave. Easement Vacation Request

Dear Planning Commission and City Council,

Please accept this written request proposing to vacate a portion of the existing water/sewer utility easement established per 93-50472 and 03-47258. Attached are an easement exhibit and easement description showing the portion of the water/sewer utility easement to be vacated. The portion of the easement we are requesting to vacate does not currently contain any utilities and written approval from City of Fayetteville Water Department has been provided with feedback.

This is being done to facilitate the construction of our new proposed laundromat at 1006 N Marvin Ave. The existing utility easement prevents this project from moving forward and further developing a lot in what is now a vacant car wash.

If you should have any questions or concerns, please do not hesitate to contact me. We appreciate your consideration and support for this project.

Sincerely,

Matt McEver

Matt McEver
479-200-5703
mattmcever3@gmail.com

**PETITION TO VACATE A general utility/water & sewer EASEMENT LOCATED IN
7-16-30 FAYETTEVILLE OUTLOTS , CITY OF FAYETTEVILLE, ARKANSAS, 1006 N
Marvin Ave. Fayetteville, AR 72704/ Washington County Parcel ID 765-13741-010**

TO: The Fayetteville City Planning Commission and
The Fayetteville City Council

We, the undersigned, being all the owners of the real estate abutting the easement hereinafter sought to be abandoned and vacated, lying in 7-16-30 FAYETTEVILLE OUTLOTS, City of Fayetteville, Arkansas, a municipal corporation, petition to vacate an easement which is described as follows:

PART OF TRACT 2 AS SHOWN ON LOT SPLIT AND EASEMENT PLAT FILED FOR RECORD WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE AS FILE NUMBER 023A-00000366 ALL SITUATED IN FAYETTEVILLE, WASHINGTON COUNTY, ARKANSAS AND BEING MORE PARTICULARLY DESCRIBED AS FOLLOWS:
COMMENCING AT THE SOUTHWEST CORNER OF A TRACT SPLIT PERFORMED BY G. ALAN REID (PLS 1005) AND FILED FOR RECORD IN PLAT BOOK 2004 AT PAGE 0003005 WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE SAID SOUTHWEST CORNER ALSO BEING THE SOUTHEAST CORNER OF SAID TRACT 2; THENCE NORTH 86°20'25" WEST ALONG THE SOUTH LINE THEREOF A DISTANCE OF 9.13 FEET; THENCE NORTH 11°04'26" WEST DEPARTING SAID SOUTH LINE A DISTANCE OF 10.34 FEET TO THE POINT OF BEGINNING; THENCE NORTH 86°20'25" WEST A DISTANCE OF 188.46 FEET TO THE WEST LINE OF SAID TRACT 2; THENCE NORTH 02°07'00" EAST ALONG SAID WEST LINE A DISTANCE OF 15.01 FEET; THENCE SOUTH 86°20'25" EAST DEPARTING SAID WEST LINE A DISTANCE OF 184.92 FEET; THENCE SOUTH 11°04'26" EAST A DISTANCE OF 15.51 FEET TO THE POINT OF BEGINNING. CONTAINING 2,801 SQUARE FEET OR 0.06 ACRES MORE OR LESS. SUBJECT TO EASEMENTS AND RIGHTS OF WAY OF RECORD AND FACT IF ANY.

That the abutting real estate affected by said abandonment of the alley are 7-16-30 Fayetteville Outlots City of Fayetteville used by the public for a period of many years, and that the public interest and welfare would not be adversely affected by the abandonment of the portion of the above described easement. The petitioners pray that the City of Fayetteville, Arkansas, abandon and vacate the above described real estate, subject, however, to the existing utility easements and sewer easements as required, and that the above described real estate be used for their respective benefit and purpose as now approved by law. The petitioners further pray that the above described real estate be vested in the abutting property owners as provided by law. WHEREFORE, the undersigned petitioners respectfully pray that the governing body of the City of Fayetteville, Arkansas, abandon and vacate the above described real estate, subject to said utility and sewer easements, and that title to said real estate sought to be abandoned be vested in the abutting property owners as provided by law, and as to that particular land the owners be free from the easements of the public for the use of said alley. Dated this 31st day of December, 2024.

Willy Berchtold

Arkholia, LLC

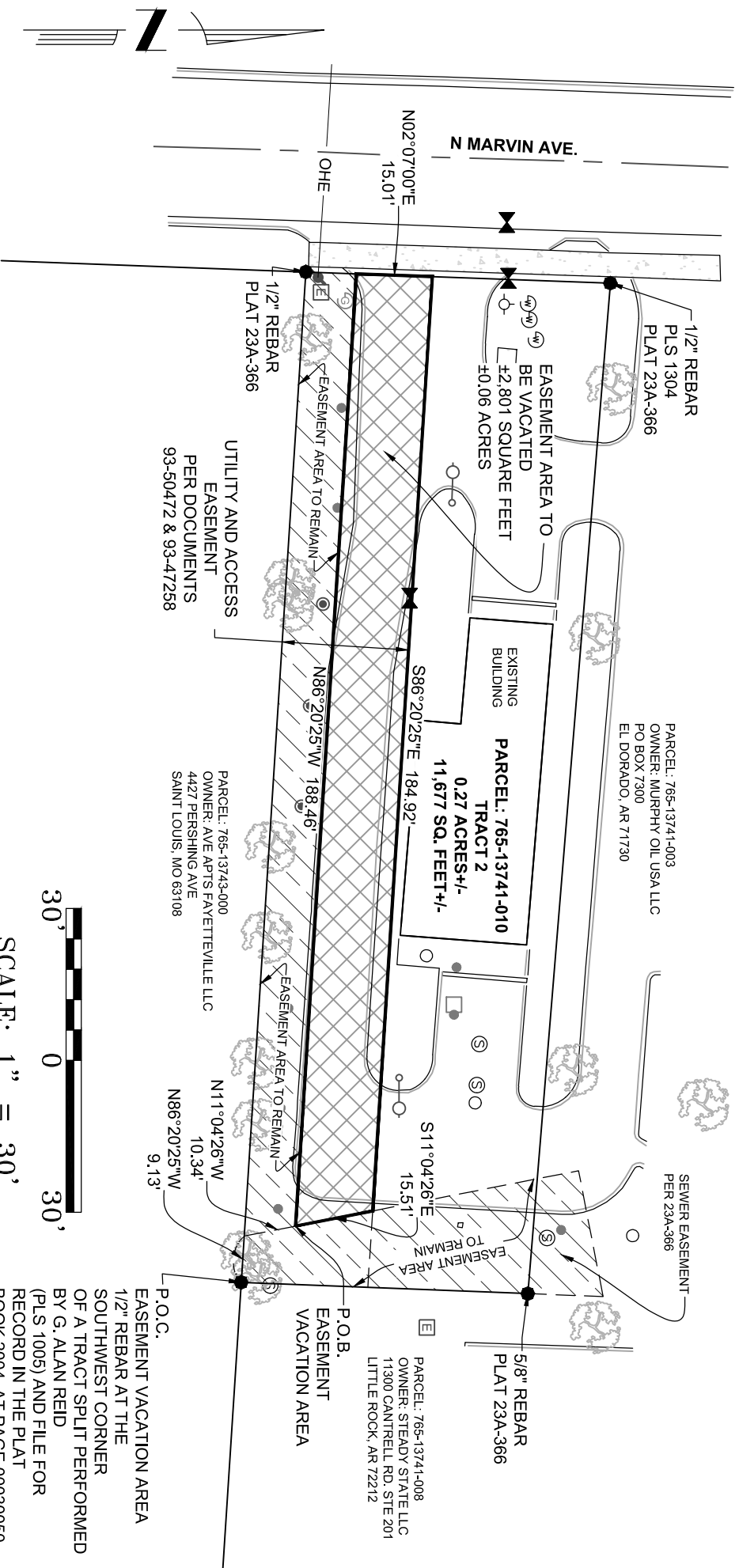
Printed Name

Willy Berchtold

Signature

Willy Berchtold

Printed Name



DESCRIPTION UTILITY AND ACCESS EASEMENT AREA TO BE VACATED:

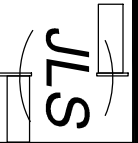
PART OF TRACT 2 AS SHOWN ON LOT SPLIT AND EASEMENT PLAT FILED FOR RECORD WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE AS FILE NUMBER 023A-00000366 ALL SITUATED IN FAYETTEVILLE, WASHINGTON COUNTY, ARKANSAS AND BEING MORE PARTICULARLY DESCRIBED AS FOLLOWS:

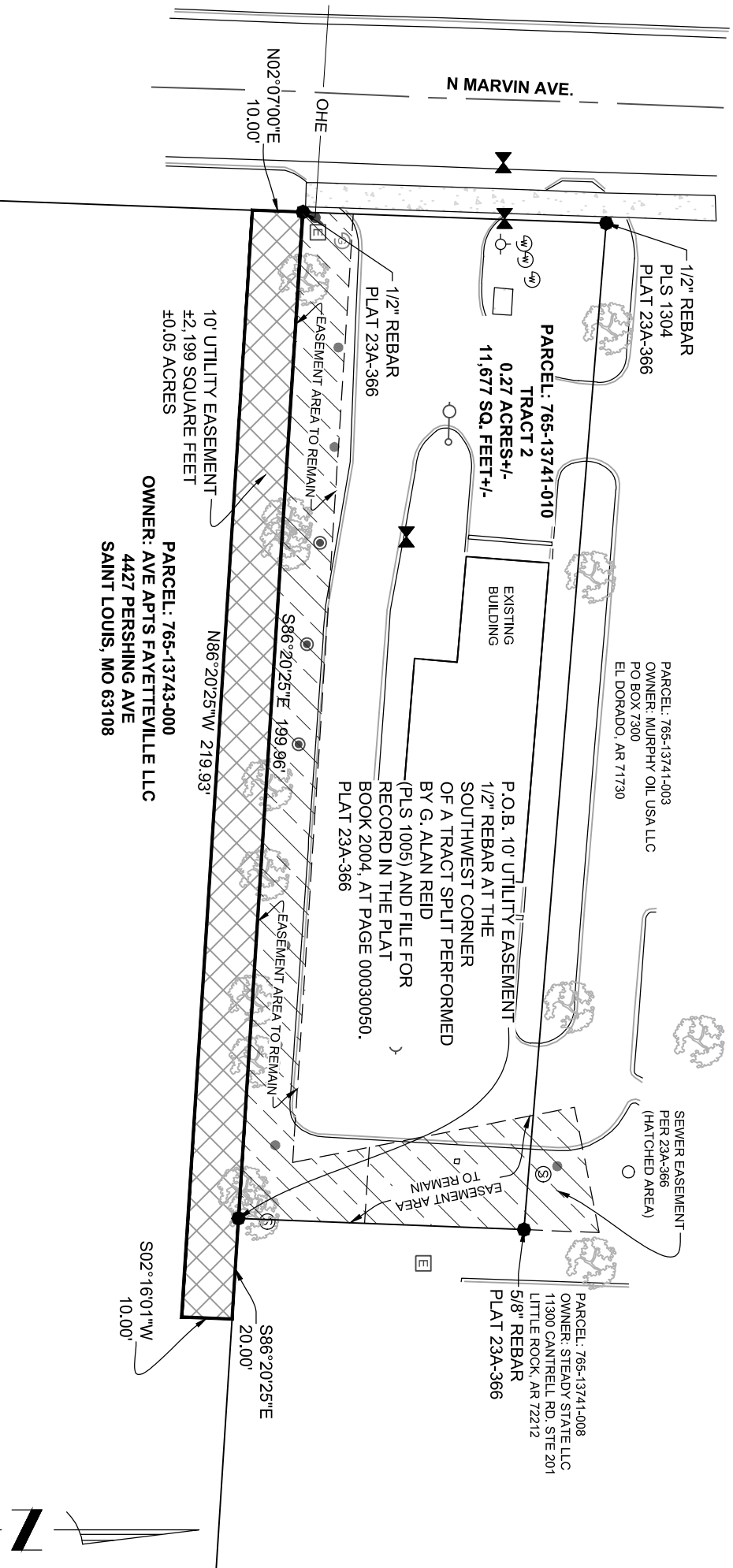
COMMENCING AT THE SOUTHWEST CORNER OF A TRACT SPLIT PERFORMED BY G. ALAN REID (PLS 1005) AND FILED FOR RECORD IN PLAT BOOK 2004 AT PAGE 0003005 WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE SAID SOUTHWEST CORNER ALSO BEING THE SOUTHEAST CORNER OF SAID TRACT 2; THENCE NORTH 86°20'25" WEST ALONG THE SOUTH LINE THEREOF A DISTANCE OF 9.13 FEET; THENCE NORTH 11°04'26" WEST DEPARTING SAID SOUTH LINE A DISTANCE OF 10.34 FEET TO THE POINT OF BEGINNING; THENCE NORTH 86°20'25" WEST A DISTANCE OF 188.46 FEET TO THE WEST LINE OF SAID TRACT 2; THENCE NORTH 02°07'00" EAST ALONG SAID WEST LINE A DISTANCE OF 15.01 FEET; THENCE SOUTH 86°20'25" EAST DEPARTING SAID WEST LINE A DISTANCE OF 184.92 FEET; THENCE SOUTH 11°04'26" EAST A DISTANCE OF 15.51 FEET TO THE POINT OF BEGINNING, CONTAINING 2,801 SQUARE FEET OR 0.06 ACRES MORE OR LESS. SUBJECT TO EASEMENTS AND RIGHTS OF WAY OF RECORD AND FACT IF ANY.



SCALE: 1" = 30'

**EXHIBIT
EASEMENT VACATION:
ODYSSEY ENGINEERING, LLC**

	
James Layout Services, LLC P.O. Box 611 Farmingington, Arkansas 72730 Telephone: (479) 439-9929 survey@jlsnwa.com	
Project Data	
Job Number: 24-164	
Date: 07/28/2024	
System: AR SPC North Zone	
Field Op.: N/A	
Drawn By: JWSJR	
Checked By: M.J.	
Scale 1"=30'	
Sheet 1 of 1	
Revision 0	



DESCRIPTION 10' UTILITY EASEMENT:

PART OF A TRACT OF LAND DESCRIBED IN SPECIAL WARRANTY DEED FILED FOR RECORD WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE AS FILE NUMBER 2023-00014543, SAID TRACT BEING PART OF THE EAST HALF OF THE SOUTHWEST QUARTER OF SECTION 7, TOWNSHIP 16 NORTH, RANGE 30 WEST ALL SITUATED IN FAYETTEVILLE, WASHINGTON COUNTY, ARKANSAS AND BEING MORE PARTICULARLY DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF A TRACT SPLIT PERFORMED BY G. ALAN REID (PLS 1005) AND FILED FOR RECORD IN PLAT BOOK 2004 AT PAGE 0003005 WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE; THENCE SOUTH 86°20'25" EAST ALONG THE NORTH LINE OF SAID TRACT AS DESCRIBED IN SPECIAL WARRANTY DEED FILED FOR RECORD WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE AS FILE NUMBER 2023-00014543 A DISTANCE OF 20.00 FEET; THENCE SOUTH 02°16'01" WEST DEPARTING SAID NORTH LINE A DISTANCE OF 10.00 FEET; THENCE NORTH 86°20'25" WEST A DISTANCE OF 219.93 FEET TO THE WEST LINE OF SAID TRACT; THENCE NORTH 02°07'00" EAST ALONG SAID WEST LINE A DISTANCE OF 10.00 FEET TO THE NORTHWEST CORNER OF SAID TRACT; THENCE SOUTH 86°20'25" EAST ALONG THE NORTH LINE THEREOF A DISTANCE OF 199.96 FEET TO THE POINT OF BEGINNING, CONTAINING 2.199 SQUARE FEET OR 0.05 ACRES MORE OR LESS, SUBJECT TO EASEMENTS AND RIGHTS OF WAY OF RECORD AND FACT IF ANY.

⑤

SCALE: 1" = 30'



EXHIBIT
10' UTILITY EASEMENT :
ODYSSEY ENGINEERING, LLC

James Layout Services, LLC P.O. Box 611 Farmingington, Arkansas 72730 Telephone: (479) 439-9929 survey@jlsnwa.com	Project Data
Job Number: 24-164	Date: 07/28/2024
System: AR SPC North Zone	Field Op.: N/A
Drawn By: JWSJR	Checked By: M.J.
Scale 1"=30'	Sheet 1 of 1
Revision 0	

WATER/SEWER EASEMENT

BE IT KNOWN BY THESE PRESENTS:

THAT the **AVE APTS FAYETTEVILLE, LLC, an Arkansas limited liability company** hereinafter called GRANTOR, for and in consideration of the sum of One Dollar (\$1.00) and other good and valuable consideration, the receipt of which is hereby acknowledged, does hereby GRANT, SELL and CONVEY unto the **City of Fayetteville, Arkansas, a municipal corporation,** hereinafter called GRANTEE, and unto Grantee's successors and assigns, a permanent easement and a temporary construction and grading easement to construct, lay, remove, relay, inspect, enlarge and/or operate a water and/or sanitary sewer pipe line or lines, manholes, and appurtenances thereto, on, over, across, and under the following described land situated in the County of Washington, State of Arkansas, to-wit:

PROPERTY DESCRIPTION: (Deed Ref. 2022-41221)

A PART OF THE NE1/4 OF THE SW1/4 OF SECTION 7, TOWNSHIP 16 NORTH, RANGE 30 WEST, FIFTH PRINCIPAL MERIDIAN, CITY OF FAYETTEVILLE, WASHINGTON COUNTY, ARKANSAS, AND BEING MORE PARTICULARLY DESCRIBED AS FOLLOWS:

BEGINNING AT A 1/2" REBAR MARKING THE SOUTHWEST CORNER OF A TRACT SPLIT PERFORMED BY G. ALAN REID (PLS 1005) AND FILED FOR RECORD IN PLAT BOOK 2004 AT PAGE 0003005 IN THE RECORDS OF WASHINGTON COUNTY, ARKANSAS; THENCE ALONG THE SOUTH LINE OF A TRACT OF LAND DESCRIBED IN WARRANTY DEED DOCUMENT #93-47258 N86°26'07"W A DISTANCE OF 199.96 FEET TO A 1/2" REBAR ON THE EAST RIGHT-OF-WAY OF MARVIN AVENUE PER PLAT BOOK MAT PAGE 864; THENCE ALONG SAID RIGHT-OF-WAY N02°05'33"E A DISTANCE OF 60.17 FEET TO A 5/8" REBAR WITH CAP (LS 1616); THENCE LEAVING SAID RIGHT-OF-WAY S85°23'19"E A DISTANCE OF 200.12 FEET TO A 5/8" REBAR WITH CAP (LS 1616) AT THE WEST LINE OF SAID TRACT SPLIT; THENCE ALONG SAID WEST LINE S02°07'14"W A DISTANCE OF 56.52 FEET TO THE POINT OF BEGINNING, CONTAINING 11,664 SQUARE FEET OR 0.30 ACRES, MORE OR LESS.

SUBJECT TO EASEMENTS, RIGHT-OF-WAYS, AND PROTECTIVE COVENANTS OF RECORD, IF ANY.

SUBJECT TO ALL PRIOR MINERAL RESERVATIONS AND OIL AND GAS LEASES, IF ANY.

PERMANENT EASEMENT DESCRIPTION:

PART OF A TRACT OF LAND DESCRIBED IN SPECIAL WARRANTY DEED FILED FOR RECORD WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE AS FILE NUMBER 2023-00014543, SAID TRACT BEING PART OF THE EAST HALF OF THE SOUTHWEST QUARTER OF SECTION 7, TOWNSHIP 16 NORTH, RANGE 30 WEST ALL SITUATED IN FAYETTEVILLE, WASHINGTON COUNTY, ARKANSAS AND BEING MORE PARTICULARLY DESCRIBED AS FOLLOWS:

BEGINNING AT THE SOUTHWEST CORNER OF A TRACT SPLIT PERFORMED BY G. ALAN REID (PLS 1005) AND FILED FOR RECORD IN PLAT BOOK 2004 AT PAGE 0003005 WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE; THENCE SOUTH 86°20'25" EAST ALONG THE NORTH LINE OF SAID TRACT AS DESCRIBED IN SPECIAL WARRANTY DEED FILED FOR RECORD WITH THE WASHINGTON COUNTY CIRCUIT CLERKS OFFICE AS FILE NUMBER 2023-00014543 A DISTANCE OF 20.00 FEET; THENCE SOUTH 02°16'01" WEST DEPARTING SAID NORTH LINE A DISTANCE OF 10.00 FEET; THENCE NORTH 86°20'25" WEST A DISTANCE OF 219.93 FEET TO THE WEST LINE OF SAID TRACT; THENCE NORTH 02°07'00" EAST ALONG SAID WEST LINE A DISTANCE OF 10.00 FEET TO THE NORTHWEST CORNER OF SAID TRACT; THENCE SOUTH 86°20'25" EAST ALONG THE NORTH LINE THEREOF A DISTANCE OF 199.96 FEET TO THE POINT OF BEGINNING. CONTAINING 2,199 SQUARE FEET OR 0.05 ACRES MORE OR LESS. SUBJECT TO EASEMENTS AND RIGHTS OF WAY OF RECORD AND FACT IF ANY.

Together with the rights, easements, and privileges in or to said lands which may be required for the full enjoyment of the rights herein granted.

TO HAVE AND TO HOLD unto said Grantee, its successors and assigns, so long as such pipe line or lines, manholes and/or appurtenances thereto shall be maintained, together with free ingress to and egress from the real estate first hereinabove described for the uses and purposes hereinabove set forth.

The said Grantor is to fully use and enjoy the said premises except for the purposes hereinbefore granted to the said Grantee, which hereby agrees to bury all pipes, where feasible, to a sufficient depth so as not to interfere with cultivation of soil, and that manholes will be constructed flush with the surface of the ground except in bottom lands where they shall be at a height above high water.

The Grantor agrees not to erect any buildings or structures in said easement. Driveways and parking lots will not be considered permanent structures.

The Grantor agrees not to erect any buildings or structures in said permanent easement. This easement cannot be used for above-ground micro-wireless facilities, small wireless facilities (including associated poles or support structures), or any other similar wireless communications facilities.

The Grantee shall have the right to construct pipe lines and/or make repairs to lines within the above described easement at any time in the future and agrees to pay for or repair any damages as a result of such future construction and/or repairs as set out in this easement.

The consideration first above recited as being paid to Grantor by Grantee is in full satisfaction of every right hereby granted. All covenants and agreements herein contained shall extend to and be binding upon the respective heirs, legal representatives, successors and assigns of the parties hereto.

It is hereby understood and agreed that the party securing this document in behalf of the Grantee is without authority to make any covenant or agreement not herein expressed.

WITNESS the execution hereof on this the 8th day of December, 2024.

AVE APTS FAYETTEVILLE, LLC an Arkansas limited liability company

By: Lee Fjord

**Lee Fjord, Manager of AVE APTS FAYETTEVILLE, LLC,
an Arkansas limited liability company**

ACKNOWLEDGMENT

STATE OF Florida)
COUNTY OF Lee) ss.

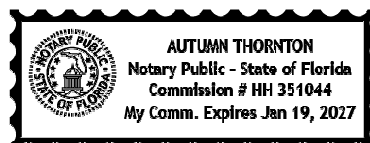
BE IT REMEMBERED, that on this date, before the undersigned, a duly commissioned and acting Notary Public within and for said County and State, personally appeared **Lee Fjord**, to me well known as the persons who executed the foregoing document, and who stated and acknowledged that he is the **Manager of AVE APTS FAYETTEVILLE, LLC, an Arkansas limited liability company** and are duly authorized in their respective capacities to execute the foregoing instrument for and in the name and behalf of said company, and further stated and acknowledged that they had so signed, executed and delivered said instrument for the consideration, uses and purposes therein mentioned and set forth, , who appeared by means of online notarization and produced Drivers License as identification.

WITNESS my hand and seal on this 8th day of December, 2024.

MY COMMISSION EXPIRES:

01/19/2027

Autumn Thornton
Notary Public Autumn Thornton





MEETING OF JANUARY 21, 2025

TO: Mayor Rawn and City Council

THRU: Susan Norton, Chief of Staff
Jonathan Curth, Development Services Director
Jessica Masters, Development Review Manager

FROM: Donna Wonsower, Planner

SUBJECT: **ANX-2024-0002: Annexation Appeal (1777 N. SUNSHINE RD./LEAVITT, 359):**
Submitted by WATKINS, BOYER, GRAY & CURRY for property located at 1777 N.
SUNSHINE RD. The property is in the FAYETTEVILLE PLANNING AREA and contains
approximately 3.00 acres. The request is to annex the property into the city limits of
Fayetteville.

RECOMMENDATION:

City Planning staff and the Planning Commission recommend denial of a request to annex the subject property as described and shown in the attached Exhibits 'A' and 'B'.

BACKGROUND:

The subject property is located in west Fayetteville, approximately ¼ mile south of the intersection of N. Sunshine Rd. and W. Jess Anderson Rd adjacent to the Ward 4 boundary. The property contains one parcel totaling 3.00 acres which is developed with a single-family dwelling and associated outbuildings. A request to rezone the subject property to RSF-4, Residential Single-Family, Four Units per Acre (RZN-2024-0057) has been submitted concurrently with this application, as all property is otherwise annexed into the city limits with an R-A, Residential Agricultural zoning designation. No protected streams, FEMA Floodplain, hydric soils, or overlay districts are identified on the subject property.

Request: The request is to annex the subject property into the City of Fayetteville. A request to rezone the property to RSF-4, Residential Single-Family, Four Units per Acre has been submitted concurrently with this request (RZN-2024-0057).

Public Comment: Staff has received one comment opposed to this request. A neighbor expressed concern over potential drainage impacts to their property, as well as potential for tree removal.

Annexation Guiding Policies: The guiding policies for annexations are outlined in City Plan 2040. On the balance of considerations, staff finds that the requested annexation is not in line with stated city goals. Given the moderate size of the subject property, a fiscal impact assessment was not conducted for the requested annexation. However, it should be noted that annexing land toward the western extent of the City and developing it can pose financial challenges for the City to maintain the public infrastructure in a fiscally sustainable manner.

Items in favor of the annexation include the presence of public water systems, proximity to emergency

Mailing address:

113 W. Mountain Street
Fayetteville, AR 72701

www.fayetteville-ar.gov

services, and abutting right-of-way. The property is largely undeveloped and there are no known water or sewer capacity issues in the wider area.

Considerations unfavorable to the annexation include matters of boundary, infrastructure, and environmental sensitivity. The proposal would annex land adjacent to an existing peninsula in the City's boundary and would not improve an existing, irregular condition. The areas to the east were annexed in 2001 and the areas to the southwest were annexed in 2020, which created a peninsula then. The proposed annexation would further extend city limits to the west of N. Sunshine Rd., currently the logical boundary in this area, and will narrow the peninsula from approximately 650 feet wide at its start to approximately 350 feet. In terms of infrastructure, the property does not have access to sanitary sewer, and will require an extension of the existing nearby system for connection. Despite the 24- and 30-inch sanitary lines in Sunshine Drive, both are force mains that do not permit connection. Finally, regarding environmentally sensitive areas, City Plan 2040 recommends wetlands, mature tree canopy, or other elements that contribute to our ecosystems be annexed into city limits to increase development standards and protections. While this property appears to include a canopy several decades old, there are no FEMA-designated floodplains, hydric soils, or protected streams present and overall slopes are less than 15%.

DISCUSSION:

At the December 9, 2024, Planning Commission meeting, a motion to forward the request with a recommendation of approval failed for lack of a majority (4-4-0). The applicant asserted that the property has sufficient utility and public safety services, that city limits extend well past Sunshine Rd. to the north, south and west, and that the annexation would improve rather than exacerbate the existing peninsula. They also cited the need for additional housing. Three members of the public spoke against the request, citing the patchwork nature of the annexation, difficulty getting sewer to the property, increased drainage issues, and the scale of the potential development. Commissioners in favor of the annexation cited the need for additional housing in the city, additional development standards, proximity to public utilities and emergency services, proximity to city limits, lack of impact to city finances, and the role of city council as the final decision-maker for annexations. Commissioners against the annexation cited potential for confusion by extending city limits across N. Sunshine Rd., the small nature of the request, and the exacerbation of the existing peninsula as reasons for opposition. Commissioner Brink motioned to forward the annexation with a recommendation of approval. Commissioner Werner seconded, and the motion failed 4-4-0 with a tie. Commissioner McGetrick was absent during the vote.

BUDGET/STAFF IMPACT:

N/A

ATTACHMENTS: Appeal Letter (#3), Exhibit A (#4), Exhibit B (#5), Staff Report (#6)

Mailing address:

113 W. Mountain Street
Fayetteville, AR 72701

www.fayetteville-ar.gov



City of Fayetteville, Arkansas

113 West Mountain Street
Fayetteville, AR 72701
(479) 575-8323

Legislation Text

File #: 2024-1111

ANX-2024-0002: Annexation Appeal (1777 N. SUNSHINE RD./LEAVITT, 359): Submitted by WATKINS, BOYER, GRAY & CURRY for property located at 1777 N. SUNSHINE RD. The property is in the FAYETTEVILLE PLANNING AREA and contains approximately 3.00 acres. The request is to annex the property into the city limits of Fayetteville.

AN ORDINANCE TO ANNEX THAT PROPERTY DESCRIBED IN ANNEXATION PETITION ANX 24-002 SUBMITTED BY WATKINS, BOYER, GRAY & CURRY FOR PROPERTY LOCATED AT 1777 NORTH SUNSHINE ROAD ADJACENT TO WARD 4 CONTAINING APPROXIMATELY 3.0 ACRES

WHEREAS, Watkins, Boyer, Gray & Curry have properly secured the Washington County Judge's authorization to annex 3.0 acres located at 1777 N. Sunshine Rd. adjacent to Ward 4 into the City of Fayetteville.

NOW, THEREFORE, BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF FAYETTEVILLE, ARKANSAS:

Section 1: That the City Council of the City of Fayetteville, Arkansas hereby confirms the annexation to the City of Fayetteville, Arkansas of about 3.0 acres as described in Exhibit B and the map shown on Exhibit A, both attached to the Planning Department's agenda memo.

Section 2: That the City Council of the City of Fayetteville, Arkansas hereby zones the newly annexed property R-A, Residential Agricultural.

Section 3: That the City Council of the City of Fayetteville, Arkansas hereby amends the official map and zoning map of the City of Fayetteville to recognize this annexation.

Section 4: That the City Council of the City of Fayetteville, Arkansas hereby assigns this 3.0 acres to Ward Four of the City of Fayetteville.

WATKINS, BOYER, GRAY & CURRY, PLLC

ATTORNEYS AT LAW

WILLIAM P. WATKINS, III, P.A.
RONALD L. BOYER (OF COUNSEL)
JENNIFER E. GRAY, P.A.*
ANDREW T. CURRY, P.A.
WILL A. KELLSTROM, P.A.
MICHELLE FENDLEY
CATELYN J. GIBBS
* ALSO LICENSED IN MISSOURI

WRITER'S DIRECT E-MAIL
wkellstrom@watkinslawoffice.com

DELYNN HALE, SECRETARY
AMY BENSON, PARALEGAL
WHITNEY DUCKER, OFFICE MANAGER
LIZBETH CHAVEZ, SECRETARY

December 19, 2024

Kara Paxton, City Clerk Tresurer
113 W. Mountain St.
Fayetteville, AR 72701

Re: Appeal of Planning Commission Denial of ANX-2024-0002 and RZN-2024-0057

Dear Mrs. Paxton:

I have been retained to appeal the December 9th, 2024 decision of the Fayetteville Planning Commission denying ANX-2024-0002 and RZN-2024-0057. The Applicant, Shelley Jo Leavitt, hereby files this appeal pursuant to Chapter 155 of the Fayetteville Code of Ordinances.

The Applicant submits that the Planning Commission decision was in error, on the following grounds:

- (1) Failure to properly apply all factors under the Annexation Guiding Policies of City Plan 2024 (Res. 35-20) of the Fayetteville Code of Ordinances;
- (2) Failure to properly consider the proposal with regard to City Plan 2040 generally;
- (3) Failure to consider availability of utilities, infrastructure and public services available to the site.
- (4) Improper characterization of the proposal as sprawl;
- (5) Any other grounds which may be applicable.

If you need anything additional in order to properly submit this appeal, please feel free to contact me at 479-636-2168 or at wkellstrom@watkinslawoffice.com

Sincerely,

WATKINS, BOYER,
GRAY & CURRY, PLLC

/s/ Will A. Kellstrom

Will A. Kellstrom

WK:

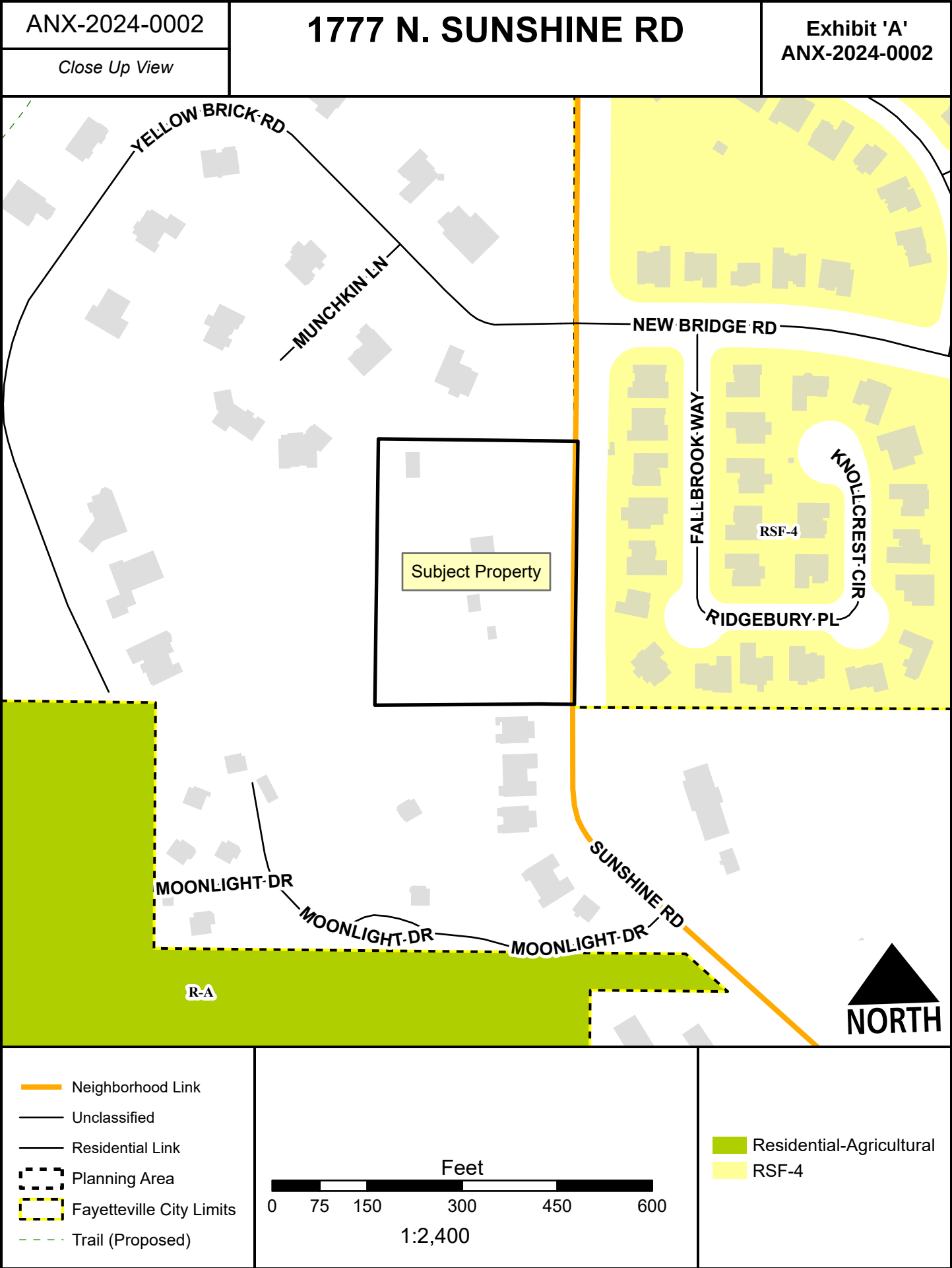


EXHIBIT 'B'

ANX-2024-0002

LEGAL DESCRIPTION

Part of the Southwest Quarter (SW 1/4) of the Southeast Quarter (SE 1/4) of Section Two (2), Township Sixteen (16) North, Range Thirty-one (31) West, being more particularly described as follows: Beginning at the Southeast Corner of said forty acre tract; thence North 420.0 feet along the East line of said forty acre tract; thence S 89° 52' 16" W 315.0 feet; thence South 420.0 feet to the South line of said forty acre tract; thence N 89° 52' 16" E 315.0 feet to the point of beginning, containing 3.04 acres, more or less, Washington County, Arkansas.



TO: Fayetteville Planning Commission

THRU: Jessie Masters, Development Review Manager

FROM: Donna Wonsower, Planner

MEETING DATE: December 9, 2024 (UPDATED WITH MEETING RESULTS)

SUBJECT: **ANX-2024-0002: Annexation (1777 N. SUNSHINE RD./LEAVITT, 359):**
Submitted by WATKINS, BOYER, GRAY & CURRY for property located at 1777 N. SUNSHINE RD. The property is in the FAYETTEVILLE PLANNING AREA and contains approximately 3.00 acres. The request is to annex the property into the city limits of Fayetteville.

RECOMMENDATION:
Staff recommends denial of **ANX-2024-0002**.

RECOMMENDED MOTION:
"I move to deny ANX-2024-0002."

BACKGROUND:

The subject property is located in far west Fayetteville, approximately ¼ mile south of the intersection of N. Sunshine Rd. and W. Jess Anderson Rd. The property contains one parcel totaling 3.00 acres which is developed with a single-family dwelling and associated outbuildings. A request to rezone the subject property to RSF-4, Residential Single-Family, Four Units per Acre (RZN-2024-0057) has been submitted concurrently with this application, as all parcels are annexed into the city limits as R-A, Residential Agricultural. No protected streams, FEMA Floodplain, hydric soils, or overlay districts are identified on the subject property. Surrounding land uses and zoning is depicted in *Table 1*.

Table 1:
Surrounding Land Uses and Zoning

Direction	Land Use	Zoning
North	Single-Family Residential	Washington County
South	Mixed-Density Residential	Washington County
East	Single-Family Residential	RSF-4, Residential Single-Family, Four (4) Units Per Acre
West	Single-Family Residential	Washington County

Request: The request is to annex the subject property into the City of Fayetteville. A request to rezone the property to RSF-4, Residential Single-Family, Four Units per Acre has been submitted concurrently with this request (RZN-2024-0057).

Public Comment: Staff has received one comment opposed to this request. A neighbor expressed concern over potential drainage impacts to their property, as well as potential for tree removal.

INFRASTRUCTURE:

- Streets:** This property has frontage to North Sunshine Road, an unimproved neighborhood link, with asphalt paving and open ditches. Any street or drainage improvements required in these areas would be determined at the time of development proposal.
- Water:** Public water is available to the subject area. There is an existing 8-inch water line present on this property on the northeast side. There are no known utility capacity issues that would impact this development.
- Sewer:** Sanitary sewer is not available to the subject area. The property must be annexed to provide access to City sewer. The developer shall be responsible for providing gravity sewer to the site, either by connecting to the existing 8-inch sanitary sewer main present along W. New Bridge Rd. northeast of this property or by obtaining easements and connecting to the existing 8-inch sanitary sewer main present along N. Fallbrook Way. Onsite sewer must be gravity or private service pumped into the gravity system extended to this property. No septic will be allowed. No connections will be permitted to the City's 30-inch or 24-inch force mains that run along the east side of N. Sunshine Rd. There are no known utility capacity issues that would impact this development.
- Drainage:** No protected streams, FEMA Floodplain, or hydric soils are identified on the subject property. No portion of the subject property lies within the Hillside/Hilltop Overlay District.
- Fire:** Fire apparatus access and fire protection water supplies will be reviewed for compliance with the Arkansas Fire Prevention Code at the time of development. Station 7, located at 835 N. Ruppel Rd., protects this site. The property is located approximately 1.6 miles from the fire station with an anticipated drive time of approximately 3 minutes using existing streets. The anticipated response time would be approximately 5.2 minutes. Fire Department response time is calculated based on the drive time plus 1 minute for dispatch and 1.2 minutes for turn-out time. Within the City Limits, the Fayetteville Fire Department has a response time goal of 6 minutes for an engine and 8 minutes for a ladder truck.
- Police:** The Police Department did not comment on this request.

CITY PLAN 2040 FUTURE LAND USE PLAN: City Plan 2040 Future Land Use Plan designates the property within the proposed rezone as **Residential Neighborhood Area**.

Residential Neighborhood Areas are primarily residential in nature and support a wide variety of housing types of appropriate scale and context: single-family, duplexes, rowhouses, multifamily and accessory dwelling units. Residential Neighborhood encourages highly connected, compact blocks with gridded street patterns and reduced building setbacks. It also encourages traditional neighborhood development that incorporates low-intensity non-residential uses intended to serve the surrounding neighborhoods, such as retail and offices, on corners and along connecting corridors. This designation recognizes existing conventional subdivision developments which may have large blocks with conventional setbacks and development patterns that respond to features of the natural environment. Building setbacks may vary depending on the context of the existing neighborhood.

CITY PLAN 2040 INFILL MATRIX: City Plan 2040's Infill Matrix indicates a score range of 2-5 for this site with a weighted score of 5 at the highest level. The following elements of the matrix contribute to the score:

- Adequate Fire Response (Station 7, located at 835 N. Ruppel Rd.)
- Near Sewer Main (8-inch main, W. New Bridge Rd. and N. Fallbrook Way)
- Near Water Main (8-inch main, Northeast Side of Property)
- Near City Park (Bundrick Park)
- Near Paved Trail (W. Wedington Dr.)

FINDINGS OF THE STAFF

CITY PLAN 2040 (Res. 35-20)

12.3 Annexation Guiding Policies

Boundaries

12.3.5.a Annex existing islands and peninsulas and do not annex areas that create an island or peninsula.

Finding: **The proposed annexation would annex land adjacent to an existing peninsula in the City's boundary and would not create a new island or peninsula. The areas to the east were annexed in 2001 and the areas to the southwest were annexed in 2020, which created a peninsula then. The proposed annexation would extend city limits to the west of N. Sunshine Rd. and will narrow the peninsula from approximately 650 feet wide at its start to approximately 350 feet.**

12.3.5.b The proposed annexation area must be adjacent, or contiguous, to city limits.

Finding: **The proposed annexation area is adjacent and contiguous to Fayetteville's City Limits in northwest Fayetteville.**

12.3.5.c Areas should either include or exclude entire subdivisions or neighborhoods, not divide.

Finding: **The proposed annexation is for an area containing no subdivisions. Development is limited to a 1,553-square-foot single family residence and associated outbuildings.**

12.3.5.d Boundaries for annexed areas should follow natural corridors.

Finding: **The proposed annexation boundary follows the property lines of the subject property. The property is bordered to the north, south, and east by low-density residential lots that are located outside of city limits in unincorporated Washington County. The only boundary that aligns with city limits is the eastern property line. City limits generally end on the east side of N. Sunshine Rd. with the exception a narrow 100-foot strip which touches its western boundary just south of the subject area. Annexing this parcel into**

the city would further extend city limits past N. Sunshine Rd., which is currently the logical boundary in this area.

12.3.5.e The provision of services should be concurrent with development.

Finding: **The subject property is adjacent to city water and does not currently have access to city sewer. Connection to water and sewer service would be the responsibility of the property owner. City Engineering has noted that this site does not currently have access to city sewer. The developer shall be responsible for providing gravity sewer to the site, either by connecting to the existing 8-inch sanitary sewer main present along W. New Bridge Rd. northeast of this property or by obtaining easements and connecting to the existing 8-inch sanitary sewer main present along N. Fallbrook Way. Onsite sewer must be gravity or private service pumped into the gravity system extended to this property. No septic will be allowed, and no connections will be permitted to the city’s 30-inch or 24-inch force mains that run along the east side of North Sunshine Road.**

ENVIRONMENTALLY SENSITIVE AREAS

12.3.5.f Annex environmentally sensitive areas that could be impacted by development and utilize appropriate development regulations to protect those areas.

Finding: **The subject property is developed with a single-family residence and associated outbuildings. The property does not lie within the HHOD or a floodplain and no hydric soils or protected streams are present on site.**

EMERGENCY AND PUBLIC SERVICES

12.3.5.g Public services must be able to be provided efficiently in newly annexed areas.

Finding: **Fire: The Fayetteville Fire Department response time to this location is approximately 5.2 minutes from the current closest station (835 N. Ruppel Road). The Fire Department response time goal is six minute for an engine and eight minutes for a ladder truck.**

Police: The Fayetteville Police Department has not commented on this request.

12.3.5.h Annexed areas should receive the same level of service of areas already in the city limits.

Finding: **The subject property would receive the same services, including trash service, police protection, fire protection, sewer, water, recycling and yard waste pick-up, and zoning protection as nearby property within the City.**

12.3.5.i The ability to provide public services should be evaluated in terms of equipment, training of personnel, number of units, and response time.

Finding: These factors were taken into consideration in the responses and recommendations included in this report.

INFRASTRUCTURE AND UTILITIES

12.3.5.j Areas currently served by utilities and other public services should be annexed.

Finding: The property currently has access to a public street and city water. Utility extensions and upgrades would be required to serve the associated, subsequent development.

12.3.5.k Proposed annexation areas should not require the upgrading of utilities to meet the demands of development unless there is a threat to public safety.

Finding: **Engineering:** Extensions of sewer mains would be required to meet the demands of development.

Planning: The proposed annexation would lead to increased density on the subject property when considering the rezoning to RSF-4 that was concurrently submitted with this request.

12.3.5.l Phased annexation should be initiated by the City within active annexation areas based on planned service extensions or availability of services.

Finding: Not applicable; the proposed annexation is not part of a phased annexation initiated by the City.

INTERGOVERNMENTAL RELATIONS

12.3.5.m Promote long-range planning with adjacent jurisdictions.

Finding: The extent of the proposed annexation is not within or adjacent to the planning areas of other municipalities in Washington County. While there is county right-of-way to both the north and south that would be utilized to access this property, all right-of-way adjacent to the subject property's frontage on N. Sunshine are currently owned by the City of Fayetteville. Staff does not anticipate any change to the existing right-of-way conditions associated with this annexation request.

12.3.5.n Establish agreements to address regional concerns, such as water, stormwater, and sewer.

Finding: The subject area and all of those around it are served by either Fayetteville water, sewer, or both. Those currently not served by Fayetteville water and sewer utilize water wells or septic systems. If the property were to be annexed, it would be subject to the City's stormwater ordinances.

ADMINISTRATION OF ANNEXATIONS

12.3.5.o Develop a land use plan for annexation initiated by the City.

Finding: Not applicable; this annexation is not City-initiated. However, the subject area is included within the City's Future Land Use Plan and is designated as a Residential Neighborhood Area.

12.3.5.p Designate zoning districts for the property during the annexation process.

Finding: Annexations are automatically zoned R-A, Residential Agricultural per UDC §161.01(E), though the applicant has submitted a separate rezoning application with a request to rezone the property to RSF-4, Residential Single-Family, Four Units per Acre.

12.3.5.q An annexation study should be completed on all annexation proposals.

Finding: Planning staff has engaged with the Engineering Division along with the Water and Sewer, Fire, and Police Departments to review the proposed annexation. The request was studied to determine if facilities or services are available or needed in association with this request. Responses are included throughout this report.

12.3.5.r Development proposals require a separate review from the annexation proposals.

Finding: Future development of the subject property will be required to go through the appropriate development review process.

12.3.5.s Residents should be fully informed of annexation activities.

Finding: Per §157.03 of the Unified Development Code, property owners and residents within 200 feet of the subject property have been notified. Additionally, a legal advertisement has been submitted with the local newspaper prior to the Planning Commission meeting for which this item is scheduled. Signage was posted on the site informing surrounding neighbors of the annexation proposal.

12.3.5.t Encourage larger annexations to create acceptable boundaries.

Finding: Staff finds the request would not serve to reduce the existing peninsula of unincorporated area and could serve to disestablish the portion of N. Sunshine Rd. which currently acts as a logical, 'squared-off' boundary for the City in this area.

12.3.5.u Conduct a fiscal impact assessment on large annexations.

Finding: Given the moderate size of the subject property, a fiscal impact assessment was not conducted for the requested annexation. However, it should be noted that annexing land toward the western extent of the City and developing it can pose financial challenges for the City to maintain the public infrastructure in a fiscally sustainable manner.

RECOMMENDATION: Planning staff recommends denial of ANX-2024-0002.

PLANNING COMMISSION ACTION: Required <u>YES</u>			
Date: <u>December 9, 2024</u>	☐ Tabled	☐ Forwarded	☒ Denied
Motion: BRINK	MOTION TO FORWARD TO CITY COUNCIL WITH A RECOMMENDATION OF APPROVAL		
Second: WERNER	MOTION FAILED		
Vote: 4-4-0 (MCGETRICK ABSENT)			

BUDGET/STAFF IMPACT:
None

- ATTACHMENTS:**
- City Plan 2040, Section 12.3: Annexation
 - Request Letter
 - Order of Annexation
 - One Mile Map
 - Close-Up Map
 - Current Land Use Map
 - Future Land Use Map



Figure 3.4 - Rural



Figure 3.5 - Suburban Sprawl



Figure 3.6 - Traditional Development

3.2 Goal 2 - We will discourage suburban sprawl

As Fayetteville's population continues to grow at a fast rate, the City must work with the community and enact regulations that discourage suburban sprawl on a local and regional scale. Until very recently, zoning practices have supported a separation of land uses. This can lead to development that spreads across the landscape in a single-use, low-density and low-intensity land use pattern which promotes auto-dependent transportation modes. The impacts of sprawl are widely acknowledged; high numbers of single occupancy vehicle trips, increased traffic congestion, disconnected street networks, inadequate or non-existent pedestrian and bicycle infrastructure, and negative health outcomes for residents. Over the last five years the City has repeatedly discouraged annexation and single-use residential zoning on the periphery of Fayetteville to further this goal. However, unless regional smart growth efforts are taken, market forces will shift periphery growth to other communities, which has occurred. For employees that work in Fayetteville, this results in longer commute times from outlying communities.

There has been criticism that this goal needs clarity to help determine whether development in a specific geographic location will contribute to sprawl. To aid in this effort, staff created a Development Matrix and Map as described in Section 2: Planning Process. This new tool applies a score across all parcels in the city, awarding points for projects in high growth areas on the Future Land Use Map and in proximity to infrastructure and amenities, and removing points in areas targeted for preservation of natural resources or rural character. This matrix reflects multiple land use policies and goals that lead to prioritizing geographical locations for development. The matrix discourages development resulting in the negative impacts of suburban sprawl. The basis of this goal is to build complete, compact and connected places.

"I support infill development because it prevents sprawl and the over extension of utilities and the over use of a car and traffic in general. If you live closer to things you do, you drive less, bike and walk more." - Survey Respondent



Goal 2 Objectives

3.2.1	Develop alternative development patterns that encourage efficient use of land at the edge of the city, or in newly annexed areas.	3.2.2	Direct capital improvements into infrastructure that encourages and supports infill and revitalization.	3.2.3	Maximize City influence over development and preservation in outlying unincorporated areas.
Development techniques such as conservation subdivisions allow the same number of homes as a conventional subdivision, often with reduced infrastructure costs, while also preserving open space, valuable farm land, and natural resources. Additionally, the City should evaluate the low-density and agricultural zoning districts in the existing zoning code and propose new ones if necessary.					
Many communities have adopted low-density residential agriculture zoning districts that set housing density at one dwelling unit per 10 or 20 acres. This type of zoning on the urban fringe allows the community to plan for, and anticipate, the incremental expansion and development of the city outward as the population increases.					
Replacing and upgrading aged infrastructure in the core of the city provides improved service and fire protection for residents and businesses. These improvements can provide a financial incentive for revitalization projects instead of extending new services into greenfield areas. In recent years the City has completed numerous important capital improvement projects in the core of the City such as the reconstruction of College Avenue from downtown to North Street, the on-going trails network build-out, Garland Avenue, and many linear feet of new or reconstructed sidewalk.					
The City's Planning area is primarily under the jurisdiction of Washington County, and as such development here is generally allowed at a density of one unit per acre depending on septic system compatibility. The City should develop an annexation policy that quantifies the benefit and costs of annexing lands adjacent to the City limits to prioritize appropriate future growth needs and discourage leapfrog development. Annexation of adjacent lands could be at the owners request or through a public referendum. If large areas of Fayetteville's periphery are ultimately annexed for future growth, zoning tools should be in place to ensure that growth happens adjacent to existing development and leap frog subdivision patterns are discouraged.					



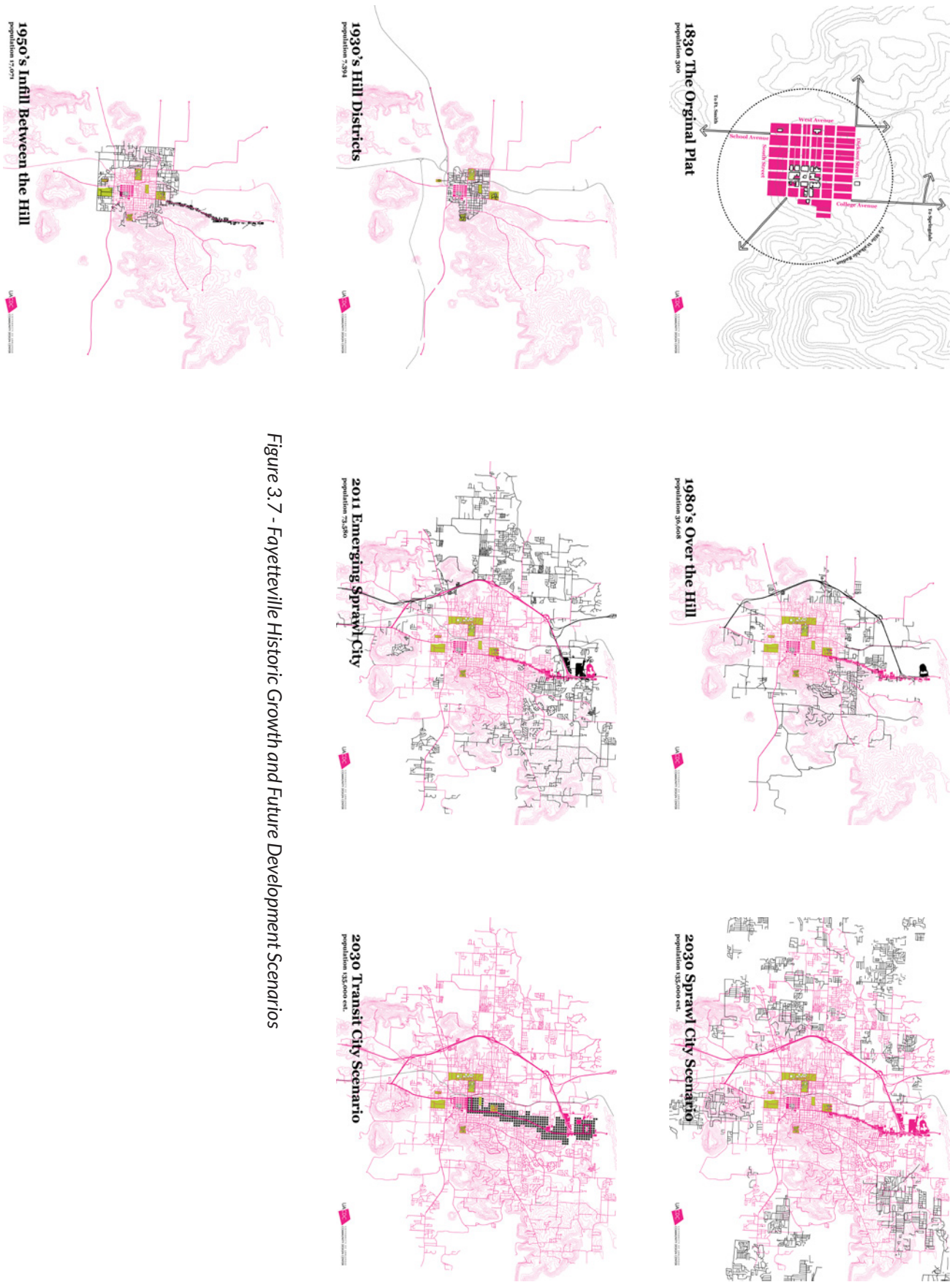


Figure 3.7 - Fayetteville Historic Growth and Future Development Scenarios



12.3 Annexation

Annexation is the inclusion of previously unincorporated lands within the City limits. Annexation has benefits to the residents of the annexed area as well as to the City. The residents gain access to urban services, such as enhanced police and fire protection and have a voice in city government. The City gains the ability to control development and extend boundaries in a logical manner.

The purpose of this planning element is to take a more active approach toward annexations by identifying potential annexation areas and establishing annexation policies. The annexation policies will guide evaluation of future annexation proposals. The policies are designed to ensure that public services, infrastructure, and utility extension is properly addressed in order to manage growth. The potential annexation areas may become part of the City when these annexation policies are met.

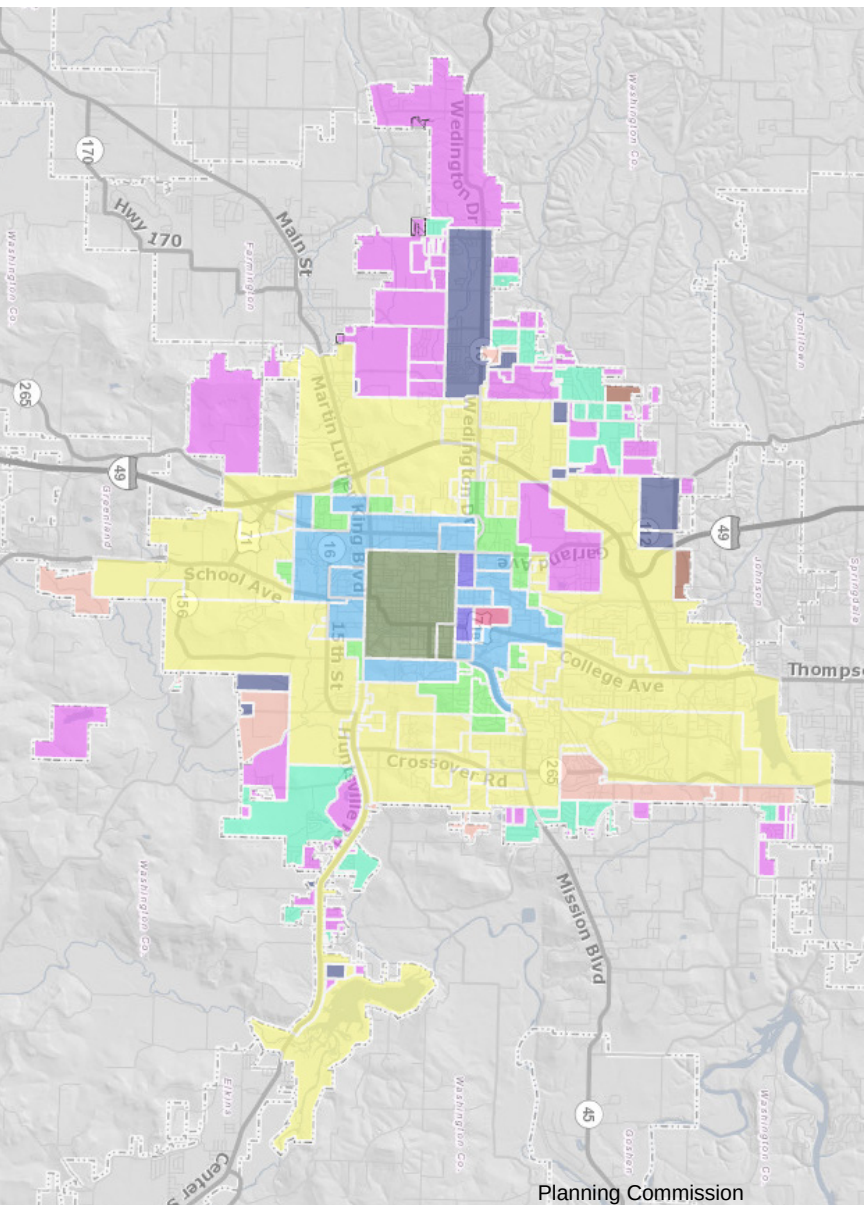
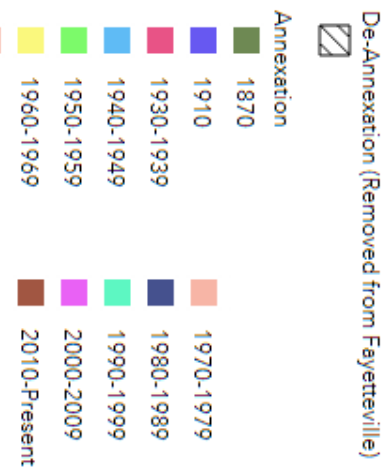


Figure 12.15 - Fayetteville Annexation Map



Annexation History and Trends

The original town was incorporated in 1870 with approximately 1,100 acres. Since incorporation, the City has made almost 200 annexations, totaling over 34,000 acres. Annexation activity was relatively slow until the 1940's, when over 2,500 acres were annexed within 19 annexations. During the 1950's, almost the same number of annexations took place, however, the total land area annexed was significantly smaller than in the 1940's. By the 1960's, annexation activity increased dramatically, with 42 annexations bringing over 18,000 acres into the city limits. Annexation numbers dropped in 1970 and stayed steady until the 1990's, when the number of annexations tripled from the 1980's. By 2000, the City contained 45 square miles and by 2018 the City contained approximately 55 square miles.

One indicator of the amount of developable land within the City is the number of people per acre. Prior to 1940 there were approximately 5.6 persons per acre. This era represents the time when Fayetteville was still relatively small and consisted primarily of what we would now consider the downtown and surrounding neighborhoods. By 1970, after numerous large annexations in the 1960's, the persons per acre had been reduced to 1.3. The City's population continued to increase dramatically through the 2000's when we maintained just over 2 people per acre from 2000-2010. An annexation referendum in October of 2006 for a large area along Wedington Drive on the west side of town brought in an additional 1,400 acres of low density land for eventual development.

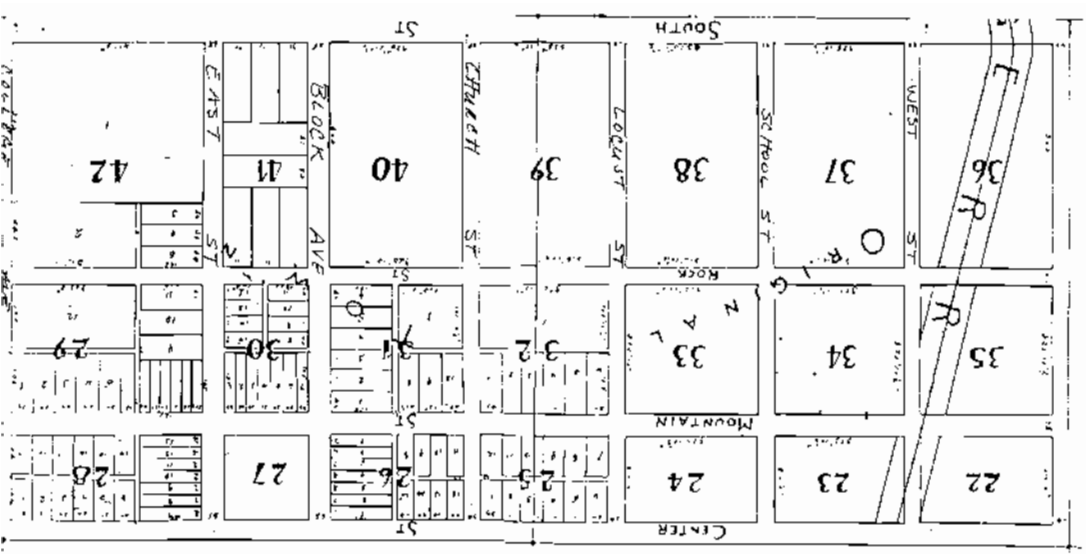


Figure 12.16 - Fayetteville Town Plat



State Statutes on Annexation

Title 14, Chapter 40 of the state statute discusses annexation. Annexations can be initiated by a municipality or by property owners.

A municipality can annex contiguous lands, lands surrounded by the municipality, unincorporated area that is completely bounded by two or more municipalities. If the municipality has the greater distance of city limits adjoining the area, and land contiguous and in adjacent counties to annex any contiguous lands, the governing body must adopt an ordinance, passed by two-thirds of the governing body and hold an election of the people. Those lands must meet one of the following criteria:

- Platted and held for sale or use as municipal lots;
- Whether platted or not, if the lands are held to be sold as suburban property;
- When the lands furnish the abode for a densely settled community or represent the actual growth of the municipality beyond its legal boundary;
- When the lands are needed for any proper municipal purposes such as for the extension of needed police regulation; or
- When they are valuable by reason of their adaptability for prospective municipal uses.

Contiguous lands must not be annexed if they meet either of the following criteria:

- Have a fair market value at the time of adoption of the ordinance of lands used only for agricultural or horticultural purposes and the highest and best use of the land is for agricultural or horticultural purposes; or
- Are lands upon which a new community is to be constructed with funds guaranteed in whole or in part by the federal government under Title IV of the Housing and Urban Development Act of 1968 or under Title VII of the Housing and Urban Development Act of 1970.

To annex land surrounded by a municipality, the governing body can propose an ordinance to annex the property. Again, the lands must meet the criteria listed above. A public hearing must be held within 60 days of the proposed ordinance, A majority of the governing body must approve the annexation for it to become effective.



Figure 12.17 - Great Seal of the State of Arkansas



Property owners in areas contiguous and adjacent to the municipality may request annexation. They can apply with a petition of the majority of land owners in the area, if the majority of the total number of owners own more than one-half of the acreage affected.

Potential Annexation Areas

The potential annexation areas should be identified by the City using the following criteria:

- Areas that are already urban in character.
- Areas that can be developed at urban densities.
- Immediate areas are those that are peninsulas or islands, where municipal services have already been extended.
- Vacant lands that are subject to development pressure.
- Areas where urban services are already provided.
- Areas where urban services are needed.

Annexation Guiding Policies

Boundaries

- Annex existing islands and peninsulas and do not annex areas that would create an island or peninsula.
- Proposed annexation area must be adjacent, or contiguous, to city limits.
- Areas should either include or exclude entire subdivisions or neighborhoods, not divide.
- Boundaries for annexed areas should follow natural corridors.
- The provision of services should be concurrent with development.

Environmentally Sensitive Areas

- Annex environmentally sensitive areas that could be impacted by development and utilize appropriate development regulations to protect those areas.

Emergency and Public Services

- Public services must be able to be provided efficiently in newly annexed areas.
- Annexed areas should receive the same level of service of areas already in the city limits.
- The ability to provide public services should be evaluated in terms of equipment, training of personnel, number of units and response time.



Infrastructure and Utilities

- Areas currently served by utilities and other public services should be annexed.
- Proposed annexation areas should not require the upgrading of utilities to meet the demands of development unless there is a threat to public safety.
- Phased annexation should be initiated by the City within the active annexation areas based on planned service extensions or availability of services.

Intergovernmental Relations

- Promote long-range planning with adjacent jurisdictions.
- Establish agreements to address regional concerns, such as water, stormwater and sewer.

Administration of Annexations

- Develop a land use plan for annexation initiated by the City.
- Designate zoning districts for property during the annexation process.
- An annexation study should be completed on all annexation proposals.
- Development proposals require a separate review from the annexation proposals.
- Residents should be fully informed of annexation activities.
- Encourage larger annexations to create acceptable boundaries.
- Conduct a fiscal impact assessment on large annexations.



**WATKINS, BOYER,
GRAY & CURRY, PLLC**

ATTORNEYS AT LAW

WILLIAM P. WATKINS, III, P.A.
RONALD L. BOYER (OF COUNSEL)
JENNIFER E. GRAY, P.A.*
ANDREW T. CURRY, P.A.
WILLIAM A. KELLSTROM
* ALSO LICENSED IN MISSOURI

WRITER'S DIRECT E-MAIL
wkellstrom@watkinslawoffice.com

DELYNN HALE, SECRETARY
AMY BENSON, PARALEGAL
WHITNEY DUCKER, OFFICE MANAGER

October 29, 2024

City of Fayetteville
Planning Department
125 W. Mountain Street
Fayetteville, AR 72701

RE: Annexing Parcel No. 001-11433-000 into the City of Fayetteville, Arkansas

Dear Planning Staff:

My name is Will Kellstrom and I represent the applicant, Shelley Jo Leavitt, with respect to this annexation request. The applicant is requesting that the property, Parcel No. 001-11433-000 (hereinafter "the Property"), currently located in Washington County, be annexed into the City of Fayetteville.

The Annexation Guiding Policies, as provided in the Annexation Checklist, are addressed as follows:

- Annexation of the Property would not create an island, and it would not create a peninsula. Rather, it would be a step towards annexing the West side of Sunshine Road, granted that the East side is mostly annexed already.
- The Property is contiguous to the city limits Fayetteville.
- This annexation would not exclude any portion of an existing development or neighborhood.
- The annexation would work towards annexing the remainder of Sunshine Road, the East side of which has mostly already been annexed. In other words, this annexation would work to square off, rather than to complicate, the city limits of Fayetteville.
- Public services would be able to serve the Property at a level of service which is the same or better than the level at which Fairfield Subdivision is already being served.

- The Property has ample access to Fayetteville utilities, as there is an existing eight inch (8") water line, and a thirty inch (30") sewer line accessible at Sunshine Road. Accordingly, annexation of the Property should not require upgrading of utilities in order to serve a new development of this size.

Thank you for considering this request for annexation. If you have any questions, please contact me at 479-636-2168 or at wkellstrom@watkinslawoffice.com.

Sincerely,

WATKINS, BOYER,
GRAY & CURRY, PLLC

/s/ Will A. Kellstrom

Will A. Kellstrom

WK:
pc:

IN THE COUNTY COURT OF WASHINGTON COUNTY, ARKANSAS

IN THE MATTER OF ANNEXING TO
THE CITY OF FAYETTEVILLE, ARKANSAS
CERTAIN TERRITORY CONTIGUOUS TO
SAID CITY OF WEST FORK, ARKANSAS

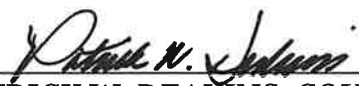
FILED
OCT 22 AM 9:43
BECKY LEWIS
CLERK
WASHINGTON CO. AR
CC NO. 2024-17

ORDER CONCERNING ANNEXATION

On this 17th day of October, 2024, of a regular term of the County Court of Washington County, Arkansas, there is presented a petition of the owners desiring the annexation of territory into the City of Fayetteville, Arkansas, more particularly described therein. The court has received the verification of the county assessor and county clerk required by A.C.A § 14-40-609. This Court being fully advised of the facts and the law does hereby find as follows:

1. The Court finds that the petition and verifications are complete and accurate.
2. The Court further finds that no enclaves will be created by the annexation.
3. The Court finds that the petition contains a schedule of services.

Therefore, the Court hereby ORDERS that the petition and this Order be delivered to the City of Fayetteville, Arkansas.


PATRICK W. DEAKINS, COUNTY JUDGE

DATED: 10/10/24

Masters, Jessica

From: Planning Shared
Sent: Monday, December 2, 2024 11:30 AM
To: Wonsower, Donna; Masters, Jessica
Subject: FW: Parcel no. 001-11433-000, ANNEXATION and REZONING proposal

Concerning RZN-2024-0057

Who will be presenting this item for Donna?

Thank you

Mirinda Hopkins
Development Coordinator
Planning Division
City of Fayetteville
479-575-8267

[Website](#) | [Facebook](#) | [Twitter](#) | [Instagram](#) | [YouTube](#)



**CITY OF
FAYETTEVILLE
ARKANSAS**

From: Steve Brantingham <sbrntngm@gmail.com>
Sent: Monday, December 2, 2024 9:46 AM
To: Planning Shared <planning@fayetteville-ar.gov>
Subject: Parcel no. 001-11433-000, ANNEXATION and REZONING proposal

CAUTION: This email originated from outside of the City of Fayetteville. Do not click links or open attachments unless you recognize the sender and know the content is safe.

I am concerned that if this property is annexed and rezoned as requested that it will pose a threat to my property, parcel 092-00012-000, 5431 W. Yellow Brick Road.

I oppose the annexation and rezoning of parcel no. 001-11433-000, also known as 1777 N. Sunshine Road, Washington County, Arkansas, for the following reasons:

1. The property is outside the city limits of Fayetteville as is all the immediate property on the west side of N. Sunshine Road, and to the north and south of this property. This would be a small area with a possibly large investment by the city of Fayetteville to provide necessary services.
2. The land slopes from the south to the north and from the east to the west thus placing my property, parcel no. 092-00012-000, 5431 W. Yellow Brick Road, in jeopardy of being damaged by excessive storm water runoff in the form of soil erosion, and possible damage due to sewage overflow depending on the design of this system and its safety measures. City sewer line is located on the east side of N. Sunshine Road and would possibly require a pump station to get sewage from this property into the line.

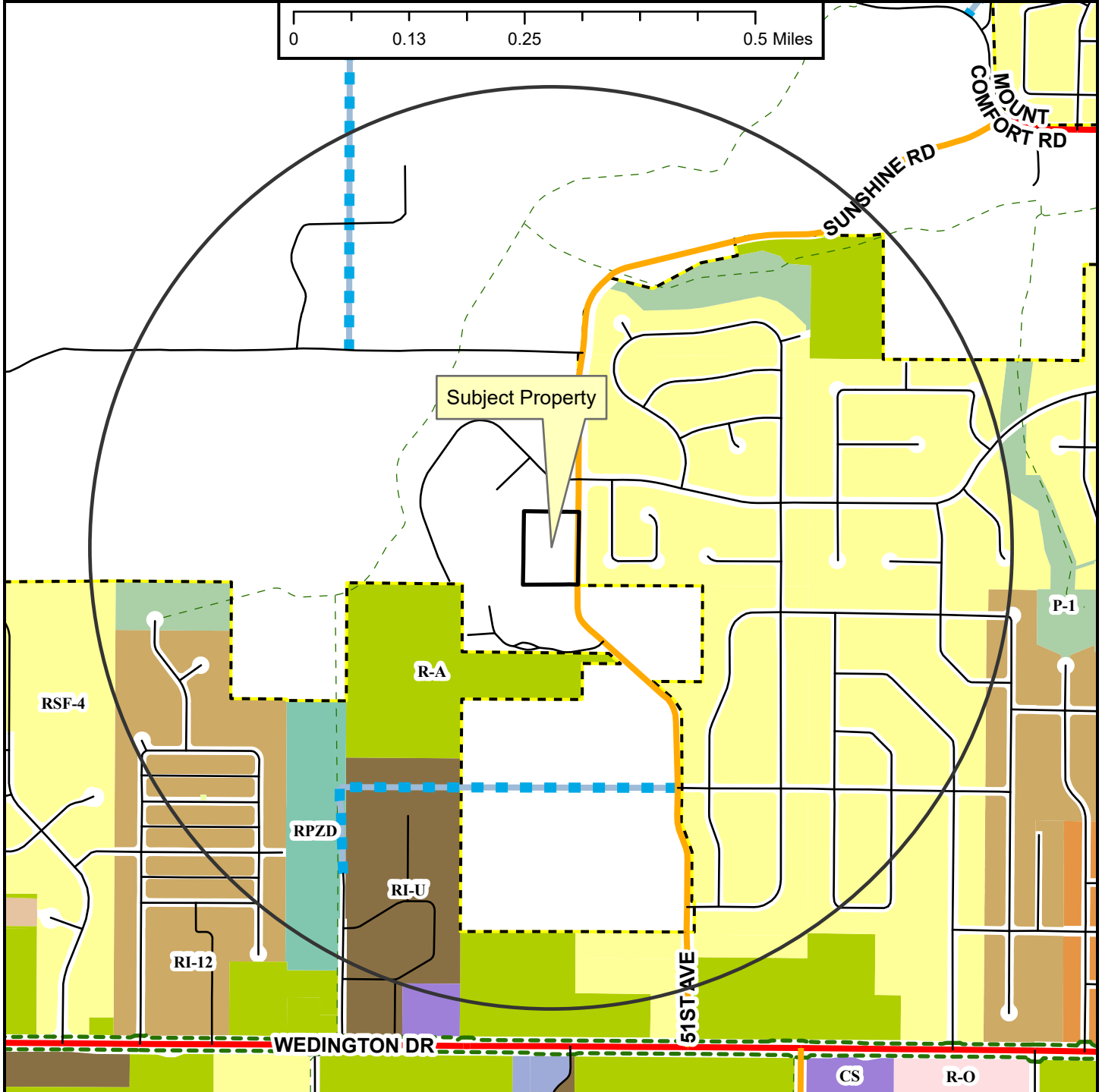
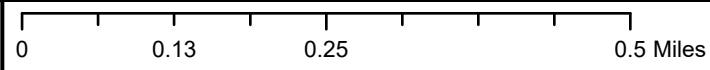
3. I am also concerned also about how close to the property line any construction will be if this request is approved and how my property will be impacted by debris from construction on this property. I use this section of my property as buffer zone and I want to keep it that way.
4. In general I am opposed to the annexation and rezoning of the property as it would be the only property annexed into the city that is on the west side of N. Sunshine Road from Wedington Drive to the north.

Regards,
Steven Brantingham
5431 W. Yellow Brick Road
Fayetteville, AR 72704
479-200-3063 Cell

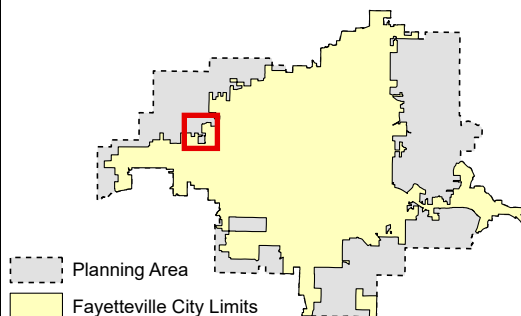
ANX-2024-0002

1777 N. SUNSHINE RD

One Mile View



- Regional Link
- Neighborhood Link
- Unclassified
- Alley
- Residential Link
- Planned Residential Link
- Shared-Use Paved Trail
- Trail (Proposed)
- Fayetteville City Limits
- Planning Area

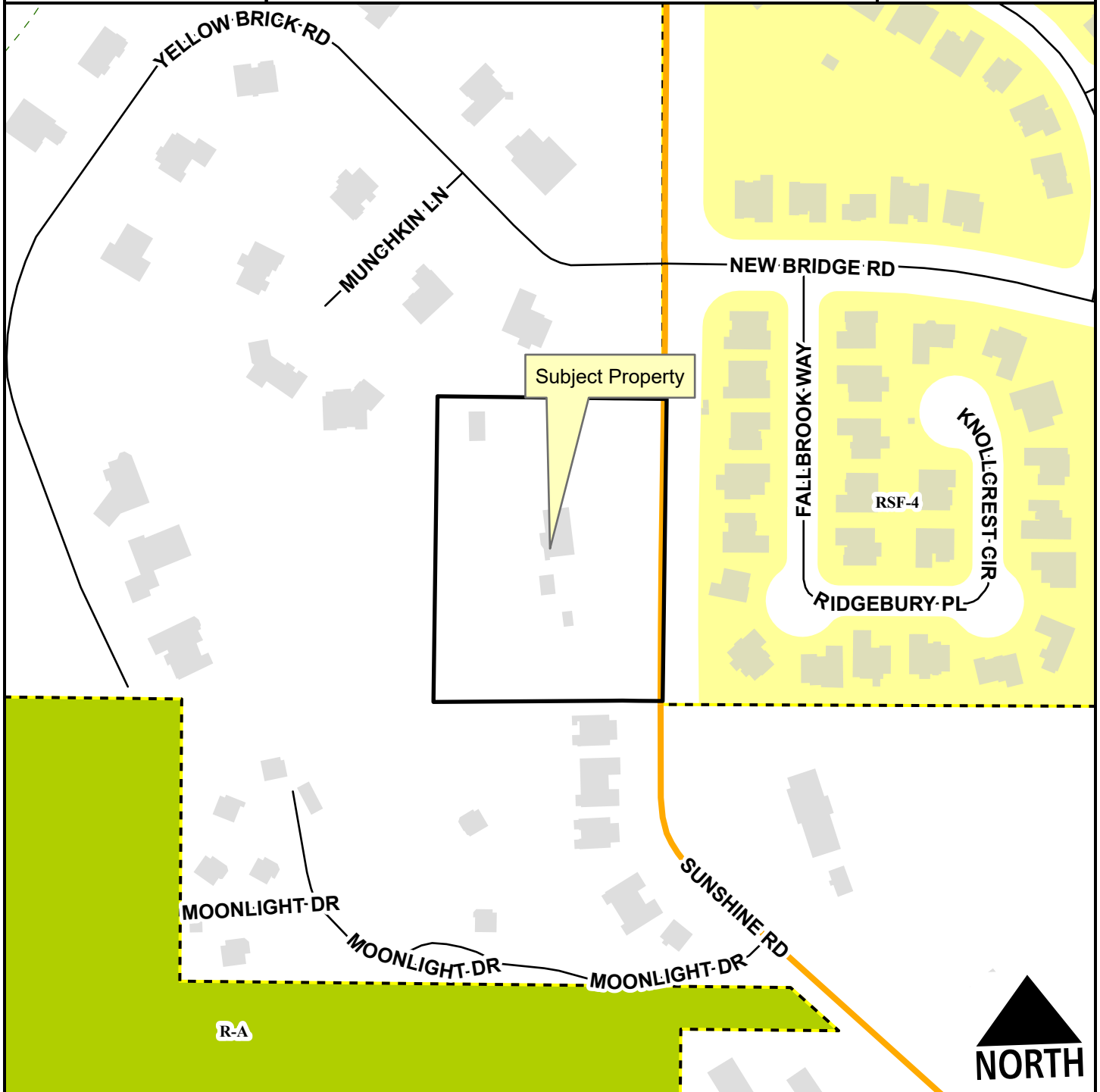


- | | |
|---|-------------------------------------|
| Zoning | EXTRACTION |
| RESIDENTIAL SINGLE-FAMILY | COMMERCIAL |
| NS-G | E-1 |
| RI-U | Residential-Office |
| RI-12 | C-1 |
| NS-L | C-2 |
| Residential-Agricultural | C-3 |
| RSF-5 | FORM BASED DISTRICTS |
| RSF-1 | Downtown Core |
| RSF-2 | Urban Thoroughfare |
| RSF-4 | Main Street Center |
| RSF-7 | Downtown General |
| RSF-8 | Community Services |
| RSF-18 | Neighborhood Services |
| RESIDENTIAL MULTI-FAMILY | Neighborhood Conservation |
| RMF-6 | PLANNED ZONING DISTRICTS |
| RMF-12 | Commercial, Industrial, Residential |
| RMF-13 | P-1 |
| RMF-24 | |
| RMF-40 | |
| INDUSTRIAL | |
| I-1 Heavy Commercial and Light Industrial | |
| I-2 General Industrial | |

ANX-2024-0002

1777 N. SUNSHINE RD

Close Up View



Neighborhood Link

Unclassified

Residential Link

Planning Area

Fayetteville City Limits

Trail (Proposed)

Feet

0 75 150 300 450 600

1:2,400

Residential-Agricultural

RSF-4

ANX-2024-0002

1777 N. SUNSHINE RD

Current Land Use



- Neighborhood Link
- Unclassified
- Residential Link
- Trail (Proposed)
- Planning Area
- Fayetteville City Limits



FEMA Flood Hazard Data

- 100-Year Floodplain
- Floodway



MEETING OF JANUARY 21, 2025

TO: Mayor Rawn and City Council

THRU: Susan Norton, Chief of Staff
Jonathan Curth, Development Services Director
Jessica Masters, Development Review Manager

FROM: Donna Wonsower, Planner

SUBJECT: **RZN-2024-0057: Rezoning Appeal (1777 N. SUNSHINE RD./LEAVITT, 359): Submitted by WATKINS, BOYER, GRAY & CURRY for property located at 1777 N. SUNSHINE RD. The property is zoned R-A, RESIDENTIAL AGRICULTURAL and contains approximately 3.00 acres. The request is to rezone the property to RSF-4, RESIDENTIAL SINGLE-FAMILY, FOUR UNITS PER ACRE.**

RECOMMENDATION:

City Planning staff and the Planning Commission recommend denial of a request to rezone the subject property as described and shown in the attached Exhibits 'A' and 'B'.

BACKGROUND:

The subject property is located in west Fayetteville, approximately ¼ mile south of the intersection of N. Sunshine Rd. and W. Jess Anderson Rd adjacent to the Ward 4 boundary. The property contains one parcel totaling 3.00 acres which is developed with a single-family dwelling and associated outbuildings. A request to annex the subject property into the City of Fayetteville (ANX-2024-0002) has been submitted concurrently with this application, as the City of Fayetteville does not have zoning authority outside of its incorporated city limits. No protected streams, FEMA Floodplain, hydric soils, or overlay districts are identified on the subject property.

Request: The request is to rezone the subject property from R-A, Residential Agricultural to RSF-4, Residential Single-Family, Four (4) Units Per Acre.

Public Comment: Staff received one comment opposed to this request prior to the Planning Commission. A neighbor expressed concern over potential drainage impacts to their property, as well as potential for tree removal. Additional comment was heard at the Planning Commission, and is summarized under Discussion below.

Land Use Compatibility: On the balance of considerations, staff finds that the requested rezoning is compatible with surrounding land uses. The subject property is located just west of Fayetteville's city limits on N. Sunshine Rd. approximately 0.5 miles from N. Sunshine Rd.'s intersection with W. Wedington Dr. Staff finds the proposed zoning, RSF-4, would allow for development that staff finds to be consistent with current development and zoning patterns in that area, which include lot sizes ranging 0.2 to 1.2 acres. Of note, while the 6.2-acre property directly to the south contains four duplexes and six single-family residences, its total density equals about two units per acre. All properties annexed into the city limits are brought in with a Residential Agricultural zoning, which has a density limit of 0.5 units per acre. A moderate increase of housing

Mailing address:

113 W. Mountain Street
Fayetteville, AR 72701

www.fayetteville-ar.gov

development with a rezoning to RSF-4 would need to comply with multiple zoning and development standards, and the lot width requirement of the RSF-4 zoning district could support up to five single-family lots.

Land Use Plan Analysis: Staff finds that a rezoning to RSF-4 for the subject property is largely inconsistent with the City's adopted land use plans. City Plan 2040's Future Land Use Map designates the property as Residential Neighborhood. These areas are intended to support a wide variety of housing types in walkable urban neighborhoods. The property also has a low infill score of 2-5 which indicates that this may not be a suitable location for further development.

The proposed rezoning would permit the existing use to continue or be redeveloped with the same use, and it would also allow an increase in density with a similar housing type, single-family, but at an increased density depending on how a proposed development would meet applicable zoning and development standards. That being said, while there is adjacent residential in all four directions, increasing development densities within an area that is currently outside of city limits could be considered sprawl into greenfield or undeveloped areas that City Plan 2040 discourages (Goal #2). Staff finds that the proposed rezoning is not general consistent with stated goals of City Plan 2040.

CITY PLAN 2040 INFILL MATRIX: City Plan 2040's Infill Matrix indicates a score range of **2-5** for this site. The following elements of the matrix contribute to the score:

1. Adequate Fire Response (Station 7, located at 835 N. Ruppel Rd.)
2. Near Sewer Main (8-inch main, W. New Bridge Rd. and N. Fallbrook Way)
3. Near Water Main (8-inch main, Northeast Side of Property)
4. Near City Park (Bundrick Park)
5. Near Paved Trail (W. Wedington Dr.)

DISCUSSION:

At the December 9, 2024, Planning Commission meeting, a motion to forward the request to the City Council was denied with a vote of 2-7-0. The commission, city attorney, and applicant discussed the process for moving forward the rezoning request due to the denial of the associated annexation. The applicant ultimately requested that the item be denied so that it could be appealed to the City Council with the annexation. After the staff presentation, three members of the public spoke against the request, citing topographic issues, increased erosion and drainage impacts, tree removal, increased traffic danger, negative impact to property values, incompatibility with the transitional nature of the existing neighborhood, and the intensity of the proposed development. Commissioner Werner motioned to forward the request to the City Council with a recommendation of approval. Commissioner Cabe seconded. Commissioners Brink and Payne voted in favor of the request, citing an incremental increase in density.

BUDGET/STAFF IMPACT:

N/A

ATTACHMENTS: Appeal Letter (#3), Exhibit A (#4), Exhibit B (#5), Staff Report (#6)

Mailing address:

113 W. Mountain Street
Fayetteville, AR 72701

www.fayetteville-ar.gov



City of Fayetteville, Arkansas

113 West Mountain Street
Fayetteville, AR 72701
(479) 575-8323

Legislation Text

File #: 2024-1112

RZN-2024-0057: Rezoning Appeal (1777 N. SUNSHINE RD./LEAVITT, 359): Submitted by WATKINS, BOYER, GRAY & CURRY for property located at 1777 N. SUNSHINE RD. The property is zoned R-A, RESIDENTIAL AGRICULTURAL and contains approximately 3.00 acres. The request is to rezone the property to RSF-4, RESIDENTIAL SINGLE-FAMILY, FOUR UNITS PER ACRE.

AN ORDINANCE TO REZONE THE PROPERTY DESCRIBED IN REZONING PETITION RZN 2024-57 FOR APPROXIMATELY 3.0 ACRES LOCATED AT 1777 NORTH SUNSHINE ROAD IN WARD 4 FROM R-A, RESIDENTIAL AGRICULTURAL TO RSF-4, RESIDENTIAL SINGLE-FAMILY, FOUR UNITS PER ACRE

BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF FAYETTEVILLE, ARKANSAS:

Section 1: That the City Council of the City of Fayetteville, Arkansas hereby changes the zone classification of the property shown on the map (Exhibit A) and the legal description (Exhibit B) both attached to the Planning Department's Agenda Memo from R-A, Residential Agricultural to RSF-4, Residential Single-Family, Four Units Per Acre.

Section 2: That the City Council of the City of Fayetteville, Arkansas hereby amends the official zoning map of the City of Fayetteville to reflect the zoning change provided in Section 1.

WATKINS, BOYER, GRAY & CURRY, PLLC

ATTORNEYS AT LAW

WILLIAM P. WATKINS, III, P.A.
RONALD L. BOYER (OF COUNSEL)
JENNIFER E. GRAY, P.A.*
ANDREW T. CURRY, P.A.
WILL A. KELLSTROM, P.A.
MICHELLE FENDLEY
CATELYN J. GIBBS
* ALSO LICENSED IN MISSOURI

WRITER'S DIRECT E-MAIL
wkellstrom@watkinslawoffice.com

DELYNN HALE, SECRETARY
AMY BENSON, PARALEGAL
WHITNEY DUCKER, OFFICE MANAGER
LIZBETH CHAVEZ, SECRETARY

December 19, 2024

Kara Paxton, City Clerk Treasurer
113 W. Mountain St.
Fayetteville, AR 72701

Re: Appeal of Planning Commission Denial of ANX-2024-0002 and RZN-2024-0057

Dear Mrs. Paxton:

I have been retained to appeal the December 9th, 2024 decision of the Fayetteville Planning Commission denying ANX-2024-0002 and RZN-2024-0057. The Applicant, Shelley Jo Leavitt, hereby files this appeal pursuant to Chapter 155 of the Fayetteville Code of Ordinances.

The Applicant submits that the Planning Commission decision was in error, on the following grounds:

- (1) Failure to properly apply all factors under the Annexation Guiding Policies of City Plan 2024 (Res. 35-20) of the Fayetteville Code of Ordinances;
- (2) Failure to properly consider the proposal with regard to City Plan 2040 generally;
- (3) Failure to consider availability of utilities, infrastructure and public services available to the site.
- (4) Improper characterization of the proposal as sprawl;
- (5) Any other grounds which may be applicable.

If you need anything additional in order to properly submit this appeal, please feel free to contact me at 479-636-2168 or at wkellstrom@watkinslawoffice.com

Sincerely,

WATKINS, BOYER,
GRAY & CURRY, PLLC

/s/ Will A. Kellstrom

Will A. Kellstrom

WK:

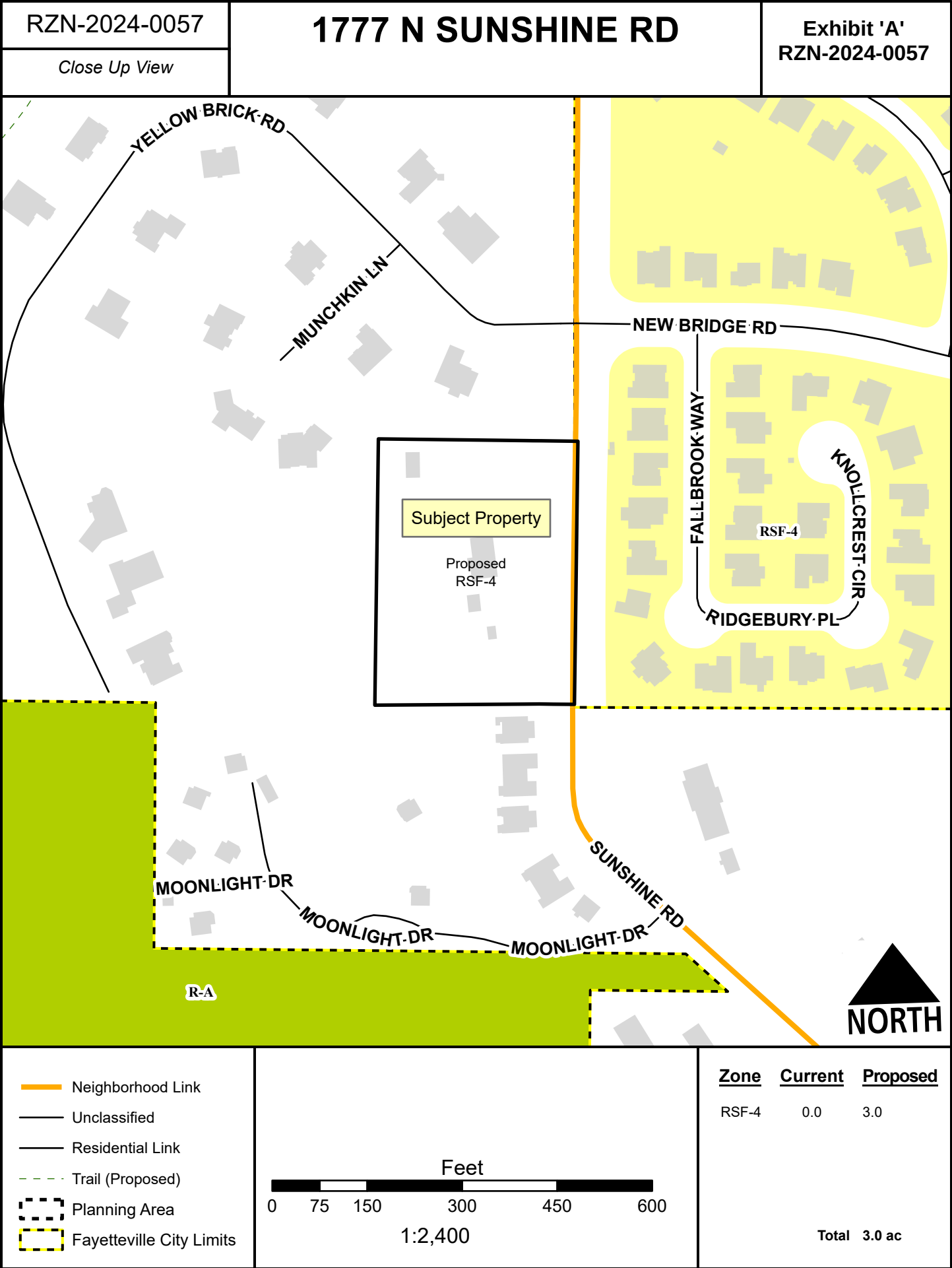


EXHIBIT 'B'

RZN-2024-0057

LEGAL DESCRIPTION

Part of the Southwest Quarter (SW 1/4) of the Southeast Quarter (SE 1/4) of Section Two (2), Township Sixteen (16) North, Range Thirty-one (31) West, being more particularly described as follows: Beginning at the Southeast Corner of said forty acre tract; thence North 420.0 feet along the East line of said forty acre tract; thence S 89° 52' 16" W 315.0 feet; thence South 420.0 feet to the South line of said forty acre tract; thence N 89° 52' 16" E 315.0 feet to the point of beginning, containing 3.04 acres, more or less, Washington County, Arkansas.



TO: Fayetteville Planning Commission

THRU: Jessie Masters, Development Review Manager

FROM: Donna Wonsower, Planner

MEETING DATE: December 9, 2024 (UPDATED WITH MEETING RESULTS)

SUBJECT: **RZN-2024-0057: Rezoning (1777 N. SUNSHINE RD./LEAVITT, 359):**
Submitted by WATKINS, BOYER, GRAY & CURRY for property located at 1777 N. SUNSHINE RD. The property is zoned R-A, RESIDENTIAL AGRICULTURAL and contains approximately 3.00 acres. The request is to rezone the property to RSF-4, RESIDENTIAL SINGLE-FAMILY, FOUR UNITS PER ACRE.

RECOMMENDATION:
Staff recommends denial of **RZN-2024-0057**.

RECOMMENDED MOTION:
*"I move to deny **RZN-2024-0057**."*

BACKGROUND:
The subject property is located in far west Fayetteville, approximately ¼ mile south of the intersection of N. Sunshine Rd. and W. Jess Anderson Rd. The property contains one parcel totaling 3.00 acres which is developed with a single-family dwelling and associated outbuildings. A request to annex the subject property into the City of Fayetteville (ANX-2024-0002) has been submitted concurrently with this application, as all parcels are annexed into the city limits as R-A, Residential Agricultural. No protected streams, FEMA Floodplain, hydric soils, or overlay districts are identified on the subject property. Surrounding land uses and zoning are depicted below in *Table 1*.

Table 1:
Surrounding Land Uses and Zoning

Direction	Land Use	Zoning
North	Single-Family Residential	Washington County
South	Mixed-Density Residential	Washington County
East	Single-Family Residential	RSF-4, Residential Single-Family, Four (4) Units Per Acre
West	Single-Family Residential	Washington County

Request: The request is to rezone the subject property from R-A, Residential Agricultural to RSF-4, Residential Single-Family, Four (4) Units Per Acre.

Public Comment: Staff has received one comment opposed to this request. A neighbor expressed concern over potential drainage impacts to their property, as well as potential for tree removal.

INFRASTRUCTURE AND ENVIRONMENTAL REVIEW:

Streets: This property has frontage to North Sunshine Road, an unimproved neighborhood link, with asphalt paving and open ditches. Any street or drainage improvements required in these areas would be determined at the time of development proposal.

Water: Public water is available to the subject area. There is an existing 8-inch water line present on this property on the northeast side. There are no known utility capacity issues that would impact this development.

Sewer: Sanitary sewer is not available to the subject area. The property must be annexed to provide access to City sewer. The developer shall be responsible for providing gravity sewer to the site, either by connecting to the existing 8-inch sanitary sewer main present along W. New Bridge Rd. northeast of this property or by obtaining easements and connecting to the existing 8-inch sanitary sewer main present along N. Fallbrook Way. Onsite sewer must be gravity or private service pumped into the gravity system extended to this property. No septic will be allowed. No connections will be permitted to the City's 30-inch or 24-inch force mains that run along the east side of N. Sunshine Rd. There are no known utility capacity issues that would impact this development.

Drainage: No protected streams, FEMA Floodplain, or hydric soils are identified on the subject property. No portion of the subject property lies within the Hillside/Hilltop Overlay District.

Fire: Fire apparatus access and fire protection water supplies will be reviewed for compliance with the Arkansas Fire Prevention Code at the time of development. Station 7, located at 835 N. Ruppel Rd., protects this site. The property is located approximately 1.6 miles from the fire station with an anticipated drive time of approximately 3 minutes using existing streets. The anticipated response time would be approximately 5.2 minutes. Fire Department response time is calculated based on the drive time plus 1 minute for dispatch and 1.2 minutes for turn-out time. Within the City Limits, the Fayetteville Fire Department has a response time goal of 6 minutes for an engine and 8 minutes for a ladder truck.

Police: The Police Department did not comment on this request.

Tree Preservation:

The proposed zoning district, RSF-4, Residential Single-Family, Four (4) Units Per Acre, requires **25% minimum canopy preservation**. The current zoning district, R-A, Residential Agricultural, requires **25% minimum canopy preservation**.

CITY PLAN 2040 FUTURE LAND USE PLAN: City Plan 2040 Future Land Use Plan designates the property within the proposed rezone as **Residential Neighborhood**.

Residential Neighborhood areas are primarily residential in nature and support a wide variety of housing types of appropriate scale and context. Residential Neighborhood encourages highly connected, compact blocks with gridded street patterns and reduced building setbacks. It also encourages traditional neighborhood development that incorporates low-intensity non-residential uses intended to serve the surrounding neighborhoods. This designation recognizes the existing

conventional subdivision developments that may have large blocks with conventional setbacks and development patterns that respond to features of the natural environment.

CITY PLAN 2040 INFILL MATRIX: City Plan 2040's Infill Matrix indicates a score range of 2-5 for this site with a weighted score of 5 at the highest level. The following elements of the matrix contribute to the score:

- Adequate Fire Response (Station 7, located at 835 N. Ruppel Rd.)
- Near Sewer Main (8-inch main, W. New Bridge Rd. and N. Fallbrook Way)
- Near Water Main (8-inch main, Northeast Side of Property)
- Near City Park (Bundrick Park)
- Near Paved Trail (W. Wedington Dr.)

FINDINGS OF THE STAFF

1. A determination of the degree to which the proposed zoning is consistent with land use planning objectives, principles, and policies and with land use and zoning plans.

Finding: ***Land Use Compatibility:*** On the balance of considerations, staff finds that the requested rezoning is compatible with surrounding land uses. The subject property is located just west of Fayetteville's city limits on N. Sunshine Rd. approximately 0.5 miles from N. Sunshine Rd.'s intersection with W. Wedington Dr. Staff finds the proposed zoning, RSF-4, would allow for development that staff finds to be consistent with current development and zoning patterns in that area, which include lot sizes ranging 0.2 to 1.2 acres. Of note, while the 6.2-acre property directly to the south contains four duplexes and six single-family residences, its total density equals about two units per acre. All properties annexed into the city limits are brought in with a Residential Agricultural zoning, which has a density limit of 0.5 units per acre. A moderate increase of housing development with a rezoning to RSF-4 would need to comply with multiple zoning and development standards, and the lot width requirement of the RSF-4 zoning district could support up to five single-family lots.

Land Use Plan Analysis: On the balance of considerations, staff finds that a rezoning to RSF-4 for the subject property would be inconsistent with the City's adopted land use plans. City Plan 2040's Future Land Use Map designates the property as Residential Neighborhood. These areas are intended to support a wide variety of housing types in walkable urban neighborhoods. The property also has a low infill score of 2-5 which indicates that this may not be a suitable location for further development.

The proposed rezoning would permit the existing use to continue or be redeveloped with the same use, and it would also allow an increase in density with a similar housing type, single-family, but at an increased density depending on how a proposed development would meet applicable zoning and development standards. That being said, while there is adjacent residential in all four directions, increasing development densities within an area that is currently outside of city limits could be considered sprawl into greenfield or undeveloped areas that City Plan 2040 discourages (Goal #2). Staff finds that the proposed rezoning is not general consistent with stated goals of City Plan 2040.

2. A determination of whether the proposed zoning is justified and/or needed at the time the rezoning is proposed.

Finding: Staff finds that there is justification for rezoning the property from R-A to RSF-4. Staff finds that the proposed rezoning is compatible with surrounding properties and located in proximity to similar development patterns. The City would have to first, however, approve an associated annexation request.

3. A determination as to whether the proposed zoning would create or appreciably increase traffic danger and congestion.

Finding: A rezoning from R-A to RSF-4 has the potential to moderately increase vehicular traffic in the area when considering that the property is 3.00 acres in size and many surrounding properties are primarily zoned RSF-4 or located in the Planning Area. Between 2017 and 2021, no traffic crashes were reported adjacent to the property and only two crashes, neither with an apparent injury, were reported on at the intersection of N. Sunshine Rd. and W. New Bridge Rd., north of the subject property.

4. A determination as to whether the proposed zoning would alter the population density and thereby undesirably increase the load on public services including schools, water, and sewer facilities.

Finding: Rezoning the property from R-A to RSF-4 has potential to alter the population density. Given the property's proximity to public streets and water, and the lack of sewer access, staff finds that the proposed rezoning is likely to moderately increase the load on public services. Any necessary upgrades or improvements to existing infrastructure would be determined at the time of development. Fayetteville Public Schools did not comment on this request.

5. If there are reasons why the proposed zoning should not be approved in view of considerations under b (1) through (4) above, a determination as to whether the proposed zoning is justified and/or necessitated by peculiar circumstances such as:
 - a. It would be impractical to use the land for any of the uses permitted under its existing zoning classifications;
 - b. There are extenuating circumstances which justify the rezoning even though there are reasons under b (1) through (4) above why the proposed zoning is not desirable.

Finding: N/A

RECOMMENDATION: Planning staff recommend denial of RZN-2024-0057.

PLANNING COMMISSION ACTION:		Required	<u>YES</u>
Date: <u>December 9, 2024</u>	☐ Tabled	☐ Forwarded	☒ Denied
Motion: WERNER	MOTION TO FORWARD TO CITY COUNCIL WITH A RECOMMENDATION OF APPROVAL		
Second: CABE	MOTION FAILED		
Vote: 2-7-0 (BRINK & PAYNE IN FAVOR)			

BUDGET/STAFF IMPACT:

None

ATTACHMENTS:

- Unified Development Code
 - §161.03 District R-A, Residential Agricultural
 - §161.07 District RSF-4, Residential Single-Family, Four (4) Units Per Acre
- Request Letter
- One Mile Map
- Close-Up Map
- Current Land Use Map
- Future Land Use Map

161.03 District R-A, Residential-Agricultural

(A) *Purposes.* The regulations of the agricultural district are designed to protect agricultural land until an orderly transition to urban development has been accomplished; prevent wasteful scattering of development in rural areas; obtain economy of public funds in the providing of public improvements and services of orderly growth; conserve the tax base; provide opportunity for affordable housing, increase scenic attractiveness; and conserve open space.

(B) *Uses.*

(1) *Permitted Uses.*

Unit 1	City-wide uses by right
Unit 3	Public protection and utility facilities
Unit 6	Agriculture
Unit 7	Animal husbandry
Unit 8	Single-family dwellings
Unit 9	Two-family dwellings
Unit 37	Manufactured homes
Unit 41	Accessory dwellings
Unit 43	Animal boarding and training
Unit 46	Short-term rentals

(2) *Conditional Uses.*

Unit 2	City-wide uses by conditional use permit
Unit 4	Cultural and recreational facilities
Unit 5	Government facilities
Unit 20	Commercial recreation, large sites
Unit 24	Home occupations
Unit 35	Outdoor Music Establishments
Unit 36	Wireless communications facilities
Unit 42	Clean technologies

(C) *Density.*

Units per acre	One-half (½)
----------------	--------------

(D) *Bulk and Area Regulations.*

Lot width minimum	200 feet
Lot Area Minimum:	
Residential:	2 acres
Nonresidential:	2 acres
Lot area per dwelling unit	2 acres

(E) *Setback Requirements.*

Front	Side	Rear
35 feet	20 feet	35 feet

(F) *Height Requirements.* There shall be no maximum height limits in the R-A District, provided, however, if a building exceeds the height of one (1) story, the portion of the building over one (1) story shall have an additional setback from any boundary line of an adjacent residential district. The amount of additional setback for the portion of the building over one (1) story shall be equal to the difference between the total height of that portion of the building and one (1) story.

(G) *Building area.* None.

(Code 1965, App. A., Art. 5(1); Ord. No. 1747, 6-29-70; Code 1991, §160.030; Ord. No. 4100, §2 (Ex. A), 6-16-98; Ord. No. 4178, 8-31-99; Ord. No. 5028, 6-19-07; Ord. No. 5128, 4-15-08; Ord. No. 5195, 11-6-08; Ord. No. 5238, 5-5-09; Ord. No. 5479, 2-7-12; Ord. No. 5945, §3, 1-17-17; Ord. No. 6015, §1(Exh. A), 11-21-17; Ord. No. 6427, §§1(Exh. C), 2, 4-20-21)

Editor's note(s)—Ord. No. 6710, §1, adopted November 21, 2023, determines that Ordinance 6427 (Sunset Clause) and Ord. No. 6625 (extending Sunset Clause) be amended so that Ordinance 6427 and all amendments to Code Sections ordained or enacted by Ordinance 6427 shall automatically sunset, be repealed and become void on December 31, 2024, unless prior to that date the City Council amends this ordinance to repeal or further amend this sunset, repeal and termination section.

161.07 District RSF-4, Residential Single-Family - Four (4) Units Per Acre

(A) *Purpose.* The RSF-4 Residential District is designed to permit and encourage the development of low density detached dwellings in suitable environments, as well as to protect existing development of these types.

(B) *Uses.*

(1) *Permitted Uses.*

Unit 1	City-wide uses by right
Unit 8	Single-family dwellings
Unit 41	Accessory dwellings
Unit 46	Short-term rentals

(2) *Conditional Uses.*

Unit 2	City-wide uses by conditional use permit
Unit 3	Public protection and utility facilities
Unit 4	Cultural and recreational facilities
Unit 5	Government facilities
Unit 9	Two-family dwellings
Unit 12a	Limited business
Unit 24	Home occupations
Unit 36	Wireless communications facilities
Unit 44	Cluster Housing Development

(C) *Density.*

	Single-family dwellings	Two (2) family dwellings
Units per acre	4 or less	7 or less

(D) *Bulk and Area Regulations.*

	Single-family dwellings	Two (2) family dwellings
Lot minimum width	70 feet	80 feet
Lot area minimum	8,000 square feet	12,000 square feet
Land area per dwelling unit	8,000 square feet	6,000 square feet
Hillside Overlay District Lot minimum width	60 feet	70 feet
Hillside Overlay District Lot area minimum	8,000 square feet	12,000 square feet
Land area per dwelling unit	8,000 square feet	6,000 square feet

(E) *Setback Requirements.*

Front	Side	Rear
15 feet	5 feet	15 feet

(F) *Building Height Regulations.*

Building Height Maximum	3 stories
-------------------------	-----------

(G) *Building Area.* On any lot the area occupied by all buildings shall not exceed 40% of the total area of such lot. Accessory ground mounted solar energy systems shall not be considered buildings.

**WATKINS, BOYER,
GRAY & CURRY, PLLC**

ATTORNEYS AT LAW

WILLIAM P. WATKINS, III, P.A.
RONALD L. BOYER (OF COUNSEL)
JENNIFER E. GRAY, P.A.*
ANDREW T. CURRY, P.A.
WILLIAM A. KELLSTROM
* ALSO LICENSED IN MISSOURI

WRITER'S DIRECT E-MAIL
wkellstrom@watkinslawoffice.com

DELYNN HALE, SECRETARY
AMY BENSON, PARALEGAL
WHITNEY DUCKER, OFFICE MANAGER

October 29, 2024

City of Fayetteville
Planning Department
125 W. Mountain Street
Fayetteville, AR 72701

**RE: Rezoning Parcel No. 001-11433-000, Proposed for Annexation, from R-A,
Residential - Agricultural, to RSF-4, Residential Single Family - Four (4) Units Per Acre**

Dear Planning Staff:

My name is Will Kellstrom and I represent the applicant, Shelley Jo Leavitt, with respect to this rezoning request. The applicant is requesting that the property, Parcel No. 001-11433-000 (hereinafter "the Property"), which is concurrently subject to a request for annexation, be rezoned R-A, Residential - Agricultural, to RSF-4, Residential Single Family - Four (4) Units Per Acre. Granted that all newly annexed properties are zoned to R-A by default, it is presumed that the current zoning would be R-A.

The proposed rezoning will not unreasonably adversely conflict or affect the surrounding land uses. Currently, the property is bordered by an RSF-4 neighborhood, and unincorporated properties developed at a density of one (1) to two (2) units per acre. Accordingly, a rezoning to RSF-4 would act as an appropriate transition in density from unincorporated to incorporated areas. Granted that the Property is on the outer fringes of Fayetteville, this is one of the few areas where RSF-4 zoning is appropriate. As for surrounding uses, all surrounding properties are currently developed as low density single family residential. Granted that RSF-4 only allows for single family development at four (4) units per acre by right, any potential use under the proposed zoning would be compatible by default.

Thank you for considering this request for rezoning. If you have any questions, please contact me at 479-636-2168 or at wkellstrom@watkinslawoffice.com.

Sincerely,

WATKINS, BOYER,
GRAY & CURRY, PLLC

/s/ Will A. Kellstrom

Will A. Kellstrom

WK:
pc:

Masters, Jessica

From: Planning Shared
Sent: Monday, December 2, 2024 11:30 AM
To: Wonsower, Donna; Masters, Jessica
Subject: FW: Parcel no. 001-11433-000, ANNEXATION and REZONING proposal

Concerning RZN-2024-0057

Who will be presenting this item for Donna?

Thank you

Mirinda Hopkins
Development Coordinator
Planning Division
City of Fayetteville
479-575-8267

[Website](#) | [Facebook](#) | [Twitter](#) | [Instagram](#) | [YouTube](#)



**CITY OF
FAYETTEVILLE
ARKANSAS**

From: Steve Brantingham <sbrntngm@gmail.com>
Sent: Monday, December 2, 2024 9:46 AM
To: Planning Shared <planning@fayetteville-ar.gov>
Subject: Parcel no. 001-11433-000, ANNEXATION and REZONING proposal

CAUTION: This email originated from outside of the City of Fayetteville. Do not click links or open attachments unless you recognize the sender and know the content is safe.

I am concerned that if this property is annexed and rezoned as requested that it will pose a threat to my property, parcel 092-00012-000, 5431 W. Yellow Brick Road.

I oppose the annexation and rezoning of parcel no. 001-11433-000, also known as 1777 N. Sunshine Road, Washington County, Arkansas, for the following reasons:

1. The property is outside the city limits of Fayetteville as is all the immediate property on the west side of N. Sunshine Road, and to the north and south of this property. This would be a small area with a possibly large investment by the city of Fayetteville to provide necessary services.
2. The land slopes from the south to the north and from the east to the west thus placing my property, parcel no. 092-00012-000, 5431 W. Yellow Brick Road, in jeopardy of being damaged by excessive storm water runoff in the form of soil erosion, and possible damage due to sewage overflow depending on the design of this system and its safety measures. City sewer line is located on the east side of N. Sunshine Road and would possibly require a pump station to get sewage from this property into the line.

3. I am also concerned also about how close to the property line any construction will be if this request is approved and how my property will be impacted by debris from construction on this property. I use this section of my property as buffer zone and I want to keep it that way.
4. In general I am opposed to the annexation and rezoning of the property as it would be the only property annexed into the city that is on the west side of N. Sunshine Road from Wedington Drive to the north.

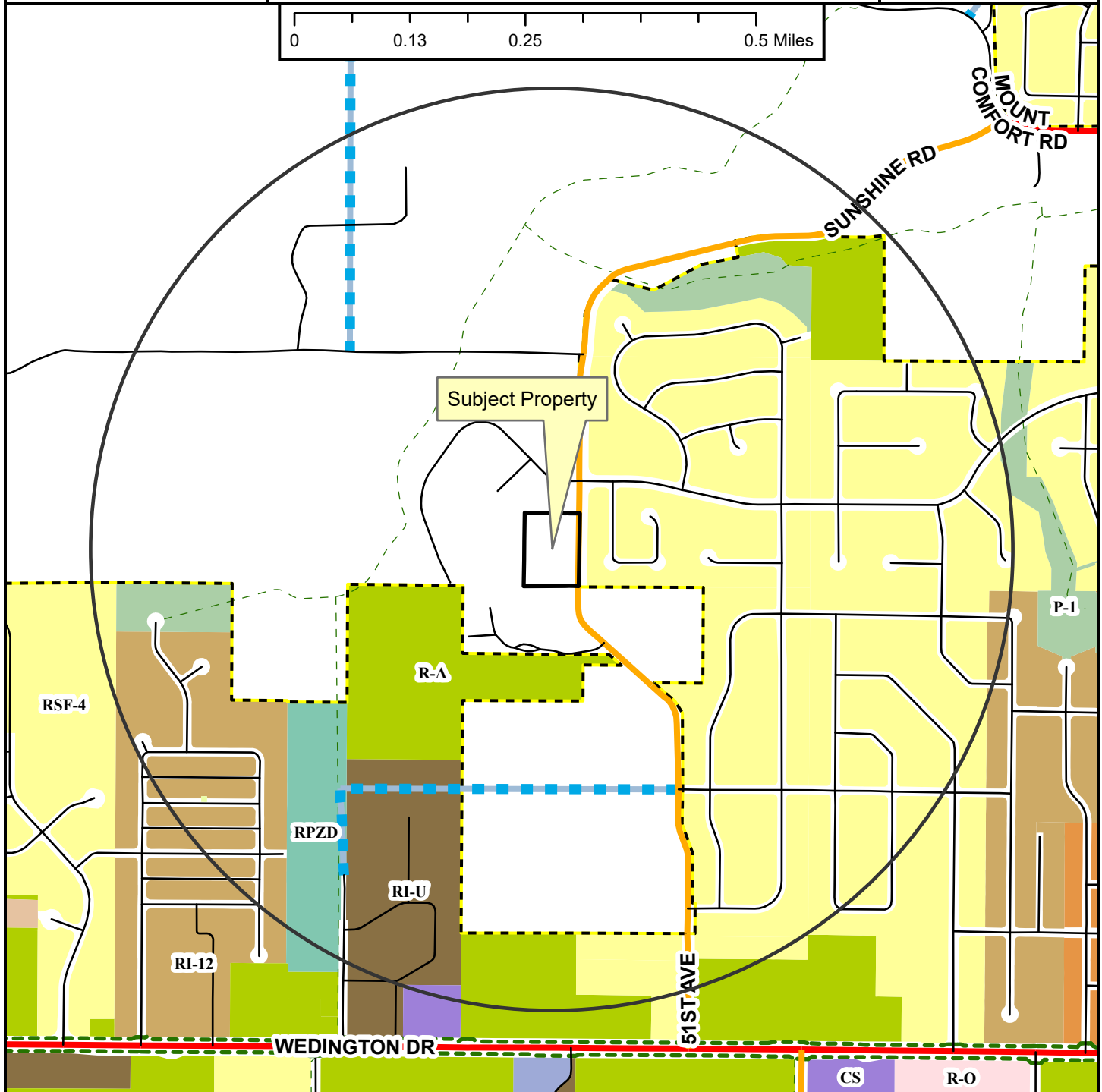
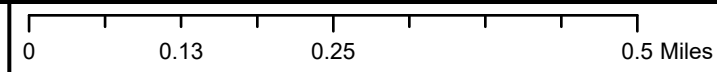
Regards,
Steven Brantingham
5431 W. Yellow Brick Road
Fayetteville, AR 72704
479-200-3063 Cell

RZN-2024-0057

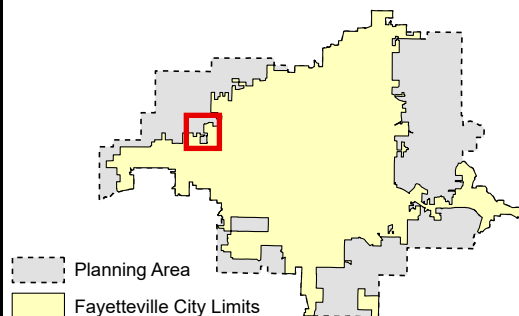
1777 N SUNSHINE RD

One Mile View

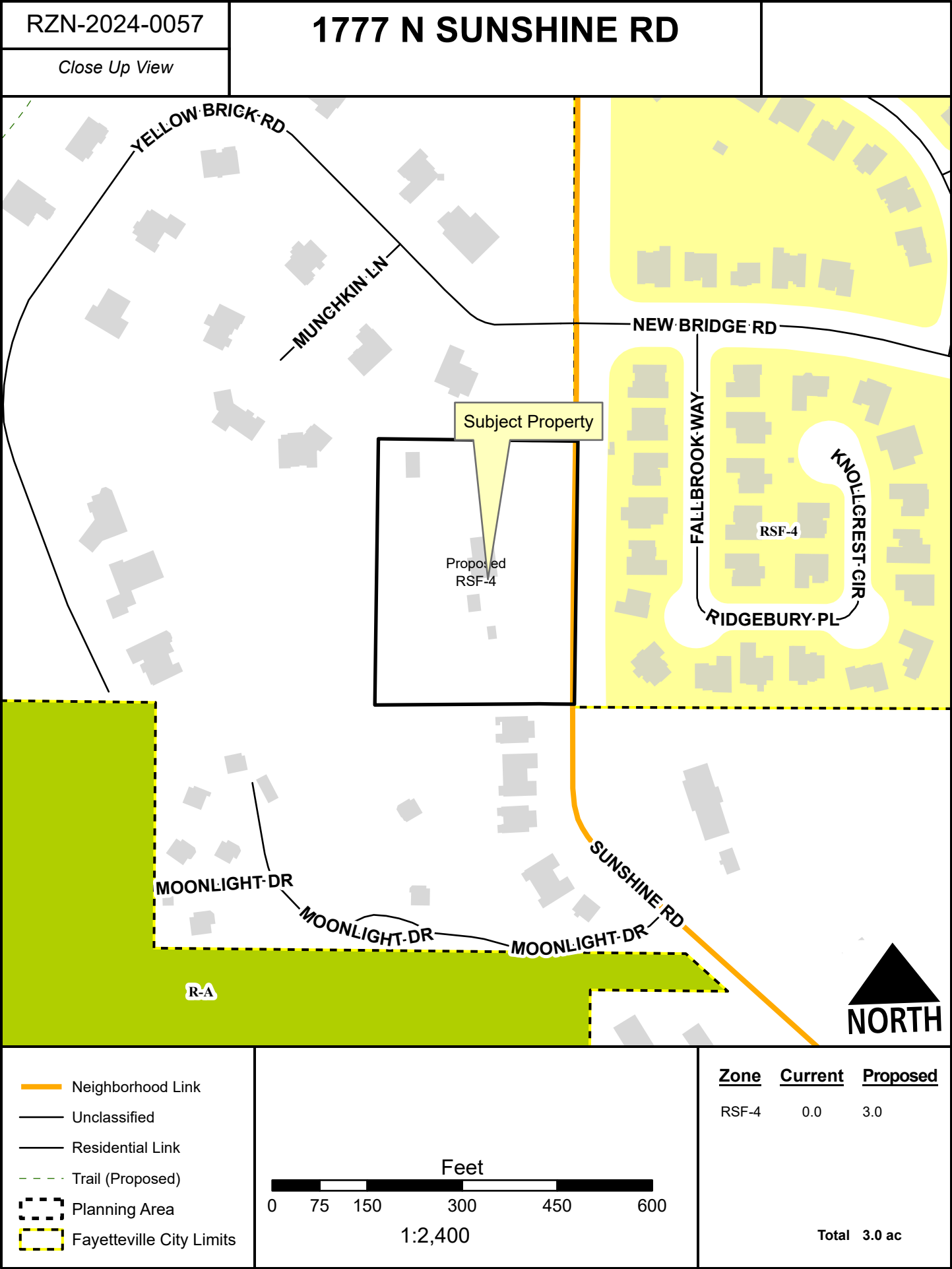
NORTH



-  Regional Link
-  Neighborhood Link
-  Unclassified
-  Alley
-  Residential Link
-  Planned Residential Link
-  Shared-Use Paved Trail
-  Trail (Proposed)
-  Fayetteville City Limits
-  Planning Area



-
- Zoning**
- I-2 General Industrial
 - I-1 Heavy Commercial and Light Industrial
 - I-3 Medium Density Industrial
- RESIDENTIAL SINGLE-FAMILY**
- NS-G
 - RI-U
 - RI-12
 - NS-L
 - Residential-Agricultural
 - RSF-5
 - RSF-1
 - RSF-2
 - RSF-4
 - RSF-7
 - RSF-8
 - RSF-18
- RESIDENTIAL MULTI-FAMILY**
- RMF-6
 - RMF-12
 - RMF-18
 - RMF-24
 - RMF-40
- INDUSTRIAL**
- I-1 Heavy Commercial and Light Industrial
- EXTRACTION**
- E-1
- COMMERCIAL**
- Residential-Office
 - C-1
 - C-2
 - C-3
- FORM BASED DISTRICTS**
- Downtown Core
 - Urban Thoroughfare
 - Main Street Center
 - Downtown General
 - Community Services
 - Neighborhood Services
 - Neighborhood Conservation
- PLANNED ZONING DISTRICTS**
- Commercial, Industrial, Residential
- INSTITUTIONAL**
- P-1



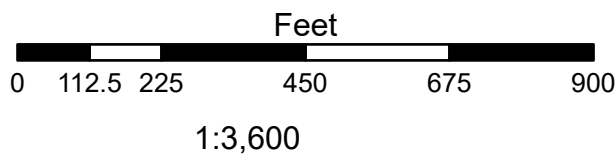
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1777 N SUNSHINE RD

Current Land Use



- Neighborhood Link
- Unclassified
- Residential Link
- Trail (Proposed)
- Planning Area
- Fayetteville City Limits



FEMA Flood Hazard Data

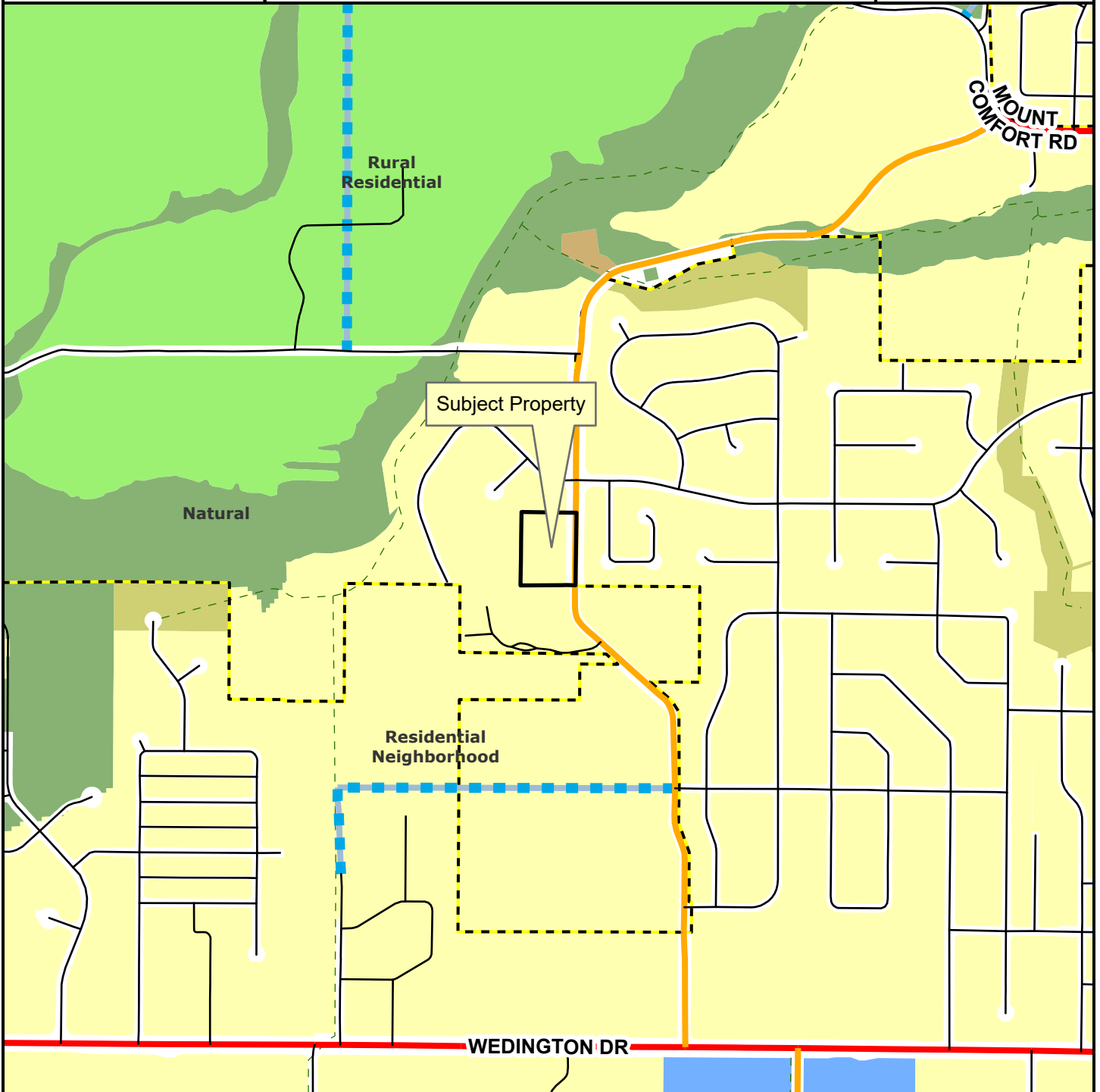
- 100-Year Floodplain
- Floodway

RZN-2024-0057

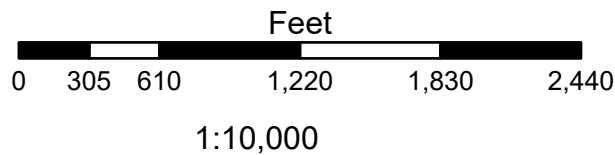
1777 N SUNSHINE RD



Future Land Use



- Regional Link
- Neighborhood Link
- Unclassified
- Alley
- Residential Link
- Planned Residential Link
- Planning Area
- Fayetteville City Limits
- Trail (Proposed)



- City Neighborhood
- Civic Institutional
- Civic and Private Open Space
- Industrial
- Natural
- Non-Municipal Government
- Residential Neighborhood
- Rural Residential
- Urban Center