



# *Drawing on Lansdowne*

*An Arts-Based Economic Development Plan for the Borough*



In Partnership with:  
Lansdowne Economic Development Corporation &  
Lansdowne Arts Board



## *Acknowledgements*

First, the team wanted to express what a great pleasure it was to work within Lansdowne Borough. Learning about its people, its history, and its art scene has been an incredible experience for all of us, and we appreciate the opportunity to contribute to this great community.

We would also like to thank Debbie Brodeur of the Lansdowne Economic Development Corporation, and Hanne Weedon of the Lansdowne Arts Board. This plan would not have been successful without their thoughtful guidance, support, and enthusiasm through the duration of our efforts.

Additionally, we would like to acknowledge the people of Lansdowne who participated in community meetings and personal interviews (names provided in the Appendix), as well as members of Lansdowne Borough Council, business owners, local artists, community leaders, and everyday residents who shared their time with us. Their insights and suggestions refined our perspective and directly influenced the content of this plan.

Finally, we thank Dr. Jeffrey Doshna, our faculty advisor, who helped us organize and refine our thoughts at every step of this process.

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# *EXECUTIVE SUMMARY*

## *Executive Summary*

Last year, in partnership with the Lansdowne Economic Development Corporation and the Lansdowne Arts Board, the Temple University Graduate City and Regional Planning Studio began work on an arts-based economic development plan for Lansdowne Borough. The first year produced preliminary findings: demographic trends in the Borough, the polit-

ical landscape, and best practices for creative placemaking. This year, the Temple Planning Studio undertook additional research, conducted interviews, and led community meetings, culminating into an arts-based economic development plan for Lansdowne Borough.

This plan leverages Lansdowne's existing cultural and creative assets, highlights creative

placemaking strategies and best practices found to be successful in similar communities, and provides guiding principles for future planning efforts in arts-based development.

Based on the findings from community outreach and interviews, the project team developed a vision statement and three key themes emerged.

*Arts-based economic development in Lansdowne leverages its cultural and creative assets to economically reinvigorate the business district and establish its identity as a diverse community, which will become a center for artistic and cultural life in the Greater Philadelphia area.*



## ***Lansdowne will become a community:***

- *That is aware of and promotes its existing assets and strengths;*
- *Which encourages diversity in the kinds of arts it supports and encourages;*
- *Whose leadership, institutions and organizations communicate and collaborate;*
- *Where community engagement is given a high priority; and*
- *That values creativity, art and culture as assets that attract visitors, new residents and businesses.*

The first theme, “Making the Space,” emerged from a lack of spatial recognition and designation of the arts in Lansdowne. Through the use of creative placemaking, wayfinding and design features, the Borough will build a clear identity as an arts destination. Creating a defined area within Lansdowne as an arts district will help residents and visitors to distinguish where there are cultural attractions, as well as focus development energy into a central part of the Borough where there is a high concentration of those attractions all within walking distance of each other.

The second theme, “Crafting the Future,” builds upon catalyst projects that will bolster community engagement and foster future development of the arts in Lansdowne. Taking steps such as including youth in arts and cultural activities and increasing both the frequen-

cy and variety of those activities within the Borough, ensures that there is public engagement as the families and friends of young people who are participating come out to support them. It is also a natural way to involve people who have been at the fringes of public life in Lansdowne. Focusing community energy into just a few catalyst projects will allow Lansdowne to gain the most impact from the effort put forth.

The last theme, “Building Leadership,” includes the formation of a public-private partnership between the Lansdowne Economic Development Corporation and the Borough of Lansdowne. Creating a formalized partnership between these two entities will provide far more resources and will allow for greater reach than either can achieve alone. Through subsequent outreach to other community organizations and individuals, the work of promoting Lansdowne as an arts center is

spread across many shoulders. By designating one organization to spearhead each project within the plan, as well as one taking responsibility for communication and marketing, the community will avoid confusion and allow for a better coordinated effort to promote and build the art scene in Lansdowne.

The themes presented in this plan provide the framework for the Recommendations and Implementation chapters that follow. The recommendations are designed to encourage the facilitation and promotion of the arts through the designation of an arts district, creating gateways and wayfinding, and engaging Lansdowne youth through creative and cultural arts programming, as previously mentioned. The Recommendations chapter will also include plans for the future of the arts in Lansdowne. With successful partnerships and improvements to communication and

marketing of the arts, Lansdowne will be recognized as an art-centric community, and hold greater appeal for all who visit. The Implementation chapter includes a set of specific strategies to aid in the execution of the recommendations.

With the continued support and leadership of Borough Council, there have been multiple initiatives which will help to brand Lansdowne as a regional destination for artists and the arts, including the renovation of both the 20th Century Club and the 20\*20 House. This plan will work alongside those efforts by providing a clear way forward to both support the arts community and develop the local economy.

## Themes

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### MAKING THE SPACE

Creating a defined area within Lansdowne as an arts district will help residents and visitors to identify where there are cultural attractions, as well as focus development energy into a central part of the Borough where there is a high concentration of those attractions all within walking distance of each other. Wayfinding using district maps, signs, and a unified brand will go even further toward the identification of Lansdowne as an arts destination.

### CRAFTING THE FUTURE

Including youth in arts and cultural activities within the Borough ensures that there is public engagement as the families and friends of young people who are participating come out to support them. It also is a natural way to involve people who have been at the fringes of public life in Lansdowne. Focusing community energy into just a few catalyst projects will allow Lansdowne to gain the most impact from the effort put forth.

### BUILDING LEADERSHIP

A public-private partnership between the Borough and the LEDC will allow for greater reach than either organization can achieve alone. Partnering with other community organizations spreads the work of promoting Lansdowne as an arts center across many shoulders. By designating one organization to spearhead each project within the plan and one to handle marketing and communication will avoid confusion and allow for a better coordinated effort to promote and build the art scene in Lansdowne.

## Arts-based Economic Development

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There is no single recipe for arts-based economic development that fits every town's needs. A first important step is to identify and catalog the existing assets in the community and leverage them to build on its strengths to create a "brand" for the locality. A unique brand will make a community recognizable to visitors and draw them in, as well as appeal to potential residents and businesses. Ann Markusen and Anne Gadwa state in their important paper, *Creative Placemaking* (2010), "The best of the projects nurture distinctive qualities and resources that already exist in the community" (p. 4).

A descriptive inventory of Lansdowne's artistic and cultural assets can illustrate a clear picture of the town's strengths. Through our public outreach, we have been able to identify assets that community stakeholders val-

ue. As part of this plan, we have compiled an Inventory of Existing Arts and Culture Assets within the Borough, which is found in the Appendix of this plan (page 102). A more in-depth catalog of individual artisans in Lansdowne should be done at a later time to complement the arts and culture inventory. This will make the task of coordination and collaboration easier moving forward.

The themes that emerged over the course of the interviews and community outreach fall into three general categories: spatial identification (Making the Space) future plans (Crafting the Future), and leadership needs (Building Leadership). The themes that have governed the goals, objectives, and strategies for the plan will be explored in greater depth in the Recommendations and Implementation chapters of the plan.

This plan will guide Lansdowne in coordinating and focusing its efforts to leverage its unique culture and existing arts strengths. As a result of its implementation, the Borough will attract more visitors and residents, and business activity and employment will increase. This will not only build up and diversify the local economy, but it will also strengthen the social and physical environment which improves the quality of life for all of Lansdowne.





THE LANSDOWNE AHS BOARD PRESENTS  
20\*20 HOUSE

# INTRODUCTION

# Introduction

This project was created for the Lansdowne Arts Board and Lansdowne Economic Development Corporation by the Temple University Graduate City and Regional Planning Studio. The objective of the project is to assist Lansdowne in leveraging its cultural and creative assets to financially reinvigorate the business district and establish its identity as a diverse community which will become a center for artistic and cultural life in the Greater Philadelphia area. As a result, the Borough will be a vibrant arts community that will draw visitors from across the entire region to live, work and play in Lansdowne.

This plan utilizes Creative Placemaking, an arts-based economic development strategy, which promotes existing arts and culture assets and leverages creativity in order to establish a spatial identity for Lansdowne. James Tischler, a Fellow of the American Institute of Certified Planners and an expert in creative placemaking, states, “Placemaking is a method for capitalizing on existing strengths, rather than inventing new ones, for the purpose of developing a stronger economy.” Creative placemaking, if implemented successfully, strengthens the local economy, builds community and

includes something for everyone to enjoy. This method encourages investment in individual artists, creative organizations, and related business which adds diversity to Lansdowne’s economy. The purpose of this document is to present Lansdowne with a plan that is ready to implement, with projects and initiatives that are practical and relate to the existing conditions and capabilities in the Borough.

## The Clients

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The Lansdowne Arts Board (LAB) serves as an advisory group to the Lansdowne Borough Council. The mission of the LAB is to create, foster, and promote Lansdowne as a vibrant and inspiring artistic community. The Arts Board is based out of the historic 20\*20 House Gallery and was created to assist the Borough Council in decisions related to arts-based initiatives and the local artist population. At this time, the LAB relies heavily upon volunteers as there is only one part-time coordinator running all programming at the 20\*20 House and working with Borough Council. In addition, the eleven-member board has only five seats now filled, making the current staff member that much more crucial to the LAB initiatives. The organization recently enjoyed huge success with its latest curated show, *Creative Women of Lansdowne*. This show attracted more than 500 attendees and highlighted the art

assets in and around the area. In addition, LAB holds at least two juried gallery shows each year in the 20\*20 House. Other LAB-led events include art-making and performance events which occur both in the 20\*20 House and at other locations around Lansdowne.

The Lansdowne Economic Development Corporation (LEDC) is “a non-profit corporation whose goal is to generate economic activity and encourage investment in Lansdowne”. The LEDC accomplishes this goal primarily through planned events, efforts to strengthen existing businesses, and attracting potential business to locate within the Borough. The LEDC wants to support, encourage, and promote sustainable economic growth within the Borough. LEDC also envisions Lansdowne as a regional destination with historic resources, thriving businesses, a walkable downtown, and a lively arts and culture community.

The LEDC, along with other community partners, has produced successful events which bring many visitors, such as:

- Lansdowne Arts on the Avenue Festival: a one-day event that draws more than 3,000 people;
- Lansdowne Farmers Market: held 23 Saturdays a year, drawing between 500-600 people, and frequently mentioned as a reason people choose Lansdowne to live;
- A Bit of the Arts - a Holiday Art Sale: attracting 1,500 people over two days;
- Phila Flea Markets in Lansdowne: a new event;
- Lansdowne Memorial Day 5K: a one-day event that registers about 350 participants.

The LEDC is well-equipped to take on new initiatives, projects, and events because of its non-profit status. This condition allows LEDC to overcome some of the normal obstacles government organizations face, such as constricted resources and conflicting public opinion. A strong public-private partnership between both agencies, along with assistance from other community organizations and individuals, will allow new initiatives from this plan to be efficiently executed.



## Temple University Graduate Planning Studio

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This plan was created by degree candidates for the Master of Science in City and Regional Planning at Temple University, under the direction of faculty advisor Dr. Jeffrey Doshna, AICP. The project began its first phase in Spring 2017 with two students, Joshua Bell and Robella Naldo. In 2018, the project was completed by students Ronnique Bishop, Jenelle Gomes, Trey Miller, Timothy O'Leary, and Tracy Purdy.

### Methods

The initial research began in January 2017, and was completed in early 2018. The early research began with field visits to Lansdowne to become familiar with the current conditions. Next, the team reviewed scholarly works and professional literature in arts-based development initiatives and creative placemaking case studies from all over North America to find best practices in various communities as they apply to Lansdowne's present realities and needs. The intent was to find innovative ideas that have worked for simi-

lar communities and determine if they could be used in Lansdowne. A main component of last year's project was gathering primary data by conducting a number of individual interviews with community stakeholders to determine thoughts and desires in relation to the arts in Lansdowne. The team also worked to assemble demographic information on the Borough from the United States Census and American Community Survey. The preliminary findings of our research were presented to the clients at a Borough Council meeting, and the public at the annual meeting of LEDC in Spring of 2017. The second project team completing a number of interviews and conducting community meetings to allow interested individuals the opportunity to make their voice heard.

Since January 2017, the entire research team conducted more than 30 individual interviews, and held two community outreach meetings with Lansdowne stakeholders involving over a dozen more participants. Community meetings were publicized through flyers

hand delivered and displayed in establishments within the central business district, as well as in the train stations, library, Borough Hall, and the LEDC offices. Notification went out via email through the LAB and LEDC contact lists. Meetings were conducted at the 20\*20 House and the Lansdowne Public Library during February of 2018. The purpose of the meetings was to hear stakeholders' opinions regarding how the arts and culture can play a role in economic development in Lansdowne. A complete list of interviewees and meeting participants, as well as interview and discussion questions, can be found in the appendix. The interviews were conducted either one-on-one or with two researchers, one acting as interviewer and one as recorder. Community meetings used both large group and small group formats.

Since January of 2018, the team continued to review the field of literature on arts-based economic development to be certain the information assembled is the most up-to-date available. Based on this, recom-

mendations have been made which are tailored to the needs and resources unique to Lansdowne. A detailed implementation plan for those recommendations has also been created to identify the top priority strategies, the lead organization for each, as well as possible funding sources, where necessary.

In March 2018, the team consulted with Leo Vasquez,

## Arts-based Economic Development

There is no single recipe for arts-based economic development that fits every town's needs. A first important step is to identify and catalog the existing assets in the community and leverage them to build on its strengths to create a "brand" for the locality. A unique brand makes a community recognizable and attractive to potential visitors, residents, and businesses. Ann Markusen and Anne Gadwa state in their important paper, *Creative Placemaking* (2010), "The best of the projects nurture distinctive qualities and resources that already exist in the community" (p. 4).

A descriptive inventory of Lansdowne's artistic and cultural assets can illustrate a clear picture of the town's strengths. Through our public outreach, we have identified assets that community stakeholders value. As part of this plan, we have compiled an Inventory of Existing Arts and Culture Assets for the Borough, which can be found in the appendix of this plan (page 102). A more in-depth catalog of individual artisans in Lansdowne should be done at a later time to complement the arts and culture inventory. This will make the task of coordination and collaboration easier moving forward.

AICP PP, a leading expert in the field and Executive Director of the National Consortium for Creative Placemaking, and incorporated his expertise into the plan. All of this information can be found in the Best Practices chapter. In addition, the demographic data has been updated, further analyzed and has been incorporated into the plan in Planning Context and Existing Conditions. The team also conducted extensive field

research of Lansdowne at various times of day and on both weekdays and weekends to observe vehicular and pedestrian traffic, speak with business owners, and observe activity in public spaces around town to be certain the recommendations would relate to conditions on the ground in the Borough.

In the course of our interviews and community outreach, several major themes emerged, and they fall into three general categories: spatial identification, future plans, and leadership needs. From this, we have named three overarching themes that have governed the goals, objectives and strategies for the plan, which will be explored in great depth in the Recommendations chapter.

The themes are: MAKING THE SPACE, CRAFTING

THE FUTURE, and BUILDING LEADERSHIP.

This plan will guide Lansdowne in coordinating and focusing its efforts to leverage its unique culture and existing arts strengths. As a result of its implementation, the Borough will attract more visitors and residents, and business activity and employment will increase. This will not only build up and diversify the local economy, but it will also strengthen the social and physical environment which improves the quality of life for all of Lansdowne.

MAKING THE SPACE  
CRAFTING THE FUTURE  
BUILDING LEADERSHIP









*CONTEXT & EXISTING CONDITIONS*

# Context & Existing Conditions

A successful plan for Lansdowne is predicated on thorough research into the Borough's existing conditions, including current demographics and previous and ongoing planning initiatives. Knowing current conditions in the Borough ensures the implementation of the plan will operate harmoniously, even synergistically, with other efforts nearby. This chapter is organized into three sections. The first section reviews plans drafted for surrounding municipalities, the county, and the Borough. The next section reviews community trends over the last few decades. The final section discusses current physical and community assets.

## Existing Plans

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### Surrounding Municipalities

There are a number of plans that have been completed for communities surrounding Lansdowne over the last several years. Adjacent to Lansdowne Borough are Upper Darby Township, Yeadon Borough, Clifton Heights Borough, and Aldan Borough. The most recent comprehensive plans in these municipalities were written between 2001 and 2006. None of these plans advance initiatives that conflict with an arts-based economic development plan in Lansdowne.

Some municipal plans present mutually beneficial development opportunities. The Clifton Heights comprehensive plan, for example, proposes mixed-use districts along Baltimore Pike, complete with wide sidewalks and street trees, in order to create a pedestrian-friendly environment along the corridor. Revitalization of downtown Lansdowne could work synergistically with this effort, helping increase pedestrian safety and desirability along Baltimore Avenue.

### Delaware County

Delaware County's Comprehensive Plan, Delaware County 2035, contains many policy commitments and general recommendations that conform to an arts-based economic development plan. Their Land Use Policy Framework encourages actions in "central places" (such as Lansdowne) that improve and encourage mixed-use, transit-oriented, and pedestrian-friendly environments.

### Lansdowne Borough

There are several plans created specifically for Lansdowne over the years. Some of the more recent plans are discussed here.

Lansdowne Borough's "Arts Plan," developed over a decade ago, declares Lansdowne an arts-destination community and expresses a commitment to funding arts-related programs and initiatives within the Borough. Additionally, the Arts Plan committed to maintaining qualities of the Borough that are beneficial to artists, such as workspaces, performance opportunities, and affordable housing. This plan did not include specific projects or evaluation metrics.

In 2013, the Borough commissioned CultureWorks to create a plan for developing an artist residency program at the 20\*20 House. This report illustrated a financially reasoned implementation strategy for programming the house, and a version of this report could be applied as part of a borough-wide arts-based economic development plan.

University of Pennsylvania's "City Planning Workshop" developed an economic development plan for Lansdowne, with the vision that the Borough could become a model for first-ring suburbs. The plan focused on integrating spaces within Lansdowne, fostering transit-oriented development, and growing its downtown. However, this plan did not include any funding strategies or short-term implementation schemes.

Through funding from DVRPC, Lansdowne Borough hired Urban Engineers, Inc. to draft the Lansdowne Walkability Study, with the aim to integrate Lansdowne's transit and pedestrian assets to their central business district. The plan outlined many projects for implementation. Some elements of the Walkability Study are incorporated into this plan.

While the White population of Lansdowne trends older, the Black population appears to be young families.

## Demographic, Economic, and Housing Trends

Not unlike many first-ring suburbs across the United States, Lansdowne Borough has witnessed significant changes in the last few decades. The following section discusses these key changes in detail. All data used in the section below came from 2016 and 2010 ACS five-year estimates, and the 1980, 1990, and 2000 decennial census.

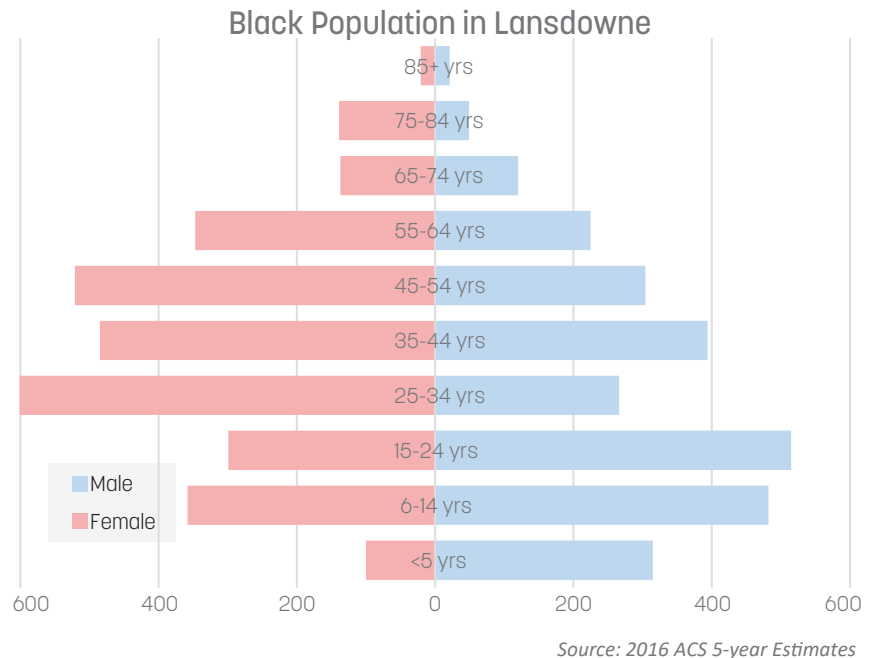
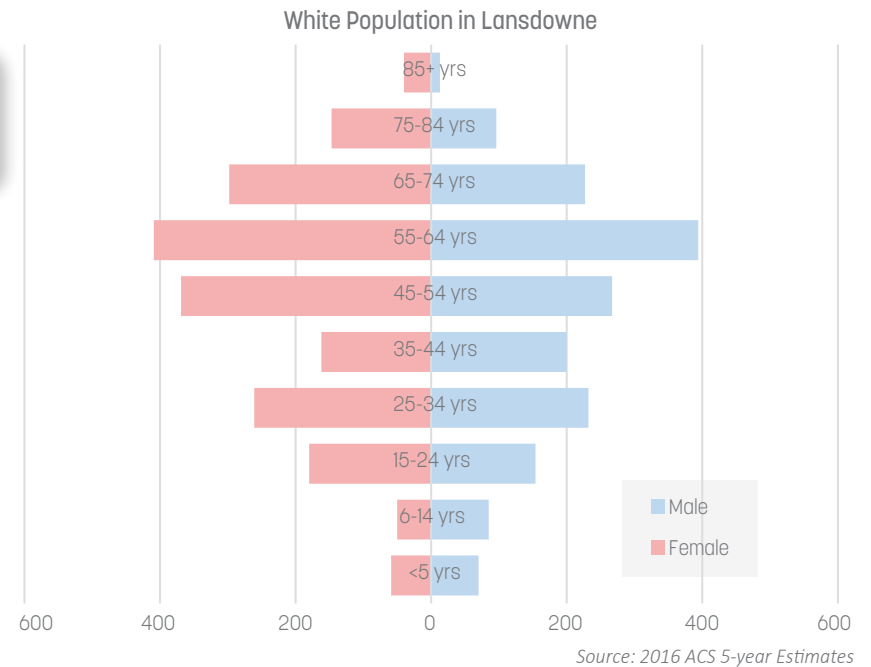
### Population, Age, and Race

Lansdowne's population decreased 9.6% from 1990 to 2010, from 11,712 to 10,620. Population has remained relatively stable since 2010, however, with an estimated 10,621 residents in 2016.

The people who make up Lansdowne's population, however, have changed more markedly. In 1990, 93 percent of Lansdowne's 11,712 residents identified as White, while five percent identified as Black. By 2016, 38 percent identified as White, while 54 percent identified as Black. Further, the age composition of Lansdowne differs by race. While White residents of Lansdowne trend older, Black residents are predominantly young families. The charts at right illustrate this division by race and age.

Family households have declined slightly over the last two decades. In 1990, 66% of Lansdowne's population was younger than 45 years of age. In 2000, this share dropped to 57% and remained steady through 2016.

In addition to those who identify as Black, the 2016 census estimates an increase in Asian residents and residents of other races, but the margin of error of these estimates is larger than the total population of these residents. While this plan should bear in mind the presence and interests of populations other than those who identify as White and Black, data on other races are not statistically significant enough to publish here.



## Employment, Economic Characteristics

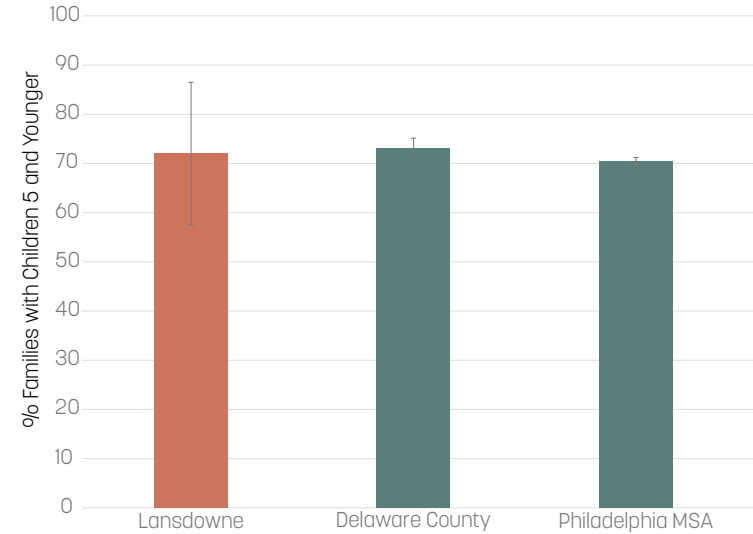
Lansdowne’s economy and employment generally fares better than the Philadelphia region, but falls behind Delaware County. The following are select economic indicators of households and families within Lansdowne Borough. Few differences between Lansdowne and surrounding geographies are statistically significant.

Unemployment in the Borough rests between the rate of Delaware County and the Philadelphia MSA, at 7.6%. The national individual poverty rate is 15.1%. Lansdowne’s current poverty rate suggests the Borough is doing better than the national average, resting at 11.6% (with a 4.5% margin of error).

The charts at right illustrate the percent of households where all parents with children are in the labor force. While the percent of Lansdowne households with working parents and children under 6 are consistent with the regional and county average, things change when children are older. The percent of households in Lansdowne where all parents with children 6-17 are in the labor force is significantly higher than Delaware County and the Philadelphia region, at 83.2%. Interviews with stakeholders suggest that the pool of volunteers in Lansdowne is influential but small. Efforts to increase family involvement and volunteerism in the community should recognize and adapt to these groups.

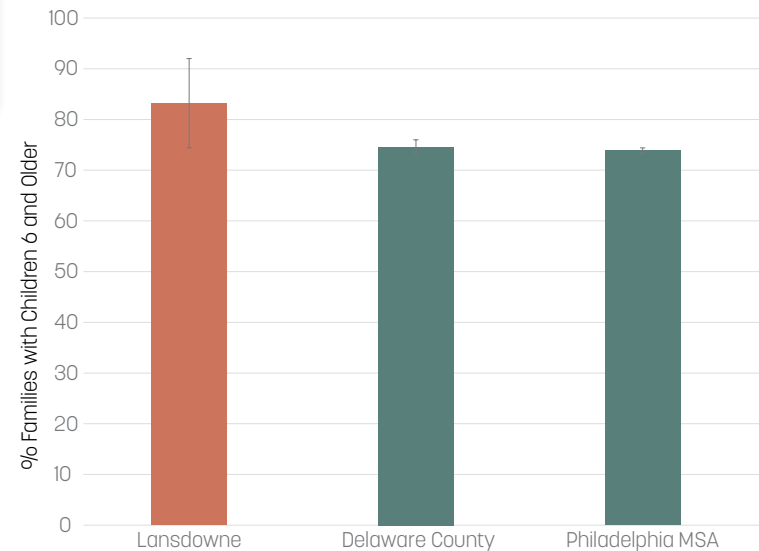
While stay-at-home parents in Lansdowne are common among families with young children, that statistic changes when children get older. This presents a challenge for increasing volunteerism and involvement.

Families With Children 5 and Younger In Which All Parents Work



Source: 2016 ACS 5-year Estimates

Families With Children 6 and Older In Which All Parents Work



Source: 2016 ACS 5-year Estimates

Occupation data suggests that Lansdowne residents do not work professionally in the arts as much as surrounding communities. The percent of Lansdowne residents who work in “arts, entertainment, and recreation, and accommodation and food services” is 5.1%, compared to 8.7% for Delaware County and 8.2% for the Philadelphia region. However, this statistic could be influenced by the relatively low number of restaurants and entertainment venues in Lansdowne Borough. The percentage of Lansdowne residents who are self-employed is also reportedly lower than the regional average, at 3.9%. However, this percentage is within the margin of error.

The median income in Lansdowne has fluctuated over the past two decades. In 2000, the median income in Lansdowne was \$47,017, then \$63,009 in 2010, and finally decreased to \$54,608 by 2016. The decline in median income since 2010 falls within the margin of error.

The household income distribution for Lansdowne in 2010 and 2016 is shown below. In nearly all income categories, the change from 2010 to 2016 is within the margin of error and therefore not statistically significant. However, there has been a statistically significant decline of households whose income rests between \$25,000 and \$34,999, while the remaining trend seems to be an increase of incomes below \$49,999 and above \$100,000.

Median income in Lansdowne has fluctuated since 2000, but the most recent decline between 2010 and 2016 is not statistically significant.

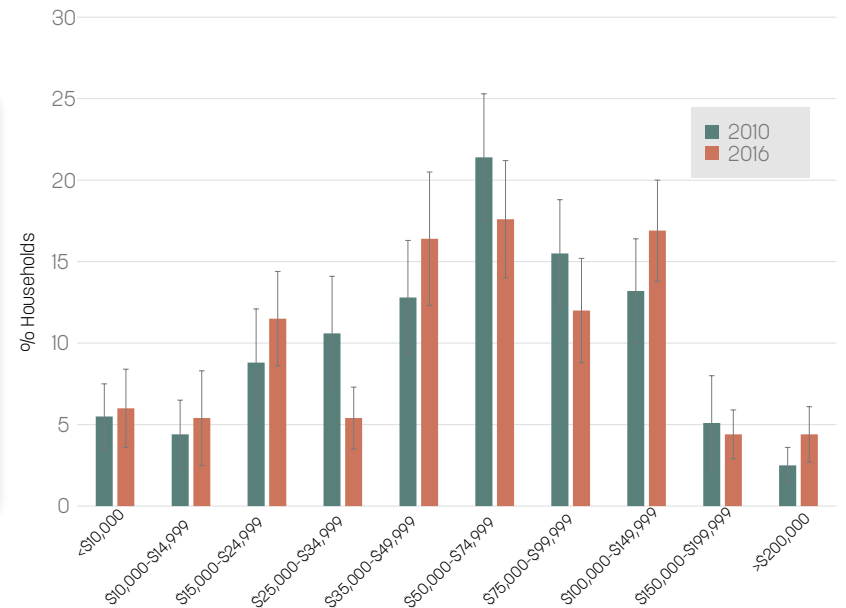
While all changes are within margin of error, income distribution from 2010 to 2016 suggests a decline of households with “middle” incomes and an increase of households on the poorer and wealthier ends of the spectrum.

### Median Income, Lansdowne borough



Source: 2000 DEC; 2010, 2016 ACS 5-year Estimates

### Lansdowne Income Distribution

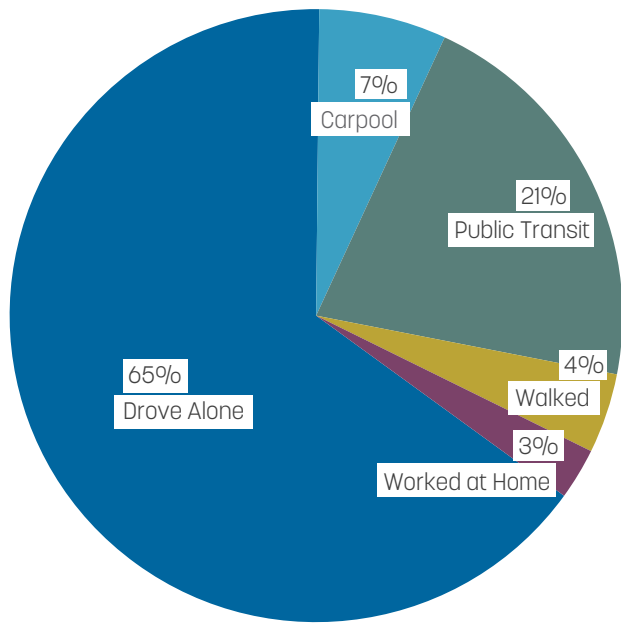


Source: 2010, 2016 ACS 5-year Estimates

## Transportation and Commuting

Lansdowne residents use public transportation at a much higher rate than the average for Delaware County and the Philadelphia MSA. 21 percent of Lansdowne residents use public transit to get to work, compared to 10.5 percent for Delaware County and 9.6 percent for the Philadelphia region. Additionally, Lansdowne Borough is serviced by several public transit lines, including the Media/Elwyn Regional Rail line (two stations), and bus routes 107, 109, 113, and 115. 16.7 percent of housing units in Lansdowne do not have a vehicle available—higher than Delaware County, but lower than the city of Philadelphia. However, the share of housing units in Lansdowne with two or three or more vehicles available is lower than the county average.

Travel Mode in Lansdowne



Source: ACS 2016 5-year Estimates



Source: Esri, DigitalGlobe, GeoEye, Earthstar (Earthstar), CNES/Airbus DS, USDA, USGS, AeroGRID, IGN, and the GIS User Community



## Existing Business Climate

Based on secondary accounts and information that our research team gathered, Lansdowne used to have a strong commercial and industrial core during the early 1900s, owing mainly to a significant population base and an efficient freight and passenger rail system.

The 2012 Economic Census states that there are 129 registered offices and business establishments in the Borough, which includes shops, restaurants, services, professional and home offices, wholesalers, and other establishments. According to the Lansdowne Economic Development Corporation, there are currently 105 business establishments in the Borough's central business district..

While the Borough is endowed with a classic urban form and efficient transit infrastructure, business hours of operation are limited and oftentimes erratic, which could be a hindrance to the attractiveness of Lansdowne's commercial establishments for out-of-town shoppers. Since the principal means of municipal revenue are property taxes (there is no business tax), identifying and attracting businesses that would draw in new residents should be a priority.

Interviews with downtown business owners revealed that the majority of restaurants and niche stores are anticipating the opening and regular operations of the Lansdowne Theater, hoping that it will boost their business profitability and longevity.

A number of interviewees noted the lack of competition between stores in Lansdowne, and that cross-marketing strategies among local businesses could provide mutual benefits. For example, one business owner sug-

gested that the Borough should hold an annual local business day, where local businesses can offer and advertise their services and products to people who live inside and outside of the Borough.

## Physical and Community Assets

### Town and Community Assets

Of Lansdowne's 4,734 housing units, 497 are vacant—approximately 10% of the total. Similar to the Philadelphia region, Lansdowne's housing stock is quite old, with nearly half of its structures built before 1940. The median value of owner-occupied housing units in 2016 was \$160,000—\$20,700 less than the median value six years prior in 2010, but better than the median value of \$103,900 in 2000.

There are eleven borough-owned and maintained parks as well as a number of significant public buildings and properties, including the 20\*20 House, 20th Century Club, Lansdowne Public Library, and others.

In terms of access and walkability, Lansdowne is a walkable community due to its relatively small size and traditional transit-oriented design. However, some existing sidewalks along Lansdowne Avenue are narrower than what is required for ADA compliance.

While many commuters use SEPTA's Lansdowne station to ride the train to work, most of them do not visit the business district after arriving at the station from Center City in the evening. This is partially due to the fact that many commuters drive to the train station (instead of walking), and because local businesses are generally closing by the time commuters arrive.

## The Arts

Lansdowne's residents, businesses, and government have a reputation for appreciating and contributing to the arts. Public performances, gallery shows, and arts-related festivals are well-attended in the Borough. However, there lacks a full inventory of creative assets which contribute to the arts in Lansdowne. Our report is limited to the amount of data currently available through the LEDC, the LAB, and the US Census.

Lansdowne contains many creative and cultural assets that could be leveraged in an arts-based economic development plan. Some designated art spaces in the Borough include the 20\*20 House, the Historic Lansdowne Theater, Jamey's House of Music, and the LEDC's new collaborative workspace for artists, Utility Works.

In addition, there are several organizations which lead creative and cultural efforts in the Borough, such as the Lansdowne Arts Board, Lansdowne Symphony Orchestra, the Art Department in the Penn Wood School District, the Folk Club, and ArtSpace.

Other unique businesses support the arts by providing a rich experience for residents and visitors. Some notable examples include Todaro's Music, Vinyl Revival, Lansdowne Ballroom and Latin Dance, and Regency Cafe. Finally, there are other spaces and institutions which contribute to Lansdowne's cultural character, such as the 20th Century Club, local churches and parks, and the public library. (For a complete creative assets inventory, see Appendix A.)





# FINDINGS

# Findings

## Community Outreach

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Lansdowne community members at a meeting in February 2018

Interviews and stakeholder outreach meetings took place over the Spring of 2017 and 2018. Each participant had their own unique perspective, yet in the responses from both meetings, similar themes emerged. Similar questions were asked during the community meetings as were used in individual interviews, and questions can be found in the appendix. Both were asked for words that come to mind when participants thought of Lansdowne, and some of the most frequently mentioned were *family-friendly, neighborly, walkable, historic, diverse, accessible, green, and progressive*, or variations of these terms. When asked about the arts in Lansdowne, festivals, the theater, Lansdowne Symphony Orchestra, the Folk Club, Jamey's House of Music, and a feeling of community and ownership were common phrases.

The rest of the questions had to do with what stakeholders would like to see or believe would benefit Lansdowne in relation to the arts. This is the area where themes began to crystallize. The first and most often mentioned was the idea of **dedicated space for the arts**. It was envisioned as not just a space for artists to collaborate and create, but also as event space and educational facility for residents and neighboring communities. It should be a place where all kinds of art would be accessible: writer's workshops, performance spaces, classrooms for fine arts and also crafts, as well as lecture spaces. People mentioned that it should be a place where both professional artists and amateurs would feel welcome.

Another popular idea was that of a **designated arts district**

in the Borough. This would help to brand Lansdowne as a town with art as its center, attracting residents and visitors to the many art assets available. Signage and visible public art were mentioned, as well as wayfinding to help people identify where art happens. Stakeholders often mentioned that an organization should exist that could facilitate artist collaboration, help the public identify art events, and plan more events to help firmly link Lansdowne to the arts in the minds of anyone who is familiar with the Borough.

Many of those interviewed, as well as most participants in the public meetings, mentioned that **activities that are organized for children**, as well as events that feature children, would be likely to attract large and diverse crowds of people. A few mentioned more partnerships with the schools, especially the public schools. This would provide much needed outreach to newer populations within the Borough and allow events to be inclusive of everyone who lives here. Universally, one of the most effective tools that Lansdowne would have to attract visitors and bring residents out to the central business district that was mentioned was **the opening of the Historic Lansdowne Theater**. Many participants mentioned the impending opening of the theater as a much anticipated event which would be likely to spur activity and growth in the Borough. Looking into the future, inclusion of young people and the opening of the theatre are two ways that Lansdowne will be able to build interest and its reputation as an arts hub in the region.

A very common theme was that it is **difficult for people to find out what is going on** in Lansdowne



Stakeholders attend a community meeting with Temple University Planning Students at the Lansdowne Library in Spring 2018

in terms of arts and culture. There seems to be no one place people go for information, and many wished they knew where to go to get it. Some mentioned that perhaps if there were regular days and times for events, it would make getting the word out a bit easier. Stakeholders would like **more to do in Lansdowne**, mentioning the festivals that take place downtown and hoping for more events of that kind, as well as a variety of other types of activity. Participants want more entertainment venues and a greater variety of restaurants to visit in the area. Closely related to this idea is the common complaint that **establishments**

**in the central business district have irregular hours** and are often closed at night when people have the time to go out. Most felt there should be an organization that should take the lead in these efforts, and many pointed to the LEDC as one that is already equipped to do so.





# *BEST PRACTICES*







# Best Practices in Arts-based Economic Development

## What is Creative Placemaking?

Creative placemaking originated from the idea that artists, designers, arts organizations, and community residents are integral in defining a community, and that giving communities the tools and platforms to create art and share culture can positively impact local economic development. It embraces the role that artists and arts programs can play in building bridges within communities, and it strategizes how the arts can be used to build and maintain those necessary relationships.

Creative placemaking serves as a cost-effective tool for community development. Lively places that reflect the community's interests invoke a sense of ownership for local residents, which in turn leads to greater volunteerism and participation rates in events. As many case studies reveal, this apparent creative energy often serves as the magnet for attracting new business to a locality.

Creative placemaking projects have already started to happen in Lansdowne. Examples of creative placemaking occurring in the Borough are the Lansdowne Landing project and the Utility Works co-working space.

In 2012, the Historic Lansdowne Theater Corporation and the LEDC secured a \$75,000 grant from the National Endowment of the Arts' Our Town grant to aid in planning for the adaptive reuse of the historic theater.

Building upon these efforts, and the findings from our community engagement process, this plan recommends strategies of creative placemaking to encourage positive economic development in the Borough.

This chapter highlights case studies of successful community arts-driven projects that can help readers understand how Lansdowne may benefit from the Recommendations described later in this plan.



Photo Courtesy of Innate Ecology

## Case Study #1 - Gordon Square Arts District (Cleveland, OH)



Cleveland Public Theater - Photo courtesy of Gordon Square Arts District

### Project Background

Gordon Square is a district within the Detroit Shoreway neighborhood in West Cleveland, Ohio, that was developed through the 19th century before suffering from major disinvestment following the Great Depression. During this time, the neighborhood lost many of its business and cultural amenities, including the landmark entertainment center—the Gordon Square Arcade and Capitol Theater (“the Gordon”).

Alongside an insufficient supply of cultural amenities, it also saw major residential disinvestment for a period before new immigrant communities started to see the then-vacant neighborhood as an attraction. However, little work was done by civic institutions to improve the neighborhood until the Detroit Shoreway Community

Development Organization (DSCDO) formed in the 1970s, alleviating the responsibility of the city of Cleveland, which was, at the time, committing all the resources it could on rehabilitating the central business district.

The DSCDO purchased the Arcade and Capitol Theater and tapped into a federal UDAG grant to renovate the building enough to save it from demolition. Recognizing the vital role that the community would play in revitalizing the neighborhood, and acknowledging the issues of poverty that nearly 40 percent of residents in the area faced, DSCDO focused on community stabilization efforts and providing mixed-use retail space and low-income housing through federal tax credits.

This engaged the Cleveland Housing Network (CHN), who purchased roughly 150 homes surrounding the neighborhood in 1987 to rehab them using low-income housing tax credits. To further stabilize the existing community of stakeholders, CHN provided the homes in a lease-to-own agreement, so that residents could withstand the pressures of displacement over time.

In 1995, the Cleveland Public Theater (CPT) purchased the Gordon Square Theater and ran a capital funding campaign which earned around \$60,000. The need for a funding campaign created a partnership between the Cleveland Public Theater and the Cleveland Hous-

ing Network. Believing that “a theater can transform an urban neighborhood,” the leadership sought to purchase a church property next to the Gordon that would be used for educational programs and recitals as well.

Another theater company, Near West Theater (NWT) was looking for a new space around this time. DSCDO took note of this and began efforts to lure them. They were eventually successful in attracting NWT to an empty lot next door to Gordon Square Theater that they argued was well-suited for a mixed-use project. In 1997, a Master Plan formalized Gordon Square as an arts district in order to help accomplish the goal of economic revitalization. The City of Cleveland threw their support behind the plan, acknowledging that the community stabilization efforts that were being done around the development of the theater spaces could help quell ongoing population decline that the region had been suffering from.

Leadership from the independent theater organizations eventually came together to launch the nonprofit Gordon Square Arts District (GSAD) organization in 2006. Critical to its success was a diverse board of directors consisting of key corporate leaders, in addition to legal, financial, and philanthropic aides. GSAD recognized the intertwined fates of the three theater spaces and sought a campaign that would raise money collectively and distribute the finances on a percentage basis to each theater.

The growing activity in the space drew the interest of Councilmember Matt Zone who engaged the City to

help fund streetscape improvements and a \$1.5 million loan for the Capitol Theater Project. In 2008, the project was complete and transformed the old house into two theaters seating a combined 1200 patrons, in addition to the creation of two smaller venues with state-of-the-art audio/visual equipment.

It is noteworthy that the inevitable boom in retail activity lagged behind the successful reopening of the theaters. During this lag time, DSCDO selected some specific early retailers to fill space in the district, hoping that they could serve as complementary anchors for economic development to the theaters.

Building on the excitement surrounding the reopening of the theater, Gordon Square Arts District launched a \$30 million capital campaign to fund four specific projects that they also felt were key to the district's success. These projects included making improvements to the main commercial corridor (including pedestrian-oriented infrastructure), making further improvements to the anchor institutions (the theaters), and installing new surface parking in the neighborhood.

## **Project Strengths and Best Practices**

Community stabilization was conceived from the start. DSCDO saw the existing community as a vital asset and used funding programs to ensure that these residents would not only avoid displacement but grow and help shape the community around them as well.

Building on their momentum, they launched capital campaigns at critical times and ramped up stakeholder engagement, including business and corporate part-

***The inevitable boom in retail activity lagged behind the successful reopening of the theaters. During the lag time, DSCDO selected some specific early retailers to fill space in the district, hoping that they could serve as complementary anchors for economic development.***

ners, city government, and community stakeholders as the project gained attention.

### **Takeaways for Lansdowne**

Gordon Square Arts District exemplifies the role that arts can play in both community and economic development. Since some of Lansdowne's greatest assets are existing arts-related businesses, there is an energy that can be harnessed through collaboration between the creative community and other stakeholders. Alongside the planned reopening of the Lansdowne Theater in 2019, the Borough should consider collaboration with the theater and to do what it can to help restore the space as an anchor for art and culture in the community.

GSAD's \$30 million capital campaign was estimated to return up to \$500 million over time. This shows the power that can arise from a coordinated investment. As private funds were dedicated to the enhancement of

the theaters and surrounding properties, public funds helped drive streetscape improvements that made the pedestrian experience much more appealing. Ultimately, the combination of investments has already attracted 33 new businesses and 520 jobs to Westside Cleveland, with much more to come in terms of jobs and tax revenue as the district continues to grow.

This plan recommends that Lansdowne designate a space as its Arts District to concentrate development in a comparable way. Recognizing Lansdowne's goal to become an arts-destination community as described in the Lansdowne Arts Plan, projects like GSAD demonstrate that there is an important spatial component to creating this identity. Additionally, this project focused first on affordable homeownership for existing low-income residents before focusing on attracting a more affluent population.

## Case Study #2 - Short North Arts District (Columbus, OH)



Short North Arches, Columbus, OH - Photo courtesy of Short North Arts District

### Project Background

Short North Arts District is a district north of the central business district of Columbus, Ohio, that historically centered around the High Street commercial corridor. The neighborhood experienced a tough period of crime and blight during the mid-to-late 20th century, but the economic challenges facing the neighborhood were exacerbated when construction of an adjacent convention center closed the primary commercial corridor to traffic. The street eventually reopened when the convention center was finished, and the new development brought with it a renewed interest in the Short

North neighborhood when stakeholders began to consider that its economic (and physical) conditions were important to the overall economic vitality of the city.

Although blight brought hardships on commercial activity, it also lowered property values into affordable ranges for artists and gallery owners. One creative resident and gallery owner, Maria Galloway, helped drive massive changes in the district by purchasing her property early on, which was something many of the local artists started doing at that time. The City of Columbus played an instrumental role in implementing a planning effort to help craft the future of the space. Based

on findings from the planning studies, the City began making investments in Short North's streetscape and lighting, and even purchased a few blighted properties. Their efforts prompted developers to begin redeveloping other blighted properties for mixed-use housing with ground-level retail space.

In 1998, the Short North Special Improvement District was created. This organization picked up where the City left off in terms of streetscape desirability. Where the City made the necessary infrastructure repairs and modifications, the Short North SID focused on removing defamatory graffiti and beautifying vacant store-

fronts to attract and support more galleries in the area.

In 2002, Short North completed a very important branding project that served as the main visual indicator of the district. The Short North Arches, which were late 19th-century structures used to provide streetlight and power streetcars, were rehabilitated and illuminated and today serve as visual anchors for the north and southern borders of the district.

### **Project Strengths and Best Practices**

Short North's activated artist community helped drive economic change in a blighted commercial corridor when no other solution on the table seemed feasible. Recognizing the impact that artists were having on this

space, the city of Columbus aided the effort by way of making streetscape improvements. This relationship occurs in other case studies of creative placemaking, indicating that the relationship between artists and government is effective for enhancing community and economic development, and a testament to arts-based development strategies.

### **Takeaways for Lansdowne**

What Short North did that Lansdowne may want to consider is using physical infrastructure to brand the art and culture space. The Short North Arches are iconic and photogenic and provide a sense of place for residents and visitors alike, helping to define it within the broader context of the city of Columbus. Amidst a sea of suburbia, passersby in Lansdowne may very well

drive down Baltimore or Lansdowne Avenues and have no idea that they are in such a creative atmosphere. Using physical landmarks and branding tools will help define Lansdowne as a place where art is made and consumed. More information about branding and specific examples can be found in the Recommendations and Implementation chapters of this plan.



Short North Arts District - Photo courtesy of Laura Watilo Blake, farflungtravels.com

## Case Study #3 - Station North Arts District (Baltimore, MD)

### Project Background

The project known as Revitalizing Station North is in the Station North Arts and Entertainment District (SNAED) of Baltimore, Maryland. Its main proponents are local non-profit arts organizations: Station North Arts & Entertainment, Inc. (SNAE); Central Baltimore Partnership (CBP); Maryland Institute College of Art (MICA) UB, and the D Center. The National Endowment for the Arts (NEA) was the main funding source under its Our Town Project. Additionally, several local artists collaborated on the project as well.

The four non-profit arts organizations collaborated to develop and improve artistic programming in a blighted Baltimore community. Designated by the State of Maryland as the Station North Arts and Entertainment District (SNAED), the project was designed to re-activate empty spaces and vacant lots. This designation opened up many possibilities that were previously impossible. For example, in one catalyst project, a team of artists sought to convert an old industrial factory and warehouse into artist studios and apartments, but could not get approval to change the zoning from industrial to commercial. Additionally, they struggled to find banks willing to invest in the properties. The designation of the arts district expedited the process of rezoning and, more importantly, changed the general perception of the area. What investors previously saw as an abandoned industrial property in a blighted neighborhood, was now seen as a vacant mixed-use space in the middle of a new arts district that had potential for much more.



Photo courtesy of Station North Arts and Entertainment District

### Project Strengths and Best Practices

The coalition worked to improve the quality of life of area residents by creating public art installations, developing both indoor and outdoor public programs, and helping the community connect with the existing Station North creative artists, organizations, and institutions.

The coalition, together with the guidance of an Our Town steering committee, developed a mix of new tenants, ongoing public programs, and short-term events. The strategy was to enhance connections with other Baltimore neighborhoods, while injecting increased cultural and economic energy into the city as a whole.

Partnering with renowned street artist, Gaia, the committee invited internationally renowned street artists to create murals throughout SNAED, transforming many of the urban spaces.



## Case Study #4 - Village of Arts and Humanities (Philadelphia, PA)

### Project Background

The Village of Arts and Humanities (The Village), in The Village neighborhood of North Philadelphia, is a case study which applied a process-oriented method of building social interactions through relational procedure that lead to long-term positive social and physical development of its community. The project relies on the audiences to own and, to an extent, produce an event instead of being mere spectators and observers. The project's activities include a monthly series of

conversational meetings which bring people together to exchange ideas and share experiences. Artists, performers, and designers give presentations or demonstrations about their artistic practices or their upcoming ideas/projects. Monthly music, comedy dance and poetry events also help foster a sense of community. Programming is based on artist-facilitated community building. A basic tenant of The Village is that beautification of physical space can catalyze positive impressions in the way that residents view their own lives and their neighborhood. The organization supports local

businesses, entrepreneurs, and community members through art-led and community-focused economic development.

### Project Strengths and Best Practices

The activities of this project are aimed at exploring the potential for collaboration and creative connections among the participants who hail from diverse cultural backgrounds. The primary collaborators in this proj-



Village of Arts and Humanities, Philadelphia, PA - Photo courtesy of Phillykids.org



ect are a conceptual writer from Accra, Ghana, who participates through the SPACES Artist-in-Residence Program of the Village of Arts and Humanities, and a group of local artists who are familiar with the North Philadelphia community and its residents.

The main strength of this project is community building through the art. This happens by mobilizing the community's inherent creative assets, identifying local artists, and bringing them together under one program and venue to collaborate with and mentor promising new local artists.

## Takeaways for Lansdowne

While this project was initiated and made possible by a well-known community-based nonprofit organization in North Philadelphia, and conducted under the guidance of a seasoned international artist, this concept could be scaled to achieve the benefits Lansdowne desired to achieve through the artists-in-residence program initially proposed in the Borough's 2006 Arts Plan. The Borough could follow up with additional residencies, inviting up-and-coming and established artists to participate. Many performing and visual artists reside in Lansdowne, and are some of the Borough's most important assets. Many others might be interested in participating in a project around collaborating with and mentoring up-and-coming artists.

Through dialogue with local artists, the LAB can discuss the idea of discovering, mentoring, and guiding young talent. The LAB could offer art workshops, exhibitions, recitals or performances on a quarterly or seasonal basis. Other venues for exposure of new talents might be: front acts for the Lansdowne Symphony Or-



Public Space in North Philadelphia, created through The Village of Arts and Humanities, photo courtesy of The Village of Arts and Humanities

chestra or Folk Club performances; performing during the Farmers Market, or the Annual Tree-Lighting Ceremony, among other events.

The Annual Arts Festival and other local events could showcase artwork produced in workshops, with the 20\*20 House serving as the initial venue. To assist with this effort, a new Lansdowne arts organization could be created to help artists with their logistical, marketing, and fundraising needs. The creation of a Lansdowne core artists' organization could be a favorable

spinoff of this project. Future partnerships and collaboration with artists in the Philadelphia Region could be a natural evolution.

## Case Study #5 – The People’s Place (Antigonish, Canada)

### Project Background

The People’s Place is an example of how placemaking can build and sustain today’s libraries in an era where internet popularity and dependency is prevalent. The project operates under a firm belief that “to create a great place, you have to build it for people.” It is a community-initiated Placemaking project which revolves around the Pictou-Antigonish Regional Library in the City of Antigonish, Canada, and which is led by its Chief Librarian. One compelling aspect of this project is the effective collaboration with the Municipality of the County of Antigonish, the Town of Antigonish, and the Pictou-Antigonish Regional Library. The project was also able to obtain \$5.5 million in funds from both Federal and Provincial government sources, as well as significant contributions from the community-at-large and the Friends of the Antigonish Library.

### Project Strengths and Best Practices

“The People’s Place” has become not just a library but a civic center at the heart of this Nova Scotia community—and an important node on the town’s main street. The vision for the library was guided by Project for Public Spaces’ principles and was designed to serve as a multi-use destination civic center and a place where people can read, learn, enjoy art, and interact. The placemaking process started by engaging the residents, including all those who will use the space, on how the space will look, function, and feel. A series of public consultations made way for generating ideas and resulted in

community ownership. The library was also modified into a green building, designed to integrate into Main Street and support the businesses around it.

Aside from it being a modern, welcoming public library, the facility hosts a Community Access Program (CAP) site, the Antigonish County Adult Learning Association (ACALA), and Health Connections. The library includes several multi-purpose meetings and gathering spaces which can be used at no cost by non-profits, thus rendering it multi-purposeful and inclusive.

Public Art is a Major Component of the People’s Place, and throughout several visioning sessions, community members agreed that public art should be a major

component of the Library, including more than 20 pieces of sculpture, woodworking, visual art, textile, poster art, and more.

### Takeaways for Lansdowne

One of the major attractions of Lansdowne is an award-winning public library which is responsive to the demands and needs of not just the residents of the Borough, but to the needs of non-Lansdowne residents and other patrons from neighboring Delaware County towns. Most of the library programs and activities in the People’s Place Project are already being implemented by the Lansdowne Public Library, as indicated in its 2015 Strategic Plan 5-Year Outlook. One idea that



The People’s Place Library and Civic Center, Antigonish, Canada - Photo courtesy of Out and About Nova Scotia

could be incorporated and might support and promote the Borough's creative economic development is the Public Art component.

The Lansdowne Public Library has enough outdoor space for art installations, murals and other forms of public art. It can likewise expand its programs to include poetry readings and painting/digital arts workshops guided by local artists. Hosting activities and outdoor events that will attract audiences can also help in increasing foot traffic that might lead to the exploration of the 20th Century Club and 20\*20 House, creating a loop of interest. This can be achieved by conducting simultaneous events, capitalizing on the Library's organized management structure, increased patronage, and capacity to solicit funding support.

The Library could also spearhead the beautification of the bridge (example project name: "Crossing the Bridge for Learning") and utilize the space for local artistic expression by creating murals or other public-made artistic renderings. Aside from enhancing the bridge, the project could save the Borough substantial funds by not commissioning a professional artist to do the job. This initiative would encourage community participation and sense of ownership and give commuters the feel of Lansdowne as an arts-destination.



Area children enjoying the Creative Women of Lansdowne gallery show in 2018, Photo courtesy of The Lansdowne Arts Board





# VISION

*Arts-based economic development in Lansdowne leverages its cultural and creative assets to economically reinvigorate the business district and establish its identity as a diverse community, which will become a center for artistic and cultural life in the Greater Philadelphia area.*

### **Lansdowne will become a community:**

- *That is aware of and promotes its existing assets and strengths;*
- *Which encourages diversity in the kinds of arts it supports and encourages;*
- *Whose leadership, institutions and organizations communicate and collaborate;*
- *Where community engagement is given a high priority; and*
- *That values creativity, art and culture as assets that attract visitors, new residents and businesses.*

This plan has been created to help Lansdowne envision the ways in which the arts can contribute to the revitalization, stability and growth of the Borough, both in a community development sense, and in terms of economic vitality. Through public participation, the research team narrowed the focus of this plan into three overarching themes. The three themes have provided a framework for the Recommendations and Implementation chapters of this plan. All goals, objectives, strategies, and steps for implementation have been developed out of the themes. This ensures that the goals have grown out of the original desires and recommendations of community stakeholders who took part in the public participation segments of the research.

## Themes

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### **MAKING THE SPACE**

Creating a defined area within Lansdowne as an arts district will help residents and visitors to identify where there are cultural attractions, as well as focus development energy into a central part of the Borough where there is a high concentration of those attractions all within walking distance of each other. Wayfinding using district maps, signs, and a unified brand will go even further toward the identification of Lansdowne as an arts destination.

### **CRAFTING THE FUTURE**

Including youth in arts and cultural activities within the Borough ensures that there is public engagement as the families and friends of young people who are participating come out to support them. It also is a natural way to involve people who have been at the fringes of public life in Lansdowne. Focusing community energy into just a few catalyst projects will allow Lansdowne to gain the most impact from the effort put forth.

### **BUILDING LEADERSHIP**

A public-private partnership between the Borough and the LEDC will allow for greater reach than either organization can achieve alone. Partnering with other community organizations spreads the work of promoting Lansdowne as an arts center across many shoulders. By designating one organization to spearhead each project within the plan and one to handle marketing and communication will avoid confusion and allow for a better coordinated effort to promote and build the art scene in Lansdowne.







# *RECOMMENDATIONS*

# Recommendations

To achieve the vision for Lansdowne, this chapter of the plan outlines a clear set of goals and objectives based on three themes. Strategies to achieve them are proposed in the Implementation chapter of the plan, based on the feedback of community stakeholders interviewed.

The first theme, MAKING THE SPACE is based on objectives that designate an area in the Borough for the creation and representation of the arts. The goals within the second theme, CRAFTING THE FUTURE, build the role of the arts in the future of Lansdowne. The last theme, BUILDING LEADERSHIP, defines key roles for the overall management and execution of arts-based economic development. The goals for the plan which fall into each theme are detailed in this chapter.



# MAKING THE SPACE

## 1. Designate an Arts District

The first goal under the MAKING THE SPACE theme is the creation of a designated arts district to specify, through the use of space, an area for the facilitation and support of all related art uses. Carving out a defined area will group existing art assets into a district, where resources, including venues and atmosphere are already established. This will acknowledge an area where the arts are inspired and advocated. The district plan will be bound by the Twentieth Century Club, including the 20\*20 House on the South, Utility Works

on the East, the historic Lansdowne Theater on the North, as well as the Lansdowne Landing.

These institutions and community landmarks are, or will be, comparable in their roles in the facilitation and promotion of the arts. Joining these spaces together in a designated arts district is necessary to highlight the value the arts and creativity in the Borough. The district layout also leaves room for potential areas for the creation and display of art. Assigning spatial recognition of the arts will create a pathway for people to feel encouraged to engage in art activities. Moreover,

district to support and promote the arts, while at the same time increasing retail traffic.

An arts district will also encourage commercial investment. People will recognize the potential and appeal of Lansdowne through this district and will want to capitalize on it. Demonstrating that the arts can bring economic value can help elevate the structure of both the arts in Lansdowne and its overall economy.

## 2. Establish Gateways and Wayfinding

defining a space that can function as both a marketplace and the heart of art activity will heighten awareness of Lansdowne as an arts hub, receptive and encouraging of all arts forms and artistic expression.

An arts district can also connect the existing businesses in the downtown. Any business, and particularly arts-related business in Lansdowne, will have the opportunity to operate on a grander scale through identification with the district. There is also opportunity for collaboration among businesses within the

The second goal under the Making the Space theme is to market Lansdowne with the use of gateways and wayfinding, including the use of physical design and aesthetic to promote the area as an art-centric community. The current lack of physical design, including public art and well-executed streetscaping, does little to promote Lansdowne's appeal as an artist-friendly community. As home to many creatives, including painters, sculptors, musicians, and poets, Lansdowne's residential and commercial districts should reflect the skills and interests of its people. Implementing the use of creative design projects throughout the area will market Lansdowne as an arts destination. This will lead to increased community interaction and involvement, more foot-traffic in the commercial areas, increased property values, and the overall appeal of the community as a whole. The use of these designs is all about branding Lansdowne as an artist community.





Davie Village, Vancouver, B.C. - Photo Courtesy of The Daily Hive

A strategy for wayfinding within an arts district is the use of public art, such as design features and public displays of art appropriately woven throughout the area. This can initially be achieved through a technique referred to as tactical urbanism. Tactical urbanism is about action through community engagement. Essentially, it is a community-led effort, using short-term, low-cost elements to encourage long-term change. It can be led by government, non-profits, civic organizations, grass-root groups, or residents. The goal of tactical urbanism is implementing projects people respond to that also improve the urban environment. The intention is always to spark a long-term impact through minor

physical changes, so objects like painted crosswalks, decorated telephone pole lines, or creating spaces for gathering that are normally used for parking, (such as what has been done in the Lansdowne Landing), are all common examples of tactical urbanism. The idea is to create something interesting with the help of the community that has the power to change the perception of a place. The benefits of tactical urbanism can be seen in its use of public engagement, low project costs and its potential to create a useful, beautiful space for people to gather, socialize and enjoy.

For Lansdowne, including tactical urbanism projects

in the arts district would be an excellent strategy for arts-based economic development. Small projects incorporating inexpensive design features and tactics will help define Lansdowne as an arts hub and will attract artists and visitors to the area, encouraging even more arts-based programming and events.

For instance, "yarn bombing" is an example of tactical urbanism that involves street art made from colorful yarn woven onto trees, sign posts, bike racks, or other similar public structures. It is used as a tool to revive spaces with color and drum up interest and interaction among people. Something like these simple, "sweaters for trees" are visible representations of the arts culture happening within an arts district. They are constant reminders for those who enter, where they are spatially and what this community values and represents. They are interactive, eye-catching, cause no damage and are inexpensive to implement. This project can be carried out through community organizations or volunteers. It is an excellent way to get young people involved, encouraging community interaction and synergy.

Characterizing space inside an arts district through tactical urbanism projects is an effective way to visibly and spatially recognize the arts. Lansdowne is unique in its current arts culture and overall landscape, therefore many of the ideas in tactical urbanism can be easily replicated. Not only will these ideas meet project goals and objectives in promoting Lansdowne as an arts destination, but it will also encourage outside interest and investment. People want to feel comfortable, safe and cheerful in their neighborhoods. They want to feel welcome and inspired when they enter a new space. Defining an area that fosters social interaction, and art while promoting the well-being of others is critical

for Lansdowne to achieving success as an artist's community.

Public art does not need to be temporary to be impactful. Permanent art installations placed in strategic locations throughout the district will announce the district and guide visitors through the area. Murals on the Lansdowne Avenue side of the library, Lansdowne Avenue Bridge, Todaro's Music facing The Landing, or on the Highland Avenue side of Utility Works would be excellent as the district's main visual indicators, similar to what was done with the historic arches in the Short North case study in the Best Practices chapter. These visual indicators act as wayfinders, leading visitors through the district. Adding other public art such as sculptures, mosaics, and glass work in public buildings such as the library, at street corners, in plazas, or on blank spaces that need activating, will add visual interest and draw people from one place to the next. Artistically designed



An urban yarn bombing project - Photo courtesy of Inspiration Lab



A site rendering of the Lansdowne Avenue Bridge with a simple mural

welcome signs at the major roadways coming into the Borough will also help indicate to visitors that they are entering an arts destination.

Improvements to the streetscape within the arts district should also be undertaken, and don't have to be expensive to have an impact. Though the sidewalk along Lansdowne Avenue south of Baltimore should be widened and repaired in the future, there is much that could be done to improve the streetscape until the funding is in place for such a large project. Installing shallow window boxes and planters, attractive awnings, and colorful, well-designed signage would go a long way toward improving how the Borough looks and encouraging passers-by to return. Allowing local artists or groups to paint trash receptacles, benches, and electrical boxes is another way to add visual interest.

An important existing gateway that needs improvement within the Borough is the Lansdowne Train Station, located near Scottdale Road on South Lansdowne Avenue. Designed by renowned Philadelphia architect Frank Furness and built in 1880 by the Pennsylvania Railroad, the platform serves an average of 350 passengers every weekday. It serves as a major gateway to Lansdowne, and may be the only exposure to the

community for many riders from outside of Lansdowne. Currently there is very little design appeal to the train station. It is not the draw it could be to entice anyone into stepping off the train to walk into the Lansdowne business district.

There is a tremendous opportunity to improve on existing conditions through design features. Improving this space will draw in visitors and portray Lansdowne as an arts destination. The use of vibrant colors adorning benches and planter boxes, sculptures, murals, mosaics and other public art, along with the addition of pamphlets and signage featuring Lansdowne's entertainment, arts, and dining offerings, are simple yet effective strategies.



Photo of the Settle Train Station, Settle, North Yorkshire, England courtesy of David Ingham

## CRAFTING THE FUTURE

### 1. Engage Youth

Our Best Practices research revealed that one of the most effective methods to be inclusive and expand interest in the arts is engaging the youth. One method of involving youth would be to partner with the art and music departments at Lansdowne’s schools. When youth participate, there is a built-in audience made up of family members and the school community. A partnership with Lansdowne’s public schools will also insure participants and audience members better reflect the diverse population of the Borough. This method draws a greater number of people into the arts district, boosting exposure to businesses located there, and builds a greater sense of community as people come out to participate in these events together.

This strategy might include such projects as holding regular art shows at the 20\*20 House featuring the art and craft work of students in the schools. Another might be to establish an annual music festival held at multiple venues throughout the Borough, including the 20th Century Club, Jamey’s House of Music, The Lansdowne Theatre, at the Landing, or even in empty commercial spaces set up as temporary venues. The festival could include school bands, orchestras, and choirs, as well as church groups, community groups, and interested individuals. It could be a one-day event or held over a weekend. Events which feature youth not only need to involve collaboration through the school district; it can be done through direct outreach. For instance, the music businesses in the Borough could team up and sponsor an annual Battle of the Bands

and allow not just Penn Wood, but surrounding schools to participate, as well. A civic or professional organization could establish a community talent show open to children, teens, and adults and hold it in one of the larger venues such as the 20th Century Club or the Theater, or in Hoffman Park in the warmer months.

There should also be a focus on events that will appeal to youth as spectators or participants. For example, the LEDC and the artists at Utility Works could host a hands-on art and craft event where young people could

observe not just how an artisan creates, but participate and learn in the process. During the warm months, there could be a concert series with performances by artists who appeal to children and teens held at The Landing or on the new patio at the 20th Century Club. A teen-only event with food, games, and a DJ would draw a crowd. Holiday events such as trick-or-treating and egg hunts through the downtown businesses followed by indoor fun at the 20th Century Club, Arts Space, or the library would undoubtedly be very popular.



Photo Courtesy of Equestrian Digital Enterprises

## 2. Increase Arts and Culture Programming

Lansdowne's diverse population is one of its biggest strengths. It has a wide range of ages, races, nationalities and religions. Lansdowne can incorporate inclusive programming and activities to draw both volunteers and participants from its diverse communities. The programs should be representative of all types of people and art, which will build its identity as an arts destination that appeals to everyone. To accomplish this, arts organizers need to partner with existing and new organizations and institutions that are connected to diverse populations to discover and implement their ideas.

Collaborations among businesses, and with community groups, to innovate new arts and culture programming in the district should be encouraged. This objective allows the responsibility for programming to be spread over many volunteers rather than just a few, and builds awareness of businesses and organizations that exist in the Borough. This might include events such as: a juice bar or coffee shop providing beverages at a performance held at The Vault by a local musician; a local civic club could organize and sponsor a half-day writer's retreat at the library; and music businesses in town might organize and sponsor a multi-venue music festival over a weekend.

Interest in programming will be dramatically increased by adding frequency and variety to the types of events held, focusing on different age groups, levels of experience, and cultural interests. One method for achieving this objective, and one which was mentioned

in several interviews and community meetings is to hold art events that are not intimidating and easy to participate in, such as: A Chalk the Block event; A Nighttime Art Walk, or cultural celebrations involving food and music from various cultures represented in Lansdowne's population.

## 3. Support and Utilize Existing Assets

Lansdowne has a number of facilities which are now or could be used as arts and cultural venues. As interest and programming expands, it will be important to optimize each of these facilities and put them to their best use. The Borough has already proven itself a willing stakeholder by investing in arts and cultural spaces such as the 20th Century Club, the 20\*20 House, and The Landing, so it is important that it continue by not

only providing facilities, but provide enough funding to ensure that each space is programmed to its maximum utility. The Lansdowne Library should not be neglected in this effort. As an already well-utilized public space, its inclusion in the arts district can be enhanced by adding both permanent and temporary public art inside and outside, and arts programming utilizing the reading room and other spaces within, similar to the methods employed in the People's Place case study in Best Practices. Events happening simultaneously at multiple facilities will lead people through the district on a "loop of interest," as one event promotes another.

Completion of the Historic Lansdowne Theater as a live music venue is expected in 2019. To that end, Lansdowne should begin to prepare for the opening now, particularly those businesses located within the arts district since the theater is likely to attract many more



The Historic Lansdowne Theater, Lansdowne PA - Photo Courtesy of Jenelle Gomes

people into the area around times of performances. The Historic Lansdowne Theater Corporation anticipates 70-90,000 people per year coming to Lansdowne for concerts. Existing organizations such as the Lansdowne Business and Professionals Association (LBPA) can help its members to strategize ways to leverage the theatre opening to increase business. Examples might include changing hours to accommodate audience patronage, programming around theatre performance schedule, and partnering with the theater to advertise in programs or offer specials to customers coming for performances. Once the theater has opened, the valuable network already in place through the work of the people involved in the Historic Lansdowne Theater Corporation should be utilized to help develop more arts and cultural programming all over Lansdowne.

In addition to the coming theater, Lansdowne needs

to increase the visibility of utilizable performance and event space in the district. This should start with utilizing the information collected in the Inventory of Existing Arts and Culture Assets attached to this plan. The information about available venues, including capacity, availability, contact information, and cost should be published where interested parties would have a single location to go to learn what is available. Promoting smaller and lesser known cultural spaces such as The Landing, the Vault, Lansdowne Ballroom, Jamey's House of Music and even temporary and unconventional spaces such as vacant commercial or warehouse space would be important, as well.

As previously mentioned, the Borough should increase LAB funding sufficient to support existing government investments such as the 20th Century Club, 20\*20 House, and The Landing with a full-time position. The

person in that position can then not only plan a full slate of programming for the publicly funded spaces, but act as a liaison between the LEDC and other private entities involved in planning arts and culture programming and Borough government.

The LAB staff can also conduct outreach to set up potential performers, including making existing facilities the "home" for performers, similar to how the Folk Club now uses the 20th Century Club, a tactic also employed by DSCDO in the Gordon Square Arts District case study. Both the Borough and the County can be tapped to provide funds to convert this part-time position to a full-time coordinator so that the existing assets can be fully utilized.

Another asset the community now has is the Utility Works facility, which also houses the offices of the LEDC. This is a space created to facilitate collaboration and innovation by professional and emerging artists in Lansdowne, and as one of the anchor points of the arts district, can become an important player in building Lansdowne's identity as an arts hub. Studio space in the facility should be regularly marketed to artists both within and outside the Borough, targeting emerging artists through the many universities in the area. The rotating gallery and retail space on the main level should be promoted as another asset within the community. The LEDC also has access to the adjoining commercial space, and could activate it as a performance venue, arts educational facility, gallery area, or permanent cooperative retail space for local artists and craftspeople to sell their work, or some combination of all of these.



20th Century Club - Lansdowne, PA



## BUILDING LEADERSHIP

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It is important to designate which individuals or organizations will take responsibility for the various parts of each objective in the plan. Many other localities have taken advantage of public-private partnerships (PPP) to facilitate implementation of an arts-based economic development plan. Another idea that was suggested in several interviews was a new arts organization, made up of artists, to increase the ability of the artists to collaborate and market themselves, as well as to increase arts programming in the district. Another important objective that falls under the

Building Leadership theme is improved communication and marketing of arts and culture within the Borough.

### 1. A Public-Private Partnership

A Public-Private Partnership (PPP) should be used to formalize a relationship between the Borough and the LEDC, to designate the LEDC as the lead organization in implementing programming, fully backed by the Borough Council. The LAB can be useful in helping to coordinate programming, but will be greatly helped by a full board and a full-time coordinator position. Defining

the shared goals and objectives for the partnership will be very important, as well as defining the precise roles of each organization in the relationship. For example, in many PPP's, the public entity will often work to remove potential obstacles to arts-based development. Then, the private entity will help to acquire funding for individual projects. A PPP will facilitate collaboration and provide clear guidance for arts and culture efforts in the Borough. Similar to how the PPP was structured with the Station North case study, the LAB could take on the role of programming and coordinating with other stakeholders wanting to participate in that effort, and the LEDC could serve as the primary administrator of the district, taking over funding, marketing, and other parts of the administrative responsibilities.

Using the Existing Arts and Culture Asset Inventory, the new partnership can connect individuals and organizations with each other to collaborate on implementation of specific plans for events. It can also creatively involve groups and individuals through planning volunteer summits and entrepreneur conferences. This will help encourage community members who wish to get involved or desire to open a business know where to go for information and assistance, as well as what opportunities are available and encouraged. This partnership could also implement a small business development fund or micro-lending program to help and encourage art entrepreneurs locate and work in the Borough, similar to the "Think Big" award offered in the Station North case study.



UtilityWorks - Photo courtesy Timothy O'Leary

## 2. Create a New Arts Organization

To increase the ability of artists living or working in the area to collaborate and market themselves, they should be invited to form a collaborative which would be formed to promote art in general and individual artists in Lansdowne. Creating a directory or something similar to the asset inventory of the artists in the collaborative will not only allow the artists to work together more readily, but allow arts organizers in the Borough to know what kinds of arts to promote and showcase. There could be a unique opportunity to

incorporate the Artist-in Residence program proposed in the Lansdowne Arts Plan found on the Borough website. That individual could be tapped to be one of the public faces of the collaborative, and take a lead role in planning programming during the residency based around their primary area of specialty.

The collaborative should work together to open an artist and craftsperson co-operative retail space within the arts district for local and regional artists to sell their work, effectively creating greater opportunity to earn a living as an artist. This concept has been successful

in many places such as Iowa City, Iowa with the Iowa Artisans Gallery and in nearby Chestnut Hill, with the Artisans on the Avenue shop. Space for this could be set aside in the commercial building adjacent to the LEDC and Utility Works, or could be set up in a vacant storefront on Lansdowne Avenue. In the examples given, the shops began with the artists themselves staffing for a few hours each week, but as the ventures grew and became more successful, the co-ops were able to hire salespeople, thereby creating more jobs locally.

## 3. Improve Communications and Marketing

One of the most common complaints heard in interviews and community meetings was that people do not get information about what is happening in the Borough in terms of events and news. Several sources exist, such as the LEDC website calendar, the Borough newsletter and the Lansdowne Next Door website, but they are either difficult to find, not frequent enough, or not as updated and comprehensive as they need to be to convey information effectively. Through the PPP, Lansdowne should designate and market a single official source as an art and culture events calendar, and the best choice for that would most likely be the LEDC website since it already exists and is kept very well up to date. The only issue is that it is difficult to locate. In an internet search, looking for the LEDC or Lansdowne provides no accurate results, and even searching Lansdowne Economic Development Corporation provides a related result as the last choice on the page. To be more effective, the LEDC should acquire a more clear domain name,



Interior of the Iowa Artisans Gallery, Iowa City, IA - Photo courtesy of Alan Light



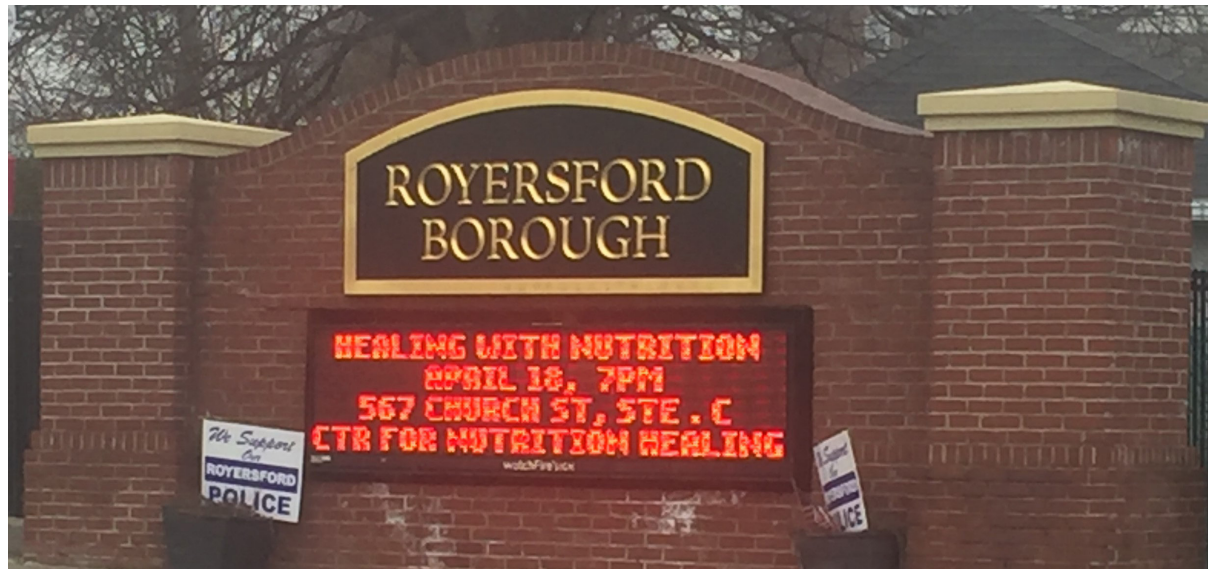
Artisans on the Avenue - Photo courtesy of the Chestnut Hill Visitor's Center

Lansdowne Avenue and Baltimore Pike would provide for maximum exposure since traffic is heavy, carrying not only Lansdowne residents to their homes, but potential customers and arts patrons through what will become the arts district. Commuters in cars are a captive audience, and Lansdowne would be wise to take advantage of the opportunity to market itself to people who clearly live within visiting distance. The advantage to electronic signs is that updates can be done remotely, by the LAB, the LEDC, or another coordinator.

An important step in building an identity as an arts destination is for Lansdowne to develop a brand and logo for use in marketing. It should be something simple and memorable that references the arts, perhaps the chosen name for the arts district, for example, Arts on the Avenue...Lansdowne. The brand can be used in advertising events both within the Borough and to visitors coming from other places in the region. Well-designed, artistic T-shirts, bumper magnets, or reusable cloth grocery bags can be sold or given away as marketing materials at the Lansdowne Farmers Market to further the brand recognition for visitors to the market. Coordinating use of the brand by all of the businesses and organizations within the Borough will increase its value.

such as Lansdowne.org (which is currently available), or invest in search engine optimization so that their site comes up earlier in searches. Having the LEDC as the single coordinator maintaining communication and exchanging information with various groups makes the most sense.

Another way to market Lansdowne's art and culture events would be to install an electronic billboard near the main intersection to publicize upcoming events. Many nearby municipalities are employing this strategy, and the results can be both useful and attractive. Something similar to the sign that appears in this image installed at the main intersection of





RECORD STORE DAY APRIL 21

IMPLEMENTATION

# Implementation

This chapter provides a set of goals, objectives, and specific strategies for the LEDC and LAB to implement in order to harness and strengthen the arts in Lansdowne as catalyst for economic development. Upon completion of the strategies in this chapter, Lansdowne will distinguish itself as an arts community and spur economic development in the Borough. The actions recommended in the pages that follow are supported by the Lansdowne community and spearheaded by the LEDC and LAB.

An essential partner in executing this effort is Lansdowne Borough Council. Borough Council took leading steps to emphasize the role of the arts within Lansdowne by establishing the Arts Board and developing the Arts Plan, both of which express the goal for Lansdowne to be recognized as an “Arts Destination Community” (“Arts Plan,” 2009). The strategies recommended in this plan were strategically chosen in order to align with the Arts Plan’s objectives.

In addition to the establishing the Arts Board and developing the Arts Plan, Borough Council supports the arts through the 20\*20 House, which hosts various events that highlight the diversity of art forms and artists in Lansdowne. And even more recently, Borough Council has been instrumental in creating the Landing, a colorful and adaptable park meant to increase attractiveness of the central business district. These supportive contributions from Council show that Borough leadership stands behind initiatives that propel Lansdowne in a direction where the community is perceived, both internally and externally, as a regional hub for the arts.

The previous chapter outlined eight key goals for the Borough, organized into three themes. This chapter breaks down these eight goals into twenty-three objectives, and forty-one specific strategies. Each strategy includes a detailed implementation checklist, including the identification of leading organizations, priority level, cost, implementation steps, dependencies (such as the prerequisites needed to complete the strategy), timeline for implementation, and possible funding sources. At the end of this chapter is a Priority List table to provide an at-a-glance reference to all strategies by priority level.



A view down Lansdowne Avenue - Photo courtesy of Timothy O'Leary

# Making the Space

## GOAL 1: Form an Arts District

### OBJECTIVE 1: Designate a Part of the CBD as the Arts District.

*Strategy 1: Develop a name for the district, such as “Arts on the Avenue.”*

Leading Organization: LAB.

Priority: High.

Cost: Not Applicable.

Implementation Steps:

1. Conduct a focus group with interested parties, such as LAB Coordinator and Board Members and the LEDC Board.
2. Brainstorm possible solutions.
3. Vote on final name.

Dependencies: None.

Time: 90 minutes.

Funding Sources: Not Applicable.

Designating a space as the “Arts District” helps focus efforts and programming to boost the plan’s effectiveness. The Arts District’s future success will radiate outward into surrounding neighborhoods.

**Strategy 2: Map existing assets within the arts district.**

Leading Organization: LEDC.

Priority: Medium.

Cost: Not Applicable.

Implementation Steps:

1. Visit each property in the district.
2. Determine vacancy status of each property.
3. If not vacant, determine type of business, normal hours of operation, approximate number of employees, and potential assets that could facilitate arts-based events or programming
4. Store data in database.
5. Maintain storefront information, updating after every use/ownership/tenancy change, or once every year.

Dependencies: None.

Time: Two workdays.

Funding Sources: Not Applicable.

**OBJECTIVE 2: Create Incentives for Artists and Creative Businesses to Cluster Within the District.****Strategy 1: Using existing LEDC research, identify and recruit conforming businesses to relocate within the arts district.**

Leading Organization: LEDC.

Priority: Medium.

Cost: Not Applicable.

Implementation Steps:

1. Identify creative businesses in the area but not within the Lansdowne CBD.
2. Contact businesses, leveraging the district designation and other assets for recruitment.
3. Facilitate business transition to Lansdowne, including community outreach and “opening day” events.

Dependencies: This strategy should be implemented concurrently with Strategy 2 below. In addition, this strategy should be amplified as additional strategies in this Plan are implemented.

Time: Ongoing.

Funding Sources: Not Applicable.



***Strategy 2: Highlight resources for entrepreneurs available through LEDC and LBPA.***

Leading Organization: LEDC.

Priority: Medium.

Cost: Not Applicable.

Implementation Steps:

1. Document current resources for entrepreneurs.
2. Track additional resources as they develop and become available.
3. Create brochures or other easily accessible materials for entrepreneurs to access a list of these resources (especially online.)

Dependencies: This strategy should be implemented concurrently with Strategy 1 above. In addition, this strategy should be amplified as additional strategies in this plan are implemented.

Time: Ongoing.

Funding Sources: Not Applicable.

**OBJECTIVE 3: Focus Efforts and Programming Into the District.**

***Strategy 1: Encourage partnerships between businesses and organizations to promote the arts as wells as businesses through special events.***

Leading Organization: LEDC, LBPA

Priority: Medium.

Cost: Not Applicable.

Implementation Steps:

1. Coordinate semi-annual/annual business professional and organization event hosted by LEDC to share ideas and invite collaboration on potential projects/events.
2. Invite businesses/organizations to submit ideas for collaboration to LEDC newsletter to help connect to other interested businesses/organizations.

Dependencies: None.

Time: Ongoing.

Funding Sources: Not Applicable.

**Strategy 2: Activate vacant spaces by using them as temporary exhibition and event spaces.**

Leading Organization: LAB, Borough Council.

Priority: Low.

Cost: \$, Varies by Event.

Implementation Steps:

1. Through communication with the Borough, local businesses, the LBPA, LEDC, or other institutions, identify unused or dormant spaces—especially those in proximity to the Arts District.
2. Coordinate with the Borough, property owner, or other relevant party to obtain permission to use the space for an event/exhibition. (Sell it as drawing attention and publicity to the space.)
3. Contact local artists or other interested individuals through the LAB listserv to gather ideas, volunteers, or contributors.
4. With volunteers, develop an impromptu work plan for the event/exhibition. (Emphasize filling the space more than catering the artwork.)
5. During the event, distribute promotional materials for involvement in arts-based placemaking activities and events.

Dependencies: None.

Time: Ongoing. Once a location and volunteers have been identified, two months.

Funding Source: PA Department of Conservation and Natural Resources.

**GOAL 2: Establish Gateways and Wayfinding****OBJECTIVE 1: Develop Signage to Guide Residents and Visitors Around the Arts District.****Strategy 1: Install maps at the train station and the two municipal parking lots highlighting Lansdowne art and culture to guide residents and visitors to existing assets.**

Leading Organization: LEDC, Borough Council

Priority: Low.

Cost: \$\$

Implementation Steps:

1. Determine the precise locations for sign installations, including cardinal directions.
2. Design wayfinding maps for the Arts District. Include key longstanding businesses, public spaces, and other cultural assets. Orient each map relative to the cardinal direction the reader faces. (If the reader faces east, for example, the top of the map should also be east.)
3. Commission and install wayfinding maps.

Dependencies: This Strategy should occur after completing strategies under *Making the Space*, Goal 1, Objective 1: “Designate a Part of the CBD as the Arts District.”

Time: One year.

Funding Sources: Tourism Promotion and Development Grant Program.

**Strategy 2: Enhance streetscaping and add new flags to light posts delineating the arts district.**

Leading Organization: LEDC, LAB.

Priority: Low.

Cost: \$\$

Implementation Steps:

1. Brainstorm tactical urbanism ideas to improve streetscaping within the arts district. Use ideas from The Landing as a starting point and magnify those ideas to fit within the area of the arts district.
2. Via newsletter or special message, invite interested citizens to brainstorming session for flag design. (Consider pairing with other focus group efforts for establishing Arts Designation.)
3. Conduct focus group to brainstorm and propose design elements for the flags.
4. Create approximately three potential flag designs.
5. Invite citizens to vote (via an online form, such as SurveyMonkey) on a final flag design.
6. Commission a flagmaker/installer to create and install the flags.

Dependencies: This strategy should occur concurrently or after completing strategies under *Making the Space*, Goal 1, Objective 1: “Designate a Part of the CBD as the Arts District.”

Time: One year.

Funding Source: Tourism Promotion and Development Grant Program.

**Strategy 3: Install gateway signage, art, and historic landscaping at the four entry points to the Borough on Lansdowne and Baltimore Avenues.**

Leading Organization: LEDC, LAB, Borough Council.

Priority: Low.

Cost: \$\$

Implementation Steps:

1. Via newsletter or special message, invite interested citizens to a brainstorming session for gateway signage design, art, or historic landscaping.
2. Conduct focus group to brainstorm and propose design elements for the signage/art/landscaping.
3. Create approximately three potential designs.
4. Invite citizens to vote (via an online form, such as SurveyMonkey) on a final design.
5. Commission a signmaker/landscaper to install the final design.

Dependencies: None. Consider pairing focus group in Step 1 with *Making the Space*, Goal 1, Objective 1, Strategy 1: “Develop a name for the district, such as ‘Arts on the Avenue.’”

Time: One year.

Funding Source: Borough, Wells Fargo Regional Foundation, Neighborhood Implementation Grants.

## OBJECTIVE 2: Create and Install Public Art.

### *Strategy 1: Add permanent public art at key locations within the district.*

Leading Organization: LEDC, LAB, Lansdowne Public Library, or WPSD.

Priority: Medium.

Cost: \$\$, Varies.

Implementation Steps:

1. Identify key locations in the district for public art and beautification opportunities. Some potential locations include:
  - The Lansdowne Avenue Bridge over the Lansdowne regional rail station (potential mural);
  - The south end of the shopping plaza on the northeast corner of Lansdowne and Baltimore Avenues (potential mural or sculpture);
  - The north wall of the building immediately south of The Landing (potential mural);
  - Borough Green (potential sculpture);
  - Veterans Park (potential sculpture); or
  - New trash receptacles, planters, or seating (potential artwork).
  - Crosswalks between intersections within the CBD
2. Contact property owners, agencies, or other relevant people/organizations to field buy-in.
3. Gather public input on potential designs (including focus groups, surveys, or interviews similar to those described in strategies above).
4. Through LEDC, LAB, and/or LBPA listservs, request volunteers/contributors. (Consider including students in WPSD or private schools, depending on the nature of the project— see *Crafting the Future*, Goal 1: “Youth Engagement.”)
5. Consider the Lansdowne Public Library as the lead for the bridge mural. The bridge can be used as a space for artistic expression of the members of the Library.
6. Between property owner/agencies and other relevant parties, coordinate a work schedule for the completion of the artwork.
7. Coordinate with volunteers to conform to the requirements of the work schedule; complete the installation.

NOTE: Because of the subjective nature of this strategy, implementation steps will vary by project depending on the artwork medium and location.

Dependencies: None.

Time: Varies by Project. One to two years.

Funding Source: Home Depot Community Impact Grants, Fresh Paint Days Pennsylvania, Good Neighbor Citizenship Company Grants.

**Strategy 2: Utilize temporary public art on a rotating basis throughout the district.**

Leading Organization: LEDC, LAB, Borough Council, and other organizations as the project requires.

Priority: Low.

Cost: \$ (or none— varies by project.)

Implementation Steps:

1. Identify key activities and locations for temporary art. Some examples include:
  - “Yarn bombs” on tree trunks, light and sign posts, or bike racks;
  - Sidewalk chalk murals; and
  - Temporary “upcycled” art exhibits in vacant or underused areas, such as side yards or vacant storefronts.
2. Conduct outreach through listservs for volunteers/contributors. (The quantity and level of engagement varies by project.)
3. In a central place of each artwork, include materials or signage indicating the people/groups that helped contribute to the project, and invite citizens to get involved.
4. On newsletters, include an ongoing open invitation to receive ideas from inspired citizens on new impromptu art projects.

Dependencies: None.

Time: Varies by Project; 6 months to a year.

Funding Sources: Not applicable.

NOTE: The purpose of creating temporary public art is to incite a new perspective or see something a new way. Thus, identifying spaces and activities for this strategy go hand-in-hand.

**OBJECTIVE 3: Improve Conditions at the Train Station.**

**Strategy 1: Install an historical marker highlighting the Frank Furness design of the station.**

Leading Organization: LEDC, Borough Council.

Priority: Low.

Cost: \$

Implementation Steps:

1. Connect with SEPTA representatives about installation of the marker, and if SEPTA plans on renovating the station in the foreseeable future. Seek improvements concurrent with SEPTA station improvements.
2. Seek permission from SEPTA to install historical marker. Coordinate installation procedures and times.
3. Design and commission installation of marker.

Dependencies: None.

Time: One year.

Funding Source: SEPTA, Borough.

**Strategy 2: Install colorful planters, flowers, seating, wayfinding brochures and signage, and art in and around the station.**

Leading Organization: LEDC, Borough Council.

Priority: Medium.

Cost: \$\$

Implementation Steps:

1. Connect with SEPTA representatives about station beautification, and if SEPTA plans on renovating the station in the foreseeable future. Seek improvements concurrent with SEPTA station improvements. (SEPTA may cover costs.)
2. Seek permission from SEPTA to install planters, flowers, seating, wayfinding brochures and signage, and art. Coordinate installation procedures and times.
3. Design and commission installation of beautification projects.

Dependencies: None.

Time: 1-2 years.

Funding Source: SEPTA, Borough, Artplace - National Creative Placemaking Fund, Home Depot Community Impact Grants.



# Crafting the Future

## GOAL 1: Engage the Youth

### **OBJECTIVE 1: Enter Partnerships and Collaborations with the Art and Music Departments at Public and Private Schools.**

*Strategy 1: Hold semi-annual art shows at the 20\*20 House, highlighting the work of students at Lansdowne's public schools.*

Leading Organization: LAB.

Priority: High.

Cost: \$

Implementation Steps:

1. Contact superintendents and heads of arts departments at WPSD, charter, and private schools to inquire willingness to contribute to a student art show.
2. Reserve space at 20\*20 House for student shows near the end of each semester, in December and May (to allow students the opportunity to showcase classwork in addition to extracurricular work).
3. Coordinate with school districts to advertise the event to parents and other interested parties.
4. Advertise the event on listservs for patrons, and volunteers (for catering, judging, or a similar facilitatory role.)
5. Create promotional materials for additional arts-related LAB and LEDC events and distribute at the art show to increase visibility to parents, families, and other visitors.

Dependencies: None. Consider implementing with Strategy 2 below, "Establish an annual music festival..."

Time: 2 years.

Funding Sources: LEDC, Borough, Aetna Foundation - Cultivating Healthy Communities Grant program



**Strategy 2: Establish an annual music festival held at multiple venues around the Borough to include school bands, orchestras and choirs, as well as church groups, community groups, and interested individuals.**

Lead Organization: LEDC, LAB, LBPA, Borough Council.

Priority: High.

Cost: \$\$

Implementation Steps:

1. Contact superintendents and heads of arts and music departments at WPSD, charter, and private schools to inquire willingness to contribute to a student music festival.
2. Coordinate with school arts and theatre departments for stage-building, set-building, and decorating. (In addition to music performances, consider making spaces to showcase student artwork, as well, or combining this strategy with Strategy 1 above.)
3. Reserve space at existing Borough-owned assets, like the 20\*20 House, 20th Century Club, and various public parks for concert space, as necessary. Scale reservations based upon the expected number of performances and participants. Festival programming should occur at the end of semesters (in December or May) to provide in-class and/or after school rehearsal time.
4. Coordinate with LBPA to prepare businesses for the visitors resulting from the event.
5. Create promotional materials for additional arts-related LAB and LEDC events and distribute at the art show to increase visibility to parents, families, and other visitors.

NOTE: Coordination for this annual event could likely mimic that of the Arts on the Avenue Festival. A broad-strokes suggestion is given here.

Dependencies: None. Consider implementing this strategy concurrently with Strategy 1 above, “Hold semi-annual art shows at the 20\*20 House, highlighting the work of students at Lansdowne’s public schools.”

Time: 2 years.

Funding Source: LEDC, Borough, Ethel Sergeant Clark Smith Memorial Fund.

## OBJECTIVE 2: Coordinate Events that Appeal to Youth.

*Strategy 1: Hold youth-focused events and block parties on Lansdowne Avenue and The Landing.*

Lead Organization: LEDC.

Priority: Medium.

Cost: \$-\$\$

Implementation Steps:

1. Determine the kinds of events that attract local students, parents, and families. This can be obtained through interviews with these groups during arts festivals, surveys delivered to students or parents via local schools, or other means. Some examples for events include:
  - Hands-on arts and crafts events;
  - Concerts by artists who appeal to Lansdowne children or teenagers;
  - Teenager-only events with food, games, or a DJ; or
  - Holiday events such as trick-or-treating or egg hunts that take place in and around downtown businesses, followed by indoor fun at the 20th Century Club, Artspace, or the Library.
2. If applicable, coordinate business involvement through LBPA, and art-related volunteerism through LAB.
3. In order to inform parents of events, publicize the event through school listservs or bulletins in addition to LEDC and LAB listservs.
4. Create promotional materials for additional arts-related LAB and LEDC events and distribute at events to increase visibility to parents and families.

Dependencies: None.

Time: Varies, 6 months to 1 year.

Funding Sources: LEDC, Borough, Aetna Foundation - Cultivating Healthy Communities Grant program.

NOTE: Because of the subjective nature of this strategy, implementation steps will vary by project depending on the type of event and location.

### OBJECTIVE 3: Coordinate Events that Feature Youth.

**Strategy 1: Hold an annual Battle of the Bands and allow not just Penn Wood, but surrounding schools to participate, as well.**

Lead Organization: LEDC or LAB.

Priority: Medium.

Cost: \$\$

Implementation Steps:

1. Discuss with various school leaders to determine the prevalence of music groups in the school districts. If not, expand search to additional nearby schools (in Delaware County, especially).
2. Coordinate with school officials to publicize Battle of the Bands hosted at the 20th Century Club. Design a flyer that lists all schools participating.
3. Contact theatre and arts departments for volunteers in decoration, stage, sound and lighting.
4. Through LBPA, partner with businesses interested in providing catering or refreshments.
5. Through LAB, find volunteers for judging skill or musicality.
6. Create promotional materials for additional arts-related LAB and LEDC events and distribute at the Battle of the Bands event to increase visibility to parents and families.

Dependencies: None.

Time: 1 year.

Funding Sources: Ticket sales at event, Borough, Aetna Foundation - Cultivating Healthy Communities Grant program.

**Strategy 2: Establish a community talent show open to children, teens, and adults.**

Lead Organization: LEDC or LAB.

Priority: High.

Cost: \$

Implementation Steps:

1. Reach out on LEDC and LAB listservs, as well as schools, for talent show entrants. Consider creating an online sign-up sheet, where willing participants can write their name and talent, as well as a means to cancel their reservation. Also consider sorting acts by age range: e.g., 3-10, 11-16, and 17+
2. Reserve 20th Century Club, The Vault, or a similar well-suited location with a stage and seating.
3. Obtain vendors for the event through volunteers in LBPA.
4. Create promotional materials for additional arts-related LAB and LEDC events and distribute them at the community talent show to increase visibility to parents and families.

Dependencies: None.

Time: 9 months to a year.

Funding Sources: Ticket sales at event, Borough, Aetna Foundation - Cultivating Healthy Communities Grant program.

## GOAL 2: Increase Arts & Culture Programming

### OBJECTIVE 1: Partner with Existing and New Organizations to Implement Ideas.

*Strategy 1: Encourage collaborations between businesses, along with community groups, to innovate new arts and culture programming in the district.*

Lead Organization: LEDC, LBPA, LAB.

Priority: Medium.

Cost: None.

Implementation Steps:

1. Develop and advance a medium of communication and collaboration between businesses, both online and face-to-face.
2. Invite business owners with ideas for collaboration to submit them for inclusion in a monthly/quarterly e-newsletter. In addition, set aside time in LBPA and LEDC meetings to discuss collaboration opportunities.

Dependencies: None.

Time: One month. Ongoing.

Funding Sources: Not Applicable

NOTE: Collaborations between businesses can amplify the success of events in the Borough. For example: a juice bar or coffee shop could provide beverages at a small concert at The Vault put on by a local musician; a local club could organize and sponsor a half-day writer's retreat at the library; or music businesses in town could organize and sponsor a multi-venue music festival over a weekend.

## OBJECTIVE 2: Add Frequency and Variety to the Types of Events, Focusing on Different Age Groups, Levels of Experience, and Cultural Interests.

### *Strategy 1: Hold art events that are less intimidating for non-artists.*

Lead Organization: LEDC.

Priority: Medium.

Cost: \$-\$\$, depending on project.

Implementation Steps:

1. Determine implementable activities in Lansdowne that do not require much artistic skill but contribute to beautification or quality of life. Some examples include:
  - A Chalk the Block event;
  - A Nighttime Art Walk;
  - A cultural celebration, involving food and music from various cultures represented by the Lansdowne population; or
  - Art therapy for people with disabilities, recovering from accidents, or dealing with trauma.
2. Conduct outreach through LAB, LEDC, and LBPA listservs (and possibly WPSD) to connect with interested volunteers.
3. Identify ideal locations to host the event, and coordinate with property owners, agencies, organizations, or other relevant parties to gain permission or make reservations to use the location.
4. Broadcast the event through signage, such as banners, and other means.

NOTE: Because of the subjective nature of this strategy, implementation steps will vary by project depending on the type of event and location. In addition, consider a partnership between Mercy Fitzgerald Hospital and LAB to form a base of volunteers as well as participants for art therapy sessions.

Dependencies: None. This strategy might be more effective after implementing the Strategies under Goal 1: "Engage the Youth."

Time: Varies.

Funding Source: LEDC, Borough, Aetna Foundation - Cultivating Healthy Communities Grant program.

## GOAL 3: Support and Utilize Existing Assets

### OBJECTIVE 1: Prepare for and facilitate the completion of the Lansdowne Theater.

*Strategy 1: Assist the Historic Lansdowne Theater Corporation (HLTC) in acquiring grants, funding sources, construction and renovation companies.*

Leading Organization: HLTC, LEDC, LAB.

Priority: High.

Cost: Not Applicable.

Implementation Steps:

1. Consult the Funding Sources table in the Appendix as a starting point.
2. Organize a timeline that will guide the process of applying for grants and other monetary awards.
3. Add any appropriate funding sources to the list for future use.

Time: About 6 months prior to grant application deadlines.

Dependencies: None.

Funding Source: Not Applicable.

*Strategy 2: Adjust the business culture to augment the opening of the Theater.*

Leading Organizations: LBPA, LEDC.

Priority: High.

Cost: \$

Implementation Steps:

1. Develop a flexible schedule that will lengthen business hours of operation during show events.
2. Coordinate events that support the Theater locationally.
3. Utilize The Landing.
4. Incorporate Baltimore Ave.

Time: <6 months to establish a flexible business schedule and plan a partnered event.

Dependencies: Consult the Designated Arts District area map for location ideas.

Funding Source: Tourism Promotion and Development Grant Program, PA DCED.

**Strategy 3: Conduct public outreach to establish consistent performances for the Lansdowne Theater.**

Leading Organization: LAB, HLTC.

Priority: High.

Cost: \$

Implementation Steps:

1. Utilize social media and other existing Borough communication materials to publicize the Theater as a concert venue where musicians and actors can perform.
2. Promote booking opportunities for performers through an online platform.

Time: Varies. Public outreach can be circulated as frequently as necessary (e.g., twice a month, once a week).

Dependencies: None.

Funding Source: Tourism Promotion and Development Grant Program.

**OBJECTIVE 2: Increase visibility of utilizable performance and event spaces.**

**Strategy 1: Catalog and publish an inventory of available space, along with contact information for reservations, etc.**

Leading Organization: LAB, LEDC.

Priority: High.

Cost: Not Applicable.

Implementation Steps:

1. Identify specific buildings within Lansdowne.
2. Designate a lead person(s) who will create the inventory  
*The catalog will be a collection of facility profiles with the following information: contact info, location address; pictures (optional); building name, number of floors; general use; and maximum occupancy.*

Time: 1 week.

Dependencies: None.

Funding Source: Not Applicable.

NOTE: Consider including a building diagram as part of the inventory. A diagram can describe flow of space and facilitate with identifying ideal locations for different kinds of events.

**Strategy 2: Publicize Utility Works as a space for collaboration and innovation by professional and emerging artists.**

Leading Organization: LEDC.

Priority: High.

Cost: \$

Implementation Steps:

1. Establish a new Tab for Utility Works on the LEDC website.
2. Compose a Sign-Up list that is always open for interested artists who want to use the place as a studio or marketplace.

Time to Completion: 1 week - a month.

Dependencies: None.

Funding Source: Tourism Promotion and Development Grant Program.

**Strategy 3: Promote smaller and lesser known cultural spaces such as the Landing, the Vault, Lansdowne Ballroom, and others.**

Leading Organization: LEDC, LAB, HLTC.

Priority: Medium.

Cost: \$

Implementation Steps:

*This can be done through diverse programming in these spaces and marketing including: public art exhibitions, dance competitions, talent shows.*

Time: Varies.

Dependencies: Consult the Creative Assets Inventory for a listing of cultural spaces (Appendix A.)

Funding Source: The Kresge Foundation.

**OBJECTIVE 3: Increase LAB funding to support existing government investments such as the 20th Twentieth Century Club, 20\*20 House and The Landing.****Strategy 1: Create a full-time coordinator position to accommodate enhanced efforts.**

Leading Organization: Borough Council.

Priority: High.

Cost: \$\$

Implementation Steps:

1. Come to a consensus on creating a full-time position for the LAB director.
2. Prepare room in the budget to finance a full-time LAB director position.

Time: 1 Fiscal Year.

Dependencies: None.

Funding Sources: The Knight Foundation, Borough Council.



**OBJECTIVE 4: Strengthen and increase activity at ArtSpace, 20\*20 House and 20th Century Club as spaces for both experienced and beginning art makers.**

**Strategy 1: Incorporate public speaking workshops for poetry readings and open mics at ArtSpace.**

Leading Organization: LAB, ArtSpace.

Priority: Medium.

Cost: \$\$

Implementation Steps:

1. Incorporate a bi-monthly public speaking series.
2. Coordinate a showcase event of public readings that occur every season. Partner with local restaurants, such as Regency Cafe, to hold frequent open mics and poetry slam events.

Time: 1-2 months of planning.

Dependencies: None.

Funding Source: Pew Center for Arts & Heritage.

NOTE: Public speaking workshops could function as an extension of the writing workshop series that already occurs in the Borough.

**Strategy 2: Utilize the 20\*20 House as a pop-in open studio space.**

Leading Organization: LAB.

Priority: Medium.

Cost: \$\$

Implementation Steps:

1. This space can serve as an “overflow” space for artists to work as an extension of their homes or the new Utility Works facility.
2. Artists will use the first and second floors as temporary studio space. First come, first serve. Artists will set up and tear down their canvases, etc at the end of their stay.
3. This can operate on an honor system, so the last person out the door will ensure that the building is left in a good quality condition (this can also be a role given to the new arts organization—see *Building Leadership*, Goal 2: “Create a New Arts Organization.”)

Time: At least 3 months of planning; Studio space can be open year-round.

Dependencies: None.

Funding Source: The Knight Foundation.

*Strategy 3: Create a seasonal event schedule which will use the patio space at the Twentieth Century Club as the primary location and/or overflow space to indoor events.*

Leading Organization: LEDC, LAB, Twentieth Century Club.

Priority: High.

Cost: \$\$

Implementation Steps:

1. Organize a series of events that will occur in Spring, Summer, and Fall on the patio.
2. Comprise a list of materials needed for outdoor decorations and storage.
3. Create diagrams as a guideline to show different uses of the outdoor patio and how the space can be organized to best suit the events that occur there.
4. Utilize all available communication materials within the Borough for marketing.

Time: 1-2 months prior to the season.

Dependencies: None.

Funding Source: PA Council on the Arts, The Knight Foundation.



# Building Leadership

## GOAL 1: Form a Public-Private Partnership

**OBJECTIVE 1: Formalize a relationship between the Borough, as represented by the LAB, and the LEDC to designate the LEDC as the lead organization in programming, supported by the Borough Council.**

*Strategy 1: Define the shared goals and objectives for the partnership.*

Leading Organization: LEDC, LAB.

Priority: High.

Cost: \$

Implementation Steps:

1. Create a Joint Vision Board between the LEDC and the LAB.
  - Materials include poster board; cork board or small canvas; a stack of magazines; scissors; markers or paint; glue, tape, or pins.
  - Prior to starting the Vision Board, take time to reflect on the overall goals and mission that the organizations share as it relates to the arts, culture and economic development in Lansdowne. Think: What do you want Lansdowne to look like in the next 5-10 years? What programs do you want to see continue; what programs do you want to see begin? Write your thoughts on a big sheet of paper where everyone can view it.
  - Find and cut out images from the magazines that represent the words written on the sheet of paper. Anything goes and be creative - you can cut out actually words to spell it out, parts of a picture, etc.
  - You can place LEDC and LAB logos anywhere on the vision board. This may be helpful when other people view it so they know whose vision it is. It also serves as a reminder that this vision is a joint effort between the two organizations.
  - Begin to fix the magazine cutouts to the board. You can also use markers or paint to write words and quotes as well. This board can be a collage that can be read in any direction. You can create borders for different goals, objectives, and strategies. Or it can be all one big picture. There is no wrong way to do this - it can be as full or as spread out as you desire. Just be sure that the photos accurately align with the goals that you want to achieve.
2. Frame and display the vision board in a place that it will be seen daily.

Time: 90-120 minutes.

Dependencies: None.

Funding Source: A small portion of money can be withdrawn from a miscellaneous fund. An approximate amount can range between \$20-40 for materials.

NOTE: In many public-private partnerships, the public entity works to remove potential obstacles to arts-based development, and the private entity helps acquire funding for projects.

**Strategy 2: Define the individual roles of each organization in the relationship.**

Leading Organization: LEDC, LAB, Borough Council.

Priority: High.

Cost: Not Applicable.

Implementation Steps:

1. Create a signed agreement between the participation organizations.
2. Agreement should outline specific roles and desired outcomes.

Time: 90 minutes.

Dependencies: Complete Strategy 1 above prior to this strategy. Shared goals and objectives should be established before defining individual roles.

Funding Source: Not Applicable.

**OBJECTIVE 2: Facilitate collaboration and provide leadership for arts and culture efforts in the Borough.**

**Strategy 1: Connect individuals and organizations with each other to collaborate on implementation of specific plans for events.**

Leading Organization: LEDC, LAB, Borough Council, LBPA.

Priority: High.

Cost: Not Applicable.

Implementation Steps:

1. Continue to make meeting agendas available on websites for residents to view.
2. Maintain a consistent "Contact Us" inquiry on websites for organizations and resident to offer any volunteer help, etc.

Time: Less than a month.

Dependencies: Consult a digital calendar of events (see *Building Leadership*, Goal 3, Objective 1: "Designate and Market a single official source for an art and culture events calendar") as a starting point to set-up meetings with particular organizations.

Funding Source: Not Applicable.

**Strategy 2: Creatively involve groups and individuals through volunteer summits and entrepreneur conferences.**

Leading Organization: LEDC, LAB, LBPA.

Priority: High.

Cost: \$\$

Implementation Steps:

1. Establish a venue, date, and time; define the target participants, community partners, and team roles. Example team roles include: Team Leader, Program Coordinator, Site Organizer, Media Coordinator, and Publicity Coordinator.
2. Formulate an agenda for the summit(s) and conference(s).
3. Conduct public outreach by using communication strategies to solicit interest and expand awareness of the events.
4. Consider an evaluation method(s) after the events take place.
5. Establish the future frequency of these events.

Time: At least 2 months of planning; actual dates and times of the summits and conferences will vary depending on the amount of participants and the event agenda.

Dependencies: None.

Funding Source: Ethel Sergeant Clark Smith Memorial Fund.

**Strategy 3: Implement a small business development fund or micro-lending program to help and encourage art entrepreneurs to locate and work in the Borough.**

Leading Organization: LEDC.

Priority: Medium.

Cost: \$\$\$

Implementation Steps:

1. Use funding to establish homeownership opportunities for low-income potential residents.

Time: At least 6 months.

Dependencies: None.

Funding Source: PA DCED, Delaware County Affordable Housing Fund (Act 137).

## GOAL 2: Create a New Arts Organization

### **OBJECTIVE 1: Invite artists to form a collaborative to promote art and individual artists in Lansdowne.**

*Strategy 1: Construct a mission statement that defines the role of the new arts organization.*

Leading Organization: LAB.

Priority: Medium.

Cost: Not Applicable.

Implementation Steps:

1. Mimic a process that is similar to a Vision Board or create a joint Vision Board for the LAB and the new arts organization.

Time: 90 minutes.

Dependencies: Executing this strategy may be easier once a joint vision board between the LAB and the LEDC is formed (see *Building Leadership*, Goal 1, Objective 1, Strategy 1: “Define the shared goals and objectives for the partnership”) since this new organization will be an extension of the LAB.

Funding Source: Not Applicable.

### **OBJECTIVE 2: Open an artist and craftsperson co-operative retail space within the arts district for local and regional artists to sell their work.**

*Strategy 1: Consult the inventory for available open space that can be used on a scheduling basis for artist displays.*

Leading Organization: LEDC.

Priority: Medium.

Cost: \$\$

Implementation Steps:

1. Establish a regular schedule for artist displays.
2. Choose an appropriate area(s) from the inventory for artist displays to take place.
3. Contact the owner of the available space to agree on a regular schedule and acquire permission to use the space for display.

Time: 2 weeks - 3 months.

Dependencies: Consult the available space inventory (see *Crafting the Future*, Goal 3, Objective 2, Strategy 1: “Catalog and publish an inventory of available space”) for facilities.

Funding Source: Pew Center for Arts & Heritage.

## GOAL 3: Improve Communications and Marketing

### OBJECTIVE 1: Designate and market a single official source for an art and culture events calendar.

*Strategy 1: Specify a single coordinator who maintains communication and exchanges information with various groups.*

Leading Organization: LAB, LEDC.

Priority: High.

Cost: \$

Implementation Steps:

1. Consider if this coordinator role will be volunteer or paid a salary.
  - Over time, monitor the intensity of this role and consider adding two or more individuals to serve as coordinators.
2. Calendar should be digitally synchronized for the LEDC and the LAB to use in order to effectively communicate dates and times to avoid scheduling troubles and increase awareness.
3. Consider what types of software and programs can be used for this calendar, i.e. Outlook, Google.
4. Consider expanding the use of this calendar to include events from the Borough Council and the LBPA.

Time: A coordinator can be selected in a meeting setting.

Dependencies: None.

Funding Source: The Kresge Foundation.

### OBJECTIVE 2: Install an electronic billboard near the main intersection to publicize upcoming events.

*Strategy 1: Designate a coordinator to upload weekly updates can be done remotely by the LAB or another coordinator.*

Leading Organization: LAB, Borough Council.

Priority: Low.

Cost: \$\$

Implementation Steps:

1. Once funding is allocated to install a billboard and a location is selected, a coordinator should be selected to display weekly events on the billboard.
2. Consider if this coordinator role will be volunteer or paid a salary.
3. Billboard updates can be done by computer at any location.

Time: A coordinator can be selected in a meeting setting; allocating funding and establishing a suitable intersection location may take at least 3-6 months depending on the funding source.

Dependencies: Consult the monthly calendar of events (see Building Leadership, Goal 3, Objective 1: "Designate and market a single official source for an art and culture events calendar"); establish a gateway to signify a location and install the billboard.

Funding Source: Tourism Promotion and Development Grant Program.



**OBJECTIVE 3: Develop a brand for Lansdowne to use in marketing.**

*Strategy 1: Establish the brand as “Live. Love. Lansdowne.”*

Leading Organizations: LAB, Borough Council, LEDC, LBPA.

Priority: Medium.

Cost: \$

Implementation Steps:

1. Create a branding campaign for “Live. Love. Lansdowne.”
2. Consider using existing communication platforms within Lansdowne as well as social media.

Time: Ongoing.

Dependencies: Examine all goals under all themes to consider them as components and/or highlights for the branding campaign.

Funding Source: Tourism Promotion and Development Grant Program.

NOTE: Alternative to the phrase “Live. Love. Lansdowne,” you could conduct a brainstorming session with interested artists or citizens in determining a marketing phrase.

**OBJECTIVE 4: Catalog all arts and culture assets in the Borough, including individual artisans, to increase awareness and encourage cooperation.**

*Strategy 1: In addition to an inventory of physical arts and cultural assets, compile an inventory of individual artisans in order to promote the work of artisans in the Lansdowne area.*

Leading Organizations: LAB, LEDC.

Priority: Low.

Cost: Not Applicable.

Implementation Steps:

1. Mimic the Creative Assets Inventory that is located in the Appendix to create an Artisan Inventory to serve as a directory.

Time: Ongoing.

Dependencies: None.

Funding Sources: Not Applicable.

## High-Priority Strategies

Theme	Goal	Strategy	Timeframe
Making the Space	Designate an Arts District	Develop a name for the district, such as "Arts on the Avenue."	Short-Term.
Crafting The Future	Engage the Youth	Hold semi-annual art shows at the 20*20 House, highlighting the work of students at Lansdowne's public schools.	Mid-Term.
Crafting The Future	Engage the Youth	Establish an annual music festival held at multiple venues around the Borough to include school bands, orchestras and choirs, as well as church groups, community groups, and interested individuals.	Mid-Term.
Crafting The Future	Engage the Youth	Establish a community talent show open to children, teens, and adults.	Mid-Term.
Crafting the Future	Support and Utilize Existing Assets	Assist the Historic Lansdowne Theater Corporation (HLTC) in acquiring grants, funding sources, construction and renovation companies.	Short-Term.
Crafting the Future	Support and Utilize Existing Assets	Adjust the business culture to augment the opening of the Theater	Short-Term.
Crafting the Future	Support and Utilize Existing Assets	Conduct public outreach to establish potential performers for the Lansdowne Theater	Short-Term.
Crafting the Future	Support and Utilize Existing Assets	Catalog and publish an inventory of available space, along with contact information for reservations, etc.	Short-Term.
Crafting the Future	Support and Utilize Existing Assets	Publicize Utility Works as a space for collaboration and innovation by professional and emerging artists.	Short-Term.
Crafting the Future	Support and Utilize Existing Assets	Create a full-time coordinator position to accommodate enhanced efforts.	Mid-Term.
Crafting the Future	Support and Utilize Existing Assets	Create a seasonal event schedule which will use the patio space at the Twentieth Century Club as the primary location and/or overflow space to indoor events.	Short-Term.
Building Leadership	Form a Public-Private Partnership	Creatively involve groups and individuals through volunteer summits and entrepreneur conferences.	Short-Term.

<b>Theme</b>	<b>Goal</b>	<b>Strategy</b>	<b>Timeframe</b>
Building Leadership	Form a Public-Private Partnership	Connect individuals and organizations with each other to collaborate on implementation of specific plans for events.	Short-Term.
Building Leadership	Form a Public-Private Partnership	Define the shared goals and objectives for the partnership.	Short-Term.
Building Leadership	Form a Public-Private Partnership	Define the individual roles of each organization in the relationship.	Short-Term.
Building Leadership	Improve Communications and Marketing	Specify a coordinator maintains communication and exchanges information with various groups.	Short-Term.

## Medium-Priority Strategies

Theme	Goal	Strategy	Timeframe
Making the Space	Designate an Arts District	Encourage partnerships between businesses and organizations to promote the arts as well as businesses through special events.	Ongoing.
Making the Space	Designate an Arts District	Map existing assets within the arts district.	Short-Term.
Making the Space	Designate an Arts District	Using Existing LEDC research, identify and recruit conforming businesses to relocate within the arts district.	Ongoing.
Making the Space	Designate an Arts District	Highlight resources for entrepreneurs available through LEDC and LBPA.	Ongoing.
Making the Space	Establish Gateways and Wayfinding	Add permanent public art to key points within the district	Mid-Term.
Making the Space	Establish Gateways and Wayfinding	Install colorful planters, flowers, seating, wayfinding brochures and signage, and art in and around the station.	Mid-Term.
Crafting the Future	Engage the Youth	Hold an annual Battle of the Bands and allow not just Penn Woods, but surrounding schools to participate, as well.	Mid-Term.
Crafting the Future	Engage the Youth	Hold youth-focused events and block parties on Lansdowne Avenue and The Landing.	Short-Term; Varies.
Crafting The Future	Increase Arts & Cultural Programming	Encourage collaborations between businesses, along with community groups, to innovate new arts and culture programming in the district.	Short-Term; Ongoing.
Crafting The Future	Increase Arts & Cultural Programming	Hold art events that are less intimidating for non-artists.	Varies.
Crafting the Future	Support and Utilize Existing Assets	Promote smaller and lesser known cultural spaces such as the Landing, the Vault, Lansdowne Ballroom, and others.	Varies.
Crafting the Future	Support and Utilize Existing Assets	Incorporate public speaking workshops for poetry readings and open mics at ArtSpace.	Short-Term.
Crafting the Future	Support and Utilize Existing Assets	Utilize the 20*20 House as a pop-in open studio space.	Short-Term.
Building Leadership	Form a Public-Private Partnership	Implement a small business development fund or micro lending program to help and encourage art entrepreneurs to locate and work in the Borough.	Short-Term.

<b>Theme</b>	<b>Goal</b>	<b>Strategy</b>	<b>Timeframe</b>
Building Leadership	Form a Public-Private Partnership	Construct a mission statement that defines the role of the new arts organization.	Short-Term.
Building Leadership	Form a Public-Private Partnership	Consult the inventory for available open space that can be used on a scheduling basis for artist displays.	Short-Term.
Building Leadership	Form a Public-Private Partnership	Creatively involve groups and individuals through volunteer summits and entrepreneur conferences.	Short-Term.

## Low-Priority Strategies

Theme	Goal	Strategy	Timeframe
Making the Space	Designate an Arts District	Activate vacant spaces by using them as temporary exhibition and event spaces.	Short-Term; Ongoing.
Making the Space	Establish Gateways and Wayfinding	Install maps at the train station and the two municipal parking lots highlighting Lansdowne art and culture to guide residents and visitors to existing assets.	Mid-Term.
Making the Space	Establish Gateways and Wayfinding	Add flags to light posts delineating the arts district.	Mid-Term.
Making the Space	Establish Gateways and Wayfinding	Utilize temporary public art on a rotating basis throughout the district.	Short-Term; Varies by Project.
Making the Space	Establish Gateways and Wayfinding	Install an historical marker highlighting the Frank Furness design of the station.	Mid-Term.
Making the Space	Establish Gateways and Wayfinding	Install gateway signage, art, and historic landscaping at the four entry points to the Borough on Lansdowne and Baltimore Avenues	Mid-Term.
Building Leadership	Improve Communications and Marketing	Create an Artisans Inventory	Ongoing.
Building Leadership	Improve Communications and Marketing	Designate a coordinator to upload weekly updates can be done remotely by LAB or another coordinator.	Short-Term.









# CONCLUSION



# Conclusion

This plan lays out the details of an arts-based economic development strategy which involves promoting Lansdowne's existing arts and culture assets and leveraging the talents of its residents. As a result, Lansdowne will establish an identity as a community that is active in the arts and has a rich culture of creativity. The plan, if fully implemented, will allow Lansdowne to capitalize on existing strengths for the purpose of developing a strong economy that is resilient because it is diversified into many categories instead of being reliant on one or two large industries. Through encouraging investment in individual artists, creative organizations, and related business, this plan adds diversity to Lansdowne's economy. Completion of the goals and objectives within this plan will require buy-in from Borough Council and the staff and board of the LAB, as well as the LEDC. If both partners fully endorse and implement the strategies spelled out within it based on best practices, then Lansdowne is likely to see an increase in attention and foot traffic to its central business area which will encompass a newly created arts district. Not only does this strengthen existing merchants, but it also attracts more entrepreneurs to the areas of heightened activity. The Borough will also attract more people who will desire to make Lansdowne their home. In addition, the goals in this plan are intended to build a feeling of community among participants within the arts and culture and capture the attention of a diverse assemblage of Borough residents. Ultimately, this makes the Borough a more inclusive place with a higher quality of life for all its residents.







*APPENDIX*

# Appendix

## APPENDIX A: Inventory of Existing Arts and Culture Assets

Asset	Type	Information	Website
Lansdowne Arts Board	Arts organization	Serves as an advisory group to Lansdowne's Borough Council. The mission of the Arts Board is to create, foster, and promote Lansdowne's identity as a vibrant and inspiring artistic community. Responsible for developing and implementing all 20*20 House programming.	<a href="http://www.lansdownearts.org">http://www.lansdownearts.org</a>
Lansdowne Folk Club	Arts organization	All volunteer folk music club presenting folk, acoustic, and blue's music to Lansdowne and the surrounding communities. Performances take place in the ballroom of the 20th Century Club.	<a href="http://folkclub.org/">http://folkclub.org/</a>
Lansdowne Symphony Orchestra	Arts organization, Performance Group	One of the oldest community orchestras in the Greater Philadelphia area. The season runs from October to April, performances at the Upper Darby Performing Arts Center.	<a href="http://www.lansdowneso.org/">http://www.lansdowneso.org/</a>
20*20 House	Cultural Space	20*20 House Gallery, located at 20 Lansdowne Court, in Lansdowne, Pennsylvania, hosts a white-walled, first-floor gallery, as well as kitchen and meeting spaces. The upper floors host two additional galleries, as well as third floor office space. Programming overseen by the Lansdowne Arts Board, building maintained by the Borough.	<a href="http://www.lansdownearts.org/2020-gallery.html">http://www.lansdownearts.org/2020-gallery.html</a>
Historic Lansdowne Theater	Cultural Space	A place of public entertainment. The reopening of the 1,358 seat theater in Lansdowne's historic business district sometime in 2019 will make the arts, especially live music, more accessible to patrons from throughout the Philadelphia region.	<a href="http://lansdownetheater.org/">http://lansdownetheater.org/</a>
The Landing	Cultural Space, Recreation	A pop-up park located at the municipal parking lot between Lansdowne and Owen Avenues. Location: 30 N Lansdowne Ave.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Twentieth Century Club	Cultural Space	Lansdowne's community center. It now hosts events year-round, including a concert series by the Lansdowne Folk Club and the annual Lansdowne Arts Festival in September. It can also be rented for wedding receptions, birthday and anniversary parties and other private events. Listed on the National Register of Historic Places, the building has a long and interesting history.	

Asset	Type	Information	Website
Utility Works	Cultural Space, Education and Training	Creative Co-working space. Membership can rent 30 studios designed for artists and creative professionals. Hot desk and conference room facility available, as well as a revolving retail space.	<a href="http://lansdownefuture.org/starting-the-new-year-in-the-new-office/">http://lansdownefuture.org/starting-the-new-year-in-the-new-office/</a>
The Vault Theater	Cultural Space	The Vault, Vinyl Revival's 35-40 seat theater, is a unique location that has stadium style seating with upholstered seats available to rent for corporate and private parties, film screenings, cast and crew screenings, live performances, meetings, and other special events.	<a href="http://vinylrevivalrecords.com/theater-rental/">http://vinylrevivalrecords.com/theater-rental/</a>
ArtSpace Lansdowne	Education and Training	A comfortable, inspirational environment for artists, art instructors, and art students to create, learn and share their knowledge and love of all things artistic. Offering art classes and events and hourly rentals.	<a href="http://artspacelansdowne.com/">http://artspacelansdowne.com/</a>
Todaro's Music	Creative Industry	Music store specializing in professional ethnic and exotic musical instruments from around the world, including: string, wind, percussion, accordions, student and vintage models, as well as lessons.	<a href="http://worldfrets.com/">http://worldfrets.com/</a>
Vinyl Revival	Creative Industry	Vinyl Revival offers not only new and vintage vinyl records, but hosts live music events, screens independent films, and sells handmade and up-cycled artful home and fashion accessories.	<a href="http://vinylrevivalrecords.com/">http://vinylrevivalrecords.com/</a>
x	Creative Industry	Ballet, Tap, Jazz, Acro- Hip-Hop and Voice Lessons! Starting at age 2 through Adult.	<a href="https://dancejourney.net/">https://dancejourney.net/</a>
Lansdowne Ballroom and Latin Dance Social Club	Creative Industry	Offers a variety of Ballroom and Latin dances through private lessons, group classes, and parties. By tailoring the lesson to each client's individual needs, dancing become fun and accessible. Includes first dances for wedding couples.	<a href="https://lansdowneballroomandlatindance.com/">https://lansdowneballroomandlatindance.com/</a>
Peter Kadel's Ballroom Dancing	Creative Industry	Offers skilled instruction in all the major styles of Ballroom Dancing: Waltz, Viennese Waltz, Foxtrot, Quick Step, Swing, Rumba, Merengue, Tango, Samba, Mambo and more. Includes first dances for wedding couples.	<a href="https://www.phillyballroomdancing.com/">https://www.phillyballroomdancing.com/</a>

## APPENDIX A, CONTINUED: Inventory of Existing Arts and Culture Assets

Asset	Type	Information	Website
Lansdowne Economic Development Corporation	Cultural Organization, Civic and Professional Organization	The mission of the Lansdowne Economic Development Corporation is to support, encourage, and promote sustainable economic growth in the Borough of Lansdowne through focused community and economic development activities. The organization envisions Lansdowne as a regional destination with an historic, walkable downtown, a thriving mix of businesses, and a vibrant arts and culture community.	<a href="http://lansdownesfuture.org/">http://lansdownesfuture.org/</a>
Lansdowne Business and Professional Association	Civic and Professional Organization	The organization of professional and business owners in the Borough of Lansdowne and includes members from Lansdowne neighborhood business districts and home-based businesses, as well as associate members who reside in Lansdowne or have businesses near the Borough and participate in its activities.	<a href="http://shoplansdowne.com/">http://shoplansdowne.com/</a>
Lansdowne Park and Recreation Department	Cultural Organization	The Department of Parks and Recreation maintains, operates and supervises the public parks, play-fields and all outdoor recreation areas and facilities owned or operated by the Borough of Lansdowne	<a href="http://lansdowneborough.com/parks-and-recreation/">http://lansdowneborough.com/parks-and-recreation/</a>
Lansdowne Public Library	Cultural organization	The library is committed to strengthening the diverse community of Lansdowne by advancing knowledge, promoting literacy, and fostering lifelong learning to improve the quality of life. Offers a variety of programming and activities open to all.	<a href="http://www.lansdownelibrary.org/">http://www.lansdownelibrary.org/</a>
A Bit of the Arts	Event	Holiday art sale featuring Free Admission, Live Music, Food, Pottery, Photography, Paper Arts, Painting, Jewelry, Printmaking, Fibers, and More! Event held annually at the Twentieth Century Club.	<a href="http://www.lansdownesfuture.org/finearts-show/">http://www.lansdownesfuture.org/finearts-show/</a>
Arts on the Avenue Festival	Event	This exciting annual street festival draws a crowd for a full day of music, makers, craft brew, food trucks, and more. Family friendly.	<a href="http://lansdowneartsontheavenue.com/">http://lansdowneartsontheavenue.com/</a>
Classic Towns Walking Tours	Event	Lansdowne is a diverse and progressive community of people, places, interests, and ideas. Its services, charm, architecture, and history of civic dedication combine to create a warm sense of community, all within sight of Center City Philadelphia. Three customized walking tours so you can explore the beautiful and historic town by foot.	<a href="https://www.classictowns.org/towns/lansdowne-pa/#tour">https://www.classictowns.org/towns/lansdowne-pa/#tour</a>



Asset	Type	Information	Website
Lansdowne Farmers Market	Event	Open every Saturday from Memorial Day weekend to Halloween, is to “bring fresh, local food to Lansdowne; foster economic development in the Borough; promote Lansdowne and its events, businesses, artists, and musicians; and provide a community gathering place.” Every Market features an Artist and a Musician of the Week.	<a href="http://lansdownefarmersmarket.com/">http://lansdownefarmersmarket.com/</a>
Lansdowne Memorial Day 5K Race	Event	Race starts in the Central Business District and proceeds through our historic tree-lined streets. Come enjoy our varied terrain, historical scenery and energized spectators. Food, drinks and water stations provided. Make a morning of it by staying for the Memorial Day Parade. Free parking available.	<a href="http://lansdownefuture.org/5k/">http://lansdownefuture.org/5k/</a>
Sycamore Park	Recreation	“The Lansdowne Sycamore, estimated to have germinated in the mid 1600s, stands as a living link to pre-European development in America. Long celebrated for its age, size and unique shape, the tree stands as the centerpiece of Sycamore Park. During America’s Bicentennial in 1976, the tree was adopted as the official logo of the Borough of Lansdowne. Sycamore Park was created with support from the Greater Lansdowne Civic Association. Borough of Lansdowne, Commonwealth of Pennsylvania, and many private donors. -from the plaque at the park”	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Borough Hall Park	Recreation	Located right in the heart of Lansdowne, this greenspace is adjacent to Borough Hall.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Reservoir Park	Recreation	For years, this site existed as a drained reservoir until the park was opened to the public in 2004. It features a small creek, a tributary of the Darby Creek, a small wetland area and native vegetation.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Hoffman Park	Recreation	Hoffman Park is the main athletic facility for local sporting events including soccer, softball, basketball and tennis. Hoffman hosts many annual Park & Recreation events, including the spring egg hunt, movie nights on summer evenings and Park Day in September. Parking is available at either end of the park. The Gateway Park trail connects to Baltimore Avenue.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>

## APPENDIX A, CONTINUED: Inventory of Existing Arts and Culture Assets

Asset	Type	Information	Website
Hays Park	Recreation	1.2 acres with basketball courts, play equipment, swings and picnic tables. Location: Nyack and Sayers Avenues.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Interboro Park	Recreation	3 acres with basketball courts and play equipment. Location: Cedar & Walnut Aves.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Belmont Park	Recreation	3.9 acres with basketball courts, play equipment, swings and picnic tables. Location: Belmont & Plumstead Aves.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Pennock Woods	Recreation	6.5 acres of County open space with Lansdowne Bird Sanctuary. Location: Pennock Terrace.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Shrigley Woods	Recreation	6.5 acres of undeveloped County open space. Location: Scottdale & Hilldale Rds.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Marlyn Park	Recreation	3 acres, passive park. Location: Willowbrook & Marlyn Aves.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Borough Green	Recreation	At the center of town, directly in front of the Municipal Building. Location: Lansdowne & Baltimore Aves.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>
Veterans Park	Recreation	A shaded place to rest across from the historic Lansdowne Theater. Location: 30 North Lansdowne Ave., adjacent to The Landing.	<a href="http://lansdowneborough.com/borough-parks/">http://lansdowneborough.com/borough-parks/</a>

## APPENDIX B: Funding Opportunities

Name	Description	Program/Event
Artplace - National Creative Placemaking Fund*	Funding supports any arts-based intervention proposal to a community change that residents want to see.	Any Gateway and Wayfinding Initiatives.
Aetna Foundation - Cultivating Healthy Communities Grant program	This foundation encourages projects in the following categories: Built Environment, Community Safety, Environmental Exposures, Healthy Behaviors, and Social/Economic Factors. The foundation strongly encourages projects that advance resident- or youth-led initiatives, and projects that seek to influence and strengthen local policies that impact residents' health.	Youth Engagement and Recreational Initiatives.
Ethel Sergeant Clark Smith Memorial Fund	Grants are awarded in the areas of medical, educational, cultural, arts, health and human services. Grants are awarded for capital projects, operating expenses, and special programs in amounts that are meaningful to the success of the individual endeavors of the organizations. There is a primary emphasis on serving community needs through communities based in Delaware County, PA.	Increase in Programming and the Use of Existing Facilities.
National Endowment for the Arts	<p><u>Art Works:</u> These grants support artistically excellent projects that celebrate our creativity and cultural heritage, invite mutual respect for differing beliefs and values, and enrich humanity. Matching grants generally range from \$10,000 to \$100,000. A minimum cost share/match equal to the grant amount is required.<u>Challenge America:</u> These grants support projects that extend the reach of the arts to underserved populations. Matching grants are for \$10,000. A minimum cost share/match equal to the grant amount is required.</p> <p><u>Our Town:</u> Our Town is the National Endowment for the Arts' creative placemaking grants program. These grants support projects that integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes.</p> <p><u>Research: Art Works:</u>These grants support research that investigates the value and/or impact of the arts, either as individual components of the U.S. arts ecology or as they interact with each other and/or with other domains of American life</p>	Any Programs/Projects Suggested in this Plan.
PA Department of Community and Economic Development	<p><u>Community Development Block Grants</u></p> <p><u>Keystone Communities Program:</u> designed to encourage the creation of partnerships between the public and private sectors that jointly support local initiatives such as the growth and stability of neighborhoods and communities; social and economic diversity; and a strong and secure quality of life.</p>	Any Public-Private Partnership Objectives.

## APPENDIX B, CONTINUED: Funding Opportunities

Name	Description	Program/Event
PA Department of Conservation and Natural Resources	<p>Community Conservation Partnerships Program grants can fund: Planning, acquisition, and development of public parks; Recreation areas; Motorized and non-motorized trails; River conservation and access; Conservation of open space.</p> <p>Grants also support regional and statewide partnerships that build capacity to better develop and manage resources.</p>	Any Projects that Support the Use of Open or Vacant Space.
PA Council on the Arts	<p><u>Entry Track</u>: Entry track supports eligible arts organizations and arts programs that generally have a history of at least one year of consistent arts/cultural programming.</p> <p>Eligible organizations must be nonprofit, tax-exempt corporations; or a unit of government; college or university; school district; or non-arts nonprofit providing arts programming and/or arts services in Pennsylvania; Organizations are required to provide proof of incorporation and activity in Pennsylvania before applications are reviewed or funds awarded; Must have at least one year of arts programming; Must have an average fiscal size more than \$200,000.</p>	Any Arts and Culture Programming.
PA State Historic Preservation Office	<p><u>Preservation Construction Grants</u>: support projects that rehabilitate, restore, or preserve historic resources listed in or eligible for listing in the National Register of Historic Places.</p> <p><u>Preservation Planning Grants</u>: support projects that identify, preserve, promote and protect historic and archaeological resources of Pennsylvania for both the benefit of the public and the revitalization of communities.</p> <p>Minimum Award: \$5,000 Maximum Award: \$100,000 Funding requests require a 50/50 cash match</p>	Any Initiatives Supporting the Lansdowne Theater.
Pew Center for Arts & Heritage	As a multidisciplinary grantmaker dedicated to fostering a vibrant community, the Center awards Project grants in Performance and Exhibitions & Public Interpretation, twelve annual Fellowships which provide unrestricted grants to individual artists working in all disciplines, and Advancement grants to support high-performing institutions undertaking bold, innovative organizational initiatives.	Individual Artist Support and any other Artistic Activities.

Name	Description	Program/Event
The Knight Foundation	<p>The foundation supports community and national initiatives that: attract and nurture talent by supporting and networking diverse leaders from all sectors; enhance opportunity by building inclusive pathways to economic prosperity; foster civic engagement by enabling people to contribute to – and take an active part in – the life of their community.</p> <p>The foundation also funds artists and organizations that demonstrate: artistic excellence through the creation and presentation of art that has the capacity to transform and inspire; authenticity and inclusion through artistic practices that reflect the rich diversity of our communities, that promote diversity in arts leadership and universal engagement with the arts; technological innovation through the use of evolving technology that helps people create, exhibit and relate to art.</p>	All Youth and Community Engagement Initiatives.
The Kresge Foundation	<p><u>Arts &amp; Culture Funding:</u> Welcomes proposals from organizations that Infuse creativity (arts, culture and community-engaged design) into comprehensive community development and urban planning practices; Build on a community’s assets and distinctive attributes, recognizing and highlighting narratives of place; Are cross-sector and cross-disciplinary – collaborations of multiple partners from different sectors (public/private) and disciplines (arts, health, environment, human services); Take root in economically distressed communities and ensures that residents with low incomes contribute to, engage in, benefit from, and are empowered by activities.</p>	Any Programs Surrounding the Support of the Lansdowne Theater.
Wells Fargo Regional Foundation - Neighborhood Implementation Grants	The community receiving this grant must already have a current resident-driven neighborhood plan. This funding is only for program costs that pertain to community development projects.	Any Programs/Projects Suggested in this Plan.
Good Neighbor Citizenship Company Grants	Grant funds are awarded to non-profit organizations that support affordable housing, first time homeowners, neighborhood revitalization, financial literacy, job training, and small business development.	Any Program for Business Development or Neighborhood Advancement.
Home Depot Community Impact Grants	Funding is given in the form of The Home Depot gift cards for the purchase of tools, materials, or services and are required to be complete within six months of approval date. The organization receiving the funding must serve diverse and underserved communities, volunteer driven, and impact-focused.	Any Project that Requires Construction Materials or Tools.

## APPENDIX B, CONTINUED: Funding Opportunities

Fresh Paint Days Pennsylvania	Fresh Paint Days Pennsylvania is a program designed to provide community groups with paint and painting supplies enabling them to renew a community structure in need into something beautiful through the application of fresh paint and a lot of elbow grease. Each application is eligible for up to 20 gallons of exterior paint provided by Behr and a \$50.00 Home Depot Gift Card for painting supplies	Beautification Projects and Public Art.
Tourism Promotion and Development Grant Program	The Tourism Promotion & Development Grant Program will provide funding assistance to eligible applicants for projects that seek to attract visitors to Delaware County and enhance the overall tourism industry. Focus categories include: Promotion/Marketing (\$5,000), Community Celebrations (\$1,000), Capital Improvements(\$5,000), and Arts & Culture (\$1,000).	Marketing, Promotion and Branding Initiatives.

\*Detailed information on the grant applications and deadlines are not displayed on the website. Additional information may require a subscription or inquiry through direct email/phone communication.

## APPENDIX C: Resources

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The following websites listed here are resources on topics surrounding borough government participation, funding opportunities, community engagement, and branding tips. Grants from the Funding Opportunities table above have their respective websites listed in Appendix H. These websites also have resources which lead to additional funding information.

### Borough Government

- Wells Fargo Regional Foundation - Neighborhood Planning Grants: <https://www.wellsfargo.com/about/corporate-responsibility/community-giving/regional-foundation>
- PA State Association of Boroughs: <http://boroughs.org/>
- PPIAF: <https://ppiaf.org/ppp-resources>

### Funding Opportunities

- Delaware County Planning Department: <http://www.co.delaware.pa.us/planning/funding/assistance.html>
- ioby: <https://www.ioby.org/>
- Grant Watch: <https://www.grantwatch.com/cat/50/municipalities-grants.html>

### Community Engagement

- Community Heart & Soul: <https://www.orton.org/about-us/>
- PA Humanities Council: <http://www.pahumanities.org/>
- The National Consortium for Creative Placemaking: <http://www.artsbuildcommunities.com/>

### Business & Branding

- Delaware County Economic Development: <http://www.delcochamber.org/business-networking/index.aspx>
- Small Business Expo: <https://www.thsmallbusinessexpo.com/city/philadelphia/>

## APPENDIX D: List of Interviewees

Org/Bus/Lansdowne connection	Contact Name	Interviewer	Recorder
LEDC	Debbie Brodeur	Joshua Bell	Robella Naldo
Spicy Kitchen	Neville Diony	Joshua Bell	Robella Naldo
The Icery	Avril Losaco	Joshua Bell	Robella Naldo
Patrones/Jamey's House of Music	Jaime Reilly	Joshua Bell	Robella Naldo
Lansdowne Friends School	John MCKinstry	Joshua Bell	Robella Naldo
Lansdowne Friends School	Nancy Werner	Joshua Bell	Robella Naldo
Historic Lansdowne Theater Corporation	Matt Schultz	Joshua Bell	Robella Naldo
The Avenue Deli	Bryan Flounders	Joshua Bell	Robella Naldo
Vinyl Revival	Andrea Di Fabio	Joshua Bell	Robella Naldo
Before Our Time Antiques	Gene Wayne	Joshua Bell	Robella Naldo
Regency Cafe	George Dobbin	Joshua Bell	Robella Naldo
Lansdowne Library	Ellen Lustergarten	Joshua Bell	Robella Naldo
20*20 House	Clare Hughes	Joshua Bell	Robella Naldo
20*20 House	William Patterson	Joshua Bell	Robella Naldo
Todaro's Music	Joe Todaro	Joshua Bell	Robella Naldo
LEDC	Martin Hackett	Joshua Bell	Robella Naldo
Borough Council	Tangela James	Joshua Bell	Robella Naldo
Regency Cafe	Elizabeth Moorehead	Joshua Bell	Robella Naldo
Appligent Document Solutions	Virginia Gavin	Joshua Bell	Robella Naldo
Borough Council	Susan Williams	Joshua Bell	Robella Naldo
Borough Manager	Craig Totaro	Joshua Bell	Robella Naldo
Borough Mayor	Tony Campuzano	Joshua Bell	Robella Naldo
Musician	Bob Beach	Joshua Bell	Robella Naldo



William Penn School District Superintendent	Jane Harbert	Timothy O'Leary	Trey Miller
Lansdowne Resident	Barbara Silzle	Timothy O'Leary	Ronique Bishop
LAB/Resident	Liz Coats	Timothy O'Leary	-
LAB/Resident	Megan Halsey	Trey Miller	-
Lansdowne Resident	Leigh Jackson	Trey Miller	-
Lansdowne Resident	Charlotte Blake Alston	Jenelle Gomes	Timothy O'Leary
Lansdowne Resident	Sharon Coleman	Jenelle Gomes	Ronique Bishop
Lansdowne Resident	Dan Simpson	Ronique Bishop	Timothy O'Leary
Lansdowne Ballroom and Latin Dance Club	Garincha Hilaire	Tracy Purdy	-

## **APPENDIX E: List of Interview Questions Asked to Concerned Residents, Local Artists, and Business Owners**

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### **Interview Questions for Concerned Residents, Business Owners:**

#### **Introduction**

We, [interviewer names], graduate students at Temple University, under the guidance of our faculty advisor, Professor Jeffrey Doshna in the Department of Planning and Community Development, are currently in the process of gathering data and information needed for the creation of an arts-based economic development plan for Lansdowne. A framework which will be crafted in close collaboration with The Lansdowne Arts Board and the Lansdowne Economic Development Corporation. The main goal of the plan is to leverage existing arts resources within the Borough, create a destination within the region, and catalyze local economic development activity.

In recognition of your important role and contribution in this effort, we are soliciting your participation through this interview and we appreciate your sharing with us your time and valuable insights through your responses.

#### **Information disclosure and confidentiality clause**

With your permission, we will audiotape and take notes during the interview. The recording is to accurately document the information you provide, and will be used for transcription and reference purposes only. All your answers will be kept with utmost confidentiality and should we find a need to quote you, we will first seek for your permission before doing so. You may also opt to decline answering our questions as we proceed with the interview.

#### **Interview Questions**

##### **A. *About the Interviewee***

1. Can you tell us what the nature of your work is?
2. How many years have you been a resident of Lansdowne?
  - If you moved here, what was the primary reason you chose to locate in Lansdowne?
  - What is your current involvement in the community?
3. Have you noticed significant changes in the time you have lived here?

##### **B. *Lansdowne being an Arts-based community***

1. Exploring ideas...Do you have any ideas on how we can help the borough toward positive economic change?
2. There is a plan for Lansdowne to pursue an Arts-based economic development strategy, leveraging on existing arts resources and presence of local performing and visual artists within the Borough.

- What are your thoughts about this?
- Do you think this development strategy is suited for the borough?
- Do you think the borough is prepared to pursue this strategy?
- What type of art do you think Lansdowne should focus on as part of the strategy?
- What role do you see yourself playing in such an effort?
- In your opinion, What group should be leading this effort?

### **C. Concluding Questions**

1. How do you see Lansdowne 5 years from now? How about 10 years?
2. Would you like to add anything that we didn't discuss?
3. Are there other people you feel we should speak to as we begin our project?
4. Would it be alright if we follow up with you if we have additional questions?

*Thank you so much for your time.*

## **Interview Questions for Local Artists**

### **A. About the Interviewee**

1. Can you tell me a little about yourself and your interest in arts?
  - What type of arts are you engaged in?
  - Is this the primary way you make a living?
2. How long have you been engaged in this type of art?
3. How many years have you been a resident of Lansdowne?
  - If you moved here, what was the primary reason you chose to locate in Lansdowne?
4. Have you noticed significant changes in the time you have lived here?
  - Nature of changes (Probe)?
5. Do you belong to any arts group/organizations here in Lansdowne? Outside of the Borough?
  - What organizations?
6. Do you know of any other artists residing in Lansdowne?
  - If so, how often do you collaborate?

## APPENDIX E CONTINUED: List of Interview Questions Asked to Concerned Residents, Local Artists, and Business Owners

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- Would you utilize the collaborative space in Lansdowne?

### **B. Lansdowne being an Arts-based community**

1. There is a plan for Lansdowne to pursue an Arts-based economic development agenda, leveraging on existing arts resources and presence of local performing and visual artists within the Borough.
  - As an artist, what are your thoughts about this?
  - Do you think this development strategy is suited for the borough?
  - Do you think the borough is prepared to pursue this strategy?
  - Do you think of any possible constraints that may affect the Borough in pursuing arts-based economic development?
  - What role do you see yourself playing in this approach?
  - In your opinion, what group should be leading this effort?
  - As an artist, what arts-related amenities, facilities or services do you wish were available in Lansdowne?
  - What top three things could Lansdowne do to better market as an arts-based Borough?
2. In 5 years, what type of arts do you envision Lansdowne will be known for?
3. How about 10 years?
4. As an artist yourself, what do you envision doing or pursuing 5 years from now?
5. Do you see yourself staying in Lansdowne in the next 5 years? Why?

### **C. Concluding Questions**

1. Would you like to add anything that we didn't discuss?
2. Are there other people you feel we should speak to as we continue our project?
3. Would it be alright if I follow up with you if I have additional questions?

*Thank you for your valuable responses.*

## **APPENDIX F: List of Participants at Community Meetings**

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### **Monday, February 12, 2018 - 20\*20 House**

Dan Whaland

Andrea DiFabio

Daniel Singer

Susan Williams

### **Saturday, February 17, 2018 - Lansdowne Library**

Georgi Grentzenberg

Debbie Brodeur

Avril Losacco

Tiara Orange Austin

Regina Raiford Babcock

Kim Anderson

Beth Harmir

Bernadine Lewis

## **APPENDIX G: Questions Used for Focus Groups and Break-Out Sessions During Community Meetings**

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### **Group Discussion Questions**

1. What words come to mind when you think Lansdowne?
2. How do the arts contribute to life in Lansdowne?

### **Break-Out Session Questions**

1. One of the things we've heard in our interviews over the past two years is that there aren't enough things to do here in Lansdowne. We'd like to start our conversation by asking what things draw you into Lansdowne?
2. FOLLOW UP: What are things you've seen in other places that you wish you could see here?
3. We're focusing on the role that the arts can play in redeveloping our downtown. Thinking about the arts, what types of events or activities would you like to see in Lansdowne?
4. FOLLOW UP: What type of arts do you envision Lansdowne could be known for?
5. FOLLOW UP: How can we make everyone in town feel like part of the arts?
6. FOLLOW UP: Is there a community space you know of that could be used more?
7. What types of activities, in the arts or otherwise, do you think will encourage more community involvement.
8. Where do you see Lansdowne in 20 years?

### **Wrap-Up Questionnaire**

1. Did you enjoy this experience tonight?
2. Do you feel like your voice was heard?
3. Do you feel arts can play a part in economic development?
4. Anything you feel you want to share, about any of the questions we asked today?
5. Is there anything else you'd like to say?

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