

INSIDE THIS ISSUE:

<i>Creativity, Culture, Community, Commerce</i>	Cover
<i>Planning for Arts and Culture</i>	5
<i>GIS Mapping of Cultural Assets: The Case of Madison</i>	8
<i>Calendar of Events</i>	11



The Wisconsin Arts Board is the state agency which nurtures creativity, cultivates expression, promotes the arts, supports the arts in education, stimulates community and economic development, and serves as a resource for people of every culture and heritage.
<http://artsboard.wisconsin.gov>

CREATIVITY, CULTURE, COMMUNITY, COMMERCE*

By Jerry Hembd, Community and Economic Development Specialist, University of Wisconsin-Superior/Extension

Our understanding of the role of arts and culture in community and economic development continues to evolve. The boundaries of arts and culture have broadened considerably as the distinctions between the professional and the amateur, the organized and the informal, and the nonprofit and for-profit have loosened, particular over the past decade. Many communities no longer view their local cultural offerings as a by-product of development, but rather as a driving force. While the basic building block remains the artist, we now add “creative” to our descriptions. Similarly, we are expanding our understanding of a creative economy to one of a creative society.

While arts and culture as an engine for community transformation has intuitive appeal, there are diverse, and in many cases, hotly debated perspectives on the exact nature of this relationship as well as what should be measured and what should be done. Like economic development in general, no single approach or emphasis offers an economic development panacea. Nonetheless, the creative economy, as a frame of understanding and reference, provides another important conceptual and analytical tool for community and economic developers.

Creating Public Value

There are a range of views on how to value the contributions of the arts and artists to the economy. Various arts impact studies try to clarify industry linkages in order to influence public decision making and support.

Some argue that pressure for arts advocates to clearly articulate the public value of arts results in a focus on “instrumental” benefits such as measurable contributions to economic growth. Others cast doubt on such studies and propose an emphasis on the “intrinsic” benefits that make people appreciate the arts. Yet another perspective is that as the public comes to value the contributions that arts and culture make societally, it is worthwhile to find ways for the arts and culture to become skilled and competitive within the market economy.

Over the past decade, an evolving conception of what constitutes a creative economy, and its relationship to our larger society and lives, has expanded the value conversation. The broader boundaries and the concept of creating public value make it crucial for arts-interested people to engage in such issues as broadband access, intellectual property, cultural preservation, and access to our cultural heritage.

Americans for the Arts

Efforts to measure artistic contributions to the economy are not new. Americans for the Arts has been conducting economic impact studies since 1994, and the most recent national study estimates that the nonprofit arts industry, specifically arts organizations and their audiences, generates \$166.2 billion in total annual economic activity—\$63.1 billion in spending by organizations and an additional \$103.1 billion in event-related spending by their audiences.

* “Creativity. Culture. Community. Commerce.” is the positioning statement of the Wisconsin Arts Board. The author is an appointed member of this Board.

According to Richard Florida, regional economic growth is powered by creative people who prefer places that are diverse, tolerant, and open to new ideas.

Americans for the Arts also uses Dun & Bradstreet data to report on and map creative industries which can be localized for any political jurisdiction in the country (www.artsusa.org). As of January 2009, Wisconsin was home to 10,571 arts-related businesses that employed 44,895 people. The creative industries are composed of arts businesses that range from non-profit museums, symphonies, and theaters to for-profit film, architecture, and advertising companies.

The Creative Economy

Although the origin of the creative industries concept can be dated to the mid-1990s in the UK and to a report by the New England Foundation for the Arts (NEFA) in 2000, it was Richard Florida's *The Rise of the Creative Class*, published in 2002, that helped popularize the creative economy model of development. He cites Webster's dictionary definition of creativity—"the ability to create meaningful new forms"—and sees creativity as "the decisive source of competitive advantage." His basic argument is that regional economic growth is powered by creative people who prefer places that are diverse, tolerant, and open to new ideas.

Another popular creative economy view was put forth in John Howkins's *The Creative Economy*, which was published in 2001. He defines creativity as the "ability to produce something new" and focuses on the relationship between creativity and economics. Howkins sums up the "new economy" as follows:

Creativity is not new and neither is economics, but what is new is the nature and extent of the relationship between them, and how they combine to create extraordinary wealth. . . . People with ideas – people who own ideas – have become more powerful than people that work machines and, in many cases, more powerful than the people who own machines. Yet the relationship between creativity and economics remains almost invisible (pp. viii-ix).

Florida and Howkins take two separate approaches to conceptualizing and measuring the creative economy. Florida measures the creative economy by quantifying the number of creative workers, by occupation, in a specific area. He defines two sets of creative occupations: the super creative core, which includes, but is not limited to, scientists, educators, artists, and designers; and the creative professionals, which includes, but is not limited to, managers, business professionals, and health care professionals. Howkins, on the other hand, focuses on quantifying industries rather than people. Contemporary creative industry lists typically include advertising, architecture, arts and antique markets, crafts, design, designer fashion, film, interactive leisure software, music, television and radio, performing arts, and publishing and software.

One measurement example is shown in the accompanying map on page 3 of the state of Wisconsin. A creative class occupational index, based on Florida's definition, is used to show the relative distribution of creative occupations and employment at the census block level. The urban concentrations of such occupations are readily apparent. There are also correlations, which have spatial attributes, with educational attainment and income.

The search for new ways to measure or capture the entire creative economy continues. Howkins will soon release a book called *Creative Ecologies*, which will take a broader "ecological" view. The use of creative vitality indices has also grown over the past five years. Two examples of these at the state level include Oregon: www.oregonartscommission.org/pdf/CVI_summary_report_08yr.pdf and New Jersey: <http://policy.rutgers.edu/pdi/abc/resources/reports/CVIanalysis.pdf>. Americans for the Arts will also be announcing a national vitality index in the near future.

A New Development Model

Based on his findings, Florida provided a prescription known as the

four T's of economic development. He maintained that to attract and retain Talent (the people and workforce), you need a balance of:

- Tolerance: A supportive environment for diverse self-expression; a sense of inclusiveness; diversity
- Technology: Innovation; accessible mechanisms for people to turn their talent into marketable goods
- Territorial Assets: Quality of place

Simply put, the creative economy model of development emphasizes competition for human talent (people) rather than competition for businesses and industries. This more or less turns the conventional industry attraction model, as well as the business retention and expansion model, on its head. Florida's analysis and conclusion—that the more value a region places on attracting creative workers, the better that region's economy will perform—bolsters this view.

Many communities, regions, and states have been concluding that their future economic viability hinges

on the ability to attract and retain large numbers of creative economy members. Some of the initial states that have wrestled with the definition and measurement of the creative economy, and associated policy implications, include Maine, Iowa, New England, and Montana. These efforts continue.

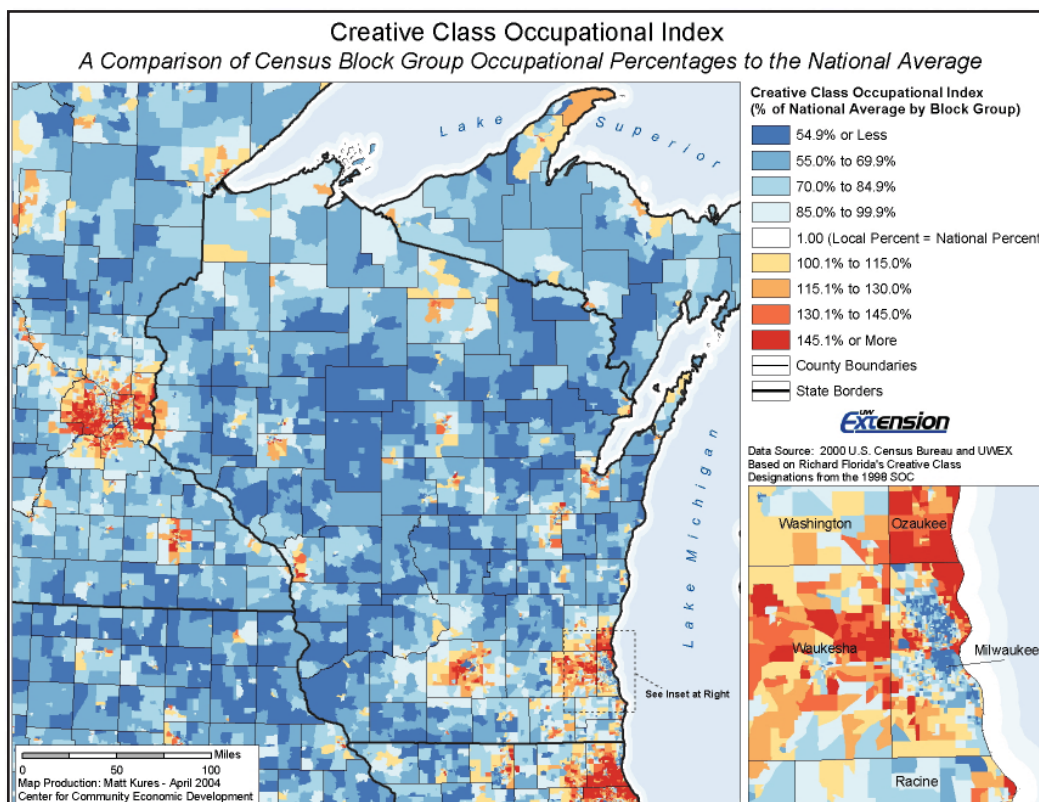
Community-Based Efforts

Communities around the country have been embracing explicit emphases on the role of arts, culture, and the creative economy in their development efforts. *The Creative Community Builder's Handbook* by Tom Borrup is an excellent guide for this type of community transformation. It provides ten economic and social development strategies and outlines the steps for creative community builders.

Two organizations in Wisconsin are key resources in support of community-based efforts:

- “The Wisconsin Arts Board is the state agency which nurtures creativity, cultivates expression, promotes the arts, supports the arts in education, stimulates community and economic

The creative economy model of development emphasizes competition for human talent (people) rather than competition for businesses and industries.



development and serves as a resource for people of every culture and heritage.” For additional information, go to: www.artsboard.wisconsin.gov.

- Arts Wisconsin is “... the only independent statewide, multi-disciplinary organization working to ensure that everyone, everywhere in Wisconsin can enjoy, learn from, and experience the arts.” For additional information, go to: www.artswisconsin.org.

The following were provided by the Wisconsin Arts Board as examples of specific projects and case studies in the state:

- Milwaukee is undertaking a Creative Economy Plan. It is being marshaled by the Creative Coalition. Information can be found at: www.creativecoalitionmke.com.
- Groups involved in keeping the local arts and cultural ecology healthy include ArtsBuild in southeast Wisconsin: www.uwplatt.edu/cont_ed/artsbuild and Northwest Heritage Passage in northwest Wisconsin: www.heritagepassage.com.
- Fall Arts Tour in Baraboo, Dodgeville, Mineral Point, and Spring Green: www.fallarttour.com. This tour was begun by artists, and it annually results in sold-out hotel rooms and filled restaurants. There are similar tours now around the state, all growing from the desire of people to connect with artists and the artistic process.
- Artist Live/Work Space. The Gorman Company has found a great niche creating live work spaces for artists. Here is a link to seven of them (including projects in Milwaukee, Racine, and La Crosse): www.gormanusa.com/portfolio/kunzelmann5.htm
- Downtown Arts District. Both La Crosse and Superior are discussing the creation of downtown arts districts.

Conclusion

There is no doubt that communities will continue to view arts, culture, and the creative economy as an integral part of their quality of life and development. While this represents a change in thinking and a broader approach to community and economic development, the complementarities with innovation and entrepreneurship, manufacturing and industry, natural resource-based development, tourism development, and workforce development, among others, are becoming increasingly apparent. This article only begins to touch on some of the creative approaches for nurturing a creative society in Wisconsin and beyond.

Creative Economy Resources

Borup, Tom, with Partners for Livable Communities. *The Creative Community Builder's Handbook*. St. Paul, MN: Fieldstone Alliance, 2006.

Florida, Richard. *The Flight of the Creative Class*. New York: Harper Collins, 2005.

Florida, Richard. *The Rise of the Creative Class*. Cambridge, MA: Basic Books, 2002.

Howkins, John. *The Creative Economy: How People Make Money from Ideas*. London: Penguin Books, 2001.

McGranahan, David A., and Wojan, Timothy R. “The Creative Class: A Key to Rural Growth.” *Amber Waves* (April 2007): 17-21.

Robinson, Ken. *Out of Our Minds: Learning to be Creative*. Chichester, West Sussex, England: Capstone, 2001.

Rosenfeld, Stuart. “Crafting a New Rural Development Strategy.” *Economic Development America* (Summer 2004): 11-13.

PLANNING FOR ARTS AND CULTURE

By Anna Haines, Ph.D., Associate Professor and Director,
Center for Land Use Education

The previous article explained the importance of cultural capital to a community and its contributions and impact to a community. This article focuses on how to plan for arts and culture at the local level. Planning for arts and culture has both a land use and economic development connection. The previous article focused on the economic development connection. This article focuses on the land use connection which deals with the location of arts and culture with respect to other land uses, and understanding the best location for specific arts and cultural uses.

Planning Process

In Wisconsin, the comprehensive planning law includes cultural resources as a part of the agriculture, natural resources, and cultural resources element. The law states that the element includes “a compilation of objectives, policies, goals, maps, and programs for the conservation and promotion of the effective management of historic and cultural resources.” Pulling cultural resources out as its own element is one way to focus in on and develop that part of the plan and a community. Below are suggested questions that each community should ask in each step of a very general planning process:

Inventory and Vision

1. Which cultural resources are most important to the community? (This section can relate to the physical assets of a community, such as historic buildings, archaeological sites, art galleries, and vacant buildings and land. It can also relate to events, such as art tours, theater events and concerts.)
2. What has the community done previously to protect and promote its cultural resources? (Is it part of the Main Street program? Has it conducted grant-writing for resources identified in question 1?)
3. What is the community doing currently to protect and promote its cultural resources?
4. Where are the community’s arts and cultural resources? (The next article will focus on mapping arts and culture.)
5. Using a SWOT approach (Strengths-Weaknesses-Opportunities-Threats), consider the following questions:
 - What Strengths exist in arts and culture? (Using the cultural industry categories identified in Box 1 conduct an analysis of your community. Which cultural industries exist in your community? Also refer to the next article.)
 - What Weaknesses exist? (Which industries don’t exist? Which ones are very limited?)
 - What are the current Opportunities to the community’s cultural resources?
 - What are the current Threats? (In a SWOT, this area is considered outside threats and the recession certainly is a potential threat. Has foundation support and other financial assistance begun to wane?)
6. What is the arts and culture vision of the community? (This is an example for Tempe, Arizona: A great city is defined by its arts. The mission of the Tempe Municipal Arts Commission is to create an atmosphere in which the arts can flourish and to inspire Tempe citizens to recognize the arts as essential to the whole life of our community.)

Planning for arts and culture has both a land use and economic development connection.

Goals and Objectives

1. What are your community's goals and objectives related to arts and culture?
2. Do the goals and objectives fit with other element goals and objectives, specifically related to housing, land use, and economic development, and within this element, goals and objectives for your downtown?

3. Has your community considered for each goal and objective, a specific neighborhood or area that's appropriate?
4. Has your community considered an arts district? Or is your community talking about spreading arts and culture around the entire community?

Implementation

1. What future actions should the community take to protect and promote its cultural resources?
2. When and how does the community want to implement its priorities? (See the Implementation Guide referenced at the end of this article.)

Box 1: Cultural Industry Categories

- ✓ **Applied Arts**
 - Architectural Services
 - Interior Design Services
 - Industrial Design Services
 - Graphic Design Services
 - Other Specialized Design Services
 - Advertising Agencies
 - Display Advertising
 - Photographic Services
- ✓ **Performing Arts: Music, Theater, Dance**
 - Performing Arts Companies
 - Dance Companies
 - Musical Groups and Artists
 - Other Performing Arts Companies
 - Musical Instrument Manufacturing
 - Promoters of Performing Arts Events
- ✓ **Visual Arts**
 - Art Dealers
 - Camera and Photographic Supplies stores
 - Photographic Film, Paper, Plate, & Chemical Mfg
 - Agents and Managers for Artists
 - Lead Pencil and Art Good Manufacturing
 - Printing and Related Support Activities
- ✓ **Literary Arts**
 - Libraries and Archives
 - Book Publishers
- ✓ **Media**
 - Cable and other Program Distribution
 - Motion Picture and Sound Recording Industries
 - Prerecorded CD, Tape & Record Repng
- ✓ **Heritage**
 - Museums
 - Historical Sites
- ✓ **Support**
 - Fine Arts Schools
 - Independent Artists, Writers and Performers

Approaches to Arts-Based Community Development

Promoting and sustaining arts and culture in a community takes a proactive approach. Below are several different approaches for thinking through arts-based community development programs. These approaches focus on economic development, but also have a land use connection.

Arts Based Incubators

Like small business incubators, these facilities provide shared services and assistance for arts businesses. The primary goal of these incubators is to help arts businesses at an early stage. Eventually, the businesses mature to a point where they can leave the incubator. It is important for a community to recognize this type of land use within its zoning code. Where is this type of facility appropriate? What kinds of permitted or conditional uses are appropriate for this type of facility? It could be more appropriate for an industrial area where arts production occurs and where the need for large fans, heat generation and possible fire hazards from kilns, glass-blowing, and welding take place.

SOURCE: Fernandez (2005)

Arts Cooperatives

Under this form of organization, artisans typically establish a nonprofit organization to market their products. Arts cooperatives hope to gain advantage in scale by promoting arts-based development as a collective. In several cases, this means establishing a retail outlet that is owned collectively or sharing costs of advertising and sales expenses. While this approach clearly has an economic development connection, the land use connection is straightforward in terms of allowable retail uses.

Arts Districts

Another approach might be to link art-based development with a smart growth planning effort. Smart growth, as an answer to sprawl, attempts to restore vitality and a sense of place through higher density and mixed use developments or centers, transit accessible and walkable neighborhoods, and the preservation of open space and environmental areas. An arts district is an attempt to establish a special district or neighborhood area that focuses specifically on arts and culture. It can operate like a Business Improvement District in a downtown area, or it can be established over time through overlay zoning,

Once a community has settled on one or more approaches, it's important to capitalize on physical assets, specifically buildings that are underutilized or vacant. Ideally, this is part of the inventory process above. Sometimes there may be an area where more than one building is vacant. In this situation, exploring the possibility of an arts district could be useful. It's important to recognize that an arts district does not mean lots of gallery space, but could mean incubator space for budding artists, theater groups, etc. and could mean the need for industrial space for kilns, glass-blowing, and other processes that demand a more industrial facility and location.

A land use approach for encouraging more arts-based development is establishing areas where mixed uses

are allowed. Downtown areas are the most obvious place for retail operations like a gallery, quilt or knitting shop, or a place like Art Village in Stevens Point (www.artvillageusa.com/). The Green Glass Company in Weston produces glass ware and other products from recycled wine bottles. It is located in an industrial area and sells its products through retail outlets and over the internet (www.greenglass.com/).

Summary/Conclusion

This article focused on planning and a few land use issues related to arts and culture. The main message of this article is that to create and maintain arts and culture in a community, the local government and others need to be proactive by planning for it.

References

Fernandez, L., Garg, N. & LaMore, R.L. (2005). *The dollars and sense of cultural economic development: Summary report of Michigan's cultural capacity*. Lansing, MI: Michigan State University.

Division of Historic Preservation, Wisconsin Historical Society. 2003. *A Guide to Smart Growth and Cultural Resource Planning*. www.uwsp.edu/cnr/landcenter/Publications/elementguides/cultural_guide.pdf

Phillips, R. (2004). "Artful business: using the arts for community economic development." *Community Development Journal*, 39(2), 112-121.

For more on Business Improvement Districts, see <http://lgc.uwex.edu/cpd/bidpage/bid.html>

For more on Overlay zoning, see www.uwsp.edu/cnr/landcenter/pubs-factsheets.html

For more on Mixed Use Zoning, see: www.dca.state.ga.us/toolkit/ToolDetail.asp?GetTool=40

For specific case studies related to some of the approaches mentioned in the article, see: *Economic Development and Smart Growth: 8 Case Studies on the Connections Between Smart Growth Development and Jobs, Wealth, and Quality of Life in Communities*. [www.cdfa.net/cdfa/cdfaweb.nsf/fbaad5956b2928b086256efa005c5f78/dbec5b3f21ef06fe8625729700595214/\\$FILE/IEDC%20Smart%20Growth.pdf](http://www.cdfa.net/cdfa/cdfaweb.nsf/fbaad5956b2928b086256efa005c5f78/dbec5b3f21ef06fe8625729700595214/$FILE/IEDC%20Smart%20Growth.pdf)

GIS MAPPING OF CULTURAL ASSETS: THE CASE OF MADISON

*By Eleonora Redaelli, Assistant Professor, Division of Communication,
University of Wisconsin-Stevens Point*

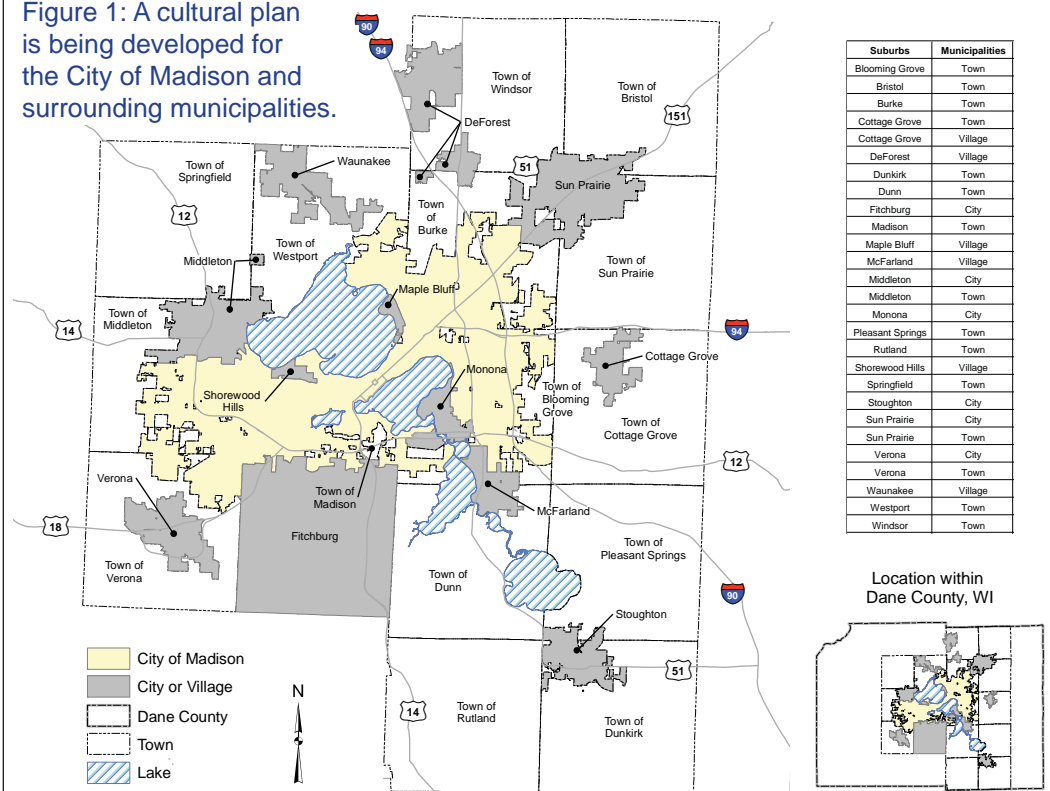
Arts and culture attracts investments, stimulates local economies, and creates vital communities. Increasingly, scholars and policy makers have been looking at cultural assets as a resource for stimulating local economies and community quality of life. Several reports have been released that capture these benefits at state and local levels, both for urban centers and rural communities.¹

Several cities have been working on cultural plans to strengthen their community through cultural development. This summer, the city of Madison, Wisconsin commissioned a plan to enhance its cultural assets. This article uses the case of Madison to illustrate how a Geographic Information System (GIS) can be a powerful tool for monitoring the cultural assets of a multi-jurisdictional area.

Cultural assets, defined as including high arts and popular culture, can support economic growth and community development, foster collaboration among neighboring municipalities, attract businesses and residents, and foster local creativity.

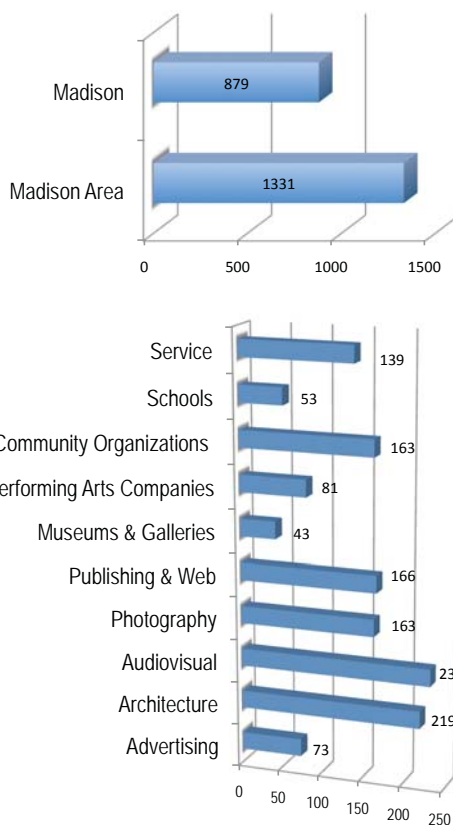
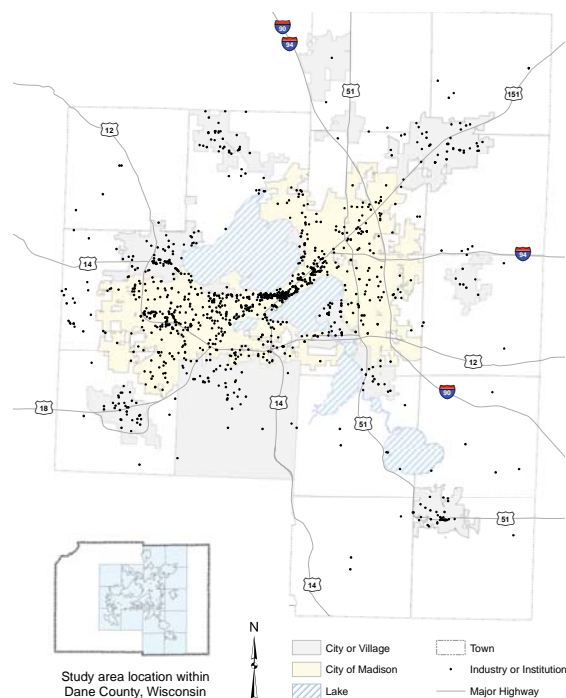
Multiple Governments
Over the last fifty years, suburbanization has led to a proliferation of local governments in the United States and resulted in fragmented decision-making across regions. Mapping the jurisdictional

Figure 1: A cultural plan is being developed for the City of Madison and surrounding municipalities.



¹ See Arts Wisconsin (2005). *Grow Wisconsin Creatively*. Madison, WI: Arts Wisconsin; Wisconsin Arts Board (2001). *Economic Impact of the Arts in Wisconsin*. Madison, WI: Wisconsin Arts Board. Bayard, M. (2005) *Strengthening Rural Economies through the Arts*. Washington, DC: NGA Center for Best Practices; Metropolitan Arts Council (2006). *Thriving Arts: Thriving Small Communities*. St. Paul, MN: Metropolitan Arts Council.

Figure 2: The cultural assets of the region were categorized and mapped.



boundaries of a central city and its suburbs offers a tool to navigate the political fragmentation created by suburbanization. Figure 1 shows the city of Madison and the 27 communities that comprise its metropolitan area² (cities and villages are shown in gray, towns in white).

A few years before soliciting proposals for a cultural plan, an ArtGrowth Summit in the city of Madison pointed out the need for better coordination structures and an integrated system to nurture existing and future cultural resources.³ This map shows the spatial and political challenge of coordinating multiple jurisdictions in a single planning effort. At the same time, it provides the regional perspective necessary for nurturing effective economic and community development.⁴

Cultural Assets

Cultural assets have been studied using a range of definitions, from nonprofit arts organizations to creative industries. For this project, I classified and mapped the cultural assets of the Madison metropolitan area based on ten categories: Advertising, Architecture, Audiovisual, Photography, Publishing and Web, Museums and Galleries, Performing Arts Companies, Community Organizations, Schools, and Services. For each category, I collected lists of local organizations, located them as a dot on the map, and counted them (see Figure 2). Whereas the greatest concentration of cultural assets is located in downtown Madison, Audiovisual resources are the most prolific.

² As defined by the Madison Metropolitan Planning Organization (MPO). The MPO is the policy body responsible for cooperative and comprehensive transportation planning and decision making for the region.

³ See City of Madison, Request for proposal No. RFP-7982-2008/MM.

⁴ See Porter, M. (1996). Competitive Advantage: Agglomeration Economies and Regional Policy. International Regional Science Review. Vol. 19, No. 1: 85-94

Maps similar to this can help local decision-makers assess current cultural assets and begin to ask questions about their future vision for the community.

For example:

- Do they want to enhance their current strengths—in this case Audiovisual assets—as a branding tool to attract and retain residents and businesses?
- Do they want to highlight the density of cultural assets in a particular region or neighborhood—for example, the downtown? Or do they want to enhance cultural assets throughout the city?

Community

Cultural development is aseptic and sterile if planned without taking into consideration the people living within an area. To gain an understanding of the socio-economic characteristics of the region, I collected data about population, race (white and black), age, and income for each municipality. The socio-economic rankings show that Shorewood Hills is the most wealthy, though it is not particularly rich in cultural assets (see Figure 3). In contrast, the Town of Madison is the most culturally diverse (see Figure 4).

These types of findings raise two sets of questions for policymakers:

- Are the residents of surrounding communities using the cultural assets of the city? If so, what kind of political collaboration can Madison establish with them? For example, are residents of Shorewood Hills able to offer financial support for cultural development within the city or region?
- Is the diversity of local communities, such as the Town of Madison, represented in local cultural assets? How can the city collaborate with surrounding communities to serve diverse populations? What barriers need to be addressed to allow diverse audiences to contribute to local cultural resources?

Figure 3: Village of Shorewood Hills residents are relatively wealthy compared to the region.

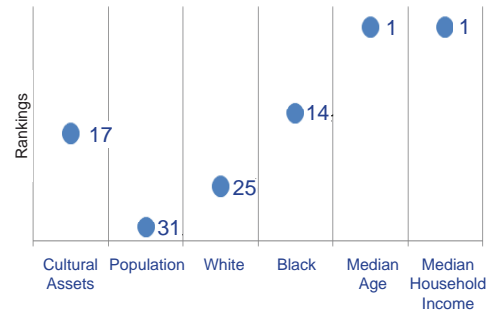
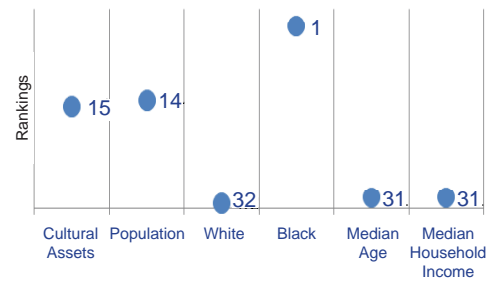


Figure 4: Town of Madison residents are culturally diverse compared to the region.



Conclusions

Mapping cultural assets provides a snapshot of current resources and offers an indispensable basis for envisioning the future. Rural communities, in particular, could benefit from this type of study. Using GIS to simultaneously map jurisdictional boundaries, cultural assets and socio-economic characteristics has several benefits:

1. It allows local planners and decision-makers to recognize actors that should be involved in the planning process,
2. It suggests possible political collaborations, and
3. It recognizes disparities in the location of cultural assets, particularly along socio-economic lines.

With this information in hand, a community is well positioned to plan for the future development of cultural assets.

CALENDAR OF EVENTS

CLUE PLAN COMMISSION WORKSHOPS

January 14, 2010 – Stevens Point, WI
 January 20, 2010 – Wausau, WI
 February 4, 2010 – Juneau, WI
www.uwsp.edu/cnr/landcenter/workshopspc.html

CLUE ZONING BOARD WORKSHOPS

February 18, 2010 – Dane County, WI
www.uwsp.edu/cnr/landcenter/workshopspb.html

1ST INTERNATIONAL SYMPOSIUM ON RURAL DESIGN

January 15-16, 2010 – University of Minnesota-Saint Paul
<http://ruraldesign.cfans.umn.edu/symposium/default.htm>

WISCONSIN WETLANDS ASSOCIATION CONFERENCE

February 11-12, 2010 – Plaza Hotel & Suites, Eau Claire, WI
www.wisconsinwetlands.org/2010conference.htm

WISCONSIN LAND INFORMATION ASSOCIATION ANNUAL CONFERENCE

February 24-26, 2010 – Radisson Paper Valley Hotel, Appleton, WI
www.wlia.org

WISCONSIN AMERICAN PLANNING ASSOCIATION SPRING CONFERENCE

March 4-5, 2010 – Hilton at the Monona Terrace, Madison, WI
www.wisconsinplanners.org/events/events.htm

GOVERNOR'S CONFERENCE ON TOURISM

March 14-16, 2010 – Hilton City Center, Milwaukee, WI
www.wigcot.org/agenda.htm

WISCONSIN LAKES CONVENTION

March 30-April 1, 2010 – KI Convention Center, Green Bay, WI
www.uwsp.edu/cnr/uwexplakes/conventions

JOINT COUNCIL OF EXTENSION PROFESSIONALS CONFERENCE

April 6-8, 2010 – KI Convention Center, Green Bay, WI
www.uwex.edu/ces/jcepwi/conference/index.html

AMERICAN PLANNING ASSOCIATION NATIONAL CONFERENCE

April 10-14, 2010 – New Orleans, LA
<http://myapa.planning.org/nationalconference/>

NATIONAL ASSOCIATION OF COMMUNITY DEVELOPMENT EXTENSION PROFESSIONALS CONFERENCE

April 12-14, 2010 – Bloomington, MN
www.nacdep.net/Conference/2010.php

CLUE Staff

Anna Haines
 Center Director/Associate Professor/
 Land Use Specialist
Anna.Haines@uwsp.edu

Lynn Markham
 Shoreland and Land Use Specialist
Lynn.Markham@uwsp.edu

Eric Olson
 Instructor/Land Use Specialist
Eric.Olson@uwsp.edu

Rebecca Roberts
 Land Use Specialist
Rebecca.Roberts@uwsp.edu

Linda Stoll
 Outreach Specialist
Linda.Stoll@uwsp.edu

Daniel McFarlane
 Research Specialist
Daniel.McFarlane@uwsp.edu

Robert Newby
 Office Manager
Robert.Newby@uwsp.edu

Affiliated Faculty

Alicia Acken Cosgrove
 Land Use Specialist
 UW-River Falls
Alicia.Acken@uwrf.edu

Brian W. Ohm
 Professor/Land Use Specialist
 UW-Madison, URPL
bwohm@facstaff.wisc.edu

Kevin Struck
 Growth Management Educator
 Sheboygan/Washington County
Kevin.Struck@ces.uwex.edu

Susan Thering
 Assistant Professor/Ext Specialist,
 UW-Madison, Landscape
 Architecture
sathering@facstaff.wisc.edu

Submit Articles!

Please submit an article to our newsletter.

It should be:

- 1,000 words or less,
- Informative,
- Of statewide concern,
- And address a land use issue.

The managing editor will review your submission and get back to you if any changes are necessary.

Managing Editor
Rebecca Roberts

905014



Center for Land Use Education
University of Wisconsin-
Stevens Point
College of Natural Resources
800 Reserve Street
Stevens Point, WI 54481

Phone: 715-346-3783
Fax: 715-346-4038
Email: landcenter@uwsp.edu

OPEN GOVERNMENT AND PARLIAMENTARY PROCEDURE WisLINE SERIES

January 12, 2010 – Principle of Parliamentary Authority
January 19, 2010 – Principle of a Meeting
January 26, 2010 – Principle of Majority Rule
February 2, 2010 – Principle of Order
<http://lgc.uwex.edu/program/pdf/OpenGovt2010.pdf>

LAND USE, PLANNING & ZONING WisLINE SERIES

January 13, 2010 – Understanding New Shoreland Zoning Regulations (NR115)
February 10, 2010 – Driveway, Nuisance and Other Non-Zoning Ordinances
March 10, 2010 – Boundary Basics: Annexations and Boundary Agreements
April 14, 2010 – Land Use Legislation and Case Law Update
<http://lgc.uwex.edu/program/pdf/Land10.pdf>

APA MONTHLY WEBCASTS

CM credits available; free to WAPA members
January 8, 2010 – Making Multi-Jurisdictional Planning Work
January 15, 2010 – Workforce Housing Challenges
January 22, 2010 – Planning for Wind Energy
February 5, 2010 – Historic Preservation Part I
Feb 12, 2010 – The Future of Transportation
February 19, 2010 – Talking the Property Rights Blues
February 26, 2010 – Historic Preservation Part II
March 5, 2010 – Regulating Electronic On-Premise and Off-Premise Signs
March 12, 2010 – MyFace, Spacebook, Linking, Twitter....What?
March 19, 2010 – The ABCs of RFPs and RFQs
March 26, 2010 – The Americans with Disabilities and Fair Housing Act
www.utah-apa.org/webcasts.htm

For additional dates and information, visit the online calendar of events
www.uwsp.edu/cnr/landcenter/events.html