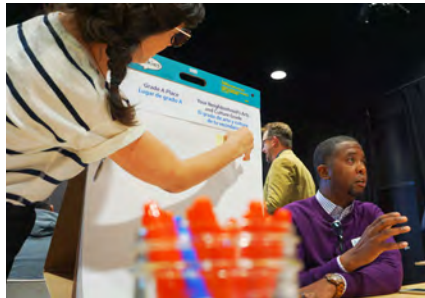


# APPENDIX



## A ONCE IN A DECADE OPPORTUNITY

- Created by the Dallas Office of Cultural Affairs
- First Cultural Plan for Dallas since 1982
- Major emphasis on public engagement
- Focus on implementation—move beyond the vision
- Building from public expertise and local knowledge
- Will result in a new Cultural Policy for the City of Dallas
- Adopted throughout the Cultural Affairs Commission



**DALLAS**  
CULTURAL PLAN  
2018

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# APPENDIX A

## PHASE ONE

## FINDINGS REPORT







DISCUSSION  
DRAFT

DALLAS CULTURAL PLAN  
**PHASE ONE  
FINDINGS REPORT**

April 2018



Dallas Cultural Plan Partners



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# Executive Summary

**A vision for Dallas that includes a diverse and interesting combination of economic, social and artistic influences coming together to create authentic art experiences that bring visitors and residents together.**

*-Community Workshop participant*

The city of Dallas is an international hub of commerce and culture. Anchoring the economically dynamic North Texas region, it is home to the third-largest concentration of Fortune 500 companies in the nation. It is the 9th largest city in America with almost 1.2 million residents. The city offers an ethnically and racially diverse population, with just over 40% identifying as Hispanic or Latino and 60% White, 25% African American, and 3% Asian American.

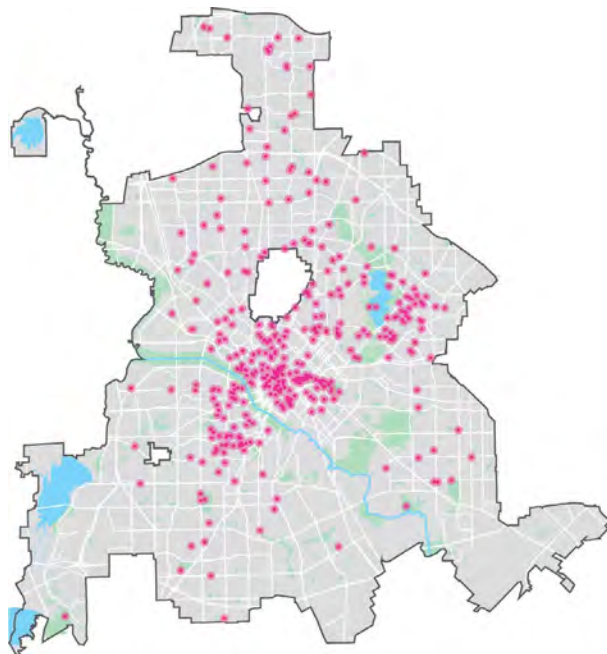
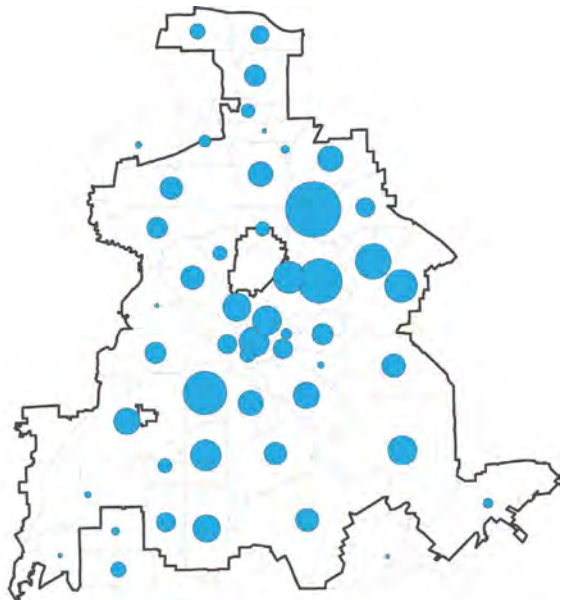
Inspired by Mayor Mike Rawlings, who recently awarded a National Leadership in the Arts Award by the Americans for the Arts, and directed by the Office of Cultural Affairs (OCA), Dallas is harnessing its strengths to grapple with many of its challenges. In late 2017, the City launched a comprehensive cultural planning process to engage local arts and cultural organizations, their leaders, and supporters as well as residents across all neighborhoods, to explore ways to strengthen and improve access to the City's tremendous assets through arts and culture.

The Dallas Cultural Plan is an invitation to explore and shape Dallas' cultural future.

This Phase 1 Findings Report lays the foundation for the planning process with a 360° review of Dallas' cultural environment, including:

- Analysis of existing data and a review of City of Dallas plans
- In-depth assessment of Office of Cultural Affairs policies and practices, including funding programs
- A robust six-month citywide community engagement, and
- An understanding of national and international trends relevant to Dallas.





*Residents from every zip code in the city participated. They shared where they experienced culture and why.*

**There are no recommendations contained in this report. Instead, these findings represent an amalgamation of all of the research collected from the activities of Phase 1.**

In the next phases, the team will use this information to make recommendations for identification of citywide priorities, strategy development, and updating the cultural policy.

## OCA in Context

OCA supports the diverse cultural ecosystem in Dallas—including artists, arts organizations, cultural places, and cultural visitors. Over two-thirds of OCA funding is allocated to city-owned cultural venues, while the remaining funds go to cultural organizations and to support public art.

Dallas funds culture at a similar per-capita level as peer cities across the country—higher than peers like Chicago and Houston while just lower than New York City. **The concentration of OCA funds in cultural venues is unusual compared with peer cities, which tend to allocate a greater share of funding to programming.**

The comparable cities research points to the following additional considerations for the DCP and its implementation:

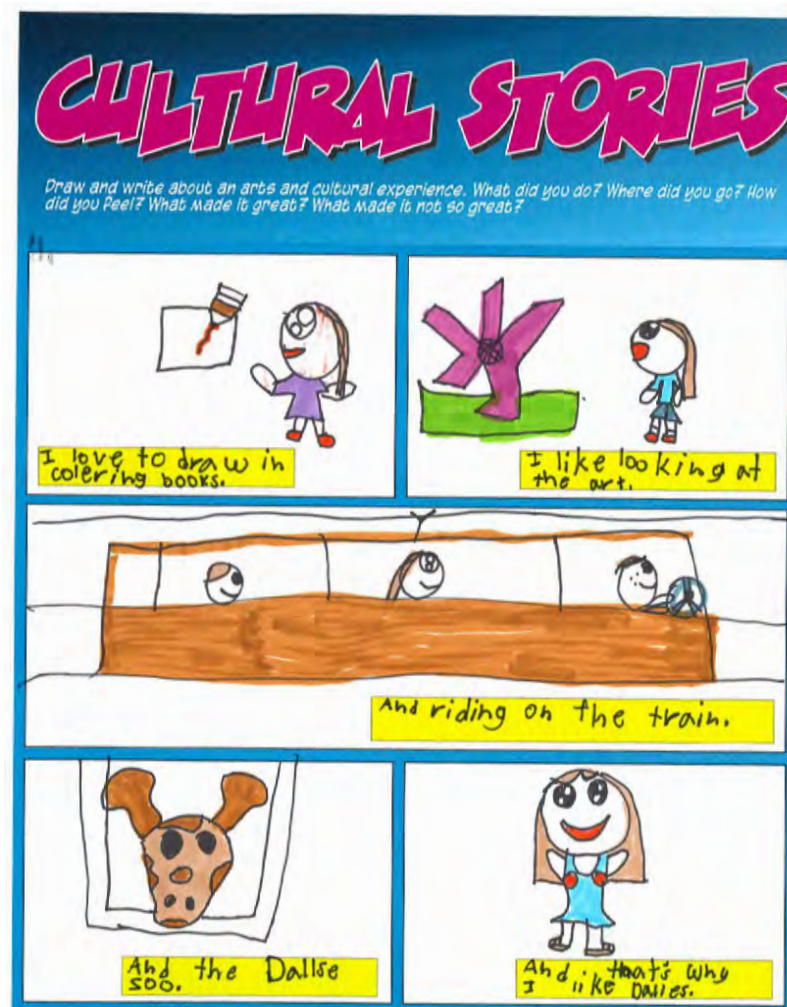
- Equity is essential. A city's arts and cultural governance, organizations, and participation must reflect the changing demographics of its population.
- What are the tools for influence? (Funding? Political will? Programs? Staff?) Ideally, all these are available. And who on the ground will monitor and wield those tools?
- Focus not just on the everyday, but on the long term: This can be especially important to keep mind, as plans seem to beget more plans on the path toward realization.

## Engaging Dallas

Understanding the successes, opportunities, and challenges of experiencing and creating art in Dallas requires engaging and highlighting the range of voices in the city.

In six months, the Dallas Cultural Plan engaged with **over 5,000 residents** at 96 events across the city, touching each City Council District at least once and partnering with dozens of organizations, individuals, and companies. These events fell into four categories:

- Citywide Kickoff Events—four large town hall-style meetings held across the city to begin the cultural planning process.
- Districtwide Community Conversations (15)—meetings convened in conjunction with City Councilmembers in their districts to delve into needs and opportunities of neighborhoods.
- Focus Groups (13) or Sector Conversations—conversations held with a particular sector or arts discipline,
- Partner Events (53) and Tabling Events (11)—the team partnered with organizations of all types, speaking at their meetings and events or at special convened conversations where the Dallas Cultural Plan was given time to present.







## What We Heard: Overarching Insights

The conversations were as spirited and diverse as the locations in which they were held.

Holistically, the city is looking for opportunities to:

- **Broaden definitions of 'art' and 'culture':** Dallas has many forms of arts and culture. By expanding the definitions of art and culture in the city, and thinking about where and how it is experienced, many feel barriers to resource allocations will disappear.
- **Distribute citywide resources equitably:** Depending upon the neighborhood, access to arts and cultural experiences are uneven. This is particularly true in the educational environment and lower-income areas. Cost continues to be a major barrier to both experiencing and producing arts and culture and there are still gaps in addressing access issues created by lack of transportation and space.
- **Increase support for, and understanding of, ethnic, cultural, and racial diversity:** There is a genuine desire to make all residents of the city feel welcome. However, barriers such as race and ethnicity, present a divide that people often feel they do not possess even the most rudimentary tools—like language—to confront. There are vibrant arts and culture happenings throughout the city, but funders, audiences, and even producers tend not to cross boundaries—geographic, disciplines, race or ethnicities—to experience them.

- **Focus public resources on organizations rather than buildings:** Organizations are providing arts and cultural opportunities to communities across Dallas as best they can with very limited resources. Investing in them directly will help them to do their work better and offer greater benefit to Dallas residents as a whole than continued investment in facilities.
- **Coordinate and centralize communication:** Stronger communication and greater cooperation amongst the arts and culture community is needed to optimize arts presence throughout the city. Without this coordination, marketing and communication of activities suffers from both an overload of information and a lack of clarity.
- **Build opportunities for economic sustainability:** There is palpable frustration regarding the limited economic resources available for arts and culture organizations, institutions, and individual artists. There is a demand to address issues created by a shrinking donor pool, decreased emphasis on the arts by the corporate philanthropic sector, and perceived inequities in the allocation of public funding.
- **Attract visitors and professionals beyond Dallas' boundaries:** There is a desire to leverage the arts and culture sector to attract tourists as well as retain workers and, in turn, attract businesses attempting to reach, serve, and employ that talent, creating the highest level and most sustainable (renewable) economic base.
- **Harness the value of neighborhoods while preserving the culture of those neighborhoods:** Throughout the city, arts and culture are a driving force in the renewal and redevelopment of neighborhoods. As the value of the land rises, many artists and arts organizations are being “priced out of their spaces.”
- **Address the need for spaces throughout the city to experience arts:** There were many conversations about the types of spaces available throughout the city. In neighborhoods, there is a positive attitude towards the re-imagining of existing spaces to be more inclusive of all types of art and small and large organizations.

## Where do we go from here?

This report represents the conclusion of the initial public engagement. Following the approval of this report, the team will;

- Share the findings of this Phase 1 process
- Build upon the results of the public engagement and research
- Begin planning and hosting interagency meetings:
- Develop a business model for the arts in Dallas
- Form taskforces around key themes to identify and address priorities:
- Write and distribute Draft Cultural Plan





***“What better symbol for a city that flies  
above all expectations than a winged  
horse dancing in the skyline?”***

*— Charles Scudder, Dallas Morning News*





# 1. Introduction

**A booming metropolis with a thriving economy. A vibrant and diverse community. A leader of entrepreneurship, innovation and tech.**

The city of Dallas is an international hub of commerce and culture. Anchoring the economically dynamic North Texas region, it is home to the third-largest concentration of Fortune 500 companies in the nation. It is the 9th largest city in America with almost 1.2 million residents. The City offers an ethnically and racially diverse population, with just over 40% identifying as Hispanic or Latino and 60% White, 25% African American, and 3% Asian American.

Inspired by Mayor Mike Rawlings, who was recently awarded a National Leadership in the Arts Award by the Americans for the Arts and directed by the Office of Cultural Affairs (OCA), Dallas is harnessing its strengths to grapple with many of its challenges.

In late 2017, the City launched a comprehensive cultural planning process to engage local arts and cultural organizations, their leaders, and supporters as well as residents across all neighborhoods, to explore ways to strengthen and improve access to the City's tremendous assets through arts and culture.

Dallas is a very different city from 2002, the last time the City embarked on an arts and cultural planning process to develop a unified plan to direct the growth of the arts in the City.

The 2002 process and the subsequent Cultural Policy and other planning efforts resulted in numerous arts and culture assets benefitting Dallasites and visitors today:

- Completion of the Dallas Arts District—the largest contiguous arts district in the world;
- Continued development, maintenance and operation of neighborhood cultural centers—the Latino Cultural Center, Oak Cliff Cultural Center, the South Dallas Cultural Center, and the Bath House Cultural Center; and
- Numerous ongoing cultural funding programs that support arts and cultural organizations, individual artists, and arts programs.



## Overview of Planning Process

The 2018 plan is an invitation to explore and shape Dallas' cultural future. Ultimately, the final Dallas Cultural Plan and an updated Cultural Policy to support the implementation of the Plan will be briefed before the Quality of Life, Arts, Culture Committee of the Dallas City Council before it is taken to City Council for approval by the City Council.

Funded by a combination of private donations and public support, the City selected an integrated local and global team headed by the international consulting firm Lord Cultural Resources, with partners bcWorkshop, HR&A Advisors, and Idyllic Interactive, to guide the planning effort. The City also created a steering committee of artistic and community leaders drawn from the cultural sector and other closely related industries, such as education, business, tourism, philanthropy, and economic development. In conjunction with the steering committee, the Arts and Culture Advisory Commission (formerly the Cultural Affairs Commission), appointed by the Dallas City Council, advises the Dallas Cultural Planning process.

There are four legs on which this cultural plan stands: public engagement, broad and deep research and analysis, a business model for the arts in Dallas, and finally, buy-in from residents, government, and the business and philanthropic communities. The planning process is unfolding in three phases, with Phase 1 combining planning, research, and development with a robust public and community outreach process.

OCA has placed a major emphasis on eliciting a vision for culture based on the needs and wants of people in neighborhoods throughout the city. As a result, residents from all walks of life

have been actively involved in the planning process, providing input through in-person town hall meetings, a series of community conversations designed to reach into all parts of Dallas' over 300 individual neighborhoods, virtual engagement through the website, [dallasculturalplan.com](http://dallasculturalplan.com), and social media platforms.

Phase 1 laid the foundation for the planning process with a 360° review of Dallas' cultural environment. As many surveys and studies have been conducted gauging the city's cultural vitality; this process required:

- **Analysis of existing data, including:**

- ♦ Current Cultural Policy, circa 2002, The Economic Impacts of the Dallas-Ft. Worth Creative Economy
- ♦ Arts and Economic Prosperity Study, 5 Business Council for the Arts with Dallas Office of Cultural Affairs and Americans for the Arts
- ♦ TACA Artist Data Exploration
- ♦ TACA Vibrancy Update
- ♦ Arts and Culture Advisory Commission (formerly the Cultural Affairs Commission) and Office of Cultural Affairs portion of the City Code
- ♦ The Dallas Public Art Handbook

- **Review of recent City plans, including;**

- ♦ Downtown Dallas 360 Plan
- ♦ Dallas Park and Recreation Comprehensive Plan
- ♦ Forward Dallas! City of Dallas Comprehensive Plan
- ♦ Current draft of the new housing policy
- ♦ Complete Streets Manual
- ♦ Dallas CityMAP
- ♦ Dallas Arts District plan

- **An understanding of national trends in the arts in regard to innovative models and initiatives in cultural planning**

This phase also constitutes a crucial component of the planning process, engaging Dallasites—residents, artists, cultural organizations, civic and business leaders, and broad-based stakeholders—in the dialogue about the future of arts and culture in the City. The methodology to reach these public groups was purposefully broad, creating ample opportunities for input to equalize voices and cast a wide net of participant feedback.

**There are no recommendations contained in this report. Instead, these findings represent an amalgamation of all of the research collected from the activities of Phase 1.** In the next phases, the team will use this information to make recommendations for identification of citywide priorities and strategy development.





Photo by Stereometric via Flickr

## 2. Dallas' Planning Context

There have been a number of plans created in Dallas in the past few years, however, not all plans become adopted as policy. Instead, measures in practice are built on codes and ordinances. This section presents the realities of what is in practice, and whether this is based on plans, codes, or general evolution.

### City of Dallas' Current Plans, Policies, and Practices

In 2002 the OCA adopted an updated cultural policy which outlines the mission, vision, program guidelines governance of the OCA and the goals, application and selection, and funding for the OCA's primary programs.

To understand what needed to be changed or updated in the Cultural Policy, the team examined the current Policy.

It establishes that:

- The OCA is under the purview of the City Manager's Office, and is responsible for the implementation of this cultural policy and programs.
- The OCA will seek advice from the Arts and Culture Advisory Commission (formerly the Cultural Affairs Commission) and review and approval from the Dallas City Council.
- Six programs or initiatives directed and funded by the Office of Cultural Affairs. Today, half of the programs have evolved into other uses. Those still in use include: [Cultural

Organization Program (COP), Cultural Projects Arts Program (CPP), and Arts Endowment Fund, Public Art Program.

This evolution is possible because of the following;

- **Process for Change.** The Policy's outlined governance structure allowed for the evolution and adjusting of OCA programs. Today, three of the programs identified in 2002 are still active under the same name. Since 2002, 3 programs have been introduced or reconfigured with new program names: Cultural Vitality Program (CVP), Cultural Facilities Program (CFP), and Community Artist Program (CAP).
- **Role of Funding.** The procurement of cultural services is identified as the City's primary role, "contracting for the services of Dallas' cultural organizations and individual artists." Crafting program requirements in terms of services rendered supports the sharing or production of arts and culture, but does not contribute to the development and creation of arts and culture programming. This funding limitation may be particularly challenging for emerging artist.
- **Prominence of Public Art.** The structure of the 2002 policy gives much greater prominence to the public art program than other OCA funding programs. This program is also distinct in its art review process and explicit collaboration with the Park and Recreation department. Finally, public art is specifically referenced in the cities' ordinance code.





- **Review Criteria.** The review criteria outlined with the Policy is primarily composed of fairly standard, or easily measurable factors. However, the Policy identifies “need” as a metric. This poses a challenge because need is not defined in the document or through an ancillary process referenced in the document. Additionally, within the criteria identified there is no identification of weighting or importance. The City now has a rubric for evaluating projects or application which addresses this issue.
- **Policy Update:** The 2002 Cultural Policy stated throughout the document that the policy should be reviewed and updated every 5 years.

## Review of Planning Documents

The final analysis of this engagement process will serve as a touchstone for a detailed review of relevant city plans and policies. The team anticipates that the following plans identify areas of overlap across city goals and objectives to strengthen the development of strategies for the final Cultural Plan, the resulting Cultural Policy, and their eventual implementation. They are:

- *Downtown Dallas 360 Plan:* A strategic plan that outlines a vision for downtown Dallas, which includes the area commonly understood as “Downtown”—The Dallas Arts District, The Dallas Farmers Market, West End, etc.—as well as surrounding neighborhoods including Uptown, The Design District, The Cedars, Deep Ellum, and more.
- *Dallas Park and Recreation Comprehensive Plan:* The goals and strategies of the Park and Recreation Comprehensive Plan are supported by a series of specific plans that include the Downtown Parks Master Plan, Marketing Plan, Economic Value & Benchmarking Study, etc.
- *Forward Dallas! City of Dallas Comprehensive Plan:* Provides a Vision for the future of Dallas—Crafted from the ideas, ideals, and goals of Dallas residents.
- *Current Housing Policy DRAFT:* Establishes production goals for the development of homeowner and rental housing in strategic areas for different income bands, specifically 120% - 30% area median income.



- *Complete Streets Manual*: Provides policies and design best practice guidelines to City agencies, design professionals, private developers, and community groups for the improvement of streets and pedestrian areas throughout Dallas.
- *Dallas CityMAP*: The Dallas City Center Master Assessment Plan looks at the highways infrastructure in and around downtown and proposes alternatives to improve conditions in the core and adjacent neighborhoods.
- *Dallas Arts District Master Plan* (6/7/2017 draft): A restructuring/revisiting of the original “Sasaki Plan” from 1982.
- *Visual Dallas: A Public Art Plan for the City*: An extensive exploration of public art in Dallas written and adopted in 1987 - not only outlines a vision for public art in the city, but also meditates on the meaning and value of art.
- *OCA Public Art Handbook*: Summarizes the history of the City’s public art program, including the creation of the Public Art Committee in 1982, formalization of the program in 1985, adoption of the Percent for Art program in 1989, the goals and other features of the program, including:
  - 124 commissions have been completed and 168 pieces have been donated.
  - There is a prequalified list of emerging artists (for the selection process), and Texas artists are given preference for commissions up to \$100,000, while larger budget amounts are subject to an open call.





**Further review of these plans, along with in-depth work sessions with the organizations and departments that developed them, will inform how to connect existing planning efforts with the key issues areas that have arisen from the Dallas Cultural Plan engagement process. Areas of insight that will be explore include:**

- Strategies and opportunities for temporary public art and furthering the scope of public art in Dallas
- Integration of public art and arts and culture programming into the City parks and trails system
- Alignment of goals or strategies with long-range City planning goals—potential alignment of cross departmental programming or capital planning
- Housing affordability for artists and communities, including the ability for longstanding communities to remain in their neighborhoods which may be experiencing both increased access to arts and culture and higher housing costs
- Strategies to integrated “Art and Cultural” elements into the public realm or public roadways
- Potential opportunities to collaborate with TxDot or leverage public lands currently occupied by freeways
- Furthering the development and evolution of the Dallas Arts District, both as an arts tourism destination and a local amenity accessible to all





**\$14.8 M Budget**



**\$6.7 M Budget**

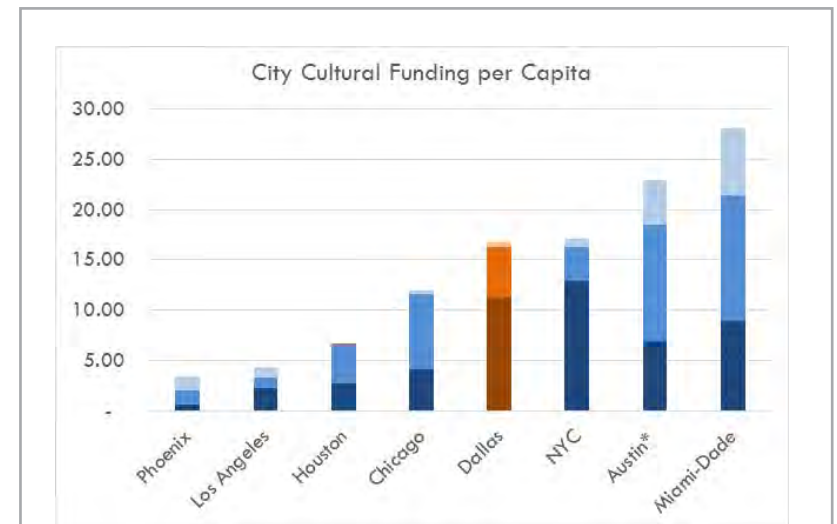


**\$548,000 Budget**

## OCA Spending Today

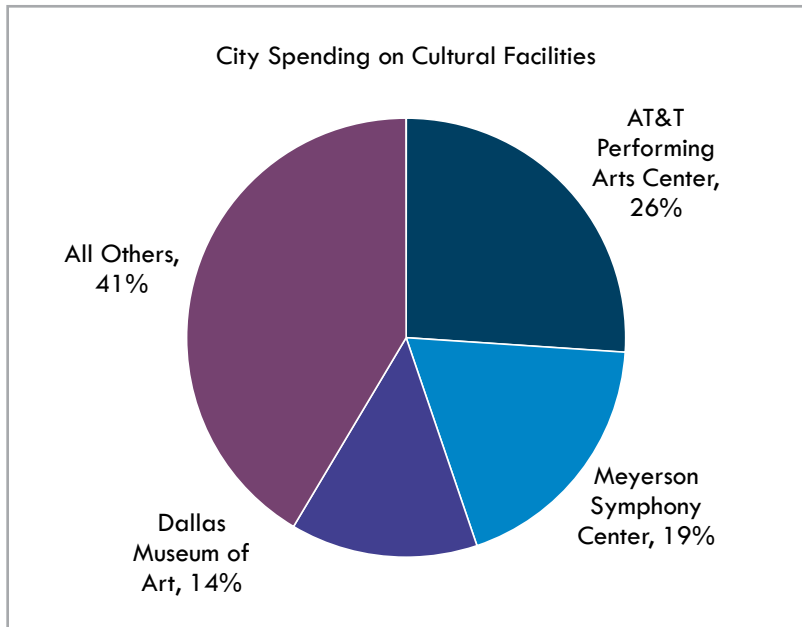
The DCP team has conducted the following analysis, providing a high-level overview of today's spending on arts and culture by OCA and private participants in Dallas. This analysis compares OCA's funding allocation to different artistic entities with the funding ratios of national peer cities and assesses goals for Phase II through early community feedback and engagement. Rather than making a value or quality judgement, this analysis is intended to understand the existing conditions and determine the feasibility of potential opportunities.

OCA supports the diverse cultural ecosystem in Dallas—including artists, arts organizations, cultural places, and cultural visitors. Over two-thirds of OCA funding is allocated to city-owned cultural venues, while the remaining funds go to cultural organizations and to support public art.



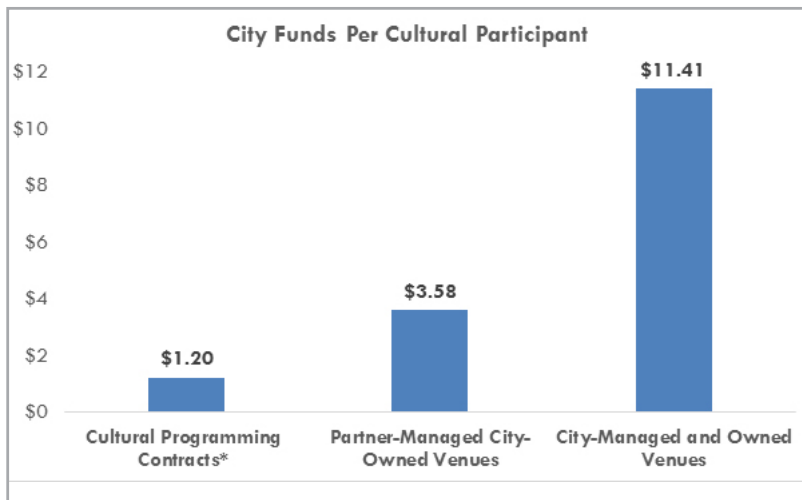
*Dallas's Cultural Funding is 2017-2018; all others are 2016.*





Dallas funds culture at a similar per-capita level as peer cities across the country—higher than peers like Chicago and Houston while just lower than New York City. The concentration of OCA funds in cultural venues is unusual compared with peer cities, which tend to allocate a greater share of funding to programming. Dallas’s allocation is similar to New York’s model, which is facility heavy as a result of the number of historic facilities and the city’s robust donor community. Phase I’s community outreach will help us understand whether this allocation is the right model for Dallas moving forward in terms of best supporting resident and community goals.

The majority of facility funds (59%) go to three venues—the AT&T Performing Arts Center (\$4 million), the Meyerson Symphony Center (\$2.9 million), and the Dallas Museum of Art (\$2.1 million). The remaining 41% of funds go to nine other City-owned cultural facilities, including the Moody Performance Hall and the Dallas Black Dance Theatre.

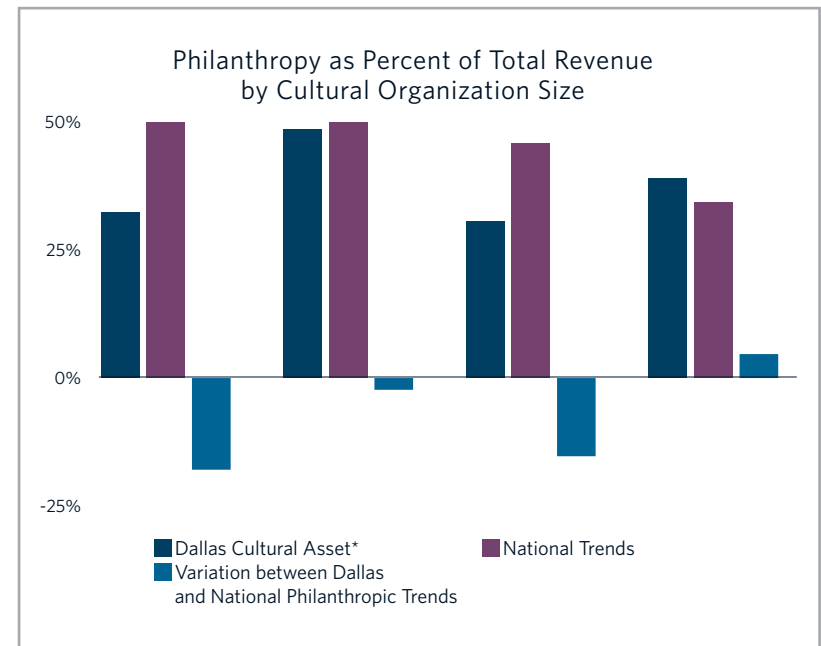


Investments in these signature facilities drive economic value, but city funds for organizations and programming go farther on a per-visitor basis. The high per-visitor cost to the City for these facilities suggests an important focus area for Phase II analysis.

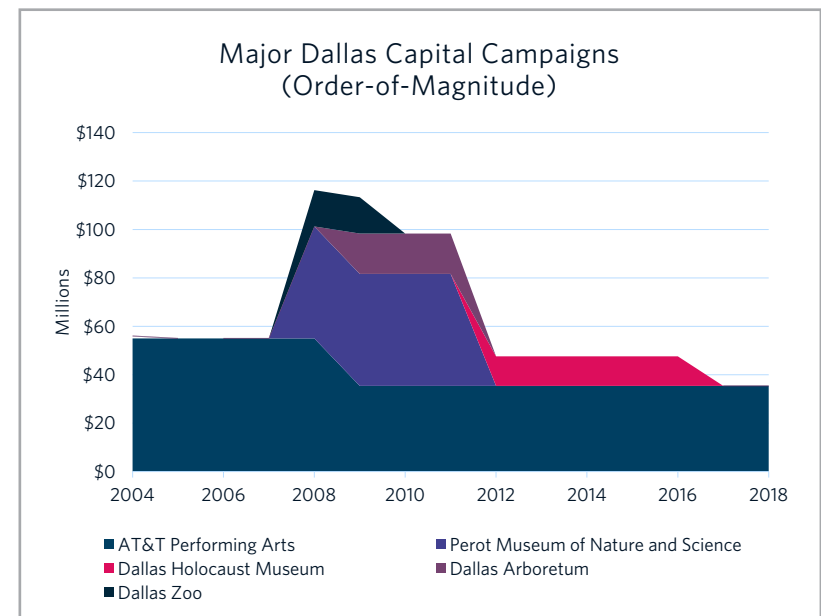
Like its public funds, Dallas' philanthropic funds are concentrated in large organizations and facilities compared with national peers. Higher levels of funding for large and very-large organizations may crowd out philanthropic contributions to smaller organizations. For instance, philanthropies or other donors may set aside a certain amount for cultural contributions—either explicitly or implicitly—in a given year. While some level of new funding for smaller organizations could be in addition to the existing contributions to large organizations, the overall pool may be limited. *Note that this assumes a set of peer cities that may change as community engagement begins to identify targeted funding objectives and priorities.*

Dallas has benefitted from enormous generosity on the part of individuals and philanthropies, who have supported the creation of the City's landmark cultural assets. These signature cultural assets continue to draw thousands of visitors to the city and help attract the world-class talent that enables Dallas to thrive. Recent cultural philanthropy has focused on major capital campaigns for individual institutions. At the close of these campaigns, Dallas has the opportunity to consider how the next generation of philanthropic funding can be spent to best support community goals and priorities.

The analysis of current City plans, policies, initiatives, and practices will continue in Phase 2 of the planning process.



Sources: OCA, Guidestar, Culture Across Communities: An Eleven City Study (2015)



Source: D Magazine, Dallas Holocaust Museum, Dallas Arboretum, Dallas Zoo

## DCP Comparable Cities: Lessons Learned

In nearly any planning exercise, research into comparable efforts can be instructive. Such research can provide insights, lessons learned, and even potential strategies to explore. The DCP team researched comparable cities and regions to understand how they support, govern, and plan for arts and culture, and what they've learned from their planning and implementation experiences.

### Methodology

Four comparable cities—Austin, Charlotte, Denver, and Phoenix—were selected based on the following criteria:

- Recently completed cultural plan
- Similar overall population and density
- Ethnic and racial diversity
- Experienced significant population, business, and cultural growth

First, the consultant team conducted secondary research to gather preliminary information regarding demographics and cultural arts planning, governance, and funding in each city or county. Then the consultants interviewed representatives of each governing entity, including:

- Gail Browne, Executive Director, Phoenix Office of Arts and Culture
- Robert Bush, President, Arts and Science Council, Charlotte-Mecklenburg County
- Meghan Wells, Cultural Arts Division Manager, City of Austin Department of Economic Development
- Ginger White-Brunetti, Deputy Director, Denver Arts and Venues

This section summarizes the research and shares key lessons/considerations for the DCP planning process and implementation.



## Key Findings

### Austin

The city of Austin's Cultural Arts Division is one of five divisions in the department of economic development. A sister division focuses on music and entertainment. The Cultural Arts Division mainly, though not exclusively, deals with individual artists and nonprofits, while the music office deals with the music industry. Other divisions include: a redevelopment division which looks at large real estate holdings; a global business expansion group, which looks at international business and Chapter 380 incentives; and a small business division. The work of these divisions overlaps with each other, and the Cultural Arts Division brings an economic development lens to its work. For the most part, the Cultural Arts Division does not include management of cultural facilities (with the exception of one facility), which are instead administered by the parks and recreation department.

The *CreateAustin* plan was formally accepted in 2010 and is still the overall guiding document for the division. Though it was intended to sunset around this time, while a lot of work has been done, there are still substantial challenges and opportunities to be addressed, so it is still viewed as a good resource.

More recently, when the 30-year comprehensive plan was created, a lot of the work from the *CreateAustin* plan was rolled into that into the comprehensive plan in the form of a Creative Economy Priority Program. Because the recommendations in the original plan were broad, that plan gave rise to several subsequent, more focused planning initiatives.



Top: Austin City Limits Music Festival  
Bottom: Texas Book Festival  
Photos via [www.facebook.com/visitaustintexas/](https://www.facebook.com/visitaustintexas/)

One such study was Building Austin's Creative Capacity, a needs assessment that examined organizational development and professional growth deficiencies in the sector and offered recommendations on how to address those through training and business skills, for example. In 2016, the Division started the process of mapping assets community wide that has just been completed and introduced formally.

### **Results**

In 2016, a key resolution passed – Music and Creative Ecosystem Economic Omnibus Resolution (the “Omnibus”), which examines how the City might address a range of challenges faced by the sector: housing, incentives, licensing, agent of change, and professional development. Together, these plans and policies allow the city to take both a bird's-eye view of the community and the sector, as well as, a granular view that helps it to fine tune its activities.

Through the time of these planning efforts, Austin has changed rapidly, including where the market is and how the city's growth has financially affected some sectors. In particular, the issue of affordable arts spaces has become the foremost issue challenging the arts and cultural community. The Economic Development Department has just issued the Cultural Arts Division's Cultural Asset Mapping Project and Thriving in Place reports, which focus on identifying and preserving creative spaces in Austin.

The city council just unanimously passed a resolution on affordable creative space preservation, and stabilization.. The division also anticipates deep discussion regarding revisions to the City's Chapter 380 Incentives policy, forthcoming from the Economic Development Department in May 2018, which will allow Council to consider how to better match City resources with organizations/businesses/developments providing a public benefit (such as creative activity). The City is still in the pilot phase of one-time funding from the Art Space Assistance Program, which provided limited rent stipends and code compliance funding, and hopes to be able to receive additional funding for this important “band aid” that will help keep spaces afloat in the interim.

Finally, the City also recently passed the Strategic Plan, which includes Culture and Lifelong Learning as one of the six outcome areas on which City and community efforts will be focused in the next three-to-five years.

## Successes and Challenges

- **Collective Impact:** The division has combined efforts with sister divisions in the department, which it describes as “a sea change.” While they are still learning how to break silos, the Omnibus illuminated how various elements—like housing policy, creative learning, and others—intersect. In doing so, it helped city departments and partners consider how they can address these issues through a collective impact model that also includes the private sector, whether philanthropy, the corporate sector, or better alignment with private financing. “The City can’t do all of this and shouldn’t have to if it’s good for everyone.”
- **Elusive Philanthropy:** In a city with a relatively young philanthropic community, without the history of family foundations or peer giving that many other cities have, private giving continues to be a difficult nut to crack. The city of Austin is a primary source of the financial stability for many small- and mid-sized organizations, though large organizations have more of a relationship with philanthropy. Donors tend to give to very specific interests, and generally not toward arts and culture, apart from a few notable exceptions. “We don’t see a lot going toward stabilizing capital needs, the unsexy aspects.” The city is exploring options like a cultural trust, an economic development corporation that involves a private development component, or additional funding leveraged with the city, but nothing has emerged yet as the right solution.

*“The City can’t do all of this and shouldn’t have to if it’s good for everyone.”*

*“We don’t see a lot going toward stabilizing capital needs, the unsexy aspects.”*



## Charlotte

Charlotte-Mecklenburg County has completed a series of cultural plans since 1991, most recently being *Imagine 2025: A Vision for Charlotte-Mecklenburg's 21st Century Cultural Development* (or “Cultural Vision Plan”) and subsequently the Cultural Life Task Force report, which examines and recommends creating a new funding model for arts and culture. The primary provider of cultural funding in the Charlotte-Mecklenburg area is the Arts & Science Council (ASC), a private nonprofit designated as the “office of cultural resources” for the city of Charlotte, Mecklenburg County, and six suburban towns. With its mission of “Ensuring access to an excellent, relevant, and sustainable cultural community for the Charlotte-Mecklenburg Region, ASC serves as the resource hub for arts, science, history and heritage organizations, and creative individuals.

Until the 2008 recession, ASC operated on the United Arts Fund model, raising and distributing funds to local arts and cultural organizations. With the economic downturn, the community called for ASC to shift out of its central fundraising role and leave that function directly to organizations. The Cultural Life Task Force plan recommended four Actions (paraphrased below):

- Restructure ASC and private sector giving; establish ASC as the gateway for new cultural donors and participants entering the sector through workplace giving, then transition development of those relationships to the organizations (ASC’s Cultural Partners).
- Engage local and state government to expand support for the cultural sector.



Bechtler Museum of Modern Art. Photo by Gary O'Brien via Wikipedia.

- Redesign ASC and its mission to focus on adapting to a constantly changing environment.
- Support the ASC’s Cultural Partners with administrative, fundraising, and managerial resources so they can focus on programmatic, revenue, governance and operations, and sustainability.

## Results

In the 3 years since the report, the City and County have increased their cultural funding. ASC still raises some funds and distributes public funding and is developing a distributed revenue stream. ASC receives \$5 million annually from the City and county. Separately, \$3-4 million/year are generated through a percent-for-art program for public art commissions. With implementation of the plan, ASC is seeing a dramatic funding shift away from it to the groups.

Corporate support has not expanded dramatically, though it remains steady and is important to the sector. The core funding stream has been individual giving, as Charlotte's foundations are much younger than those in many larger cities and some are still developing their funding priorities.

ASC has completely transformed in the last three years. It has reduced the size of its board from 56 to 26 people, added new advisory council representing geographic parts of county to give it feedback and constant information regarding how to adapt and change.

ASC has changed its granting for project support to reflect the goals of the Cultural Vision Plan by requiring that applications align in some way with the goals of the plan.

Culture Blocks, a program inspired by the Cultural Vision Plan, facilitates use of nontraditional performance and exhibition spaces. Starting with libraries and recreation centers, the program has extended beyond those to include breweries and taprooms, even a dress shop for activities such as dance lessons, drumming circles, and theatre performances. Ideas for space use are generated by both ASC program applicants.

### Successes and Challenges

- **Resistance to Change:** Overall, the Charlotte-Mecklenburg community has responded positively to these changes. "Change is hard. It's not been without its problems, but we're doing it." The biggest challenge has been from the old groups that don't want the change.

*"Change is hard. It's not been without its problems, but we're doing it."*

*"If we're not reflecting the changing demographics of our population, we're going to lose in the end."*

- **Broad versus Back-office:** Despite the goal of shifting support to administrative, fundraising and managerial roles, ASC has not yet taken over any back-office function, because the cultural groups have not wanted it. ASC continues to provide capacity building, sector-wide projects that a single agency cannot or would not be interested in doing. For example, the agency just completed a psycho-demographic analysis for the 16-county region and provided the data to the groups, free of charge. ASC will next train groups on how to use the survey data. "We're about the broader work."
- **Equity in Representation:** "If we're not reflecting the changing demographics of our population, we're going to lose in the end." Decades of neglecting organizations that represent different segments of the population is a huge issue.



Top: Denver Museum of Art. Photo by Kent Kanouse via Flickr.

Bottom: Blue Bear by Lawrence Argent. Photo via [www.facebook.com/visitdenver/](https://www.facebook.com/visitdenver/)

## Denver

*IMAGINE 2020: Denver's Cultural Plan* was launched in March 2014 by Denver Arts & Venues, the city and county of Denver agency responsible for operating some of the region's anchor facilities; and for overseeing the Denver Public Art Program; a portion of the region's granting process (for small arts and cultural organizations); Create Denver (in support of artists and creative industries, such as film, music, fine art, galleries, art districts, fashion, and design); and other programs, including implementation of the cultural plan. The organization's mission is to amplify Denver's quality of life and economic vitality through premier public venues, arts and entertainment opportunities. Denver Arts & Venues is not a granting institution, by and large; Denver Arts & Venues's total granting amount is \$200,000-250,000 annually.

Meanwhile, Denver's primary funding entity is a even-county tax district, the Scientific and Cultural Facilities District. It brings in \$52 million annually. These funds are disbursed to organizations depending on their size and various funding formulas. Of the three tiers, the third tier—(small) organizations with budgets of \$1 million or less—are funded through a pot of funds for which each county has a council that reviews applications or scores and divvies up funds based on a set formula. Denver Arts & Venues provides administrative support for the Denver County Cultural Council.

The planning process was advised by a stakeholder leadership group of 80 people, while the commission was the real thought partner in development of the plan.



In November 2017, the organization celebrated reaching the halfway point of the period of the plan.

The plan yielded seven Visions (i.e. Goals):

Vision 1: Integration – Increasing Art, Cultural, and Creativity in Daily Life

Vision 2: Amplification – Amplifying Arts, Cultural, and Creativity to Residents and the World

Vision 3: Accessibility – Achieving Access and Inclusivity to Arts, Culture and Creativity

Vision 4: Lifelong Learning – Filling our Lifetimes with Learning

Vision 5: Local Talent – Building Careers and Businesses by Nurturing Local Talent

Vision 6: Economic Vitality – Fueling Our Economic Engine

Vision 7: Collective Leadership – Leading Cultural Development to 2020 and Beyond

At the outset of the planning process, it was understood that the agency would not receive additional resources from the general fund to implement the plan. The agency has allotted \$120,000 annually, not including new staff, and it applies a portion of that budget and leverages relationships with the community to help them see the roles they can play in implementing the plan.

## Results

Denver Arts & Venues created several programs to fulfill the plan's vision, including:

IMAGINE 2020 Speaker Series – Local and national experts in arts and culture give talks on topics ranging from accessibility to trends in cultural consumption to adapting space to be more welcoming. These constitute professional development opportunities that also help the sector to convene as a community, something that was not regularly happening before. The series also helps to keep the plan fresh in people's minds and to allow Denver to address common challenges in the creative sector.

IMAGINE 2020 Fund – A new micro-grant program consisting of \$70,000 annually, through which applicant organizations are encouraged to look at the plan and either identify a project that aligns with the plan or is in the spirit of the visions. This program incentivizes applicants to align with the plan and spend time utilizing the plan.

Also resulting from the plan was a reorientation of Denver's Commission on Cultural Affairs – a mayoral appointed body of 24 people, whose primary function had been to approve its public art process. With the launch of the cultural plan, Denver Arts & Venues sought and received the mayor's approval to make the Commissioners the trustees of the cultural plan. Their role entails making City Council aware of funding opportunities for artists and venues and keeping *IMAGINE 2020* and arts and culture top of mind for them.

Denver Arts & Venues does an annual presentation on *IMAGINE 2020*, including what the organization has done and funded in their districts, so that Council Members can encourage their constituents to leverage the opportunities.

### Successes and Challenges

- **Periodic Assessment:** An especially valuable element of the planning process was a statistically valid phone survey that examined barriers to participation and motivation for participating in arts and culture. That survey has been repeated to gauge whether Denver has made progress and whether the public feels the same about arts, culture, and creativity as they did in the first study. While randomly sampled, the survey was oversampled for African-American and Latino households because the planners had experienced difficulty reaching those segments of the community through other means. One notable revelation indicated that, while Denver Arts & Venues has been intentional about trying to create authentic relationships with diverse communities in the City, despite those efforts, those communities still do not feel spaces are welcoming or relevant to them. Alternatively, planners suggest that Denver may have raised the expectation that those cultural spaces should be more welcoming or relevant, and the community therefore has become more critical.
- **Use by Organizations and Agencies:** Getting organizations in the creative sector, especially larger ones to carry the mantle of the plan and infuse it in their work has been a challenge. Denver Arts & Venues even created a marketing suite of tools, which it provided to organizations with the request that they brand initiatives as being “supported by” or “in the spirit of” *IMAGINE 2020*, when applicable—with mixed results. Similarly, a siloed city/county government structure has hindered integration of the plan into the activities of fellow agencies and departments. Fortunately, Denver is adopting a new comprehensive plan that is absorbing the various agency plans, including *IMAGINE 2020*, which hopefully will lead to greater awareness and integration.
- **Alignment between Intended Use and Process Design:** During the planning process, organizations asked what new tools they would have in their toolkit as a result of the plan. Planners did not have a definitive answer beyond the insights derived from the planning process. The resulting plan is now viewed by some as being weighted toward the community and not focused enough on artists. The next cultural planning process will need to consider, “Who is this plan for? What are we able to influence? And is it the right process design?”

## Phoenix

Arts and culture in Phoenix is overseen by the Office of Arts and Culture, which works with a Commission that is the policy setting and grant approval body. The office's annual budget of \$4.2 million includes operations for staff, maintenance of seven cultural facilities (not all of the cultural facilities), a grants program, and maintenance of public art. Additionally, there is a public art budget of \$14 million for new commissions that is tied to the City's capital improvement budget and only relates to infrastructure for permanent works, not temporary works.

Phoenix has done a series of plans relating to arts and culture since 2009, when the last formal cultural plan was launched. It involved broad outreach to stakeholders and was concluded in 2012. Subsequently, a Creative Sector Task Force Vision (2013-2018) was developed by a group of stakeholders internal to the arts and cultural sector. On the basis of that document, the Phoenix Office of Arts and Culture created a strategic plan for itself which has guided its more recent activities. While the first cultural plan struggled with being general in scope, while also trying to be practical, the Office of Arts and Culture's strategic plan was developed by City staff as a work plan focusing on the areas the office could most successfully address.



Top: Heard Museum

Bottom: Musical Instrument Museum

Photos via [www.facebook.com/visitphoenix/](https://www.facebook.com/visitphoenix/)



## Results

The cultural plan was not fully implemented; though it was comprehensive, implementation of it was started and eventually abandoned.

Equity has been the major focus for the office in 2017, as a key element of the strategic plan, including a self-assessment period. Unlike some cities that have an office in the municipal government dedicated to equity work, Phoenix did not have one. The Office of Art and Culture and the commission have been doing that work. This has been challenging, because it takes time to fully understand the issues. The office has worked with the City's strong activist community and consultants specializing in this work, but the progress has been difficult. "It's hard to make a lot of progress without a lot of backtracking." The City plans to set up an office devoted to equity. Meanwhile, though the Commission is led by a woman of color, it is not a very diverse body; therefore it aims to do focus groups to gain more input from the community.

Other recent activities resulting from the office's strategic plan have included a public art survey and efforts to get more people to apply for public art projects. The office also wants to give prospective applicants more training and to conduct a public survey as a precursor to broad cultural plan, which the office intends to do in the near future under the next mayor.

## Successes and Challenges

- **Aligning Perceptions and Pacing:** While most stakeholders agree on the need to look more deeply at the office's practices relating to equity, disagreements arise when practices seem not to have been equitable when the City had thought they were. Furthermore, getting everyone to move at the same pace has been challenging. "People of color have urgency around this, and people who are not of color just don't have that urgency."
- **Advancing the Conversation:** With organizations funded through the office's grants program and facilities, moving beyond the 30-40 year-old conversations around lack of funding and new audiences has been difficult, although now the focus has shifted toward the City's changing demographic. "How do we get beyond limitation and exasperation?" The office feels the way to do this is to go into neighborhoods to listen to people who are not being served by arts and cultural organizations, but who have creative practices in their communities and understand how the city can bring resources to them besides the traditional sources of support. "The equity work gives us a way of looking at that we haven't done in the past."

## Lessons for the Dallas Cultural Plan:

The following lessons can be applied to the DCP and its implementation:

- **Equity is essential.** And it could be valuable lens through which to approach planning and implementation. Dallas' arts and cultural governance, organizations, and participation must reflect the changing demographics of its population.
- **Design the process to match the intended use (and users).** Consider who will be using the plan and how, and design the process accordingly. Adjust as needed.
- **Consider the tools for influence—funding, political will, programs, and staff.** Ideally, all these are available. But if one is in short supply, another must make up for it. And who on the ground will monitor and wield those tools?
- **Identify the optimal role(s) for the City and for partners.** Now is an opportunity to reevaluate and identify how the City can best support arts and culture sector, and which roles are best filled by others or achieved through partnerships.
- **Collective impact is key.** Successful planning and implementation requires not only the City government, but participation in all sectors.
- **Build evaluation into the implementation plan.** Periodic assessment is critical to successful implementation and course correction. The implementation plan might benefit from including updates to measurements conducted during the planning process to assess progress.

*“People of color have urgency around this, and people who are not of color just don’t have that urgency.”*

*“The equity work gives us a way of looking at it that we haven’t done in the past.”*

- **Focus not just on the everyday, but on the long term:** This is where we’re going, and we’ve got to get us there. This can be especially important to keep mind, as plans seem to beget more plans on the path toward realization.





Kind Springs

Bishop Arts

Bishop Apts

Better Block

Arts Mission  
Oak Cliff

Wild

What's out here? ↓

TEXAS  
THEATER

Texas Theater

ICE HOUSE

Top Ten!

Potential

Potential





### 3. What We Heard: Community Engagement

The Dallas Cultural Plan will be a guiding document for the City of Dallas' Office of Cultural Affairs, as well as the arts and culture community, **the outcome of which is a plan that aligns its vision and goals with the values and objectives of Dallas as a city.**

#### Why Community Engagement?

Understanding the successes, opportunities, and challenges of experiencing and creating art in Dallas requires engaging and highlighting the range of voices that make up this city.

The Cultural Plan offered different levels of participation and multiple opportunities for Dallas residents to provide their insights or critique.

The engagement strategy sought to balance the objectives of cultural consumers, producers, and supporters, ensuring that those on all sides of the cultural spectrum can shape the Dallas Cultural Plan.

## Types of Engagement

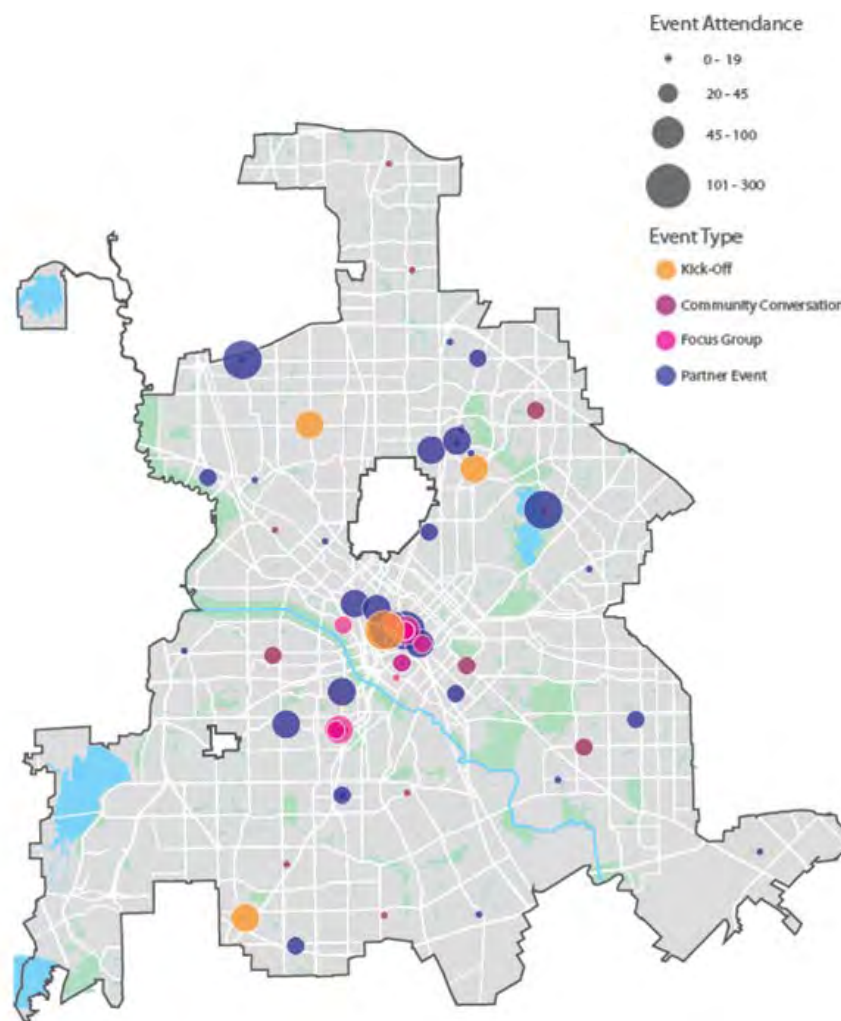
Over the course of six months, the Dallas Cultural Plan was implemented in 96 events across with city, which included over 5,000 people and each City Council District. These events fell into our categories:

- Citywide Kick Off Events (4)
- Districtwide Community Conversations (15)
- Focus Groups (13)
- Partner Events (53) and Tabling Events (11)

### Partner Events and Tabling

In order to reach as many people as possible, the team partnered with organizations of all types, speaking at their meetings and events or at special convened conversations where the Dallas Cultural Plan was presented. The length and format of each event varied, but could generally be broken into three categories: workshop (which included a presentation and engagement activity), presentation, or tabling (distributing information about the plan and upcoming events).

Examples of these events included tabling at DanceAfrica festival, at the Dallas Black Dance Theater, a workshop with Junior Players at El Centro College, and presentations to the Vickery Coalition Action Team and the Northwest Community Center.



Community Engagement Event Locations and Approximate Attendance

LOCATION	ATTENDANCE
Moody Performance Hall	40
Latino Cultural Center	10
Studio Movie Grill	25
Dallas Black Dance Theater	40
Nasher Sculpture Center	35
Vickery Meadows	17
Home of Catherine Rose	5
Crescent Club	9
Glencoe Park	25
W W Samuell High School	20
Cedars Union	45
Cedars Union	18
Sammons Art Center	100
Bath House Cultural Center	300
El Centro College	21
Oak Cliff Lions Club	50
Vickery Meadows	5
Cathedral of Hope / Resource Center	9
Latino Cultural Center	300
Oak Cliff Cultural Center	13
Belo Mansion	300
Thanksgiving Square	10
Meyerson	28
Kleberg Rylie Rec Center	3
Tommie Allen Rec Center	18

LOCATION	ATTENDANCE
Meyerson	7
Jaycee Rec Center	8
Forest Audelia Library	30
Willie B Johnson Recreation Center	10
One Arts Plaza	23
Campbell Green Recreation Center	5
Good Fulton and Farell	70
Lincoln High School	12
Park South YMCA	24
Bachman Lake Together	8
White Rock Hills Library	7
Cinemark Webb Chapel	300
JC Turner Rec Center	8
Cinemark Webb Chapel	300
Dallas Leadership Foundation	9
North Park Center	101
Texas Women's University	50
Sunset High School	50
Samuel Tasby	65
Friendship West Baptist Church	32
Meyerson Symphony Center	14
Literacy Achieves	8
Beckley Saner Rec Center	11
Life in Deep Ellum	56
Beckley Saner Rec Center	22
<b>Total</b>	<b>2676</b>



## Engaging All of Dallas

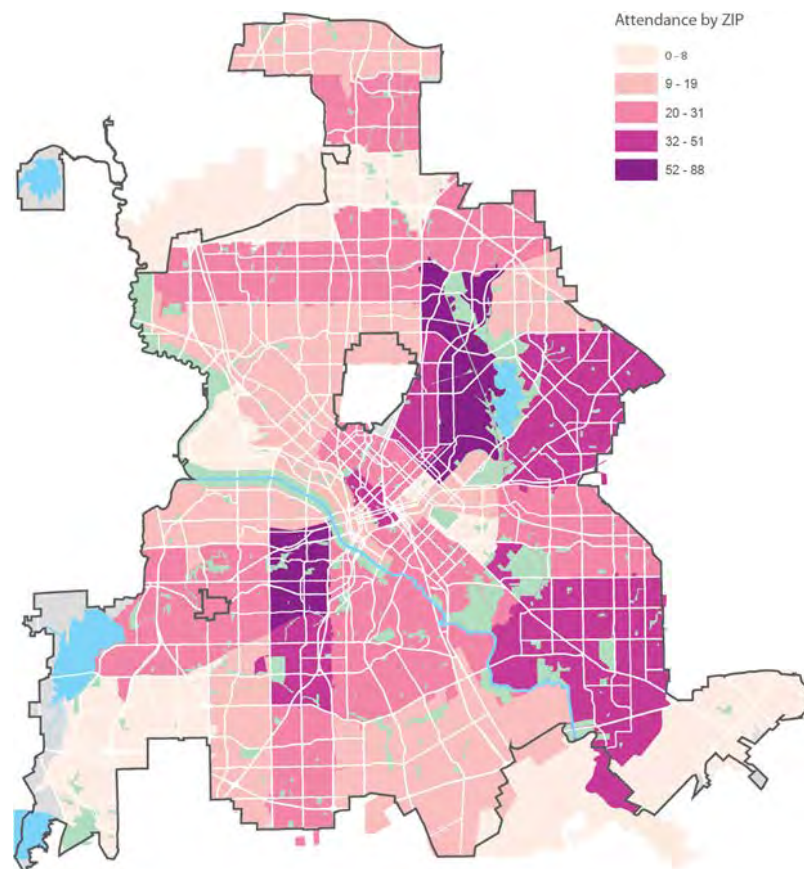
Using all the means at their disposal - special convened events, flyering, social media, existing events, and more - the team worked to reach as many people across the city of Dallas as possible. Not only was quantity important, but so was making sure that participation reflected the geographic and demographic range of the city. This was aided by working with the steering committee and partners like DISD, Dallas Public Library, Public Works Dallas, and others to reach a wide audience. Every zip code in the city was represented

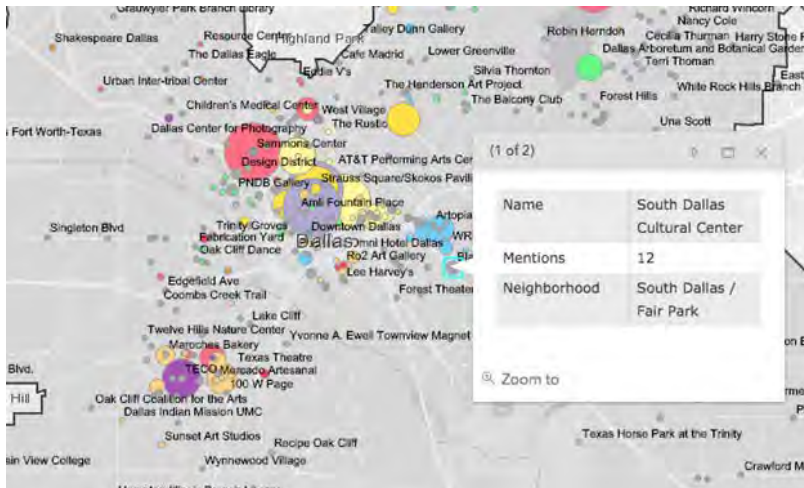
## Surveys

Two surveys were created and distributed throughout the engagement process: the Cultural Ecosystem Map survey and the Cultural Participation & Awareness Survey. Both surveys were made public in September 2017 and received responses through mid-March 2018.

- Cultural Ecosystem Map: Understanding the accessibility and availability of cultural programming across the city.
- Cultural Participation & Awareness Survey: Understanding the the extent to which Dallasites are engaged in the city's cultural ecosystem—both the types of activities in which they participate in and the scale at which they interact.

Responses to the Cultural Ecosystem Map survey are mapped in real-time on [dallasculturalplan.com](http://dallasculturalplan.com)





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## Toolkits

For those who were unable to attend a meeting in person or wanted to conduct their own meeting, a downloadable toolkit was created. The toolkit included facilitator instructions and questions that estimated the activities held during Community Conversations.

## Online

The Dallas Cultural Plan used a variety of digital and online tools to build awareness of the Dallas Cultural Plan and support in-person engagement efforts. These tools include the Dallas Cultural Plan website ([dallasculturalplan.com](http://dallasculturalplan.com)), Facebook, Twitter, Instagram, and LinkedIn.

Additionally, to create interest and highlight the work of local artists, [dallasculturalplan.com](http://dallasculturalplan.com) began a featured artist series called “Dallas Creatives.”

## Webinars

To support ongoing communication with residents through the Cultural Plan process, the Cultural Plan team has been hosting informational webinars. The webinars provide a space for local organizations, producers, and consumers to receive updates on specific elements of the plan, ask questions, and provide input. Webinars will continue into Phase 2; to date we have conducted two of six webinars.

**Webinar #1:** The first webinar offered additional information to those interested in applying for the Artist Micro-Residencies, an initiative of the Dallas Cultural Plan. The webinar provided project information, guidance on completing the application, and an opportunity to ask any project-related questions.

**Webinar #2:** The second webinar presented the first project update. Attendees could see the presentation in person or online. The presentation included:

- A update on the Cultural Plan engagement numbers and reach
- Initial research on how the Office of Cultural Affairs compares to other cities nationally
- The selection of four comparison cities, which will be used for further research and potential strategy development







## 4. Introducing the Plan: City wide Kickoff Meetings



### What Happened

Four kickoff meetings were held in cultural venues across the city. They were fun, engaging events meant to appeal to a wide range of audiences—from those who were already very engaged to those who had little to no experience with the arts. The events included a presentation the cultural plan and project team, an artistic performance or display, and a series of activities. For many residents, this introduction of the plan provided a roadmap for future opportunities for engagements.

LOCATION	ATTEN-DANCE
Dallas Museum of Art	222
Dallas Children's Theater	79
Walnut Hill Recreation Center	53
Redbird Mall/Southwest Mall	51
<b>TOTAL</b>	<b>405</b>



Arts & Cultural Mapping

Activities held during the kickoff meetings included:

1. **Arts & Cultural Mapping:** Designed to start identifying the physical types and locations where arts and culture are created and experienced in Dallas. Event attendees submitted information about where cultural activities take place through a Google Form, which was then digitally mapped and projected live at each kickoff event. Attendees filled out the form via computer stations staffed by DCP18 team members and/or volunteers. Flyers containing a link to the survey were available if attendees wished to share the form or take it on their phone. The online form continued to be available throughout the engagement process.
2. **Cultural Participation Survey:** The Arts and Cultural Participation Survey was created to understand the extent to which Dallasites are engaged in the city's cultural ecosystem—both the types of activities in which they participate and the scale at which they interact. At each kickoff event, the Survey was available on tablets and computer stations and flyers with a link to the digital form were available for those who wished to take the survey at a later date.



Ideal Cultural Community



**3. Ideal Cultural Community:** The goal of this activity was to learn about the interdependencies of different components of Dallas' cultural ecosystem at the neighborhood and city scales. Participants gathered at tables with painted foam blocks. Each person received a 1'x1' base on which to affix blocks that could represent different people, places, spaces, and resources. The facilitator asked participants to imagine their ideal cultural ecosystem—everything that they need in their neighborhood and in Dallas to experience and/or create arts and culture. Participants labeled their blocks with flags, identifying these people, places, spaces, and resources. Construction paper was used to indicate green space and infrastructure necessary to facilitate arts and culture.



**4. Drawing Cultural Stories:** During this activity, participants were invited to draw or write about their experience at a Dallas cultural activity in order to help identify the factors (physical, social, economic, etc.) that contribute to participation in Dallas' cultural activities. Attendees were asked to think about a neighborhood, venue, or other place they have encountered arts and culture, and then draw or write about how they experienced that place. Factors to consider included getting to the space, moving through the space, and things or people they encountered there. Participants were asked to identify what they valued about the space and what attracted them to it. They were also asked to mark spaces that they would tend to avoid. This activity sought to understand more than what affects someone's choice to attend or participate in a cultural activity, but explore how different experiences make them feel and how they respond to different dynamics.







5. **Exploring Cultural Experiences:** This portion of the event was a facilitated conversation with the goal of learning about how individuals experience Dallas' arts and cultural offerings. Facilitators asked questions to identify what factors (physical, social, economic, etc.) contribute to participation in Dallas' cultural activities. The discussion encouraged participants to share their experiences with arts and culture, how it made them feel, and what works vs. what needs improvement (e.g. access and barriers to culture) in the city of Dallas.
6. **Expression Wall:** A passive activity for meeting participants to draw and write on throughout the activities. Everyone was asked to describe "What does Dallas culture in Dallas mean to you?"

## Key Findings from the Kickoff Meetings

The conversation and activities held during the kickoff meetings were broad and covered the whole city. **When people envision their ideal cultural environment, it's more than just cultural institutions, but a holistic vision of community with components including housing, transportation, and public space.** People are hopeful and excited about the future of arts in Dallas, but there are challenges.

The challenges and desires from participants generally fell into seven categories:

- **Access:** There is a strong desire for increased access to arts and culture in their community and neighborhood.
- **Communication:** There is a need for more recognition of local arts/artists in the city. There is general frustration with the lack of communication about upcoming events by the city, news organizations, and sometimes the event organizers.
- **Cost:** The cost of accessing art - in ticket prices, access to transportation/parking - is a barrier to experience art. Affordable places to create art - studios, housing - a barrier for creating art, as is finding funding.
- **Diversity, Equity, and Inclusion:** There is a strong desire for diversity, inclusion, and equity came up in most conversations. The diversity of Dallas is an asset and strength, but there needs to be more diversity and inclusivity across ages, cultural groups, etc. There is a desire for greater diversity in cultural expressions.
- **Education:** There is a need for children-friendly arts opportunities throughout the City with or without parent presence. The desire to see the city invest in exposing children to the arts at an early age.
- **Space:** Space is challenging - both for rehearsals and performances - using city facilities is hard because of the limitations on accessing the space due to limited staffing hours.
- **Support:** Participants would like to see arts organizations, the City, and schools work together to build audiences and capacities. The desire for more support for cultural organizations supporting communities of color.







## 5. At the Local Level- Community Conversations

### What Happened

Fifteen Community Conversations were held across the city—one in each of the 14 Dallas City Council Districts and one culminating event at the Latino Cultural Center. These meetings were an opportunity to dive deep into community assets and needs. Meeting attendees participated in two primary data gathering activities: Mapping Culture and Making Your Community an A. These activities took place in small groups, with different analytical methods developed for each activity.

1. **Mapping Culture:** This activity was designed to learn about where residents experience cultural activities in their community, what they do not experience, and other dynamics at play in the community that impact their ability to experience arts and culture.

#### *Question 1: Where do you go to experience arts and culture?*

Using a map of the Council District or a city map, participants used a black Sharpie® and labels to mark where they experience arts and culture in their neighborhood. Places could include unconventional venues like churches, parks, libraries, DIY spaces, etc. Items that were more general or not geographically specific were noted.

#### *Question 2: What/where are there opportunities?*

Participants used a blue Sharpie® and a label or Post-it® to geographically mark and describe opportunities for arts and culture in their neighborhood on the map. These could be buildings, existing organizations, underutilized resources—anywhere where there could be more arts and culture than currently exists.

#### *Question 3: What are barriers/challenges you experience in accessing or experiencing arts and culture?*

Next participants were asked to identify, using a red Sharpie® the barriers to arts in culture they see in their neighborhood. Additional questions participants were asked during this portion were:

- Are there arts and culture activities in your community that you would like to attend or participate in but don't, and why?
- Do you feel like the activities happening in your community are for you? If not, why?
- Do you feel like the activities in the area meet the needs of the community?

**2. “Making Your Community An A”:** This activity was designed to learn about how people think their city or neighborhood is doing in terms of arts and culture and what could be done to improve those conditions.

**Question 1: What community do you give an “A” in arts and culture?**

The activity starts with participants thinking about their ideal cultural city or neighborhood—a place they would give an “A” for arts and culture.

**Question 2: What grade do you give your community?**

Then, given what they would give an “A,” participants were asked to consider what letter would they give their neighborhood or city.

**Question 3: What will it take to make your community get an “A” in arts and culture?**

Finally, participants were asked what steps could be taken—from small changes to large—to make their neighborhood or city an “A” with respect to arts and culture.

LOCATION	ATTEN-DANCE
South Dallas Cultural Center (District 7)	35
Oak Cliff Cultural Center (District 1)	42
Fretz Park Recreation Center (District 11)	9
Bath House Cultural Center (District 9)	18
Pleasant Grove Branch Library (District 5)	22
West Dallas Multipurpose Center (District 6)	20
Moody Performance Hall (District 14)	34
Grauwylar Park Branch Library (District 2)	19
Paul Laurence Dunbar Lancaster-Kiest Branch Library (District 4)	6
Audelia Road Branch Library (District 10)	29
Renner Frankford Branch Library (District 12)	14
Thurgood Marshall Recreation Center (District 3)	17
Northwest Community Center (District 13)	2
UNT Dallas (District 8)	8
Latino Cultural Center (All Districts)	35
<b>TOTAL</b>	<b>310</b>

## Key Findings from Community Conversations

A variety of issues were expressed throughout the engagement process, ranging from challenges in finding affordable rehearsal or studio spaces to calls for better public transportation to improve access to events and venues.

### How is Dallas Doing?

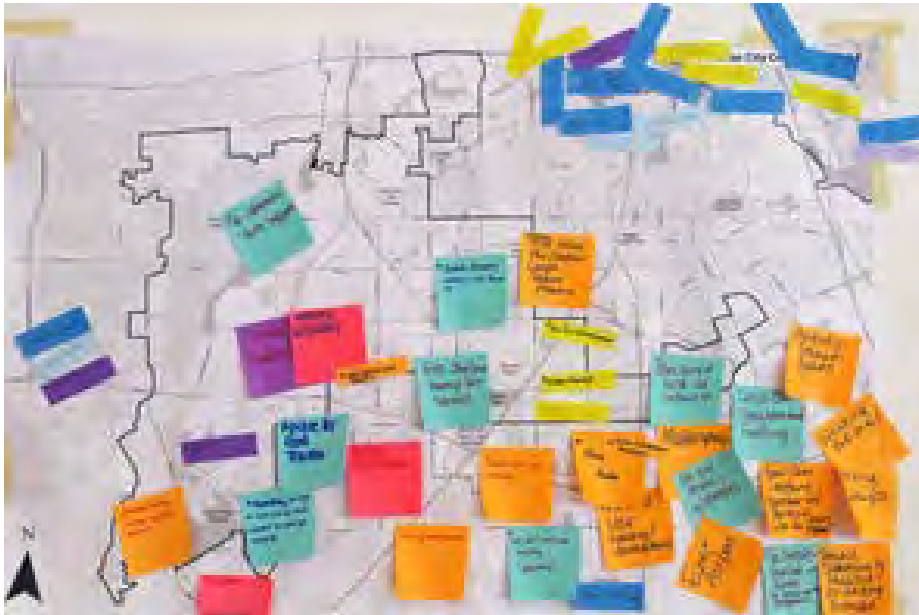
Residents were asked to share a city or neighborhood that would get an “A” grade for arts and culture, and to grade their neighborhood or city. Participants discussed a wide range of places across the U.S. and internationally that were “A” grade communities. New York City received the highest number of As (41), with areas like Chicago (24) and Austin (15). Locally, Bishop Arts (14), were cited as particularly good arts or culturally rich communities.

### Neighborhood Grades

Residents also graded their own neighborhood with most giving their community a C (57) or a B. Oak Cliff and Central Dallas were graded most positively among the different areas of the city. When combining the neighborhoods that received an A or B, Oak Cliff was mentioned 20 times, Central Dallas 17 times, and East/Far East Dallas nine times.







The various topics of concern from conversations all over the city fall under these nine categories;

- **Space:** Refers to assets, of varying types, needed to facilitate or support various activities.
- **Skills and Training:** Refers to approaches or demand for improving individual and community-wide technical skills or knowledge. This may be related to skills for specific forms of art or cultural expression or skills business management, grant writing, etc.
- **Resources:** Refers to assets, of varying types, needed to facilitate or support various activities.
- **Collaboration:** Refers to developing partnerships across sectors, between individuals or communities, and the associated challenges or rewards of doing so.
- **Communication/Marketing:** Refers to issues around awareness, competition, scheduling, and other challenges or opportunities around engaging audiences.
- **Diversity:** Refers to variety in the types of audiences, events, activities, etc. that are desired, found, or missing in/from Dallas.
- **Experience:** Refers to the specific types of events, activities, or places people would like to see in Dallas, such as more dense, walkable environment, food festivals, or public art in parks.
- **Quality of Life:** Refers to characteristics of the city or particular neighborhoods that impact and support the development or experience of arts and culture.
- **Equity:** Identifying the need for distribution or accessibility of events, funds, training, etc. for different groups or neighborhoods.

## Space

**Space** is challenging - both for performers and viewers. Participants said using city facilities is often difficult because of limitations due to staffing hours or hours of operation and when space is available, it often does not have the necessary equipment needed for certain types of performances. There was active conversation around the issues and opportunities presented by the black box spaces in the libraries. These spaces are affordable but do have the environment needed for smaller companies to attract donors and ticket goers, and the larger venues are prohibitively expensive or booked.

In a similar vein, finding rehearsal spaces has been a challenge for artists/performers in Dallas—there are limited spaces for a freelancer/choreographer to test out or practice a piece in an effort to bring it to a company.

Meeting goers expressed a frustration in the lack of multi-use facilities around the city that can be accessed by the public. In some districts, we heard that while some of the existing spaces are well-utilized (art classes in libraries for example) there is general sentiment among Dallasites to see more of this type of programming around the city. Artists expressed having trouble finding affordable living or studio spaces as their neighborhoods gentrify and they get priced out. Overall there is a positive attitude towards the opportunities to reimagine existing spaces to be more inclusive of all types of art, as well as more inclusive of both small and large organizations, and for these spaces to be accessible to many audiences.

## Skills and Training

Skills and Training to improve technical abilities and increase institutional knowledge for artists, educators, and residents. We heard frustrations with the lack of transparency and feedback in the grant application process, as well as issues navigating city policies and programs, followed by a call for support/training to understand these systems. Some residents want to see the city facilitate partnerships between artists/arts organizations and DISD to increase collaboration and provide children opportunities to experience the arts. Such opportunities could potentially provide stable/fair work for artists while fostering artistic skill-building among youth.

***“Expand arts programs through local libraries, gallery space + theater.”***

—10.21.2017

***“Use the existing city facilities in neighborhoods - libraries, recreation centers, parks, cultural centers, multipurpose centers after hours for small arts groups.”***

—11.02.2017

***“There should be education for visitors on the city. A tour maybe?- One that highlights areas like Freedmen’s, Southlake, areas other than Dealy & Downtown that have been built over.”***

—10.10.2017

***“Free music instrument classes for kids and have concerts in the neighborhood for the students to play.”***

—02.01.2018

Others want to see support for challenges within the business and operations side of arts and culture. Some participants articulated that capacity building is needed when it comes to professional development, grant writing, tax support, business planning, promotion, etc.

## Resources

Resources are often lacking or inaccessible to the general public —artists and residents have voiced the need for funding, equipment, housing, and public space. While some feel that funds are unavailable to them, others find it difficult to navigate the application process and would like to see the City invest in capacity-building grants and a simpler application process. Artists and arts organizations would like to see the City provide long-term infrastructure that addresses the needs of individuals. Residents would like to see support the city and across genres by establishing satellite facilities to increase access, as well as bringing programming/artists into schools to provide support for the arts in school.

Other major barriers for those seeking to create or participate in the arts include affordable housing/studio spaces for artists and equipment for performances. Among the various conversations around the city was a desire to see the decentralization of funding and resources from large Arts District organizations into support for small arts organizations and individual artists around the City. Small and mid-sized companies have trouble finding affordable and well-equipped space for operation, rehearsal, and performance. They would like to see incentives for projects similar to the Elevator Project (for dance) to provide space and technical assistance to small companies, lessening their operations burden.



## Collaboration

Collaboration both within and between the arts community and other sectors (such as the city, businesses, and schools) needs improvement. While some organizations are already pursuing collaborative efforts, meeting goers expressed a desire to see even more collaboration as a means to bring the Dallas arts community together and make it stronger. They want to see more opportunities for networking and collaboration across the arts to build audiences and expand reach of arts beyond the Arts District. Many suggested an open-access network to identify opportunities for collaborative work within and across mediums. It was suggested that perhaps the OCA can serve as a mediator between these groups to help facilitate collaborations and provide resources and staff to sustain the system of relationships.

## Communications/Marketing

Communications/Marketing are issues that have come up at all of the discussions, mostly around frustrations with a lack of communication about events. Consumers of art want to see better communication about art—not only to residents but to visitors/tourists, as well in the form of a comprehensive database that highlights existing assets and artists. Such a system would expand the reach of smaller organizations and provide a way to show residents what is happening outside of their immediate communities. Participants also expressed a desire to see communication about affordable programming that is offered at places like recreation centers and libraries. Artists would like a central communication system to see available spaces for shows and all upcoming shows for scheduling purposes.



## Diversity

Diversity across events, venue types, the types of cultural groups presenting, age in attendance, and the population represented in or at arts events is lacking. Participants want to see a greater variety of events that can cater to many audiences and provide opportunities to learn about and engage with other cultures, especially through food. Oftentimes, access to arts/culture venues, is a challenge—physically and/or financially—for residents that don't live in or near one of the 'cultural districts.' Participants from all districts asked for a venue for arts/culture or arts opportunities within in their district, whether it be in the form of a new structure, a repurposed structure, or within an existing multi-use space, such as the local libraries. These events should be inclusive of many cultures and welcoming of a variety of audiences.



***"More culturally-diverse programming that is accessible to all communities (e.g., brining events to areas like south OC/Plesant Grove/ etc.)"***

—10.16.2017

## Experience

Experience of arts and culture in Dallas often feels exclusive and prohibiting. Each of the community meetings touched on cost, transportation, type of art, and location of event as a major factor in who was able to participate. Many residents feel that they have to leave their district to experience arts or cultural activities, going to places such as the Dallas Arts District, the Bishop Arts District, and Deep Ellum. They would like for art to be supported across the city, outside of the 'hot spots,' to serve a diverse audience, and to come at a reasonable price tag. Often the cost of events can be too high for many to go enjoy a production. The City can expand access by subsidizing tickets, especially for schools and senior centers, and by creating a communication system to share upcoming events and affordable programing that is offered at libraries and recreation centers.

## Quality of Life

Quality of Life within a neighborhood or community often impacts residents' ability to access and experience the arts. Throughout the meetings the issues of walkability, public transportation, and lack of sidewalks came up as barriers for many people. Residents would like to see initiatives that move Dallas towards being a walkable, bikeable, and pedestrian-friendly city. To achieve these goals, participants expressed a desire to see the City invest in infrastructure in neglected neighborhoods, addressing issues such as bad roads, lack of sidewalks, and abandoned buildings to increase safety and foster a sense of community.

Meeting attendees articulated a vision for a City that invests in local artists and supports them beyond funding and includes them

in public art projects and community-building initiatives, as well as the facilitation of local markets as places for connection and collaboration for local artists and residents.

## Equity

Equity is a theme in many conversations across the city in a variety of context. Concerns of equity has been a predominant theme in conversations with artist and community residents. Access, representation, distribution of resources, and leadership were themes of the equity conversation.

For artist there was a desire for greater equity in city support - that individual artist and small organizations would to be supported and engaged in similar measure to the large arts organization. There was also a challenge to expand the art, artists, and stories told in the city.

For communities, concerns over equity in access were of primary concern. Many felt they were in cultural deserts, lacking many of the resources of other neighborhoods. This also extends to the ability of many Dallas residents to afford to access arts and culture in the Arts District. Similarly to artist residents also wanted greater equity in the art being presented. They wanted to see art made by, performed by, told by, curated by, directed by, etc. by people of color, women, LGBT, disabled, or others who are commonly excluded from the business of art.

***“Early childhood education for all across cultures and dual language that celebrate diversity”***

—11.02.2017

***“Programming that is free across local community barriers: racial, cultural, economic”***

—11.02.2017

***“Distribute TIF money”***

—11.02.2017





## 6. Sector Conversations

### What Happened

Focused discussions were held with different sectors to explore the specific opportunities and challenges those groups face. While the questions varied slightly depending on the group, each meeting generally focused on three items:

1. **What is good about working in/or experiencing this discipline in Dallas?**
2. **What is not?**
3. **What can be done to change that? How would you define/measure success of this Cultural Plan?**

Location	Attendance
SPARK! (Historic, Heritage, and Science Centers)	7
Cedars Union (Practicing Artists)	24
The Wild Detectives (Literary Arts)	48
Latino Cultural Center (Public Art)	32
Latino Cultural Center (Music)	70
Wyly Theatre (Theater)	22
Booker T Washington HS for the Visual and Performing Arts (Dance)	35
Top Desk (Design)	26
Dallas Contemporary (Visual Arts)	29
Latino Cultural Center (Small Arts Organizations)	38
Texas Theatre (Film)	54
Mercado 369 (Multilingual Arts)	24
Latino Cultural Center (Mid-Sized Organizations)	21
<b>TOTAL</b>	<b>430</b>





## Key Findings from Focus Groups

Many of the same key issues were heard from each of the different industry groups that participated in the sector conversations: affordability of spaces, support for local artists in a variety of forms, need for better points of connection and communication within and across different industries, and developing audiences that appreciate and respond to different art forms.

The artists, community members, and professionals who participated in these conversations identified a variety of ways the Dallas Cultural Plan can build stronger, more robust communities across Dallas' cultural ecosystem, including:

- **Better support for artists:** Artists across Dallas would benefit from a wide variety of support and assistance. Though funding was often mentioned, there is a desire to address other barriers as well, such as grant writing, business plan development, marketing, and even help dealing with liability insurance requirements, are all areas where Dallas' artists are willing to learn from the expertise of others.
- **A centralized-database of events, artists, and resources would be a great tool for Dallas:** We heard a lot about the need for a central place to learn about events, find peers for collaboration, and access resources to help one advance their practice. The existing directories are well-used, but many identified their challenge with learning about the wide-variety of events from places that focus on specific genres or networks.
- **Access to space is a challenge for everyone:** No matter what field, finding affordable space to create, exhibit, or perform one's art is not easy in Dallas. Many pointed to some of the more incidences that resulted in this lack of space, e.g. continued issues between visual art spaces and the Fire Marshall. The lack of practice and rehearsal spaces and studios makes it challenging for many to hone their craft. Creating flexible spaces that meet the needs of many disciplines is not easy, but there was a call for arts centers that provide space for artists of all types.
- **Better organization and collaboration in the field:** From across fields, there was a call for self-organization to provide opportunities for artists to meet their peers, talk about the challenges they face, and identify opportunities for collaboration or co-creation.



- **Housing and transportation are a major barrier to cultural participation:** Increasing housing costs are making it harder for artists and performers to live in Dallas in proximity to the venues and spaces they create or perform in. For those who do, the lack of efficient public transportation is an added burden for traveling across the City.

As much as different concepts were heard in the different focus groups, specific issues popped up unique to certain groups.

- **Practicing Artists:** Some staff of nonprofit organizations expect exposure to supplement pay, so they do not pay well.
- **Literary Arts:** There is a ‘thirst’ for literary events in Dallas, a variety of venues that cater to that (The Wild Detectives, Deep Vellum, Lucky Dog Books, etc), and several groups (The Writer’s Garret, Arts and Letters Live, etc).
- **Public Art:** Concerns in this sector revolved around the need for for pop-up and temporary spaces to provide more opportunities for underrepresented artists to exhibit their work around the city. Additionally, funding for temporary public art is a challenge for many artists, who feel that creating a permanent piece limits the types of projects that can be created with support from the City.





#### • Theater:

- The need for the theater community to establish a professional community, like the AIA or AIGA, of theater folks to act as a resource to share information, opportunities, and develop talent.
- Those who develop plays expressed a need for funding or internships to help take their work from concepts to production-ready plays.
- Finally, the creation of a community warehouse for costumes and set materials where performers or companies can borrow and donate items for a small fee or membership.

#### • Dance:

- Trainings for venue owners on the needs of dance performance requirements- it was noted that oftentimes venues are not prepared for various types of dance and the specific floor type that needs to be laid.
- It is difficult to for dancers to perform in multi-use or public spaces because of the expectation that the dance surface they lay down must be removed at the end of a performance.
- Dallas produces many talented young dancers through Booker T. Washington HS but struggles to retain that talent, leading to few homegrown dancers in the large companies of Dallas.



- **Visual Art:**

- Finding affordable housing, studio and maker spaces is a challenge for visual artists in Dallas.
- Make it easier to work with the City on projects without having to jump through as many hoops.
- The City opts to bring in artist and does not utilize local artists for local work.

- **Small Arts Organizations:**

- Dallas needs a variety of rehearsal spaces that fit the needs of organizations of all sizes. For some small organizations, this could manifest as multi-purpose facilities available throughout the city.
- Many small organizations spoke of the need for programs similar to The Elevator Project to help provide access to venues they might otherwise not have access to.

- **Multilingual Arts:** There is a need to understand the cultural differences within ethnic or racial groups (e.g. The problem of “Google Translate” were many Spanish-speakers called out the use of automatic translation tools to translate websites into different languages). The AT&T Performing Arts Center’s bilingual pilot project was discussed and spoken highly of, however the conversation focused on the challenge of directly translating the plot of plays between languages.



- **Mid-Sized Arts Organizations:**

- There is not enough venue space for mid-sized organizations - the large organizations “gobble up” existing spaces and some venues are booked a year and a half in advance. Issues with Moody Performance Hall were especially called out (access to, cost, challenges of using).
- Competition for already limited funds makes it even harder for organizations to raise funds, especially with the decrease in arts criticism (from the DMN in particular) which are important for grant writing. This also comes with building a inclusive board versus the challenges of finding those with resources.



## Creative industries

The City directly supports the non-profit arts industry. However, recognizing the opportunities provided by the for-profit sector, the OCA sought the thoughts and opinions of a few creative industries, represented by film, music and design. The following are findings from those conversations;

**Film:** Panelists and audience members at this event highlighted one of the key strengths of Dallas' film and television community: it's excellent crews and support staff. National filmmakers are often surprised about the quality of crews based in Dallas when they work here.

- Filmmakers and producers at different scales all spoke of the need for better outreach and marketing of Dallas' strengths and the many opportunities for work across the City.
- A common sentiment was the limited budget of Dallas' Film Commission, which doesn't have enough funds to support and incentivize all of the projects that would like to work in Dallas. However, many felt there were other ways that the Film Commission might support filmmakers in Dallas, such as helping to navigate the process of finding crews, scouting locations, and improving the process for producing a film or tv show in Dallas.





### Music:

- The OCA's relationship to music is unknown, and many feel that there is not an attention or focus on promoting or supporting music and musicians in the City.
- Many spoke highly of the different open-mics held across the city that help performers get experience, develop as artists, and gain fans or collaborators.
- Musicians expressed a desire for more relaxed rules for busking and street performances across the City, with many highlight the role of these activities in creating culturally rich and vibrant neighborhoods.
- The lack of music festivals in the city is a challenge for increasing the footprint of local performers and bringing diverse acts to the city.



### Design:

- There are not as many small firms in Dallas which makes it easier to try new things in Dallas because the market is not yet saturated. The large firms do not work locally which leaves a lot of opportunities for small firms.
- The Design community would like to see initiatives that move Dallas towards being a walkable, bikeable and pedestrian friendly city. Wayfinding signage is not helpful for newcomers, Dallas is not an easily navigable nor a pedestrian/bike friendly city.
- Strong design culture but it lacks integration with the public.



# A ONCE IN A DECADE OPPORTUNITY

## Quick Facts:

- Directed by the Dallas Office of Cultural Affairs
- First Cultural Plan for Dallas since 2002
- Major emphasis on public engagement
- Focus on implementation – diverse resources, citywide partners
- Benefiting from global expertise and local direction
- Will result in a *new* Cultural Policy for the City of Dallas
- Advised throughout by Cultural Affairs Commission





## 7. Cultural Ecosystem Map & Participation Survey

The **Cultural Ecosystem Map** is a crowdsourced map to learn about the **places people go to experience arts and culture in Dallas.**

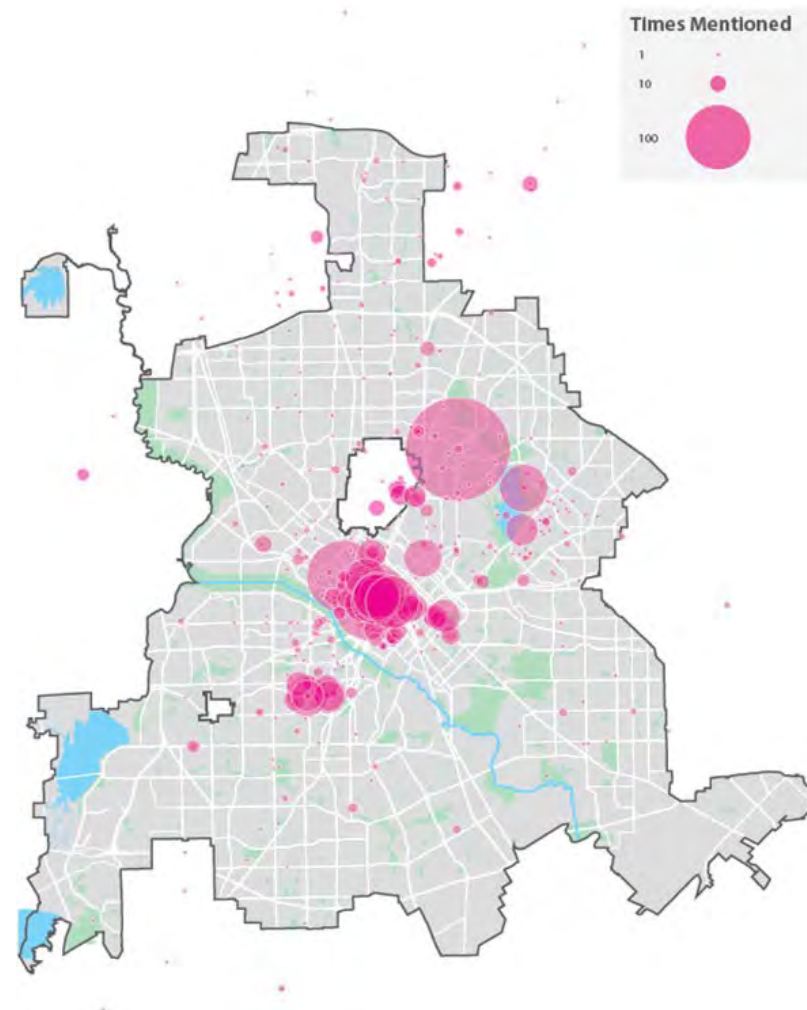
Submissions to the map were open from September 15, 2017 through March 28, 2018. During this period, we received over 2,500 responses through the online platform and in-person events (both DCP-organized events and partner events). All told, roughly 600 locations were identified across the city through this process. This gives us an understanding of the places in Dallas where people go to create, experience, and learn about arts and culture.

We received responses for locations big and small in almost every part of the city. While there was clearly a preference for locations in and near the cities many cultural districts (e.g. Bishop Arts District, Dallas Arts District, Deep Ellum, Design District), there was no shortage in the surprising places mapped through this process. The Dallas Children's Theater (217), Dallas Museum of Art (133), and the Sammons Center for the Arts (118) were the most frequently mentioned venues.



In addition to the locations of different venues, the Cultural Ecosystem Map survey asked respondents to select the types of cultural activities they visit any given location to experience. In total, we asked about 17 types of activities (with one as a write-in option):

- Architecture or Landscape Architecture
- Communications, Media, Publishing, or Other Graphic Design
- Cultural Arts, Heritage, or Other Folk Art
- Dance or Choreography
- Film, Video, or Television
- History or Science
- Literary Arts
- Live Music
- Murals, Street Art, or Other Public Art
- Opera
- Photography
- Radio
- Spoken Word
- Symphony, Choir, or Other Ensemble
- Theater or Comedy
- Visual Art (Illustration, Painting, Sculpture, etc.)
- Other



*Locations of Cultural Venues,  
Sized by the Frequency of Mentions in the Cultural Ecosystem Map survey*

## Initial Findings

The information we gathered through the Cultural Ecosystem Map survey provides a good look at the types of venues where arts and culture are created and shared in Dallas. We are able to learn quite a bit from this exercise. For one, while we learned about places across the city (and beyond), we heard about some of the same places much more frequently than others. The venues we heard about the most tend to be located in the Dallas Arts District or other performance spaces that have a high capacity - many of which promoted the Cultural Ecosystem Map survey to their audiences during the engagement process. But we also see different parts of the city's cultural ecosystem: locations in the neighborhoods east of White Rock Lake are part of the White Rock Artists' Studio Tour, spaces within SMU show up just outside of Dallas' city limits, and the variety of cultural programming in Deep Ellum, Fair Park, and the Bishop Arts District clearly stands out.

As we continue to dig into the information we collected through this process, we will look into the different types of activities enjoyed throughout the city to understand if there are opportunities for providing better access to cultural activities that fit the needs of Dallas residents. Surveys planned for Phase 2 of the Cultural Plan will be sent to the locations identified through the Cultural Ecosystem Map to further understand their programming, cost, budgets, and other information to help understand Dallas' complex cultural ecosystem.



Three areas in particular merit a closer look at first glance- the Dallas Arts District, Deep Ellum & Fair Park, and the neighborhoods of northern Oak Cliff. There are clear differences between each when it comes to the types of venues that were identified, the frequency with which we heard about certain venues, and the clustering of locations even within these relatively small areas. As work continues, a focus on other neighborhoods will take precedence when other data is layered onto the information collected through this survey.



## TALK: FACILITATED DISCUSSIONS

Goal:

1. Find your group.
2. Select a Group Reporter (see your facilitator)
3. Discuss the following questions:
  - How to follow each other: those good ideas and suggestions?
  - What is YOUR cultural feedback?
  - What do you value the most? Is it 2017? No 2016, 2015 will be 18 to 2017?
  - How do we get from here to there?
4. Plenary Session

TAYLOR MADE  
**KUTZ**



## 8. Interview Key Findings

**An important public to engage in the conversation on the future of arts and culture in Dallas are the professional, philanthropic, business, and service people that make up the cultural ecosystem.**

*“We do the big arts really well, but ... it's the smaller folks who don't have access to those resources and wealth. You can't quantify it, it has to be more qualitative and anecdotal information that brings to a city.”*

This includes city council members, corporate leaders, arts organizers, arts students, individual artists, funders, and many others.

The team will continue to engage with these important stakeholders throughout the life of the plan. To date, the team has spoken with over 45 people and will continue to do so.

The interviews have yielded the following key ideas:

1. Economic sustainability was echoed as an issue in several interviews. A lack of overall financial support overlapping board members and philanthropic support results in highly competitive environments. Interviewees expressed a desire for support of diverse, non-traditional art and culture ventures, and equitable financial disbursement.
2. Restructuring and increasing distribution of the city's grants and funding is desired by organizations for overall vitality and longevity of arts and culture in Dallas.
3. Definitions of 'art' and 'culture' need to be broadened to capture non-traditional, contemporary meanings. Redefining these terms requires co-creative processes that involve diverse populations from multidisciplinary organizations, city departments, and the public.
4. Community connection is nurtured through shared experiences.





***“Arts can provide the social cohesion that allows people to build these informal networks that allow people to figure out how they can asset share.”***

- o Investment in small and mid-size community groups and community involvement in strategy development would be beneficial to wider populations in Dallas by contributing to social cohesion and innovation.
  - o Equitable neighborhood engagement was continuously mentioned as a possible opportunity especially in partnership with government agencies. Interviewees noted that neighborhoods foster local identity through cultural centers and experiences however, local facilities, venues, and funds are limited.
5. Collaboration and networking among organizations was stressed by several interviewees as fundamental to the success and longevity of arts and culture in Dallas. Partnerships provided exchange in resources and resulted in interdisciplinary, non-traditional, and unique artistic creations and cultural experiences.
  6. Inclusivity was identified as an area of improvement in the City of Dallas’s artistic and cultural communities. Interviewees acknowledged that despite some improvements to inclusivity, difficult conversations related to socially vulnerable and minority populations are necessary for equitable representation and participation in arts and culture.
  7. Despite some optimism about the City of Dallas government, interviewees articulated frustration communicating with municipal departments outlining understaffing as a prominent issue. The desire for alternative operational methods including inter-departmental collaboration and improved communication for arts and culture ventures was discussed.



8. Arts education was a reoccurring theme as institutional partnerships provided opportunities for scholarships, internships, employment, and supported interests and development in the arts and culture sectors. Interviewees noted educational programming and curriculum related to arts and culture could be expanded to encompass broader audiences and participants.
9. Attracting visitors and professionals beyond the City of Dallas boundaries is a goal of several organizations. Regional, national, and international visibility and exposure is beneficial for long-term sustainability and partnerships.
10. Transportation and access were identified as barriers as art and culture destinations were located primarily downtown or in inaccessible areas. Interviewees noted that efforts in improving the Dallas Arts District resulted in exclusion of those who were not directly affiliated with the district.

***"All of us are suffering economically and work really hard to get an audience."***

***"There's places in your city where you're afraid to go, and I want to solve that problem. This is your city, get out of your little bubble. Let's figure out how to help those people. Figure out how to help those communities and make it a larger community and celebrate each other. I don't think we're going to be a utopia. But right now, it's 'good part of town, bad part of town'. Let's stop thinking that way."***







## 9. What it Means: Emerging Insights

**As illustrated by the thousands of Dallasites who have participated in this cultural planning process thus far, the people of Dallas are committed to a vibrant cultural life citywide.**

***“Build communities,  
not buildings.”***

There are numerous ways arts and culture enrich the daily life of residents and that they can address issues currently being confronted by the City.

Nine themes have emerged through the engagement process via citywide town halls, in neighborhoods, at sector meetings and individual interviews. These themes will lead to the development of priorities for the Cultural Plan and inform the development of strategies for the Updated Cultural Policy to fulfill them

The themes are:

- **Broaden definitions of ‘art’ and ‘culture’:** Dallas has many forms of arts and culture. However, there is concern that the City and, as a result, the philanthropic community limit the definitions of art and culture. By expand the definitions of art and culture in the city, as well as thinking about where and how it is made and experienced, many barriers to resource allocation will disappear.
- **Distribute citywide resources equitably:** Access to arts and cultural experiences are uneven, depending upon the neighborhood. This is particularly true in the educational environment and lower income areas.



Cost continues to be a major barrier to both experiencing and producing arts and culture. Although there are numerous opportunities for free and reduced cost cultural opportunities, there is a lack of awareness of how to access those opportunities—both from organizations as well as individuals. Additionally, there are still gaps in addressing access issues created by lack of transportation and space.

- **Increase support for, and understanding of, ethnic, cultural and racial diversity:** There is a genuine desire to make all residents of the city feel welcome. However, barriers such as race and ethnicity present a divide that people often feel they do not possess even the most rudimentary tools—like language—to confront issues. There are vibrant arts and culture happenings throughout the city, but funders, audiences, and even producers tend not to cross boundaries—geographic, disciplines, race or ethnicities—to experience them. Organizations are striving to serve new audiences, but more can be done to fully include and support neighborhoods and their arts and cultural pursuits. This means ensuring that all communities are represented in all ways – leadership, staffing, programming, marketing, funding, transportation.
- **Focus public resources on organizations rather than buildings:** Organizations are providing arts and cultural opportunities to communities across Dallas as best they can with very limited resources. Investing in them directly will help them to do their work better and offer greater benefit to Dallas residents as a whole than continued investment in facilities.

***“It’s a unique role the cultural centers have, important to how the community looks at City Hall and how it looks at the community.”***

- **Coordinate and centralize communication:** Stronger communication and greater cooperation amongst the arts and culture community is needed to optimize arts presence throughout the city. Without this coordination, marketing and communication of activities suffers from both an overload of information and a lack of clarity. Producers and consumers are looking for a centralized database of events, artists, and resources—a central place to learn about events, find peers for collaboration, and access resources to help each other advance their practice. The existing directories are well-used, but present challenges with learning about the wide variety of events from places that focus on specific genres or networks.
- **Build opportunities for economic sustainability:** There is palpable frustration regarding the limited economic resources available for arts and culture organizations, institutions, and individual artists. There is a demand to address issues created by a shrinking donor pool, decreased emphasis on the arts by the corporate philanthropic sector, and perceived inequities in the allocation of public funding.

- **Attract visitors and professionals beyond Dallas boundaries:**

Arts and culture are a magnet, attracting the most creative minds and the brightest intellects. Leveraging the sector to attract tourists, as well as retain workers will, in turn, attract businesses attempting to reach, serve, and employ that talent. It will create the highest level and most sustainable (renewable) economic base.

- **Harness the value of neighborhoods while preserving the culture of those neighborhoods:** Throughout the City, arts and culture are a driving force in the renewal and redevelopment of neighborhoods. As the value of the land rises, many artists and arts organizations are being “priced out of their spaces.”

- **Address the need for spaces throughout the city to experience arts:** There were many conversations about the types of spaces available throughout the City. Dallas-owned facilities are often difficult to use because of limitations due to operating hours. In neighborhoods, there is a positive attitude towards the opportunities to reimagine existing spaces to be more inclusive of all types of art, as well as more inclusive of both small and large organizations, and for these spaces to be accessible to many audiences.

## Next Steps

This report represents the conclusion of the initial public engagement and other Phase 1 research. Following the approval of this report, the team will:

- **Share the findings of this Phase 1 process.** Following the review and approval of this report by the OCA, the team will share the findings on the DCP website, through a public webinar presentation, and other opportunities.
- **Build upon the results of the public engagement and research** with strategy development and implementation planning to identify the most immediate opportunities or concerns.
- **Begin planning and hosting inter-agency meetings:** Because the City will soon embark upon a comprehensive plan and individual departments are developing their own plans at this time, inter-agency meetings in Phase 2 will be essential to making sure all departments are in sync and that this plan is integrated.
- **Develop a business model for the arts in Dallas:** Working with the OCA, the team will develop strategies to address economic sustainability, neighborhood value capture, and other financial opportunities discovered in Phase 1.
- **Distribute Draft Cultural Plan.** The team will issue the draft cultural plan in the summer and seek public feedback. Through a series of town hall meetings, Dallasites will be asked to evaluate the draft plan. At that time, participants will have the opportunity to vote on the priorities and recommend steps to accomplish goals.

# Appendix A: Cultural Ecosystem Map & Participation Survey



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- Radio
- Spoken Word
- Symphony, Choir, or Other Ensemble
- Theater or Comedy
- Visual Art (Illustration, Painting, Sculpture, etc.)
- Other

## Initial Findings

The information we gathered through the Cultural Ecosystem Map survey provides a good look at the types of venues where arts and culture are created and shared in Dallas. We are able to learn quite a bit from this exercise. For one, while we learned about places across the city (and beyond), we heard about some of the same places much more frequently than others. The venues we heard about the most tend to be located in the Dallas Arts District or other performance spaces that have a high capacity - many of which promoted the Cultural Ecosystem Map survey to their audiences during the engagement process. But we also see different parts of the city's cultural ecosystem: locations in the neighborhoods east of White Rock Lake are part of the White Rock Artists' Studio Tour, spaces within SMU show up just outside of Dallas' city limits, and the variety of cultural programming in Deep Ellum, Fair Park, and the Bishop Arts District clearly stands out.

As we continue to dig into the information we collected through this process, we will look into the different types of

activities enjoyed throughout the city to understand if there are opportunities for providing better access to cultural activities that fit the needs of Dallas residents. Surveys planned for Phase 2 of the Cultural Plan will be sent to the locations identified through the Cultural Ecosystem Map to further understand their programming, cost, budgets, and other information to help understand Dallas' complex cultural ecosystem.

Three areas in particular merit a closer look at first glance—the Dallas Arts District, Deep Ellum & Fair Park, and the neighborhoods of northern Oak Cliff. There are clear differences between each when it comes to the types of venues that were identified, the frequency with which we heard about certain venues, and the clustering of locations even within these relatively small areas. As work continues, a focus on other neighborhoods will take precedence when other data is layered onto the information collected through this survey.

## Dallas Arts District

Unsurprisingly, venues within the Arts District received many responses throughout the engagement process. City-owned facilities such as the Moody Performance Hall, AT&T Performing Arts Center, and Meyerson Symphony Center were identified alongside the Dallas Museum of Art, the Dee and Charles Wyle Theater Center, Nasher Sculpture Center, and the Crow Collection of Asian Art, Klyde Warren Park, First United Methodist Church of Dallas, and the Cathedral Shrine of the Virgin Guadalupe.

Venues identified through the Ecosystem Map survey in and near the Dallas Arts District.

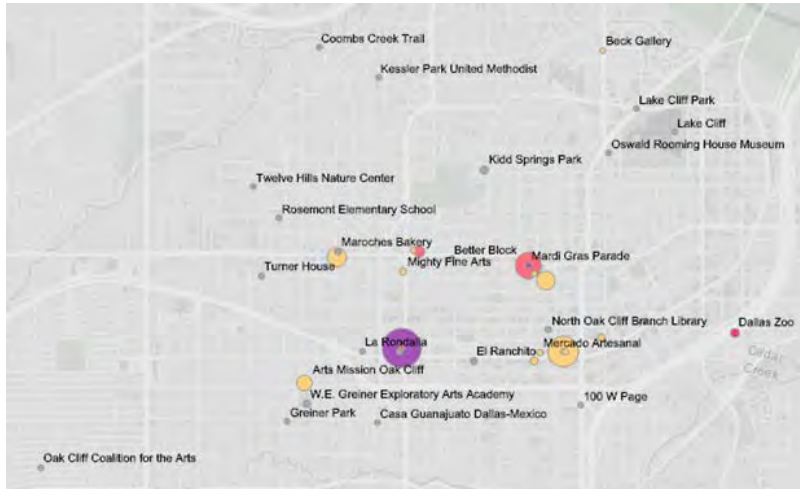


*Venues identified through the Ecosystem Map survey in and near the Dallas Arts District.*

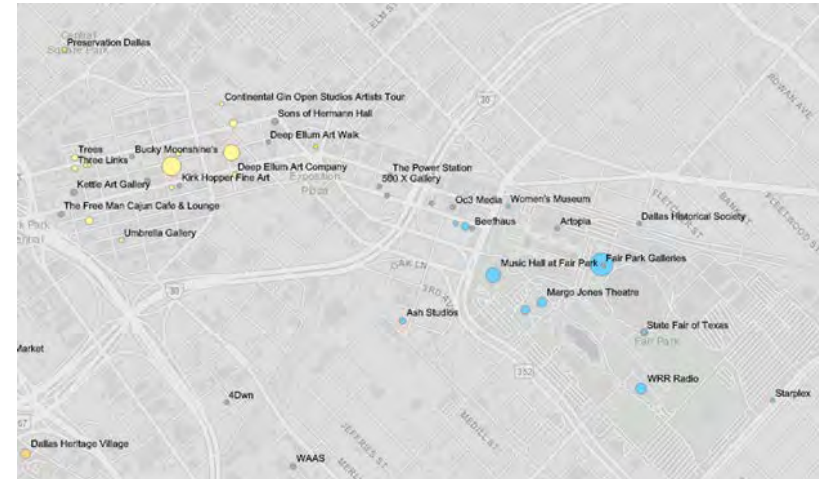
## Northern Oak Cliff / Bishop Arts District

We learned about a variety of locations in northern Oak Cliff where residents go to experience arts and culture in a variety of ways, from enjoying public art in the city parks to the several theaters, galleries, arts-oriented businesses in the area. The cultural character of Jefferson Blvd, such as the Texas Theatre, Mercado 369, Oak Cliff Cultural Center, and a variety of smaller businesses stand out on the map below, as do businesses within the Bishop Arts District and along Davis St.

Venues identified through the Ecosystem Map survey in the neighborhoods of northern Oak Cliff, including the Bishop Arts District, Jefferson Blvd, Kings Highway, and Lake Cliff neighborhoods



Venues identified through the Ecosystem Map survey in the neighborhoods of northern Oak Cliff, including the Bishop Arts District, Jefferson Blvd, Kings Highway, and Lake Cliff neighborhoods



Venues identified through the Ecosystem Map survey in the Deep Ellum, Exposition Park, and Fair Park neighborhoods

## Deep Ellum / Exposition Park / Fair Park

Art and culture are experienced throughout Deep Ellum, Exposition Park, and Fair Park, as seen in the map below. The types of locations identified in this part of the city varies considerably, with large, traditional venues such as The Music Hall at Fair Park or South Dallas Cultural Center found in close proximity to informal spaces such as Beefhaus, Ash Studios, or the former CentralTrak. In Deep Ellum, music venues such as The Bomb Factory, Three Links, Club Dada or Sons of Hermann Hall can be found alongside art galleries (Umbrella Gallery, Kirk Hopper Fine Art), medium specific venues (Deep Ellum, Photographique), and a general culture of public art (murals, sculptures, etc.).

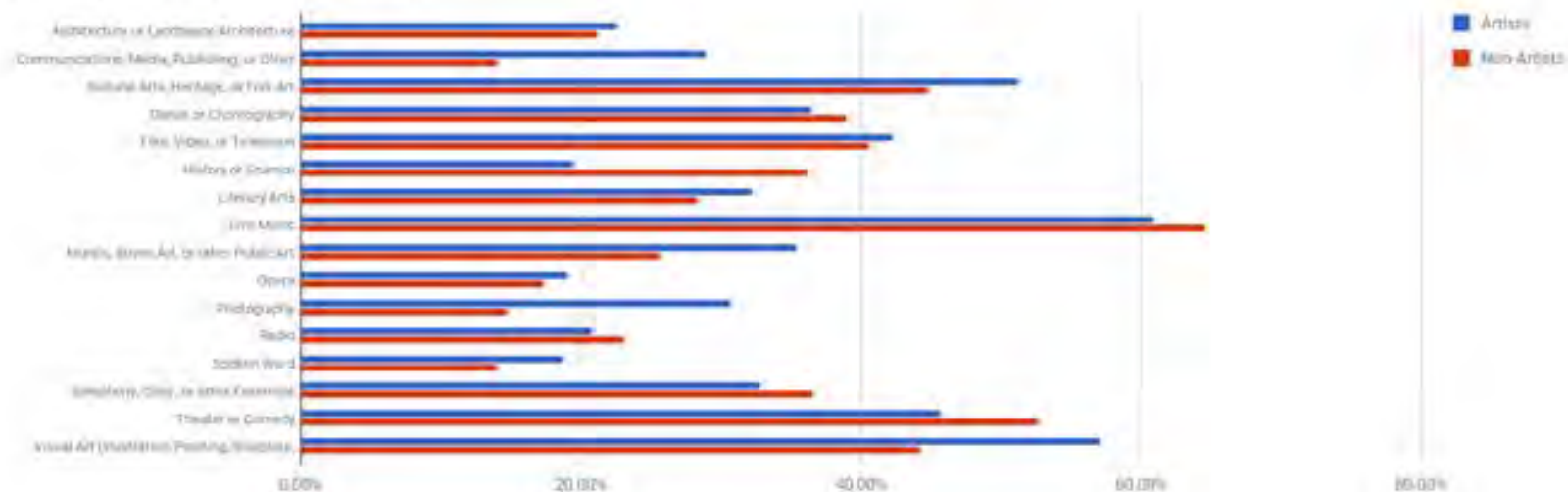
Venues identified through the Ecosystem Map survey in the Deep Ellum, Exposition Park, and Fair Park neighborhoods

## Cultural Ecosystem Map - Activities and Experiences

In addition to the physical locations where arts or cultural activities are enjoyed, we asked for those who told us about locations to tell us what they go to do (Create, Experience, or Learn) and what category of activity they participate in there (e.g. Visual Art, Live Music, Opera, Cultural Arts or Heritage). We are then able to begin addressing questions of equity by examining access to different types of cultural activities and experiences in relation to geographic location.



## Participation in Cultural Activities



## Cultural Participation Survey

The Cultural Participation Survey helps to understand the different issues and opportunities respondents see within the cultural ecosystem of both Dallas as a whole and their own neighborhoods, as well as the types of events and activities they participate in across the city. 1,200 people completed the survey, of which 39% (466) identified themselves as artists and 60% (760) identified themselves as Dallas residents, with non-residents from many surrounding communities taking the survey (Denton, Duncanville, Highland Park, Lancaster, McKinney, and many more).

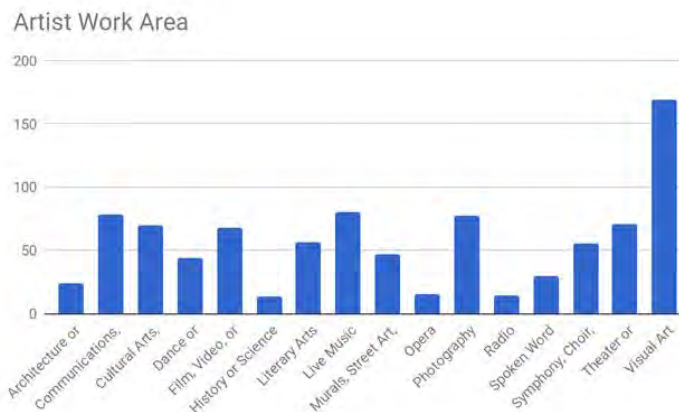
## Participation in Cultural Activities

Survey respondents were asked to select the types of arts and cultural activities they participate in across Dallas, ranging from Architecture or Landscape Architecture (21% of all respondents) to Dance or Choreography (38%), Visual Arts (49%), Spoken

Word (16%), and Live Music (63%). Few clear differences were seen when comparing responses between self-identified artist and non-artist responses, however.

## Artists

A majority of artists who responded to the survey identified their work within the broad field of Visual Art (169), while others



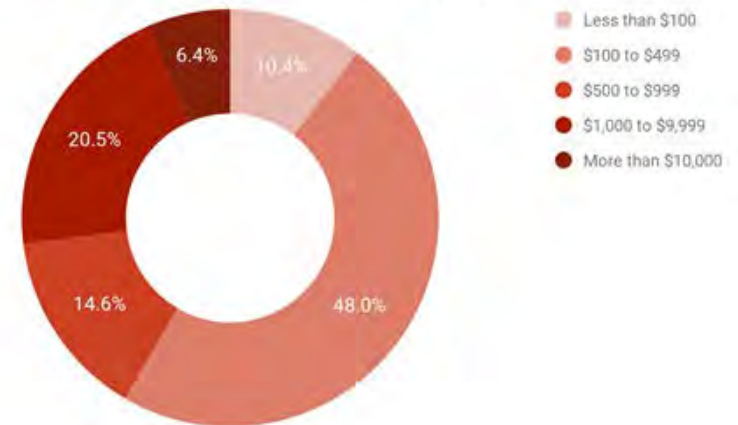
work in Live Music (80), Communications, Media, Publishing, or Graphic Design (78), Photography (77), Cultural Arts, Heritage, or Folk Art (70), and Film, Video, or Television (68). Notably, most artists who took the survey selected more than one activity, and very few artists only selected one option.

## Funders & Donors

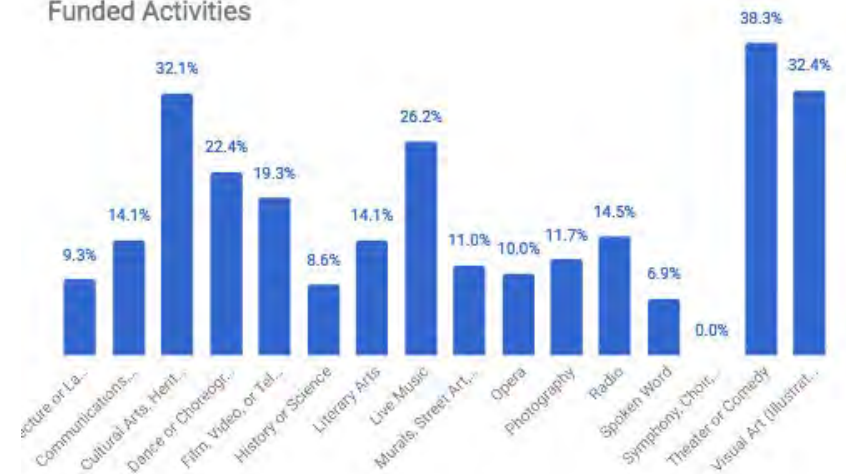
Several questions explored the different ways respondents financially support arts and cultural activities in Dallas, from traditional grantmaking or funding to individual donations. Approximately 63% (623) of respondents donate funds to arts and culture organizations in the city, with the vast majority (48%) donating between \$100 and \$499 each year. While the average contribution is roughly \$7,800 a year, this is pulled up by a few respondents who donate more than \$100,000 a year to cultural organizations. 4 respondents donate between \$100,000 and \$400,000 and another 3 respondents donate more than \$1 million each year.

25% of all survey respondents fund arts or cultural activities in some capacity according to the survey (290 of the 1,158 who answered this question). Self-identified funders were then asked the types of cultural or artistic activities that they fund, showing that more than 30% of these funders provided funding to Cultural Arts, Heritage, or Folk Art, Theater or Comedy, and Visual Art. Funders who took the Cultural Participation & Awareness Survey fund all of the activities defined within the survey except for Symphony, Choir, or other Ensemble.

Annual Donations to Arts and Culture Orgs. (n = 623)



Funded Activities

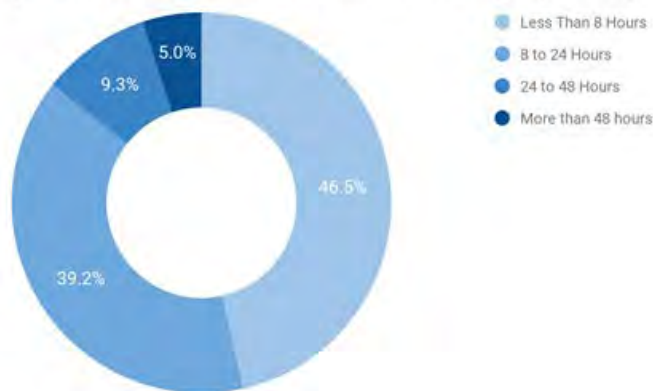


## Supporters & Volunteers

Two primary questions were asked to understand the different types of support that occur within Dallas' cultural ecosystem. 39% of respondents (458) volunteer with arts or cultural organizations and spend an average of 17 hours per month doing so. Of the respondents who volunteer with organizations each month, 46.5% spend less than 8 hours doing so.

622 respondents (54%) provide some form of support to artists

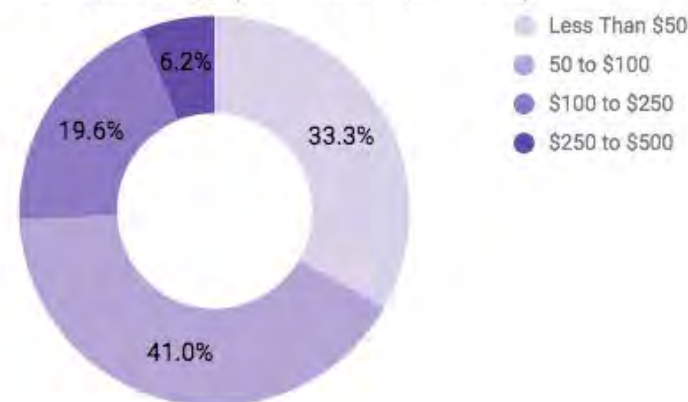
Monthly Volunteer Hours with Arts and Culture Orgs. (n = 439)



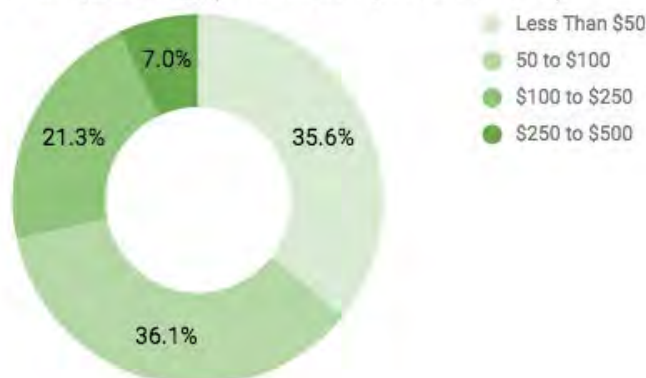
## Arts Spending

A majority of those who took the survey spend less than \$100 a month on arts or cultural activities (74.3% of artists, 71.7% for non-artists). While many respondents do spend more than \$100 a month, very few spend more than \$250 based on their survey responses (only 76 respondents overall selected this option, just 6.5% of all responses).

Cultural Spending (Per Month, Artists)



Cultural Spending (Per Month, Non-Artists)



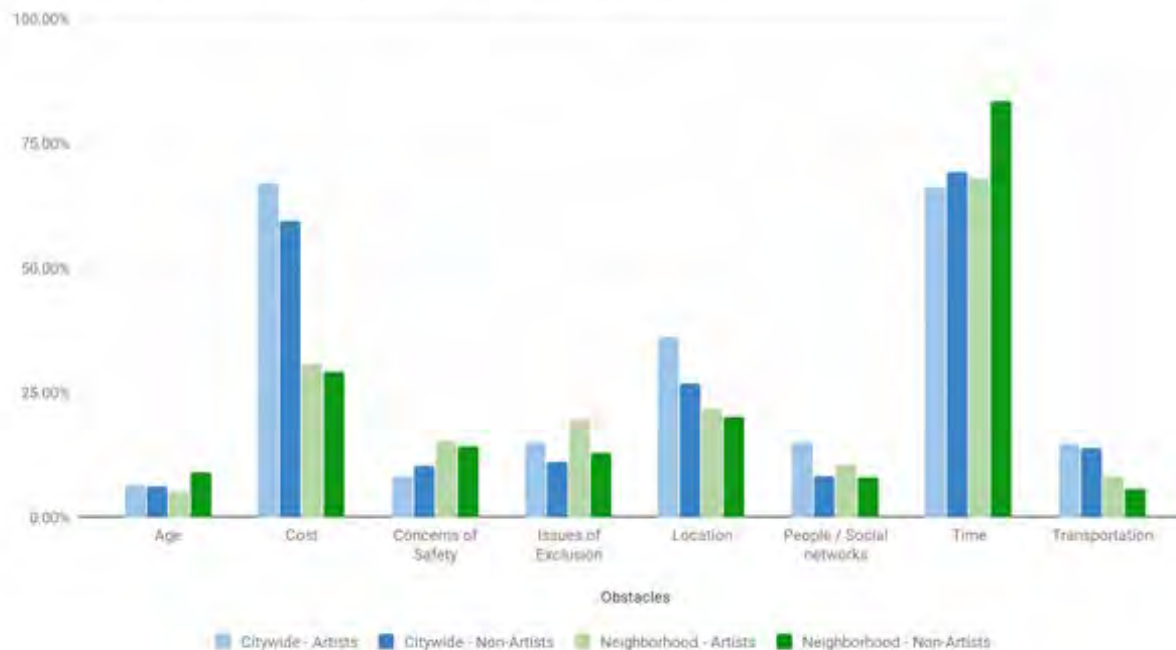


## Participation in Cultural Activities

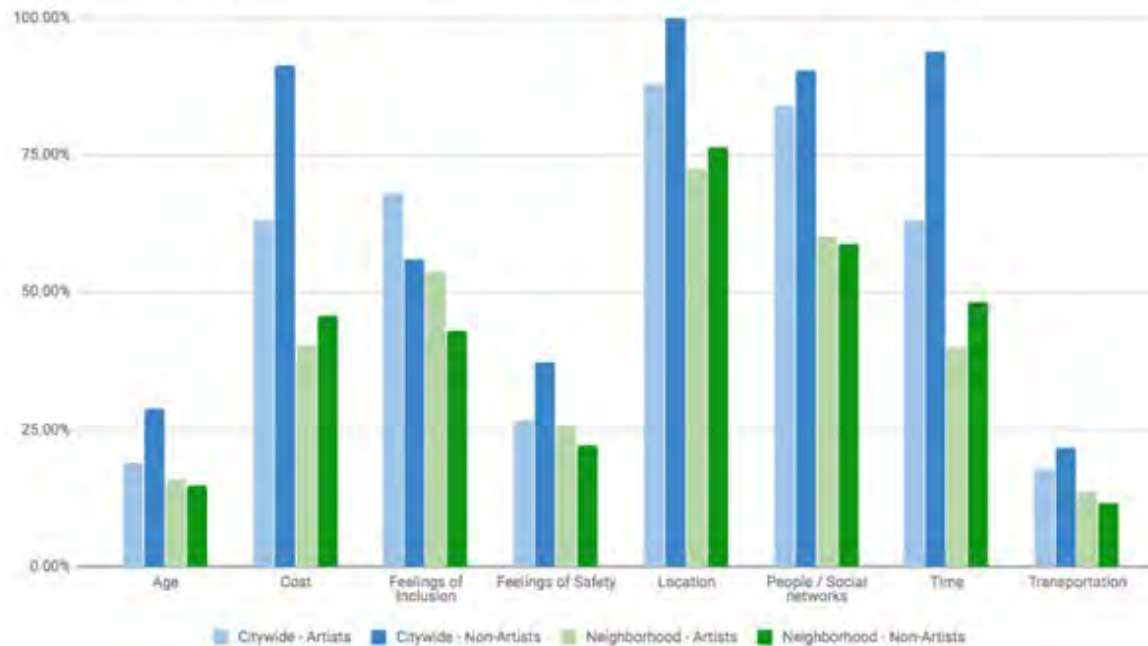
Dallas residents and non-residents participate in a variety of activities across the city, as shown above, and while we heard about more than 500 places people go to experience arts and culture across the city, approximately 62% of survey respondents indicated that there are cultural activities in the city that they would like to participate in but do not. This occurs for a variety of reasons and varies based on the location of cultural activities (e.g. if it is within their neighborhood or in other parts of the city). We asked four questions to gauge the reasons why survey respondents may participate or not participate in activities. The charts below show the responses to these questions at the citywide and neighborhood scale for artists and non-artists.

When it comes to the reasons why respondents do not participate in various activities, there appears to be little difference when it comes to events at the citywide or neighborhood scale. However, when it comes to cost it appears that participation in events outside of one's neighborhood is a greater obstacle than cost within one's neighborhood. Artists and non-artists do not participate due to the lack of time, in many cases, while the location of events provides a greater burden for artists participating in events outside of their neighborhood than for artists within their neighborhood.

Obstacles to Participation in Artistic and Cultural Activities



Attractors to Participation in Artistic and Cultural Activities



Location, social networks, and time are major attractors to cultural participation for many survey respondents, with 100% of non-artists indicating that the location of events is a major attractor when considering events citywide (compared to 75% for activities within one's neighborhood). Surprisingly, non-artists indicated that the cost of events outside of their neighborhood was a major attractor to participation in cultural programming.

## Appendix B: List of Dallas Plans



## List of Dallas Plans

The final analysis of this engagement process will serve as a touchstone for a detailed review of relevant City plans and policies. The team anticipates that the following plans identify areas of overlap across City goals and objectives to strengthen the development of strategies for the final Cultural Plan, the resulting Cultural Policy, and their eventual implementation. They are:

- *Downtown Dallas 360 Plan*
  - A strategic plan that outlines a vision for downtown Dallas, which includes the area commonly understood as “Downtown”—The Dallas Arts District, The Dallas Farmers Market, West End, etc.—as well as surrounding neighborhoods including Uptown, The Design District, The Cedars, Deep Ellum, and more.
  - Proposed strategies fall into three categories: Advance Urban Mobility, Build Complete Neighborhoods, Promote Great Placemaking.
  - Arts and culture could play a significant role in helping achieve certain priorities, including: “Activating the public realm”, “Investigating opportunities to create active and passive open space in underutilized public and privately-owned properties within the City Center, such as vacant parcels, building rooftops, and public rights-of way, including deck park opportunities.”
  - A number of proposed programs could overlap with developing priorities of the DCP, including: “Establishing a pilot grant program to activate underutilized private property in the Downtown PID”, and “Exploring short-term permits for interim uses to activate undeveloped sites.”
- *Dallas Park and Recreation Comprehensive Plan*
  - The goals and strategies of the Park and Recreation Comprehensive Plan are supported by a series of specific plans that include the Downtown Parks Master Plan, Marketing Plan, Economic Value & Benchmarking Study, etc.
  - Provides a synopsis of how the current system park and trail system, programming and facilities, benchmarks for measuring access and connectivity, a SWOT analysis, and a synthesis of community engagement.
  - Lays out a strategic plan to achieve a series of strategic goals and action items. The plan identified the responsible parties, potential partners, potential funding sources, performance measures, and time frame for implementing or achieving the objectives of the strategic goals.
- *Forward Dallas! City of Dallas Comprehensive Plan*
  - Provides a Vision for the future of Dallas—Crafted from the ideas, ideals and goals of Dallas residents.
  - Establishes an overall policy framework to guide the City’s decision making over time and ensure movement toward achieving the vision set by *Forward Dallas!*
  - Presents both short-term and longer-term timelines for accomplishing the goals outlined in the Vision and Policy plans. Short-term projects should be completed in two years, and longer term projects are projected to be completed within five to seven years.

- Provides a tool/framework for the City and residents to track progress of goal and project timelines identified within or are the outcome of the *Forward Dallas!* Plan.
- Current Housing Policy DRAFT
  - Establishes production goals for the development of homeowner and rental housing in strategic areas for different income bands, specifically 120% - 30% area median income.
  - Establishes performance metrics for the delivery of affordable housing in a way that affirmatively further fair housing and promotes economically and racially diverse neighborhoods.
  - Outlines a process by which additional housing policies should be evaluated and adopted including; voluntary inclusionary zoning, creation of homestead exemption overlays, anti-income discrimination policies, and anti-displacement policies.
- *Complete Streets Manual*
  - Provides policies and design best practice guidelines to City agencies, design professionals, private developers, and community groups for the improvement of streets and pedestrian areas throughout Dallas.
  - Promotes higher quality street designs that create safe, multimodal streets for all users. This manual is intended to direct transportation planners and engineers to routinely design and operate the entire right-of-way to enable safe access for all users, regardless of age, ability, or mode of transportation.
- Creates a process by which the context of the roadway, community design priorities, and the roadway's function are considered early in the design and street improvement process
- Serves as a guide for private development projects and community-driven initiatives that seek to improve the quality of the space within the public right-of-way.
- Dallas CityMAP
  - The Dallas City Center Master Assessment Plan looks at the highways infrastructure in and around downtown and proposes alternatives to improve conditions in the core and adjacent neighborhoods.
  - The plan proposes different scenarios for different highway situations, while considering the following: quality of life and neighborhood character; community and urban street connections; regional mobility and safety; economic development and future growth; and policy, partnership and funding considerations.
  - Highways included are: I-30, I-35E Southern Gateway, I-35E Lower Stemmons near the Perot Museum, and I-345/I-45.
- Dallas Arts District Master Plan (6/7/2017 draft)
  - A restructuring/revisiting of the original "Sasaki Plan" from 1982

- Organized around 5 categories of work: Transform Pearl Street into the “Avenue of the Arts”; reinvigorate Flora Street as the cultural core of the Arts District; Embrace Ross Avenue as a mixed-use commercial corridor; expand and update wayfinding, signage, public art, and gateway experiences; enhance pedestrian connections in all directions, with a focus to the west.
- One of the biggest changes from the Sasaki plan is the process to regulate and enforce the plan: The new plan will adopt a modified version of the City’s current Urban Design Peer Review Panel process.
- Proposes expanding the boundaries of the PD
- Proposes extensive street and public space improvements. • Visual Dallas: A Public Art Plan for the City
- An extensive exploration of public art in Dallas written and adopted in 1987 - not only outlines a vision for public art in the city, but also meditates on the meaning and value of art.
- Outlines recommendations as to: acquisition and deaccessioning; administering a public art program; artists’ rights; artist selection; arts committee selection; awards program; collaboration; education; funding a public art program; gifts, exhibitions, and loan of artworks; government relationship; individual artist support; liability, bonding, and insurance; local v. nonlocal artists; maintenance and conversation of art collection; managing controversy; nature of a public art collection; open space; participation of development community; programming; public education/outreach; transportation; utilities.

**Further review of these plans, along with in-depth work sessions with the organizations and departments that developed them will inform how to connect existing planning efforts with the key issues areas that have arisen from the Dallas Cultural Plan engagement process. Areas of insight that will be explore include:**

- Strategies and opportunities for temporary public art and furthering the scope of public art in Dallas
- Integration of public art and arts and culture programming into the City parks and trails system
- Alignment of goals or strategies with long-range City planning goals—potential alignment of cross departmental programming or capital planning
- Housing affordability for artists and communities, including the ability for longstanding communities to remain in their neighborhoods which may be experiencing both increased access to arts and culture and higher housing costs
- Strategies to integrated “Art and Cultural” elements into the public realm or public roadways
- Potential opportunities to collaborate with TxDot or leverage public lands currently occupied by freeways
- Furthering the development and evolution of the Dallas Arts District, both as an arts tourism destination and a local amenity accessible to all





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# B

## APPENDIX B

### PHASE TWO

### FINDINGS REPORT





**PHASE 2 FINDINGS**

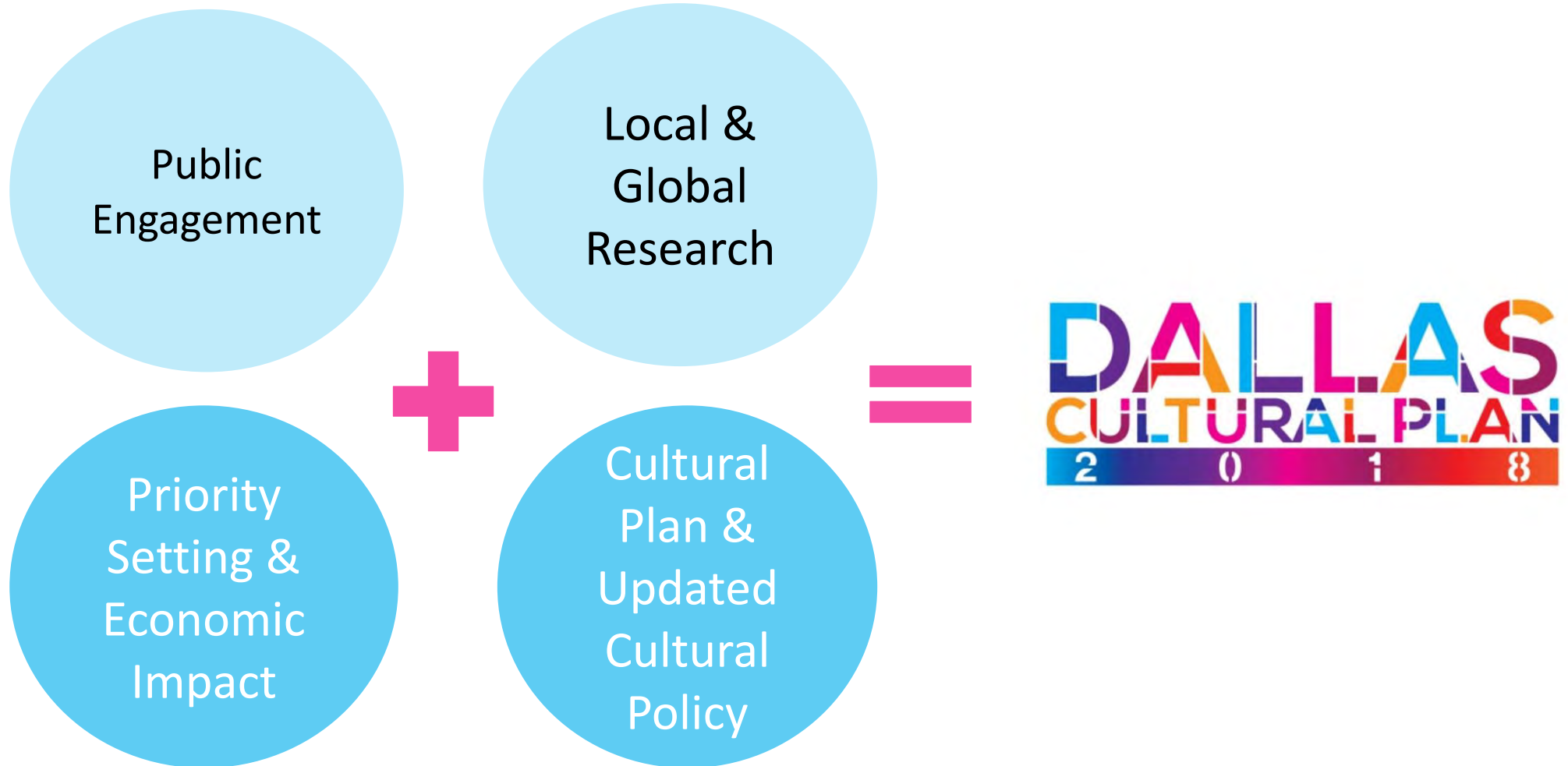
**PRESENTATION**



# TODAY

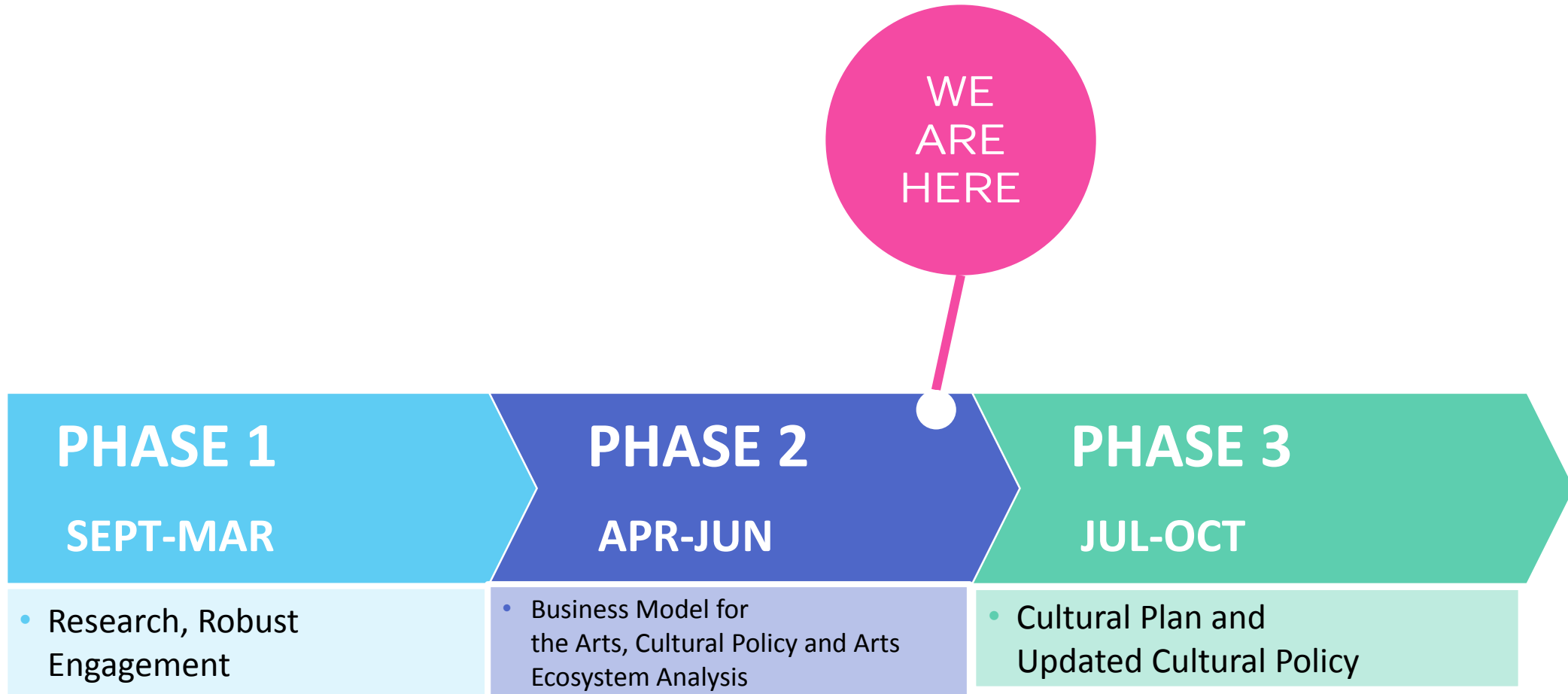
- Overview
- Methodology for Updating Dallas' Cultural Policy
- Neighborhood Typologies
- Business Model for the Arts
- Next Steps

# A YEAR-LONG PROCESS





# WE ARE HERE



# DALLAS CULTURAL PLAN WORK COMPLETED

- In-depth, 6-month citywide engagement with over 7,500 Dallas residents
- Benchmarking study of comparable cities
- Mapped over 500 unique locations where residents experience culture
- Phase 1 findings presented to public, Phase 2 update presented to CAC and DCP steering committee
- Artist Microresidencies in 6 City agencies with presentations to public
- Interagency meetings with City agencies to continue collaborations
- Webinars informing public DCP process and how they can participate
- Formation and orientation of task forces for strategy development

# DALLAS CULTURAL PLAN WORK IN-PROGRESS

- Business Model for the Arts in Dallas
- Task forces working on Strategy Development
- Analysis of City plans and policies to identify the best ways that the Dallas Cultural Plan can contribute to the overall goals of the City
- Define the different types of neighborhoods in Dallas to understand how arts and culture can serve them
- Connect to the work of other City agencies and organizations to ensure that arts and culture are part of solution-thinking



# UPDATED CULTURAL POLICY

## METHODOLOGY

- OCA staff working with City legal team to update procurement requirements
- Consultant team will update foundational statements (mission, vision, values) based on DCP task force work

**August:** Review by Arts and Culture Advisory Commission  
(formerly the Cultural Affairs Commission) and City Attorney

**September:** Arts and Culture Advisory Commission (formerly the Cultural Affairs Commission) approval of Cultural Plan and Policy

**October:** City Council approval of Cultural Plan and Policy



# NEIGHBORHOOD TYPOLOGIES

# WHAT ARE TYPOLOGIES?

- A “type” or “classification” based on commonalities and shared traits
- Typology are a useful tool for:
  - Providing a shared baseline of knowledge
  - Organizing knowledge
  - Supporting future research, analysis, and planning



# TYPOLOGIES IN CULTURAL PLANNING

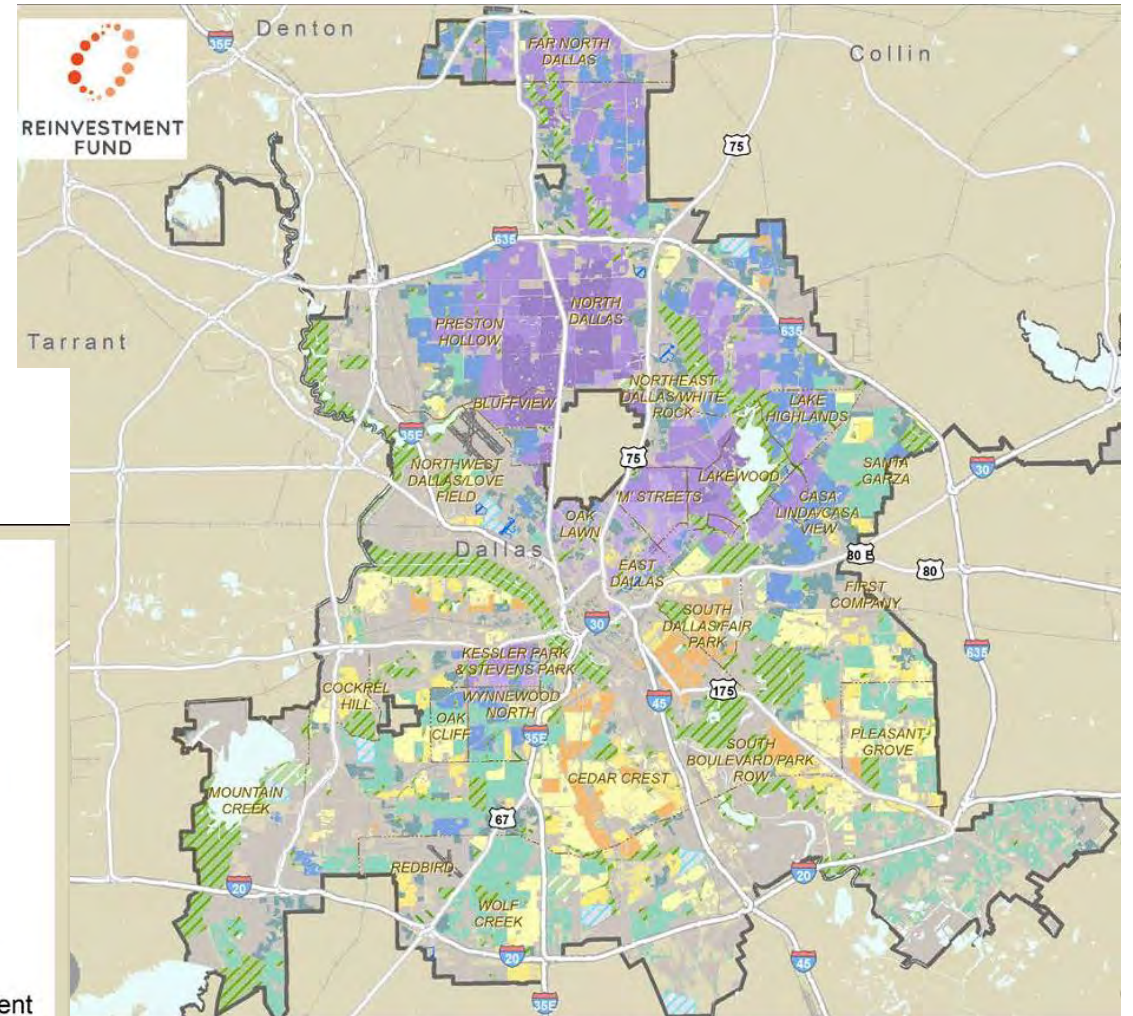
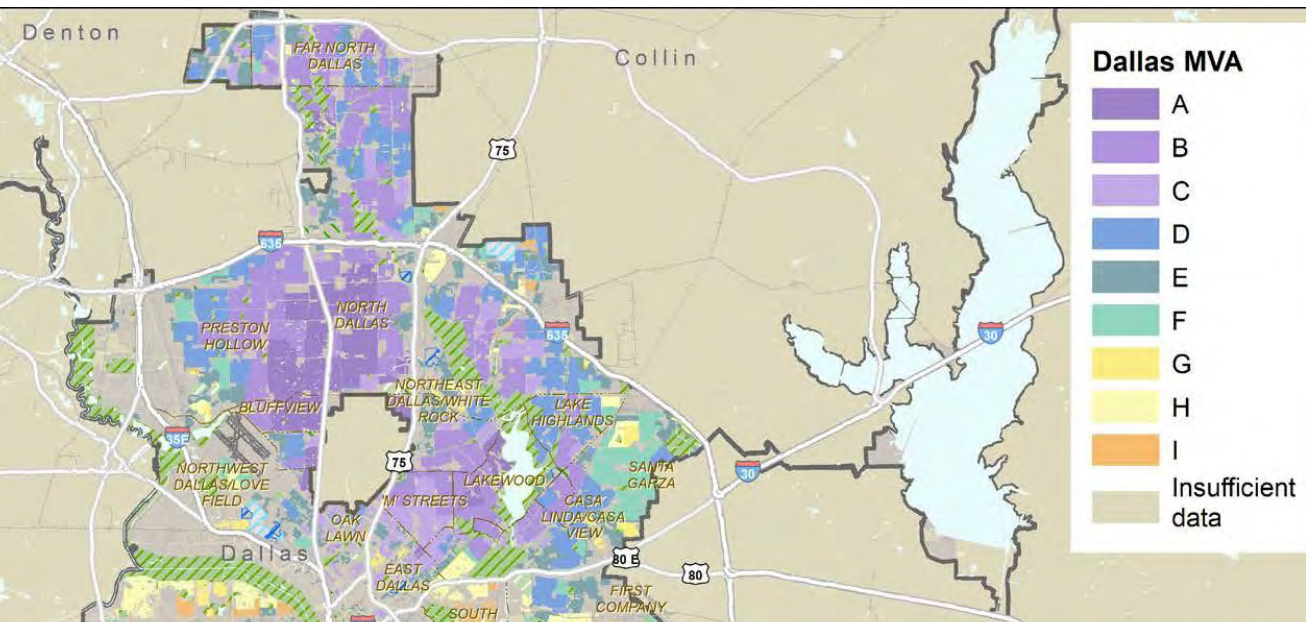
- Dallas often uses typologies in its planning efforts to:
  - Bring clarity to an issue
  - Support analysis, and
  - Facilitate strategy development
- Other plans with typologies include:
  - Market Value Analysis
  - Neighborhood Plus
  - Dallas Park and Recreation Park Plan

# MARKET VALUE ANALYSIS (MVA)

- Analyzes characteristics of residential area in the city to understand market vitality

s MVA

20



# NEIGHBORHOOD PLUS

Typologies show where residents with different characteristics live throughout the city

## Young Diverse Families (21%)

These are predominately Hispanic families with children, often living with grandparents in rental apartments or single family homes. These households are located mostly in the southeastern part of the City or central Dallas, west of Downtown.

**Tapestry Segments:** Barrios Urbanos (#1), NeWest Residents (#3), Las Casas\* (#16)

**Dallas Households (2012) = 112,627**

## Dallas Baby Boomers (8%)

These are empty nesters with high-value, single family homes predominantly in North Dallas.

**Tapestry Segments:** Top Tier (#4), Savvy Suburbanites\* (#21), Exurbanites\* (#14)

**Dallas Households (2012) = 44,512**

\* While not included in the top ten segments for Dallas, these segments represent a growing trend of preferences for people living in urban areas.

## Urban Loving Millennials (16%)

These are single renters who are generally well-educated and environmentally conscious. They live mostly near the city center.

**Tapestry Segments:** Metro Renters (#2), Young and Restless (#5), Laptops and Lattes\* (#18)

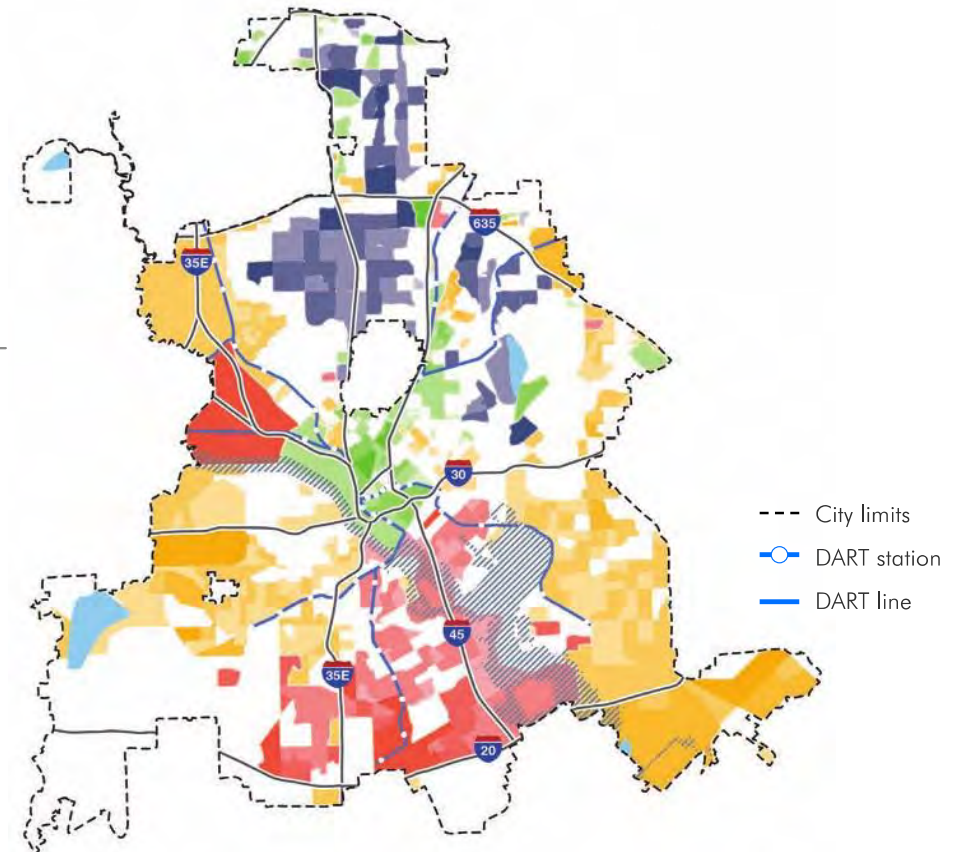
**Dallas Households (2012) = 84,140**

## Hard Working Households (7%)

These are disproportionately older and predominantly single family households with moderate education and lower paying jobs.

**Tapestry Segments:** Family Foundations (#10), Traditional Living\* (#52), Modest Income Households (#9)

**Dallas Households (2012) = 36,269**



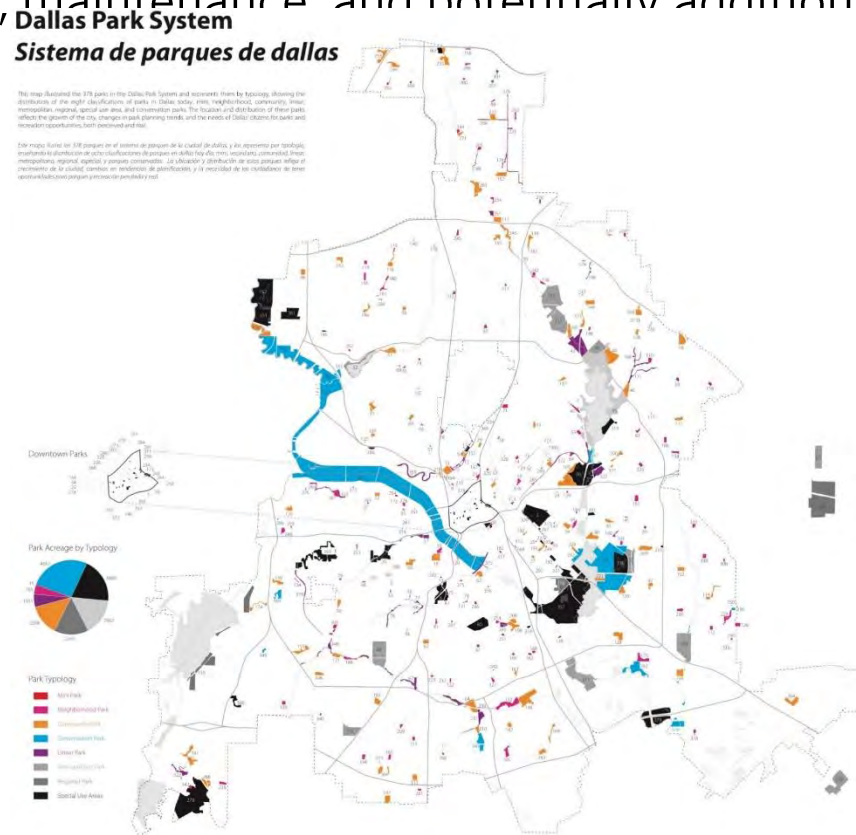


# DALLAS PARK & RECREATION

The Dallas park system categorizes its over 300 parks into 8 typologies.

Categories impact programming, planting, maintenance, and potentially additional foundation support

1. Community park
2. Neighborhood park
3. Regional park
4. Linear park
5. Mini park
6. Metropolitan parks
7. Special use
8. Conservation park



# NEIGHBORHOOD TYPOLOGIES IN DALLAS CULTURAL PLANNING

Primary variables used to define typologies

1. Percent of Single Family Residential Properties
2. Concentrations of Ecosystem Map Venues
3. Access to Dedicated Arts Venues
4. Access to City-funded public art
5. Concentration of OCA funded performances FY 16-17

*Sources: City of Dallas GIS, DCP Ecosystem map, [bc], and City of Dallas Office of Cultural Affairs*

# 4 NEIGHBORHOOD TYPOLOGIES IN DALLAS CULTURAL PLANNING

1. Urban-Core Arts Destinations
2. Mixed Urbanism Arts to Explore
3. Residential Opportunities for Arts
4. Opportunities for Arts in Non-Traditional Spaces

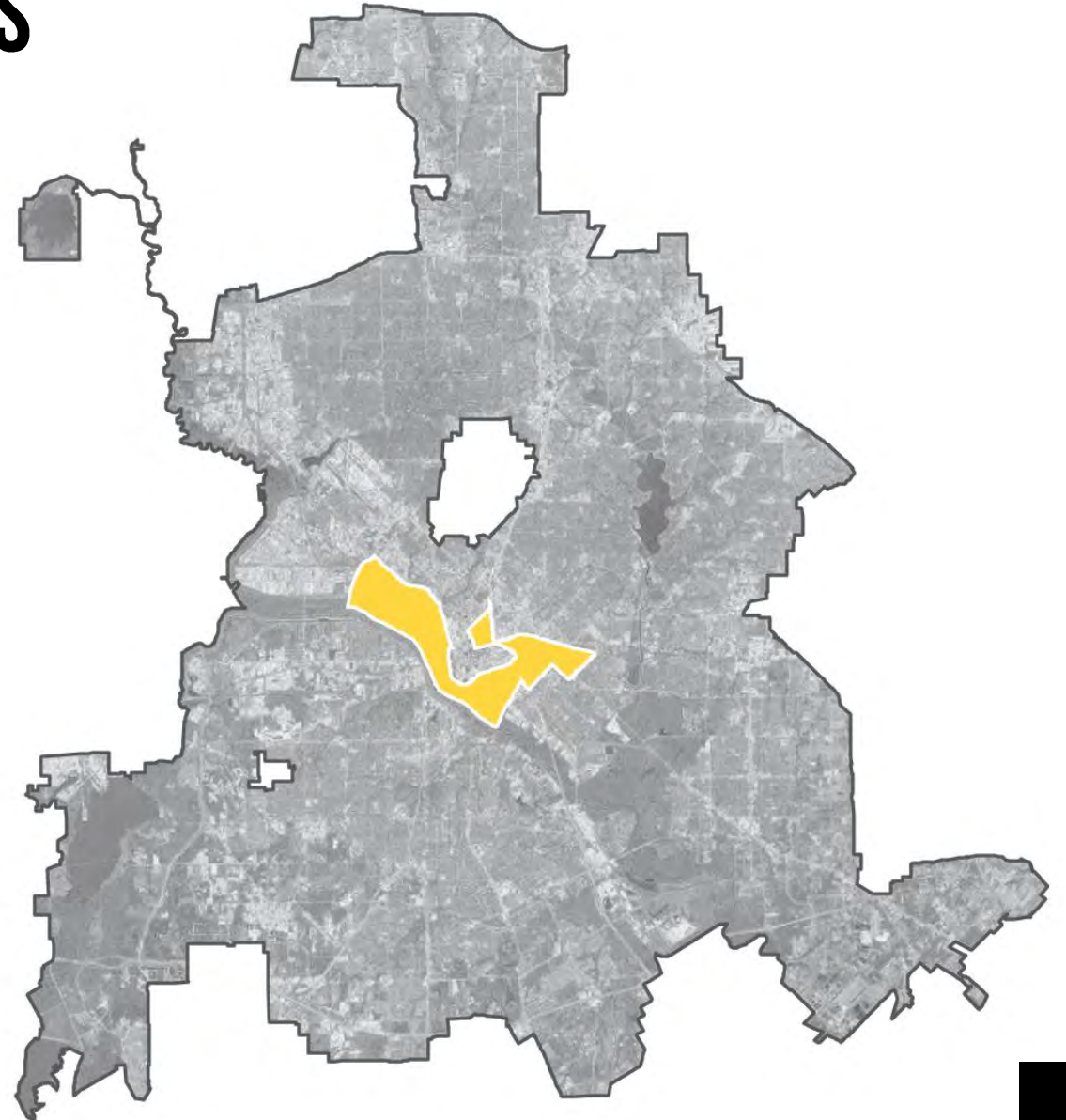
*Sources: City of Dallas GIS, DCP Ecosystem map, [bc], and City of Dallas Office of Cultural Affairs*



# URBAN-CORE ARTS DESTINATIONS

- Commercial, industrial, and multifamily housing
- Highest concentrations of public identified cultural assets, City-funded public art and performances.
- Greatest access to dedicated arts venues

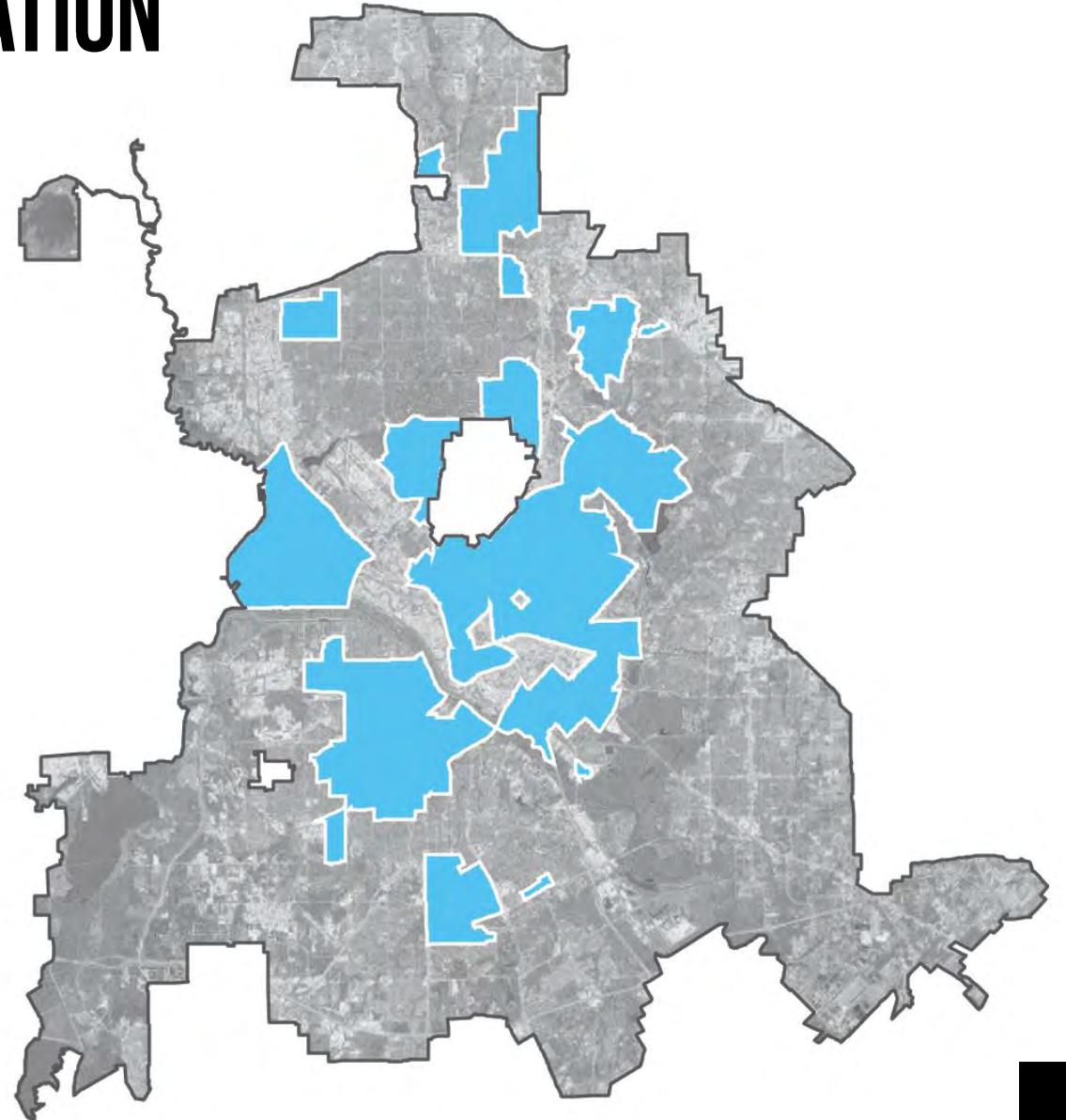
**Example Neighborhoods:** Dallas Arts District, Design District, Deep Ellum, Cedars, Exposition Park



# MIXED URBANISM ARTS EXPLORATION

- Mix of land uses (from single family houses to apartments, offices, and retail)
- High density of publicly identified cultural assets
- Good access to dedicated arts venues
- High concentrations of public art and OCA funded performances

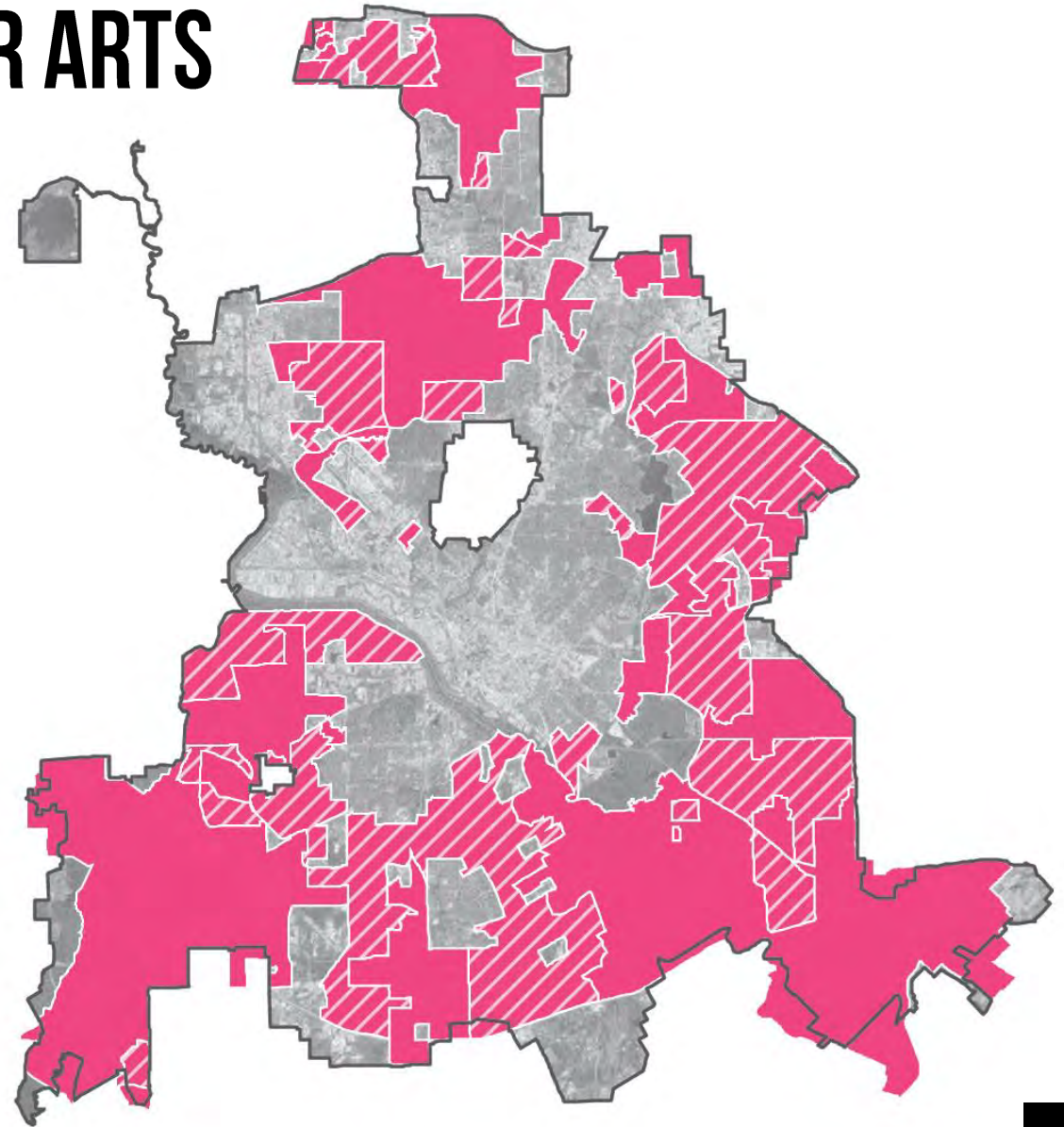
**Example Neighborhoods:** Bishop Arts District, Lakewood, Frazier, Singing Hills, Valley View, Elm Thicket, Fair Park, La L'aceate



# RESIDENTIAL OPPORTUNITIES FOR ARTS

- Primarily single family residential
- Few publicly identified cultural assets and limited access to arts venues
- Lower levels of OCA-funded performances
- Mixed access to City-funded public art
- Fewer OCA funded performances than **Urban-Core Arts Destinations** and **Mixed Urbanism Arts to Explore**

**Example Neighborhoods:** Brettonwoods, Casa View, Cedar Crest, Glen Oaks, Kiest Park, Lake Highland Estates, Los Altos, Pleasant Grove, Pleasant Mound, Prestonwood, Walnut Hill, White Rock Valley

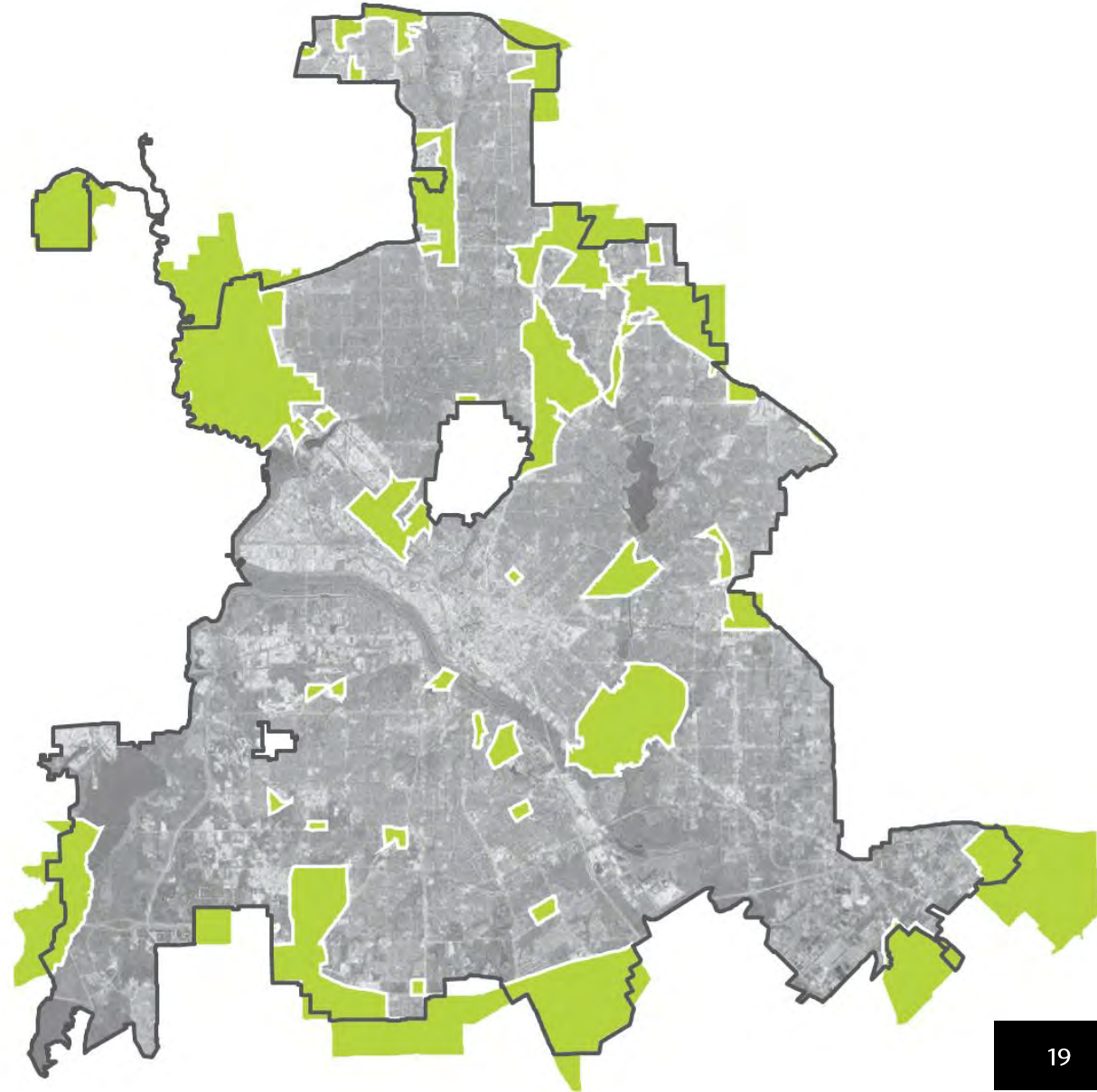




# OPPORTUNITIES FOR ARTS IN NON-TRADITIONAL SPACES

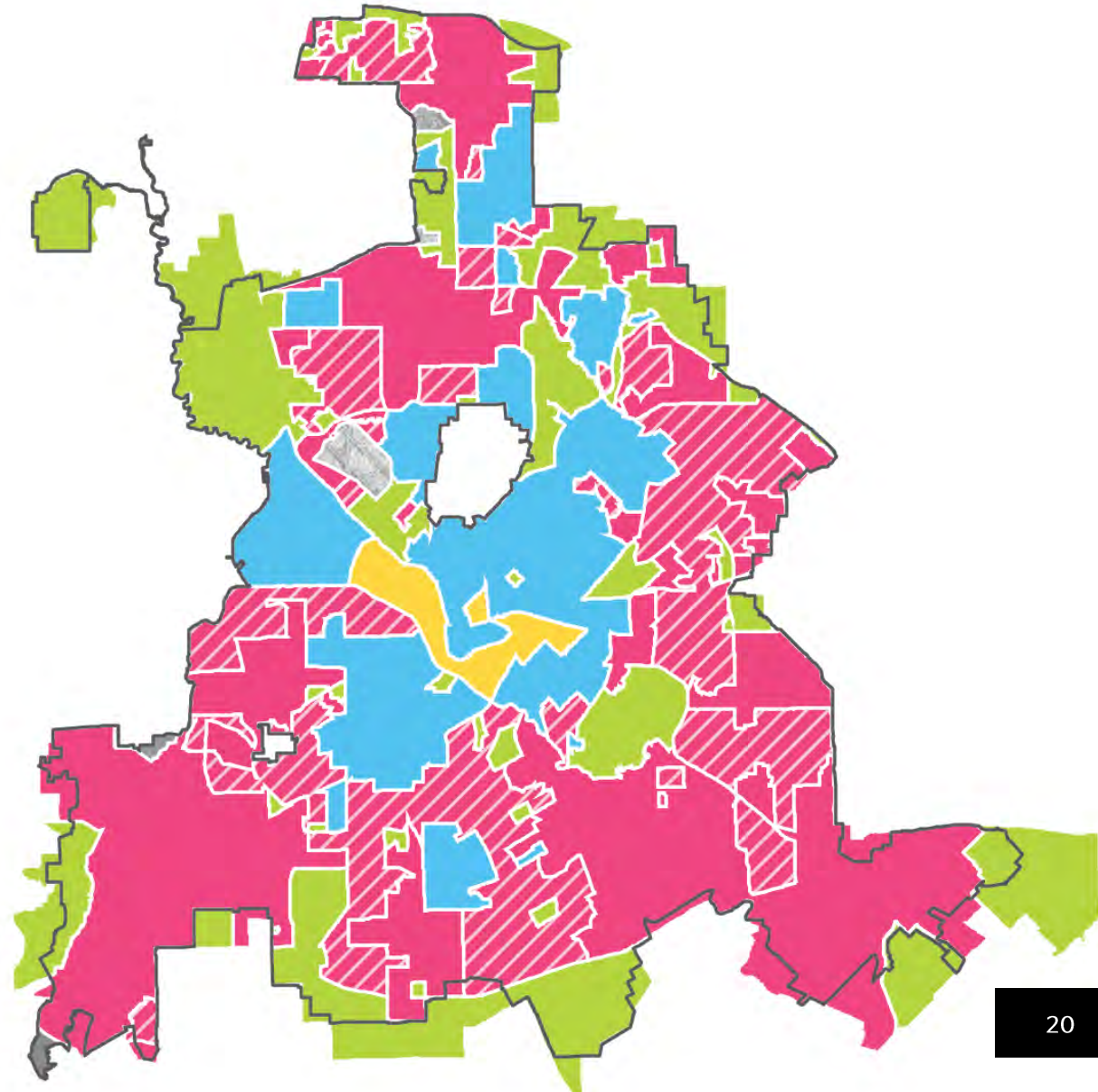
- Heavily commercial or industrial
- Slightly below average access to dedicated arts venues
- Few publicly identified cultural assets and
- Limited access to City-funded public art and to OCA-funded performances

**Example Neighborhoods:** Bachman, Bonton/Ideal, Cadillac Heights, Vickery Meadow



# NEIGHBORHOOD TYPOLOGIES IN DALLAS CULTURAL PLANNING

1. Urban-Core Arts Destinations
2. Mixed Urbanism Arts to Explore
3. Residential Opportunities for Arts
4. Opportunities for Arts in Non-Traditional Spaces



# NEIGHBORHOOD TYPOLOGIES OVERVIEW

	Urban Core	Mixed Urbanism	Residential Opp.	Non-Traditional
Population (% of City)	13,810 (1.1%)	287,231 (22.6%)	686,060 (54.1%)	282,114 (22.2%)
Land Areas (Sq. Mi)	7.23	66.79	206.83	59.74
Percent of City Tax Base	4%	41%	36%	18%
Creative Economy Employment	13,555	29,572	13,132	9,662
Under 18 yr old (%)	3%	20%	29%	26%
18 – 29 yr old (%)	33%	20%	17%	26%
30 – 44 yr old (%)	35%	24%	21%	25%
45 – 64 yr old (%)	28%	24%	24%	17%
65 yr old or Over (%)	2%	12%	10%	6%

Sources: City of Dallas GIS, U.S. Census Bureau, Emsi, Inc.

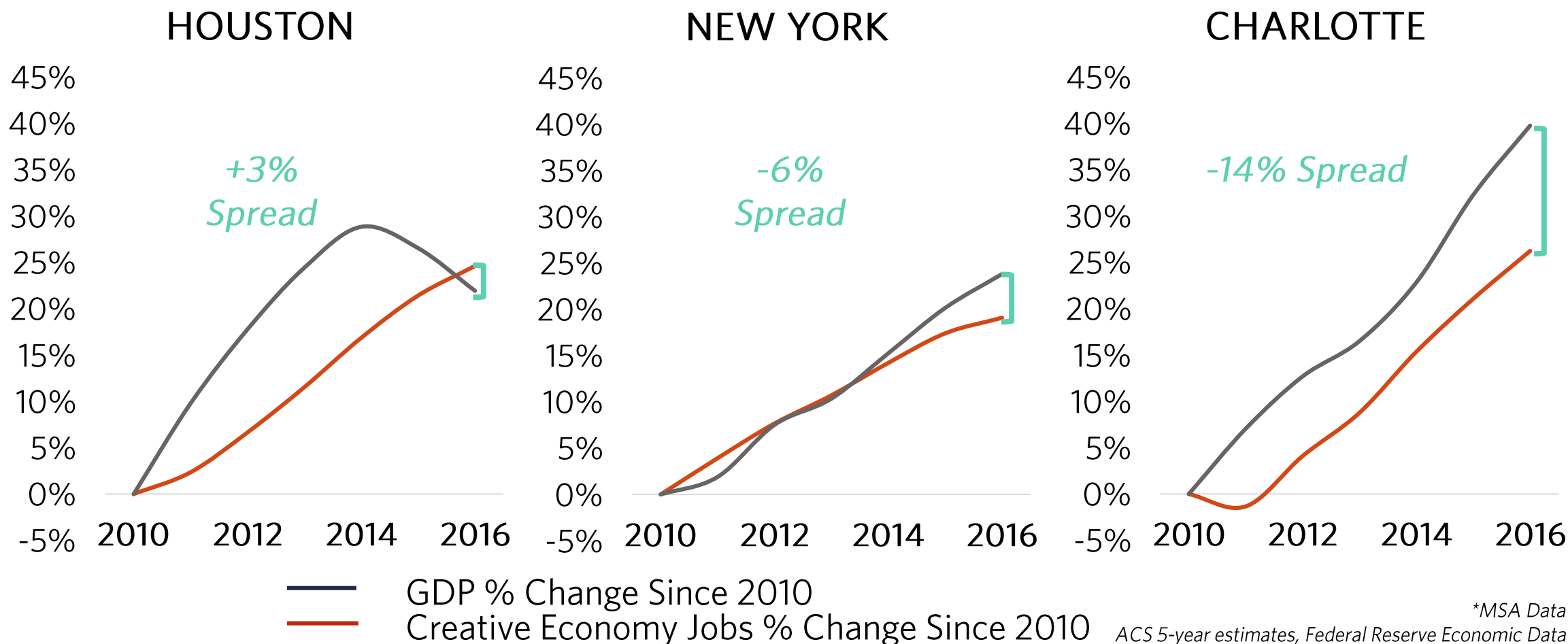




PHASE II ANALYSIS IDENTIFIES FUNDING STRATEGIES AND BUSINESS MODELS THAT SUPPORT THE CULTURAL PLAN'S IMPLEMENTATION.

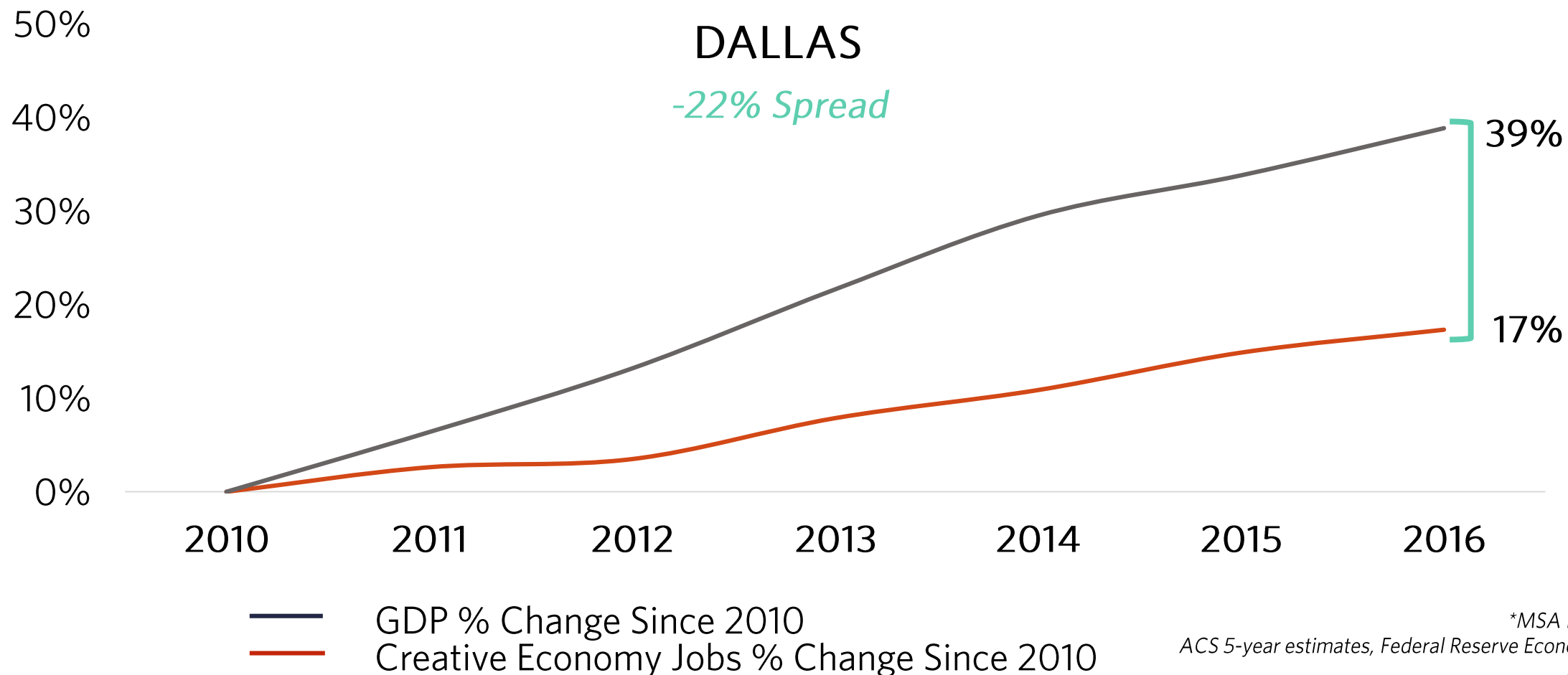


## PEER CITIES HAVE SEEN CREATIVE JOB GROWTH THAT ALIGNS WITH BROADER ECONOMIC TRENDS.



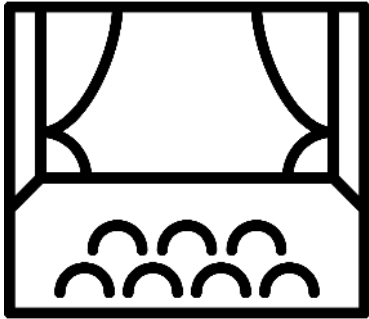


THOUGH DALLAS IS SEEING STRONG GROWTH IN ITS CREATIVE ECONOMY, IT HAS NOT KEPT PACE WITH THE AREA'S EXPLOSION OF ECONOMIC ACTIVITY.



\*MSA Data  
ACS 5-year estimates, Federal Reserve Economic Data

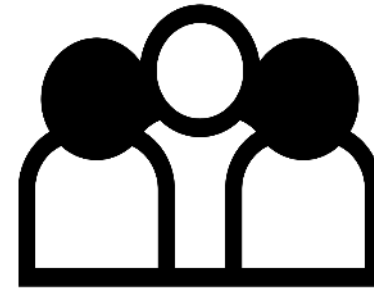
THE CULTURAL PLAN IDENTIFIED THREE BUSINESS MODEL PROTOTYPES FOR IN-DEPTH ANALYSIS.



MAJOR CULTURAL  
VENUES



ARTS IN  
NEIGHBORHOODS



CULTURAL  
EQUITY

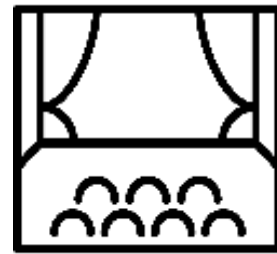
TODAY, THESE NEIGHBORHOODS AND THE ARTISTS THAT LIVE THERE FACE A NUMBER OF CHALLENGES.



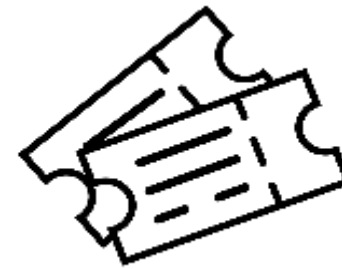
HOUSING  
OPTIONS FOR  
ARTISTS



AFFORDABLE  
REHEARSAL &  
STUDIO SPACE



AVAILABLE LOCAL  
CULTURAL  
VENUES



ACCESS TO  
CULTURAL EVENTS  
ACROSS THE CITY



BUSINESS  
SUPPORT AND  
RESOURCES



THE CULTURAL PLAN EXAMINED NEIGHBORHOOD-BASED INTERVENTIONS THAT COULD ADDRESS THESE CHALLENGES.

ANALYZE  
CONDITIONS IN  
REPRESENTATIVE  
ARTS & CULTURE  
NEIGHBORHOODS



IDENTIFY  
NATIONAL BEST  
PRACTICES TO  
SUSTAIN  
NEIGHBORHOOD  
ARTS



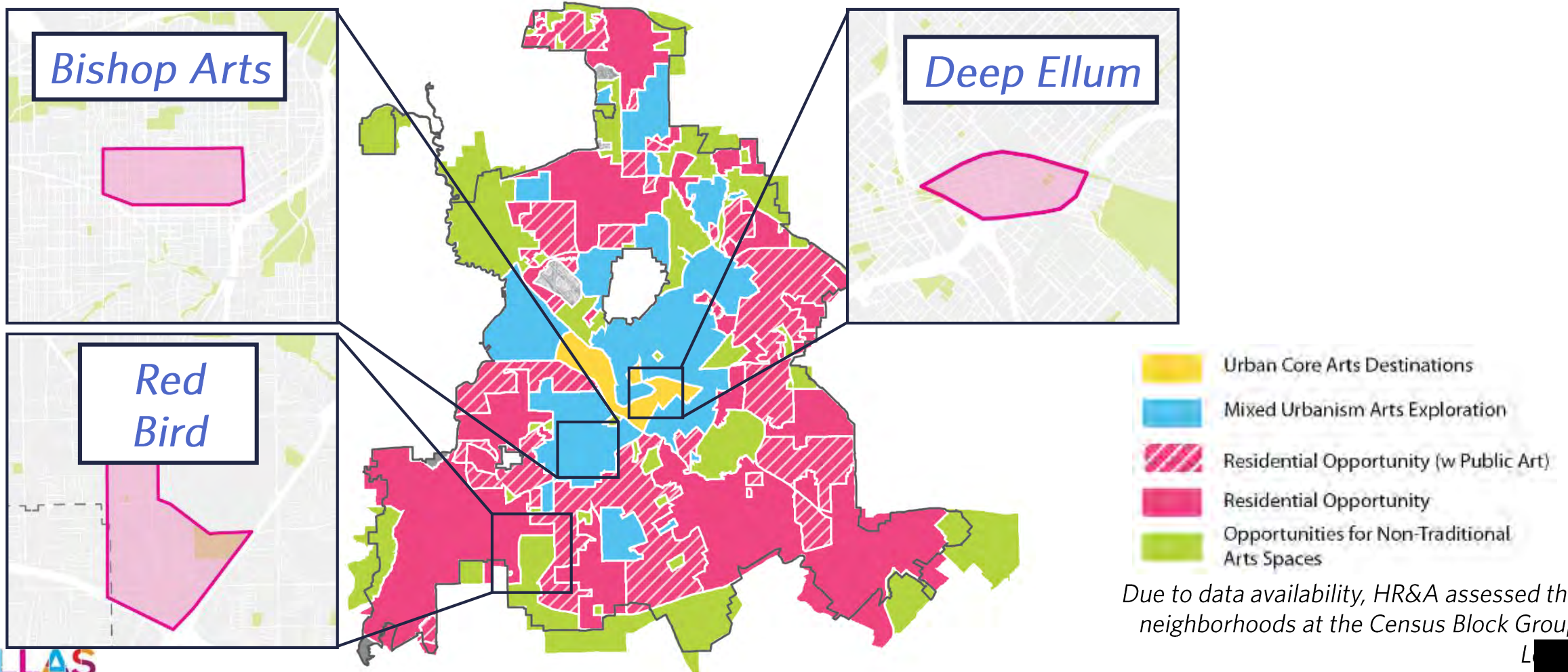
HIGHLIGHT  
STRATEGIES FOR  
TARGETTED  
NEIGHBORHOOD  
INTERVENTIONS

## 4 NEIGHBORHOOD TYPOLOGIES IN DALLAS CULTURAL PLANNING

1. Urban-Core Arts Destinations (e.g., *Deep Ellum*)
2. Mixed Urbanism Arts to Explore (e.g., *Bishop Arts District*)
3. Residential Opportunities for Arts (e.g., *Red Bird*)
4. Opportunities for Arts in Non-Traditional Spaces (e.g. *North part of Red Bird and Red Bird Mall*)

*City of Dallas GIS, DCP Ecosystem map, [bc], and City of Dallas Office of Cultural Affairs*

THESE NEIGHBORHOODS HAVE DIFFERENT GEOGRAPHIC CONTEXTS AND URBAN FORMS.





DIAGNOSES AND RECOMMENDATIONS FOR THESE NEIGHBORHOODS CAN BE APPLIED TO THEIR TYPOLOGICAL PEERS ACROSS THE CITY.

## URBAN-CORE ARTS DESTINATIONS

The Cedars  
Dallas Arts  
District  
**Deep Ellum**  
Design District  
Exposition Park

## MIXED URBANISM ARTS TO EXPLORE

**Bishop Arts  
District**  
Elm Thicket  
Fair Park  
Frazier  
La L'aceate  
Lakewood  
Singing Hills  
Valley View

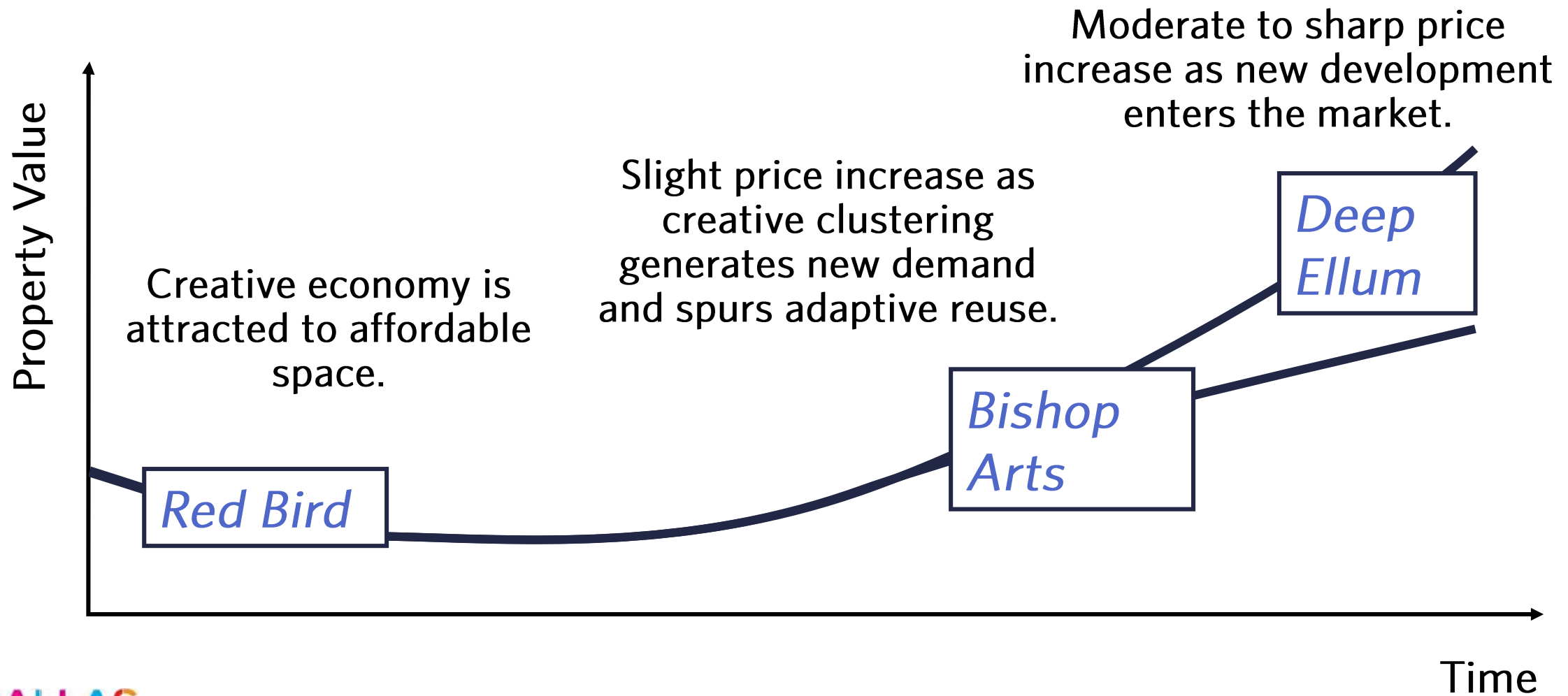
## RESIDENTIAL OPPORTUNITY

Casa View  
Cedar Crest  
Lake Highland Estates  
Los Altos  
Pleasant Grove  
Mount Pleasant  
Prestonwood  
**Red Bird (South)**  
Walnut Hill

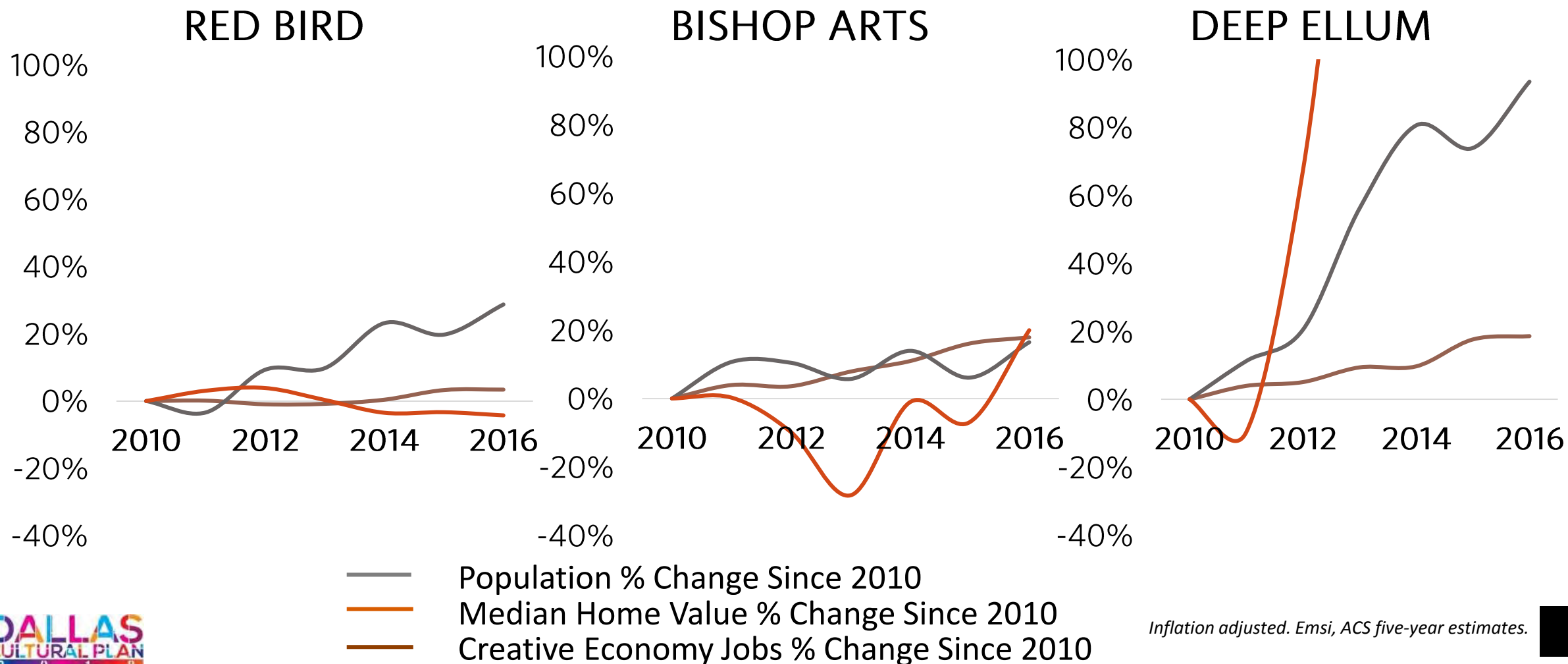
## NON-TRADITIONAL ARTS SPACES

Bachman  
Bonton/Ideal  
Cadillac Heights  
**Red Bird (North)**  
Vickery Meadow

ARTS AND CULTURE AFFECT NEIGHBORHOOD PROPERTY VALUES DIFFERENTLY IN THE SHORT, MEDIUM, AND LONG TERMS.



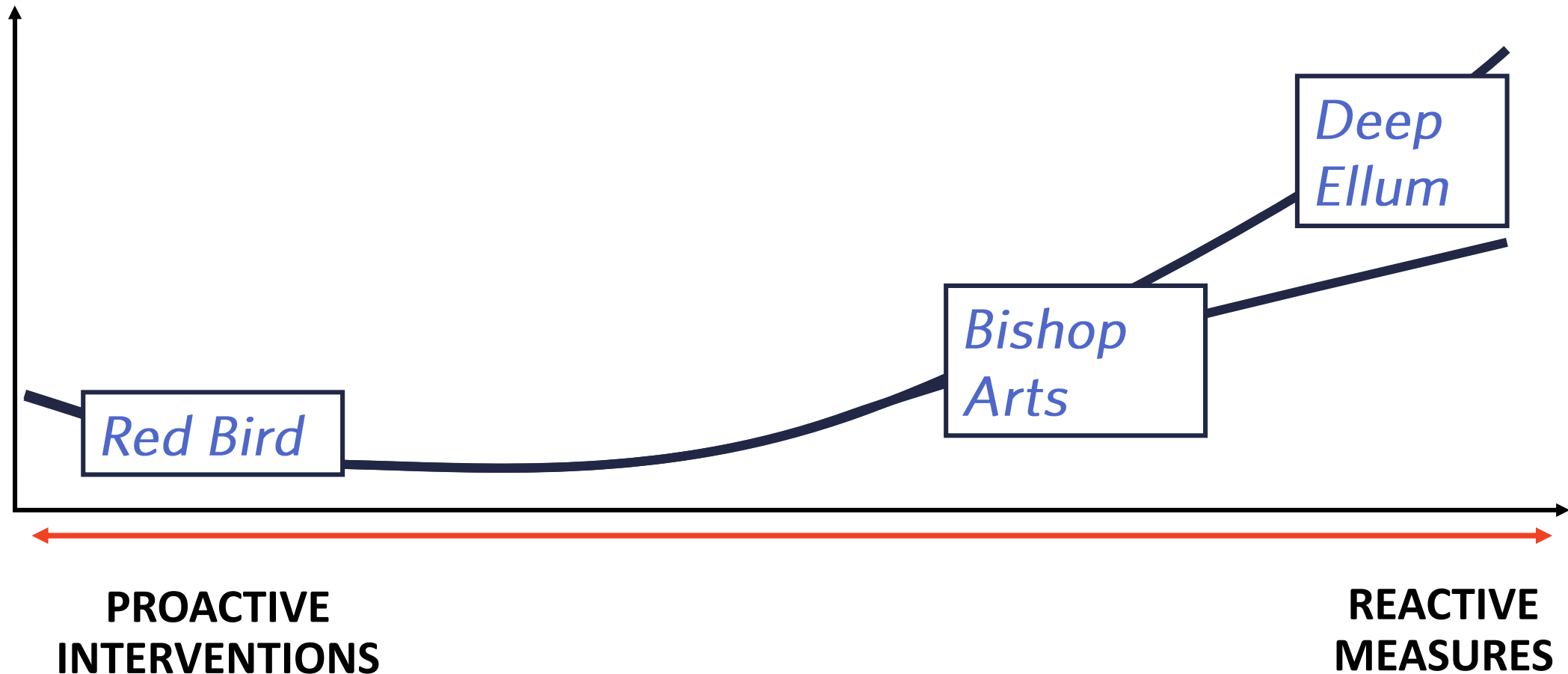
THE CREATIVE ECONOMY IS GROWING IN ALL THREE COMMUNITIES, BUT IN VERY DIFFERENT NEIGHBORHOOD CONTEXTS.



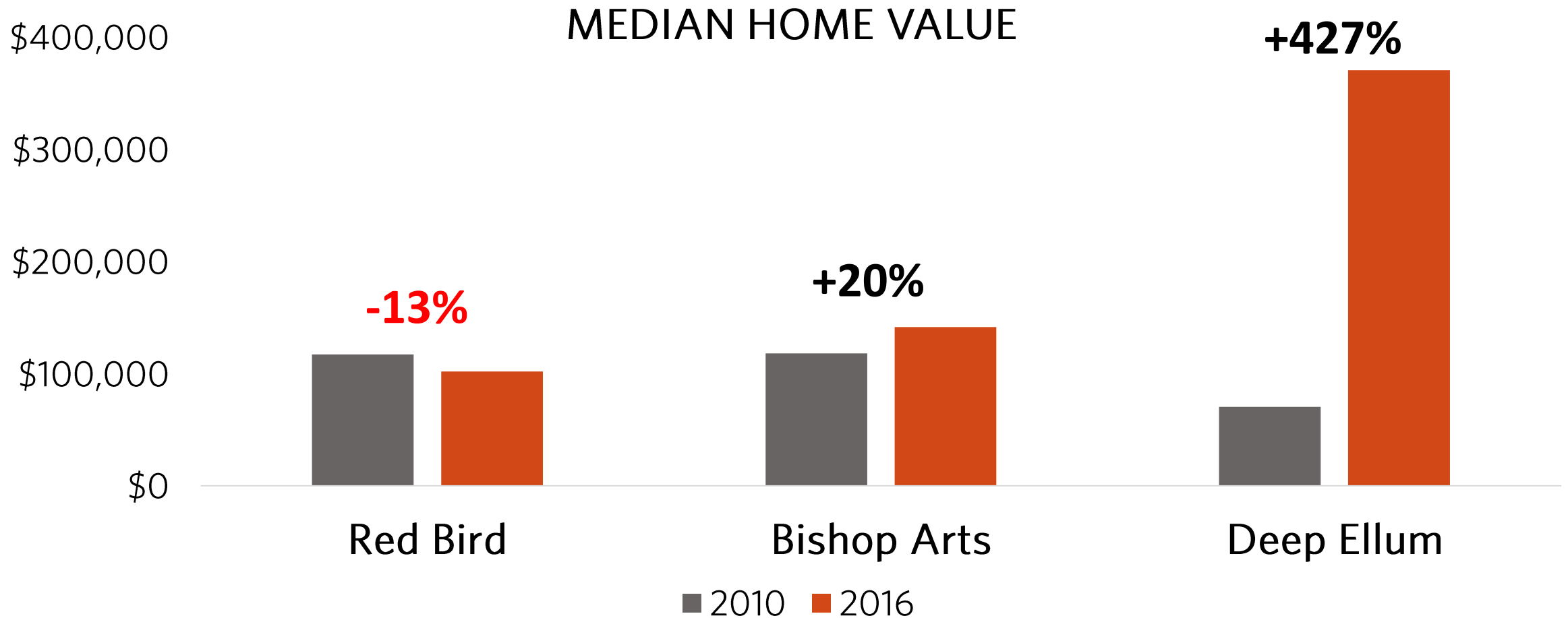
Inflation adjusted. Emsi, ACS five-year estimates.



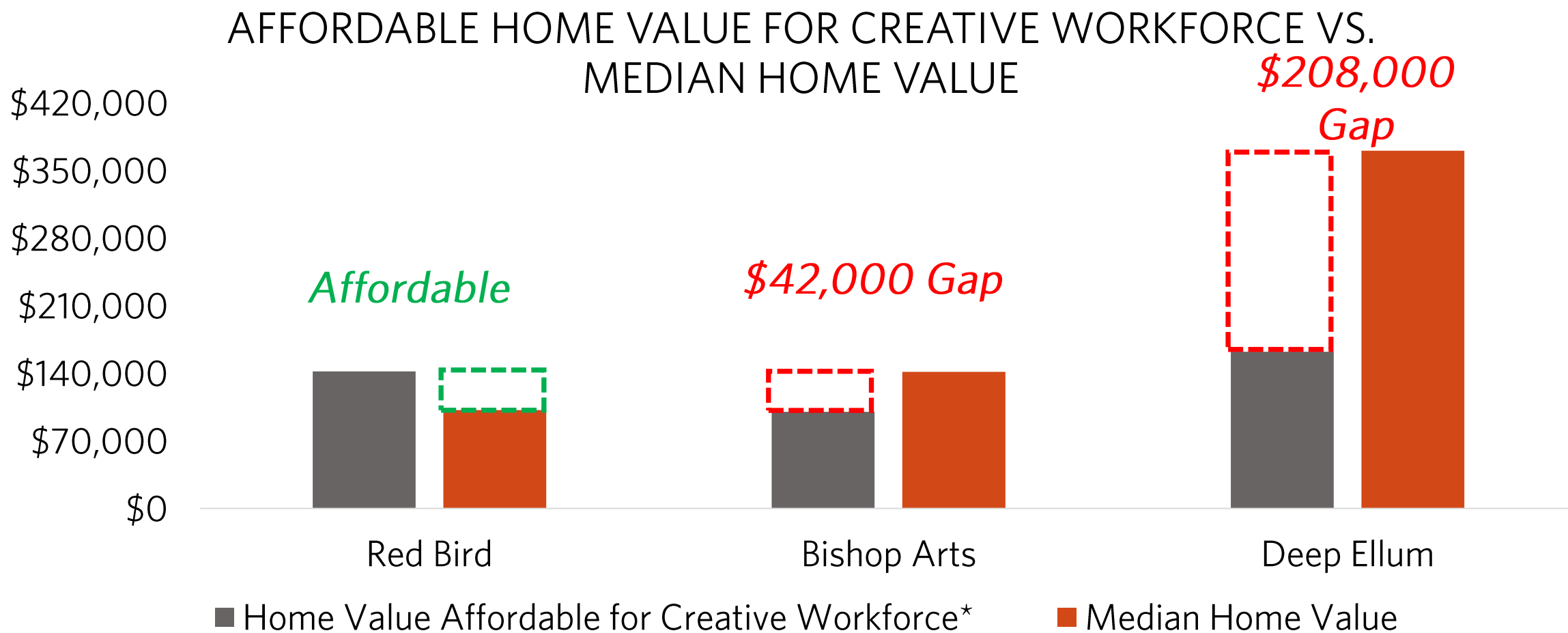
NONE OF THESE TYPOLOGIES IS PREFERABLE TO ANOTHER. THEY INFORM CONTEXT-SPECIFIC STRATEGIES THAT CAN FOSTER A HEALTHY CREATIVE ECONOMY.



**HOUSING** | EACH ANALYZED NEIGHBORHOOD HAS SEEN CHANGES IN PROPERTY VALUES IN RECENT YEARS.



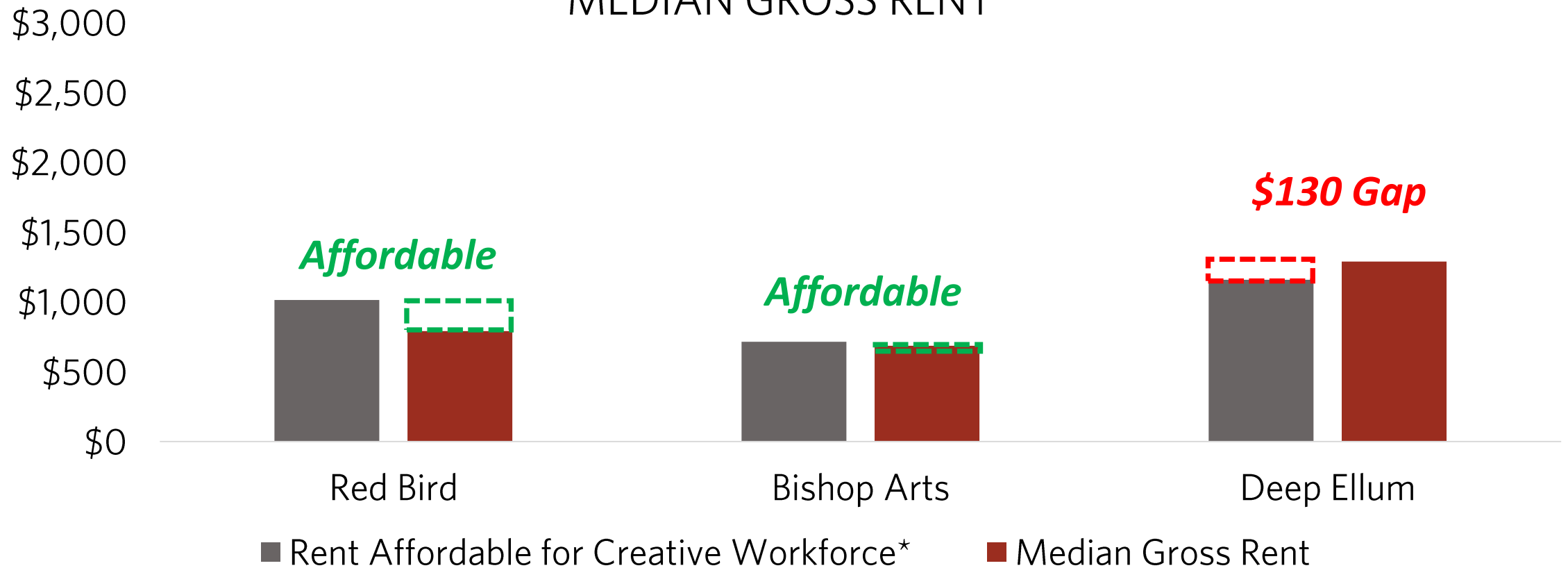
## HOUSING | HOMES REMAIN AFFORDABLE FOR THE CREATIVE WORKFORCE IN RED BIRD BUT NOT IN DEEP ELLUM.





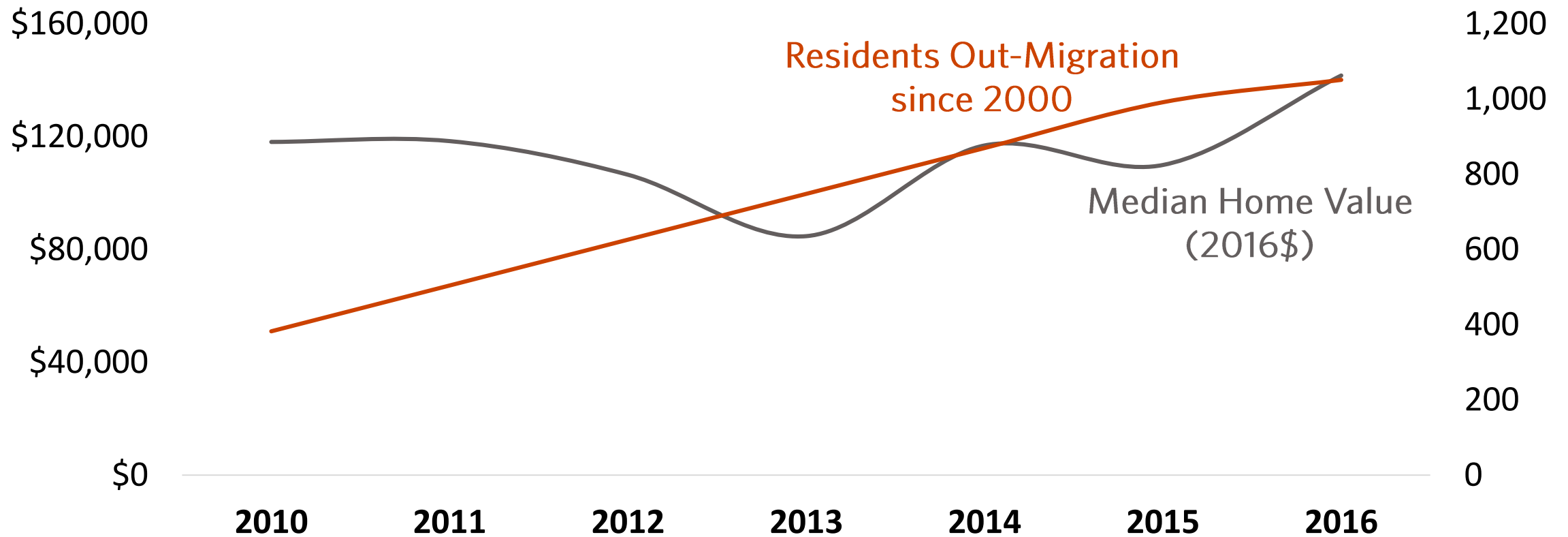
## HOUSING | THE AFFORDABILITY GAP IS LESS PRONOUNCED IN RENTAL HOUSING, BUT NONETHELESS PERSISTS.

### AFFORDABLE MONTHLY RENT FOR CREATIVE WORKFORCE VS. MEDIAN GROSS RENT

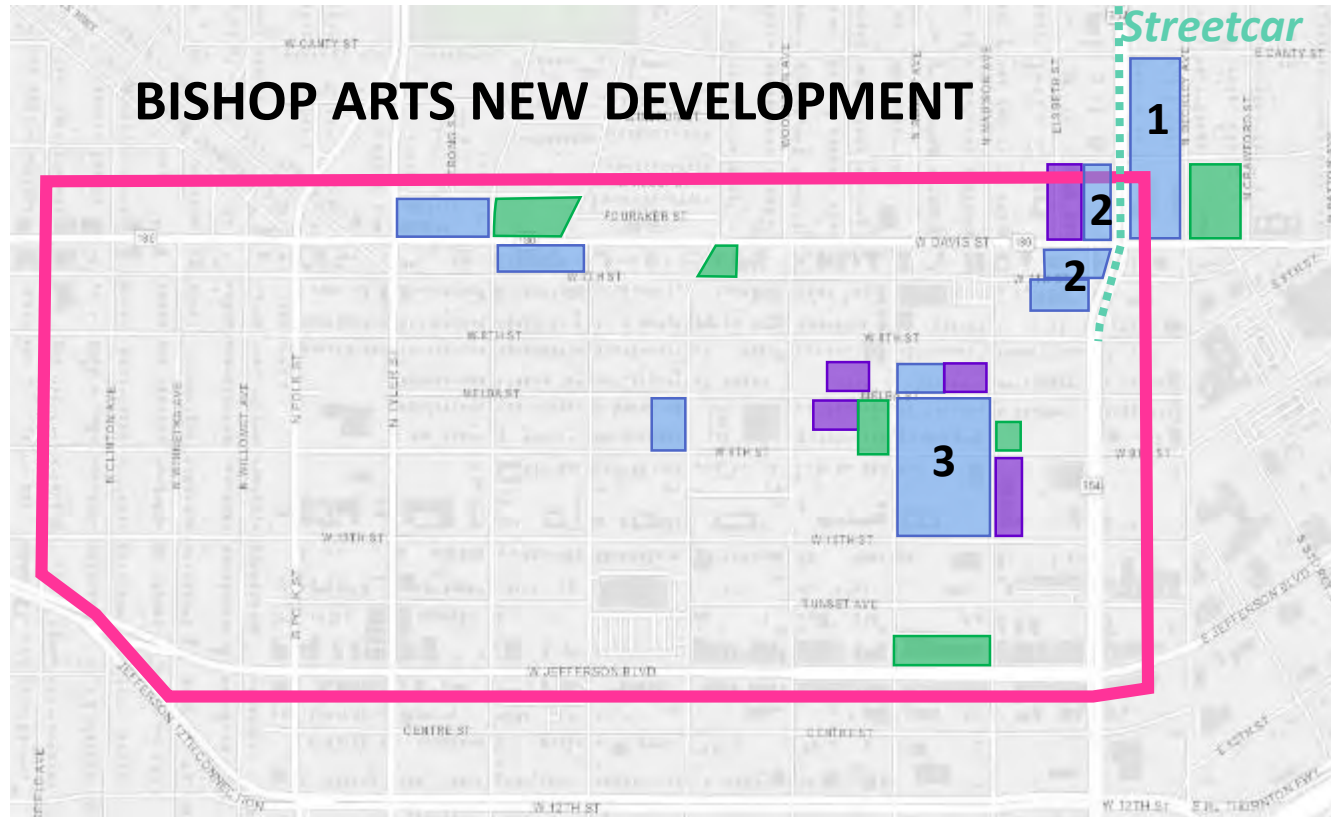


**HOUSING** | HIGHER PRICES CAN LEAD TO OUT-MIGRATION OF EXISTING RESIDENTS, AS EXPERIENCED IN BISHOP ARTS.

## BISHOP ARTS REAL ESTATE TRENDS



# HOUSING | HIGH-END PIPELINE DEVELOPMENT IN BISHOP ARTS COULD SIGNAL THAT THE NEIGHBORHOOD WILL “TIP” OR THAT “TRICKLE-DOWN” PRICE RELIEF IS ON THE WAY.



**Novel Bishop Arts**  
*Open Summer 2018*  
 340 Units  
 23,000 SF Retail



**Bishop Arts Station**  
*Open Summer 2018*  
 210 Units  
 25,000 SF Retail



**Bishop Arts Village**  
*Under Construction*  
 246 Units  
 50,000 SF Retail



  Bishop Arts District
  Mixed-Use
  Residential
  Commercial

Development highlighted was completed between 2015 and 2Q 2018, is under construction, or is proposed

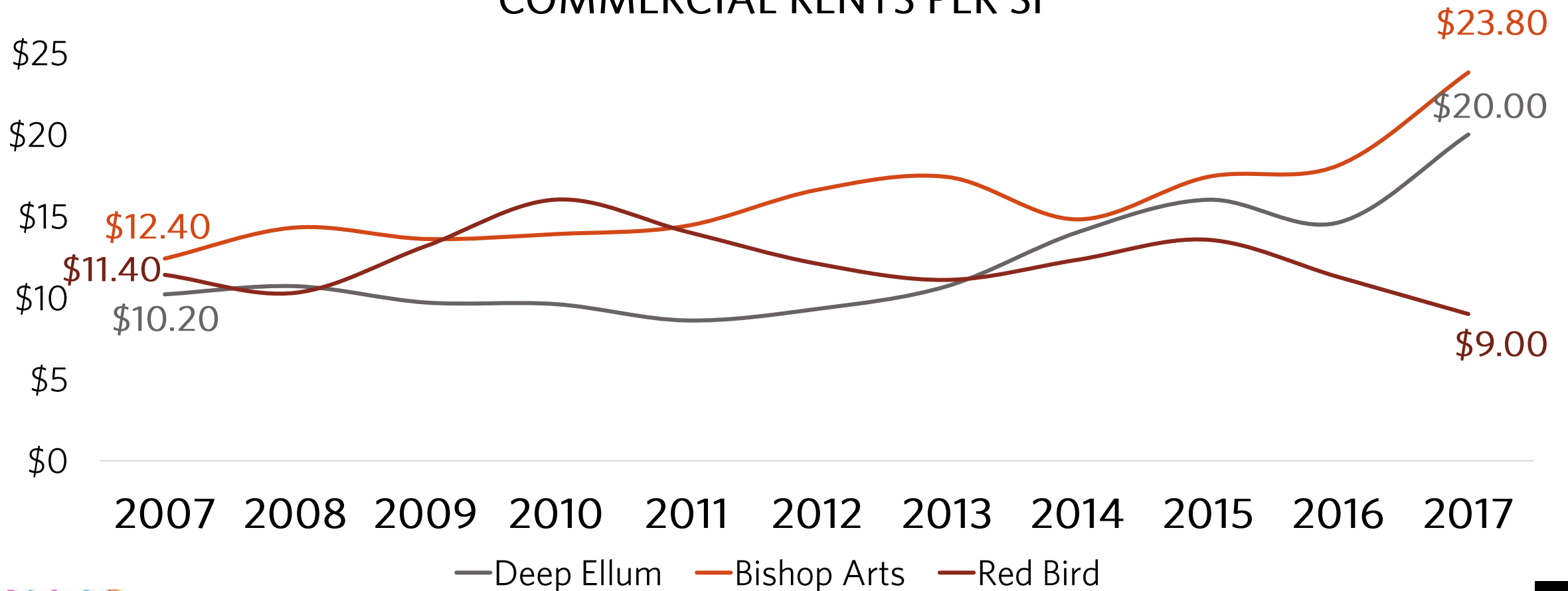
## HOUSING | CREATIVE HOUSING SUPPORT TOOLS CAN LIMIT RESIDENTS' EXPOSURE TO SWELLING MARKET PRICES.

BEST PRACTICE	POTENTIAL PILOT	RATIONALE
CULTURAL USE ZONING INCENTIVES	Bishop Arts	<ul style="list-style-type: none"><li><i>Significant development activity creates an opportunity for zoning incentives to have a near-term impact</i></li></ul>
SUBSIDIZED RENTAL HOUSING	Deep Ellum Bishop Arts	<ul style="list-style-type: none"><li><i>Artist-focused housing subsidies can help offset <b>the financial impact of rising housing costs</b> in neighborhoods seeing significant residential development</i></li></ul>
ARTIST HOMEOWNERSHIP SUPPORT IN NEIGHBORHOODS	Bishop Arts Red Bird	<ul style="list-style-type: none"><li><i>Effective in neighborhoods where near-term homeownership could limit exposure to <b>possible rising rents</b></i></li></ul>



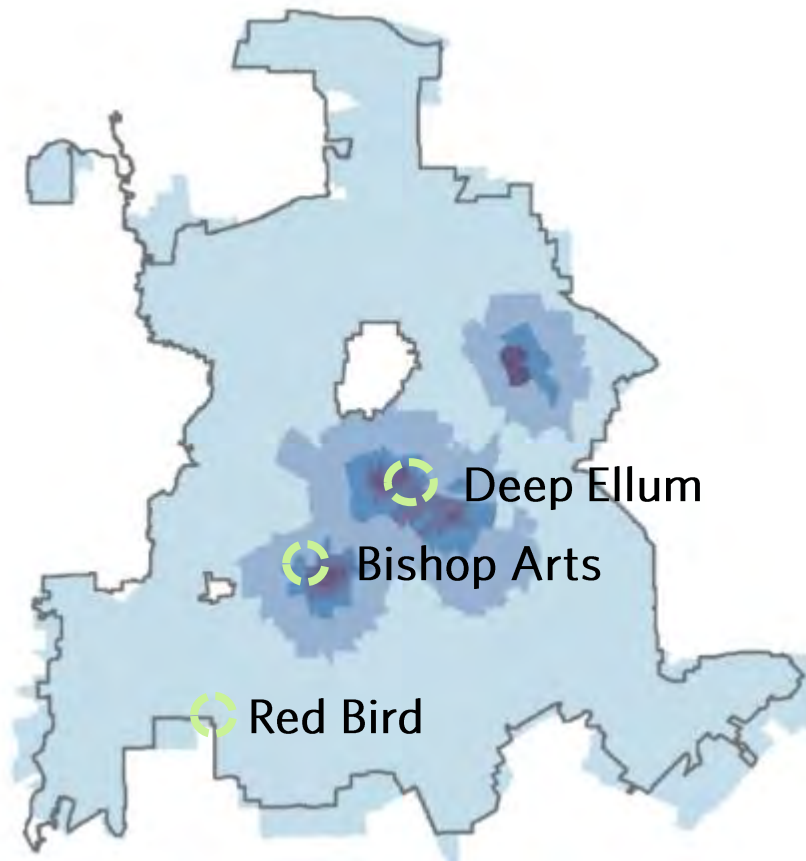
**AFFORDABLE REHEARSAL/STUDIO SPACE |** RISING COMMERCIAL RENTS ACROSS THE CITY SUGGEST THAT TRADITIONAL REHEARSAL SPACES ARE BECOMING LESS AFFORDABLE.

**COMMERCIAL RENTS PER SF**

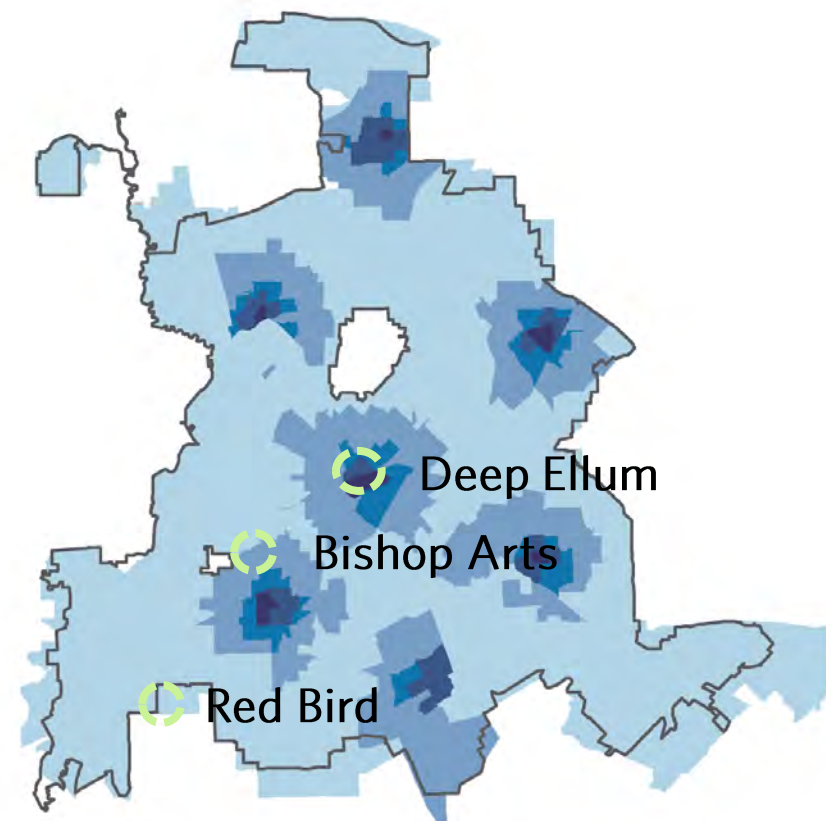


**AFFORDABLE REHEARSAL/STUDIO SPACE |** THE CITY'S RECENT LIBRARY BLACK BOX INITIATIVE AND INVESTMENTS IN CULTURAL CENTERS PROVIDE SOME AFFORDABLE SPACE FOR ARTISTS.

### ACCESS TO CULTURAL CENTERS



### ACCESS TO LIBRARIES WITH BLACK BOX THEATERS



**AFFORDABLE REHEARSAL/STUDIO SPACE | RESIDENTS IDENTIFIED A DIVERSE ARRAY OF ADDITIONAL SPACE-TYPES OFTEN USED FOR STUDIOS OR REHEARSALS.**

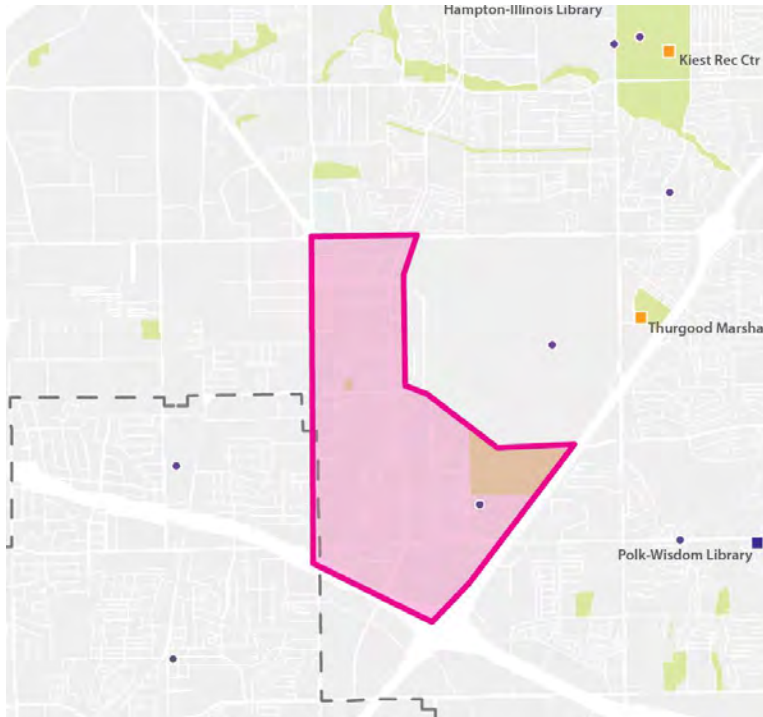


## AFFORDABLE REHEARSAL/STUDIO SPACE | A VARIETY OF TOOLS CAN SUPPORT THE CONTINUED CREATION AND CONSERVATION OF INNOVATIVE SPACE ALTERNATIVES.

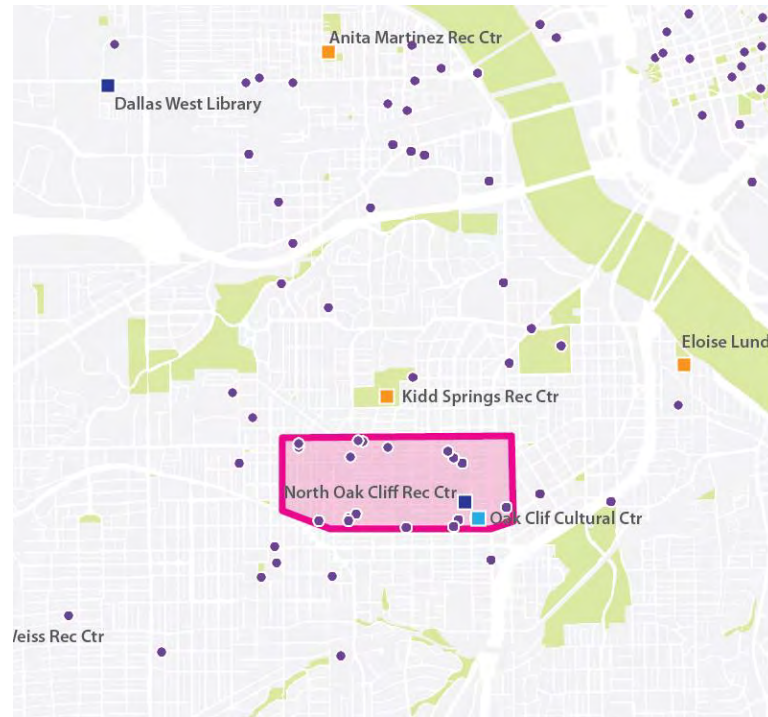
BEST PRACTICE	POTENTIAL PILOT	RATIONALE
SUBSIDIZED STUDIO SPACE	Deep Ellum	<ul style="list-style-type: none"><li>• Beneficial to neighborhoods where rents and property values have already increased and <b>where there is a documented lack of affordability</b></li><li>• Neighborhoods like Deep Ellum are particularly compelling due to <b>visual arts focus</b></li></ul>
CULTURAL INCUBATORS AND COLLECTIVE PRODUCTION SPACES	Bishop Arts	<ul style="list-style-type: none"><li>• Bishop Arts' strong culinary cluster can benefit from shared amenities and <b>opportunities for collaboration</b></li><li>• By <b>sharing expensive assets</b> such as culinary supplies and commercial kitchens, a shared space can help artisans innovate at an affordable cost</li></ul>
CULTURAL SPACE PURCHASE ASSISTANCE	Red Bird	<ul style="list-style-type: none"><li>• Particularly effective in neighborhoods <b>prior to property value increase</b></li><li>• Organizations can <b>benefit from increased property values</b></li></ul>



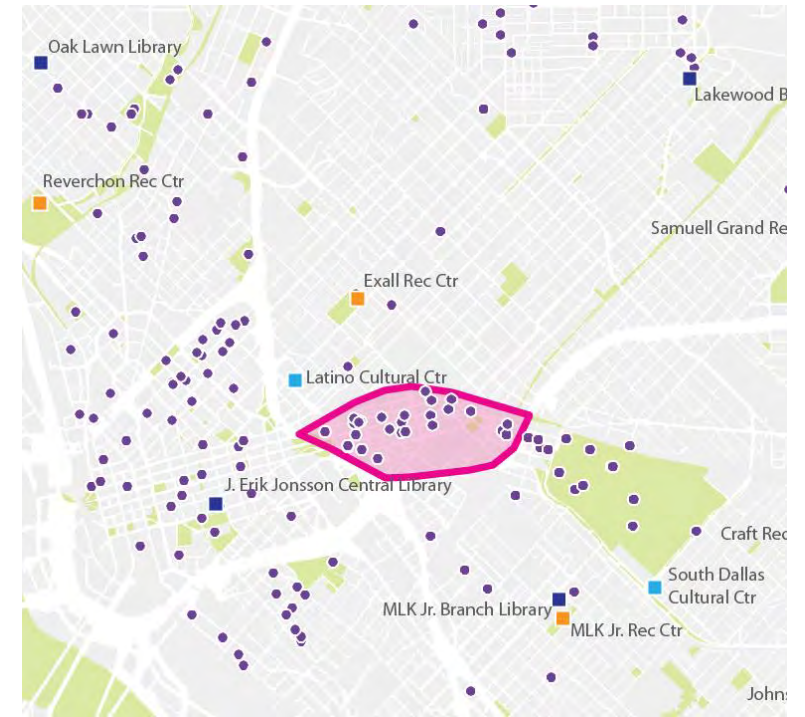
## AVAILABLE CULTURAL SPACE | CULTURAL VENUES —BOTH FORMAL AND INFORMAL—ARE CONCENTRATED IN DOWNTOWN NEIGHBORHOODS.



**RED BIRD**



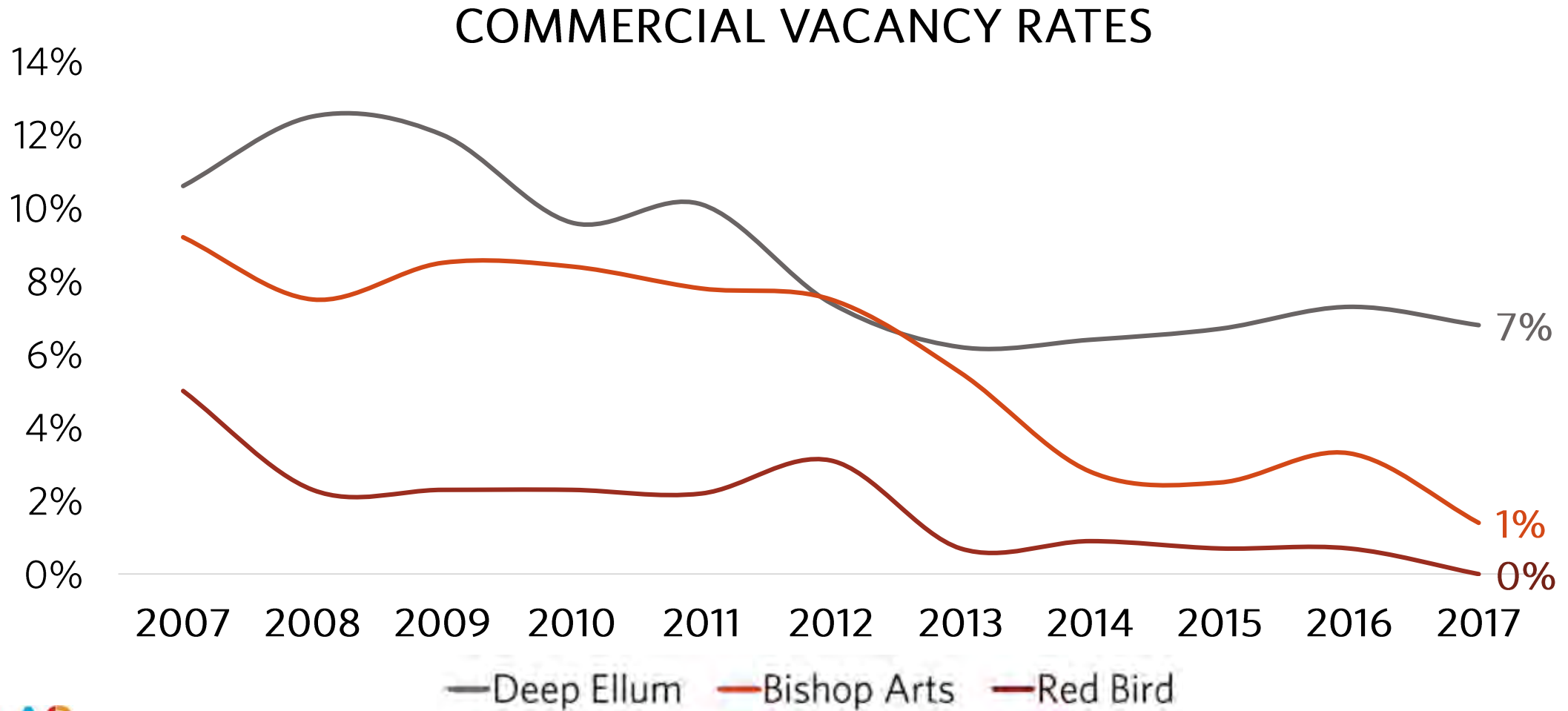
**BISHOP ARTS**



**DEEP ELLUM**

*Purple dots represent cultural venues identified by community members in the DCP's Phase 1 Ecosystem Map*

**AVAILABLE CULTURAL SPACE | LOW AND FALLING VACANCY RATES ACROSS THE BOARD INDICATE A NEED FOR MORE ALTERNATIVE PERFORMANCE SPACE OPTIONS.**



## AVAILABLE CULTURAL SPACE | PUBLICLY-ACCESSIBLE ASSETS ACROSS THE CITY ARE PRIME CANDIDATES TO HOST NEW PERFORMANCE AND EXHIBITION SPACE.

BEST PRACTICE	POTENTIAL PILOT	RATIONALE
CULTURE IN COMMUNITY SPACES	Red Bird	<ul style="list-style-type: none"><li>• Opportunities <i>across the city</i> for additional public art/performances</li><li>• Large and underutilized destinations like the <b>Red Bird Mall</b> could be prime candidates for cultural events</li></ul>
GUEST CURATION IN MUNICIPAL BUILDINGS	Bishop Arts Red Bird	<ul style="list-style-type: none"><li>• Possible “first move” public buildings could include the <b>Red Bird Youth and Family Center</b></li></ul>
PRIVATELY-OWNED PUBLIC SPACE	All	<ul style="list-style-type: none"><li>• The City can provide <b>development or tax incentives</b> to subsidize the use of communal private space for public art or performances</li></ul>

## ACCESS TO CULTURAL EVENTS | COMMUNITY ENGAGEMENT REVEALS A NUMBER OF BARRIERS TO ACCESS FOR ARTS AND CULTURE.



65% face **Cost** barriers



25% face **Location** barriers



15% face **Exclusion** barriers



10% face **TRANSPORTATION BARRIERS**

## BARRIERS TO CULTURAL PARTICIPATION

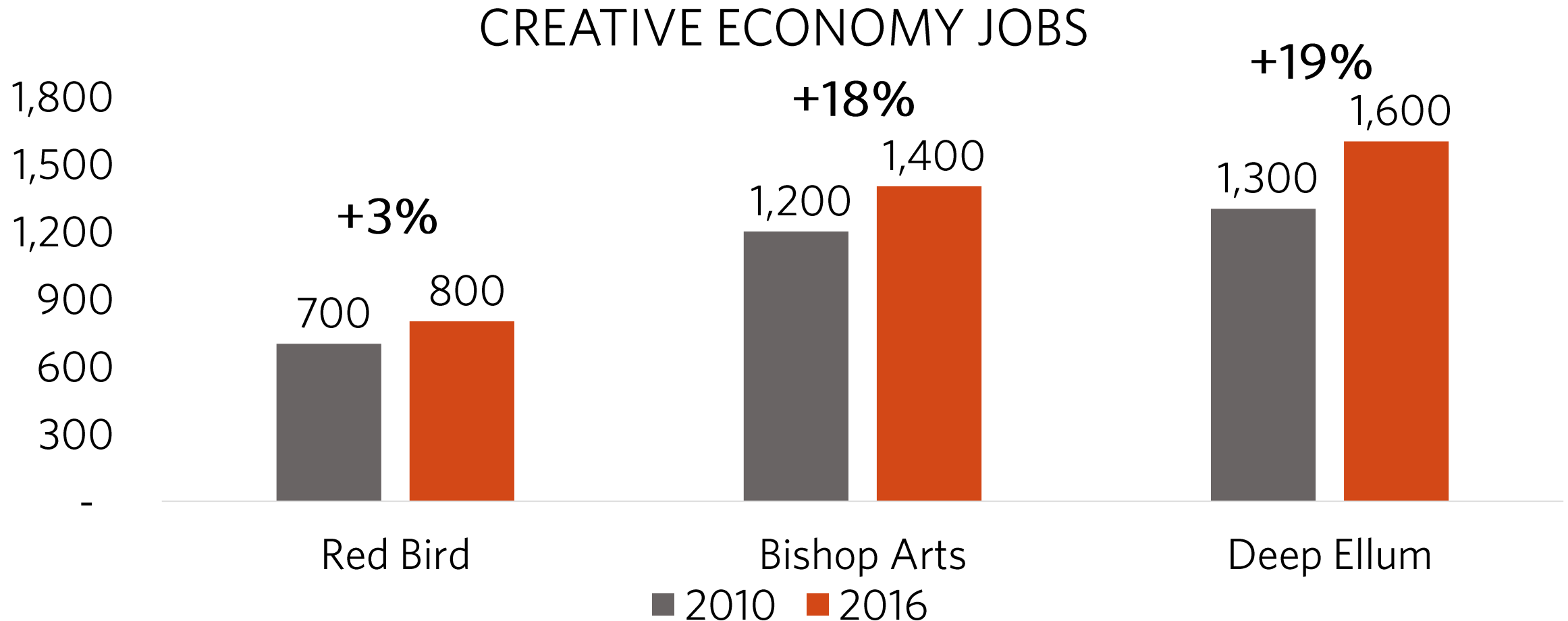
*Percent of Dallas Cultural Plan Survey Respondents*



## ACCESS TO CULTURAL EVENTS | THOUGHTFULLY PLANNED, SCHEDULED, AND PRICED PROGRAMMING CAN BRING ARTS AND CULTURE TO NEW AUDIENCES.

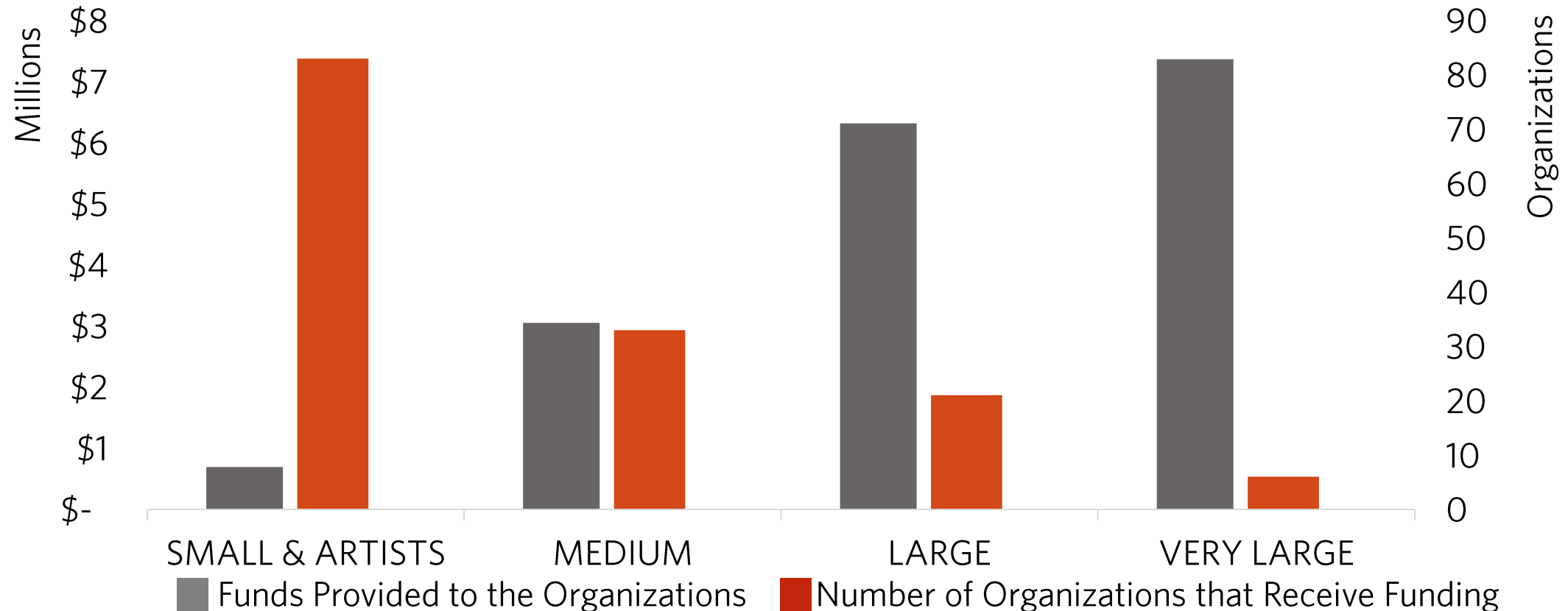
BEST PRACTICE	POTENTIAL PILOT	RATIONALE
EXTENDED CULTURAL PROGRAMMING	Bishop Arts	<ul style="list-style-type: none"><li><i>Extended hours for performance spaces at neighborhood libraries.</i></li></ul>
INTEGRATED ARTS & CULTURE CITY PLANNING	Bishop Arts	<ul style="list-style-type: none"><li><i>Planned streetcar investments by Bishop Arts can consider the use patterns and needs of the creative community and consider connections to other cultural assets to determine routes and service</i></li></ul>
INNOVATIVE CULTURAL PLATFORMS	Red Bird	<ul style="list-style-type: none"><li><i>Deep Ellum and Bishop Arts have <b>already implemented interpretive signage</b> to strengthen wayfinding and create a cohesive district brand</i></li><li><i>Deep Ellum's <b>parking meter art</b> is another example of an innovative, identity-strengthening intervention</i></li><li><i>Red Bird and other similar neighborhoods could consider similar signage that <b>highlights their unique identify and history</b></i></li></ul>

**BUSINESS SUPPORT** | BISHOP ARTS AND DEEP ELLUM ARE BOTH HOME TO LARGE AND FAST-GROWING CREATIVE ECONOMIES.



## BUSINESS SUPPORT | CULTURAL ORGANIZATIONS IN NEIGHBORHOODS RECEIVE A DISPROPORTIONATELY SMALL SHARE OF ANNUAL OCA FUNDING.

OCA FUNDS DISTRIBUTED BY ORGANIZATION SIZE (2016)



\*Small orgs: annual revenue < \$250,000; medium orgs.: annual revenue between \$250,000 and \$1M; large orgs.: annual revenue from \$1M to \$9.99 Million; very large orgs.: annual revenue of \$10M+

Dallas Office of Cultural Affairs

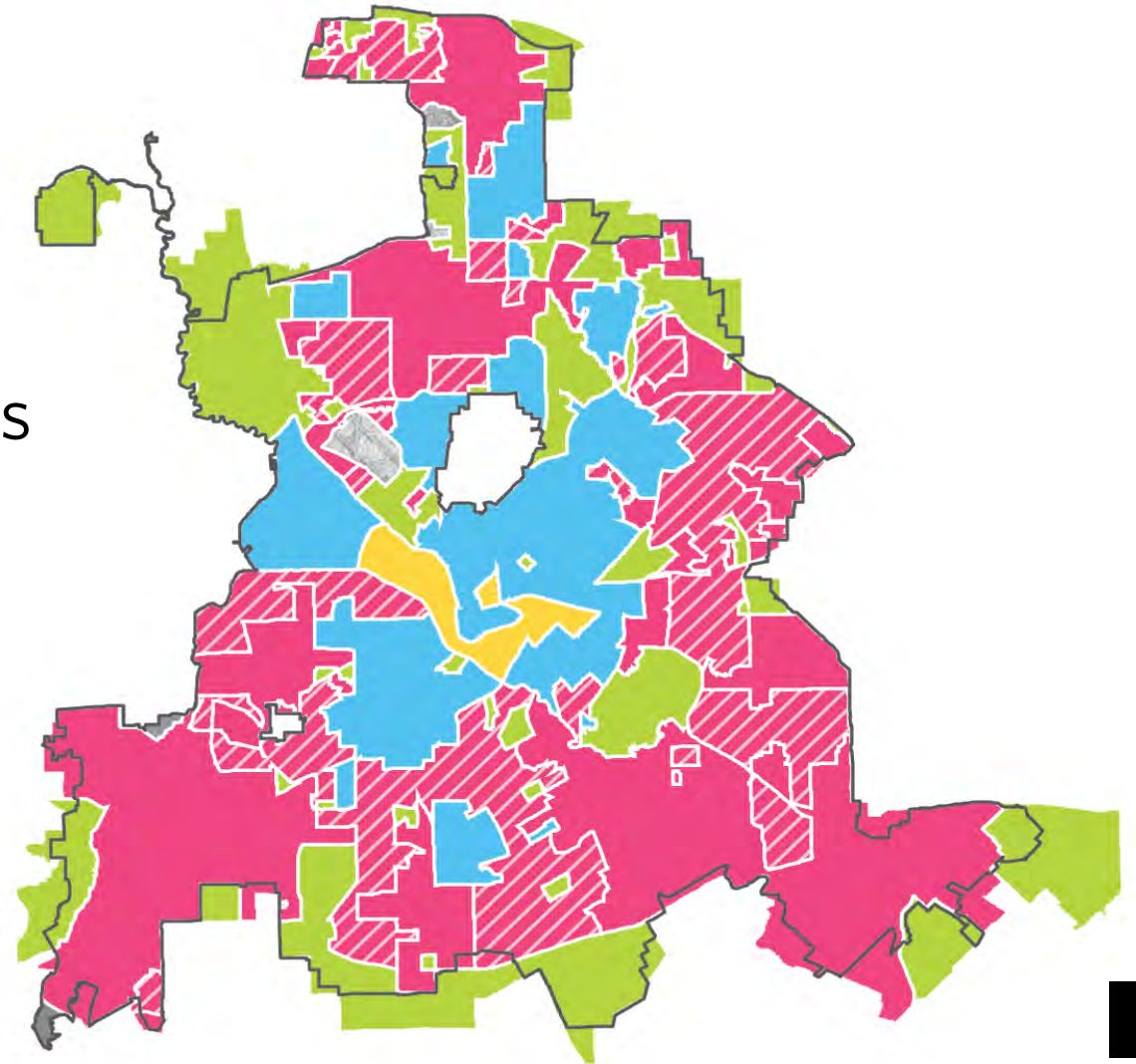
## BUSINESS SUPPORT | FUNDING IS ONE OF SEVERAL WAYS TO SUPPORT THE BUSINESS OF NEIGHBORHOOD ARTS ORGANIZATIONS, CREATIVE FIRMS, AND INDIVIDUAL ARTISTS.

BEST PRACTICE	POTENTIAL PILOT	RATIONALE
ARTS & CULTURE RESOURCE CENTER	Deep Ellum Bishop Arts	<ul style="list-style-type: none"><li>Available to artists <i>citywide</i>, but physical location should be in a neighborhood with a sizeable existing arts community</li></ul>
TAX CREDITS FOR CULTURAL DISTRICTS	Red Bird Bishop Arts	<ul style="list-style-type: none"><li>Artist-focused tax incentives could <b>bolster Red Bird's modest creative economy growth</b></li><li>Could also <b>offset the financial impact of rising housing costs in neighborhoods like Bishop Arts</b></li></ul>
BUSINESS PROGRAMS & TRAINING	Deep Ellum Bishop Arts	<ul style="list-style-type: none"><li>Available to artists <i>citywide</i>, but physical location should be in a neighborhood with a sizeable existing arts community</li><li>For example, a training program on how to market to millennials could work in Deep Ellum or Bishop Arts</li></ul>



INITIATIVES DEPLOYED IN REPRESENTATIVE NEIGHBORHOODS SHOULD BE SEEN AS PILOTS FOR CITYWIDE INTERVENTIONS.

1. Urban-Core Arts Destinations
2. Mixed Urbanism Arts to Explore
3. Residential Opportunities for Arts
4. Opportunities for Arts in Non-Traditional Spaces







# WHAT'S NEXT

**DALLAS**  
CULTURAL PLAN  
2018



# NEXT STEPS

- Identify funding and partnership opportunities to support cultural equity citywide
- Business model refinement on all three prototypes
- Develop inter-departmental linkages and tactical recommendations
- Develop strategies and implementation plan

***July:** Write Draft Cultural Plan and Updated Cultural Policy*

***September:** Citywide Public Workshops to receive feedback on the Draft Cultural Plan*

***October:** Final Cultural Plan and Updated Cultural Policy goes to City Council*

# THANK YOU TO OUR SPONSORS



and

Anonymous Foundation

The Perot Foundation



**Lord**  
Cultural Resources



# APPENDIX

# DETAILED CREATIVE ECONOMY JOBS

NAICS	Description
<b>CULINARY</b>	
7221	Full-service restaurants
72232	Caterers
4452	Specialty food stores
<b>BUILDING ARTS</b>	
54131	Architectural services
54132	Landscape architectural services
54141	Interior Design
<b>MEDIA &amp; COMMUNICATIONS</b>	
3231	Printing & related support activities
45121	Bookstores and News Dealers
511	Publishing Industries
51111	Newspaper publishers
51112	Periodical publishers
51113	Book publishers
5112	Software publishers
5121	Motion picture and video industries
5122	Sound recording industries

NAICS	Description
515	Broadcasting
51511	Radio broadcasting
51512	Television broadcasting
5152	Cable and other subscription programming
5161/51913	Internet publishing and broadcasting
519	Other information service
51911	News syndicates
54143	Graphic design services
54181	Advertising agencies
54189	Other services related to advertising
54182	Public relations agencies
54183	Media buying agencies
54184	Media representatives
7115	Self Employed writers, broadcasters, multimedia artists

NAICS	Description
<b>MUSEUMS &amp; HERITAGE</b>	
51912	Libraries and archives
7121	Museums, historical sites, zoos, and parks
<b>VISUAL ARTS, CRAFTS, FASHION</b>	
61161	Fine arts schools
54192	Photographic services
45392	Art dealers
54149	Other specialized design (jewelry, textiles, fashion)
7115	Self Employed painters, craftspeople, photographers
<b>PERFORMING ARTS</b>	
7111	Performing arts companies
7113	Promoters of performing arts and sports
7115	Self Employed actors, dancers, directors, musicians

## HOUSING | BEST PRACTICES

### CULTURAL USE ZONING INCENTIVES

*Density bonuses or other mechanisms to encourage developers to build artist live/work space.*

### SUBSIDIZED RENTAL HOUSING

*Targeted housing subsidies in certain neighborhoods for artists and others who proactively engage in community-revitalization efforts, including the creation of public art.*

### ARTIST HOMEOWNERSHIP SUPPORT IN NEIGHBORHOODS

*City assistance and a streamlined application process for artists to purchase homes in arts neighborhoods.*

### BIG CAR COLLABORATIVE

*Indianapolis, IN*



*This nonprofit asks artists to contribute time and energy to community-revitalization efforts in return for housing subsidies offered through a community land trust.*



# AFFORDABLE REHEARSAL & STUDIO SPACE | BEST PRACTICES

## SUBSIDIZED STUDIO SPACE

*Vouchers or subsidies for all or part of the difference between affordable and market rent.*

## CULTURAL INCUBATORS AND COLLECTIVE PRODUCTION SPACES

*Creation of affordable shared spaces to foster collaboration among cultural organizations.*

## CULTURAL SPACE PURCHASE ASSISTANCE PROGRAMS

*Grants or low-interest loans to enable cultural organizations to purchase space at affordable prices*

## THE MINNESOTA STREET PROJECT

*San Francisco, CA*



*This collective production and exhibition space provides economically sustainable studio and gallery spaces for artists and related non-profits in renovated warehouses in San Francisco's historic Dogpatch district.*

## AVAILABLE CULTURAL SPACE | BEST PRACTICES

### CULTURE IN COMMUNITY SPACES

*Dedicated spaces that allow artists to use public spaces, neighborhood restaurants, retail, and more for performances or as a backdrop for creative placemaking.*

### GUEST CURATION IN MUNICIPAL BUILDINGS

*Temporary and permanent exhibitions of local artists' work in schools, libraries, and other municipally-owned spaces.*

### PRIVATELY-OWNED PUBLIC SPACE

*Incentives for private entities to activate communal spaces, such as ground floor retail and underutilized lots for public arts and performances.*

### THE LAUNDROMAT PROJECT

***New York City, NY***



*Since 2005, the Laundromat Project has worked with over 150 artists to bring their art to local laundromats in Harlem, Bed-Stuy, and Longwood.*

# ACCESS TO CULTURAL EVENTS | BEST PRACTICES

## EXTENDED CULTURAL PROGRAMMING

*Extension of hours at formal and informal cultural facilities as well as increased affordable and off-peak programming.*

## INTEGRATED ARTS AND CULTURE CITY PLANNING

*Integration of arts and culture policy and investments into neighborhood planning efforts.*

## INNOVATIVE CULTURAL PLATFORMS

*Wayfinding, signage, murals, and interactive platforms to help residents and visitors connect with community heritage in free and innovative ways.*

## LATE NIGHTS AT THE DMA

***Dallas, TX***



*Once a month, the Dallas Museum of Art is open until midnight for visitors to view the art and experience late-night performances, concerts, readings, and film screenings.*



## BUSINESS SUPPORT | BEST PRACTICES

### ARTS & CULTURE RESOURCE CENTER

*Grant assistance, financial counseling, and other mentoring and guidance services for artists and cultural organizations.*

### TAX CREDITS FOR CULTURAL DISTRICTS

*Tax benefits for art sales and/or purchases within a defined district.*

### BUSINESS PROGRAMS & TRAINING

*Professional development, leadership, capacity-building, and business management training to promote financial sustainability.*

### BUSINESS COUNCIL FOR THE ARTS LEADERSHIP ARTS INSTITUTE Dallas, TX



*BCA's Leadership Arts Institute prepares Dallas professionals to sit on nonprofit arts boards across the metroplex by providing leadership training and seminars on the trends and challenges facing cultural institutions. Upon completion, graduates are matched with nonprofits depending on interest and need.*



# C

## APPENDIX C TYPES OF ART IN PUBLIC SPACES

For the purposes of this plan, art created for public spaces has been divided into 8 categories. Each type is illustrated by examples from across the country, including local cities, and cities used as comparable cities throughout this plan. The examples represent characteristics of the art type, and while they represent a wide variety of the art that exists in public spaces, there are endless permutations to explore.<sup>1</sup>

<sup>1</sup> <https://www.sculpture.org/documents/scmag01/sept01/public/public.shtml>

## 1. Street infrastructure beautification

Work that modifies or decorates existing infrastructure and amenities. Examples of work include painting sidewalk benches or electric boxes, yarn bombing of parking meters, and mosaics on street tree planters.



**Title:** Spring Wind,

**Artist:** Mayuko Fujino

**Year:** 2014

**Location:** Bronx, New York

**Producer/Owners and/or Funder:** Barrier Beautification, a program of the New York City Department of Transportation

**Description:** This project is an example of Barrier Beautification, part of The New York City Department of Transportation's (DOT) Art Program. This piece, Spring Wind, is a collaboration with the nonprofit New York Cares, a organization that helps connect people to volunteer opportunities. New York Cares put together two Barrier Beautification painting events in conjunction with the New York Cares Day on April 12, 2014. Local Queens based artist Mayuko Fujino envisioned and realized the beautification of 280 feet of concrete barrier with 20 New York City Urban Fellows Program volunteers at a stretch of street adjacent to River Park in the Bronx. The DOT has multiple public art programs which range from: temporary works that transform streets (Arterventions, Art Display Case Exhibits, Barrier Beautification, and Community Commissions); to permanent commissioned pieces that enhance designated public spaces and facilities; to events that include dance, music, and workshops, all designed to encourage the use of sustainable transportation.



**Title:** Piedmont Road

**Artist:** Mark Fields

**Year:** 2006

**Location:** Ridglea Hills, Fort Worth, Texas

**Producer:** Fort Worth Public Art

**Description:** This project is part of the Fort Worth Public Art collection, which is a collection of artworks in neighborhoods across the city. Piedmont by Mark Fields is a piece located on Piedmont Rd in the Ridglea Hills Neighborhood of Fort Worth. Although this piece was assembled in 2006, it is a continuation of a Fort Worth tradition, from the 1920s, of adorning curbs with the names of the streets where they are located. These curbside mosaics are meant to “establish and enhance the visual identity of a neighborhood.”<sup>2</sup>

## 2. Studio/Pedestal pieces

Sculptural works that are not fabricated or assembled on the installation site. Might be inspired by the site but does not necessarily formally respond to or depend on the site.



**Title:** Flying Shuttles

**Artist:** Andrew Leicester

**Year:** 2006

**Location:** Charlotte, North Carolina

**Producer:** City of Charlotte, Arts & Science Council Public Art Program

**Description:** Flying Shuttles is a project funded by the Charlotte-Mecklenburg 1% for Art Ordinances and is placed at the entrance of the Bobcats arena. Each shuttle stands 50 feet tall and is composed of ceramic tile, brick, steel, and concrete. During the night the top portion of the columns serve as lights announcing the arena entrance. This project was designed by Andrew Leicester with David B. Dahlquist and RDG Dahlquist Art Studio. This work is meant to reflect the history of the city and its relationship with textiles, ceramics, and craft.

### 3. Intervention or Event

A temporary work or series of works, often punctuated by a site specific event or performance. Work responds to the context, whether that be physical, historical, or political.



**Title:** The Trees of Govalle

**Artist:** Forklift Danceworks

**Year:** 2015

**Location:** Austin, Texas

**Producer:** Fusebox Festival

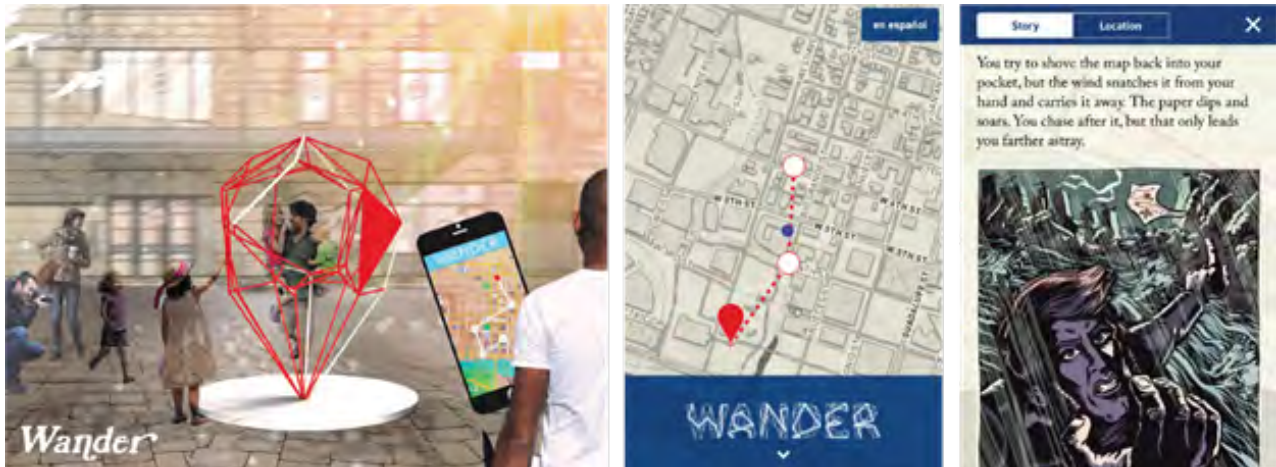
**Description:** City of Austin Urban Forestry Program employees starred in The Trees of Govalle, a dance scored with original music, to “highlight the care and dedication that goes into maintaining and supporting [Austin’s] oldest and tallest organisms.”<sup>3</sup> This production occurred over a single weekend in Austin’s Govalle Park in 2015 as part of a larger festival, and also included guided walks with local arborists to further educate attendees about the value of the city’s trees.

3 <http://www.forkliftdanceworks.org/projects/the-trees-of-govalle/>



## 4. Multimedia

Work using technology, most often projection, light, sound, and/or web connection.  
Can be site specific or not.



**Title:** Wander

**Artist:** Chris Gannon, Chadwick Wood, and Brockett Davidson (Creators, there is an additional team of writers and illustrators)

**Year:** 2017

**Location:** Austin, Texas

**Producer/Owner and/or Funder:** City of Austin, Art in Public Places Collection

**Description:** Wander takes participants on an adventure through downtown Austin using a mobile platform to weave stories and illustrations into the city landscape. Created by Chris Gannon, Chadwick Wood, and Brockett Davidson, Wander has a team of writers, illustrators, translators, and photographers contributing. This project was funded by the City of Austin as part of its Art in Public Spaces Collection. The project has four stories to choose from that all start at the Beacon and diverge to various location suggestions. It has been developed for different age ranges, sensory abilities, and spanish speakers. Working through the story enables participants to decide how the story unfolds and the city reveals itself to them.

## 5. Installation

Site specific, uses the existing conditions as the constraints.



**Title:** Her Secret is Patience

**Artist:** Janet Echelman

**Year:** 2009

**Location:** Phoenix, Arizona

**Producer:** City of Phoenix Office of Arts and Culture

**Description:** The form of this 145-ft tall net sculpture, suspended above Phoenix's Civic Space Park, was inspired by Arizona's clouds. When illuminated at night, the net shines cool colors in the hot summer and warm colors in the winter. The fabrication and installation of the work required many partners and consultants including engineers, architects, and steel and concrete fabricators.



**Title:** Blueprints at Addison Circle

**Artist:** Michael Van Valkenburgh, Mel Chin

**Year:** 2000

**Location:** Addison, Texas

**Producer:** Town of Addison and Post Properties

**Description:** Blueprints at Addison Circle is a four-story sculpture set in the central roundabout of Addison Circle, with the sculpture intended as the piece to highlight the center of the larger development. The sculpture used blueprints from several civic structures - municipal buildings, fire stations, parks, and bridges - to further tie the piece to the town's history.

## 6. Land art:

Work that is site specific and often responds to and uses the site as a medium. Often using “natural” materials like dirt, wood, water, etc.



**Title:** 15 untitled works in concrete

**Artist:** Donald Judd

**Year:** 1980-1984

**Location:** Marfa, Texas

**Owner:** Chinati Foundation

**Description:** Some of renowned artist Donald Judd's most famous works. These concrete pieces lay out in the Marfa desert, changing with the sun and the seasons. The crisp lines of the concrete contrast with the colors and texture of the desert.

Public Domain <https://www.flickr.com/photos/142289055@N04/41887662684/in/photolist-26PtdLL-mDcUXc-mDgaiG-mDctXT-mDdgmZ-mDgFAK-mDboBp-mDgxzf-mDcdNX-mDepia-qikWTF-mDdng4-8atQBk-mDfana-pmmxvL-q1UtKx-mDeuUR-mDbPnt-q1MnoC-pmmBps-mDdZu7-mDduJw-mDb72x-mDgKfD-mDfSKw-q1MnBJ-q1MXLN-qg4F87-q1W3yp-qg4Ka5-q1MZCd-qikTqt-mDcZHV-pmA7gZ-pmmwmS-qiaPbx-pmAdgV-qiaVHk-qihhtt-q1Uqbi-q1MUWQ-q1MmjU-qiaRLT-qiaVtc-pmmDGy>

## 7. Mural/2D

A painting or 2D representation.



**Title:** Colorado Panorama: A People's History

**Artist:** Barbara Jo Revelle

**Year:** 1991

**Location:** Colorado Convention Center, Denver, Colorado

**Producer:** Denver Office of Cultural Affairs (DOCA)

**Description:** This 600 foot long mural, created by Barbara Jo Revelle, is composed of gray toned tiles arranged to represent people and activities important to Colorado's history. Among those featured are activists, children, farmers, and sports leagues. This project is considered one of the largest murals in the world as it is composed of thousands of tiles. It is located along the walls of the Colorado Convention Center. Revelle wanted this mural to speak to a more complete history including Black Panthers in her mural as well as those responsible for Native American genocide.



**Title:** Echowave

**Artist:** Built by Bender LLC

**Year:** 2017

**Location:** Downtown Plano, Plano, Texas

**Producer/Owner and/or Funder:** Historic Downtown Plano Association and Plano Art Association

**Description:** Echowave is a project by three brothers Aaron, Ariel, and Milan Bender who make up the company Built by Bender LLC. They created this piece with the support of the Historic Downtown Plano Association, Plano Heritage Commission, and Plano Art Association. This mural was one in a series of works commissioned to be in Downtown as part of the Downtown Mural Project. Between each letter is a soundwave that corresponds to one of four stories that can be listened to online. Each story has a different topic and is narrated by people with relationships to the topics: the Mayor, Fire Chief, Interurban Railway Museum Curator, and President of the Chamber of Commerce. Each topic takes listeners back in time giving them key pieces to understanding the history of Plano.



## 8. Social Practice

Work that focuses on the interaction and relationships between viewers/participants, the artist, and society. These often have a performance or durational aspect.



**Title:** Artscream Truck

**Artist:** Arnaldo Hurtado Escobar

**Year:** 2018

**Location:** Mobile

**Description:** Artist Arnaldo Hurtado Escobar plays on people's love of ice cream trucks in his mobile art gallery, the Artscream Truck. The Artscream Truck brings art to you, making it accessible not only in a physical sense but begins to break down the perceptions around art that keep people away. The project seeks to draw people in through its playfulness and while you are there invites you to experience art in a new way.

# URBAN TYPOLOGIES AND POTENTIAL FOR ART IN PUBLIC PLACES

Access to publicly funded art in public space was a key factor as the Dallas Cultural Plan team developed a cultural neighborhood typology for every one of Dallas' neighborhoods. While not all art in public places is publicly funded, and neighborhoods in each category have access to a variety of art in public places forms, it is important to understand how art in public places is used across the four neighborhood typologies and where common opportunities might exist for increase art in public places citywide (and not just in the areas near downtown).

The following sections identify examples of art in public places that already exist and potential 'canvases' for art in public places within each of the four neighborhood types: Urban Core Arts Destinations, Mixed Urbanism Arts to Explore, Residential Opportunities for Arts, and Opportunities for Arts in Non-Traditional Spaces.

## 1. Urban Core

### Existing examples of art in public places:



**Title:** One Meter at a Time

**Artist:** Terry Hays

**Art in Public Place Type:** Infrastructure  
Beautification

**Canvas type:** Public Right-of-Way

**Year:** 2017

**Location:** Deep Ellum, Dallas, Texas

**Producer/Owner and/or Funder:** The Public Art Program, a program of the Office of Cultural Affairs, in collaboration with the Dallas Police Department

**Description:** *One Meter at a Time* is a project that is a collaboration between artist Terry Hays, the Public Art Program of the Office of Cultural Affairs, and the Dallas Police Department. The Public Art Program seeks to enrich the experience of current residents as well as attract the eye of visitors. The One Meter at a Time program originally was created in 2014 with the goal of turning 60 parking meters into art in public space with the help of local artists. Temporary installations happened in Downtown Dallas, Farmers Market, and Oak Cliff. In 2016, Terry Hays was asked to design parking meters in Deep Ellum. Ten different designs were featured on the meters seen throughout Deep Ellum, each one was inspired by the aesthetics and spirit of the area.



**Title:** The Dallas Piece

**Artist:** Henry Moore

**Art in Public Place type:** Studio produced/  
pedestal piece

**Canvas type:** Open Space - plaza

**Year:** Installed 1978

**Location:** City Hall Plaza, Dallas, TX

**Owner:** City of Dallas

**Description:** Designed to contrast the brutalist style of Dallas City Hall, this sculpture was commissioned specifically for city hall plaza. Made up of 3 separate pieces, viewers are meant to walk between the elements to fully experience the work.



**Title:** Parade of Giants

**Artist:** La Reunion, Oil and Cotton, and ArtLoveMagic, in collaboration with artists Cori Berg, Heather Blaikie, Iris Candelaria, Andrea Davis, Gretchen Goetz, Nicole Horn, Rebecca Howdeshell, Walter Johnson, Kevin Obregon, Junanne Peck, Jennifer Sereno, Jessica Sinks, Sean Springer, and VET.

**Art in Public Place Type:** Intervention/Event

**Canvas Type:** Public Right-of-Way

**Year:** 2012

**Location:** Margaret Hunt Hill Bridge

**Description:** Parade of Giants was created for the event Bridge-o-Rama, which celebrated the opening of the newly constructed Margaret Hunt Hill Bridge. The parade began in the West Dallas neighborhood and crossed the new signature bridge. La Reunion Tx identified 15 artist through a jury selection process to work with local community organizations in an art-making collaboration. The result was the production of giant puppets that honored the history of West Dallas and told the story of the community. After the event, the Giants were displayed at Dallas City Hall from June 18 to July 13, 2012





**Artist:** Shilpa Gupta

**Art in Public Place Type:** Multimedia

**Canvas type:** Urban Assemblage/Environment

**Year:** 2016

**Location:** Arts District, Dallas

**Producer:** AURORA

**Description:** In this piece displayed as part of the “new media art” festival AURORA, the phrase “Deep below, the sky flows under our feet” was written in neon, suspended above the ground. Viewers were meant to experience the work while lying beneath it.



## Potential sites and public art opportunities:



**Location:** Design District

**Canvas type:** Exterior Wall or Urban Assemblage/Environment

**Description and potential:** In some Urban Core neighborhoods, blank walls have been used to bring an abundance diverse of artwork to the public realm. While neighborhoods like Deep Ellum are heavily covered with murals and other 2D pieces, other neighborhoods have many blank walls along major roadways that could be transformed to give artists new spaces to work and residents new pieces to enjoy.



**Location:** Cedars

**Canvas type:** Open Space - vacant lot

**Description and potential:** Some neighborhoods in the Urban Core have an abundance of vacant or undeveloped lots, especially in the Cedars and parts of Exposition Park. These lots could become the site of interventions, installations, or sculptures to bring art to new areas. The use of a space will vary based on the specific context of the site, but any type of artwork could be utilized in many of these places.



**Location:** Exposition Park

**Canvas type:** Public Right of Way

**Description and potential:** Highway overpasses and underpasses are a common landscape feature within the Urban Core neighborhoods, many of which could provide opportunities for artistic use. Interventions, multimedia projects, or street infrastructure beautification could all be employed to help encourage residents and visitors to overcome these barriers and move between the districts of the Urban Core.

## 2. Mixed Urbanism

Existing art in public space examples:



**Artist:** Jeremy Biggers

**Art in a public place type:** Mural/ 2D

**Canvas type:** Exterior Walls

**Year:** 2017

**Location:** Dallas, Texas

**Description:** The two story mural of Tejano singer is hard to miss as you travel down Bishop Avenue near Jefferson Boulevard in Oak Cliff. Painted just around the corner of local record store Top Ten Records and the Oak Cliff Cultural Center, local artist Jeremy Biggers donated the mural as a response to the changes occurring in the neighborhood. He choose Selena because of her connection to the neighborhood, and what she represents to the many young girls in the neighborhood that look like her. As for Top Ten Records, Selena has long been one of their top sellers, and store employees see the mural as a way to honor the history of the neighborhood.



**Artist:** Haylee Ryan & Courtney Miles

**Art in a public place type:** Mural/ 2D

**Canvas type:** Exterior Walls

**Year:** 2017

**Location:** Bishop Arts, Dallas, Texas

**Producer/Owner:** Michael & Alex Nazerian

**Description:** The 120 foot mural serves to screen residents and visitors from the ongoing construction of a new mix-use development within the Bishop Arts District. The developers of the project wanted to incorporate the creation of inviting public spaces even during the construction of the project. The selected local artist Haylee Ryan and Courtney Miles to create the expansive mural depicting local flora and fauna. The mural will stay up for a year or so as the project is complete. The developers plan to include several outdoor spaces with public art in the final development.



**Title:** Mayor's Star Council: Lincoln & Madison High School Mural

**Artist:** Sour Grapes

**Canvas Type:** Exterior Wall

**Year:** 2014

**Location:** Frazier

**Description:** Artist collective Sour Grapes worked with the Mayor's Rising Star Council, a youth leadership program affiliated with the Mayor of Dallas, to design and paint a mural featuring imagery of local high schools.





**Title:**

**Artist:** The Color Condition

**Art in public place type:** Installation

**Canvas type:** Open space - plaza

**Year:** 2018

**Location:** Main Street District, Dallas, Texas

**Producer:** Downtown Dallas Inc.

**Description:** As a part of their Bestival art festival in Pegasus Plaza, Downtown Dallas, Inc. invited the artist group The Color Condition to exhibit a temporary art piece. The series of colorful ribbons and streamers are hung throughout the trees in the plaza creating a vibrant visual display. The bright colors help attract people to the space and create memorable moments within one of Dallas' downtown plazas.



**Title:** Visible Shell

**Artist:** Erica Felicella

**Art in a public place type:** Intervention/event

**Canvas type:** Open space - Greenfield/  
Vacant Lot

**Year:** 2012

**Location:** Oak Cliff, Dallas, Texas

**Producer:** Erica Felicella

**Description:** Visible Shell was a 48 hour performance by Erica Felicella in Oak Cliff. During this time the artist drew in a crowd that she scribbled on pieces of paper in front of instead of responding to. Felicella felt as though she needed to connect with the emotions brought about by isolation. Her intentions were to challenge observers to truly get in touch with their own emotions in the face of others, without necessarily feeling the need to share and seek validation.



## Potential sites and opportunities for art in public places:



**Location:** Mount Auburn

**Canvas Type:** Urban Assemblage/Environment

**Description and potential:** Complex sites, which include a variety of constraints and surface types, can be used as the basis for an array public art types. Here, at the corner of Grand and Samuell, the area outside a local taqueria has a public sidewalk, commercial storefront, and a parking lot. Throughout the Mixed Urbanism neighborhoods opportunities for public art at crosswalks and intersections are plentiful.



**Location:** Cochran Park in Henderson

**Canvas Type:** Open space - Park

**Description and Potential:** This site could be used for a variety of interventions or artwork in a public space, from creative ways of de-emphasizing the dumpsters along Henderson to highlighting the parks role in the local community.



**Location:** Longfellow Career Exploration Academy in Greenway Crest

**Canvas type:** Exterior wall

**Description and Potential:** Public facilities throughout the Mixed Urbanism neighborhoods could be utilized as canvases for art in the public realm. At the Longfellow Career Exploration Academy, portal classrooms could become home to murals or other works of art, similar to works done at Reagan Elementary School in the Bishop Arts District.

### 3. Residential Opportunities

#### Existing public art examples:



**Title:** The Wall at Forest Lane

**Artist:** Multiple

**Art in Public Place Type:** Mural/2D

**Canvas Type:** Exterior Wall

**Year:** 1978

**Location:** Glen Meadow Estates

**Description:** The Wall at Forest Lane was originally painted by high school students in the late 1970s and has seen continued maintenance into the present. The wall is a source of pride for many residents and opportunities for this type of project are found throughout the city.



**Title:** Equine Rhythm

**Artist:** Curtis Patterson

**Art in Public Place Type:** Studio Production/  
Pedestal Piece

**Canvas Type:** Open Space - Park

**Year:** 2015

**Location:** Pemberton Hill, Dallas

**Description:** Visitors to the Texas Horse Park are welcomed by the 19 ft tall sculpture Equine Rhythm, a creation of sculptor Curtis Patterson. This work speaks to the nature of its location and is the first art installation in the Great Trinity Forest.

## Potential sites and opportunities for art in public places:



**Location:** Kiest Blvd (westbound), Kiestwood

**Site type:** Public Right of Way - Retention Wall

**Description and potential:** This retaining wall, separating the eastbound and westbound traffic lanes of Kiest Boulevard, could be used as the place of a mural or other work in this community just south of Kiest Park in Oak Cliff. Blank walls on public rights of way can be found in many parts of the city, with several located along this same stretch of Kiest Boulevard. During community engagement, a number of people expressed a desire to preserve the history and culture of Dallas neighborhoods. Walls like this are excellent opportunities for neighborhood signage and other representation that highlights the unique characteristics of Dallas communities.



**Location:** Tipton Park, Ledbetter Gardens

**Canvas type:** Open space - Park

**Description and potential:** In some parks, existing facilities could be utilized for the creation of art in public space. This example from Tipton Park in Ledbetter Gardens, a neighborhood in West Dallas, overlooks a small creek. During community engagement we heard a desire for more art in parks, including places for performance and gathering. Existing pavilions or shade structures are well suited for interventions and events.



**Location:** Lake Ridge Estates

**Canvas type:** Open Space

**Description and potential:** Parks and other open space are common across neighborhoods in this typology. These spaces, such as this lot in Lake Ridge Estates behind a Dallas Police Department substation, could become the site of a temporary artistic events, land art installations, or other forms of artwork. The use of this type of location can bring art closer to where people live and provide an opportunity to experience art in the public realm outside of more dense, urban neighborhoods.



## 4. Opportunities for Arts in Non-Traditional Spaces

### Existing art in public space examples



**Title:** MODA Fashion Show and Community Day

**Artist:** Various Vickery Meadows Artisans

**Art in public space type:** Social Practice

**Canvas type:** Open space - vacant lot

**Year:** 2016

**Location:** Vickery Meadows, Dallas, Texas

**Producer:** Trans.lation

**Description:** The MODA Fashion Show and Community Day is one of many event organized and hosted by Trans.lation. Trans.lation uses social practice to highlight the value cultural diversity adds to the identity of the Vickery Meadows neighborhood, and use cultural events, workshops, entrepreneurial initiatives and leadership development to empower residents.



**Title:** "The Park"

**Artist:** Jerald Don Evans

**Art in public space type:** Mural/2D

**Canvas type:** Open Space

**Year:** 1994

**Location:** Rochester Park, Dallas, Texas

**Producer:** City of Dallas Office of Cultural Affairs

**Description:** For those who visit Rochester Park, they are sure to enjoy the "The Park". This two sided mural depicts scenes of everyday life within a park.



**Title:** Fenestrae Aeternitaus

**Artist:** Barlow Hudson

**Art in public space type:** Studio produced/  
pedestal piece

**Canvas type:** Open Space

**Year:** 2012

**Location:** White Rock Hill Library, Dallas, Texas

**Description:** Barlow Hudson's sculpture, Fenestrae Aeternitaus, is center stage for those who visit the White Rock Hills Library. Libraries are located throughout the city and provide one means of bringing art to as many neighborhoods as possible.

## Potential sites and opportunities for art in public space:



**Location:** The Village

**Site type:** Public Right of Way - Median

**Description and potential:** While gardens may be a more common decoration in roadway medians, these spaces provide an opportunity to place public works of art along roadways. Sculptures, land art, installations, and even 2D works could be incorporated into medians depending on the specific context of a given location.



**Location:** Chalfont Place

**Site type:** Public Right of Way - Roundabout

**Description and potential:** Roundabouts, also known as traffic circles, are a type of circular traffic intersection. They can range in size from small circles in residential neighborhoods to large areas that they double as public parks. Due to their role within our transportation system, they are typically visually accessible, however depending on the type of intersection and number of lanes some roundabout may be very challenging to access as a pedestrian. Similar to median, roundabouts offer a variety of opportunities for art in public space. Statues, fountains, decorative plantings, parks, and plaza are all examples of art in public space that have utilized roundabouts. Roundabouts and the surrounding roadway have been utilized in some communities for festivals and other public gatherings.





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# **APPENDIX D**

## **BUSINESS MODEL FOR THE ARTS**



# BUSINESS MODEL FOR THE ARTS

*Major Venues Funding & Operating Best Practices*

**June 2018**



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## EXECUTIVE SUMMARY

***As the economic development and implementation partner on the Dallas Cultural Plan (DCP) team, HR&A Advisors undertook a first phase of work focused on a review of existing Office of Cultural Affairs (OCA) materials and a high-level comparative analysis that identified three topics for further exploration:***

1. Opportunities to boost net income at major cultural venues in the Dallas Arts District and elsewhere, in part to support new priorities;
2. Opportunities to ensure the continued health of neighborhood arts groups and artists as real estate and other costs increase; and
3. Funding and appropriate supports to advance cultural equity.

In this report, HR&A focuses on the first topic: identifying opportunities for Dallas' major cultural venues to maximize revenue and operating efficiencies. New revenue and efficiencies can free up funding to support other cultural priorities such as increased diversity in programming and financially sustainable cultural organizations in the Arts District and citywide.

***OCA allocates approximately 50% of its venue funds (\$7.5 million) to the operations of three major venues in the Dallas Arts District:*** AT&T Performing Arts Center (ATPAC) (\$2.5 million), the Meyerson Symphony Center (the Meyerson) (\$2.9 million), and the Dallas Museum of Art (DMA) (\$2.1 million).<sup>1</sup> HR&A focused its analysis on these three institutions in order to identify specific, high-impact funding interventions and to inform OCA's broader portfolio approach.

***The Dallas Arts District venues can take better advantage of being in a district.*** A lack of incentives for cooperation has undermined potential efficiencies such as shared overhead, flexible performance and rehearsal spaces, and collaborative fundraising efforts. Effective collaboration can strengthen the district's role as an economic engine and cultural anchor while increasing the City's capacity to support other cultural priorities across Dallas.

***HR&A analyzed the operating models of peer arts districts to uncover alternative funding sources and operating efficiencies that could be achieved in Dallas.*** First, HR&A compared the high-level operating budgets of the three major Dallas arts venues to those of peer arts venues from around the country. HR&A conducted interviews and additional research to understand the variations in operating structures and processes behind these operating budgets to identify a set of best practices. For this analysis, HR&A focused on performing arts venues rather than museums because of the significant share of annual public contribution they receive in Dallas and the higher degree of variation among the operating structures of Dallas' peers.

***We recommend five priority cultural venue funding initiatives, listed below from short to long term:***

1. Diversify earned income through concessions, memberships, and sponsorships;
2. Implement or increase alternative public funding models such as Hotel Occupancy Tax;
3. Use space more efficiently to capitalize on additional performance opportunities and rentals;
4. Split or share certain operational and marketing overhead costs with peer organizations; and
5. Leverage future capital needs and other key junctures to renegotiate operating contracts.

***A combination of the above best practices could help close the gap between the operating cost and revenue generating capacity of Dallas's cultural venues and the capacity of their national peers.*** Today, ATPAC and the Meyerson spend an average of \$76 more per attendee than performing arts venues in peer cities while generating \$12 per attendee less in earned revenue. If these initiatives close between a quarter and a third of that gap for the ATPAC and Meyerson alone, they would add between \$16 million and \$21 million in cost savings and revenue gains each year – lowering the cost of OCA's ongoing Meyerson obligations and providing ATPAC with greater spending flexibility. These efficiencies are among the City's most powerful tools for freeing up funding for the investments and cultural equity initiatives identified in the DCP. Moreover, financially sustainable cultural anchors will be better positioned to attract and cultivate the world-class artistic talent that is essential to Dallas's cultural ecosystem.

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<sup>1</sup> In 2016, the City agreed to support ATPAC's debt payments with an additional \$1.5 million annually for 10 years. These funds are not included in our analysis of operating funds.

## APPROACH

***HR&A compared the high-level operating budget of three major City-owned Dallas Arts District institutions with venues and organizations in peer cultural districts, specifically those in:***

- Lincoln Center (New York)
- The Houston Theater District
- The Houston Museum District
- South Tryon Street Cultural District (Charlotte)
- The Kauffman Center (Kansas City)

Each peer district is composed of a handful of major venues and their largest resident institutions.<sup>2</sup> For the purpose of this analysis we are using the following definitions to refer to the different scales within an arts district:

- ***District:*** An agglomeration of museums, performing arts venues, schools, places of worship, and other cultural resources within a single discrete area, either formally or informally branded as a named district.
- ***Venue:*** A single museum or performing arts facility, inclusive of major organizations that use the facility as their primary performance or exhibition space. Note that a performing arts venue can include multiple performance spaces as long as they fall under the same operational umbrella. For example, the analysis considers Strauss Square, ATPAC's outdoor theater space, as part of the ATPAC venue, while each of the three primary venues at Lincoln Center (David Geffen Hall, David Koch Theater, and the Metropolitan Opera House) have greater autonomy under the umbrella Lincoln Center district and are thus considered separate venues. Note that since certain districts can be home to dozens of publicly-supported venues, this analysis considers a sample size of the 3-5 largest in each examined district, as detailed in Figure 1. For the Dallas Arts District, the analysis focuses on ATPAC, the Meyerson, and the DMA.
- ***Resident Organization:*** An organization (usually a performing arts group) that has an agreement with a cultural venue to use its space as its primary home for performances or exhibitions. Since some venues can be home to many resident organizations, this analysis accounts only for those whose operating budgets exceed \$2 million per year. Note that the analysis includes both spending and visitation data only from these larger organizations and from programming put on by the venue itself. The result is: the per-attendee average does not undercount revenue relative to overall venue attendance.

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<sup>2</sup> Venue financials include the budgets and attendance of resident organizations with annual operating budgets over \$2 million.

A summary of the districts and venues considered in this analysis is below.

Figure 1: List of Peer Districts and Associated Venues

District	City	Venues <sup>3</sup>
Dallas Arts District	Dallas	Dallas Museum of Art
		AT&T Performing Arts Center <sup>4</sup>
		Meyerson Symphony Center <sup>5</sup>
Houston Museum District	Houston	The Menil Collection
		Children's Museum
		Museum of Fine Arts, Houston
Houston Theater District	Houston	Alley Theater
		Hobby Center for the Performing Arts <sup>6</sup>
		Wortham Theater <sup>7</sup>
		Jones Hall Theater <sup>8</sup>
Lincoln Center <sup>9</sup>	New York City	Lincoln Center Theater
		David Geffen Hall
		Metropolitan Opera House
South Tryon Street Cultural District	Charlotte	Discovery Place
		Bechtler Museum of Modern Art
		Gantt Center for African American Arts and Culture
		The Mint Museum
		Blumenthal Performing Arts Center <sup>10</sup>
Kauffman Center	Kansas City	Kauffman Center of Performing Arts <sup>11</sup>

**Each peer district has a unique operating context informed by local funding conditions.** The City of Dallas benefits from a robust philanthropic community, driven by the generous investments of a few local families. This model is similar to New York City's, where transformative cultural investment has come from a deep pool of high-net-worth individuals or families. Other cities rely on the anchor corporations for donations and operating support. In Charlotte, the giving community revolves around Duke Energy, Bank of America, and Wells Fargo (formerly Wachovia). No structure is inherently preferable, but each is important for understanding the context of each district's operating model.

<sup>3</sup> The budgets included for these venues are composites of the budgets of the venues themselves and the budgets of all resident organizations with an operating budget of \$2 million or more. Some resident organizations pay discounted rent to the operator for facility use. For ATPAC, the rent payment is excluded from the expenses of the resident organizations and the revenue of the Dallas Performing Arts Center Foundation. It is possible that other venues in the analysis charge rent to resident organizations, but this information is not publicly available and thus is not reflected in the financial statements.

<sup>4</sup> The ATPAC budget is a composite of the budgets of the Dallas Performing Arts Center Foundation, The Dallas Opera, the Dallas Theater Center, and the Dallas Black Dance Theater.

<sup>5</sup> The Meyerson budget is a composite that includes the OCA's budget line items relating to the Meyerson and the Dallas Symphony Orchestra's budget.

<sup>6</sup> The Hobby Center for Performing Arts budget is a composite that includes the budgets of the Hobby Center Foundation and Theater Under the Stars.

<sup>7</sup> The Wortham Theater budget is a composite that includes Houston First's line items related to Wortham Theater and the budgets of Houston Ballet and the Houston Grand Opera.

<sup>8</sup> The Jones Hall Theater budget is a composite that includes Houston First's line items related to Jones Hall Theater and the budgets of the Society of Performing Arts and the Houston Symphony.

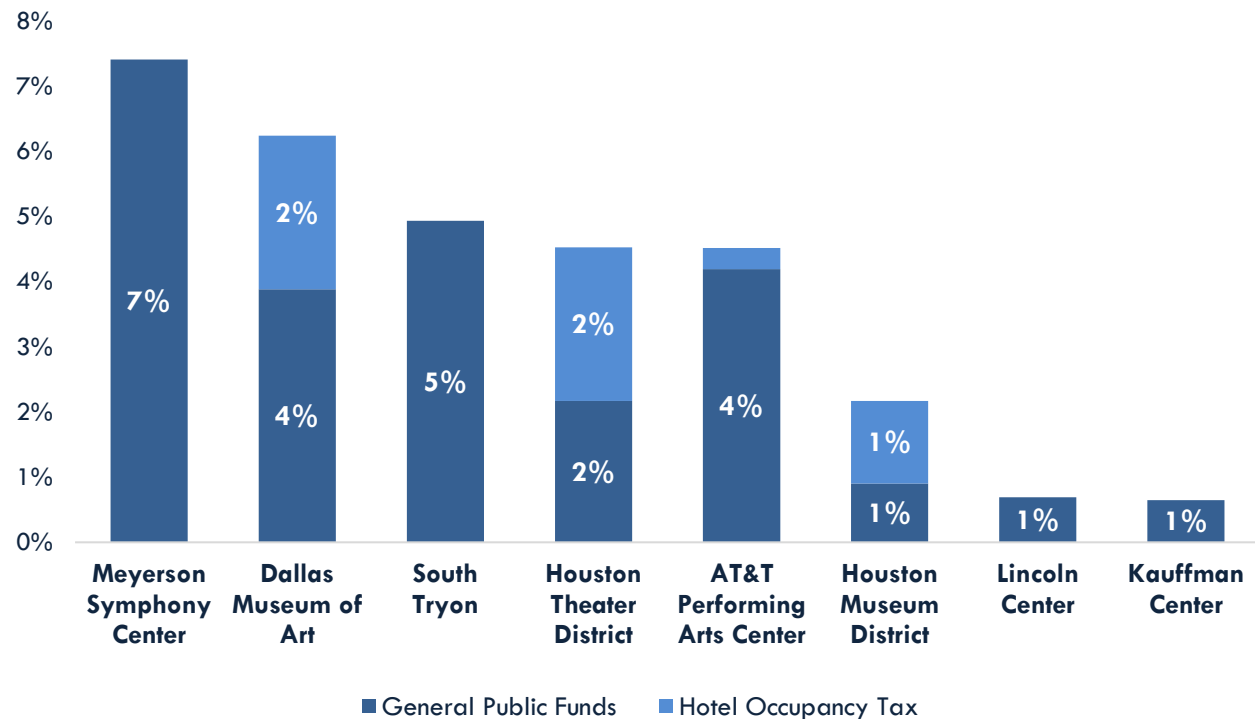
<sup>9</sup> The Lincoln Center, Inc. budget is a composite that includes the budgets of Lincoln Center, Inc., New York City Ballet, the New York Philharmonic and the Metropolitan Opera.

<sup>10</sup> The Blumenthal Performing Arts Center budget is a composite that includes the budgets of the North Carolina Performing Arts Foundation, Charlotte Symphony, Opera Carolina and the Charlotte Ballet.

<sup>11</sup> The Kauffman Center of Performing Arts budget is a composite that includes the budgets of Lyric Opera KC, the Kansas City Ballet, and the Kansas City Symphony.

**As shown below, public funding for major venues and resident organizations in these peer districts comprises a significantly smaller share of revenue than it does for the Meyerson.** This analysis examines both the alternative operating revenue sources used in these districts have utilized and the strategies they've deployed to save on costs. Note that both the Meyerson and ATPAC receive a small amount of Hotel Occupancy Tax Revenue through the Dallas Tourism PID. The \$35,000 that the Dallas Symphony Orchestra receives each year is negligible as a share of the Meyerson's overall revenue, and therefore not visible below.

Figure 2: Public Funding as Share of Overall Revenue by Dallas Venue and Peer District



**HR&A paired an analysis of the operating budgets of major venues and resident organizations in each peer district with interviews with representatives familiar with the operating and funding mechanisms of these districts.** The below findings illustrate five trends in how major venues and organizations in these districts are funded and operated, diagnosing the similarities and differences between the Dallas Arts District and its national peers. For each trend, the analysis highlights potential prescriptions that could enable the Dallas venues and organizations to reap some of the benefits accruing to their peers.

**While this analysis focuses on operating models, an effective approach for capital maintenance is critical for ensuring financial sustainability while maintaining quality programming for visitors.** Many City-owned venues are faced with significant deferred maintenance needs. These must be addressed to maintain the high-quality offerings of these cultural venues and resident organizations. Of particular note, DMA has nearly \$54 million in deferred capital maintenance, only \$6 million of which is funded through the 2017 Bond allocations. The Meyerson has \$41 million in unfunded deferred capital maintenance.<sup>12</sup>

**Deferred capital maintenance deficits will likely require an injection of one-time capital funding through philanthropic contributions or public investment.** The City has had some success leveraging the promise of reduced future operating commitments to raise one-time funds for deferred maintenance. Dallas is providing millions in capital maintenance for Fair Park, primarily through the 2017 bond program, with the intention of attracting a private operator for its facilities. The one-time seed funding will enable a private entity to sustainably take over management and general operations.

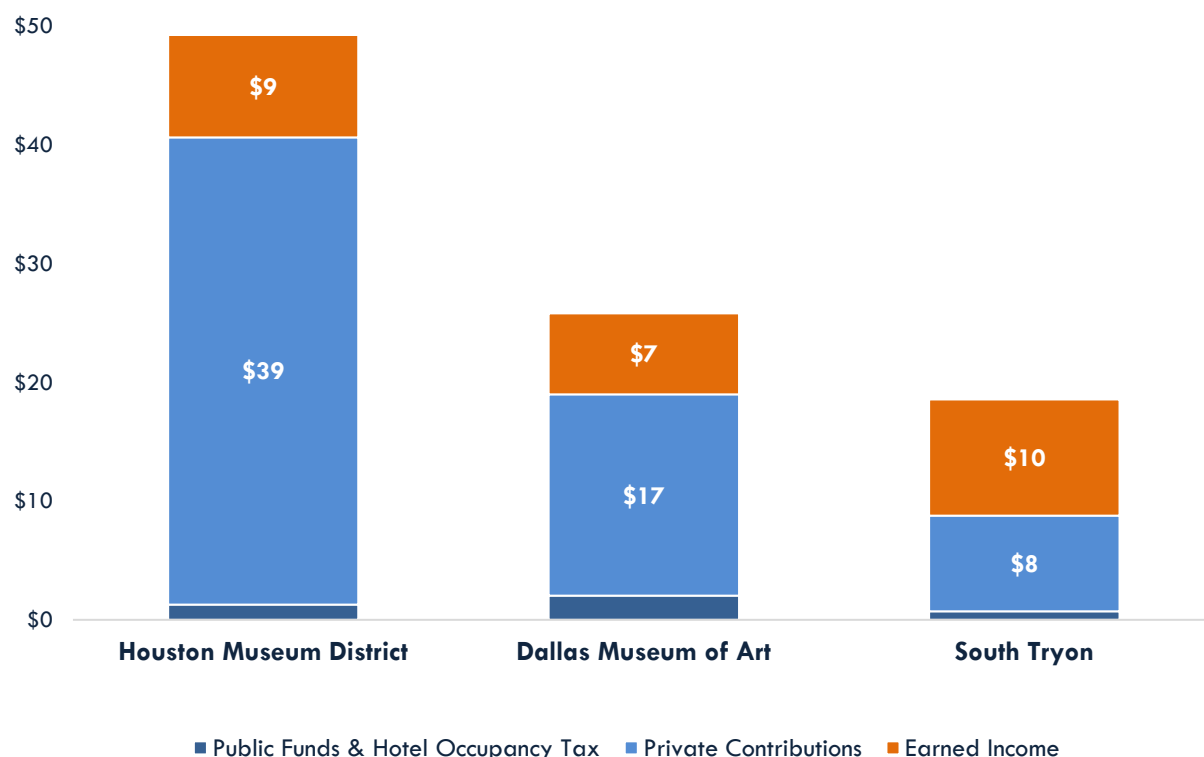
<sup>12</sup> City of Dallas Facility Condition Assessment, November 2016.



***A commitment to and actionable approach for proactive maintenance can both defray future capital costs and bolster the philanthropic community's willingness to partner with the City to close this one-time gap.*** Dallas's foundations, corporations, and individuals have the philanthropic capacity to fund the Arts District's deferred maintenance needs. A compelling vision for the future of the District, including a City commitment and plan for sustainable operations and proactive maintenance, can assuage donors' concerns about being in the same position two or three decades from now. New York's Central Park has been highly successful in overcoming significant deferred maintenance needs. After Central Park fell into a state of disrepair in the 1970s, a first-of-its-kind public-private partnership was formed between the City of New York and the new Central Park Conservancy to restore and revitalize Central Park.<sup>13</sup> \$430 of the \$550 million spent on deferred maintenance needs was privately raised.<sup>14</sup> Ultimately, the City's renewed commitment to Central Park and its willingness to collaborate with external partners spurred the necessary philanthropic funds for restoration.

***HR&A believes that many (if not most) of our findings are applicable to most major Dallas Arts District venues and organizations but cautions that the bulk of our analysis focuses on performing arts venues.*** Visual arts venues in all three districts receive similar levels of public support per visitor (\$1-2), even as the DMA's free-admissions policy constrains its capacity for earned revenue. While the lack of ticket revenues reduces the museum's overall income, the DMA earns comparable revenue from alternative sources: \$7 per visitor from concessions, membership, and facility rental; compared with \$5 and \$4 in the Houston Museum District and South Tryon respectively. The Houston Museum District attracts a disproportionate level of private contribution per visitor due to generous philanthropic support for venues like the Museum of Fine Arts. Assuming that admissions remain free, and barring a substantial increase in philanthropic contributions, the DMA has constrained opportunities for revenue and operating efficiencies relative to its performing arts neighbors.

Figure 3: Revenue Composition of Museums and Visual Arts Venues Per Visitor

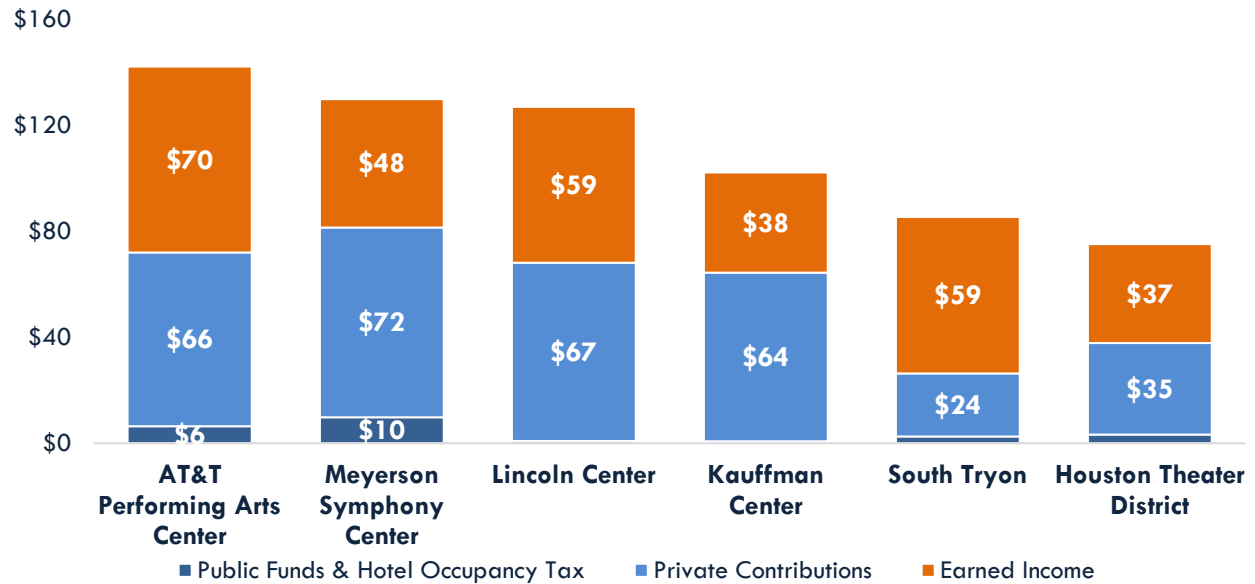


<sup>13</sup> Central Park Conservancy.

<sup>14</sup> "Restoring a Meadow to Grandeur," New York Times. 19 Sept 2011.

**Performing arts venues in peer districts utilize a diverse array of funding and operating approaches, with best practices that could be applied to ATPAC, the Meyerson, and Dallas's other performing (and visual) arts centers.** With significant visitation and national prominence, the impact of small budget efficiencies can be amplified into world class culture that remains accessible to everyone in Dallas.

Figure 4: Performance Venue Funding per Visitor by Revenue Source



## FINDINGS

### 1 | EARNED INCOME OPPORTUNITIES FOR PERFORMING ARTS VENUES

**DIAGNOSIS:** The Meyerson may have untapped earned income opportunities.

*Ticket sales account for virtually all earned income at the Meyerson. As a probable consequence it is relatively more dependent on contributed income (63%) than is the norm for venues in peer districts (52%).* While the major venues in each performing arts district rely on admissions for the bulk of their earned income, some have significantly diversified their revenue streams. At ATPAC for instance, a robust concessions program brings in \$15 per attendee, while memberships, and sponsorships account and facility rentals account for an additional \$10. Lincoln Center brings in a substantial share of its earned income through memberships and sponsorships—a formula that works particularly well given its New York location and name-brand recognition. Note that while a membership program generates earned income, it may detract from ticket revenue due to discounts, free program offerings, or other benefits. While the Meyerson’s \$43 in earned income per attendee is higher than that of its peers in Houston and Kansas City, the venue has an opportunity to diversify its revenue stream through a stronger concessions program, untapped sponsorship and membership potential, and more facility rentals.

Figure 5: Earned Income Per Attendee by Revenue Source (2016) <sup>15</sup>

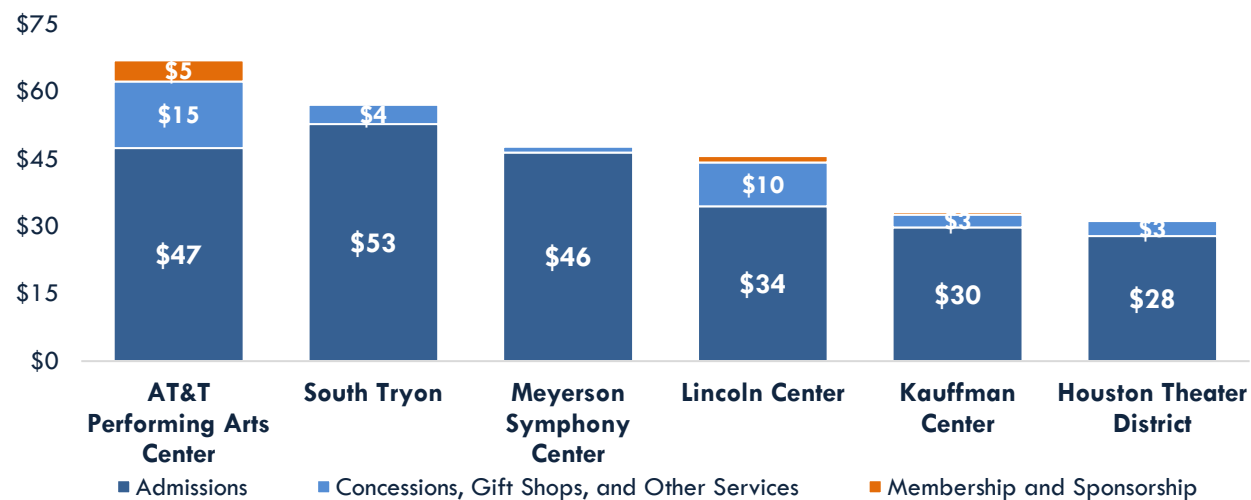
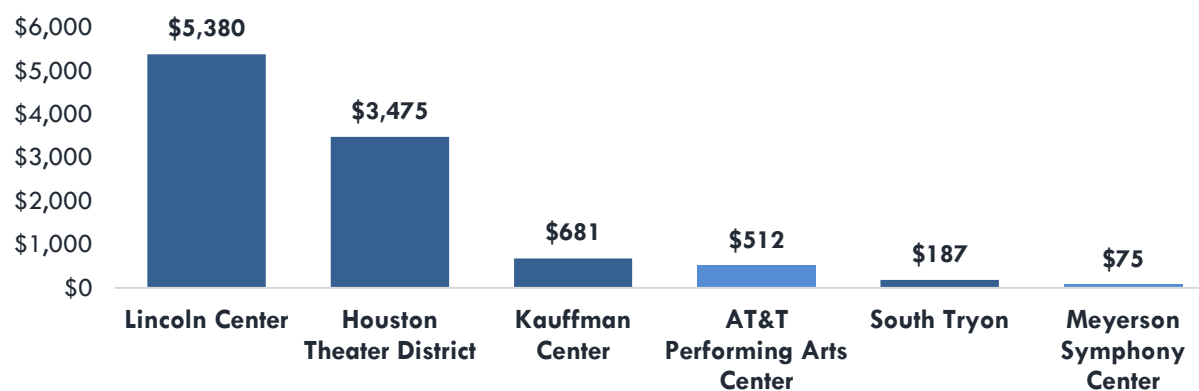
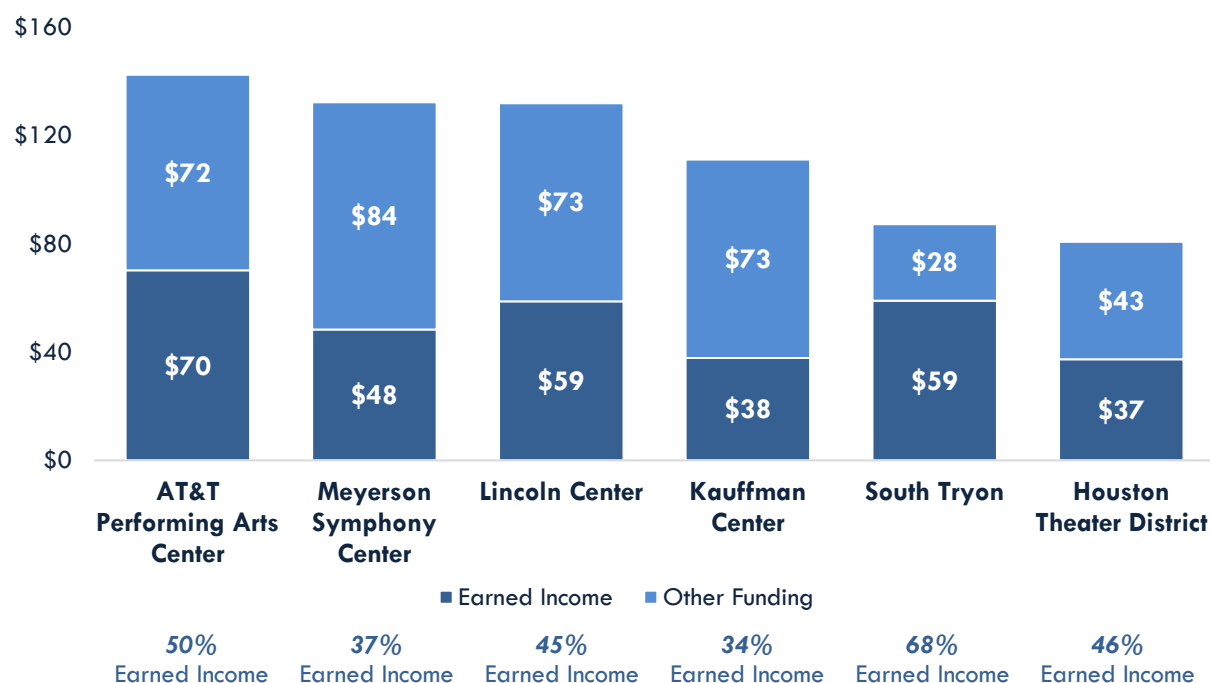


Figure 6: Facility Rental Income Per Seat (2016)



<sup>15</sup> Per-attendee earned income is exclusive of facility rental income, since facility rentals are independent of the amount of event attendees. Facility rental revenue is shown in Figure 6 by seat to reflect each venue’s performance relative to size. Averaged out per visitor, facility rental increases ATPAC’s and the Kauffman Center’s earned revenue by \$5 each and the Houston Theater District’s by \$6. The per-visitor impact of the facility rental income is negligible for the others.

Figure 7: Earned Income as Share of Total Operating Funding per Attendee (2016)



**PRESCRIPTION: The Meyerson and other performing arts venues in the Arts District should find ways to diversify their earned income beyond ticket sales.**

**Earned income diversification could occur through a combination of initiatives such as a more robust food and beverage program, a stronger merchandising presence, more special events, additional programming such as architecture tours, and higher membership rates.** Doubling the amount of non-ticket revenue at the Meyerson (to levels still lower than its peers) would bring in over \$600,000 in new revenue each year. We recommend that the OCA and its philanthropic counterparts engage with the Meyerson and other venues to better understand which revenue sources could be introduced or expanded, and work with those institutions to devise an actionable strategy for implementing best practices. OCA's role as manager of the Meyerson may require reconsideration due to City management constraints. OCA would work with the DSO to explore privatization possibilities.

**Beyond the revenue from operations, the Dallas Arts District has a number of vacant parcels that can be developed, leased, or sold to generate new revenue.** In recent years, property dispositions from organizations have provided millions in one-time capital funds. In 2015, the Dallas Symphony Foundation sold a small parcel at the corner of Woodall Rodgers Freeway and Pearl Street, generating \$7.2 million to the DSO. Vacant parcels, predominately on the east end of the district, can support temporary revenue-generating uses, such as surface parking or temporary event or exhibition space. These parcels could also be developed into higher-density uses that can provide a steady income stream for decades.

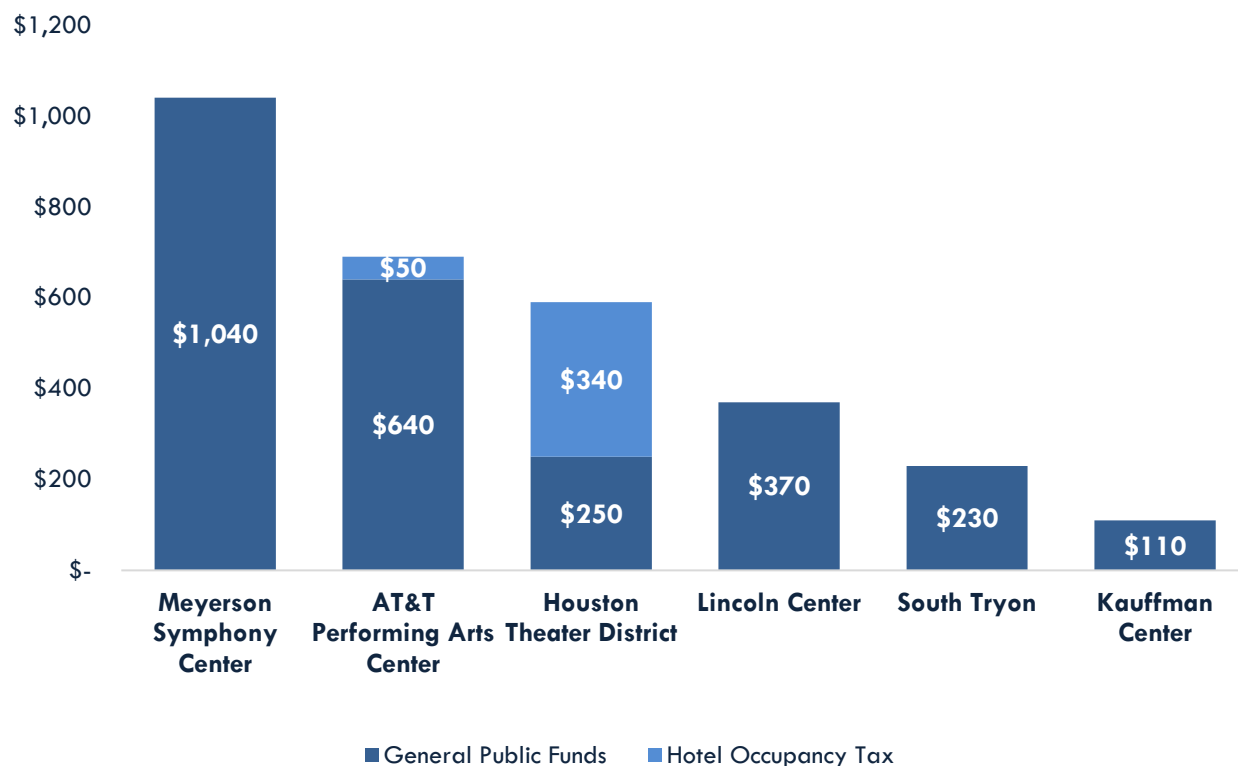


## 2 | ALTERNATIVE PUBLIC FUNDING MODELS

**DIAGNOSIS: Major Dallas cultural venues create significant economic value that could be leveraged for funding.**

**The Meyerson and ATPAC receive more public operating funds per seat than their national peers.** Each venue receives roughly double the amount of general public funds as major cultural venues in peer districts. This is in part a product of the funding structure established at the time the venue's construction. The venues in peer districts such as South Tryon and Lincoln Center were created using public capital funds under agreements that other revenue sources would fund ongoing operations. ATPAC, the Meyerson, and other Dallas venues took the opposite approach, a key reason why per-seat public operating funding is substantially higher for Dallas venues than it is elsewhere.

Figure 8: General Public Funds and Hotel Occupancy Tax Per Seat (2016)



**Houston has used value capture mechanisms to boost public support, while limiting the draw on the City's general funds.** The City of Houston supports cultural organizations and venues at a higher rate than all cities other than Dallas thanks to a local Hotel Occupancy Tax (HOT), which more than doubles the public funds received by major cultural organizations. The citywide HOT, 2% of which is exclusively dedicated to arts and culture, contributes over \$15 million per year to four organizations that support and promote the arts directly through organizational grants, combined marketing efforts, and infrastructure improvements.

**There are two public improvement districts (PIDs) that capture value generated by the Dallas Arts District: the Dallas Tourism PID and the Klyde Warren Park / Dallas Arts District PID.**

- The Dallas Tourism PID brings in nearly \$18 million per year through a 2% recovery fee on all hotel bills within city limits. Today, this pool is used mostly to fund convention sales, marketing, and events funding, with very little revenue allocated to support cultural venues or organizations. 7.5% of the Dallas Tourism PID budget (\$1.13 million) flows to arts organizations and events, with facilities receiving indirect support.

- *The Klyde Warren Park/Dallas Arts District PID* receives less than \$1 million per year, the majority of which is used for the park's operations and streetscape improvements to the surrounding blocks. Despite the name, very little revenue from this PID goes towards the arts venues and organizations that comprise the Dallas Arts District. While open space like Klyde Warren park supports increased property values and new development to a greater extent than cultural districts, both contribute to the overall quality of life for residents. With the Klyde Warren Park / Dallas Arts District PID, Dallas has a unique opportunity to capitalize on the substantial incremental value created by the park to benefit the entire cultural district.

**PRESCRIPTION: Dallas should pursue value capture mechanisms for visitor spending in and around the Dallas Arts District.**

***A tax or fee targeted at non-residents would ensure that the visitors who patronize Dallas's downtown cultural assets also contribute to the city's wider cultural ecosystem.*** A 0.5% increase to the 2% Dallas Tourism PID, for example, would bring in over \$4 million of new funding per year that could either go to institutions, events, and organizations citywide—raising funding levels for these groups without any reduction in support for Arts District venues. Alternatively, cultural priorities could receive additional HOT revenue starting in 2020, when the 30% of HOT earmarked for the Kay Bailey Hutchinson Convention Center is slated for renegotiation.

***Another way to increase PID revenues is by expanding the fee to apply to short-term rentals such as Airbnb and HomeAway.*** In 2017, Airbnb rentals in Dallas grew by 34%, to over 17,000 bookings and \$1.5 million in total revenue.<sup>16</sup> While applying a 2% PID fee to \$1.5 million would not amount to much new funding today, home-sharing's rapid growth suggests that it could be a significant funding opportunity in the future. A new recovery fee could also be applied more locally through the Klyde Warren Park / Dallas Arts District PID or through new mechanisms such as airport fees. Any of these programs could ensure that a higher share of the benefits generated by the Dallas Arts District are disseminated to organizations and venues citywide.

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<sup>16</sup> AirDNA.

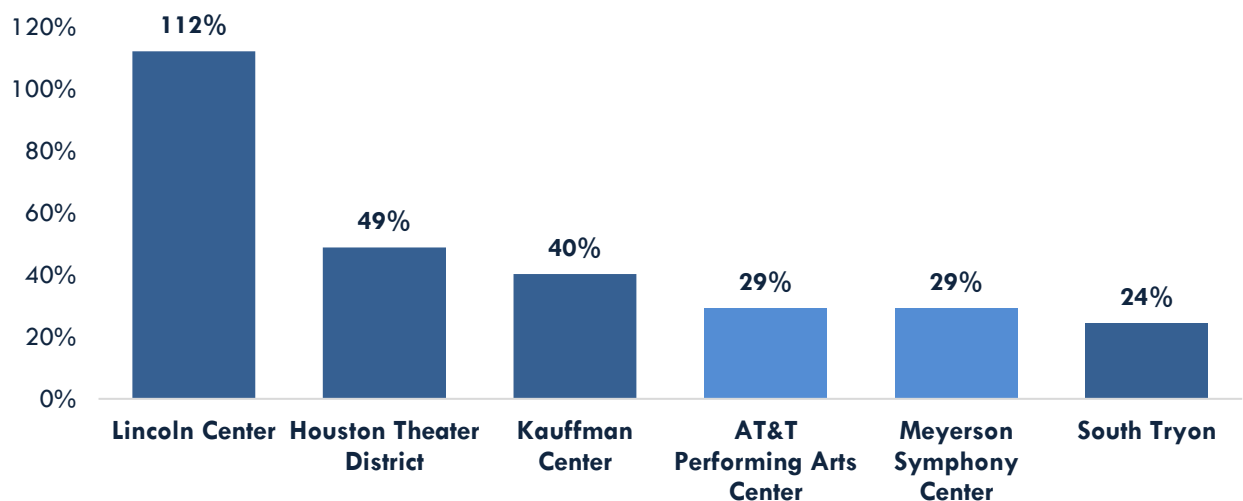
### 3 | UNTAPPED REVENUE POTENTIAL THROUGH MORE EFFICIENT USE OF SPACE

**DIAGNOSIS: The Dallas Arts District can more efficiently use its venues for revenue-generating events.**

**Major cultural venues in peer districts have successfully used a variety of tools to increase their capacity to host revenue-generating events.** Performing arts venues can be used for a multitude of events and programs: from public performances, to speaker series, rehearsals, classes, and private events. Lincoln Center is especially effective at maximizing the use of its spaces through ticketed events. With more than one attendee per available seat per day, Lincoln Center takes advantage of matinees and other opportunities to use a single venue multiple times in 24 hours.

**Many venues host a number of activities, including rehearsals, workshops, and set-design, that limit their capacity to host ticketed or other public-facing events.** ATPAC and Kauffman, for example, are both home to back-stage arts training schools where students learn set design, lighting, sound, and other skills that require the use of a performance space. Note that HR&A analyzed utilization across venues in performing arts districts by dividing the average daily attendance by the total number of available seats. The utilization ratio below is not intended to reflect share of time that a venue is in use, but rather to contrast the relative success of these venues at both making their space available for ticketed or otherwise public events and attracting people to attend.

Figure 9: Utilization of Performing Arts Venues in Peer Districts<sup>17</sup>



**ATPAC has capitalized on opportunities to boost its utilization through intelligent calendaring.** ATPAC uses a state-of-the-art calendaring system that gives resident organizations and other users detailed insight into availability and specifications of spaces across all ATPAC venues, offering greater flexibility for performances and rehearsals.

**Revenue sharing has facilitated a more efficient scheduling balance between Lincoln Center and its resident institutions.** Resident organizations including the Dallas Opera, the Dallas Theater Center, the Dallas Black Dance Theater, and the DSO at the Meyerson “control the calendar,” maintaining first rights to space on a given night. Even without a performance, a resident institution often requires use of the venue for rehearsals, set construction, and other obligations. To ensure that the space is used efficiently, Lincoln Center’s umbrella organization, Lincoln Center, Inc., has an agreement with the New York Philharmonic, David Geffen Hall’s primary resident institution, to share in both the operating surpluses and deficits of the venue on an annual basis. If the venue runs an operating deficit in a given year, the Philharmonic bears a portion of that cost approximately equal to its share of usage of the space. Thus, the Philharmonic is incentivized to work with Lincoln Center, Inc. to free up dates that can generate operating revenue for the venue. This arrangement

<sup>17</sup> Utilization ratio equals annual visitors divided by number of seats, multiplied by 365

allows Lincoln Center, its venues, and its resident institutions to tap into rental income for a significant portion of its earned revenue—7% compared to 1% of total earned revenue at the Meyerson.

***Both Lincoln Center and ATPAC have had success renting out their spaces to corporations and other organizations.*** Performing arts venues must strike a balance between supporting their resident organizations and generating enough revenue to remain sustainable. Venues like ATPAC and Lincoln Center's David Geffen Hall achieve this by renting space to third parties on days when neither they nor one of their resident institutions need the space for a performance or other event. ATPAC has also scheduled front-of-curtain events such as speaker series, panels, and screenings to take advantage of venue space while set construction is underway.

***The near-term revenue benefits of freeing up venue capacity can be consequential but are limited by regional demand.*** ATPAC and the Meyerson compete with other nearby venues and rental spaces for large events. Competition includes large exhibition spaces such as the Dallas Convention Center, Fair Park and the American Airlines Center as well as downtown venues like the Belo Mansion, the Statler Hotel, and the Omni Hotel. New state-of-the-art performing arts venues are cropping up in nearby cities like Frisco and Arlington, consuming local market-share for touring acts and event rentals, and in some cases issuing restrictive non-compete clauses on the artists they host.

#### **PRESCRIPTION: Leverage revenue incentives and flexible spaces to maximize programming opportunities.**

***Other Dallas performing arts venues can follow ATPAC's lead by finding creative ways to maximize programming through unconventional spaces and front-of-curtain events.*** In the longer term, OCA can pursue a more nuanced calendaring agreement between the Meyerson and the Dallas Symphony Orchestra that includes a mutually beneficial incentive structure that facilitates a more efficient use of space. Additionally, investment in soundproofing, parking, and other infrastructure could increase the district's capacity for hosting multiple large events at once. For example, soundproofing investments would allow Strauss Square and other outdoor venues to host programming at the same time as the neighboring Meyerson without the noise concerns of two overlapping programs.

***Many of the Arts District facilities have extra spaces that can be shared for rehearsals, educational, and other back-of-house events to free up additional days for events in the major theater spaces.*** Musical and theatrical productions often rehearse in performance spaces when viable non-performance spaces are available elsewhere in the district. Stronger districtwide—and citywide—collaboration between venues and organizations would more efficiently allocate performance and rehearsal space. As a next step, OCA and each venue should examine the one-time costs of outfitting available spaces with appropriate lighting and audiovisual capacities relative to the additional ongoing revenue they could generate by freeing up performance space. Each of these efforts could be paired with a long-term marketing strategy to ensure that newly freed-up space is filled efficiently, without sacrificing the artistic quality that mission-driven organizations like ATPAC and the Meyerson require.



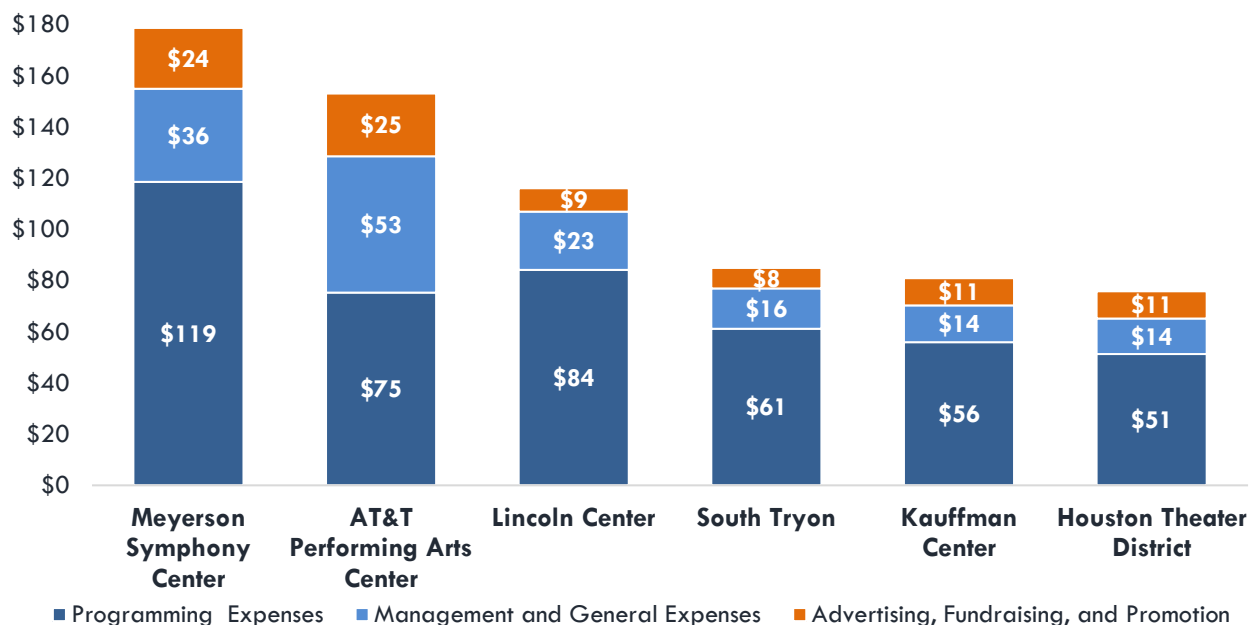
## 4 | OPERATIONAL EXPENSE ALLOCATION

**DIAGNOSIS: Dallas' major performing arts venues spend more per visitor than other performing arts districts.**

**Both ATPAC and the Meyerson spend over \$150 per visitor, about 50% more than the next highest peer.** Per-visitor expenses are indicative of a number of factors—including program quality, attendance size, and commitment to free or subsidized programming.

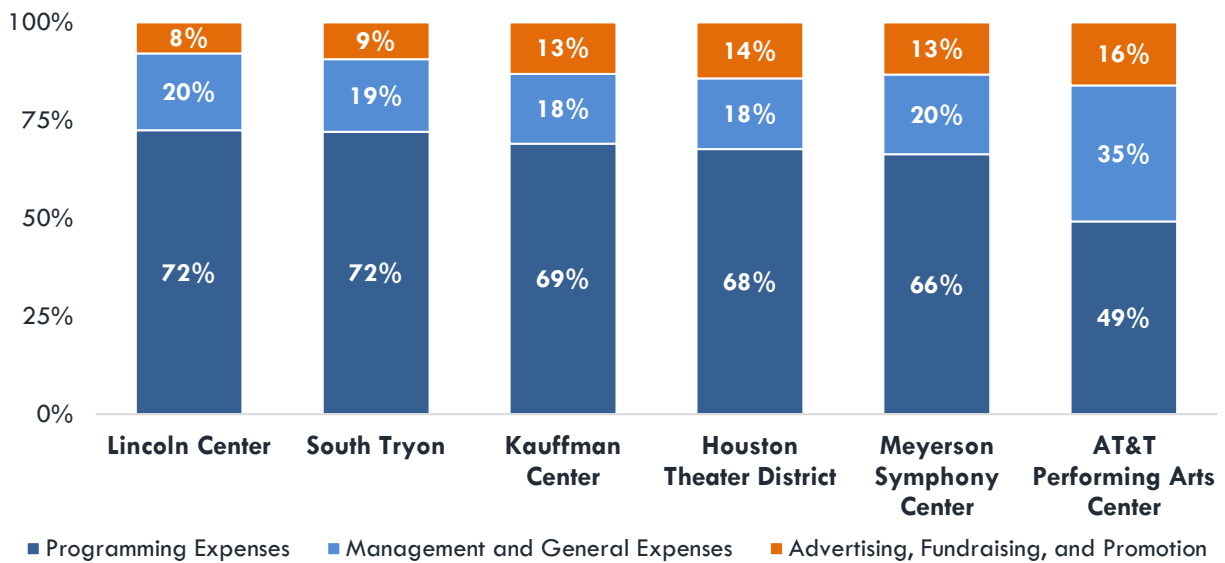
**Much of the Meyerson and ATPAC's added costs are on management expenses and advertising, fundraising, and promotion.** Management expenses, such as administrative overhead and maintenance, comprise 51% and 34% of per-visitor expenses for the Meyerson and ATPAC respectively, compared to just 30% for their peers. Additionally, both ATPAC and the Meyerson are spending more than twice as much as the other districts on marketing functions like advertising, fundraising, and promotions. While these expenses are integral to the operation of each venue, cost efficiencies here have a lower risk of affecting the quality of programming. The substantially lower per-visitor cost for the peer group indicates that similar levels of programming are sustainable with a smaller investment in management, fundraising, and advertising. Costs that directly affect ATPAC and the Meyerson's core competencies—the production of world-class performances and other programming—are more closely in line with peers and would be challenging to reduce without sacrificing artistic quality.

Figure 10: Expenses Per Visitor for Performing Arts Venues<sup>18</sup>



<sup>18</sup> **Programming Expenses:** All expenditures directly related to the core services provided by the venue. This includes production costs, talent salaries, royalties, facilities costs, and salaries for all employees who directly influence programming. **Management and General Expenses:** All expenditures related to the general operations and management of the venue. This includes office expenses, insurance, and salaries for all employees who are involved in management or other general operations. **Advertising, Promotion & Fundraising:** All expenditures directly related to advertising, promotion, and fundraising. This includes salaries and wages for labor dedicated to fundraising and all advertising costs.

Figure 11: Expense Composition by Use



**South Tryon and Lincoln Center have each found ways to share operational overhead between venues and organizations.** Like any major building, performance spaces and other cultural venues require a complex system of supporting infrastructure. At Lincoln Center, an umbrella organization called Lincoln Center, Inc. controls a central HVAC system, negotiates utilities, and maintains the central public plaza—charging each venue a portion of the overall cost based on their share of overall visitation and revenue. South Tryon operates on a similar model—while there is no central entity, a “Master Declaration” written in consultation with the resident institutions, the City, and philanthropic stakeholders dictates an allocation of costs for the maintenance of the district’s public spaces, operations of its central HVAC system, and use of a shared underground parking lot and loading dock. A property manager manages these systems and bills the venues according to usage. The benefits of these efficiencies are seen in their low management expense costs—only \$23 and \$16 per attendee compared with \$32 and \$53 for the ATPAC and Meyerson.

**Other City-owned facilities in Dallas, including the Moody Performance Hall and the Majestic Theater, have added a per-ticket facility preservation fee that is allocated to a dedicated facility fund to support ongoing repairs and maintenance.** A \$1.50 per-ticket fee at the Moody Performance Hall generates an additional \$125,000 annually for maintenance, in addition to facility funding raised through a similar corporate event surcharge. In contrast, all minor maintenance costs at ATPAC and the Meyerson come from a general operating fund. According to the 2016 Facility Conditions Assessment, the Moody Performance Hall has \$6.2 million in capital maintenance needs, less than 7% of its older Dallas Arts District peers, the Meyerson and DMA. While much of this difference is attributable to the facilities’ relative age, a dedicated facility fund is an effective tool to ensure the maintenance is quickly and cost-effectively addressed.

**District-wide efficiencies are sometimes possible for fundraising efforts and sponsorship opportunities through the creation of a compelling shared brand for the district.** For example, the establishment of a consolidated cultural hub in Charlotte at South Tryon was appealing enough to attract shared philanthropic and corporate support for the district as a whole. Through Wachovia’s leadership, the district raised an \$83 million endowment that would support all its venues’ and organizations’ ongoing operations. At Lincoln Center, Lincoln Center, Inc. has set up a general fund for corporate fundraising, leveraging the Lincoln Center brand for sponsorship opportunities that may not be accessible to each venue or organization alone. The fund allocates revenue to venues based on the same proportions established for the cost sharing of shared resources.

**PRESCRIPTION: Operational efficiencies can be realized through shared management and overhead.**

***While the key artistic operations of each venue and organization within a cultural district should remain separate, there is ample opportunity in the short term to consolidate and share non-core requirements such as parking, security, and janitorial staff.*** In the longer term, more complex functions such as HVAC operations, utilities infrastructure, human resources, accounts payable, and training may also be shared at the district scale. Many of the Dallas Arts District's largest venues are adjacent to one another.

***Districtwide mechanisms to incentivize cost efficiencies at each venue could also reduce costs in the long term.*** A dedicated facility fund would ensure consistent support for repairs and maintenance before problems escalate and require more significant capital investment. Similarly, more robust membership programs could reduce the need for promotion, advertising, and fundraising—bringing the cost for these functions closer to that of peer districts.

***A centralized entity or agreement would enable some of these functions to be shared to reduce costs for each venue and organization in the long run.*** We recommend that OCA work with Dallas Arts District venues, resident organizations, and the philanthropic community to pursue opportunities to consolidate operational expenses in the short and long terms.

## 5 | DIFFERING CULTURAL VENUE CONTRACTS

### DIAGNOSIS: Public support for Dallas's cultural venues reflects outdated practices.

**Many of the Dallas Arts District largest venues—including ATTPAC, the Meyerson, and the DMA—were constructed at a time when public entities felt strongly that their support of the arts should in no way influence artistic decision making.** While the City could back the arts through ongoing operational support, the prevailing understanding was that construction and design of these artistic venues should be the product of the city's artistic and philanthropic community, not its government. The rationale behind this approach is noble and logical, but it has had the effect of earmarking funding to specific venues in perpetuity, thereby confining funding to these major facilities and limiting the City's flexibility to adapt to evolving cultural priorities. To avoid similar constraints, peer cities have since approached cultural funding differently—focusing venue support on one-time capital improvements, with limited obligations to support ongoing operations.

**Cultural institutions in Charlotte had historically received public support similarly to in Dallas, with public sources footing the bill for ongoing operation and maintenance of facilities.** The development of South Tryon in the early 2000s successfully changed this regime. Through negotiations led by Wachovia—the current landowner and a significant philanthropic presence for arts and culture in Charlotte—the City and a handful of major cultural organizations agreed to an arrangement whereby each venue would be responsible for its own operations and maintenance. In return, some organizations received new facilities while Discovery Place received sufficient funding to cover extensive deferred maintenance costs. Organizations also received continued operating support through the creation of a \$83 million operating endowment.<sup>19</sup> Charlotte recognized that while its largest museums and performing arts centers are essential economic drivers, funding their ongoing operations was limiting the City's funding capacity for organizations, events, and other cultural experiences that could reach a wider and more diverse population, while also limiting the potential for philanthropic support of first rate institutions.

### PRESCRIPTION: Leverage future capital needs or other key junctures to renegotiate operating contracts.

**A similar paradigm shift to what happened at South Tryon is possible in Dallas in the long term through the voluntary collaboration of venues, resident organizations, and the City.** This collaboration could be facilitated through philanthropic participation that encourages shared costs and revenues, or it could happen at a key moment such as a deferred maintenance capital investment, new facility, or contract extension. A revised operating contract could go beyond a renegotiated funding approach to provide stronger assurances about transparency, diversity, inclusion, accountability to cultural equity, and more. Furthermore, a capital maintenance schedule and sustainable funding structure should be incorporated to avoid another back-log of deferred maintenance.

**OCA should lead the creation of a framework for a new operational regime that is fair and feasible for all parties involved, which would form the basis of upcoming contract renegotiations.** OCA and the philanthropic community can use this model to more equitably distribute support amongst organizations both across the Arts District and citywide. The philanthropic community could support such a transition by raising a one-time operating endowment akin to South Tryon's that would match previous levels of City operating support for an extended transition period. Initial conversations with the philanthropic community could lay the groundwork for a sustainable shift in support for cultural facilities.

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<sup>19</sup> The arrangement was structured so that Wachovia, the existing landowner, developed the new venues (along with a new residential tower above the Mint museum). Wachovia then sold the completed structures at cost to the City, who leases them to the host institutions for \$1 per year.



