Culture Matters Here

*"Play it, Film it, Draw it, Throw it, Game it, Shout it, Draft it, Spin it, Dance it, Act it,
Paint it, Write it, Chart it, Dream it, Plan it!!"*

CreateAustin Cultural Master Plan

April 2008

Consultant's Report

by Bill Bulick
Metropolitan Group and Creative Planning

with

Deborah Edward and Tara Kirkland
Greenlights for NonProfit Success

Cultural Arts
Division

NATIONAL
ENDOWMENT
FOR THE ARTS
A great nation
deserves great art.

CreateAustin Cultural Master Plan

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I. PREFACE

The *CreateAustin* Cultural Master Plan is the result of a two year process of cultural assessment, research and community engagement undertaken to chart a course for Austin's cultural development over the next 10 years. A *CreateAustin* Leadership Council, appointed in September, 2006 to oversee the process, crafted the following description of purpose.

> *"CreateAustin is a community cultural planning process that will identify Austin's creative assets and challenges, define goals, and establish recommendations to invigorate Austin's "culture of creativity" to the year 2017. This public/private collaboration will define specific strategies for community-wide implementation in order to sustain Austin as a magnet for arts, culture and creativity."*

At the beginning of the *CreateAustin* process, Leadership Council members were asked to identify values to guide the planning process. The following were recommended as core, over-arching values:

- **Inclusion**
- **Collaboration**
- **Innovation**

The Leadership Council also developed a *Creative Vision of Austin* — hoped-for outcomes of cultural planning on a 10-year horizon.

- That outcomes of *CreateAustin* reflect and reinforce our authentic and distinctive identity. The arts, culture and creativity are valued as vital contributors to Austin's character, quality of life and economy.

- That our cultural and artistic offerings reflect, engage with and appeal to the ethnic, gender and age diversity of Austin and to all socioeconomic levels.

- That every child in Austin has access to in-depth, comprehensive cultural learning through programs integrated with schools and available in the community.

- That residents and visitors participate fully in arts and cultural activities because the opportunities are valued, visible and accessible.

- That Austin has a network of successful, sustainable, multidisciplinary cultural centers, museums, concert halls, cultural institutions and districts that reflect its diversity, heritage and contemporary creative expression to meet future needs as Austin grows.

- That our built environment reflects the inspirational and creative spirit of who we are as Austinites, through good design, public art and accessible public spaces.

- That Austin supports individual creators and the creation of new works. Austin is a haven for creators with adequate, affordable space, housing and health care, as well as opportunities for professional development and networking.

- That cultural vitality is a priority for the City, as reflected in supportive policies, incentives, ongoing funding and capital investments.

- That Austin's arts and cultural sector is financially stable and sustainable, based upon a diverse and balanced range of earned and contributed income sources.

II. EXECUTIVE SUMMARY

In Austin, Culture Matters

Arts, culture and creativity are essential keys to Austin's unique and distinctive identity. Creativity is also the engine of the new economy. The creative sector contributes directly and indirectly to community prosperity through generating economic activity, providing employment, making Austin attractive to today's mobile knowledge workers, and contributing to Austin's quality of life.

Austin's arts, culture and creative industries, and their activities and products, are key resources and incubators of creativity. Individuals working in arts and creative industries create new cultural, intellectual, and economic opportunities and innovations. Additionally, jobs are generated for people who supply materials and service needs, and present and distribute creative work.

The creative sector also defines Austin's identity as a community rich with cultural vitality. This is one of the magnets that draws and retains today's talented, well-educated, knowledge workers to Austin. They look for communities that will continue to stimulate their creative interests and Austin provides that stimulation. Talented people arrive and new businesses and investments follow.

Additionally, tourism centered around music and arts events, festivals, museum exhibitions, art galleries and heritage is big business. In looking for unique and authentic experiences, tourists are drawn to Austin.

Arts, Culture and Creativity in Austin

o Architecture
o Arts Education
o Community Arts
o Crafts
o Culinary arts
o Dance
o Design and Graphic Arts
o Gaming and Digital Media
o Fashion Design
o Film and Video
o Heritage
o Landscape Architecture
o Literary Arts
o Music
o Photography
o Performance Art
o Recording
o Slam Poetry
o Theater
o Visual Arts
o And others

Austin's Creative Sector

o The creative sector employs 44,000 people in Austin.
o It generates over $2.2 billion in economic activity and $48 million in local tax revenue.
o Arts-related tourism generates over $1 billion in economic impact and $36 million in local tax revenue.
o The not-for-profit performing arts and visual arts generate $532 million in economic impact and $6 million in local tax revenue.
o The City of Austin provides nearly $5 million annually of the Hotel Occupancy Tax to contract with non-profit arts and cultural organizations for services rendered.
o Over 200 cultural contractors funded by the City of Austin reach and aggregate audience of 2.5 million annually.
o Austin is the #2 major U.S. city in the number of community celebrations, festivals, fairs and parades per thousand population.
o Live Music contributes $616 million in economic impact and $11 million in local tax revenue.
o There are 1,543 music-related businesses in Austin and 1,903 Austin music acts.
o Film/TV/Commercials/Corporate/Sports/Animation generates $113 million and 3,674 permanent and crew jobs.
o Austin was named #1 "Best Place to Live, Work and Make Movies" by *MovieMaker* magazine for the 2nd time.
o Richard Florida named Austin the #2 most creative city in the U.S. after San Francisco.

Austin's *"culture of creativity"* also contributes to its highly praised quality of life by building community spirit, social cohesion and tolerance. It contributes to neighborhood revitalization, provides life-long learning opportunities for adults of all ages and avocations, and offers positive experiences for youth. Cultural education provides pathways for healthy development, engagement with society, improved academic performance and the critical and creative thinking skills students need to compete in the global marketplace.

In order to sustain the unique qualities that make Austin special, attention is needed to support the infrastructure that can sustain Austin's *culture of creativity.*

All citizens are stakeholders in ensuring the prosperity and livability of Austin. Because Austin's identity is so closely tied to arts and culture, it also means citizens are stakeholders in the success of creative and cultural initiatives. Civic leaders are particularly well poised to create policy initiatives and allocate funding to nurture community vitality and creativity. Just like a garden needs planning, seeding, cultivating, and nutrients, Austin's creative community needs ongoing strategic planning, a strong infrastructure, creative people to guide and advocate for it, and resources to help grow and sustain it.

> *CreateAustin is a community cultural planning process that sought to identify Austin's creative assets and challenges, define goals, and establish recommendations to invigorate Austin's "culture of creativity" to the year 2017. This public/private collaboration defined specific strategies for community-wide implementation in order to sustain Austin as a magnet for arts, culture and creativity.*

The *CreateAustin* Process

Like so many times before in Austin's great cultural legacy, and thanks to *CreateAustin*, conversations between creative individuals are happening. The City of Austin Cultural Arts Division launched *CreateAustin* strategic planning process in September 2006. The City wanted to review and refine municipal roles and responsibilities for cultural support, but that was only half of it. The City recognized they couldn't support arts, culture and creative industries alone. They sought to trigger and develop community leadership to explore major issues and develop strategies to sustain the creative culture of Austin. The *CreateAustin* Leadership Council was formed with seventy key community leaders from various sectors –arts and culture, creative industries, business, tourism, education and philanthropy. They met regularly to review research, findings and community input in order to help shape the cultural plan. Six Task Forces tackled core issues to assess Austin's creative sector and develop recommendations to ensure that it continues to grow and be an identifying strength as the community evolves. These and other

> ***CreateAustin* Activities**
> - 70-member Leadership Council
> - Working Group
> - 6 Community Task Forces
> - Community meetings
> - Numerous interviews and focus groups
> - Surveys
> - An interactive web site
> - E-Newsletters
> - Extensive research and review
> - Consensus building and decision-making
> - Integration with other ongoing planning efforts such as the Downtown Austin Plan

meetings brought people together in conversation about arts, culture, creativity and sustainability. Additionally, people participated in surveys, community meetings, presentations and numerous conversations. Out of this grew a ten-year vision based on big ideas.

The work became a collaborative venture between the City of Austin and the community. The 16-month cultural planning process brought more than five hundred people to the table to participate in the various activities and touched thousands via the internet, all aimed at developing broad stewardship of Austin's cultural future by identifying resources and issues and making recommendations. They saw Austin's *culture of creativity* as the core of Austin's identity, finding expression in myriad ways – the incredible vitality and originality of live music; the presence of both established and emerging arts and cultural institutions; the growing film and digital media industries; a downtown that is the cultural hub of the Central Texas region; the growing robust East Austin Arts scene; increasing national recognition for locally produced performance art and theatre; many festivals; and much more. While still rallying to the call of "Keep Austin Weird," there is a groundswell of interest in "Keeping Austin Creative!" – ensuring that the city continues to be a hothouse for new ideas, innovations and enterprise.

The result of this process is this document: the *CreateAustin* Cultural Master Plan. It provides community context, a detailed description of current and past planning processes and participants, key observations from research and community input, overarching goals and supporting recommendations organized into six topic chapters, and suggested first steps towards implementation. The Plan's Vision, Values, Goals and Recommendations will equip future leaders to innovate on these themes and develop tactical plans as opportunities and challenges arise.

Principal Recommendations of the *CreateAustin* Cultural Master Plan

While there is a total of thirty-three recommendations in the Master Plan the following ten big ideas emerged as the most important principal recommendations of *CreateAustin:*

> **1. Establish a *CreateAustin* Leadership Task Force.**
>
> > *What?* Establish a Task Force of *CreateAustin* participants and other community stakeholders that will report regularly to City Council and the community on Plan progress.
> >
> > *Why?* To assist implementation and provide mechanisms for continuing advocacy, problem solving, leadership and action.

Top Three Recommendations
o Establish a *CreateAustin* Leadership Task Force to assist in Plan implementation
o Create a City Department of Arts and Culture to leverage available resources and raise the significance of arts and culture within the City of Austin
o Form a community-based Creative Alliance to provide essential services to individuals and organizations

2. Create a City Department of Arts and Culture.

What? Consolidating all arts, culture, music and film activities into one department charged with creativity development will raise the importance of these issues within the City organization and make their work more effective.

Why? Activities and funds are spread across departments, creating a lack of focus, missed opportunities for leveraging City resources, and a lack of a unified vision and coordination.

3. Form a community-based Creative Alliance.

What? Create a community-based organization to provide essential services and networking opportunities to artists and creative individuals, organizations, and businesses.

Why? Advocacy, collaboration, marketing, professional development and capacity building is greatly needed. The City of Austin cannot provide and sustain all aspects of cultural development.

4. Launch a focused public will-building and public awareness campaign.

What? Conduct a public awareness campaign based on community values research to "reposition" the creative sector with Austin leaders, and enhance audience development.

Why? Austin's creative culture is undervalued and not well positioned to showcase its impressive role in community vitality.

5. Forge partnerships between area universities and colleges and the creative community.

What? Inventory existing partnerships to determine models and opportunities to maximize and expand cultural resources around cultural education and training and professional development.

Why? Area colleges and universities provide an incredible reservoir of training, talent and facilities for the cultural sector and they, in turn, benefit from opportunities to partner with the arts, culture and creative industries.

6. Increase private sector support.

What? Create educational tools and networking opportunities, and explore new mechanisms such as: fundraising training (including e-fundraising), developing an incentive-based matching fund, and workplace giving.

Why? Austin does not yet have a culture of private philanthropy, especially individual giving. A 2006 Urban Institute study ranked Austin below the top 50 major U.S. cities in nonprofit arts contributions per capita.

7. Increase business development and technical assistance services.

What? Increase access to technical assistance resources and look for ways to enhance service organizations' programs to specific sectors.

Why? Strengthening entities' business management, marketing, fundraising, individual professional development and other skills will help to create a stronger, sustainable cultural ecosystem long term.

8. Encourage neighborhood-based cultural development and activity.

What? Explore and support "ground up" development of cultural and heritage community/neighborhood districts and promote these as part of the mix of cultural amenities and destinations.

Why? Diverse, dynamic, attractive and innovative arts and culture events vitalize neighborhoods and strengthen Austin's community fabric.

9. Develop affordable and accessible cultural space of all types.

What? Inventory existing public and private spaces and work more closely with stakeholders to encourage affordable access to existing spaces.

Why? Challenges for affordable spaces – studios, live/work, performance, exhibit, instruction, storage, offices, etc. – limits expansion of arts opportunities and creates an exodus of Austin's creative talent.

10. Develop a Creativity Teaching and Learning Project.

What? Inventory cultural and creative education programs and services and design for systemic improvement, including integrated curriculum and professional development for teachers and creative individuals providing arts education opportunities.

Why? There is unequal access to creative and cultural education programs across ages, arts disciplines, geography and class.

Conclusion

The benefits and impacts of cultural and creative vitality are acknowledged worldwide. Cities are competing to create quality of life opportunities for their residents, to attract tourism, talent and investment. As Austin grows and seeks to prosper, it must now compare itself to cities that dream big – San Francisco, New York, Chicago, Los Angeles, Bilbao, Glasgow, Toronto and others.

Austin's artistic, cultural and creative sector is a beautiful and fragile ecosystem made up of many inter-dependent elements. In order to sustain the unique qualities that make Austin special and successful, community-wide action continues to be marshaled to unite the creative sector and the broader community to nurture Austin's *culture of creativity*. What is at stake? – Nothing less than Austin's unique identity, its future prosperity and its quality of life.

In Austin, culture does matter. The *CreateAustin* Cultural Master Plan has brought together the voices of the cultural community in concert with other civic and community leaders. Some of the best and brightest minds of Austin have ignited to develop recommendations that will ensure the *culture of creativity* continues to invigorate the Austin community – and, sustain Austin as a magnet for arts, culture and creativity.

III. INTRODUCTION

A. Community Context

Austin — located deep in the heart of central Texas — was chartered in 1839 as the capital of the Republic of Texas and became the state capital when Texas was admitted to the Union in 1846 as the twenty-eighth state. Originally the site of roaming indigenous cultures such as the Llano and the Tonkawa, Austin's population has been made up of a variety of immigrant groups. Early groups were predominantly Germans, Poles, Czechs, Swedes, Norwegians, Irish and Mexicans. African-Americans came following the 1860s and, in more recent times, there has been an immigration of Asians. This mosaic of diverse races and cultures has given Austin its particular character.

Austin has been a fast growing city for more than a century. The population has doubled every 20 years since 1890 and its beautiful, natural environment and mild climate (300 days of sunshine per year) continues to attract enterprising and creative people. With a current population of approximately 720,000, Austin is now the fourth largest city in the state and the fifteenth most populous in the nation (surpassing Boston and San Francisco). The Austin-Round Rock Metropolitan Statistical Area (MSA) population is 1.4 million.

Austin is a diverse city with a population made up of 52.9 percent white, 30.6 percent Hispanic. 9.8 percent African-American, 4.7 percent Asian-American and about 2 percent other or multiracial (based upon 2000 census). It is also a youthful city — the youngest city of any over 500,000 (average age is 28.5), in part, because of the presence of the University of Texas, one of the largest universities in the nation (the fifth largest as of 2006). Rapid demographic change is predicted to continue.[1] By 2006, the City reached a milestone of no ethnic group being a majority, with the Anglo population dipping below 50%. The Hispanic population will continue to grow rapidly and will equal the Anglo population within 25 years. The Asian share of population is also skyrocketing and is now around 6.5%. The African-American population continues to decline and will likely be below 5% in a few decades. Austin's cultural policy and support must continue to reflect and celebrate this critical facet of community heritage and identity.

Austin is routinely ranked near the top of many "best," "livable" or "most successful" cities lists and has been highly touted by economist Richard Florida for the presence of elements crucial to competing in the global economy: talent, technology and tolerance. Dr. Florida ranks Austin second, behind only San Francisco, as a top creative, innovative city, in part, for its ability to attract and retain the highly educated and productive 25-34 year old creative talent whose ideas, innovations and enterprise fuel the global economy.

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[1] The Top Ten Big Demographic Trends in Austin, Texas, City of Austin Demographer, http://www.ci.austin.tx.us/census/downloads/top_Ten_Trends2.doc

The presence of so much talent has spurred the growth of a rich and diverse cultural ecosystem made up of individual artists and creators, nonprofit arts and culture organizations, for-profit creative industries including music, film, digital entertainment, galleries and festivals – and the venues, funders, leadership and audiences needed for cultural vitality to sustain. The cultural sector in Austin constitutes one of the major industrial sectors of the local economy, accounting for well over $2.2 billion in annual economic activity, almost 44,000 permanent jobs and over $48 million in tax revenue to the City[2]. (A detailed description of Austin's creative sector, including economic impact studies, is provided in the Cultural Assessment Report, Appendix B.)

B. Austin's "*culture of creativity*": strengths, threats and opportunities

Every cultural plan should be grounded in the unique character of its place, its people and its history. In Austin, many would say that the "sense of place" is a "state of mind." Creativity and innovation are at the core of the Austin "state of mind," and find expression in many ways such as the incredible vitality and originality of live music, the spoken word and film; the presence of La Pena, Mexic-Arte Museum, Art House at the Jones Center, Austin Children's Museum and commercial galleries within blocks of each other, downtown; the birth of the computer giant Dell in a garage and the emergence of the digital media industry; festivals such as Pro Arts Collective's Black Arts Movement; the increasing national recognition for locally produced performance art; the choreography/installations of Sally Jacques on and in area buildings; the number of original plays produced each year; the robust East Austin arts scene; hybrid cultural forms such as "green" arts and healing/arts; and the clarion call to "Keep Austin Weird!"

Arts and culture contribute to Austin's justly lauded quality of life, by providing enriching activities and opportunities to understand and celebrate the community's growing diversity. Cultural education offers youth pathways to healthy development and engagement with society, improves academic performance and inculcates the critical thinking skills needed by Austin's next generation of creative workers. Cultural activity contributes to neighborhood and downtown revitalization and builds civic pride. Arts and culture help to define Austin's unique identity and "brand."

During our planning process, leaders coined the phrase, "*culture of creativity*" to describe Austin's innovative and creative habitat, state of mind and way of being in the world. They began to envision *CreateAustin* as a Plan to build upon and amplify this "*culture of creativity*."

Most agree that Austin's "*culture of creativity*" emerged over several decades of startling growth as a result of luck, imagination and civic leadership. The region's mild climate, low cost of living, the presence of the University of Texas at Austin, and the city's reputation as a liberal and tolerant island in a conservative region has attracted successive waves of creatives. They in turn, put Austin on the map with their songs, films, books and

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[2] The Role of the Cultural Sector in the Local Economy: 2005 Update, prepared for the City of Austin by TXP, Inc., Austin, Texas. http://www.ci.austin.tx.us/culturalplan/downloads/TXP_Cultural_Sector.pdf

plays, technology and business innovations. The City of Austin's role has included redeveloping the old Robert Mueller Airport into a New Urbanism community and assisting the Austin Film Society in creating film and soundstage facilities. Many were involved in the spectacularly successful branding of the live music industry. More recent accolades from Richard Florida and other livability and economic development gurus touting Austin's status to the world have added to the city's reputation over the last decade.

But Austin cannot and should not rest on its laurels, nor take for granted that its "shooting star" will continue without proactive nurturing. Just as the true impact of the creative sector and its critical role in attracting, stoking and retaining the talent needed to position Austin in the global economy - its creative climate is threatened. Austin is getting less affordable. Planning participants and others lament that the creative sector is isolated from the broader community and various parts of the cultural sector are segmented into individual "silos" with little communication, collaboration and leadership to unite them. Austin's creatives, arts and culture organizations and creatives industries often struggle to maintain their ability to create and attract audiences and resources. The creative community has failed to adequately make the case for its value and impact.

Other concerns were voiced in the *CreateAustin* planning process:

- Austin is widely known as the "live music capital of the world," but other modes of creativity have not been as successfully supported or branded. The infrastructure — promotion, employment opportunities, low interest loans, health care and insurance — that has been built by both the private and public sector to support live music should be used as a model to help other creators as well. However, many participants said that the live music scene is also threatened by the high costs of venues and living.

- Like other fast-growing, attractive cities, Austin should carefully consider its "habitat" for creativity. Affordable spaces for studios, rehearsal, performance, exhibit, offices, instruction, storage and living are crucial and becoming scarce, particularly for individual creators and smaller organizations. Other support systems, networking and marketing also need strengthening to assist and sustain creators, their talents and their enterprises for the future.

- Austin continues to grow at an astounding pace and everywhere there are signs of building — including the loss of numerous historic buildings and landmarks. Will Austin's *"culture of creativity"* find ample expression in new or renovated cultural spaces, public art and excellent design that reflect the city's authenticity and ambitions?

- The creative sector faces issues of race mirrored in the broader Austin community. There are institutions that ground a community, including cultural institutions that are lacking for some communities. As an example, many interviewees said that "black life" is a secret to the Anglo community and also to African-Americans who are not from the community, because of a lack of visible cultural activity and places to gather.

- Examples of cutting edge and effective cultural education can be found inside and outside of the formal school systems, but there is not yet a "systemic" approach to documenting, supporting and promoting best practices on a scale that could guarantee every student in Austin access to the very best creative learning.

- Children and families may be underserved by Austin's cultural organizations and programs.

- There is growing recognition of the role of cultural amenities and activities in attracting talent, developing a creative workforce, defining Austin's unique identity and generating significant economic activity. But more extensive business and management training, as well as marketing and promotion are needed for broad-based growth in Austin's creative economy.

- Congestion and lack of transportation options are restricting access to Austin's cultural venues and activity.

- Austin does not yet have a culture of private philanthropy; the wealth is younger, not multigenerational. A recent Urban Institute study ranked Austin No. 51 out of 50 major U.S. cities in nonprofit arts contributions per capita[3].

- Many in our interviews and focus groups lamented that the community has had difficulty developing major cultural institutions that can lead the way in setting standards of excellence and positioning culture as a community priority. The historic lack of individual support and struggles over cultural space development are factors. Austin does not have any cultural organizations with yearly budgets over $5 million and only 22 with budgets over $250K/year – rare for a city of its size.

- Austin is at the leading edge of understanding the breadth and depth of its whole creative sector, but has yet to develop networks and mechanisms that enable synergies across nonprofit and for-profit sectors. There are few community, organization, corporate or government leaders that bridge across cultural sector boundaries and speak for the whole arts and cultural community.

What will it take to sustain and enhance Austin's cultural sector as a continuing resource for its economy, quality of life and "weird," innovative spirit? This is the complex question that *CreateAustin* seeks to answer.

C. Cultural Planning History and Process

Cultural Planning in Austin
Austin is a city that plans in order to respond to challenges and opportunities. Many planning processes have helped shape Austin's transportation, housing, neighborhoods and other key elements of a vibrant and successful community.

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[3] *Cultural Vitality in Communities: Interpretation and Indicators;* The Urban Institute, 2006; Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green, Joaquin Herranz, Ph.D.

The City of Austin has recognized the importance of the cultural sector to its vitality, livability and economic success by supporting the arts with City funding and, initiating cultural assessments and planning periodically since 1969. The Austin Comprehensive Arts Plan, adopted by City Council in 1993, helped to ease then prevalent tensions within the arts community and laid the groundwork for facilities projects such as the Joe and Teresa Long Performing Arts Center, the George Washington Carver Museum and Cultural Center, Mexican-American Cultural Center and the move of the Austin Museum of Art to downtown, as well as modifications in arts funding processes. The 2002–2003 Mayor's Task Force on the Economy and the evaluation and subsequent recommendations for the City Cultural Contracts Program led to a transfer of the economic development elements of the cultural arts from the City Parks and Recreation Department (PARD) and consolidation with the commercial music, film, and digital media initiatives and art and redevelopment initiatives under the City Economic Growth and Redevelopment Services Office (EGRSO).

The *CreateAustin* Cultural Planning Process
The *CreateAustin* cultural planning process began formally in September 2006 with the appointment of a diverse, 70-member Leadership Council to oversee the process. The City felt the time was right for a re-examination of methods to support and sustain cultural activities that showcased Austin's creative population and enterprises. In the years since the prior planning process a number of successful commercial cultural initiatives like the SoCo (South Congress) corridor, the Austin Film Studios, and others had evolved, fundraising for major institutions was moving forward and the city was continuing to experience significant growth, with accompanying challenges.

The City engaged the services of The Metropolitan Group with Bill Bulick as lead consultant, and local firm Greenlights for NonProfit Success to facilitate a comprehensive cultural planning process designed for maximum engagement with the community, including:

- Extensive and ongoing review of background materials, including prior cultural plans and results of a major Cultural Assessment phase conducted by City staff and published in 2006.

- Key interviews and focus groups with more than 60 stakeholders and community leaders.

- Additional focus groups with artists and creators, creative business owners, digital media experts and others.

- Four open community forums held in locations around Austin.

- An Arts and Culture Round Table made up of over 70 arts and creative industries individuals.

- A Public Forum to gain input on the DRAFT *CreateAustin* Cultural Master Plan.

- Creation and use of two web sites — one administered by the City: www.ci.austin.tx.us/culturalplan/ and another community-based site:

> www.createaustin.org — along with the *CreateAustin* e-newsletter to communicate about the planning process, post documents and research, invite input via surveying and mediate dialogue.

- Critical dialogue and consensus building with advisory groups:

    o The *CreateAustin* Leadership Council, a diverse group of 70 community leaders met regularly to review research and community input, shape and ultimately, approve the Cultural Master Plan for transmission to the City.

    o A Working Group of cultural professionals met regularly to address planning process issues such as who to interview, where to hold community meetings and how to maximize participation.

    o Task Forces composed of arts and cultural professionals, civic leaders, artists and community members met to provide input on six critical sets of cultural issues and opportunities: support for individual creativity, the built environment, learning and creativity, communication and collaborative ventures, financial resources and cultural infrastructure.

D. City and Community Roles in Cultural Development

City and Community Roles in Planning
The City of Austin initiated cultural planning to define and recommend City of Austin roles and responsibilities with respect to cultural development, playing to its key competencies and capabilities. In addition, the City of Austin, recognizing it takes the whole community — business, education, tourism, philanthropy, arts, culture and creative industries — to create a vibrant city, also included representatives from these other sectors in the *CreateAustin* planning process. The goal was to trigger and leverage broad engagement and ownership of cultural development in the community.

The process for *CreateAustin* was organized to develop a community-wide spirit of collaboration, good communication, strong commitments to Austin's creative future and ownership of implementation recommendations. The message of the planning process was: many important players in the public and private sector spheres are joining together to *"prepare and ignite the rocket fuel for the next phase of cultural development."* [4]

Key City of Austin Roles/Strengths
The City of Austin plays a key role in cultural development, in association with community efforts:

- The Economic Growth and Redevelopment Services Office (EGRSO) was created to manage the City's economic development policies and to promote and facilitate sustainable growth in partnership with the community, project developers and the City of Austin organization. The goal is to enhance livability and economic viability in a manner that preserves the character of Austin and its environment. In

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[4] Quote from a *CreateAustin* participant.

addition to managing the City's redevelopment efforts EGRSO also develops and implements the City's economic development policies and programs, including the Emerging Technology Program and strategies for Music, Film, and Digital Media. The Small Business Development Program joined EGRSO in 2004. The Cultural Arts Division joined EGRSO in 2003.

- The Cultural Arts Division (CAD) of EGRSO performs the following functions:

    o The Cultural Funding Program provided almost $5 million in dedicated hotel occupancy tax revenue in FY 07/08 in contracts for services of more than 200 nonprofit arts organizations and individual artists.

    o The Art in Public Places Program (AIPP) has invested more than $4 million from the City since 1985 to commission and site art in public places throughout the city. AIPP also manages a registry of local, state, and national public artists with images of their work and contact information, and they provide technical assistant workshops and public art education forums to artists and the community.

    o Civic Arts staff conducts cultural assessment and surveys, cultural planning, marketing, and some economic development for nonprofit arts.

    o CAD staff act as liaisons to the Arts Commission and Music Commission, which are City of Austin Council-appointed boards that advise the City of Austin on matters pertaining to arts and the music sector.

- The Cultural Affairs Division of the Parks and Recreation Department (PARD) operates and programs numerous cultural facilities, including the George Washington Carver Museum and Cultural Center, Dougherty Arts Center, the new Mexican-American Cultural Center, Elisabet Ney Museum, O. Henry Museum, Beverly S. Sheffield, and Zilker Hillside Theater. They also provide arts education instruction and offer cultural programs in 17 Recreation Centers and 3 Senior Activity Centers. City expenditures for these services were approximately $3.3 million for FY 2007.

- Since 1985, four bond measures totaling more than $70 million have been referred by the City of Austin and approved by voters to support development or renovation of cultural facilities. The bond election of 2006 is providing over $120 million to construct, renovate, improve, and/or equip the Zachary Scott Theatre, Mexic-Arte Museum, Austin Film Studios, Asian-American Resource Center, African-American Heritage and Cultural Facility, the Dougherty Arts Center, Elisabet Ney Museum, the Susanna Dickinson House, and the new Central Public Library.

- The City of Austin negotiates development agreements that combine public and private goals for revitalization such as for large developments like the Mueller Redevelopment. The City has also developed long term leases with cultural entities such as the Austin Film Studios and the Joe and Teresa Long Center for the Performing Arts. Block 21, the City-owned block north of City Hall is also a development agreement that will house the new home for Austin City Limits

Studios. The developers of Block 21 and 22 also made contributions to the Art in Public Places Program (AIPP).

▪ The City of Austin has used a variety of tools and incentives to attract and retain business and talent, such as:

  o A long-term lease agreement and 2006 bond contribution agreement with the Austin Film Society for allowable use of City property and building upgrading.

  o A film ordinance to reduce permitting and service fees and incentives to attract and/or retain music, film and TV productions such as Friday Night Lights.

  o The Creative Industry Loan Program provides loan guarantees to banks that encourage banks to lend to creative individuals, organizations, and companies.

▪ The City of Austin has also organized special initiatives like the African-American Quality of Life Task Force, which recommended ways to increase African-American artists' access to funding and support, creation of an African-American Heritage and Cultural District and enhanced marketing of African-American cultural activity.

In fiscal year 2007, the City of Austin invested approximately $10 million in cultural development in the areas outlined above. The *CreateAustin* Cultural Master Plan will explore further elaboration of these and other roles for the City of Austin.

Key Community Roles/Strengths
Myriad individuals and organizations in the creative sector, private sector and broader community play equally important roles in forwarding Austin's cultural vitality.

• Foremost are the artists and creators themselves, and the presenters, producers and managers who help bring their work to fruition and to audiences.

• Support from the private sector – individuals, foundations, corporations and businesses — creates funding and audiences.

• Many building owners and landlords rent space to creative individuals and organizations; developers create cultural space, often within larger, mixed-use developments.

• Profit and nonprofit organizations provide support services such as marketing, data collection, training and management assistance.

• Collaborations of arts organizations and artists, such as the Austin Museum Partnership, Austin Circle of Theatres, and the joint marketing collaboration of presenting groups strengthen the cultural art network and provide synergies which save money and enhance effectiveness

• Media of all types communicate about cultural activity.

- Partnering organizations integrate cultural activity into their mission, such as schools, youth development organizations, chambers of commerce, neighborhood associations, community development corporations, business associations, tourism promotion agencies, transportation agencies and economic development entities.

Many of these key stakeholders have come forward during the *CreateAustin* process with their ideas about how they could help to further Austin's "*culture of creativity*."

E. Description of the *CreateAustin* Cultural Master Plan Document

CreateAustin was "branded" intentionally with a flexible phrase, "Play it, Film it, Draw it, Shout it, Draft it, Spin it, Dance it!" to reflect the many ways that Austinites are and can be creative. One clear lesson in the emergence and growth of the digital media industry is that it depended on the confluence of several different types of creativity — visual arts, programming, music, product design — as well as leadership and government support. **The *CreateAustin* planning process itself reflects another kind of coming together of perspectives, innovation and leadership — civic creativity**.

Hundreds of people brought their ideas and experience to *CreateAustin* meetings, task forces and website along with a genuine thirst to develop ongoing systems for communication, networking, collaboration — and implementation. What would happen to a city if it gathered its most creative thinkers, listened to them and developed ongoing means for tapping their talent, energy and passionate commitment to community?

One interviewee's comment was emblematic of many and sums up the prescription for Austin's continued ability to attract and retain talent and further develop its creative economy:

> *"Describe Austin and you've described a habitat for creativity —*
> *progressive, tolerant, supportive, curious, open to the new."*

The *CreateAustin* Cultural Master Plan Document
The *CreateAustin* document is composed of a preface with vision and values, executive summary, introduction, recommendations, next steps and appendices.

- The Preface describes the purpose of *CreateAustin* and lists the Values and Vision (what Austin would look like in the year 2017 with all the recommendations implemented) of the Leadership Council.

- The Executive Summary presents the basic thesis of the Plan and its principal recommendations.

- The Introduction provides community background and context, describes Austin's "*culture of creativity*" and its strengths, threats and opportunities, states how and why planning occurred and describes the key roles and strengths of both the City of Austin and the Community.

- The Plan Recommendations section is the core of the document, and is based on recommendations that came from members of the Austin community in their work on the six Task Forces over a six-week time period. Their final reports were presented to the Leadership Council at its August 1, 2007 meeting. Each one of the six sections includes a brief introduction, key observations from qualitative research and community engagement, a goal statement, and recommendations with implementation elements.

- The Next Steps chapter outlines the initial steps in communicating the *CreateAustin* Cultural Master Plan to the community, engaging additional leadership and maintaining momentum towards action on recommendations.

- The Appendices provide lists of *CreateAustin* Cultural Master Plan participants, summaries and links to the cultural assessment materials and background information about the consultant team.

The *CreateAustin* Cultural Plan presents a "big picture" overview of cultural resources, issues, opportunities and strategies for the Austin community – it is a **master plan**. Recommendations are framed as proposed strategic priorities to guide more detailed follow up planning for tactical implementation that can provide a clear road map for growth and change. In some cases the *CreateAustin* Cultural Master Plan recommendations are concrete and specific, in other cases more planning and assessment is called for because more time and broader input are needed. First steps are suggested for recommendations where possible. Tactical level planning is left for the individuals and organizations taking these first steps – starting with suggested implementers named under each recommendation – who can draw from their diverse perspectives, increase "buy in" and respond to changing circumstance in Austin to build a realistic plan to carry out the recommendations that reflects Austin's unique strengths and circumstances. In that sense, the *CreateAustin* Cultural Master Plan should be thought of as a "living" document providing a framework of Vision, Values, Goals and Recommendations that will equip future leaders to innovate on these themes and address new challenges and opportunities as they arise.

Lead and partner entities to implement the recommendations are suggested, based on input from planning participants and research as to possible roles and responsibilities. While it was not possible to confirm all commitments, we hope they will accept this invitation to join *CreateAustin* implementation in a spirit of collaboration – and help to define appropriate roles, as well as other potential implementers.

IV. PLAN RECOMMENDATIONS

A. Overview

This core section of the *CreateAustin* Cultural Master Plan presents Recommendations organized into six topical chapters that reflect the issues and strategies that emerged from a year of stakeholder and community engagement and research. Each section includes a short introduction, key observations from research and community dialogue, a goal statement and numbered recommendations. Cross references are made among sections for recommendations that apply to more than one section and where the location of the fully detailed treatment is indicated. The six topical chapters reflect the breadth of the *CreateAustin* inquiry.

- **Support for Individual Creativity**
- **Built Environment**
- **Creativity and Learning**
- **Communications and Collaborative Ventures**
- **Financial Resources**
- **Cultural Infrastructure**

Each *CreateAustin* Recommendation is followed by a matrix of suggested implementation factors that includes the following elements:

- **Lead and Partner Implementers:** these are suggested, based on input from planning participants and research as to possible roles and responsibilities.
- **Timeline**
  - o Near Term = 6 – 12 months
  - o Medium Term = 1 – 3 years
  - o Long Term = 4 – 10 years
- **First Steps:** to begin working on the Recommendations.
- **Models:** where possible and appropriate, examples of model programs from other communities are referenced.
- **Resources:** types and sources of resources, including financial, in-kind and volunteer time are suggested.
- **Outcomes:** are defined as results and community impacts of intended actions.
- **Benefits/rationale:** those that accrue to the cultural sector and the community.

The recommendations sections are rooted in the work of six task forces that met over a six-week period, from mid-May through late June 2007, at least four to six times each to brainstorm recommended strategies and suggestions for implementation. As the basis for their work, task force members studied the *CreateAustin* Summary Findings document prepared by the consultant team, reviewed other background materials prepared by City

of Austin staff and the consultant team, conducted their own research and discussed and debated their ideas in Internet chat groups and at their meetings.

Members of the task forces did excellent, thoughtful work. Their full reports (more than 120 pages) serve as a record of the good thinking that occurred during this phase. Their input has been reshaped and edited, to consolidate recommendations and text, to indicate cross references among topics, to accommodate other planning input and to reflect priorities and input of the Leadership Council. In some cases, language conveying the broad sense of "creativity" and "creative enterprise" intended for this planning has been substituted for "arts" or "arts and culture."

B. Support for Individual Creativity Recommendations

Individual creators — musicians, designers, actors, writers, programmers, filmmakers, painters, dancers and artistic directors, whether they are self-employed or work within cultural organizations or business — are the foundation of Austin's "*culture of creativity*." Attracting, retaining and sustaining these key individuals, developing suitable creative habitat, including workspace, venues, markets and support systems to maximize excellence, innovation, relevance and impact is the substance of this Plan. Cultural organizations that employ them, commission their works, provide venues and draw audiences play a crucial role in Austin's creative ecology. Interviews and research yielded the following key observations.

Key Observations:

- Austin has historically drawn large numbers of creative individuals. The creative sector workforce is one of the major sectors of the local economy with almost 44,000 permanent jobs.[5] This has fueled a strong experimental drive in the City's creative scene, leading to an unusually large output of locally generated creative work — new plays, films, contemporary dance, songs, books, computer games, art, etc. — for a city of Austin's size.

- A recent study released by the Urban Institute and quoted in an American-Statesman article, listed Austin as the # 2 major U.S. city in the number of non-profit community celebrations, festivals, fairs and parades per thousand population.[6] In the study, Austin ranked # 11 in artists' jobs per capita and # 13 in both non-profit arts organizations per thousand population and arts establishments (nonprofit and commercial) per thousand population.

- Austin's cultural sector includes leading edge discipline hybrids: a "green" art community (http://www.austingreenart.org/) and examples of arts and healing strategies (Dell Children's Hospital incorporates public art, dance and physical therapy and cultural programs). These efforts connect the arts and creativity to sustainability and livability frameworks.

- There are several support programs offered through the City of Austin, such as the Cultural Contracts Program, Art in Public Places Program, Civic Arts, Creative Industries and Small Business Development Program.

- The City's Economic Development Policy already includes cultural development and amenities as desirable criteria in ranking new or expanding businesses for performance-based incentives that was a key recommendation of the 02/03 Mayor's Task Force on the Economy / Cultural Vitality Subcommittee. That

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[5] The Role of the Cultural Sector in the Local Economy: 2005 Update, prepared for the City of Austin by TXP, Inc., Austin, Texas. http://www.ci.austin.tx.us/culturalplan/downloads/TXP_Cultural_Sector.pdf
[6] *Cultural Vitality in Communities: Interpretation and Indicators;* The Urban Institute, 2006; Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green, Joaquin Herranz, Ph.D.

subcommittee also recommended strengthening technical assistance and business management programs and development of a shared cultural incubator space.[7]

- Creatives are traditionally divided by their specific discipline, i.e., theatre, visual arts, dance, music, etc., which, unfortunately, results in some services that would benefit *all* creatives being made available only to certain groups or duplicated by different organizations that aren't aware of one another's efforts.

- Leadership for the arts, culture and creative sectors is similarly splintered. There are strong visible leaders for music or film, for example, but few individuals or organizations recognized or effective as leaders for the whole creative sector.

- Many *CreateAustin* participants stated that it is increasingly difficult for creative individuals to find affordable and accessible housing, workspace, venues and services (health care and insurance), especially in the central city. Many said the challenges are particularly great for mid-career artists, who may leave to be replaced by a "new crop of artists every 10 years." Even Austin's live music scene is threatened by the increasing costs of living and working, as well as unresolved noise and safety issues which put the industry at loggerheads with strategies to increase the number of downtown residents.

- Not all creatives are sensitive to the business side of what they do, what's important or necessary in terms of budgeting projects, securing funding or selling work or securing space. Information about business, technical assistance and professional development opportunities made available by local service organizations is not always reaching the creative individual and so the effectiveness of this approach is hard to gauge.

- In the past, organizations have been established to address some of the gaps in the system (i.e., Texas Accountants and Lawyers for the Arts), but for various reasons (burnout, lack of funding, people moving on) some of these groups scale back their services or dissolve, although those services are still needed. That leads to organizations having to "reinvent the wheel" every few years.

- The Austin economy's boom-and-bust cycle of recent decades has likely had a detrimental effect on the creative community. In boom times, the arts have not always been able to capitalize on the prosperity that other sectors do. Some buildings with potential for cultural uses (the Downtown Warehouse District, South Central Austin and East Austin) have been used for commercial projects. In bust times, major projects suffer delays or are abandoned for lack of financial support (the Long Center and Austin Museum of Art Downtown).

- A 2006 City of Austin Cultural Assessment Survey found that the most pressing issues facing the cultural development of Austin are: 1) the lack of adequate funding; 2) lack of affordable facilities; 3) the increasing cost of living in Austin; 4) restrictive policies; 5) lack of media outlets and inadequate promotion.

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[7] Mayor's Task Force on the Economy: Cultural Vitality and Creative Economy Subcommittee. 2002-2003. http://www.ci.austin.tx.us/culturalplan/downloads/mayor_taskforce_econ.pdf

> **Goal Statement**
> Enhance the environment in Austin so that individual creators in all fields — music, film, theatre, dance, the visual arts, architecture, design, digital media, the culinary arts, fashion, and other creative disciplines — can live and work affordably, create their best work and contribute to the Austin community.

Recommendation 1: Create a new, large-scale, grass roots membership and advocacy organization —the Creative Alliance — for artists, creative individuals and their supporters. Task force members likened it to an AARP for creativity in Austin.

The organization would be a central clearinghouse of information about professional development and business management training opportunities, studio space and venues, resources, financial planning and marketing opportunities. It would broker services such as health care and insurance, spur networking and be a vehicle for advocacy. A website would be created as an interactive information resource for artists and creators It could also be an online resource for marketing cultural products and activities to residents and visitors.

This "come one, come all" entity could also provide a vehicle for the "universal arts fundraising" recommended below (See Resources section). It would not, initially build the costly infrastructure required for proactive, concerted solicitations, but would welcome revenue from memberships, donations at all levels, sale of services and commissions for sales of art. A later step could be development of workplace giving.

Another eventual role for this new entity would be cultural space development. Providence, Rhode Island is a notable example of a city in which artists and creators, themselves, came together to develop affordable studio and live/work spaces – with assistance from the city *(see Built Environment Recommendation 4).*

It was noted that the Austin Circle of Theaters has been enhancing its service organization functions and capabilities and might further evolve to meet the goals of this recommendation. ACoT was developed initially as an alliance of organizations and the models it cites — the Greater Philadelphia Cultural Alliance and the Cultural Alliance of Greater Washington — are also alliances of organizations. The intent to create a grassroots organization of individuals coming together to network and advocate for culture is the exciting core of this recommendation and should be foremost as options are considered.

- **Lead Implementers:** *CreateAustin* stakeholders, cultural service organizations, unions.

- **Partners:** Austin Circle of Theaters, arts service organizations, creative organizations and individuals, unions (equity actors, stagehands, musicians), City of Austin Cultural Arts Division, Austin Arts Commission and Music Commission, Greenlights for Nonprofit Success, Center for Community-Based and Nonprofit Organization at Austin Community College, City of Austin Risk

Management, social service organizations, and other low-cost clinics and area hospitals.

- **Timeline:** Near Term and Ongoing.

- **First Steps:** Members of the Individual Creativity Task Force are prepared to develop a straw charter to define the structure of an all-inclusive Austin creatives membership organization, then invite other *CreateAustin* participants and interested parties to (1) gather information on all services currently available to creatives in the city; (2) develop ideas for services not currently available to creatives in the city; (3) further research the Austin Circle of Theaters and other models to explore lessons learned; (4) refine a structure for the organization; and (5) create a three year plan for launching and sustaining the organization.

- **Models:**

    o Health Alliance for Austin Musicians, http://www.healthallianceforaustinmusicians.org/

    o Austin Circle of Theaters, http://www.acotonline.org/Pages/Home.html

    o Minnesota Artists, www.mnartists.org/

    o Artist Trust of Washington, www.artisttrust.org/

    o Center for Cultural Innovation, www.cciarts.org/

    o Greater Philadelphia Cultural Alliance, http://www.cultural-alliance.org/index.html

    o Fractured Atlas, a national non-profit organization that provides services and support to artists and arts organizations, http://www.fracturedatlas.org/

- **Resources:** Initially, meeting space and time; eventually, office space for the organization; paid staff to direct the organization, gather information for the website, and serve as webmaster; provide computers and other office resources. Funding would be a mix of membership dues, donations, sales of services and artworks, and support from the City of Austin Cultural Contracts.

- **Outcomes:** A strong, diverse membership base; a sustainable business plan; a detailed inventory of who's working in the region, and a menu of services like insurance, technical assistance, bulk-purchasing etc. to respond to creatives request for assistance; database providing a census on local creatives, with detailed demographics on cultural background, economic impact, etc. Creatives would have a higher standard of living, more access to management resources and support services (insurance and health care), and build collaborations which result in more active audiences and participation in their art forms.

- **Benefits/rationale:** More creatives coming together offers greater leverage for affordable health care coverage and liability insurance than any individual discipline or creative sector could provide. Establishes a quantitative sense within the community of just how many creatives call Austin home. Fosters an environment for more interaction and cross-genre collaboration (painters and filmmakers, dancers and gamers, playwrights and musicians, et al.). Fosters a

support network for those in mid-career and late-career. Centralized information makes it easier for creatives to access services and consumers to find out more about what's available. This definitely includes for-profit creatives, who often practice their art outside of their "day jobs" just like traditional creatives, who are unaware of resources available to them.

Recommendation 2: Extend Austin's creative brand and opportunities that have been developed for live music and film, to all creative endeavors, including participation in City-sponsored performance programs at the airport and City Hall and in public events sponsored by other entities such as farmers markets, corporations and churches. *(See related Cultural Infrastructure Recommendation 1)*

The "live music capital of the world" could increasingly become the "live arts capital of the world" if other creative forms were also showcased at City Hall, the airport and other City-sponsored civic events. This would, in turn, spur other sponsors to feature a broader range of art forms.

- **Lead Implementer:** City of Austin.

- **Partners:** Creative Alliance, Austin Convention and Visitors Bureau, Downtown Austin Alliance, other civic organizations, creative individuals and organizations, arts service organizations, neighborhoods, corporations, churches, farmers markets and chambers of commerce.

- **Timeline:** Near Term and Ongoing.

- **Model:** Philadelphia Cultural Alliance "Campaign for Culture," http://www.philaculture.org/campaign/campaign.htm

- **First Steps:** Inventory existing opportunities; compile examples of alternative performing arts disciplines that would work; enact City policy to have staff to book them; compile a roster of specific artists; influence other entities such as the Austin Convention and Visitors Bureau and Downtown Austin Alliance to expand their offerings.

- **Resources needed:** Ongoing publicity and coordination, roster of artists, funding to hire them.

- **Outcomes**: Enhanced visibility of arts enterprises locally and beyond; expanded range of creative presentations in public places; increased audiences and memberships for arts enterprises

- **Benefits/rationale:** Further recognition for Austin's broad range of creative expression. This can create opportunities for artists and contributes to Austin's livability and reputation for being welcoming to creatives.

Recommendation 3: Increase and focus business development and technical assistance services for for-profit creative businesses, nonprofit cultural organizations and individual creators to enhance management capacity and grow jobs, wealth and the economic impact of promising sub-sectors of the

creative economy. Improving management effectiveness, marketing and fundraising will enhance revenues.

The City of Austin's Small Business Development Program, Creative Services and Neighborhood Housing and Community Development programs best understand for profit entities. Better understanding of nonprofits and individual, sole proprietor creatives by these City programs and better coordination between these City programs and non-profit management assistance organizations will enhance availability and focus for technical assistance and business development services to both for-profit and non-profit entities.

- **Lead Implementers:** Nonprofit service organizations and management assistance organizations, City of Austin, Creative Alliance.

- **Partners:** City of Austin Economic Growth and Redevelopment Services Office (EGRSO) Small Business Development Program and Creative Industries Loan Program, Neighborhood Housing and Community Development, nonprofit management assistance providers such as Greenlights for Nonprofit Success and ACC Center for Community-Based & Nonprofit Organizations.

- **Timeline:** Near Term and Ongoing.

- **First steps:** Inventory, document, catalog and publicize existing services and opportunities; conduct an analysis of gaps between existing services and artist/arts organization and cultural business' needs.

- **Models:**
  - Small Business Development Program, City of Austin, http://www.ci.austin.tx.us/sbdp/aboutsbdp.htm
  - Chicago Artists Resource, www.chicagoartistsresource.org/
  - Springboard for the Arts, Minnesota: connecting artists and resources, http://www.springboardforthearts.org/AboutUs/AboutUs.asp

- **Resources needed:** Ongoing publicity, market analysis.

- **Outcomes**: Better utilization of existing resources, improved management, marketing and fundraising, and continued employment growth in the creative sector as measured in the City of Austin's periodic economic impact studies.

- **Benefits/rationale:** Culture and enterprise flourish in communities that can assist individual artists, organizations and cultural businesses in maximizing their effectiveness.

Recommendation 4: Encourage the development of affordable and accessible cultural space of all types — studios, live/workspaces for performance, exhibit, instruction, storage, rehearsal, offices, incubator spaces. This overarching issue and critical need surfaced in nearly every task force, and is addressed in detail in the Built Environment Recommendations section. *(See Built Environment, Recommendations 2, 3, 4 for details.)*

C. Built Environment Recommendations

The built environment is a tangible, concrete reflection of Austin's "*culture of creativity*." Can it be a well-designed, imaginative, good habitat for both creativity and commerce, "user friendly" to residents and visitors, and reflective of Austin's unique and authentic identity? These are questions city and community leaders should be asking as Austin continues its rapid growth and various planning efforts offer both the opportunity for pro-active visioning and mechanisms to put policy, guidelines and incentives in place to realize them. It should be a top priority to integrate this *CreateAustin* Plan with the new Downtown Plan, the Downtown Arts Development Study, neighborhood planning and other planning efforts.

Participants in *CreateAustin* have focused on cultural spaces and districts, public art and, to a lesser extent, design review. Most pressing is development of affordable, accessible cultural spaces to meet the needs of artists, cultural organizations and creative sector businesses for workspace, performance, exhibit, education programs, office, storage and housing. Qualitative research, community engagement and the task force process all emphasized this issue. Put simply, cultural space is critical to sustaining the presence of creative individuals, organizations and businesses as a resource for Austin's economy, vitality and livability.

Key Observations

- Austin has a wide range of community facilities, museums, plazas, parks and churches available for cultural uses.

- The City operates cultural facilities and programs through the Parks and Recreation Department and Libraries, offering accessible activities for residents across the city.

- The City of Austin and its citizens have a history of support for cultural facilities bonds, including most recently, a $31.5 million measure in 2006 to support construction, renovation, improvements and equipping of cultural facilities, including Zachary Scott Theatre, African-American Heritage and Cultural Facility, Asian-American Resource Center, Austin Film Studios, Mexican-American Cultural Center, Mexic-Arte Museum and the Dougherty Arts Center.

- There are easily identifiable neighborhoods with robust cultural activity that contributes to Austin's vibrant identity (Northwest Austin, South Austin and East Austin, among others). These assets could be amplified so as to contribute more to Austin's livability and attractiveness to visitors.

- In 1985, Austin was the first municipality in Texas to include works of art in construction projects, when it established the Art in Public Places (AIPP) ordinance. Many fine works have been commissioned, but are not always known to residents or visitors. There is interest in creating incentives for private developers to include public art in their projects.

- The public art collection is aging; some works are more than 20 years old, and face degradation from natural and man-made forces. Funds to maintain or repair

public art are referred to the Department where the public art work resides and is often not available.

- There is a perceived lack of affordable, accessible and/or appropriately equipped cultural spaces — as stated repeatedly in Plan interviews and meetings. This is particularly the case for smaller organizations and individual artists, who generally lack the capital, support and knowledge to develop their own spaces.

- There is limited access to existing public spaces such as schools, libraries, museums and recreation centers (with evening hours not consistently available).

- There is a limited stock of available industrial buildings of a size and condition suitable for cost-effective adaptive reuse for cultural purposes.

- While the African-American community has contributed significantly to Austin's history and creative legacy, there is little representation of it in the public discourse. It is imperative to preserve and celebrate the cultural heritage legacy of downtown and central east Austin. The African-American Quality of Life initiative offered key strategies such as improved technical assistance, capacity building, outreach, marketing and the development of an "African-American Cultural Arts District" with an African-American Cultural Center anchoring it in East Austin.

- Until 1990, Austin was ranked as one of the most affordable cities to live. The rapid increase in Austin's population and employment since then has also increased the cost of housing, while area median incomes have not kept pace with home sales and rents. The median sales price for a home more than doubled from $74,400 in 1990 to $170,300 in 2006 and $183,000 in May, 2007, while the median family income increased from $42,000 to $58, 200.[8] Renters also face significant housing challenges; 44 percent of Austin renters could not afford the fair market rent for a two-bedroom apartment based on national standards.[9] The loss of affordable housing erodes Austin's economic growth and quality of life as people earning less than median incomes move to the suburbs, facing longer commutes and, potentially, loss of cultural and community linkages. The City of Austin has dedicated local and federal resources to create and retain affordable housing, but cannot keep pace with demand.

- Infrastructure support such as parking, sidewalks, lighting and transportation is needed for existing arts/culture venues.

- Increasing traffic congestion and lack of transportation alternatives will increasingly impact access to and use of cultural venues — an issue that was often brought up in community and Leadership Council meetings.

- More than $3 billion has been invested in the downtown in the last decade and the pace of development is likely to continue. Can the arts and culture — via public art, cultural space, cultural businesses and activities — be successfully integrated

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[8] Census data

[9] "The Preservation of Affordable Housing in Austin," produced by the Neighborhood Housing & Community Development / Planning Division.

into this development in a way that reflects and contributes to Austin's unique identity and vitality?

Goal Statement

Invigorate and support the creative and cultural sectors by assuring that the built environment and infrastructure in Austin are adequate and sustainable over the next 10 years to serve the needs of individual creators, nonprofit cultural organizations and creative businesses. Austin should reach for the highest standards of design and accessibility in creating its architecture and public spaces of the future.

Recommendation 1: Create an inventory of available cultural spaces and an interactive website to promote access to the information and enable "matchmaking." Include private and public (city, county, and state) properties within Austin, and create mechanisms to keep the list up to date. Include links to other cultural web sites to enhance awareness of the cultural spaces inventory.

- **Lead Implementers:** *CreateAustin* stakeholders, City of Austin.

- **Partners:** Cultural organizations, creative sector for-profit and nonprofit entities, Building Owners and Managers Association, Downtown Austin Alliance, local Austin Web service companies, local educational institutions, Creative Alliance.

- **Timing:** Near Term.

- **First Steps:**

  o The City of Austin CAD has committed to working on a facilities inventory as part of this cultural planning process. It should be noted that ACoT is building a data base that may be able to accommodate a facilities inventory and ACoT interested in providing such services to the cultural community. Dependable, ongoing funding would be needed to keep it up to date.

  o The Parks and Recreation Department's Cultural Affairs Division operates numerous cultural facilities and has offered to more aggressively promote community awareness and use of these spaces.

  o The first steps in implementing this recommendation are to take stock of existing plans and mechanisms for inventorying facilities and reach consensus on the best approach and develop the resources to make it viable. Such an inventory could include use policies and should be actively publicized as a resource for the creative community.

- **Models:**

  o Chicago Artists Resource, www.chicagoartistsresource.org/

  o Toronto Cultural Facilities Analysis: a Map of Toronto's Cultural Facilities.

o Massachusetts Cultural Council ArtistLink, www.artistlink.org/

▪ **Resources:** Public and private sector funding; in-kind donations (Web services, computer equipment, computer maintenance services).

▪ **Outcomes:**

o Increased use of existing facilities for cultural activities.

o Comprehensive tracking of Austin's cultural space inventory and needs.

▪ **Benefits/rationale:**

o Existing built-environment resources would be better utilized.

o Priorities for future space planning for the community could be assessed based on statistics.

Recommendation 2: Work with the City, school districts, university and private sector to encourage more low cost access to space for organization or creative industry business offices, and space for rehearsal, studios, exhibits, and performances.

▪ **Lead Implementers:** Creative Alliance.

▪ **Partners:** Private developers and building owners, local educational institutions, City of Austin, libraries, umbrella creative organizations, Austin Circle of Theaters, Building Owners and Managers Association, Downtown Austin Alliance, Austin Museum Partnership.

▪ **Timeline:** Near Term and Ongoing.

▪ **First steps:** Inventory available spaces; work with lead implementers to adapt use policies; publicize availability to creative community.

▪ **Model:**

o Rec-creative Spaces Directory: the Denver Office of Cultural Affairs (DOCA) and Denver Parks and Recreation created a directory that identifies affordable, neighborhood-based space for creative activity in Denver's 29 recreation centers, http://www.denvergov.org/HomePage/RecCreativeSpacesDirectory/tabid/426628/Default.aspx

▪ **Resources:** Staff and facilities.

▪ **Outcome:** Better use of available space to meet creative community and public needs.

The following two recommendations, Recommendations 3 and 4, are closely related.

Recommendation 3: Develop policies and incentives, such as density bonus, access to historic, energy, low income and/or New Market Tax Credits (if available), tax and fee abatements and low-cost financing to encourage the private sector to

develop and/or make available low-cost space in new construction or current existing facilities to creative individuals and organizations for rehearsals, studios, performance or exhibit spaces and offices.

Other cities and states, particularly those in "hot" real estate markets, where the lack of affordable cultural space is also a concern, have developed policies for the allocation of available incentives to develop space to close the gap between the costs and returns, to keep rents or purchase prices below market. These subsidies have been applied to specific properties or districts in numerous locales, including Boston, Philadelphia, Chicago, Providence, Washington, D.C.; Seattle; Minneapolis; Kentucky; Maryland; and Rhode Island. The Texas 380 Agreement gave municipalities the power to offer tax and financing incentives in exchange for public amenities.

- **Lead Implementers:** City of Austin, private developers, cultural organizations and businesses, individual creatives.

- **Partners:** Cultural organizations, community development corporations (such as PeopleFund, East Austin Economic Development Corporation, and others), cultural umbrella organizations (such as the Creative Alliance, Austin Circle of Theaters, Austin Music Foundation, and Austin Visual Arts Association), State of Texas economic and community development offices.

- **Timeline:** Medium Term and Ongoing.

- **First Steps:** There are a number of steps the City could take to address the needs and opportunities of Built Environment, Recommendations 3, 4, 5 and 6.

  o Assemble a working team of Economic Growth and Redevelopment Services Office (EGRSO), Neighborhood Housing and Community Development, Neighborhood Planning and Zoning, Cultural Arts Division and other relevant offices' staff to inventory available tools and incentives and create a cultural space development handbook. The intent is to build awareness of opportunities so that ideas, energy, leadership and capital emerges from the community — for smaller projects as well as large ones — for which the City may play a more direct role.

  o Adapt existing policies to "ramp up" incentives and specify cultural space development and/or rehabilitation as a goal. As stated above, the City's Economic Development Policy already includes cultural development and amenities as desirable criteria in ranking new or expanding businesses for access to relaxation of tax liabilities as an incentive. Contributions to the Business Retention and Enhancement Fund, negotiated in development agreements could be dedicated to cultural space projects.

  o Appoint a City ombudsman for cultural space development, as it has, already, to facilitate City support for live music and film.

  o Austin should consider bringing in a nonprofit cultural space developer with long-term experience in putting together viable cultural space

projects that use available tools and incentives as well as private sector support.

- o Develop and periodically update a toolkit/catalogue/handbook for cultural organizations and developers explaining tools and mechanisms for affordable cultural space development.

- **Models:**
  - o Denver's Mayor's Task Force on Creative Spaces, http://www.denvergov.org/redirect_404/tabid/367615/tabid/385851/Default.aspx? Denver Space Matters report, http://www.denvergov.org/Portals/220/documents/Space%20Matters_Report%20from%20MTFCS.pdf

  - o Massachusetts Cultural Council ArtistLink, www.artistlink.org/ , includes a huge database and information about cultural space projects and districts all over North America. The site includes a space development tool kit.

  - o Artscape Projects in Toronto, http://torontoartscape.on.ca/ , developed a guide, "SQUARE FEET: The Artist's Guide to Renting and Buying Work Space," a resource manual for artists, arts organizations and collectives looking to rent or buy work space.

  - o Artspace: nonprofit developer of cultural space, founded in 1979, now has properties all over the U.S., http://www.artspaceusa.org/

  - o AS220 in Providence, RI is a cultural space development non-profit formed by and for artists that received help from the city and private banks striving to meet Community Reinvestment Act requirements. They are doing increasingly sophisticated projects. www.as220.org

- **Resources:** City staff support, public and private sector funding, incentives, credits and abatements; in-kind donations of architectural and design services.

- **Outcomes:** Individual artists, small nonprofits and creative industry entrepreneurs will have the ability to purchase/renovate their own workspaces. Austin can attract and retain artists and creative individuals and enhance their opportunities for creative and entrepreneurial success. This will, in turn, contribute to the city's vibrancy, livability and prosperity.

Recommendation 4: Identify sources and provide support and policies (as in 3, above) so that cultural and creative organizations and individuals can develop their own spaces.

Opportunities include City bonding, negotiated development agreements and sources such as the Neighborhood Housing and Community Development Department, Small Business Development Program and Creative Industries Loan Program. (Examples: As of the writing of this document Salvage Vanguard Theatre and Tapestry Dance Company are working with the City of Austin Neighborhood Housing and

Community Development Department on securing loans on building renovation, equipment or purchase of each of their buildings.)

- **Lead Implementers:** City of Austin, private developers, cultural organizations and businesses, individual creatives.

- **Partners:** Cultural organizations, community development corporations (such as PeopleFund, East Austin Economic Development Corporation, and others), cultural umbrella organizations (such as the Creative Alliance, Austin Circle of Theaters, Austin Music Foundation, and Austin Visual Arts Association), State of Texas economic and community development offices, University of Texas School of Architecture.

- **Timeline:** Medium Term and Ongoing.

- **First Steps:** There are a number of steps the City could take to address the needs and opportunities of Built Environment, Recommendations 3, 4, 5 and 6.

  o Assemble a working team of Economic Growth and Redevelopment Services Office (EGRSO), Neighborhood Housing and Community Development, Neighborhood Planning and Zoning, Cultural Arts Division and other relevant offices' staff to inventory available tools and incentives and create a cultural space development handbook. The intent is to build awareness of opportunities so that ideas, energy, leadership and capital emerges from the community — for smaller projects as well as large ones — for which the City may play a more direct role.

  o Adapt existing policies to "ramp up" incentives and specify cultural space development and/or rehabilitation as a goal. As stated above, the City's Economic Development Policy already includes cultural development and amenities as desirable criteria in ranking new or expanding businesses for access to relaxation of tax liabilities as an incentive. Contributions to the Business Retention and Enhancement Fund, negotiated in development agreements could be dedicated to cultural space projects.

  o Appoint a City ombudsman for cultural space development, as it has to facilitate City support for live music and film.

  o Austin should consider bringing in a nonprofit cultural space developer with long-term experience in putting together viable cultural space projects that use available tools and incentives as well as private sector support.

  o Develop a toolkit/catalogue/handbook for cultural organizations and developers explaining tools and mechanisms for affordable cultural space development.

- **Models:**

  o Denver's Mayor's Task Force on Creative Spaces, http://www.denvergov.org/redirect_404/tabid/367615/tabid/385851/Default.aspx? Denver Space Matters report,

- o Massachusetts Cultural Council ArtistLink, www.artistlink.org/ , includes a huge database and information about cultural space projects and districts all over North America. The site includes a space development tool kit.

- o Artscape Projects in Toronto, http://torontoartscape.on.ca/ , developed a guide, "SQUARE FEET: The Artist's Guide to Renting and Buying Work Space," a resource manual for artists, arts organizations and collectives looking to rent or buy work space.

- o Artspace: nonprofit developer of cultural space, founded in 1979, now has properties all over the U.S., http://www.artspaceusa.org/

- o AS220 in Providence, RI is a cultural space development non-profit formed by and for artists that received help from the city and private banks striving to meet Community Reinvestment Act requirements. They are doing increasingly sophisticated projects, www.as220.org

- **Resources:** City staff support, public and private sector funding, incentives, credits and abatements; in-kind donations of architectural and design services.

- **Outcomes:** Individual artists, small nonprofits and creative industry entrepreneurs will have the ability to purchase/renovate their own workspaces. Austin can attract and retain artists and creative individuals and enhance their opportunities for creative and entrepreneurial success. This will, in turn, contribute to the city's vibrancy, livability and prosperity.

Recommendation 5: Encourage development of affordable housing and live/workspace for artists and creators, consistent with City of Austin Affordable Housing policies. Numerous models for qualifying artists within low income housing guidelines exist from other communities and nonprofit cultural space developers.

- **Lead Implementers:** City of Austin.

- **Partners:** Affordable housing advocates and developers (including community development corporations (ARA, PeopleFund, East Austin Economic Development Corporation), Habitat for Humanity, neighborhood associations and Affordable Housing Bond Committee, Creative Alliance, private sector housing developers, nonprofit cultural space developers.

- **Timeline:** Medium Term and Ongoing.

- **First Steps:**

  - o Educate the creative community on affordable housing programs.

  - o Work with affordable housing programs such as American Housing Foundation (Austin) to include creatives in their client types and mission.

- o Promote partnerships between Community Development Corporations, private sector housing developers and the creative community to develop affordable living and live/workspaces. Encourage neighborhood redevelopment plans to include live/workspaces for artists and creative industries entrepreneurs.

- o Explore uses of community land trusts and deed covenants to secure long-term commitments to affordability.

- o Learn from past efforts, including the Austin Musicians' Housing Initiative housing cooperative for musicians that closed in 2006 and the City of Austin's housing fair for musicians in February 2007.

- **Models:**
  - o Project Row Houses, Houston, http://www.projectrowhouses.org/
  - o Artspace: nonprofit developer of cultural space, founded in 1979, now has properties all over the U.S., http://www.artspaceusa.org/
  - o Western Avenue Studios, (www.WesternAvenueStudios.com), in Lowell, Mass.

- **Resources:** City staff, existing pools of affordable housing funding, financing tools and incentives as outlined in Recommendations 3 and 4.

- **Outcomes:** Quantifiable increase in low-cost housing and live/workspace for creatives. Continued growth in creative sector employees and economic impact in Austin. More creatives can live in Austin; individual artist registry increases; more diversity in arts mediums and artists seen in community. More galleries showing more Austin work and enhanced cultivation of collectors.

- **Benefits/rationale**: As neighborhoods begin to revise themselves, artists will have a seat at the table. This will enable communities to benefit from the vitality of a creative community and also provide affordable live/workspace for artists.

Recommendation 6: Develop a shared cultural facility providing low cost space for offices, opportunities for shared functions among organizations and incubator space. The facility could also include space for performances, exhibits or meetings, cultural businesses or artist studios, depending on available opportunities.

Recommendation 6 reprises a recommendation of the 02/03 Mayor's Task Force on the Economy: Cultural Vitality Subcommittee and addresses two of the most important themes of *CreateAustin*: the need for improved collaboration and communication in the cultural community and the need for low-cost cultural space.

The City could develop the space, following a similar path as with City-owned and operated facilities of PARD, create a development agreement with a private sector partner or work with a nonprofit cultural space developer or a locally created entity or existing community development corporation.

- **Lead Implementers:** Creative Alliance or City of Austin.

- **Partners:** Nonprofit cultural space developer, private developers, arts and cultural organizations, and creative industries, City of Austin, *CreateAustin* stakeholders, cultural organizations and businesses.

- **Timeline:** Medium Term.

- **First Steps:**
    - Research available land and/or buildings.
    - Research models in Dallas, Minneapolis, and Boston.
    - Survey cultural community for interest in being part of the facility.

- **Models:**
    - Sammons Center for the Arts, Dallas, http://www.sammonsartcenter.org/
    - Hennepin Center for the Arts, Minneapolis, http://www.artspaceusa.org/neighborhood/hennepincenter/
    - Fort Worth Center for the Arts, http://www.fwcac.com/
    - DeSoto Project, Portland, www.MuseumofContemporaryCraft.org . Redevelopment of a former fabric warehouse, initiated by developer and arts patron Jim Winkler, the project's impetus was to help financially stabilize a number of arts entities and secure critical mass of the arts in The Pearl District, nationally recognized as a culturally vibrant neighborhood.
    - Fort Mason Center, San Francisco, http://www.fortmason.org/index.shtml A former military base located in the historic piers and buildings of Lower Fort Mason, offers a variety of activities of the highest quality at minimum or no cost, suitable for all ages and interests focusing on the visual and performing arts, humanities, education, ecology, and recreation. The Center houses about 30 nonprofit organizations and is the setting for more than 15,000 meetings, conferences, performances, and special events, attended by 1.5 million visitors each year.

- **Resources:** Publicly owned land or buildings, bonding, state and federal funds; private sector support; fundraising efforts.

- **Outcomes:** Additional space for cultural organizations, opportunities for organizations to collaborate and gain efficiencies by sharing support services and functions, and incubator space for emerging cultural organizations and businesses.

- **Benefits/rationale:** Visible demonstration of cultural collaborations that enables organizations to be more efficient and effective.

Recommendation 7: Encourage and explore "ground up" development of cultural and/or heritage community/neighborhood districts, including definitions and policies for district designation. Promote these districts and activities as part of

the mix of cultural tourism amenities and destinations. *(See Communication and Collaborative Ventures, Recommendation 2; Cultural Infrastructure, Recommendation 3; Creativity and Learning, Recommendation 2.)*

A key recommendation of the City of Austin's 2005 African American Quality of Life Arts, Culture and Entertainment Subcommittee was creation of an African-American Heritage and Cultural District. Approval of bond funding to build an African-American cultural center in the heart of the old African American neighborhood in East Austin puts another key asset into the mix for a potentially important pilot project in Austin.

The Built Environment Task Force felt strongly that cultural districts in Austin should arise from neighborhood conversations and planning that bring together neighborhood stakeholders who seek common ground, build collaborations and tap into leadership, volunteerism and support at the neighborhood level. There is an opportunity to "trigger" such conversations via the neighborhood planning efforts overseen and supported by Neighborhood Planning and Zoning by inserting the question, "please identify your neighborhood's key cultural and heritage assets and aspirations" into the early forums and surveying that is mandated for every neighborhood planning process. As has been shown in countless communities across America, other ingredients for a successful cultural district — more formal associations, marketing, signage/way-finding, special events, cultural education programs for youth, public art and support from local businesses, churches, community development corporations and the appropriate programs of state and local government — can emerge from such grassroots planning. Several states (Rhode Island, Kentucky and Maryland, among others) are also offering tax abatements and support of various kinds to attract creative individuals, organizations and businesses and incent the development of cultural venues and activity.

The Cultural Contracts Program of the Cultural Arts Division should provide funding for neighborhood-based cultural activities and new partnerships that emerge from these conversations. Use of public or business improvement districts (PID, BID) to fund programs of established districts should also be considered.

- **Lead Implementers:** *CreateAustin* stakeholders, creative individuals, arts and culture organizations, neighborhood associations, City of Austin.

- **Partners:** Community partners (African-American Cultural Center, Asian-American Cultural Center, neighborhood associations, neighborhood-based arts and cultural groups), City of Austin Cultural Arts Division / Cultural Affairs Division, Churches (e.g., Jazz at St James' Episcopal Church), Community and civic groups/centers, chambers of commerce, business associations, corporations, creative businesses, arts and cultural organizations, media for promotion and sponsorships.

- **Timeline:** Medium Term and Ongoing.

- **First Steps:**

- o Identify a key contact and work with Neighborhood Planning and Zoning to draft language about neighborhood cultural and heritage assets and strategies into forum discussion guides and survey instruments.

- o Use the facilities and organizations inventory processes *(Built Environment, Recommendation 1)* to help identify neighborhoods and cultural groups that are promising nodes of cultural activity that may give rise to districts.

- o Assemble examples of neighborhood based cultural development strategies and outcomes.

- o Build awareness within CDCs and neighborhood associations of the documented role of cultural space and activity in vitalizing neighborhoods.

- o Provide advice to neighborhoods that wish to pursue cultural development planning.

- ▪ **Models**

  - o Cultural District Programs at the state level: Maryland, Rhode Island, Kentucky.

  - o NE Minneapolis Arts District, http://www.northeastminneapolisartsdistrict.com/about.php

  - o Philadelphia Mural Arts Program, http://www.muralarts.org/ The Mural Arts Program has produced over 2,700 murals throughout Philadelphia that have become a cherished part of the civic landscape and a great source of pride and motivation to the millions of residents and visitors who encounter them each year. MAP's art education programs target under-served youth at neighborhood sites throughout Philadelphia, both after-school and during the summer.

  - o Massachusetts Cultural Council ArtistLink, a data base of models, including cultural districts, www.artistlink.org/

  - o Houston Municipal Taxing Districts.

  - o Neighborhood Revitalization Program, Minneapolis, http://www.nrp.org/R2/AboutNRP/Basics/Primer.html

  - o City Repair, Portland, Oregon, http://www.cityrepair.org/wiki.php/

  - o Social Impact of the Arts: findings from a number of related studies conducted by the University of Pennsylvania on the presence of cultural activity in neighborhoods, social cohesion and revitalization are available at www.sp2.upenn.edu/SIAP

  - o The Arts and Culture Indicators in Community Project of the Urban Institute, Washington, D.C., www.urban.org/publications/311392.html

- ▪ **Resources:**

- o Reduced fees give greater access to public venues for meetings in cultural centers, churches, theaters and senior centers. *(See Built Environment, Recommendation 2.)*

- o The City of Austin Cultural Contracts Program should make funding available for neighborhood cultural activity and partnerships to develop small arts and culture models over the next two years to demonstrate the potential value that exists in neighborhoods/communities as tourism destination sites along with the downtown corridor.

- o Solicit funding after cultivating interest and opportunities for developers and companies to become active partners and supporters of community events.

- **Outcomes:**
  - o More neighborhood-based cultural activity that includes residents and creatives.

  - o Development of data and models for neighborhood/community-based cultural activity. This information can be plugged into tourism promotion efforts to spur interest and engagement in neighborhood-based activities.

- **Benefits/rationale:**
  - o The community development corporations (CDCs), along with the City, have been charged with redeveloping neighborhoods that, when in decline, housed artists because of low rents and more available space. If CDC(s) understood the connection between the arts and vital neighborhoods, they might be more inclined to create spaces that are useful to artists.

  - o This initiative would result in broader involvement and recognition of neighborhood-based cultural activity throughout Austin.

  - o Austin becomes an even more recognized national arts, culture and creative destination by adding these amenities to the mix.

  - o City of Austin along with Austin Chamber of Commerce and businesses can gauge the additional benefits from neighborhood /community involvement over time.

Recommendation 8: Enhance and expand Art in Public Places (AIPP) Program:
  A. **Identify and secure ongoing funding for maintenance and preservation.**
  B. **Evaluate the condition of the public art collection, research local resources and funding mechanisms, and recommend a Long-Term Preservation Plan (LTPP).**
  C. **Include artists as part of the City of Austin Projects' Design Teams — along with architects and design professionals — to work collaboratively on overall concepts for buildings, landscapes, utilities, transportation structures or major planning projects.**

D. **Adopt and promote policies and guidelines for a percent for art program for private developers.**
E. **Market public art works more effectively to tourists.**

- **Lead Implementers:** City of Austin Art in Public Places program/Cultural Arts Division (Economic Growth and Redevelopment Services Office).

- **Partners:** Private developers, Capital Metro.

- **Timeline:** Near and Medium Term.

- **Resources:**

  o Further exploration should be done by the City of Austin staff (EGRSO) on non-restricted funds for use on maintenance and repairs to public art.

  o Public and private partnerships should be identified for ongoing temporary art projects.

  o Identify both public and private funds based on potential partners for all other strategies.

- **Outcome:** Create signature works for Austin that will establish its reputation internationally as a city that values public art. Provide citizens and visitors to Austin an improved public environment through the enhancement of the City of Austin buildings and public spaces with quality works of art by professional artists.

Recommendation 9: Create infrastructure and schedules for better transportation connections to and among cultural venues: special buses, streetcars, 'dillos, added routes and service; free shuttling for festivals, districts and tours; infrastructure and signage that encourage biking and walking, and promote safety.

New transportation technology solutions should be applied to improve access to cultural venues, as they come on line. There is also an opportunity to incorporate artist-designed signage, banners or artwork that can be integrated into pedestrian corridors to help orient pedestrians and act as navigational landmarks.

- **Lead Implementer:** Capital Metro, cultural organizations.

- **Timeline:** Medium Term.

- **Resources needed:** Capital Metro is conducting *All Systems Go Future Connections Study* that examines several areas in the Austin urban core that might benefit from enhanced transit services.

- **Outcomes:**

  o Expanded options and routes.

  o A streetcar or some kind of public transportation is put into place.

  o Audiences are using transportation options other than autos.

- o Healthier environment, shared participation.
- **Benefits/Rationale**: A streetcar from the University to the Long Center – people could catch a performance (or go to Palmer or Auditorium Shores) and then be whisked into town for food or music. It could connect the arts district from the Long Center in the south to the Blanton and History center in the north. It would promote tourism and make downtown a better place. It would also help bring some of the 25,000 people living downtown to the arts venue in a cool comfortable vehicle which would reduce auto congestion.

Recommendation 10: Integrate the findings and recommendations of *CreateAustin* and the Downtown Arts Development Study with the new Downtown Austin Plan and other neighborhood, district or area plans.

Completed in 2007, the goal of the Downtown Arts Development Study is "to identify a framework, guidelines and action plan for the arts that will contribute to creating a culturally dynamic downtown." The planning process developed recommendations related directly to the physical and cultural vitality of Austin, its landscape, built environment and form, and the activities that make Austin an exciting place to be. They include strategies for utilizing public art as urban design components, architectural enhancements, and as aesthetic moments in the cityscape AND strategies for developing cultural vitality downtown through encouraging and supporting everyday and special events in civic spaces and at cultural facilities. The Downtown Arts Development Study findings and recommendations are consistent with those of the *CreateAustin* Cultural Master Plan, but provide much more detail, particularly about public art and public spaces and should be thought of as a companion document that is much more tactically oriented and on a finer granular level.

The Downtown Austin Plan has finished a Phase One Assessment period and will soon enter a Phase Two to develop strategies. More collaboration and advocacy are needed to ensure that the findings and recommendations of both *CreateAustin* and the Downtown Arts Development Study are considered and integrated — particularly those in this Built Environment section — so far as possible. There are numerous linkages to key Downtown Austin priorities for keeping downtown authentic, diverse, economically strong and competitive in the region.

There is also much to gain from integrating ideas, models and strategies from both *CreateAustin* and the Downtown Arts Development Study into neighborhood plans throughout Austin via the "conversation triggering" mechanism suggest above in Recommendation 7.

- **Lead Implementers:** City of Austin (Neighborhood Planning and Zoning, Economic Growth and Redevelopment Services Office, Art in Public Places Program, Design Commission, Neighborhood Housing and Community Development).
- **Partners:** Downtown stakeholders, private developers, arts and culture organizations and creative industries.

- **Timeline:** Near Term and Ongoing.

- **First Steps:**

  - Meet with City Staff and Downtown Austin Plan consultants for an update on status and opportunities to integrate.

  - Notify downtown cultural advocates of opportunities to have input on the Downtown Plan via public meetings and surveying.

  - Coordinate "roll outs" of *CreateAustin* and the Downtown Arts Development Study to reinforce synergies.

- **Resources:** City staff time.

- **Outcomes:** The Downtown Austin Plan becomes a vehicle for forwarding the goals of *CreateAustin* and the Downtown Arts Development Study. Integrated, synergistic planning will be more likely implemented. A majority of recommendations of all the plans will be translated into actions.

- **Benefits/rationale:** With limited public process and scope, the Downtown Austin Plan may not investigate cultural issues thoroughly.

Recommendation 11: Enhance Austin's sense of place by encouraging the highest standards (design competitions for major public buildings, venues, streetscapes and infrastructure, more stringent design review standards) and specific projects reflecting excellence in design and architecture.

Among the ambitious projects recommended by the Built Environment Task Force are: 1) a major Pompidou Center-like museum, 2) a new urban art park, 3) a new Arts Center for training (See Built Environment Recommendation 6, regarding a shared cultural facility), and 4) satellite facilities in underserved and underdeveloped areas of Austin.

- **Lead Implementers:** City of Austin (Art in Public Places Program, Neighborhood Housing and Community Development, Neighborhood Planning and Zoning, Economic Growth and Redevelopment Services Office, Parks and Recreation Department, Design Commission), private developers, museums, Creative Alliance.

- **Timeline:** Long Term.

- **Models:** Seattle Art Park; Battery Park, NYC.

- **Resources:** Public and private sector funding.

- **Outcomes:** Signature architecture and design; new public and cultural spaces; international renown as a creative environment.

- **Benefits/rationale:** Enhances vibrancy, livability and Austin's continued ability to attract and retain creative artists and entrepreneurs.

D. Creativity and Learning Recommendations

Austin thrives on its ability to attract, retain and inspire creative individuals to bring their ideas to positive fruition for the community in creative arts and innovative businesses and products. Because it is a "sticky" community — once there, people want to stay — it would benefit more than most from investing in creative education, K–16, to ensure that young people growing up in Austin have the opportunity to develop the creative thinking skills needed to live productive and satisfying lives in the 21st century, in Austin.

Key Observations

▪ Arts and cultural learning has been shown to enhance school achievement and attendance, contribute to healthy youth development and instill the problem-solving and creative thinking skills needed for individuals and communities to compete in the 21st century's knowledge-based economy.

▪ Austin is home to a large cultural sector and creative talent pool that reflects its diversity and the wide range of cultural activity that is considered part of it. Many cultural organizations, particularly the larger ones, offer excellent education programs and services.

▪ The Austin Independent School District has sustained arts education programs as integral to student learning and development; other districts and private schools also offer excellent programs.

▪ Area universities and colleges have strong arts, film, music and creative enterprise programs, but technology education is limited.

▪ While Austin boasts some strong school-based arts programs and strong educational programming from arts and cultural providers, the Creativity and Learning Task Force sensed that students in K–16 have unequal access to cultural programming throughout Austin.

▪ Austin families take advantage of creative opportunities for their children – at museums, in cultural and recreational centers, in exemplary outreach programs by the large cultural institutions and museums in the community, in camp programs, and beyond. Some families have more access than others because of where they reside or their financial means.

▪ Existing communications and networking resources do not adequately identify and coordinate relationships among arts organizations, creative enterprises, educational institutions, practitioners and interested participants. Information about access to cultural arts resources for K–12 students remains limited.

• There is a concern that cultural learning opportunities in both school and community settings are diminishing, indicating a need to inventory and assess.

Goal Statement
Expand and enhance K–16 cultural education and lifelong learning through accessible creative educational opportunities of the highest quality.

Recommendation 1: Develop a *CreateAustin* Creativity Teaching and Learning Project that will begin with an inventory of programs and services to determine patterns of access /equity and lead to a design for systemic improvement, including integrated curriculum, expanded partnerships between cultural organizations and school districts, professional development for teachers and creatives and "creator-in-residence" programs.

This will likely involve another, specifically focused planning cycle bringing together key stakeholders to craft a workable plan to ensure equitable access to cultural learning for all students in Austin. It could lead to the formation of a new umbrella service organization for cultural education. There are several systemic cultural education models to learn from.

- **Lead Implementers:** Educational institutions.

- **Partners:** Arts education organizations and individual providers, school district leaders, principals, curriculum and professional development specialists and classroom teachers, cultural organizations, teaching artists, school-based and citywide parent-teacher associations, campus advisory councils and booster clubs, creative enterprises, corporations and private donors, local university programs, museums and other cultural organizations, Capital Metro (donated buses for school trips), City of Austin.

- **Timeline:** Medium Term.

- **First Steps:**
    - Meetings about developing an initiative have already occurred, including AISD, UT, CAD representatives and Creativity and Learning Task Force Members.

    - An inventory of currently available cultural learning programs and services should occur and could lead to development of a cultural education web site as a resource for stakeholders.

    - Form a steering committee of school district, cultural organization, university and Cultural Arts Division representatives should be formed to begin work on this initiative.

- **Models:**
    - Dallas Big Thought Arts Education initiative, http://www.bigthought.org/

    - LA County Arts for All Program, http://www.lacountyarts.org/artseducation.html

    - Chicago Arts Partnership for Education (CAPE), http://www.capeweb.org/

    - Lincoln Center Institute for Arts Education, http://www.lcinstitute.org/wps/myportal/!ut/p/kcxml/0wcA1NLTeQ

- **Resources needed:** Financing, facilitation and planning.
- **Outcomes:**
  - o Conduct inventory and assessment of cultural learning programs.
  - o Form an arts educational leadership committee with representative leaders from Austin Independent School District (AISD), universities, and the arts and cultural committee.
  - o Develop and implement a community plan to ensure all K–16 students have access to high quality arts instruction and arts experiences, and all have the opportunity of learning through the arts.
- **Benefits/rationale:** When Austin develops a community plan to provide equity in access to arts, creative instruction, community arts and cultural experiences, teaching and learning across the curriculum will be positively impacted.

Recommendation 2: Develop a Community Learning Integration Plan to promote positive youth development and creative learning for K-16 and life-long arts experiences for adults in neighborhood and community settings. Promote networking among programs and sharing of best practices as well as linkages between such programs and school based programs.

This initiative should also link to *Built Environment, Recommendation 7*, about neighborhood-based cultural planning and development because youth development and creative learning programs and opportunities can emerge from such planning and/or are strengthened by the resulting networking and partnerships. *(See also, Creativity and Learning, Recommendation 1.)*

- **Lead Implementers:** Youth development organizations, (Austin Children's Museum, ACCESS [an existing museum-school partnership], Boys and Girls Clubs and other youth development organizations, City of Austin Parks & Recreation Department/Cultural Affairs Division/Doughery Art Center School, Texas Network of Youth Services, 21st Century Community Learning Center Program), senior centers, community-based cultural organizations, local educational institutions and school districts, City of Austin.
- **Timeline:** Medium Term.
- **First Steps:**
  - o Identify a suitable convener.
  - o Hold a series of roundtables to identify issues and opportunities and to promote further networking and sharing of best practices.
  - o Inventory programs and organizations.
  - o Link to the Recommendation 1, Creativity Teaching and Learning Project.

- **Resources needed:** Communications and planning for convening, later for program enhancements and initiatives.

- **Outcomes:**
    - Youth development, arts and creative educational leaders meet to discuss best practices and linkages.
    - Cultural learning activities in school and in community align, as to purpose, content and curriculum, when possible.
    - Branding strategy emerges to identify arts and creative learning initiatives under this umbrella.

- **Benefits/rationale:** Developing a network that brings together programmers from youth development organizations, schools, universities and the arts, creative and cultural community will provide opportunities for aligning programming in ways that allow intergenerational, cross-disciplinary, multi-organizational approaches to learning and appreciation of arts and culture. Imagine the excitement that might occur in families and in neighborhoods when what is studied in classrooms is echoed in neighborhood festivals, performance stages or in museums.

Recommendation 3: Develop Austin as a center for creativity and technology education. Link educational opportunities to work force development and professionals across interconnected technological/artistic disciplines. Link educational organizations to career development and to professionals through mixed facility use and cross-collaborations. Link cultural groups with city's technological assets to create virtual classrooms and exhibit spaces. *(See Support for Individual Creativity, Recommendation 3.)*

Austin has the resources and national recognition necessary to become a leader in technology, arts and creative learning. While individual organizations in Austin lead the field in some respects, Austin as a whole has an opportunity to expand the work and make inventive and effective use of technology in the arts part of the typical practice of Austin creative organizations.

- **Lead Implementers:** Educational institutions (colleges and universities, school districts), digital media companies, film-based organizations and businesses, City of Austin (Economic Growth and Redevelopment Services Office).

- **Partners:** Digital media/gaming companies, Austin Museum of Digital Arts, Austin Film Studios, film festivals, technology firms, chambers of commerce, community leaders.

- **Timeline:** Medium Term.

- **First steps:** Convene stakeholders to identify opportunities.

- **Models:** 1stACT (arts, creativity and technology) Silicon Valley is a broad-based leadership collaborative focused on sharpening the region's essential creative edge, supported by the John S. and James L. Knight Foundation. 1stACT focuses

on how to strengthen the community ties of one of the nation's most diverse regional populations while sharpening the competitive edge of an innovation economy already employing the world's highest concentration of tech knowledge, www.1stact.org

- **Outcomes:** Workforce training in creative thinking, job placements, creation of multidisciplinary work.

- **Benefits/rationale:** The skill sets in digital media, arts and technology fields are increasingly becoming closer, and linking these opportunities will cultivate innovative multidisciplinary approaches and collaborations.

Recommendation 4: Develop a Master of Arts Management degree program at the University of Texas at Austin, St. Edwards University, ACC, and/or another Austin university or college. A burgeoning, maturing cultural sector in a growing city with a major university needs well-trained arts managers and can support the linkages and internships that help to make such programs relevant and productive talent generators.

- **Lead Implementers:** Educational institutions, cultural sector leaders.

- **Timeline:** Medium Term.

- **Models:**

    o University of Wisconsin Bolz Center, http://www.bolzcenter.org/

    o Columbia College, Chicago, http://www.colum.edu/

    o Carnegie Mellon Heinz School Master of Arts Management, http://www.heinz.cmu.edu/mam/

E. Communications and Collaborative Ventures Recommendations

CreateAustin participants are eager to unite the arts, cultural and creative communities, foster collaborations and partnerships and enhance Austin's understanding and awareness of the role and value of the creative sector to the city's vitality, prosperity and livability. The Communications and Collaborative Ventures Task Force included several marketing and public relations experts and their particular focus on audience development is reflected in the fleshed out recommendations below.

Key Observations

- Austin has a long-standing, national reputation as a receptive and creative community with a diverse range of arts, culture and creative organizations, activities and venues, spanning film, music, visual and performing arts, dance, gaming, design, graphic design and technology.

- Current branding, such as "Live Music Capital of the World" has been very successful, but does not reflect the broad range of creative activity and enterprise that characterizes Austin.

- It has been said that Austin is "Austintacious" with an inflated opinion of itself — and complacent as well.

- There is a pattern of "siloing" within the creative sector with little communication and collaboration among sub-sectors. This siloing also occurs between the arts and creative industries and other sectors as well.

- Residents and tourists have limited awareness of the broad range of cultural resources and creative endeavors in the community.

- During the planning process, participants raised concerns over economic, housing, and social disparities related to race and expressed that these disparities also play out in the arts and cultural arena. There is an opportunity to enhance the role of the arts and culture in defining and strengthening Austin's distinctive multicultural identity as the city becomes even more diverse over the next decade.

- Austin has an opportunity to build awareness for the arts and creativity that sparks increased collaborations and support, which in turn generates tourist revenue, draws business and helps maintain a high quality of life for the city.

- By working together through collaborative and joint venture operations between commercial, nonprofit and community sectors, Austin can be a leader in all creative arts and a community receptive to creative expression.

- *CreateAustin* Leadership Council members expressed a high priority for building public will that supports arts, culture and creativity as critical community assets and priority areas for public and private investment and engagement.

> **Goal Statement**
> Enhance marketing of cultural activity to residents and visitors. Increase the overall visibility, positioning and effectiveness of Austin's creative sector by enhancing communications and collaborations within the sector and with other sectors so that it is valued and supported as a critical asset.

Recommendation 1: Create and implement a comprehensive arts and creativity marketing and audience development plan encompassing research, branding, a Web-based directory and calendar, and centralized ticketing. Technology based and viral marketing strategies such as text message alerts for discount tickets should be employed.

Tourism marketing should also build upon this *(see Communications and Collaborative Ventures, Recommendation 2 below)*. Marketing and branding must reflect Austin's authentic multicultural identity.

- **Lead Implementers:** Austin Circle of Theaters, art and culture organizations and creative industries, Austin Convention and Visitors Bureau.

- **Partners:** Civic organizations (such as Downtown Austin Alliance), chambers of commerce, advertising and marketing firm(s), City of Austin Cultural Arts Division, associations of marketing/public relations professionals, developers and businesses, credit card companies, cultural associations like the Austin Museum Partnership or In the Galleries.

- **Timeline:** Medium Term.

- **First Steps:**
    - This initiative should build upon Cultural Infrastructure, Recommendation 1, which calls upon *CreateAustin* leaders to launch a concerted, community-wide social marketing and public will-building campaign to gain support and buy in to the vision, values and recommendations of *CreateAustin* and Austin's "*culture of creativity.*" This is the sturdy platform needed for ongoing audience development and marketing efforts.

    - Austin Circle of Theaters has developed a cultural marketing website, http://www.nowplayingaustin.com/ , with support from the Cultural Arts Division. It is essential that a good partnership between the ACOT project and the Austin Convention and Visitors Bureau (ACVB) be established and/or that any future cultural marketing websites are well-connected to one another.

    - This recommendation will require extending and enhancing a marketing consortium of cultural organization representatives to oversee the initiative.

    - A clear budget is needed that includes funds for market research and for campaigns.

- ▪ **Models:**
  - o Philadelphia Campaign for Culture,
    http://www.philaculture.org/campaign/campaign.htm
  - o Americans for the Arts "Art. Ask for More" campaign,
    http://www.artsusa.org/public_awareness/
- ▪ **Resources:** Public and private funding, in-kind advertising and media support.
- ▪ **Outcomes:** Increased visibility of artistic enterprises, increased audiences and increased earned income for the arts.
- ▪ **Benefits/rationale:** Capture Austin's true essence and create a brand that elevates the perception of value for all of greater Austin's cultural assets.

Recommendation 2: Enhance cultural tourism marketing of a broader range of cultural activity, including neighborhood-based activity (such as ethnic cultural tours or, already in existence, the East Austin Studio Tour). *(See also Built Environment, Recommendation 7.)*

- ▪ **Lead Implementers:** Austin Convention and Visitors Bureau (ACVB), cultural organizations, neighborhood cultural associations.
- ▪ **Partners:** City of Austin.
- ▪ **Timeline:** Medium Term and Ongoing.
- ▪ **First Steps:**
  - o Convene a cultural tourism task force.
  - o Inventory and assess current cultural tourism marketing mechanisms and roles.
  - o Conduct or review research to establish benchmarks for, and impacts of, cultural tourism – number of visitors, length of stay, approximate expenditures, etc.
- ▪ **Models:**
  - o Chicago:
    - ▪ Office of Tourism:
      http://egov.cityofchicago.org/city/webportal/portalEntityHomeAction.do?entityName=Tourism&entityNameEnumValue=41
    - ▪ Neighborhood Tours: http://www.chicagoneighborhoodtours.com/
  - o Philadelphia Convention and Visitors Bureau,
    http://www.philadelphiausa.travel/
  - o Portland Oregon Visitors Association, http://www.travelportland.com/
  - o San Diego Convention and Visitors Bureau,
    http://www.sandiego.org/nav/Visitors

- **Resources:** Austin Convention and Visitors Bureau, City of Austin CAD, private funding

- **Outcomes:** Increased percentage of visitors in cultural audiences, increased earned income.

- **Benefits/rationale:** Marketing a more diverse range of cultural offerings, including neighborhood-based activities, to visitors enhances their experience and image of Austin, while also supporting cultural organizations.

Recommendation 3: Establish or re-establish an entity to encourage partnerships between the arts and business communities and to be a forum for stronger, more visible business leadership in the arts. Task forces and the Leadership Council discussed the former Austin Business Committee for the Arts chapter and whether it could or should be revived.

The most important roles for such a group would be advocacy — with a focus on increasing private and public funding — and leadership/board recruitment, training and placement. The group might eventually sponsor awards for business and cultural leadership and accomplishments, and it could be the umbrella for a Business Volunteers for the Arts that provides in-kind legal, accounting, marketing, IT, and other business management services.

Rather than starting another new group, it is recommended that business and corporate leadership be coalesced first as a subcommittee of the proposed *CreateAustin* Leadership Council Task Force *(see Next Steps section)*. This group could draw from active participants in various organizations' corporate councils as well as other business and civic leadership groups and connect *CreateAustin* to them.

- **Lead Implementers:** *CreateAustin* Leadership Task Force, business leadership groups.

- **Partners:** Arts and culture organizations and creative industries, chambers of commerce and other civic/business leadership groups, creative industries, cultural organizations (and their corporate councils), AERO.

- **Timeline:** Medium Term and Ongoing.

- **First Step:** Recruit top business leadership for *CreateAustin* Implementation Leadership Council. Tap into corporate councils and advisory groups of cultural organizations.

- **Models:**
    o North Texas Business for Culture and Arts, http://www.dbca.com/index.cfm?FuseAction=Page&PageID=1000000

    o NW Business for Culture and Arts, Portland, http://www.nwbca.org/

    o Arts and Business Council of Americans for the Arts, http://www.artsusa.org/private_sector_affairs/default.asp

- **Resources:** Private funding.

- **Outcomes:**

  o Major business leaders involved in *CreateAustin* Implementation Leadership Council.

  o Better engagement between business and cultural community.

  o More business leaders on cultural arts boards.

  o Increased in-kind contributions of services by businesses to the arts.

  o Enhanced profile of the cultural community for business leaders.

  o Additional resources.

- **Benefits/rationale:**

  o Fosters an environment for collaboration between businesses and creative organizations and individuals.

  o Fulfills the need for a stronger voice within the business community.

  o Potential entrée to national corporate sponsorships such as Amex, MetLife.

  o Business/professional peers are motivated to become connected through art.

Recommendation 4: Create a "cultural coordinating body" such as a Creative Alliance. *(See Support for Individual Creativity, Recommendation 1 for details.)*

Recommendation 5: Forge new and more vigorous partnerships with the University of Texas, Austin Community College, Edward's University, Houston Tillotson College and other area colleges and universities to coordinate with the nonprofit and creative community and the City of Austin to maximize and expand cultural resources and collaborations.

The University of Texas is a special focus because it is such a deep and constantly replenished reservoir of talent for the city's cultural sector. Students, faculty, visiting artists and touring artists become involved in myriad creative projects and partnerships, both formal and informal. UT has had a long-standing relationship with the major institutions using Bass Hall, and has recently strengthened partnerships with Zach Scott Theatre and Austin Lyric Opera that involve training, casting and education programs. The University is in the process of creating majors in museum studies, digital arts and media, recording technology and music business management, all involving active partnerships with the nonprofit and for-profit sectors. The University is also deeply engaged with K–12 cultural education and offers summer programs and workshops for teachers, in addition to offering an arts focus in its School of Education. University officials participated in recent talks with the Austin Independent School District about an arts education initiative and are

eager to explore other avenues for strengthening UT's partnerships with Austin's creative sector.

- **Lead Implementers:** Local colleges and universities, *CreateAustin* stakeholders, City of Austin, arts and culture organizations and creative industries.

- **Timeline:** Medium Term.

- **Resources:** Public and private sector funding.

- **Outcome:** Increased partnerships, more joint programs, more awareness of opportunities for college and university students and staff, better use of resources, more federal funds for local cultural collaborations, more visibility of college and university productions in the community.

- **Benefits/rationale:** UT and other colleges and universities will continue to be a resource for Austin's creative sector, and their own programs will benefit by the opportunity for engagement with practical, community-based application of knowledge.

F. Financial Resources Recommendations

The question of how cultural programs and organizations can achieve sustainability came up repeatedly in the *CreateAustin* process. It is important to tap a balanced and diverse array of earned and contributed revenues from private and public sources. The most significant gains are likely to occur with individual contributions because this is the biggest source of contributed cultural support and because there is more room for growth in Austin than in most other communities. The emergence of the *Campaign for Philanthropy*, which is focused on building a culture of giving in Austin, is a fortunate and well-timed boon to the efforts outlined below.

Key Observations

- Austin has a strong economic base, especially new technology-based businesses. The business community is beginning to see the economic benefits of the arts and creative sectors.

- Austin has growing private wealth. There are approximately 10,000 millionaires in Austin, the highest concentration in central Texas.

- The University of Texas contributes immense financial and cultural resources to the Austin cultural community *(see above, Communications and Collaborative Ventures, Recommendation 5).*

- In the 1990s, with the influx of technology businesses into Austin and a fast-growing economy, some nonprofit groups and creative individuals embarked on a movement of commercialization, with some having success in the for-profit arena, particularly live music, film and the gaming industries. These, in turn, have been the focus for branding and marketing that has occurred in Austin, limiting the exposure of other arts and creative endeavors to funders.

- Austin does not yet have a culture of private philanthropy. The wealth is younger, not multi-generational. A recent Urban Institute study ranked Austin No. 51 out of 50 in nonprofit arts contributions per capita.[10] The Chronicle of Philanthropy's analysis of 02/03 Internal Revenue Service data to determine the percentage of discretionary income contributed to charity placed Austin 48th of the 50 largest U.S. cities and 44th of the 50 largest metropolitan areas. This was cited by the Austin *Campaign for Philanthropy, "I live here, I give here,"* a two-year effort to build private philanthropy. Research conducted in Austin for the *Campaign for Philanthropy* found that residents valued giving and the services of nonprofit organizations, but lacked information about needs and opportunities. The arts and culture ranked 12th on a list of 18 identified needs.

- Austin based cultural organizations are behind their national peers in raising individual contributions, but receive more support from corporations, foundations and governments, according to the following table. Data was compiled from

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[10] *Cultural Vitality in Communities: Interpretation and Indicators;* The Urban Institute, 2006; Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green, Joaquin Herranz, Ph.D.

grants reports to the Cultural Arts Division from the 41 Austin based cultural organizations with budgets over $100,000.

Revenue Sources	National Averages	Austin Based Organizations w/budgets over $100,000. Total aggregate budgets add up to $37,955,613
Earned income from admissions, concessions, etc.	50%	61.4%
Individual contributions	35%	14.9%
Corporate contributions	2.5%	7.5%
Foundation grants	5%	6.4%
All governments, combined	7-8%	9.8%

- The table on the following page presents per capita comparisons for major U.S. cities' cultural funding that is deployed through their designated Local Arts Agencies. According to the chart, City of Austin funding, through its Cultural Arts Division of Economic Growth and Redevelopment Services Office, at $5.68 per capita in 2005, was right above the average ($5.62) for major U.S. cities. The national is range is from 0 to more than $25 per capita (San Francisco). Data was compiled by Americans for the Arts and the U.S. Urban Arts Federation. This chart compares funding directly through designated Local Arts Councils and does not include other local support such as that through the Parks and Recreation Departments, which most other major cities also have. Austinites might ask themselves, where should Austin be in this range, to further develop its "*culture of creativity*" and meet the goals of the *CreateAustin* Plan?

PER CAPITA LOCAL GOVT. SUPPORT THROUGH LAAs, 2005[11]			
City	**Population of Self-Defined Service Area**		**2005 Local Govt. Support (est.)**	**Per Capita According to Service Area**
Oklahoma City, OK	523,303	$32,400	$0.06
Fresno, CA	800,000	$75,529	$0.09
Fort Worth, TX	1,446,219	$864,538	$0.60
New Orleans, LA	1,225,394	$857,000	$0.70
Tucson/Pima County, AZ	957,635	$903,260	$0.94
Honolulu, HI	881,000	$882,243	$1.00
Wichita, KS	563,384	$625,000	$1.11
Phoenix, AZ	1,388,416	$1,774,994	$1.28
Minneapolis, MN	373,188	$485,000	$1.30
Chicago, IL	2,862,244	$3,881,814	$1.36
Denver, CO	557,478	$1,051,000	$1.89
Portland Tri-County, OR	1,444,219	$2,869,783	$1.99
San Antonio, TX	1,592,383	$3,188,253	$2.00
Columbus, OH	1,600,000	$3,508,988	$2.19
Houston, TX	3,400,578	$8,042,235	$2.36
Boston, MA	581,616	$1,500,000	$2.58
Los Angeles, CA	3,819,951	$10,589,020	$2.77
Albuquerque, NM	550000	$1,550,000	$2.82
Indianapolis, IN	793,430	$2,625,000	$3.31
Baltimore, MD	628,670	$2,137,689	$3.40
Nashville, TN	569,842	$2,350,800	$4.13
Atlanta, GA	423,019	$1,950,197	$4.61
Miami, FL	2,300,000	$12,291,772	$5.34
Charlotte, NC	754,705	$4,078,341	$5.40
Jacksonville, FL	1,000,000	$5,446,480	$5.45
Austin, TX	672,011	$3,820,158	$5.68
San Diego, CA	1,266,753	$8,489,636	$6.70
Seattle, WA	569,101	$4,750,000	$8.35
Sacramento, CA	1,223,499	$10,455,000	$8.55
Washington, DC	439,467	$3,818,046	$8.69
Las Vegas, NV	517,017	$5,487,464	$10.61
Dallas, TX	1,208,318	$13,153,911	$10.89
San Jose, CA	898,349	$10,000,000	$11.13
New York, NY	8,085,742	$123,300,000	$15.25
Mesa, AZ	432,376	$9,571,295	$22.14
San Francisco, CA	751,682	$19,120,722	$25.44
National Average for USUAF	1,330,791	$8,157,005	$5.62

[11] Data compiled by Americans for the Arts for the United States Urban Arts Federation (USUAF), the local arts agencies of the nation's fifty largest cities from surveys of member agencies.

- City of Austin funding support has been growing, including funding for the Cultural Contracts Program, bond measures, the Creative Industries Loan Guarantee Program, and incentives for the film and television industries. Funding for the Cultural Contracts Program from the hotel occupancy tax has grown rapidly over the last few years, from about $2.5 million in 2002/03, to almost $5 million in 06/07, and to almost $6 million in 2007/08.

- Arts and cultural groups have limited abilities and tools to pursue corporate and individual donations. There are a plethora of small organizations trying to raise funds on their own. More collaboration is needed.

- During the *CreateAustin* process, cultural stakeholders expressed an additional concern that potential donors have limited knowledge of existing arts and creative activities, their importance and impact and the benefits of contributing.

- Ongoing sources of funding are needed not just for creative projects, but to sustain the yearly operations of cultural organizations. Operating support is generally harder to secure.

- Few in Austin have looked at the nonprofit and for-profit creative organizations and individuals as a whole — neither their economic impacts, their dependencies on each other, nor their ability to leverage increased funding opportunities for all have been assessed thoroughly in a way that provides future direction for strengthening their combined financial status. It is hoped that *CreateAustin* will provide the insight required to move all creative sectors forward, developing more diverse income streams, more total funding available and more integration into all aspects of our central Texas community.

- The Austin arts and cultural community competes daily for financial resources with health and human services organizations, nonprofit and for-profit entities, and City of Austin service/infrastructure financial concerns. The arts and cultural community must carefully craft/frame the various marketing and fundraising messages — their value propositions — in ways that specifically target each different funding source: foundations, corporations, civic organizations, individual givers and the public. The creative sector must communicate how and why it matters to the vitality, livability and prosperity of Austin.

Goal Statement
Increase and develop new resources for creative individuals and organizations while also maximizing efficient use of currently available resources.

Recommendation 1: Increase individual philanthropy by creating educational tools and networking mechanisms to build a culture of giving at all financial levels, across geographic, age, economic status, ethnicity and race. Develop philanthropy and volunteerism curriculum for K–12 schools, colleges and

universities. Encourage the growth of young professional membership groups associated with Austin area nonprofit organizations.

- **Lead Implementers:** Entities engaged in philanthropy education (Austin *Campaign for Philanthropy*, A Legacy of Giving).

- **Partners:** *CreateAustin* Leadership Task Force, local educational institutions, young professional groups, arts and culture organizations and creative industries, prominent Austin individual owners, City of Austin.

- **Timeline:** Medium Term.

- **Resources needed:** to develop and disseminate educational materials.

- **First steps:**

    o Assemble a subcommittee of the *CreateAustin* Leadership Task Force to work further on strategies to grow philanthropy.

- **Outcomes:** Gifts given every year from every age level to nonprofit organizations in Austin.

- **Benefits/rationale:**

    o Philanthropy should be taught, along with volunteerism and citizenship, starting at an early age. Using the philosophy that "there are no small gifts," students will learn the benefits of giving back to the community. Since this program can be implemented in all area school districts, colleges and universities, it would cover all socio-economic levels.

    o Young professional membership groups are a great entry point to philanthropy. These groups often provide fun activities centered on the sponsorship, but with a fee that signifies a meaningful, albeit accessible, financial contribution. In addition, these groups build arts audiences who will be the next generation of major gift donors.

Recommendation 2: Increase corporate support. Four strategies are recommended:

A. **Engage and galvanize business leadership to visibly advocate for increased private sector support and provide recognition to donors and contributors.** *(See Communications and Collaborative Ventures, Recommendation 3, Implementation section.)*

B. **Promote corporate giving through materials and publicity that clearly articulate the economic and community benefits.**

C. **Explore other mechanisms such as a contribution check-off box on utility bills or state or local tax incentives for giving.**

D. **Develop a campaign for workplace giving, starting with the largest employers (government, utilities, banks and large corporations).**

This type of fundraising is time and resource intensive work to gain commitments, develop promotional materials, make the case to employees and

manage transactions, but the "payoff" over time with workplace giving is more than growing financial support. Potentially thousands of new donors can become literally "bought in" to community cultural development. Workplace giving could be collected by the Austin Community Foundation or the new Creative Alliance. *(See Support for Individual Creativity, Recommendation 1.)* More discussion is needed as to timing, structure and management. Workplace giving should not be undertaken until the capacity is clearly there to manage it.

The Resources Task Force also recommended developing a United Arts Fund as a vehicle for increasing corporate and other private support. This is a frequently mentioned but rarely implemented option in today's major U.S. cities due to the challenge of developing consensus among hundreds of diverse stakeholders, some of whom would rather "go it alone." It is also very labor- and cost-intensive to undertake. Rather than introduce a potentially divisive and difficult strategy into a process whose goal is to unite the cultural sector, other strategies are recommended — growing a culture of philanthropy, enhancing fundraising training and providing challenge grant incentives to attract new and increased donations. As cultural leadership further evolves as a result of *CreateAustin*, united arts fundraising could be revisited.

- **Lead Implementers:** *CreateAustin* Leadership Task Force, private sector funders, arts and culture leadership.

- **Partners:** Business and corporate leadership groups, City of Austin, *Campaign for Philanthropy*, chambers of commerce, cultural organizations, Long Center for the Performing Arts.

- **Timeline:** Medium Term.

- **First Steps:** Establish the *CreateAustin* Leadership Council Task Force and begin the public awareness/will building campaign to promote the vision, values and recommendations of *CreateAustin* as a platform for galvanizing business leadership to advocate for increased corporate and private support. This should be coordinated with Financial Resources, Recommendations 3 and 4, below: fundraising training and challenge match incentives.

- **Models:**
  - Workplace giving:
    - Arts and Science Council of Charlotte/Mecklenburg County, overview of annual fund drive, which includes workplace giving, http://www.artsandscience.org/index.asp?fuseaction=FundDrive.Overview
    - Portland "Work for Art: Workplace giving for the Arts" program, http://www.racc.org/development/workplacegiving.php
    - San Antonio's the Fund, www.thefundsa.org , includes a workplace giving program.
  - Sectored united fundraising:

- Earth Share of Texas http://www.earthshare-texas.org/ is an umbrella organization of 70 local, state, national and international nonprofit environmental groups – part of a national earth shares movement. Employees all across Texas can support Earth Share of Texas and its participating organizations through their payroll contribution plans.

- **Resources:** Primarily advocacy, but resources are needed to develop promotional materials. Workplace giving requires considerable infrastructure that would be estimated during additional study.

- **Outcomes:** Increased corporate support for arts and culture (can be tracked through grant reports to the Cultural Contracts Program).

- **Benefits/rationale:** Increasing corporate contributions contributes to a climate of support that also encourages other giving, besides helping to diversify support.

Recommendation 3: Provide creative and cultural organizations with the necessary knowledge, skills and tools to be successful at fundraising. Increase the availability of and access to classes, mentoring programs and other professional development opportunities.

Effective fundraising requires identifying and cultivating donors who have some demonstrated interest, making a personal, values-based connection, skillful asking, regular communication with donors and careful, long-term management of the relationship — all skills that be inculcated through effective training and mentoring. There seems a particular opportunity in "wired Austin," to increase e-fundraising, which taps into and creates social networks to connect donors directly with organizations, programs and causes.

- **Lead Implementers:** Professional development and technical assistance providers, arts service organizations.

- **Partners:** City of Austin, arts and culture organizations and creative industries, Greenlights for NonProfit Success, Center for Community-Based and Nonprofit Organization at Austin Community College, and other organizations providing training, cultural organization mentors, young professional groups associated with cultural organizations, Long Center for the Performing Arts.

- **Timeline:** Near Term and Ongoing.

- **First Steps:**
  - The Cultural Arts Division has already dedicated additional funding toward professional development and training to provide special workshops and/or fund attendance at existing ones.
  - It is important to coordinate the provision of training with the availability of matching funds (Financial Resources, Recommendation 4, below) as incentives for attracting new donors and increased contributions. This

> initiative should begin as soon as possible to take advantage of the
> presence of the *"I live here, I give here"* campaign in the media.

- **Resources:** City of Austin CAD, private funding.

- **Outcomes:** Increased fundraising training opportunities resulting, over time, in more effective fundraising leading to increased private sector support.

- **Benefits/rationale:** Many small and mid-sized organizations, especially, have not built the skills, habits, infrastructure to effectively fundraise. It will take a proactive, systemic effort to increase fundraising capacity and effectiveness across the arts and cultural sector.

Recommendation 4: Create a pool of funding to provide incentives for development of new donors, increased donations and major donors (with levels adjusted based upon the size of the organization) through matching challenge grants. Ideally this pool would be made up of both public and private funds, the result of multiyear commitments that would enable approximately $500,000 in challenge grants per year over a 3–5 year period. The challenge fund program should be linked with the skill development process to leverage organizations' increased focus on major gifts.

- **Lead Implementers:** *CreateAustin* Leadership Task Force, private sector funders, City of Austin/Cultural Arts Division.

- **Partners:** *Campaign for Philanthropy*, cultural and community leader advocates.

- **Timeline:** Medium Term.

- **First Steps:** Assemble a subcommittee of the *CreateAustin* Implementation Leadership Council to work on securing matching commitments from private sector sources and the City.

- **Resources:** City of Austin Cultural Arts Division, private funding.

- **Outcomes:** Donors are recruited; existing donors are "laddered up" to higher levels, leading to an overall increase in private sector support.

- **Benefits/rationale:** It's one of the most effective tools for increasing and sustaining private sector support.

Recommendation 5: Increase and diversify local public support.

The existing dedicated Hotel Occupancy Tax, used for the Cultural Arts Division-managed Cultural Contracts Programs, is an excellent public source for cultural support — and it is growing rapidly in Austin. Enabling legislation requires there be a nexus with tourism development. The City of Austin Cultural Arts Division receives Austin Energy funding to support overhead and some programs as a component of the City's economic development strategies. The Parks and Recreation Department

venues and programs under their Cultural Affairs Division are supported with general funds.

Increased local public funding is needed to help address the needs and opportunities of this *CreateAustin* Plan, including:

- Ongoing support to cultural organizations for basic operations, crucial to their sustainability;

- Technical assistance and professional development, especially fundraising training *(Financial Resources, Recommendation 3);*

- A public portion of the challenge grant pool to incent the development of new private donors and increased sizes of donations *(Financial Resources, Recommendation 4);*

- Contracts for services to service organizations that build capacity and collaboration within the cultural sector, such as the new Creative Alliance *(Support for Individual Creativity, Recommendation 1);*

- Joint marketing efforts *(Communications and Collaborative Ventures, Recommendations 1 and 2);*

- Neighborhood-based cultural development and activities *(Built Environment, Recommendation 7);*

- Cultural space planning and feasibility studies *(Built Environment, Recommendations 3, 4, 5, 6 and 11);*

- Cultural education initiatives *(Creativity and Learning, Recommendations 1, 2 and 3);*

- Support for policies, initiatives and programs that promote cultural equity, reflecting the full scope of Austin's growing diversity *(Communications and Collaborative Ventures, Recommendation 6);*

- Near-term implementation efforts, outlined in the Next Steps section, including staff support for the *CreateAustin* Leadership Task Force, further research and planning and for the social marketing campaign *(Cultural Infrastructure, Recommendation 1).*

- All of these efforts should also tap private funding.

Strategies to further increase and diversify public funding include:

A. Creation of policies that result in increased public and private support such as a private percent for art ordinance, zoning, density bonus and tax abatement policies that encourage cultural space and/or district development *(See Built Environment)* and further enhancement and expansion of creative industry development programs.

B. Explore options to increase local public funding from existing or new sources. Research comparable cities funding levels and innovative mechanisms such as the Denver Scientific and Cultural Facilities District, the recently approved dedicated

tax in Cleveland, Cuyahoga County and others.

C. Explore the possibility of Travis County matching funds and/or other regional mechanisms.

D. Explore opportunities at the state level to increase the allocation of hotel occupancy tax to creative activities in Austin (reportedly accomplished for San Antonio), the allocations from the Texas Commission on the Arts and the levels of state support for creative industries development programs such as film, music and gaming.

- **Lead implementers:** City of Austin, *CreateAustin* Leadership Task Force.

- **Partners:** Cultural and community leader advocates.

- **Timeline:** Medium Term.

- **Models:**

  o Denver Scientific and Cultural Facilities District (SCFD), http://www.scfd.org/ . Since 1989, has distributed funds from a 1/10 of 1% sales and use tax to cultural organizations and facilities throughout the seven-county Denver metropolitan area. Now distributing approximately $40 million, annually, to over 300 organizations.

  o Cleveland, Cuyahoga Arts and Culture, http://64.130.4.120/about.cuyahoga.arts.and.culture.php , was formed as a Regional Arts and Cultural District in the State of Ohio to administer grants from the 10-year tax on cigarettes approved by voters in November, 2006. The fund is expected to collect $17 million during 2007.

- **First Steps:** Assemble a subcommittee of the *CreateAustin* Implementation Leadership Council to work on public funding mechanisms and tapping appropriate expertise and research models.

- **Resources:** City of Austin and private funding to support research and planning.

- **Outcomes:** Identify and, ultimately, implement new public funding mechanisms.

- **Benefits/rationale:** increase public support, as well as private funding, to enable implementation of *CreateAustin* recommendations.

G. Cultural Infrastructure Recommendations

Cultural infrastructure is the connective tissue of leadership, policy, organizations, partnerships and communications that contribute to a healthy, vital cultural ecology. A crucial part of cultural infrastructure is City of Austin leadership, policy, support and the structure of its public cultural agency. The City has steadily evolved and strengthened its involvement and support for arts and culture over the last three decades as City leaders have come to understand their importance and impact. The *CreateAustin* Cultural Master Plan suggests a further ramping up of the City role — to be matched as perhaps never before with coordinated leadership and partnerships with the private sector. With the growing importance of culture to the vitality, livability and prosperity of cities — worldwide — there is much at stake and much to gain.

This chapter of the *CreateAustin* Plan identifies some of the major barriers to Plan implementation and proposes key recommendations to address them. This focus on the implementation phase is crucial if Austin aspires to catalyze and lift up its "*culture of creativity*" as a top community priority.

Key Observations

- During the planning process, many expressed concern that Austin's growth has brought a reduction in affordability in housing and cultural venues, driving a slow migration of people and cultural entities outside the city center. This dissipation of the cultural community threatens loss of connection and "scenes," and for some a loss of place, including small iconic businesses and the artists themselves.

- The issues of community fragmentation — the "silo effect" referenced earlier — and the lack of leadership – especially leadership that can speak for and to the whole cultural community – were raised during several Task Force discussions. The struggle that most non-profits and individual creators face to "make ends meet" with rising costs inhibits the time and attention that are needed for collaborations and coordinated advocacy. The resulting "cacophony" threatens to further diffuse the potential emergence of leadership that can bring sectors together for strength and impact.

- The Austin population is also dispersing over an increasingly larger region. Many satellite suburbs and exurbs are developing. Transportation congestion is becoming an increasing barrier to ready access to cultural opportunities and amenities. Suburban communities will more and more develop their own cultural resources and identities to meet the needs and interests of their residents. The need to reinforce the Austin identity for people living in the outlying neighborhoods, suburbs and town centers is critical to building a public will and understanding for cultural arts regionally. For example, the Central Texas Sustainability Indicators Project survey found significant increases in regional cultural activity attendance from 2002 – 2006. Cultural policy planning for the City of Austin needs to be sensitive to the realities of population growth and distribution in a rapidly growing city as well as Austin's place in the cultural geography of the region.

- There is a call for more comprehensive public opinion research, to better understand community values and attitudes about culture as a basis for building awareness, public will and advocacy. The lack of adequate research to surface basic understandings and opinions about culture and its community value may slow down the development of the cultural Next Steps plan, the centerpiece of the effort to lift up the "*culture of creativity*" as a top community priority.

Goal Statement
Strengthen and focus messaging and advocacy, leadership, organizational functions, and action for Austin's next phase of cultural development.

Recommendation 1: Launch a focused public will building campaign to develop community-wide and key leader support for the vision, values and recommendations of the *CreateAustin* Cultural Master Plan and for Austin's "*culture of creativity.*"

Cultural advocacy must ramp up as an effort that unifies the arts and cultural sector. The campaign must reflect Austin's authentic multicultural identity. This effort should build upon the branding and strategic communications undertaken for *CreateAustin* and leverage it further out into the community. A community declaration on the importance of creative culture similar to the live music capital slogan should be crafted, in other words a "sticky" slogan to aid visibility and message delivery. The campaign should be anchored in qualitative and quantitative research into community values and attitudes and be designed to segue into the audience development oriented marketing campaign (see Communications and Collaborative Ventures, Recommendation 1 and Support for Individual Creativity, Recommendation 3) and ongoing advocacy efforts, including tying into the *Campaign for Philanthropy*. The campaign must include "grasstops" and "grassroots" direct outreach to engage and drive conviction while utilizing media and mass communication strategies to build awareness and reinforce the choice to prioritize arts, culture and creativity.

- **Lead implementers:** *CreateAustin* Leadership Task Force, City of Austin, arts and culture organizations and creative industries, civic and business leadership groups, local education institutions.

- **Partners:** Creative Alliance, Austin Circle of Theaters, *Campaign for Philanthropy*, Long Center for the Performing Arts, Downtown Austin Alliance, chambers of commerce, local colleges and universities.

- **Timeline:** Near Term.

- **First Steps:**

o Establish *CreateAustin* Implementation Leadership Council and a subcommittee to work on this campaign. Key private funders will be approached to support the campaign; City support may also be needed.

o Assemble national and local research about the impact of the arts and culture on communities.

o Organize an informal effort to bring the message to support *CreateAustin* to key decision-makers and decision-influencers in the region.

o Secure the services of an experienced social marketing/PR firm to conduct research and develop the campaign. In-kind donations of media time/space and support services will be sought.

o Further elaborate on how to build community will/public will by providing examples of effective social marketing of the arts in other communities.

o Identify key messages that should be part of a collaborative marketing/audience development effort among cultural arts groups and other community-focused enterprises. The sequencing of marketing should begin with getting the community to focus on the value of the "*culture of creativity*" before focusing on the audience development angle.

▪ **Models:**

o Create Denver, an initiative of the Denver Office of Cultural Affairs (DOCA) to support, promote and grow the creative sector, including independent artists, music, film, arts galleries and districts, http://www.denvergov.org/HomePage/tabid/385841/Default.aspx

o Denver Scientific and Cultural Facilities District passage, http://www.scfd.org/

o Americans for the Arts, *"Art. Ask for more"* campaign, http://www.artsusa.org/public_awareness/

o St. Paul Foundation *"Facing Race"* campaign, www.facingrace.org

o National Youth Advocacy Coalition, *"you know different"* HIV/AIDS prevention campaign, www.youknowdifferent.org

o River Network, http://www.rivernetwork.org/ , an organization formed to help people understand, protect and restore rivers.

▪ **Resources needed:** Funding for research and public relations/social marketing assistance; staff support for Leadership Council.

▪ **Outcomes:** Wide acceptance of the message that cultural arts and civic engagement lead to community prosperity and vitality, support for *CreateAustin* vision and recommendations, emergence of leadership for plan Next Steps, community receptive to approving plan elements that may need public support, stronger civic identity tied to cultural vitality and creativity.

- **Benefits/rationale:** Forward motion on key recommendations must be grounded in broad community and key leaders' support for the role and value of cultural vitality to Austin's identity, vibrancy and prosperity.

Recommendation 2: Elevate the Cultural Arts Division of EGRSO to department status to give it broader scope and authority for cultural leadership.

In the City of Austin, cultural leadership and functions currently reside in divisions of two departments. The Economic Growth and Redevelopment Office (EGRSO) houses the Cultural Arts Division, which primarily manages funding (Cultural Funding Programs), Art in Public Place (AIPP) and cultural development (Civic Arts). Creative economy job and business assistance is also managed by EGRSO. The Parks and Recreation Department (PARD) is home to the Cultural Affairs Division, which manages city-owned cultural venues and cultural programs within recreation centers.

Although such decentralization can be a boon in encouraging multiple entry points, inviting creativity, and providing opportunity for work at multiple levels, decentralization of arts' support functions can cause confusion, duplication, and allow gaps to occur as boundaries become blurred across department lines. Somehow the government structure that evolves as Austin grows needs to evolve in a way that strengthens the voice of cultural issues in the government and provides for a strong synergy within city services as well as provides a clear partner within the City for public/private ventures.

It is critical to have a strong local arts agency or council, tied to government and authorized to make cultural policy in addition to other crucial functions such as dispensing public support and running programs like Arts in Public Places (AIPP). The local arts council provides overall leadership and coordination for the arts and culture sector.

The city should consider combining functions of the Cultural Arts Division of EGRSO and the Parks and Recreation Cultural Affairs into an Office of Cultural Affairs with full department status. Accompanying this move could be a strengthened, more visible advisory commission, drawing from *CreateAustin*-caliber leadership and charged with key leadership and oversight activities to further the cultural arts in the community. Combining the two divisions, while leaving ownership and maintenance of cultural facilities with Parks, will bring the crucial city cultural functions of grant-making and support and cultural facilities and programs, into alignment.

One of the most important roles of the Office of Cultural Affairs will be to work with all other City offices to pursue and integrate cultural development strategies into their work, as well. Key examples are: 1) continued work with the creative industries programs in Economic Growth and Redevelopment Services; 2) introduction of cultural considerations into neighborhood planning processes, overseen by the Neighborhood Planning and Zoning Department; and 3) relationships between the Art in Public Places Program and many other City offices. Virtually all City departments

can be involved in implementing *CreateAustin* and therefore contributing to Austin's "*culture of creativity*."

- **Lead Implementers:** City of Austin.

- **Timeline:** Medium Term.

- **First Steps:** The City will need to conduct an internal study of the costs and benefits of restructuring that addresses personal, legal risk management, financial and other issues and results in a plan and timeline for the restructuring.

- **Models:**
  - City of Dallas Office of Cultural Affairs (OCA), http://www.dallasculture.org/, provides support and creates partnerships with the many Dallas arts and cultural institutions; operates six cultural centers, a major funding program and a public art program.

  - San Antonio Office of Cultural Affairs, http://www.sanantonio.gov/art/website/

  - City of Los Angeles Department of Cultural Affairs, http://www.culturela.org/ , provides grants, marketing and development services, public art and operates 18 neighborhood cultural centers and programs and rents several professional theatre spaces.

  - City of Chicago Department of Cultural Affairs, http://egov.cityofchicago.org:80/city/webportal/portalEntityHomeAction.do?BV_SessionID=@@@@1216471923.1195950470@@@@&BV_EngineID=cccfaddmilhdkllcefecelldffhdfgm.0&entityName=Cultural+Affairs&entityNameEnumValue=10

- **Resources:** City staff and funding to study and create a restructuring plan.

- **Outcomes:** Arts and culture elevated as a priority in Austin and for the City of Austin; City Office of Cultural Affairs staff empowered to play a more visible and effective role, inside the City, with other departments and with the community. City cultural programs consolidated and working together to implement *CreateAustin,* providing greater clarity about and accountability for the City's investment in arts and culture.

- **Benefits/rationale:** Will align City spending and policy behind the strategic vision of *CreateAustin*, and reduce fragmentation of planning, management and implementation. The restructuring is intended to increase focus, efficiency and effectiveness, and reduce administration costs, resulting in enhanced services.

Recommendation 3: Encourage neighborhood-level engagement and implementation for the *CreateAustin* Cultural Master Plan by relating it to heritage and preservation and building it into the neighborhood discussions about neighborhood-based cultural activity and districts. *(See Built Environment, Recommendation 7 for details.)*

Recommendation 4: Integrate cultural issues and *CreateAustin* with other community planning and development initiatives by establishing roles and encouraging relationships with other public, private and nonprofit cultural efforts, and establishing partnerships with ongoing community initiatives (planning, business, educational).

Examples include:

A. **Integration of *CreateAustin* with the Downtown Arts Development Study (DADS) and Downtown Austin Plan** – addressed in the Built Environment section *(see Built Environment, Recommendations 3 and 10).* There are crucial linkages among the findings and strategies of these three efforts – which share the overarching goal to preserve and enhance Austin's authenticity, diversity and economic vitality.

B. **Regionalism:** the cultural ecology of Austin is, necessarily, a regional system. The city's many cultural venues and programs are assets for the region which engage artists, audiences and contributors from outside the City limits. If communities outside of Austin become more affordable refuges for artists, can Austin still retain some impacts of their talent and productivity? Should citizens outside Austin city limits be asked to help pay for some of the cultural venues and programs they enjoy? What are appropriately scaled and complementary cultural venues and programs in communities outside of Austin? The specific charge to *CreateAustin* was to plan for Austin, although the Planners did have limited contact with regionally focused efforts, such as Envision Central Texas and the Central Texas Sustainability Indicators Project, and both have begun to integrate cultural issues into their planning. It is hoped this Plan will spark further, productive regional conversations about cultural development.

C. **Integration with other key planning and community development efforts, including:** Transit Orient Development, Downtown Austin Alliance, Community Action Network, Liveable City and others.

Urban and community planning around the world is increasingly integrating sustainability principles. In Canada, Western Europe and Australia, a definition of sustainability that includes culture as a critical "fourth pillar," along with the economy, environment and social equity, is gaining favor, sparked by the writings of Jon Hawkes[12] and entities such as Canada's Creative Cities Network[13]. Austin has the opportunity to build upon "green" arts and sustainability linkages noted above to play a leading role in integrating these frameworks in the U.S.

D. **Youth development:** cultural participation and learning has been shown to be a powerful tool to engage youth on a positive path, particularly youth at risk. This is

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[12] *The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning,* John Hawkes, Common Ground Publishing in association with the Cultural Development Network, Australia, 2002.

[13] Creative City Network is an organization of people employed by municipalities across Canada working on arts, culture and heritage policy, planning, development and support (www.creativecity.ca) that has published studies exploring the cultural dimensions of sustainability.

addressed in *Creativity and Learning, Recommendation 2,* but should lead to more in-depth collaboration and planning among cultural and youth development program providers. Many effective programs exist around the country and around the state.

- **Lead Implementers:** City of Austin.

- **Partners:** *CreateAustin* Leadership Task Force, planning community, arts and culture organizations, civic organizations, youth development leaders, regional leaders, Downtown Austin Alliance, Community Action Network, Envision Central Texas, Liveable Cities, Creative Alliance, Austin Circle of Theaters and other cultural service organizations.

- **Timeline:** Near Term and Ongoing.

- **First Steps:** Identify the proper forums for cross-sector discussions about youth development and regionalism, and recruit Plan leadership and staff to participate.

- **Resources:** Volunteer and staff leadership.

- **Outcomes:** Introduction and integration of cultural strategies into other community and regional planning and implementation initiatives; coordinated planning which yields regional improvements in the key gaps to make our *culture of creativity* grow regionally.

- **Benefits/rationale:** Demonstrates the relevance and impact of arts and culture to other community building efforts.

Recommendation 5: The City of Austin should develop and implement a cultural vitality measurement system to record the ongoing cultural health of the arts, culture, and creative industries community, taking into account participation, economic impact, cultural learning opportunities, levels of support from the public and private sectors, some measure of quality and excellence and other factors deemed important and related to *CreateAustin* implementation.

- **Lead implementers:** City of Austin, *CreateAustin* Leadership Task Force, consortium of business, arts, culture, creative industry and urban planning professionals.

- **Partners:** University of Texas, professional market research firm/public opinion firm and Central Texas Sustainability Indicators Project.

- **Timeline:** Medium Term.

- **First Steps:** Convene a task force to review existing models of indicators that are common. Tie these indicators to the key recommendations and themes of the *CreateAustin* plan and determine which key indicators to focus on. Collect benchmark information from the cities we tend to benchmark against.

- **Models:**
    - The Arts and Culture Indicators in Community Project of the Urban Institute, Washington, D.C., www.urban.org/publications/311392.html

- o CEOs for Cities, a national network of mayors, corporate CEOs, university presidents, foundation officials and business and civic leaders, that acts as an idea lab for cities and has produced City Vitals, a framework for evaluating the vitality and success factors for cities, http://www.ceosforcities.org/rethink/research/

- o *Creative Community Index: Measuring Progress Toward a Vibrant Silicon Valley;* Cultural Initiatives Silicon Valley; www.ci-sv.org

- o The Western States Arts Federation, http://www.westaf.org/index.php , has developed a Cultural Vitality Index, now used in Washington, Oregon and Denver. For information and a copy of the Oregon study, http://www.oregonartscommission.org/main.php

- o Social Impact of the Arts: findings from a number of related studies conducted by the University of Pennsylvania on the presence of cultural activity in neighborhoods, social cohesion and revitalization are available, www.sp2.upenn.edu/SIAP

- o The Pennsylvania Cultural Data Project (PACDP), http://www.pacdp.org/home.aspx , was created to strengthen arts and culture in Pennsylvania by documenting and disseminating information on the sector. In addition to creating a streamlined application process for the hundreds of arts and culture organizations throughout Pennsylvania, it is hoped that access to reliable data about the cultural sector will enhance both individual organizational capacity as well as the overall effectiveness of the nonprofit cultural community.

- ▪ **Resources needed:** Funding, staffing, professional services.

- ▪ **Outcomes:** Development and use of tracking mechanism for ongoing evaluation and planning.

- ▪ **Benefits/rationale:** Provides mechanism for tracking the impact of Plan Next Steps and indicators on which to base ongoing planning and Next Steps activities. Will provide periodic "snapshots" of the state of Austin's creative sector.

V. NEXT STEPS

The *CreateAustin* cultural planning process was designed to engage, inspire and motivate the ongoing leadership needed to address its vision, goals and recommendations by making the case for why further development of Austin's "*culture of creativity*" is important. Though hundreds of people became involved in and committed to the process, additional outreach is needed to reach more stakeholders, key community leaders and the general public – to communicate the key messages of the Cultural Master Plan. Likewise, immediate actions will help to maintain and gather momentum for implementation. The following are recommended as some first steps in communicating the Plan to the community, engaging additional leadership for implementation and setting some initiatives in motion *(see also Cultural Infrastructure).*

1. Seek adoption of the *CreateAustin* Cultural Master Plan by the Austin Arts and Music Commissions and the City of Austin. Seek adoption or endorsement by other key entities such as the University of Texas and other local universities and colleges, AISD (Austin Independent School District), civic groups such as the Austin Chamber of Commerce, Downtown Austin Alliance, Austin Convention and Visitors Bureau, and others. Each cultural/creative organization should review and adopt the Plan as a set of guiding principles, asking "what does this mean for us and our future evolution and priorities?" and "how can we be involved in leadership and advocacy for implementation?"

2. Reform the *CreateAustin* Leadership Council as a task force to oversee and track overall community implementation. This group would be made up of high level, visible community leaders representing civic, business, cultural, education and other crucial sectors as well as representatives of the key entities that adopt and/or endorse the Cultural Master Plan. Many may have been involved in *CreateAustin*, already, as Leadership Council members, participants in focus groups and research, or individuals who have been identified as strong leaders, during the process. The group should include at least two members of the City of Austin Arts Commission and it will work closely with this existing body to coordinate the City's roles in implementation.

   The new *CreateAustin* Leadership Task Force would meet about once each quarter, initially, and should play a continuing role to advocate on behalf of the Plan's recommendations and objectives, to play public-speaking roles, and to identify and secure commitments from other volunteer leaders in Austin to join the "community of implementers" and take on significant initiatives of the Plan. It should form subcommittees, drawing further from community leadership, to oversee some specific and important recommendations of the Plan, such as the public will building campaign and growing private cultural philanthropy. For these initiatives, it will engage in tactical level implementation planning, development of resources to accomplish tasks and devising means to measure progress. Tactical level planning for other initiatives will be distributed among the groups that commit to leadership for those initiatives. The new *CreateAustin* Leadership Task Force will provide broad oversight and report to the City and the

community on progress, issues and course corrections that may be needed. The Cultural Arts Division of EGRSO should continue to provide staff support to the new *CreateAustin* Leadership Task Force in the Plan's implementation phase.

3. Two other key leadership groups, representing stakeholders, could work in concert with the new Leadership Council to implement *CreateAustin* and build the city's *culture of creativity*:

   o A Creative Alliance, a grass roots membership and advocacy group uniting all creative individuals. *(See Support for Individual Creativity, Recommendation 1.)*

   o A new City of Austin Office of Arts and Culture should be the vehicle for public sector leadership, coordination, facilities and program management, funding and policy. *(See Cultural Infrastructure, Recommendation 2.)*

4. These groups will organize leadership for the initial efforts in two main areas:

   A. Visibility/Branding/Advocacy/Public Awareness/Public Will

   o Meet with major media editorial boards and reporters to discuss the implications of the Plan and implementation and to seek favorable coverage.

   o Continue with strategic communications and branding begun during *CreateAustin* through the e-newsletter, press releases, posting the Plan on both websites, presenting the Plan to civic groups and inviting dialogue and participation in implementation.

   o "Translate" the Plan, as appropriate, into alternative communication formats such as PowerPoint or video, in order to present it to key stakeholder groups and highlight the most pressing messages and recommendations for each, with compelling visual images and other examples of creative expression (spoken word, songs, video, etc.).

   o Begin work on an important recommendation of the Plan: launching a public awareness/will building campaign to develop community-wide and key leader support for the vision, values and recommendations of the *CreateAustin* Cultural Master Plan and for Austin's "*culture of creativity*." *(See Cultural Infrastructure, Recommendation 1)*. The campaign will require a mix of private and public funding and City of Austin staff support.

   o This campaign is the foundation for the crucial and ongoing advocacy work on all fronts — to support individual creators, develop sufficient and affordable cultural spaces, foster increased collaboration and partnerships, increase private philanthropy and public funding, ensure equitable access for all students to creative education opportunities, and increase resident and visitor participation in Austin's "*culture of creativity*."

B. Oversee tactical planning to implement key recommendations, using the following framework:

- o Develop a detailed implementation plan spelling out activities, assignments, sequence of activities needed to accomplish goals, measures of success and resources needed.

- o Identify, recruit and orient leaders for core initiatives.

- o Move forward on recommendations.

- o Track forward progress and problem-solve creatively as obstacles or challenges may emerge.

- o Celebrate and publicize successes.

- o Evaluate impact of recommendations against key goals for plan.

- o Communicate progress to core stakeholders and regularly back to the adopters/endorsers/funders.

- o Continue to build the "*culture of creativity*" through means that evolve as the city evolves, building on the anticipated and unanticipated successes of the implementation.

- o Use Cultural Vitality measures of success to demonstrate impact.

VI. RECOMMENDATIONS TABLE

The following table lists the Recommendations in order of appearance in the full document. Each recommendation has suggestions for timing, key implementers, results/benefits, and first steps. These recommendations and their components are based on Task Force deliberations and consultants' research.

o **Timeline:**   **Near Term** = 6 – 12 months   **Medium Term** = 1 – 3 years   **Long Term** = 4 – 10 years

RECOMMENDATION	TIME LINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
SUPPORT FOR INDIVIDUAL CREATIVITY					
Individual Creativity 1: Form a Creative Alliance *(see Communications and Collaborative Ventures recommendation #4)*	Near Term	LEAD: *CreateAustin* stakeholders, cultural service organizations, unions PARTNERS: Arts service organizations, creative organizations, City of Austin, Austin Arts Commission and Music Commission, nonprofit service providers	Structure and draft charter, census of creative individuals	Synergy among creative individuals, increased support services, creative individuals attracted to Austin for quality of life	Develop a structure and business plan
Individual Creativity 2: Showcase arts at City events and venues; influence other entities to do likewise	Near Term	LEAD: City of Austin PARTNERS: Creative Alliance, civic organizations, creative individuals and organizations, arts service organizations, neighborhoods, churches, farmers markets	The addition of performing artists at various events	Increased visibility for artists, Austin's creative brand includes all live arts	Define arts opportunities; develop expanded rosters of artists and arts experiences

RECOMMENDATION	TIME LINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Individual Creativity 3: Increase technical assistance and business development services	Near Term	LEAD: Nonprofit service organizations and management assistance organizations, City of Austin, Creative Alliance PARTNERS: City of Austin relevant departments and programs, nonprofit management assistance providers	Technical assistance opportunities	Enhanced organization and business effectiveness and fundraising	Inventory and promote services, conduct analysis of gaps
Individual Creativity 4: Encourage development of affordable and accessible cultural spaces of all types *(see Built Environment recommendation #2, 3, 4)*	Medium Term	LEAD: Creative Alliance, City of Austin, private developers PARTNERS: Cultural organizations and businesses, building owners, community development corporations	Inventory of existing cultural spaces, directory of assessable spaces, policies and incentives for private developers	Access to more cultural spaces, developers understand and use incentives	Inventory existing spaces, create directory, inventory development policies, develop City of Austin team to develop new policies
BUILT ENVIRONMENT					
Built Environment 1: Inventory available public and private spaces for cultural uses	Near Term	LEAD: *CreateAustin* stakeholders, City of Austin PARTNERS: Cultural organizations, Building Owners and Managers Association, local educational institutions, Creative Alliance	Inventory existing cultural spaces and availability, cultural mapping	Process in place to match spaces with needs, arts in more venues	Review existing inventories/mechanisms, define approach and processes
Built Environment 2: Expand use of public and private spaces for cultural activity *(see Individual Creativity recommendation #4)*	Near and Medium Term	LEAD: Creative Alliance PARTNERS: Private developers and building owners, local educational institutions, City of Austin	Directory of accessible public and private spaces for rehearsals, studios, exhibits, performances, offices etc.	Gain access to more spaces, matchmaking spaces with needs, arts in more spaces	Begin inventory, develop use agreements and permissions, create Directory

RECOMMENDATION	TIME LINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Built Environment 3: Create policies and incentives for private developers to create affordable cultural space development *(see Individual Creativity recommendation #4)*	Medium Term	LEAD: City of Austin, private developers, cultural organizations and businesses, individual creatives PARTNERS: Cultural organizations, community development corporations	Policies and incentives for private developers	Developers understand and use incentives, new spaces built for cultural arts use, more cultural spaces throughout Austin	Inventory existing development incentives and tools; define space development policies
Built Environment 4: Provide support and policies to help cultural and creative organizations create their own spaces *(see Individual Creativity recommendation #4)*	Medium Term	LEAD: City of Austin, private developers, cultural organizations and businesses, individual creatives PARTNERS: Cultural organizations and businesses, community development corporations	Policy, incentives, and resources for cultural and creative industry groups to develop spaces	More cultural spaces throughout Austin, new spaces built or acquired for cultural and creative industries use	Develop City of Austin team, inventory existing development policies, incentives, resources and tools; develop new policies, promote opportunities to cultural and creative industries
Built Environment 5: Encourage development of more affordable housing and live/work space	Medium Term	LEAD: City of Austin PARTNERS: Affordable housing advocates and developers, community development corporations, neighborhood associations, Creative Alliance	Partnerships between housing entities, tools are available and accessible to creative individuals	Artists have affordable work/living space, more creative individuals stay here, new creative affordable housing is created	Educate Affordable Housing people about creative individuals as segment needing affordable housing, educate creative individuals regarding affordable housing opportunities
Built Environment 6: Create a shared cultural facility to maximize synergy and incubate creative initiatives	Medium Term	LEAD: Creative Alliance PARTNERS: Nonprofit cultural space developer, private developers, arts and culture organizations and creative industries, City of Austin, *CreateAustin* Stakeholders	Develop shared facility for cultural organizations and businesses	Cultural organizations and start up efforts have a home and support, increased synergy and efficiency	Inventory existing land/buildings, research models, survey creative community

RECOMMENDATION	TIME LINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Built Environment 7: Encourage "ground up" neighborhood-based cultural activity with possible development into Heritage and Cultural Districts *(see Cultural Infrastructure recommendation #3)*	Medium Term	LEAD: *CreateAustin* stakeholders, Creative individuals, arts and culture organizations, neighborhood associations, City of Austin PARTNERS: Community partners, chambers of commerce, creative businesses	COA neighborhood planning efforts include question about cultural amenities, CAD Cultural Funding Programs provide funding for neighborhood –based cultural activities	Increased cultural activities in neighborhoods; increased social cohesion, identity and revitalization; neighborhood leadership and groups coalesce to develop and support cultural activities	Work with City staff and neighborhood leaders involved in neighborhood planning; inventory neighborhoods for cultural activities and models
Built Environment 8: Enhance Art in Public Places Program	Near and Medium Term	LEAD: City of Austin PARTNERS: Private developers, Capital Metro	Funds identification and Long-Term Preservation Plan for public art maintenance, private development and public art policy and guidelines, public art marketing collateral	Improved maintenance for public art collection, rise in Austin's reputation of public art, more public art in private development	Identify ongoing funding for maintenance and preservation, develop additional marketing strategies, develop policy and incentives for private developers
Built Environment 9: Improve transportation access to cultural activities	Medium Term	LEAD: Capital Metro, cultural organizations	Added routes and service; incorporation of artist-designed signage, banners or artwork	Increased navigational visibility, access to cultural activities via improved transportation alternatives	Work with Capital Metro to identify opportunities and approaches
Built Environment 10: Integrate *CreateAustin* with Downtown Arts Development Study and the Downtown Plan	Near Term	LEAD: City of Austin PARTNERS: Downtown stakeholders, private developers, arts and culture organizations and creative industries	Downtown Plan incorporates *CreateAustin* findings and recommendations and Downtown Arts Development Study recommendations	Increased likelihood for *CreateAustin* and Downtown Arts Development Study implementation success within City of Austin planning initiatives	Coordinate with Downtown Plan, identify Downtown Arts Development Study recommendations consistent with *CreateAustin* to implement, encourage creative community participation

RECOMMENDATION	TIME LINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Built Environment 11: Enhance Austin's sense of place by encouraging high excellence standards for architecture, creating a major Pompidou Center-like museum, a new urban art park, a new Arts Center for training, and satellite facilities	Long Term	LEAD: City of Austin, private developers, museums, Creative Alliance	Design standards raised for civic projects; possible urban art project, new museum, arts center for training, satellite facilities	New architecturally excellent civic/cultural spaces built, enhanced international reputation	Work with City of Austin design and planning staff
CREATIVITY AND LEARNING					
Creativity and Learning 1: Develop Creativity Teaching and Learning Project for systemic improvement of arts and creativity education	Medium Term	LEAD: Educational institutions PARTNERS: Arts education organizations and individual providers, City of Austin	Inventory of programs and services, assessment of current resources and plan for enhancing creativity education	Clear continuum of access to culture, creativity and learning; coordinated approach to cultural learning; improved academic success and problem solving skills; citizens and students more active in the arts	Inventory and assess existing programs and services; stakeholders and partners create a "systemic" plan
Creativity and Learning 2: Develop Community Learning Integration Plan to promote positive youth development and life-long arts experiences for adults in neighborhoods and community settings	Medium Term	LEAD: Youth development organizations, senior centers, community-based cultural organizations, local educational institutions, City of Austin	Inventory programs and organizations, network formal and informal arts education programs	Best practices in youth arts development applied to Austin; improved coordination and quality; more children and families involved in arts; more students entering creative careers	Convene stakeholders, inventory and assess programs and issues, build collaborations

RECOMMENDATION	TIME LINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Creativity and Learning 3: Link creative education to Technology industries workforce development	Medium Term	LEAD: Educational institutions, digital media companies, film-based organizations and businesses, City of Austin PARTNERS: Technology firms, chambers of commerce	Link efforts to train technology and creativity workers for jobs	More creative, tech-trained labor pool, increased jobs for tech/creative workers	Convene stakeholders to identify opportunities, design collaborations
Creativity and Learning 4: Develop a Masters of Arts Management degree program	Medium Term	LEAD: Educational institutions, cultural sector leaders	Degree program organized and offered	Well-trained arts managers, better managed arts organizations	Research models, develop advocacy, convene stakeholders
COMMUNICATIONS and COLLABORATIVE VENTURES					
Communications / Collaborations 1: Create and implement a comprehensive cultural marketing and audience development plan	Medium Term	LEAD: Austin Circle of Theaters, art and culture organizations, Austin Convention and Visitors Bureau PARTNERS: Civic organizations, chambers of commerce, advertising and marketing firm(s), City of Austin	Marketing plan, branding, website calendar targeting locals and tourists	A brand that promotes all of Austin's cultural assets; people know what's happening where and when; increased visibility, audience, earned income	Link to public awareness campaign, assess and expand Austin Circle of Theater marketing efforts
Communications / Collaborations 2: Enhance cultural tourism marketing of a broader range of cultural attractions	Medium Term	LEAD: Austin Convention and Visitors Bureau, cultural organizations, neighborhood cultural associations PARTNER: City of Austin	Target marketing to increase attendance and visibility for neighborhood-based cultural arts	More visibility for neighborhood-based cultural events; increased visibility, audience, earned income; enhanced perception of Austin	Convene a cultural tourism task force, inventory marketing efforts; establish benchmarks to measure impact and progress

RECOMMENDATION	TIME LINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Communications / Collaborations 3: Establish a business and arts group to create a more visible business leadership in the arts	Medium Term	LEAD: *CreateAustin* Leadership Task Force, business leadership groups PARTNER: Arts and culture organizations and creative industries, chambers of commerce, civic/business leadership groups	New civic organization established or integrated with the *CreateAustin* Leadership Task Force	Business leaders become stronger advocates; increased collaborations, public and private support	Identify and recruit top leadership for *CreateAustin* Leadership Task Force to oversee implementation of *CreateAustin* Plan
Communications / Collaborations 4: Form a Creative Alliance *(see Individual Creativity recommendation #1)*	Near Term	LEAD: *CreateAustin* stakeholders, cultural service organizations, unions PARTNERS: Arts service organizations, creative organizations, City of Austin, Austin Arts Commission and Music Commission, nonprofit service providers	Develop a structure and draft charter, Census of creatives from all artistic, cultural, and creative industries sectors	Synergy among creative individuals, increased support services, creative individuals attracted to Austin for quality of life	Develop a structure and business plan
Communications / Collaborations 5: Expand partnerships with area colleges and universities	Medium Term	LEAD: Local colleges and universities, *CreateAustin* stakeholders, City of Austin, arts and culture organizations and creative industries	New, expanded partnerships with local colleges and universities	More opportunities for students and faculty to connect to local arts, cultural groups utilize academic resources, higher visibility of cultural initiatives respectively	Convene stakeholders to discuss collaborations, issues and strategies
FINANCIAL RESOURCES					
Financial Resources 1: Create educational tools and networking mechanisms to build culture of giving	Near and Medium Term	LEAD: Entities engaged in philanthropy education PARTNERS: *CreateAustin* Leadership Task Force, local educational institutions, young professional groups, arts and culture organizations and creative industries, City of Austin	Tools and mechanisms to teach and build philanthropy including a philanthropy and volunteerism curriculum	More professional solicitation, higher levels of individual giving, development of a "culture of philanthropy"	Assemble subcommittee of *CreateAustin* Leadership Task Force to work on further strategies, work with *Campaign for Philanthropy*

RECOMMENDATION	TIME LINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Financial Resources 2: Increase corporate support for culture and creativity through 4 strategies: 1) Engage and galvanize business leaders 2) Create materials that showcase economic and community benefits 3) Explore other mechanisms for giving 4) Develop campaign for workplace giving	Medium Term	LEAD: *CreateAustin* Leadership Task Force, private sector funders, arts and culture leadership PARTNERS: Business and corporate leadership groups, City of Austin, chambers of commerce, cultural organizations	Materials showcasing economic and community impact of the arts, campaigns for utility or other bill check-offs, workplace giving options analyses	Corporate leaders more aware and galvanized as cultural advocates, increased corporate support for arts, more vehicles for giving yielding more dollars for the arts	Assemble subcommittee of *CreateAustin* Leadership Task Force to begin public awareness/will building campaign in order to galvanize business leadership to advocate for increased corporate and private support, work with corporate leadership groups, explore models
Financial Resources 3: Increase fundraising training for arts and cultural organizations and creative industries businesses	Near Term	LEAD: Professional development and technical assistance providers, arts service organizations, PARTNERS: City of Austin, arts and culture organizations and creative industries	Training opportunities and tools to enhance fundraising capabilities of arts groups and creative industries businesses	Better techniques and results in fundraising, more dollars raised, more donors involved in arts, culture and creative businesses	Inventory training opportunities, access new City of Austin funds dedicated to professional development and training
Financial Resources 4: Create a challenge grant pool to be used as a match to incent development of new donors, increased donations, and major donors	Medium Term	LEAD: *CreateAustin* Leadership Task Force, private sector funders, City of Austin PARTNERS: *Campaign for Philanthropy*, cultural and community leader advocates	Pool of private and public funds available to match and spur new/increased contributions	Challenge pool attracts new donors and gifts, overall increase in private giving to the arts	Assemble subcommittee of *CreateAustin* Leadership Task Force to work on securing commitments from private and public sources
Financial Resources 5: Increase and diversify public funding for culture and creativity	Medium Term	LEAD: City of Austin, *CreateAustin* Leadership Task Force PARTNER: Cultural and community leader advocates	Produce model/plan, with strategies to increase funding, aligning best practices nationally with local opportunities	Government involvement in implementing key recommendations of plan, new public funding	Assemble *CreateAustin* Leadership Task Force subcommittee to explore public funding models and strategies

RECOMMENDATION	TIME LINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
CULTURAL INFRASTRUCTURE					
Infrastructure 1: Launch a public will-building/cultural awareness campaign to develop community-wide support of the *CreateAustin* Cultural Master Plan	Near Term	LEAD: *CreateAustin* Leadership Task Force, City of Austin, arts and culture organizations and creative industries, civic and business leadership groups, local education institutions PARTNERS: Creative Alliance, arts service organizations, *Campaign for Philanthropy*, chambers of commerce	Qualitative and quantitative research into community values and attitudes, "sticky" slogan / brand and communications plan, vehicles for implementation of plan	Increased understanding, awareness and support for role and value of Austin's "*culture of creativity*;" Plan implementation	Assemble *CreateAustin* Leadership Task Force subcommittee for campaign, develop resources, engage an experienced social marketing firm to conduct Austin values and attitudes research
Infrastructure 2: Create a City Department of Arts, Culture and Creativity	Medium Term	LEAD: City of Austin	Cultural Arts elevated to department status	More alignment throughout city on cultural issues; stronger cultural presence in government decision-making	Conduct City of Austin study to determine human resources, financial, legal and structural implications
Infrastructure 3: Encourage neighborhood-based cultural activity with possible development into Heritage and Cultural Districts *(see Built Environment recommendation #7)*	Medium Term	LEAD: *CreateAustin* stakeholders, Creative individuals, arts and culture organizations, neighborhood associations, City of Austin PARTNERS: Arts service organizations, creative organizations, City of Austin, Austin Arts Commission and Music Commission, nonprofit service providers	Neighborhood leadership and groups coalesce to develop and support cultural activities	Increased cultural activities in neighborhoods; Build social cohesion, identity and revitalization	Work with key City of Austin staff involved in neighborhood planning; identify neighborhoods and models

RECOMMENDATION	TIME LINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Infrastructure 4: Integrate *CreateAustin* strategies with other community planning and development initiatives	Near Term	LEAD: City of Austin PARTNERS: *CreateAustin* Leadership Task Force, planning community, arts and culture organizations, civic organizations, youth development leaders, regional leaders	*CreateAustin* coordination with Downtown Austin Plan, Downtown Arts Development Study and other local and regional planning initiatives, youth development, and regional cultural ecology	Cultural strategies integrated into downtown, neighborhood, human services and regional planning	Identify appropriate forums for cross sector discussions about integrated community development
Infrastructure 5: Create a Cultural Vitality Measurement system to record ongoing health of the arts, culture, and creative industries community	Medium Term	LEAD: City of Austin, *CreateAustin* Leadership Task Force, consortium of business, arts, culture, creative industry and urban planning professionals PARTNERS: Local universities or colleges, professional market research firm, Central Texas Sustainability Indicators Project	Development of a list of factors to measure together with measurement tools, proposed procedures for measurement	System in place for ongoing tracking of cultural vitality; mechanism to concretely measure *CreateAustin* progress	Identify and review models; determine factors to measure, such as participation, creative employment and economic impact

VII. APPENDICES

A. PARTICIPANTS

The *CreateAustin* Leadership Council is a group of 71 civic, business and cultural leaders who agreed to provide the visible leadership in reaching out to engage the community, to assist in crafting the *CreateAustin* Cultural Master Plan and to galvanize the effort to implement the plan's recommendations.

Leadership Council Membership:

Honorary Chair: Mayor Will Wynn
Honorary Chair: Teresa Lozano Long
Working Chair: Cookie Ruiz

Steve Adler	Madge Darlington	Randy Houston	MariBen Ramsey
Molly Alexander	Zarghun Dean	Sally Jacques	Cliff Redd
Ada Anderson	Douglas Dempster	Adriana Jimenez	Rose Reyes
Taylor Andrews	Larry Earvin	Liz Lambert	Judith Rhedin
Beau Armstrong	Laura Esparza	José Limon	Jody Richardson
Elizabeth Avellan	Robert Faires	Byron Marshall	Geoff Rips
Kerry Baker	Teresa Ferguson	Andrew Martinez	Donato Rodriguez
Ray Benson	Lulu Flores	Chris Mattsson	Michael Rollins
Brenda Burt	Pat Forgione	Harold McMillan	Beverly Silas
Lisa Byrd	Dana Friis-Hansen	Jim Bob McMillan	Barry Silverberg
Crestina Chavez	Gustavo Garcia	Nona Niland	Judy Taylor
Gina Chiang	Bill Gardner	Michael Oden	Julie Thorton
Jo Anne Christian	Richard Garriott	Omi Osun Olomo	Bruce Todd
Nora Comstock	Rodney Gibbs	Sylvia Orozco	Jennifer Wijangco
Martha Cotera	Jackie Goodman	Lydia Ortiz	Bruce Willenzik
Donell Creech	Yoshi Goto	Gloria Mata Pennington	Mark Yznaga
Bill Cryer	Rudy Green	Don Pitts	Manuel Zarate

Six *CreateAustin* Task Forces were convened to more fully explore issues and strategies for the six priority topics identified by the Leadership Council. Each task force consisted of 10-14 members reflecting diverse constituencies and included Leadership Council members, cultural professionals and community members with expertise and interest in the topics.

Task Force Membership:

Support for Individual Creativity
Brenda Burt, David Chang, Robert Faires, Bill Gardner, Ann Graham, Acia Gray, Kathleen Harman, Randy Houston, Celia Hughes, Bob Lehrmitt, Jesus Pantel, Vicky Valdez.

Built Environment
Josh Allen, Melissa Berry, Lisa Byrd, Calvin Chen, Megan Crigger, Matt Curtis, Mark Holzbach, Michael Knox, Judith Rhedin, Margaret Shaw, Ken Stein, Cora Wright.

Communications & Collaborative Ventures
Belinda Acosta, Ed Bailey, Kelly Burrus, Ann Ciccolella, Donell Creech, Karen Frost, Adriana Jimenez, Kat Jones, Jason Neulander, Candace Bishop Partridge, Barbara Sparks, Latifah Taormina, Bruce Willenzik, Leslie Wingo.

Creativity and Learning
Rodney Gibbs, Yoshi Goto, Brent Hasty, Jaaz Jones, Karen LaShelle, Kristen Marstaller, Mike Nellis, Omi Osun Olomo, Margaret Perry, Christian Raymond, Kathie Tovo, Robyn Turner.

Financial Resources
Jason Batchelor, Sue Breland, Terri Buchanan, Jim Butler, Pamela Cunningham, Heath Hignight, MariBen Ramsey, Julie Thornton, Jennifer Wijangco.

Cultural Infrastructure
Steve Adler, Jo Anne Christian, Doug Dempster, Jackie Goodman, Greg Marshall, Harold McMillan, Barbara Morgan, Michael Oden, Sylvia Orozco, Michael Rollins, Ixchel Rosal, Mark Yznaga.

The *CreateAustin* **Working Group** was a small group that worked to keep the planning process on track and assure broad community outreach and participation.

Taja Beekley	Vincent E. Kitch	Cookie Ruiz
Jim Butler	Jim Bob McMillan	Janet Seibert
Lisa Byrd	Lydia Ortiz	Jennifer Wijangco
Doug Dempster	Cliff Redd	
Rodney Gibbs	Donato Rodriguez	

Over the course of the sixteen month planning process an **Arts and Culture Roundtable,** four **Community Meetings**, and a **Public Forum** were held to gather input and review the cultural plan drafts with the community. The following is a list of some of the participants:

Caroline Agius	Mary Lou Castillo	Melissa Eddy
Karl Anderson	Jaime Castillo	Karen Elliott
John Athey	Amy Chapman	Molly Beth Emerick
Lon Badgett	Jo Anne Christian	Emily Fagan
Gloria Badillo Hill	Sunyong Chung	Grace Fleming
Wesley Bain	Ann Ciccolella	Divina Fox
Ruth Baker	Ian Cion	Rachel Frank
Brett Barnes	Crystal Connally	Bridget Gayle
Elisabeth Barry	Wendy Cook	Sarah Gerichten
Melissa Bartling	Chris Cowan	Samira Ghosh
Monica Beckford	Jennifer Cumbernatch	Yoshiko Goto
Peter Beilharz	Kimberly Curette	Lyman Grant
Nancy Bless	Scott Daigle	Thomas Graves
Debra Broz	Madge Darlington	Barbara Grove
Terri Buchanan	Jinhan Davis	Peggy Gunn
Lisa Byrd	Carol De Cardenas	Barra Gustafson
Carmen Canann	Marita De la Torre	David Gutierrez
Joe Carpenter	Mithu Deb	Tom Hall
JoAnn Carreon-Reyes	Sandy Duncan	Annie Harding

Alison Hart
Carol Hayman
Sally Hengst
Kathi Herrin
Heath Hignight
Kenneth Hiller
Grace Holmes
Mark Holzbach
Connor Hopkins
Ron Horne
Diana Huckaby
Bob Hudgins
Shay Ishii
Adrianne Isom
Polly Jackson
Sally Jacques
Joyce Jakobeit
Lois Jebo
Darla Johnson
Jaaz Jones
David Justin
Neal Kassanoff
Anne Kelley
Pat Kelly
Gwen Kelso
Susan Kirr
Phillipe Klinefelter
Randi Knight
Idee Kwak
Teresa Kwon
Americo Lara
Omid Aski Laridjani
Alegria Lascon- Olivarez
Karen LaShelle
Laura Latimer
Soo-Jin Lee
Angela Lee
Julie Lefebure
Charles Leslie
Marisa Limon
Linda Litowski
Shea Little
Brenda Logan
Jennifer Lovelace

Tonya Lyler
Brenda Malik
Marie Martinez
Klare Marzano
Ray Matthews
BethAnn Maurer
Dana McBride
Jana McCann
Vicki McCullough
Kathy McMahon
Ann Permann McNair
Lisa McWilliams
Lea Mechling
Mike Melinger
John Merriman
Kathryn Miller
Fred Miller
Amy Wong Mok
Terrence Moline
Julie Moody
John Mulvany
Tamir Nadav
Dr. Raj Nagarajan
Bill Narum
Melissa Netecke
Nichelle Notabartolo
David Nunez
David Ohlerking II
Lydia Ortiz
Michele Owens Pearce
Tonya Pennie
Gloria Mata Pennington
David Perkoff
Christine Perrault
Eileen Pestorius
Katie Petroski
Nelie Plourde
Meredith Powell
Jennifer Quarks
Suzanne Quinn
Rudy Ramirez
Rupert Reyes
Neville Reynolds
Christina Romero

Cookie Ruiz
David Sackmary
April Sanchez
K.C. Scharnberg
Shia Shabazz
Larry Shepley
Stephanie Sheppard
Silky Shoemaker
Todd Simmons
Rene Simone
Sheila Siobahn
Odette Solitaire
T. Frank Souders
Barbara Sparks
Lonny Stern
Sylvia Stinson
Laura Sturtz
Vinitha Subramanian
Scott Tankersley
Abi Tapia
Cheryl Taylor
Reji Thomas
Ernestine Thompson
Pam Thompson
James Tolleson
Don Toner
Annabelle Torrez
Kathie Tovo
Meghan Turner
Robyn Turner
Bunnie Twidwell
Hanson Tyler
Bin Wahlgren
Gordon Walton
Michael Davis   Weiss
Jennifer Wijangco
Bruce Willenzik
Laura Wisdom
Lynn Wolfe
Troy Wong
Hope Young
Dan Zinno

B. CULTURAL ASSESSMENT REPORT DOCUMENTS

From February 2005 to August 2006 the City of Austin Cultural Arts Division of Economic Growth and Redevelopment Services Office conducted a cultural assessment. As a first step to cultural planning, it described and analyzed the dynamics of the worlds of nonprofit arts and culture organizations, for-profit creative industries, the community-based creative industries and individuals that make up the Austin cultural environment. This gave the planning consultant and the community numerous descriptions, analyses, and inventories and a working list of strengths and critical issues – all concrete information that supported the community in choosing priorities and strategies during the Community Cultural Planning process.

The following are descriptions of many of the documents that made up the Cultural Assessment. All reports can be accessed online at: http://www.ci.austin.tx.us/culturalplan/prior.htm

1. **Community Cultural Profile and Cultural Assessment Report Summary by the Cultural Arts Division, 2005** (PDF)

   The Community Cultural Profile & Cultural Assessment Report lays out a picture of the Austin cultural ecosystem and looks for dynamics between the components, identifies strengths to build on, issues to explore, research to draw from, and common language to use in the discussions during the Community Cultural Planning process. Every city is both a place and a continuum of time. Gaining a clearer picture of Austin's cultural ecosystem and its unfolding will prepare and provide the knowledge, insight, and authentic action for the planning phase. This document summarizes the report.

2. **The Economic Impact of Austin's Entertainment Software/Digital Media Industry by TXP, Inc., 2006 (PDF)**

   The purpose of this study is to help determine what is required for the local entertainment software/digital media industry to thrive. To that end, an overview of the industry is provided that includes a discussion of the history of gaming, a profile of gamers, a review of the structure and economic characteristics of this sector, and an outline of the market forces and trends currently in place. The results of a survey of entertainment software firms with an Austin presence are then presented. The findings that emerge lead in turn to a series of specific recommendations related to the City's role in the economic development of this sector.

3. **Cultural Assessment On-line Survey Findings by Jennifer Beck, Ph.D., EvalArts and Janet Seibert, Cultural Arts Division, March 2006** (PDF)

   The Cultural Assessment Survey was designed by the Cultural Arts Division of Economic Growth and Redevelopment Services Office to take a snapshot of Austin's arts and culture landscape, with a focus on identifying the creative community's key strengths, assets and pressing issues.

4. **The Role of the Cultural Sector in the Local Economy**
   by TXP, Inc., 2005 (PDF)

   There is a growing understanding of the connection between the arts and the economy, although there have been relatively few attempts to fully capture the connection between culture, creativity, and economic activity. TXP has addressed portions of this phenomenon in previous work, and this paper attempts to more fully "paint the picture" in Austin of the influence of the cultural sector on the local economy by updating the findings contained in the previous three studies, as well as further extending the analysis to better capture the local connection between the arts and tourism.

5. **Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in Austin, TX**
   by Americans for the Arts, 2007 (PDF)

   Arts & Economic Prosperity III provides compelling new evidence that the nonprofit arts and culture are a significant industry in the City of Austin, one that generates $271.69 million in local economic activity. This spending, $133.54 million by nonprofit arts and culture organizations and an additional $138.15 million in event-related spending by their audiences, supports 8,625 full-time equivalent jobs, generates $154.77 million in household income to local residents, and delivers $27.49 million in local and state government revenue. This economic impact study sends a strong signal that when we support the arts, we not only enhance our quality of life, but we also invest in the City of Austin's economic well-being.

6. **The Creative Industries in Austin Texas, 2006**
   by Americans for the Arts, 2006 (PDF)

   This Creative Industries report offers a research-based approach to understanding the scope and economic importance of the creative industries (museums and collections; performing arts; visual arts/photography; film, radio and TV; design and publishing; arts schools and services) in Austin, TX in 2006.

7. **The Creative Industries in Austin Texas, 2005**
   by Americans for the Arts, 2005 (PDF)

   This Creative Industries report offers a research-based approach to understanding the scope and economic importance of the creative industries (museums and collections; performing arts; visual arts/photography; film, radio and TV; design and publishing; arts schools and services) in Austin, TX in 2005.

8. **African-American Quality of Life Community Report**
   by the African-American Quality of Life Project Implementation Team, October 2005 (PDF)

   Report to Austin City Council, October 27, 2005. The Arts, Culture & Entertainment chapter starts on page 19.

9. **Film & Visual Media Study**
   by TXP, Inc., 2004 (PDF)

   This study analyzes the economic impact of the film and visual media industries in Austin. In 2003, the visual media industry accounted for over $359 million in economic activity for the Austin area. The industry also accounted for just under $102 million of economic effects due to labor compensation and generated activity to support 3,512 permanent jobs.

10. **Austin's Economic Future: The Mayor's Taskforce on the Economy: Subcommittee Findings**
    by TXP, Inc., 2003 (PDF)

    In December 2002, the Mayor's Task Force on the Economy appointed three subcommittees (comprised of stakeholders, City staff, and consultants) to address specific issues related to economic development and the City's role in the process. Chapter 4 is the Cultural Vitality and Creative Economy Subcommittee Report.

11. **Audit Report of the Cultural Arts Funding Process**
    by the Office of the City Auditor, September 2002 (PDF)

    The objectives for this audit were to: Determine whether the work of the Austin Arts Commission meets the intent of the City ordinance, whether the process for allocating and administering cultural arts contracts is meeting the needs of stakeholders and supporting the new creative environment in Austin, and if the City's use of the hotel occupancy tax revenues for cultural arts funding realizes the intent of state laws to maximize promotion of tourism and the convention and hotel industry.

12. **Investing in Austin's Arts for Cultural Prosperity and Economic Growth**
    by Dabney & Associates, 2002 (PDF)

    This document contains four reports: The first report is the funding program "Findings and Recommendations Report" which presents a set of specific recommendations with strategies for implementation. The other three reports are the "Evaluation Report of the Cultural Arts Funding Process," "Best Practices Report" and the "Viable Cultural Arts Funding Program Alternatives Report."

13. **Austin Civic Dialogue on Art: Civic Art and Design in Downtown Austin: Exploring Placemaking Possibilities**
    by Texas Commission on the Arts and Economic Growth and Redevelopment Services Office, 2002 (web site)

    This website contains the proceedings notes from the Civic Dialogue on Downtown Austin art, artists, and community revitalization.

14. **The Role of Music in the Austin Economy**
    by TXP, Inc., September 2001 (PDF)

    This study analyzes the status of the music industry and the economic and fiscal impacts of music in Austin.

15. Austin Comprehensive Arts Plan
   by the Austin Comprehensive Arts Plan Task Force, 1993 (PDF)

This is the last cultural plan for the City of Austin. It offers long-term and short-term goals and objectives to help create an environment which enables artists and arts organizations to realize fully their potential as contributors to the economic and cultural prosperity of the City of Austin.

16. Austin – Performing Arts Research Coalition Community Report
   by Mary Kopczynski and Mark Hager of the Urban Institute

The Performing Arts Research Coalition (PARC) is a groundbreaking collaborative project among five major national service organizations in the performing arts. It was created to improve and coordinate the way performing arts organizations gather information on the sector in order to offer a more unified and factually based voice on issues of common concern, and aid the performing arts in developing a national model for arts research collaboration. This report outlines key findings from Austin household surveys covering participation rates, characteristics of attenders, perceived value of the performing arts to individuals and to communities, and barriers to greater attendance. More information on PARC and other community reports can be accessed at:
http://www.operaamerica.org/about/parc/parc.html

C. CONSULTANT BIOS

Metropolitan Group is a full-service social change agency. The firm, with offices in Portland, Oregon, Chicago, and Washington, D.C., has more than 17 years of experience in planning, innovative public involvement, intercultural outreach, facilitation, strategic communication and branding, social marketing and resource development. Metropolitan Group has many years of experience working with arts and cultural organizations, creative industries, library and parks systems and with other cultural and educational organizations.

Bill Bulick of Creative Planning, Inc. and Of Consul with Metropolitan Group was the Consultant Team Leader for *CreateAustin*. He has spent the last 30 years helping to shape the potential of cultural development and planning to build prosperous, livable, vital communities. Bill has particular experience in the integration of cultural development with broader community planning and development efforts including creative economy/community, education and youth development and urban revitalization strategies. Bill has worked in communities across the U.S. and Canada and is a frequent speaker at conferences on many elements of cultural planning and development, including cultural tourism, cultural districts, cultural space development, public-private partnerships, livability and sustainability.

Bill began full-time consulting in 1998 after nearly 20 years in nonprofit, public sector and arts management. From 1989 to 1998 he was Executive Director of the Regional Arts and Culture Council of Portland, Oregon. During his tenure, the agency initiated and oversaw the first comprehensive regional cultural planning process in the nation. As a result, the agency quadrupled in size to a budget of more than $4 million and 20 full-time staff. It launched major, nationally recognized neighborhood arts, youth-at-risk, public art, cultural tourism and arts in education initiatives and completed a historic "reinvention" from a City bureau to an autonomous nonprofit organization serving the entire three-county Portland metropolitan region. Bill was formerly founding Program Director of Portland's Pioneer Courthouse Square, Producing Director of the World Music Festival and Artichoke Music Concert Series, and a folk music performer.

Over the last 17 years Bill has led or been a core team member for more than twenty major cultural planning and assessment projects including Tucson/Pima County, Kelowna, British Columbia, Minneapolis, Santa Cruz, Spokane, Charlotte, Cincinnati, Newark, Memphis, Long Beach and Portland. He wrote the forward to the Americans for the Arts 1998 publication, *Community Cultural Planning, A Guidebook for Community Leaders.*

Eric Friedenwald-Fishman, *Creative Director/President,* Metropolitan Group, is widely recognized as one of the nation's most effective individuals in developing and implementing community sector resource development and communication campaigns. He specializes in creating major public-private partnerships for public awareness, cause-related marketing and fundraising. Eric has raised millions of dollars for various campaigns and initiatives, and has served as creative and strategic director for projects that have raised more than $1 billion in cash,

in-kind gifts and public funding in partnership with MG's social purpose clients, throughout North America, and in Africa, Europe, New Zealand and South America..

Eric is the principal author of MG's Public Will Framework, which creates lasting impact by connecting issues with closely held values and leveraging grassroots and traditional media strategies. He is a member of the adjunct faculty at the Hatfield School of Government's Institute for Nonprofit Management at Portland State University, and is in frequent demand at regional, national and international symposia as a speaker, presenter and teacher on strategies that achieve sustainable support.

Greenlights for NonProfit Success (Greenlights), a nonprofit organization dedicated to helping other nonprofits meet the "double bottom line" of mission and revenue, was launched in 2001 by a unique collaboration of community and business leaders, nonprofit executives, board members, and philanthropists to provide high-quality support to Central Texas nonprofits. Greenlights serves as a catalyst for extraordinary performance through consulting, customized training, financial management outsourcing, and convening events such as the annual Crossroads Conference for Nonprofit Excellence.

Deborah Edward is a management consultant working with arts groups and nonprofits around Central Texas and around the globe. Edward founded Austin Children's Museum which she led for sixteen years, taking the institution from a museum without walls to a thriving downtown cultural venue. She is the founding director of Greenlights for Nonprofit Success, Austin's go-to place for nonprofit management assistance. Prior to these leadership roles she worked in the Austin School District, and in nonformal education programs in East Austin.

Edward received her Ph.D. in Educational Psychology from the University of Texas. She has consulted for the National Endowment for the Arts Advancement Program, coordinated the Austin's Libraries for the Future community strategic planning process, and provided training and assistance to nonprofits and museums on issues of planning, marketing, program development, evaluation, and leadership. She was a Fulbright Scholar in the Czech Republic in 2005 working with museums and NGO's and has worked with community-based programs and arts organizations in Russia and Eastern Europe.

Currently Edward teaches at the RGK Center for Philanthropy and Community Service at the LBJ School of Public Affairs. Her current focus includes graduate courses in Nonprofit Strategy, Arts and Philanthropy, and Social Innovation.

Tara Kirkland has served as Director of Consulting Services for Greenlights since 2005. She brings 14 years of experience building the capacity of people, organizations and communities in diverse nonprofit, government and for-profit settings to her work. Tara earned an MPA with a concentration in Nonprofit Management from the Maxwell School of Citizenship & Public Affairs at Syracuse University, and an undergraduate degree from the Plan II Liberal Arts Honors Program at the University of Texas at Austin. Her areas of expertise include facilitation and training, strategic planning, executive transition management, and board governance. Recent consulting clients include Seton Family of Hospitals, Bob Bullock Texas State History

Museum, Lance Armstrong Foundation, Habitat for Humanity – Austin Affiliate, and the Fund for Folk Culture.

An experienced trainer, Tara has designed curricula and "train the trainer" sessions for multiple organizations, and has facilitated or co-taught hundreds of workshops and training intensives on a variety of topics for groups small and large. Her Austin area nonprofit experience includes designing, managing and evaluating programs and projects with Family Forward, the Charles A. Dana Center at UT Austin, Austin Interfaith, and Highest Vision, Inc. Other experience includes fellowships at the Central New York Community Foundation, and the US Department of Housing and Urban Development in Washington, D.C.