



A
Cultural Plan
for
Fort Worth

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Introduction

Background on the Process

In February 2001, the leadership of Greater Fort Worth undertook a cultural planning process. Working through the Arts Council of Fort Worth/Tarrant County, the group contracted Wolf, Keens & Co. of Cambridge, Massachusetts to assist with the process and related research. After a series of high-level sessions with civic leaders, educators, elected officials, business leaders, and representatives of cultural organizations to describe the process and define the potential benefits to the community, the process got under way in March 2001 and has involved:

- a series of individual interviews and small group meetings that engaged over 225 individuals (names and affiliations of these people are listed at the end of this report in Appendix A)
- additional targeted meetings with representatives of specific constituencies, including leaders of Hispanic and African American groups
- an in-depth analysis of the revenue and expenses of the cultural sector in Fort Worth and Tarrant County, using information provided by cultural organizations
- research on Fort Worth ISD 4, other school districts, and cultural organizations about their level of programming and expenditures on arts and cultural education
- comparative research on the levels of public and private sector giving to the arts in other communities
- written surveys, including one published in the *Star-Telegram* and another distributed to mid-cities arts groups.

A community-based Steering Committee of about forty civic leaders has been charged with overseeing this process. Most recently, on October 27, 2001, the Steering Committee met for a full day to review preliminary findings that have shaped this report in significant ways.

Goals of the Planning Process

The cultural planning process for Greater Fort Worth is designed to develop a “roadmap” for the arts and cultural sector of the area. The Steering Committee reviewed, revised, and adopted the following goals for the planning process:

- contribute to the future of Greater Fort Worth as a unique area
- identify and meet the long-term needs of a full range of cultural organizations for financial, facility, and human resources
- increase public and private support for arts and culture
- make the arts more available and accessible to children in school, community, and family settings
- increase the size and diversity of local and regional cultural participants and audiences
- foster the area’s economic vitality and enhance its attractiveness as a place to grow up, live, or visit.

Key Theme

The cultural planning process has touched on many aspects of the community’s cultural life. In Greater Fort Worth, with its dynamic economy and substantial population growth, the future must grow out of the past but must also address the changing nature of residents’ expectations and aspirations.

Thus the overarching theme of the cultural plan is *to retain, preserve, and enhance the best of Fort Worth and Tarrant County’s cultural past and present while building the quality of life for the new century.*

This theme will be expressed in many of the initiatives proposed in the cultural plan. It reflects the accomplishments of Fort Worth’s cultural organizations as well as the challenges they face in the changing environment within which they function.

Contents of the Report

This preliminary cultural planning report has ten sections, beginning with this Introduction. It is followed by Part I: The Context for Planning, which examines the larger, national and regional context in which the planning occurred, as well as the current situation in the key areas of the cultural sector that the consultants examined.

The eight following sections each address a key issue area and offer the consultants' findings relating to that area as well as recommendations. Goal statements are also provided. These areas are:

- *Part II: Arts Organizations and Artists*
- *Part III: Cultural Education*
- *Part IV: Community Development*
- *Part V: Cultural Tourism*
- *Part VI: Broader, More Diverse Participation in the Arts*
- *Part VII: Public Sector Support*
- *Part VIII: Private Sector Support*
- *Part IX: The Role of the Arts Council and Other Groups*

Each of these sections begins with a summary of its recommendations and their implications. This summary also provides a description of the priority, potential implementation partners, and approximate cost of implementation of each recommendation. The final section of the report, *Part X: Next Steps*, offers a strategy for reviewing and revising this preliminary document and provides recommendations for implementing the revised planning report.

There are a series of appendices to this report that provide the reader with additional details. The appendices include the following:

- *Appendix A: List of Participants*
- *Appendix B: Inventory of Cultural Education Offerings by Cultural Organizations for Pre-K-12th Grade*
- *Appendix C: Inventory of Cultural Education Spending in Fort Worth*
- *Appendix D: Cultural Budget Analysis*
- *Appendix E: Notes to Cultural Budget*
- *Appendix F: Public Sector Funding Initiatives*

Goals for the Plan

Each of this preliminary report's content sections has a goal. All the goals are listed below:

1. **Arts organizations and artists:** A strengthened cultural ecology developed by sustaining the major cultural organizations, building the capacity of small and mid-sized organizations, and providing a supportive environment for artists.
2. **Arts and cultural education:** Well-funded, on-going, and coordinated opportunities for children throughout the City to engage in and appreciate a culturally rich array of arts learning.

3. **Community development:** Equitable distribution and access to cultural expression and arts experiences and the integration of arts, culture, and cultural heritage with other civic goals.
4. **Cultural tourism:** An effective and inclusive tourism strategy that recognizes the full range of cultural assets and uses them to best advantage for the entire community.
5. **Broader, more diverse participation in the arts:** Active engagement in arts and cultural activities, events, and organizations by Fort Worth area residents regardless of their ethnicity, economic status, or location in the County.
6. **Public sector support:** Substantially increased support from the City of Fort Worth, Tarrant County, and municipalities in the County, of arts and cultural activities, events, facilities, and organizations.
7. **Private sector support:** Increased County-wide support from corporations, individuals, and foundations to cultural organizations of all budget sizes in Fort Worth and other areas of Tarrant County.
8. **The Arts Council and other groups:** A community-based arts infrastructure led by a restructured Arts Council that serves Fort Worth and maintains collegial relationships with cultural organizations of all sizes; neighborhood, City- and County-wide business, tourist, and social service organizations; as well as arts councils.

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In addition, thanks to the many individuals who agreed to be interviewed or to participate in group meetings. The members of the Steering Committee and its Executive Committee in particular have donated a vast amount of time to the benefit of this process, as has the staff of the Arts Council.

Part I

The Context for Planning

Regional and Community Context

Population and Demographics

Significant trends are evident in the 2000 Census. These include population growth, the shift in ethnic make-up, and growth trends in smaller incorporated cities throughout the County. This has been linked to the area's strong economy during the past decade.

Both Fort Worth and Tarrant County have grown significantly in the past ten years:

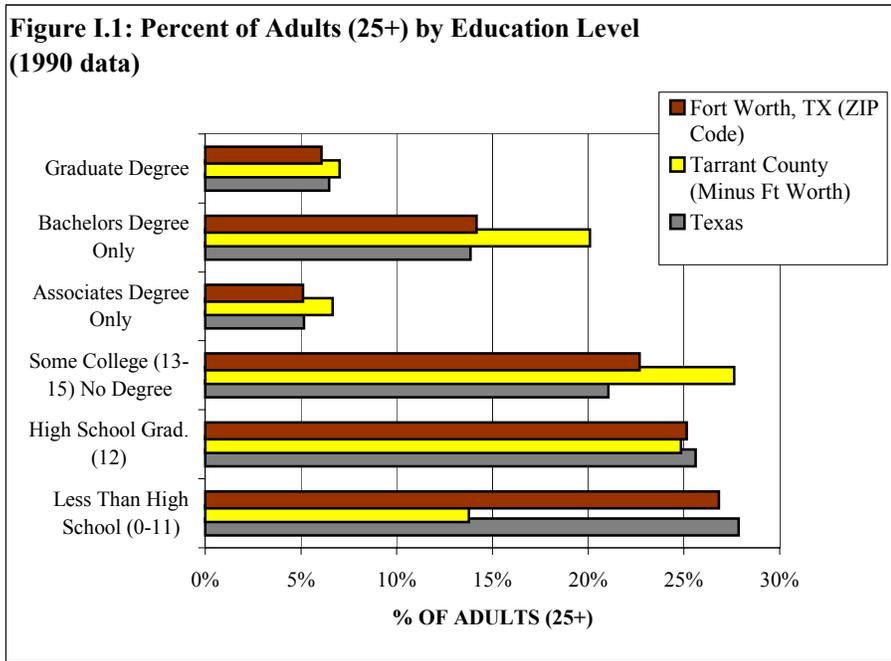
- Fort Worth's population was 448,000 in 1990 and is 535,000 in 2000, an increase of almost 20 percent.¹
- Tarrant County's population was 1,170,000 in 1990 and is 1,445,000 in 2000, an increase of 23 percent and over one quarter of a million people.

The growth has been most significant in some of the fast-growth areas of Tarrant County. For example:

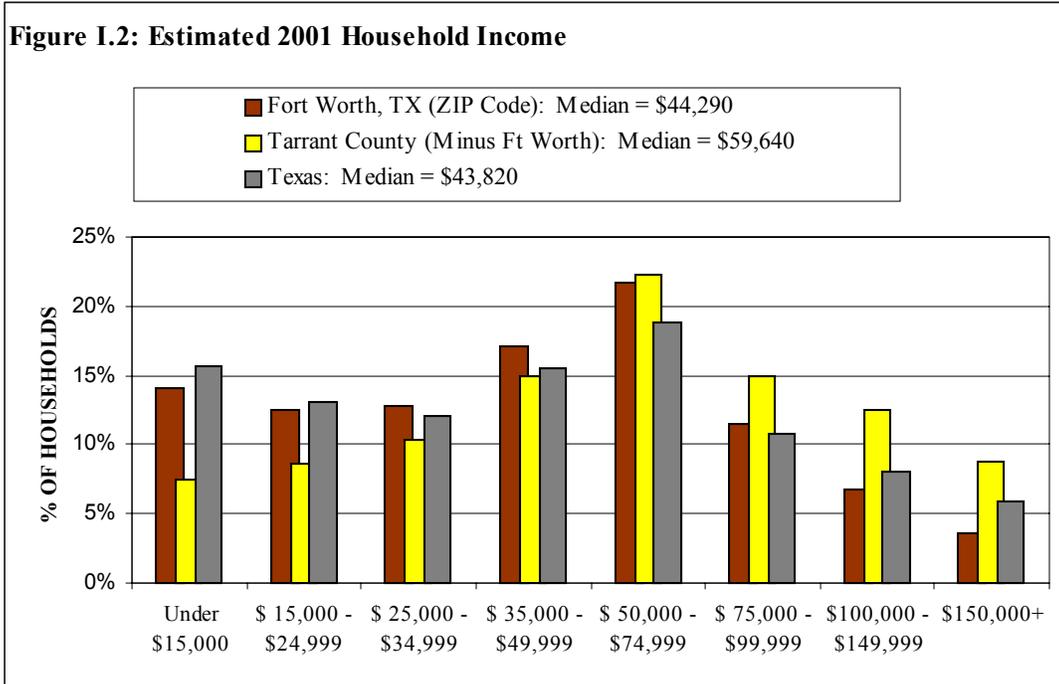
- Colleyville's population increased by 54 percent.
- Grapevine's population increased by 44 percent.
- Southlake's population increased by 205 percent.

¹ Source: Unless otherwise noted, data are from the United States Bureau of the Census, Census 2000 Redistricting Data and 1990 Census of Population and Housing, Summary File.

That growth is skewed toward high income, high education individuals reflecting the end of the demographic spectrum that favors paying arts attenders. For example, Figures I.1 below and I.2 on the following page indicate the substantial difference between income and education levels in Fort Worth and in the rest of Tarrant County.²



² Source: Claritas Information Services.



In addition, the 2000 Census indicates that Fort Worth’s Hispanic population has increased to almost thirty percent (29.8 percent) in 2000 from just under 20 percent (19.5 percent) in 1990. The percentage of the population that is Black or African American has remained relatively constant, changing from 22 percent in 1990 to 20.3 percent in 2000. While the percentages are lower County-wide, non-white population accounts for almost one third of the total in 2000.

Fort Worth and Tarrant County are home to a wide range of national and international businesses with strong aviation/aerospace, electronics, communications, and finance sectors, among others. The award of a major defense contract to Lockheed Martin assures the area’s economy a strong boost for the next decade.

Education

Numerous factors create the environment in which arts and cultural education unfolds in Fort Worth. As in many cities, the rapid growth in suburban communities has changed the demographics of the Fort Worth Independent School District (FWISD), raising the relative proportion of poor families. This challenges the District to develop new modes of instruction, explicitly designed to provide children with the background knowledge, skills, and habits that are difficult to acquire when living in poverty.

In addition, there are high numbers of students for whom English is a second language. This necessitates strategies to support the acquisition of English and the preservation of children’s original language and culture. The District faces the

challenge of developing forms of education that would create a generation of individuals who are fully bi-cultural and bi-lingual.

Texas' accountability system stresses students' acquisition of basic skills, especially in literacy and mathematics. There are sanctions for schools where students do not meet the state standards for current levels of achievement or for demonstrated growth over time. In a number of Texas urban areas, these sanctions have had the effect of stripping the curriculum of social studies, science, and the arts. Thus, the climate for introducing the arts is often poor. This is particularly true for sequential, skill-based instruction (e.g., learning to play an instrument; training for the ballet, etc.)

Cultural Context

Arts Organizations and Artists

Fort Worth has a vibrant and active cultural scene, with resources that would be the pride of communities many times its size. Arts organizations contribute heavily to the local economy. Aggregate *direct* revenue is over \$42 million in the most recently completed fiscal year.

However, there are also data that suggest reasons for concern. For example, cultural organizations in the Fort Worth area are undercapitalized. The vast majority of cultural organizations surveyed indicate that they do not have adequate cash reserves, rarely even reaching the low end of nationally accepted standards. The same is true with respect to endowments. When coupled with the fact that cultural organizations are planning or are currently conducting capital projects totaling nearly \$89 million, and the shifting economic climate, there is cause for concern. In addition, cultural groups in aggregate earn about 60 percent of their income, a very healthy amount. However, total revenue has declined by \$3.8 million or 13 percent between FY '99 and FY '00. With the economy in decline, this adds an additional level of uncertainty to the financial side of cultural organizations' operations.

While all organizations are concerned about financial resources, there are other vexing issues that they must cope with. There are difficult venue-related issues of cost and availability, as well as organizational capacity building, audience development, and others.

For artists, the challenge is to find a way to cultivate a local audience. In particular, visual artists would like more opportunities to show their work locally and more local support mechanisms – group health insurance, a grant and commission information clearinghouse, and career development assistance. If Fort Worth

wants to build on its existing cultural assets, it will be important to bring the needs of artists into the mix of concerns addressed by the cultural plan.

Cultural Education

The majority of cultural organizations throughout the City offer education programs. While many of these are strong, there has been little coordination of efforts across institutions. If harnessed, the joint work of these institutions could make even more powerful contributions to arts and cultural education for children and families.

Fort Worth major arts institutions such as the museums and Bass Hall, which provide much of the education in the arts, are clustered in a few central locations. The number of smaller, community-based venues is small. This means that children and families who do not live near the major venues and institutions do not have as much access to cultural events or programming relevant to their cultural traditions. The City's public transportation system is not currently designed to facilitate family travel to venues away from their neighborhoods.

Cultural institutions that offer education programs often do so without providing the kind of sustained programs or work opportunities that could support advanced students in continuing to develop their skills.

After-school programs are emerging as an effective delivery system for arts and cultural education. The number of these programs is rapidly increasing with funding from the FWISD and the Mayor's office.

In recent years, the FWISD has made a growing investment in cultural education programming. This includes the hiring of new personnel, bus transport to venues such as Bass Hall, and capital investments in new band instruments. There is substantial support on the School Board for guaranteeing that students in the ISD all have a basic arts education. There continues to be lively discussion about a possible arts high school to provide advanced training. However, there are Board members who have reservations about this, including: costs, location, and effects on the arts programs at existing high schools.

Community Development

The role of arts and culture in community development, recognized in the City's 2000 Comprehensive Plan, is complex and includes commercial development in neighborhood retail districts as well as the provision of cultural services closer to residents' homes. There is great interest in including arts and cultural retail attractions as economic generators for redevelopment and community development proposals. Performance spaces, classrooms and artists' work spaces, and cultural retail can all play a role in such development.

In many areas of the City, arts and cultural amenities are being considered as amenities to augment revitalization. These include galleries, lofts, artists' spaces, and other infrastructure elements. This step toward the integration of arts and culture into the fabric of community life and development is encouraging. However, without compelling data on the demand for cultural amenities and given the lack of coordination, it is difficult to predict how these will fare.

Equally important as drawing people into the neighborhoods to experience arts and culture is the need to provide more such opportunities for residents who may not have a history of traveling outside their local area to attend cultural activities or events. Social service and other community and neighborhood institutions can sometimes provide an organizational base for such cultural services. At the moment, these organizations are financially challenged and there is a limited palette of activities available. There is also a dearth of local venues for such activities.

One solution to the venue problems might be public school buildings that could be utilized during their unused periods. Also, new libraries could have spaces built to accommodate the arts and churches can offer more spaces. There is also a wealth of unused or underused historic buildings in many neighborhoods that might be suitable for arts and other uses, which fits in with the City's strategy to reuse such spaces. But many of these venues have space, scheduling, cost, and operating limitations that do not meet the logistical needs of many arts groups or cultural events.

Cultural Tourism

Fort Worth's appeal as a convention and visitor destination is enhanced by its arts and cultural infrastructure. This is well understood among leaders of the tourism and cultural sectors. Culture, broadly defined, can be integrated even more fully into tourism initiatives including a range of historic and architectural landmarks. In addition, a broader view of "Western Heritage" could include the appeal of African American and Hispanic traditions as an important source of new tourist market niches.

Because conference planners and tour operators are concerned with the range of unique experiences a community offers, building on this broader definition of arts and culture can play a significant role in that promotion. A stronger orientation toward the independent traveler – especially long distance car travelers – suggests that special new resources may be required. An overall goal must be to increase hotel occupancy rates and lengths of stay in Fort Worth. This represents enlightened self-interest for the cultural community as it will increase the amount of money that comes to the arts through the Hotel Occupancy Tax.

Diversity

Participation in cultural activities is limited by factors of regional geography, transportation routes, and traffic congestion, as well as the centralized nature of cultural venues, primarily in downtown Fort Worth. Increasingly, this geographic diversity challenges organizations to find ways to bring audiences into Fort Worth *and* to bring programs to people closer to where they live.

In addition to diverse geography, ethnicity plays an important role in defining the diversity of Fort Worth and the region. There is a wealth of cultural activities and cultural heritage traditions within African American, Hispanic, and other ethnically specific communities in Fort Worth and Tarrant County. Often, however, these groups lack funding and adequate space, making it hard for them to reach their audiences. Indeed, it is challenging for community-based groups to organize in ways that engage their communities. When it comes to arts and culture, many African Americans, Hispanics, and Asians travel to Dallas to participate in events and activities.

There is a reported desire among people of color in Fort Worth to see more inclusiveness in cultural activities. On the other hand, representatives of cultural organizations feel the challenge of assembling a diverse leadership group, staff, or program. Building opportunities for more dialogue is important.

Patterns of Support

Approximately 60 percent of the revenue of Fort Worth cultural organizations is derived through earned income. Most of the remaining 40 percent comes from private sector giving, predominantly from foundations. The generosity of the private sector is one of the hallmarks of Fort Worth's cultural community.

While the private sector has been generous, the level of public sector support has been low compared to other major Texas communities. In many of them, the public sector plays an important role in supporting the on-going operations of cultural organizations. In Dallas, for example, public sector support amounts to over \$7 million, or \$6.41 per capita, which *does not* include support for facilities, which would add another \$3 million. This is compared to \$2.53 per capita for Fort Worth.³

The reliance on private sector funding creates an imbalance in that there are many smaller and mid-sized cultural organizations that are less likely to have the means to garner private support and are generally more reliant on the public sector. This may partially explain why there are a relatively few of these organizations in Fort Worth compared with other cities.

³ Cf., discussion of comparative levels of public support on page 57 of this report.

Many of the traditional sources of private sector philanthropy report that the system can no longer support the growth of the cultural sector. The demographics from the 2000 Census suggest that the growth in the County is occurring in northeast Tarrant faster than in Fort Worth. This has implications for how new support may be obtained. In addition, there may well be a demand for the growth of new programming linked to these geographic areas.

Arts Council of Fort Worth/Tarrant County

Defining the geographic reach and service area of the Arts Council of Fort Worth/Tarrant County has been an issue under examination during the period of the cultural planning process. This Arts Council is the oldest and strongest one in the County. But it is not the only one. The Northeast Tarrant County Arts Council has built a solid presence and program in the mid-cities area of the County. Arlington has established a volunteer Arts Commission that could become increasingly active as well. Today the focus of the Arts Council may increasingly be on Fort Worth while providing opportunities to assist other local arts councils.

Limiting the geographic scope of the Arts Council means that it can devote more energy to important activities such as cultural planning, public art, technical assistance, and cultural marketing – as well as an invigorated fund drive.

To accomplish this broader agenda, there are many partners with which the Arts Council can work. These include, for example, developing joint fund-raising programs with the United Way; providing support for tourism marketing efforts with the CVB and Chamber of Commerce; working with the Arts & Business Connection on technical assistance programs; and establishing closer relationships with the City, the County, and such entities as the Trinity River Vision.

The Arts Council is the only organization in Fort Worth that spends *all* its time on promoting the arts broadly speaking rather than its own programs. Many want it to move beyond being a reactive fund raiser to being an activist proponent for the arts of the entire community. Such a role will build the credibility of the cultural sector throughout the City and increase the likelihood that the recommendations of this plan will be implemented.

Part II

Arts Organizations and Artists

GOAL: A strengthened cultural ecology developed by sustaining the major cultural organizations, building the capacity of small and mid-sized organizations, and providing a supportive environment for artists.

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
II.1 p15	Additional funding for cultural organizations ⁴	Increase funding	Very high	Arts Council, cultural groups, City, County, other municipalities, corporate sector	\$1 million - \$1.8 million annually
		Collaborative buying programs for cultural organizations	Moderate	Arts Council, cultural organizations, business community	Minimal start-up costs
		City waivers on fees for arts grantees	High	City, cultural organizations	Not available; minimal impact on City
		City purchase of portable stage equipment	Moderate	City, cultural organizations	\$50,000-\$100,000
II.2 p16	Technical assistance, mentoring, peer advising	Enhance existing technical assistance programs	Very high	Arts groups, Arts Council, Art Business Connection, business community, institutions of higher learning	\$15,000-\$50,000 annually
		Encourage mentoring, peer advisors	Moderate	Arts groups, Art Business Connection, business community, institutions of higher learning	Minimal start-up costs
II.3 p18	Cultural facility needs assessment and rental subsidy fund	Develop a comprehensive facility needs assessment and 5 – 10 year plan	Moderate	City, arts groups, developers, community leaders, foundations, school district	\$50,000-\$100,000 one time expense

⁴ This summary of recommendations is provided at the start of each section. Those recommendations that are rated as “very high” or “high” priority are printed in bold.

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
		Establish a rental subsidy fund for existing facilities	High	Bass Hall, Arts Council, arts groups, foundations, civic leaders	\$75,000-\$100,000 annually
II.4 p19	Coordinate programming of current outdoor events and increase neighborhood-based outdoor programs	Coordinate booking, management of spaces, planning schedule, etc.	Moderate	Nonprofit event sponsors, neighborhood organizations	\$50,000 annually
		Coordinate block-booking at many sites	Moderate	Artists, site/event managers	Minimal
II.5 p20	Increase professional opportunities for artists	Offer public art training workshops for artists	High	City, Arts Council, artists	\$10,000 annually
		Establish programs to connect local artists and museums	Moderate	Art museums, artists	Variable
		Increased commitment to credentialed media reviewers	Moderate	Media, artists, Arts Council	Minimal
II.6 p21	Business training, technical assistance, support services for artists	Offer range of pilot programs to address artists' needs	High	Arts Council, Arts Business Connection, foundations, artists	\$10,000-\$15,000 annually
		Conduct pro forma feasibility study for pilot studio space development in South Fort Worth.	Low	City, Fort Worth South, Inc., artists	\$50,000 one time expense

Addressing the Financial Need of Cultural Organizations

While Fort Worth has an extraordinary number of internationally renowned cultural institutions, the research indicates the fragility of cultural organizations of all sizes in Fort Worth. These organizations earn approximately 60 percent of all revenue, a relatively high percentage compared with other communities where this analysis has been done. This also leaves Fort Worth with the lowest per capita contributed support among communities benchmarked for this analysis.

Figure II.1: Comparative Data on Contributed Support				
	<i>Ft. Worth (FY 2000)⁵</i>	<i>Philadelphia (FY 98)</i>	<i>Cleveland (FY 97)</i>	<i>Silicon Valley (FY 97)</i>
Total contributed support	40%	45%	34%	54%
Contrib. support per capita	\$11.77	\$19.26	\$30.75	\$21.34

An additional challenge for cultural organizations is their level of financial reserves and endowment. With the exception of two large organizations, cultural

⁵ FY 2000 is used for this analysis since it is the most recent fiscal year for which actual information (in contrast to projections) is available for all organizations.

groups hold only an aggregate 6 percent of their budgets in reserve (national standards suggest an unrestricted operating reserve of 25 percent of the annual operating budget). With the exception of one large organization, cultural groups hold only an aggregate 95 percent of their budgets in endowment (national standards suggest 200 to 500 percent). That these organizations are able to provide the high level of quality programming that they do is a testament to their dedication and cost-cutting skills.

Recommendation II.1:

Additional funding is required to sustain and build the capacity of Fort Worth's cultural organizations.

Findings

- Cultural organizations in Ft. Worth have grown substantially in the last few years – over 10 percent growth in three years (4 percent growth if adjusted for inflation).
- In general, cultural organizations in the Ft. Worth area are undercapitalized with respect to national standards for cash reserves and endowment.
- Earned income among Fort Worth's cultural groups is quite high though it may well be negatively affected by the events of September 11th and its aftermath.
- A declining economy will also contribute negatively to the ability of cultural groups to earn income and raise contributed income.
- Organizations receiving grants or program funds from the City or the Arts Council report that they must spend part of that money on expenses related to performing or exhibiting at City sites. These fees for rentals, permits, etc., are, in effect, funds granted to them by the City *and* returned by them to the City.
- Cultural organizations that receive grants to perform in City parks are required to make their own arrangements to set up and strike the equipment necessary to perform. Since this often means renting the necessary equipment, fewer grant dollars are available to go into production costs.
- The top concern articulated by representatives of cultural organizations of all sizes is getting the necessary funds to continue their operations at the same time that they continue to trim expenses.

Implications

- Increasing funding for the cultural sector must be considered one of the single most important priorities for this cultural plan.⁶
- Individual fund-raising initiatives from cultural organizations will continue to play a key role in their survival; however, a stronger commitment to a restructured and reinvigorated united arts fund drive by the Arts Council will help

⁶ These topics are addressed in detail in Parts VII and VIII of this report, beginning on page 54.

- reach funding that might not be otherwise accessible. This may include a “blackout” period during the Arts Council’s fund drive.⁷
- Cultural organizations of all sizes must work together to support initiatives in the public sector to develop new funding sources for arts and culture. The core supporters of arts and culture must be mobilized as well, and the case must be made persuasively that everyone benefits from a strong cultural sector.
 - Collaborations and strategic alliances among cultural groups should be developed by the Arts Council to cut costs and provide operating efficiencies. Formation of bulk purchase and group cooperative buying programs can provide cost-savings in such areas as office supplies and equipment, advertising, market research, training, group insurance, and services.
 - The City should provide waivers in City fees to grantee cultural organizations from either the City or the Arts Council so that City fees are not collected, thus allowing more of the grant money to be used to cover production costs.
 - The City should purchase portable stage equipment that can be moved among various City park locations. This equipment would be used by cultural organization grantees during performances as part of their grants, a cost-effective way to free up grant dollars for creative uses.

Addressing the Capacity Building Needs of Cultural Organizations

Cultural organizations need more than money to thrive. They need to have staff members and volunteers with up-to-date, well-rounded business skills in such areas as marketing, fund raising, public relations, financial management, and more – aside from the necessary technical and artistic skills required. Because salaries are often quite low, it is difficult to attract people who have those skills so on-the-job training becomes the norm. Many communities have learned that by providing relatively low-cost training opportunities, they can make a significant impact on the level of proficiency at which their cultural groups perform. Some organizations, notably the Arts & Business Connection, already address this but the need is greater than they have been able to handle.

Recommendation II.2:

Programs of technical assistance, mentoring, and peer advising should be developed to assist small, emerging, and mid-sized cultural organizations build their capacity.

⁷ Cf. the discussion of a revitalized Arts Council fund drive in recommendation IX.2 beginning on page 72.

Findings

- Among small and mid-sized organizations, the highest priority concern (other than increased funding) was building organizational capacity. This included board and volunteer development, audience development, fund raising, and marketing.
- In the neighborhoods, community organizations had many of the same concerns. And since their cultural programs were often part of a broader range of initiatives, in many ways their needs were greater.
- Generally, individuals appear to prefer workshop settings, rather than one-on-one consultancies.
- The Arts & Business Connection is developing a program of e-mail consulting whereby questions are solicited and either answered internally or passed along to others in the business community who may be able to answer them.

Implications

- Existing programs of technical assistance should be enhanced so that they are available to more people. Workshops and seminars are the most successful vehicles and the expertise exists in Fort Worth to provide instructors for these programs.
- To make these programs more cost-effective, it may be helpful to invite other, non-arts nonprofits to attend.
- Personal relationships in the form of mentoring (senior staff person to a younger person in the same area) or peer advisors (groups of people working in the same specialty who provide guidance and feedback to one another) should be encouraged. They can be very helpful to developing the skill sets of young professionals.

Addressing Cultural Facility Needs

With the opening of the Bass Performance Hall in 1998, Fort Worth has gained a significant venue for the performing arts. And the need is clear: it is booked for about 300 events per year. By providing a 2,000-seat concert hall and a 350-seat recital hall, Bass Hall addresses new key sizes of facilities. Some groups have mentioned the need for a 600- to 750-seat space, although there are presently no plans to build any new facilities.

The economics of Bass Hall require a fixed price schedule that is higher than some groups can afford even were it available. As it is, it is difficult for many organizations to obtain suitable dates. These are signs of the Hall's success and they point to the long-term need for additional facilities – both downtown and in the neighborhoods – to provide venues for visual and performing arts groups of all sizes and disciplines in Fort Worth. Organizations and artists also report diffi-

culty in presenting in outdoor venues, given the complexity of dealing with various entities to arrange contracts, schedules, and other logistical matters.

Recommendation II.3:

A cultural facility inventory should be conducted with a five- to ten-year plan for constructing additional cultural facilities. In addition, a rental subsidy program should be developed to provide better access to performance space for cultural organizations.

Findings

- The success of Bass Hall is strong evidence of the market for high-quality performances in excellent venues. Bass Hall has operated successfully since its opening and it can be favorably compared to any major performing arts center in the nation.
- The realistic need for Bass Hall to cover its operating costs has meant that rental fees are considerably higher than many performing arts organizations were paying in the past. While the Hall has worked to assist in this transition to higher fees, it is still a challenge for many of the performing arts groups.
- There are a variety of other facility spaces that have been mentioned by cultural organizations as necessary to complete the range of spaces available for producing performing arts events.
- While there is discussion among cultural leaders of the need for additional facilities, there is no objective research that quantifies either the need of cultural organizations or the demand of the cultural audience.

Implications

- The priority should be to conduct a facility use needs analysis that catalogues all existing facilities and their usage as well as cultural organizations' need for additional spaces.
- This would serve as the foundation on which a consumer study of market demand would be conducted to determine the feasibility of developing new cultural facilities.
- A five- to ten-year plan with priorities for construction of additional cultural facilities should be developed based on this research.
- A rental subsidy fund should be established to assist cultural organizations in covering the costs of renting Bass Hall. Such a fund, administered by the Arts Council, would provide a percentage of the rental fee to cultural organizations based on need, merit, and other factors.
- The percentage will vary from 10 percent to no more than 50 percent of total cost. This should be seen as a temporary assist to organizations in need and thus funding levels would decrease over a five-year period.

Recommendation II.4

Coordinate programming of outdoor event sites to maximize audiences, benefit performers, and minimize competition. In addition, expand the market with neighborhood-based programming.

Findings

- There are existing and planned outdoor plazas and pocket parks in downtown Fort Worth, each of which features or is planned to accommodate small performance areas for lunchtime concerts and other scheduled events.
- These include: Hyde Park; Heritage Park; the re-opened Water Gardens; Burnett Park; Sundance; the Inter-modal Transit Terminal/public market; open spaces in the Lancaster corridor; a proposed performance amphitheater along the proposed Trinity River park at north Main St.; and a plaza at the north end of the downtown.
- The plaza/performance areas are not yet programmed as an interrelated network, responding to a captive audience of downtown workers and visitors.
- There are multiple operating entities responsible for programming, scheduling, and operating these sites. This results in cultural organizations and performers having to negotiate with many individual entities and a potentially dissipated audience base.

Implications

- The principles of supply and demand indicate that there may soon be an over-saturation of scheduled performances in the downtown area. It would be helpful to reduce competition, coordinate contractual relationships, and provide a balanced programming schedule among all the sites. To that end, there should be greater effort to coordinate the booking of talent, the management of spaces, the planning of a master schedule, and the reduction of the need for multiple administrative staffs.
- In addition, it may be desirable to coordinate block booking of the same performers at other public sites throughout the City, in parks, neighborhoods, and open spaces or vacant lots. Portable stages currently rented on a per-event basis could be purchased to cut production costs even further.

Addressing the Needs of Artists

Fort Worth is immeasurably rich and internationally renowned for its museum collections and its state-of-the-art performance venue. The City is less well endowed in its artist-serving infrastructure. Great “art capitals” have always supported, celebrated, and nurtured local artists and artisans. Cities pursuing a diversified arts economy and wanting to be identified as a cultural destination offer

support services and artist-friendly incentives to ensure local artists thrive and to welcome other artists to relocate.

Recommendation II.5

Increase professional development and career-building opportunities for local visual and performing artists.

Findings

- There is a reported market for retail fine art and craft juried exhibition and sales outlets for local visual artists and artisans (as well as artists from elsewhere). Compared to nearly any city of similar size and sophistication in the country, Fort Worth has fewer of these amenities.
- Young artists often leave Fort Worth to establish their reputation in more profitable cities. Mid-career artists generally must sell their work in markets other than Fort Worth.
- In other major cities, museums are an important engine for local artists' career advancement. Indeed, Texas Christian University (TCU) hosts an annual exhibition of Tarrant County artists. However, museums do not have large purchase programs, on-going exhibitions of local artists' work, or an array of fellowship and scholarship programs for local artists.
- The Sculpture Symposium is an Arts Council program for artists and it is well established and respected. However, there are no locally sponsored individual artist grants for studio projects or community-based work. There are no commissions or fellowship programs for new work by individual performing artists. This is perhaps a less critical circumstance, as many stage artists are paid through performing arts organizations, which receive funds for new productions.
- The local media are generally supportive of the arts editorially and cover the major organizations' events and openings. However, other than the major organizations, there is little mainstream media coverage and critical reviews of locally produced exhibitions and events compared to comparably sized cities.

Implications

- The City's new public art program should include commissions that have local residency as an eligibility requirement. These should be accompanied by public art training workshops for studio artists who wish to transition into the public art arena.
- Museum support groups and directors should convene to strategize new programs for local artists, such as curators' visits and critiques, rental galleries for individuals and corporations (the proceeds of which can fund museum acquisitions), and studio tours for emerging member/collectors.

- While visual artists are in need of funding for new work and new projects, performing artists are more in need of direct grants for rehearsal, production, and presentation costs.
- An increased commitment by credentialed reviewers to cover local work in print and visual media is critical to the development of the community's arts infrastructure.

Recommendation II.6

Provide a range of business training, technical assistance, and support services for artists.

Findings

- Many artists nationwide are in need of “survival skills” training and assistance that until recently was not part of most fine arts degree curricula. The annual TCU Business of Art symposium is designed to help artists become more entrepreneurial and learn to protect their business interests.
- Artists would benefit from increased distribution of information about projects, Arts & Business Connection-related news, and employment opportunities.
- The City has embarked on a study of the East Lancaster area as a potential area of large-scale adaptive use for artists' housing, studio, or live/work space. However it is not apparent that adequate demand exists to invest in a significant redevelopment effort focusing solely on artists at the front end. Many artists are able to find (albeit with great resourcefulness) cheap industrial space scattered throughout the City that can be used as studio space, or maintain home studios.
- For some artists working on large scale installations and media requiring industrial-level fabrication conditions, finding an affordable and spacious work environment has been more of a challenge. It is difficult for artists to deal directly and individually with owners and realtors of industrial properties as most are only interested in master lease agreements. Another obstacle is the lack of commercial rehabilitation loan funding available from the City.

Implications

- The Arts Council should offer services and technical assistance programs for artists. Pilot programs could include: mailings and/or a listserv announcing grants, RFQs, and RFPs for which local artists would be eligible; a centralized clearing house for employment opportunities and internships; ads for spaces for lease and sub-lease; group health insurance rates; and accounting and legal advice.
- In Fort Worth South, there is underutilized building stock appropriate for conversion to studios and live/work space, with the added advantage of existing neighborhood services and planned public and private investment in other

amenities. The City and Fort Worth South, Inc. should work with private owners to explore ownership/lessee options for a small, pilot project (e.g., 8-15 units) of affordable studio space, perhaps also taking advantage of Neighborhood Empowerment Zone funding.

Part III

Cultural Education

GOAL: Well funded, on-going, and coordinated opportunities for children throughout the City to engage in and appreciate a culturally rich array of arts learning.

The phrase “cultural education” is employed here in order to be inclusive of specific content areas, including heritage, history, science, and nature, since organizations representative of those areas are included in the research. In education, “arts” generally refers to the fine arts, while “culture” is used more broadly, as it is throughout this report. Therefore, when we are reporting on the offerings inside of the Fort Worth Independent School District we are referring to fine arts instruction but that is only one aspect of the more broadly defined cultural education context reviewed in this research.

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
III.1 p24	Annual arts education summit	Bring together major players to exchange information, develop coordinated plans	Very high	FWISD, arts groups, Arts Council	\$25,000-\$50,000 annually
III.2 p25	Create a position of Arts Coordinator	FWISD should establish a position of Arts Coordinator	High	FWISD, arts organizations	\$75,000-\$100,000 annually
III.3 p26	Establish searchable database on cultural learning activities	FWISD should develop with the Library a searchable database and web site	High	FWISD, Library, City	\$75,000-\$100,000 (one time) with ongoing staff costs (\$25,000) but could be business/arts partnership
III.4 p26	Examine whether commitment to arts education is equally effective for all children	Establish a task force to explore effectiveness of K-12 programs	Moderate	FWISD, arts organizations	\$25,000-\$50,000 one time expense

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
III.5 p27	Options for providing advanced training in the arts	Consider the full range of options for training	Moderate	FWISD, arts organizations, Arts Council	Trial version is minimal. To institutionalize, half-time staff \$25,000
III.6 p28	Use existing systems and sites to create a network of cultural "learning sites" across the City	Identify network of existing sites to provide accessible cultural experiences	Moderate	FWISD, City, arts organizations, community/neighborhood groups	No direct costs – would require re-training of existing staff (Parks and Rec., Library, Community Centers and artists)
		Use neighborhood sites to provide connections to downtown venues	High	FWISD, City, Arts Council, arts organizations, community and neighborhood groups	Some additional spending but could come from existing budgets.
		Provide weekend free or low-cost bus service	Low	FWISD, City, museums, community/neighborhood groups	\$100,000-\$150,000 annually
III.7 p29	Develop annual series of diverse cultural events	Develop programs to use network of existing spaces	Moderate	Arts Council, cultural organizations, FWISD	Use existing resources for diverse programming
		Seek out African American and Hispanic artists to participate	Moderate	Arts Council, artists, cultural organizations, FWISD	Minimal

Program Coordination

Fort Worth currently supports a range of arts and cultural education programs in schools, cultural venues (e.g., Bass Performance Hall, the Marine Theater, the museums), and community service locations such as neighborhood centers. There is a substantial need for the coordination of these offerings at every level in order to share and maximize access and effects. Coordination is required within FWISD (e.g., across in-school and out-of-school programs), among cultural partners (e.g., education directors and program delivery staff), between FWISD and cultural partners, and among a wider network of cultural partners (such as the libraries). There are several components to improving coordination as discussed below.

Recommendation III.1:

The Fort Worth community should hold an annual arts education summit that includes the major players from schools and cultural institutions. The purpose is to exchange information, develop concrete and coordinated plans for the coming year, and work on three to five-year plans for linking the various activities in an effective way.

Findings

- FWISD annually spends a significant amount, \$10.7 million, on in-school arts education, including teacher salaries, contracted services, and supplies and operating expenses. Additionally it funds about \$700,000 annually for out-of-school arts activities.
- Cultural institutions contribute a second stream of educational expenditures that adds an estimated \$3.6 million annually.
- However, within the ISD there is little joint planning or monitoring of the increasing range of programs that the District supports (e.g., in-school and after-school programs).
- There is little coordinated long-term planning between FWISD and its cultural partners.
- The Education Directors of cultural institutions rarely work together and consequently do not plan joint efforts or the unique contributions each one can make. A number of programs are designed for 2nd through 8th graders, with relatively few programs serving earlier or later ages.

Implications

- An annual summit would allow representatives of both in-school and out-of-school programs to establish priorities for the next year.
- At the same time, the summit could serve as a forum to refine annually a three to five-year plan for arts and cultural education.

Recommendation III.2:

The Fort Worth ISD should create a senior position of Arts Coordinator.

Findings

- Many ISD employees have responsibility for arts-related programs but there is no one individual who coordinates them or adjudicates conflicts.
- There is clearly a need to coordinate efforts in order to achieve an even distribution of cultural education opportunities throughout the K-12 span across the neighborhoods of the City and to achieve an efficient use of resources (e.g., programming across institutions, integration of programming in ways that could increase attendance and enhance effects of participation).

Implications

- It is sound management practice to have a coordinator in this area, given how much money the ISD spends annually.
- This individual would be responsible for coordinating current programs, chairing or co-chairing the annual arts summit, and developing a three to five-year plan for the continued development of arts and cultural education throughout the City.

Recommendation III.3:

The Fort Worth ISD, working in conjunction with the library system, should create a searchable database and website on cultural learning activities.

Findings

- It is difficult for families to get information on activities relating to arts and culture for children.
- It is also impossible for teachers to find a single source of information about cultural opportunities.
- Providing this information in a consolidated form, distributed electronically, would be an important asset.
- The library system is willing to support community-wide collaboration through mechanisms such as hosting computer stations where parents and teachers could access information about cultural learning opportunities.

Implications

- Families could use a web-based system with access provided through the Library to obtain information about the opportunities available for their children.
- This same site could serve teachers in planning coherent arts and cultural programs for specific school years and across years.

Providing Offerings from Basic through Advanced Levels of Arts Education

The FWISD has a commitment to providing all students with a basic introduction to the arts, particularly music and visual art. Several members of the School Board describe the commitment as providing regular and sequential art and music instruction in elementary schools as well as a substantial elective program at middle schools (e.g., students could choose band, orchestra, chorus etc.) in each semester. There are on-going discussions about how to create advanced arts training opportunities. Some favor the creation of an arts high school. Others, concerned about cost as well as the possible effects on existing high school programs, want to consider other alternatives

Recommendation III.4:

FWISD should convene a task force to examine how, within existing or probable resources, to realize this K-12 commitment to arts education and monitor whether it is equally effective for all children in the District.

Findings

- The District has been making substantial investments in arts teachers and materials over the last three years.
- However, many students still have interrupted paths of arts education at present (i.e. dance at 3rd grade, visual arts field trips in 4th, nothing in 5th, and some theater in 6th as a part of a school play).
- There is community interest in an arts high school. Families see such a school as a place where their children could access sophisticated training, the encouragement that will keep them enrolled, and a chance to learn the art forms of their cultures of origin.
- Currently, teachers and families do not have access to the information that could enable them to play a role in establishing continuous paths in the arts. As a result, their interest and time is not being harnessed.

Implications

- The discontinuous pattern of arts training does not build skills, nor does it nurture the kind of experience that turns a student into a committed member of a cultural community.
- Thus, there is a serious need to use the available resources to create a coherent system of in- and out-of-school offerings.
- Since this is an important interest among parents, it is wise to move to resolve some of the concerns around this issue.

Recommendation III.5:

FWISD should consider a range of options for providing advanced training in the arts.

Findings

- There is not yet unanimity at the District or School Board level about whether and how to provide advanced training in the arts.
- There are multiple models for supporting advanced training that do not necessarily involve building an arts high school.
- Many poorer families do not have access to a public transport system that enables them to travel to venues outside their neighborhoods. This, and other factors like it, must be considered in the decision on the best approach.

Implications

- It is important to consider a full range of possible plans, ranging from community-based lessons and apprenticeships during the second half of high school (utilizing existing cultural institutions) to building an arts high school that is also designed to serve community-based arts groups.

Providing Arts and Cultural Education Reflective of the Demographics of the City and District

Seventy-five percent of the children in FWISD are African American or Hispanic. However, relatively few of the in- or out-of-school programs provide sustained opportunities to learn the history, culture, and languages of those communities. There is no question about the importance of learning English and the culture of the US. However, a substantial cultural education program that regularly featured both artists and content reflecting the City's inherent diversity could be a powerful tool for creating common understandings across cultural communities and a core of fully bi-cultural and bi-lingual citizens.

Recommendation III.6:

The City should use existing delivery systems and sites to create a network of venues throughout the City that feature sustained opportunities to learn the cultural forms characteristic of the City's diverse population.

Findings

- The City has invested in multiple cultural venues that create a central cultural district for the City. However, these facilities are seen as expensive and distant and these events are seen as out of reach by many families and young people, particularly those with limited incomes.
- Individuals and families report using these downtown venues on occasions when events feature content and performers from their cultures of origin (e.g., folklorico troupes, jazz concerts, etc.) This points to a serious appetite for such opportunities.
- The City has a number of pre-existing delivery systems that could be used to create a City-wide network of sites where children and families could readily access cultural opportunities. These sites include: libraries, community centers, parks and recreation sites, and schools with theater and studio spaces available on nights and weekends.

Implications

- A high priority item of the new cultural plan is for the City, working together with the Arts Council and FWISD, to create a network of arts and cultural learning sites spread throughout the City.
- It is important that these sites be open at times of potential maximum use, such as evenings and weekends.
- Such neighborhood sites could organize trips to downtown venues, coordinating discounted tickets and group transportation.

- The City should consider weekend use of municipal or school district buses to create a free or low-cost transit system that would shuttle families and individuals from neighborhoods.

Recommendation III.7: Working together the Arts Council, cultural organizations and FWISD should develop an annual series of events reflective of the community's diversity and aimed at children and families.

Findings

- Major cultural organizations do provide events reflective of Spanish culture (e.g., guitar concerts, folklorico troupes, exhibitions of Hispanic artists, etc.).
- A review of recent cultural events suggests that there are fewer events specifically representative of African American culture (even though 30% of students in FWISD are African American).
- There are few events that draw culturally active citizens and families to the City's neighborhoods. Hence, it is only residents that experience the cultural riches of the City's multiple cultures. The risk is that children and youth grow up without understanding and appreciating the full range of traditions and art forms present in the City.

Implications

- Existing delivery systems (the parks and recreation centers, community centers, Boys and Girls clubs, and the auditoriums that exist in a number of schools) should be funded to serve as sites for supporting and showcasing the cultural traditions of the City.
- African American and Hispanic artists should be sought to bring their cultural traditions to this network of sites.
- Youth employment organizations should be involved in training high-school aged students of color to apprentice at these sites.

Part IV

Community Development

GOAL: Equitable distribution and access to cultural expression and arts experiences and the integration of arts, culture, and cultural heritage with other civic goals.

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
IV.1 p31	Include arts and culture in land use planning and revitalization	Develop strategies to distinguish neighborhoods' cultural identity	Moderate	City, TIF, PID, CDCs, developers	Minimal
		Ambitions for cultural businesses should be targeted and based on market research	High	City, TIF, PID, CDCs, developers	\$50,000-\$100,000 one time expense
IV.2 p32	Non-arts organizations encouraged to sponsor arts and culture programs	Consider a neighborhood small grants program to assist CDCs initiating arts and cultural programs	Moderate	City, Arts Council, CDCs	\$20,000 annually
IV.3 p33	Arts organizations and artists as community development anchors	Economic development grants to CDCs to support partnerships w/artists	Moderate	City, CDCs, artists, arts organizations	Specific to facility and business
		Design initiative to bring programs to underserved communities	Moderate	Arts Council, cultural organizations, CDCs, artists	\$10,000-\$25,000 initially; \$100,000 annually
IV.4 p35	Establish neighborhood arts centers	Develop scenarios for building network of arts facilities and programs throughout Fort Worth	High	City, developers, CDCs, Arts Council, community/ neighborhood groups	\$25,000 for study and pro forma analyses
		Establish consortia of likely partners in this effort	Very high	City, developers, foundations, civic and corporate leadership, Arts Council, CDCs, cultural organizations	Minimal
		Establish revolving loan fund to facilitate conversion of historic building to community uses – including arts	High	City, foundations, CDCs, community groups	\$1 million for entire fund (more than just arts component)

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
IV.5 p36	Develop new sponsorship models and training programs to engage full spectrum of civic/community leaders	Establish a training program in how to start, operate, and maintain community arts programs	Moderate	CDCs, City, Arts Council, community, civic leadership	Minimal
		Develop “train-the-trainer” programs to raise the standard of recreational arts appreciation experiences.	Moderate	City, community organizations, cultural organizations	\$15,000-\$20,000 annually

Integrating Arts and Culture with Community-building and Economic and Community Development Objectives

The City’s 2000 Comprehensive Plan identifies several roles in economic development for arts and culture and historic preservation.⁸ There is great interest in including arts and cultural retail attractions and amenities as economic generators, and in some cases culture is the dominant theme for redevelopment proposals. For example, the City has a multi-faceted strategy for central City neighborhood commercial development, including tax increment districts, redevelopment areas, public improvement districts, commercial corridors and urban villages. Community development corporations are also lead organizations in these efforts. Attention must also be given to the mechanics and logistics of investing in arts and culture as a permanent, integral component of community-building.

Recommendation IV.1
 Include arts and culture as integral components of land use planning and long-range revitalization strategies.

Findings

- Neighborhood retail districts desire a cultural and arts-friendly identity as part of revitalization planning and marketing. The areas include Evans and Rosedale; The Mercado; Historic Camp Bowie; Lancaster Avenue Corridor; Magnolia in South Fort Worth’s Medical District; South Fort Worth; Texas Wesleyan University/ East Rosedale; North Main Street and Stockyards; West 7th; and downtown Fort Worth.
- Artists’ studio and live/work space is often mentioned as a desired component of this strategy. Other land uses include galleries, lofts, artists’ spaces, small arts organization office, rehearsal, performance and exhibition spaces, antique stores, private art instruction, bookstores, craft outlets, and business incubators.

⁸ Cf., *Fort Worth 2000 Comprehensive Plan*, Part III: Developing a Sound Economy, Chapters 15 and 17 and Part II: Building Strong Neighborhoods.

- There is little coordination among these districts in terms of market strategy except for Evans and Rosedale and North Main Street, which have established a niche identity. There appears to be a greater collective ambition for culturally oriented businesses than the population of Fort Worth and its visitors would merit with the potential risk of over-saturation. Quantitative market data on consumer and visitor demand has not been produced to predict City-wide market absorption.
- Civic design of new commercial development is of great concern to neighborhood residents.

Implication

- Niche markets or strategies should be defined to distinguish each neighborhood commercial district, guide arts development, reduce competition, and ensure economic viability of cultural amenities.
- Long-range ambitions for cultural amenities should be tempered by market research to ascertain what are reasonable City-wide development goals and phasing.
- Commercial corridors/urban villages may benefit from a defined cultural retail identity or niche to avoid confusion and competition.
- Attention to architectural and design review in approval of new developments and creation of design guidelines in and adjacent to neighborhoods would elicit strong support from residents.

Recommendation IV.2

Non-arts organizations should be encouraged and funding streams created for them to sponsor arts and cultural venues, programs, and events.

Findings

- Community development corporations (CDCs) and faith-based, human service, and economic development organizations desire to incorporate arts and cultural programs and the contributions of artists and cultural workers in their work.
- In other cities around the country, local CDCs and other neighborhood-based nonprofit organizations have taken a leadership role in this arena.
- Nonprofits in Fort Worth that do not have arts and culture as their primary mission have few options for seeking funds to sponsor cultural initiatives. They report difficulty in starting new programs, staffing up, and building a community's enthusiasm and expectations under an annualized grant cycle, only to discontinue those programs when the funds are expended.
- Nonprofit community development organizations and faith-based groups are positioned to become partners in all phases of cultural planning and development. However, they are stretched financially and cannot absorb new initiatives without a long-term guarantee of commensurate and stable resources.

- For the most part, local foundations do not fund arts and cultural projects as a community or economic development priority. The arts are subsidized heavily by funders in all other arenas and similarly neighborhood arts programs will likely not become self-sufficient over time.

Implications

- A neighborhood small grants program should be considered to help CDCs conduct an evaluation of potential programs and projects in arts and culture that could have a public benefit and economic impact. CDCs are better positioned than most local arts organizations to be an important partner in converting local cultural assets to further the City’s cultural planning and economic development efforts at the neighborhood level.
- Financial support, economic incentives, and/or untapped economic development programs should be identified to ensure long term stabilization of arts and cultural projects and programs undertaken by community-based organizations.
- Potential pilot projects for CDCs as partners in development of non-gentrifying community arts opportunities include historic tour itineraries for convention planners, tour group operators, and independent travelers (e.g., African American Holy Sites project, Marine Commercial District); adaptive use of historic landmarks for neighborhood community arts centers; mixed use development that includes arts spaces and activities; expansion of children and youth programs to include arts experiences and participation; sponsorship of business incubators for cultural retail; artist/artisan live/work and studio space.

Recommendation IV.3

Arts organizations and artists should serve as community anchors and generators, as well as revitalization partners.

Findings

- There are very few examples in the City where a community-based arts organization has been established and grown and flourished from within a neighborhood.⁹
- The Arts Council does not fund artists-in-community programs, “storefront” art projects, or annual grants to individual artists to propose community-based projects. In many cities, such programs are considered as critical anchors to the neighborhood’s infrastructure.

⁹ Two examples where this has been done include: residents surrounding the former Central Methodist Church in South Fort Worth started a Preservation Hall ballroom dance event; a woman started the “Stone Soup” after school program in a church that now serves 450 children, though this is not an exclusively arts-based program.

- There is no planned, decentralized network of off-site offerings saturating the community, emanating from major arts institutions. Major visual arts institutions do not offer satellite facilities, traveling exhibitions, or programs off site. In general, the major visual arts institutions' preference is to encourage and/or require audiences to attend their venue in order to be exposed to the collections or offerings of that institution. Some performing arts organizations travel their product.
- Smaller arts organizations have participated in programs funded by and taking place in local parks. They express a reluctance to continue this practice as it is cost prohibitive to develop new programs on an annual basis, only to have to discontinue them after the grant cycle.

Implications

- A new grant program for artists in residence partnering within community organizations on community improvement projects would both support artists and allow them to contribute as change agents in their neighborhoods.
- The life of investment in neighborhood, school, and park site arts programming could be extended by funding organizations for multi-year contracts, allowing for a planned rotation of programs and performances throughout the City, rather than at a limited number of sites. Otherwise, annualized funds granted for arts organizations for new projects may not be sustained after the fiscal year, leaving an arts organization with shelved material after the season and the funder with equally short-lived results.
- A new civic initiative should be designed by a collective working group of museum and performing arts institutions to devise a way to bring programs to underserved communities that cannot access their facilities on a regular basis. Mobile workshops, a local version of SITES (the Smithsonian's traveling exhibition program), and the museum equivalent of a bookmobile are several options.

Establishing Permanent Community Space for Arts and Culture

Interviewees documented the need for cultural activities, events, classes, and rehearsal space distributed throughout neighborhoods and accessible to all residents. The cultural expression of residents and participatory arts experiences for residents are seen of equal value to residents' opportunities to visit the City's major arts institutions. There appears to be a lack of recognition as to the priority of these needs outside of the affected communities, their advocates, and the public sector. The potential re-use of the Modern as a regional, multidisciplinary arts center, while an exciting prospect, is not generally regarded as filling these needs. At the same time, small arts organizations would like to develop community-based audiences and have difficulty securing a permanent home. They must re-create a following every time they are uprooted. Emerging arts groups, infor-

mal gatherings of culturally-specific interest groups, and ethnic and cultural heritage groups are in need of a reliable and low-cost (in many cases, no cost) venue to practice their skills, perpetuate traditions, and present their craft in a community setting. This need is often not recognized outside of the affected communities.

Recommendation IV.4

Establish neighborhood arts centers as permanent homes for local organizations.

Findings

- For some arts organizations that do not have specialized requirements, joint use agreements with school sites may be appropriate. Custodial staff is available, classrooms and outdoor areas are empty, and locations are convenient for families and parents.
- Parks and Recreation facilities are also convenient but booked to capacity.
- Currently, most established arts organizations do not consider after-hours use of elementary or middle schools to be a solution to their need for space. They cite among other restrictions: access and scheduling problems; costs associated with union labor that must be passed on to the organization and therefore ticket buyers or class tuition payers; restrictions on “wet” or otherwise messy classes; the need to set up, pack up, and leave no trace with each use; lack of permanent storage for materials, equipment, and supplies; and auditoria not designed for professional staging and lacking appropriate seating, restrooms, and lobby space for adult patrons.
- Churches are a location for community-based arts and cultural organizations, especially churches with dwindling congregations. However, similar limitations as listed above also exist at these sites.
- There are a variety of public, private, and nonprofit partnership models available and a range of non-arts organizations and agencies that have expressed interest in participating in establishing permanent community arts spaces. However, there is no public sector funding identified or grant-making priority among foundations.
- One of the City’s proposed strategies¹⁰ is to re-use historic buildings for cultural centers. There is a wealth of vacant and under-utilized historic buildings that could be rehabilitated as community arts space. There are no local public sector financial programs or incentives to encourage/facilitate re-use of older buildings by nonprofits.

¹⁰ Cf., “Recommended Strategies” in *Chapter 17: Arts and Culture of the Fort Worth 2000 Comprehensive Plan*.

Implications

- Scenarios should be developed for identifying available spaces/locations and building, managing, and operating a network of neighborhood arts facilities and programs throughout Fort Worth.
- Such facilities may be tied to other community-serving uses or they may be free-standing, but in all cases must provide permanent, dedicated space for use by arts groups, artists, and community residents' cultural activities.
- Appropriate first steps include formation of a public, private, and funder working consortia of those who would like to be partners in this effort. This group would establish the City-wide focus, publicize the effort, advocate for new funding streams, and develop criteria for location of facilities.
- One option that many cities have employed is to acquire donated, abandoned, or vacated buildings; contract out to one or more community-based nonprofits to run the centers with the ability to leverage donations; and retain the responsibility for maintenance and upkeep under the direction of parks and recreation or capital facilities staff. Precedent for this operating model exists in Fort Worth's senior centers.
- A revolving loan fund, as recommended in the Comprehensive Plan and implemented in cities throughout Texas, should be created to facilitate conversion of historic buildings to community uses, including arts and culture.

Training a New Generation of Community Cultural Workers

The recommendations above are premised on the concept that a broad spectrum of perspectives, expertise, talents, and skills are required to provide neighborhood residents with a full range of opportunities to experience arts and culture and express themselves through it. To ensure that such multi-disciplinary community-based programs are professionally conceptualized, implemented, and sustained, it is necessary to provide a knowledge base and substantial training to future leaders who are not currently familiar with the practice.

Recommendation IV.5

New sponsorship models and training programs in arts and culture should be developed to engage the full spectrum of potential civic and community leaders.

Findings

- Fort Worth's Parks and Recreation Department has nineteen community centers. Some have gyms and stages; some offer very basic arts and crafts workshops for all ages. The Department works with the FWISD and Imagination

Celebration in program development. Currently, sites offer classes in ballet folklorico, African dance and drumming, dance, piano, voice, drama, and classes for persons with disabilities.

- There is interest in expanding efforts to include a higher and more substantive level of arts appreciation, cultural heritage programs, and class experiences, especially for their summer day camp (engaging 1,200 kids and 60 counselors). However, the Department has neither the budget nor staff exposure.
- Traditional neighborhood organizations, such as members of the League of Neighborhoods and many CDCs, are in the early stages of development. As such, they would benefit from assistance and training in project and program planning in arts and culture.
- Local community groups and local artists are faced with perceived and real barriers to funding and start-up program assistance. This may prevent community-based leaders and potential initiators from undertaking arts and cultural activities.

Implications

- While it is essential that ownership of community arts and cultural planning be maintained at the neighborhood level, there is a need for an external “umbrella” entity to jump-start this effort.
- A first step would be a program of technical assistance and knowledge base-building in how to start, operate, and maintain community arts programs and spaces.
- Year-round train-the-trainer programs designed for counselors at Parks and Recreation sites and Boys and Girls clubs, artists who wish to work in community settings, and staff at other after-school, senior, and adult programs could raise the standard of recreational arts appreciation and hands-on experiences for residents.

Part V

Cultural Tourism

GOAL: An effective and inclusive tourism strategy that recognizes the full range of cultural assets and uses them to best advantage for the entire community.

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
V.1 p39	Fully use neighborhoods, historic preservation as tourism assets	Programs and marketing of neighborhoods as cultural destinations	Moderate	CVB, City, hospitality industry, CDCs, preservation and heritage organizations	\$40,000 initially, \$20,000 annually
		Develop visitor information about new museums, Water Garden	Low	Museums, CVB, hospitality industry	\$25,000 for brochure and web site information
V.2 p40	Broaden the concept of "Western Heritage"	Establish standing multi-cultural advisory committee	Very high	CVB, hospitality industry, Black, Asian-American, and Hispanic Chambers, cultural organizations	Minimal
		Itineraries, exhibits, and events reflecting Fort Worth's cultural heritage	Moderate	CVB, hospitality industry, Black, Asian-American, and Hispanic Chambers, cultural organizations	\$50,000 initially for web/brochure development. \$100,000 annually for programs
V.3 p42	Establish a broad partnership of cultural tourism related entities	Form a broadly based partnership	High	CVB, hospitality industry, CDCs, cultural organizations, historic preservation groups, PIDs, Sister Cities program	Minimal
		Develop neighborhood cultural tours and visitor information about destinations	Moderate	CVB, hospitality industry, CDCs, cultural organizations, historic preservation groups, PIDs, Sister Cities program	\$50,000-\$75,000
		Hire a staff person to direct cultural tourism initiatives	High	CVB, Arts Council	\$50,000-\$75,000 annually

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
V.4 p43	Establish systems to aid the independent traveler	Design/implement City-wide way-finding system	Moderate	City, CVB	Variable
		Resolve parking deficit issue in Cultural District and update 1990 Plan for pedestrian and vehicular access	Very high	City, cultural organizations, foundations, Cultural District Committee	Facility-specific
V.5 p44	Develop special interest itineraries	Design itineraries for sophisticated travelers	Moderate	CVB, Multi-cultural Advisory Committee, hospitality industries, cultural organizations	\$20,000-\$25,000
		Target architecture, history for itinerary and docent-led tours	Moderate	CVB, Downtown Fort Worth Inc., historic preservation groups, neighborhood groups, hospitality industries	\$20,000-\$25,000
V.6 p45	Strengthen connection between hospitality industry and cultural organizations	Establish working partnership group engaging key leaders of both sectors	High	Arts Council, cultural organizations, hospitality industry, CVB	Minimal
		Develop training program for hotel staff	Low	Cultural organizations, hospitality industry, CVB	Minimal
V.7 p46	Expand markets of current convention and tourist base	Employ the appeal of Fort Worth's diversity to attract multi-cultural visitors	Moderate	CVB, Hispanic, Asian-American, and Black Chambers, Arts Council	Minimal

Expanding the Current Cultural and Heritage Tourism Focus

Two distinct images for Fort Worth tourism – culture and cowboys – have merged into a promotion strategy for the City. Future institutions planned for the Cultural District will encourage cross-fertilization and diversify the visitor experience. A number of potential visitor-serving economic development generators are not yet engaged and could be a valuable addition to the region’s menu of attractions, resources, and activities. There are important, yet relatively unsung, histories in Fort Worth and Tarrant County that would provide an enriching complement and counterpoint to the current destination attraction emphases of the Stockyard, Sundance Square, and the Cultural District.

Recommendation V.1
Fully use neighborhoods/historic preservation and architectural landmarks as cultural tourism assets.

Findings

- Fort Worth has a deep and broad architectural history brought to life in its downtown, the Cultural District, neighborhoods, and major landmarks. This collection of historic sites could be a major visitor attraction.
- Historic preservation and ethnic heritage groups are not equipped or funded to market the region's unique built heritage, neighborhood landmarks, National Register properties, and historic districts for tourists.
- Neighborhood organizations and their constituents can benefit from a well-designed historic preservation and heritage tourism initiative. However, cultural tourism must be a financially rewarding industry for its sponsors.
- Training, incentives, and evidence of direct and measurable community benefits are required in order for a neighborhood's investment to prove lucrative and for residents to benefit from such programs.

Implications

- The Fort Worth Linkages Study developed an approach to cultural tourism that psychologically and physically connects the Cultural District, downtown, and the Stockyards. Additional efforts to highlight the neighborhoods between those anchor destinations could establish a unified identity, shorten the mental distances between them, and provide a richly rewarding visitor experience.
- To do this, it is worthwhile to consider civic investment in a visible neighborhood tourism network of retail attractions and cultural heritage sites. Neighborhoods must be provided incentives to participate, with proof of benefits to residents.
- The City's efforts at Evans and Rosedale, North Main Street, and other neighborhoods form the backbone of such an effort. Additional assets that could be designed for tours and marketed include "open houses" and guided tours of historic religious landmarks in central City neighborhoods and downtown; walking and driving tours of the City's National Register Historic District neighborhoods and major downtown commercial/industrial buildings.
- Visitor information should be developed regarding new museum facilities and public spaces designed by internationally renowned architects in the Cultural District and at the Water Gardens. This will be of great interest to architecturally-savvy cultural visitors from around the country and world (who already consider the Kimbell Museum a pilgrimage site).

Recommendation V.2

Broaden the concept of "Western Heritage" to a more inclusive definition, embracing African American and Hispanic histories and contributions.

Findings

- The current and broadly held definition of “Western Heritage” is overtly and proudly eclectic, representing both sophisticated traditions and popular culture. The array of features includes museums, celebrations, special collections, professional meetings, trade events, historic sites, and reenactments. However, the promotion and presentation of “Western Heritage” in Fort Worth is largely framed by the Anglo’s experience in the region’s history. (The Cowboys of Color organization is one exception.)
- There are parallel histories, traditions, and antecedents of today’s cowboy culture that stem from non-Anglo “Western Heritage” cultures in the region that should have higher visibility.
- The late 1900’s brought increasing demographic diversity to the region from other continents, especially in neighboring cities in Tarrant County. This brings new meaning to the term “Western Heritage” in the 21st century.

Implications

- The evolution of “Western Heritage” as a tourism theme, and in exhibitions, presentations, and events should be broadened to include contributions of various cultures.
- Among the topics might be the Black cowboys of Texas – cattle raisers, cowhands, horse-breakers, trail drivers, rodeo heroes; the Buffalo Soldiers; Texas’ complex multi-racial history; vaqueros’ and charros’ ranching traditions brought from Mexico to Texas.¹¹
- To ensure that efforts are successful, authentically represented, and inclusive, a multi-cultural advisory committee to the CVB should be convened to ensure balanced presentation, investment, and development of themes and attractions; to retool existing programs; and to brainstorm new initiatives.
- The contributions of recent immigrants and their traditions, as well as immigrant groups’ stories from earlier centuries, could form the basis of a new Folk and World Cultures initiative. Potential programs include oral history and photo documentation; a directory of organizations and celebrations; “living treasures” master/apprentice programs; and exhibitions of craft and artisan work.

Involving all Tourism Partners and Diversifying Leadership

Building a visitor-serving infrastructure that is also a City-wide economic development generator is a challenging task. While bottom-line issues will continue to drive the decisions of meeting planners and tour operators, they are equally concerned with the comparative quality and variety of unique experiences a commu-

¹¹ These topics are featured in the Texas Parks and Wildlife Commission’s and Texas Historical Commission’s work on regional history studies.

nity has to offer. The behaviors and interests of convention attendees and independent travelers are increasingly more sophisticated. This dictates a strategy of promoting a unique identity such as the one Fort Worth cultivates, while also highlighting a comprehensive array of specialized services, "hidden gems," and attractions for niche markets.

Recommendation V.3

A broad partnership of cultural tourism-interested entities should be established with explicit staff responsibility for cultural tourism.

Findings

- To date, major institutions and other cultural organizations, venues, and sites in the region have had a minimal role in designing and promoting cultural tourism.
- The blockbuster exhibition of the Barnes collection is recognized as an unprecedented milestone in drawing out-of-town visitors to Fort Worth for a major cultural attraction.
- Other cities recognize and are active partners in such efforts. Recently the City of Los Angeles gave a \$250,000 grant to the Museum of Contemporary Art to assist in bringing an Andy Warhol retrospective to town. The LA CVB will jointly market the show with American Express and local hotels. The CVB estimates an economic impact of \$130 million.
- Community-based organizations are not currently involved in tourism planning and there is no marketing of neighborhood cultural experiences in the tourism literature. The City's effort to promote certain redevelopment areas as culturally-oriented is a step toward that integration.

Implications

- Cultural District institutions and other cultural organizations should participate as active leaders in and advocates for a new cultural tourism agenda.
- A broadly-based partnership for cultural tourism should be formed. Membership could include at a minimum the CVB, hospitality industries, major, mid-size and smaller cultural venues, visual and performing artists, chambers of commerce, the media, community development corporations, preservation groups, public improvement districts and urban village/commercial corridors representatives, the Arts Council, and the Sister Cities program.
- A new initiative to develop neighborhood cultural tours and visitor-serving information about destinations should be undertaken compatible with and complimentary to the City's commercial corridor and neighborhood revitalization funding, project, and program efforts.
- The CVB and Arts Council should consider jointly hiring a staff person to direct an aggressive cultural tourism marketing campaign and coordinate hospi-

tality industry education, capacity building, and infrastructure development in central City neighborhoods and the cultural sector.

Enhancing Amenities and Services for the Independent Traveler

Until recently, Fort Worth has not thought of itself as either a major tourist destination or a cultural destination for visitors from around the country or internationally. National trend watchers report that long distance independent travel (especially by car) will be increasing in the near future, as more people find this safer than group travel. This untapped market could provide lengthier visits, benefiting cultural institutions and resources as well as the hospitality industry.

Recommendation V.4

Systems should be established to aid the independent traveler, including self-guided tour maps and informational signage. The issue of parking, especially in the Cultural District, must also be addressed.

Findings

- Interpretive programs, self-guided walking tour brochures, and a City-wide system of informational markers are absent, except in Sundance Square. The Chamber's Heritage Trails program is intended to provide this infrastructure.
- Intersecting grids and major thoroughfares connecting North Main Street to downtown and downtown with the Cultural District are confusing to the uninitiated driver. A system of directional signs is planned to alleviate way-finding. A published map reflecting the Linkages Study, available at all hotels, is also helpful.
- In the Cultural District, amenities such as adequate pedestrian circulation paths and directional signage to and connecting cultural venues are absent. Entrances to parking areas are sometimes less than apparent, as are entrances to the venues, which are not uniformly aligned or oriented. Sightlines between venues are impaired by undulating topography, building mass and setbacks, lack of consistent front-door orientations, and mature landscaping.
- Parking deficits are critical in the Cultural District during major events that attract both locals and visitors.
- Sidewalk distances connecting venues in the Cultural District are daunting, especially in summer's heat, discouraging cross-visits and encouraging multiple parking stops.

Implications

- Funding should be earmarked for design and implementation of a comprehensive system of enhanced interpretive markers, driver “way-finding” assistance, and other visitor-friendly information and circulation devices.
- Recent and planned construction, expansion, and renovation of major cultural facilities in the Cultural District will likely result in increased patronage and an increased parking deficit, especially during blockbuster exhibitions, but even when no special events are planned. A practical and long-range solution to the parking deficit must be resolved for cultural venues to achieve maximum visitation.
- The 1990 Cultural District Plan recommended ambitious design solutions to facilitate pedestrian and vehicular access and circulation. The Plan’s recommendations should be re-visited and updated in light of recent capital construction of new venues and resulting visitor needs, and a commitment made to fund and implement improvements.
- If the City considers establishing parking fees in the Cultural District, proceeds from those revenues should be re-invested as a nexus requirement to alleviate the parking deficit.

Recommendation V.5

Develop special interest itineraries and guided, pre-packaged docent programs.

Findings

- Information about the full range of Fort Worth’s cultural offerings is not comprehensively packaged for visitors as a niche, multi-day experience.
- The CVB’s “Family Getaway Packages” include some cultural attractions, but no art museums. Similarly, the travel trade is served by a limited variety of sample itineraries, but these are not promoted to the independent traveler.
- It is always a challenge for visitors to select feasible itineraries that suit their interest. While there is much information available regarding major cultural attractions, there is far less available for “niche market” travelers.
- International tourism outreach is extensive, but has not evolved to the point where it greatly impacts the cultural infrastructure.

Implications

- There are many opportunities for specialized itineraries to appeal to the sophisticated traveler. These should be added to the CVB’s web site as well as in print. For example, a cultural/horticultural/nature-themed brochure could include the Japanese Garden, Botanical Garden, the Nature Center, and a tour of Bass Hall’s Gentling Brothers’ natural history murals.
- Another jointly sponsored thematic itinerary could be contemporary architecture by legendary architects in the downtown and Cultural District. A consor-

- tium of central City neighborhoods, Downtown Fort Worth, Inc., and historic preservation groups could initiate a volunteer training program of docents for architectural history tours in the downtown and central City neighborhoods.
- The “Family Getaway Packages” program could be diversified as “Getaways for Two” or “Getaways to History” to appeal to target markets whose interests tend toward luxury/boutique hotels and arts and cultural venues, rather than only child-oriented attractions.

Increasing Hotel Occupancy Rates and Lengths of Stay

Fort Worth’s tourism market draws 45 percent from the Dallas Metroplex and 85 percent from within Texas. Many visitors are “day trippers” rather than overnight visitors. The expanded Convention Center may have a significant impact on the visitor profile and hotel occupancy, although that impact is not likely to be felt fully until 2003. The daytime visitor profile significantly reduces annual hotel bed tax revenues, which directly affects the City of Fort Worth’s ability to fund the arts. Increasing the number of hotel room nights spent by visitors implies the need for a more comprehensive and orchestrated cultural tourism campaign to encourage longer, value-added stays.

Recommendation V.6

Strengthen the connections between the hospitality industry and cultural organizations.

Findings

- Larger cultural groups have ties with the tourism and hospitality industries. Smaller and mid-sized groups are less likely to have working relationships.
- There is no consistent network of communication between concierge or other hotel-based visitor-serving staff and local arts groups.
- Hotel information on cultural attractions is primarily comprised of stand-alone brochures, magazines and maps. There are no interactive information systems or media outlets, although these are being considered as part of the proposed Heritage Trails program.

Implications

- A cultural tourism partnership among hospitality industries and cultural organizations should be developed with the goal of increasing the number of hotel nights through increased attendance at cultural venues.
- In-house cable TV programming could feature a variety of local attractions including cultural sites and events.
- A training program and listserv for concierges to familiarize them with the area’s cultural resources could be developed. The listserv could include concier-

erges and arts organizations to alert the former regarding special events and discount offers and to allow hospitality staff to request assistance and advice.

Recommendation V.7

Expand the demographic and geographic markets of the current convention and tourist base.

Findings

- Conference planners and corporate decision makers for major trade conventions are increasingly concerned with amenities that will satisfy and interest the diverse backgrounds and interests of their employee base.
- The national leisure market for tourism is a flexible, responsive audience for cultural activities and events. This market is in need of greater attention.
- Nationwide, the traditional convention market is also blurring with the spouse/family leisure market, with attenders increasingly arriving early or staying behind and converting to leisure travelers.
- Cities and regions around the country are pursuing a new strategy to court drivers who are more than a day's drive away for overnight visits (beyond the usual marketing range for auto travelers).
- There is also a growing popularity of bus package tours, which are particularly popular with African American travelers.

Implications

- Getting major conventions to come to Fort Worth will require a menu of options appealing to a broad demographic. Therefore, mainstreaming the diversity of the City and region is a good economic development strategy for ethnic and cultural tourism.
- The CVB's effort to draw Latin American and Hispanic conventions is a major positive advancement. However, it also means there is more pressure to develop and sustain an infrastructure of relevant amenities, to convince meeting planners that Fort Worth is competitive with other Texas and Southwest convention cities.
- An effort to draw non-Anglo leisure visitors such as those on bus tours means there is more pressure to develop the infrastructure of unique, relevant, and meaningful experiences to attract them.
- The above issues tie directly to the City's economic development goals for such areas as North Main Street and Evans and Rosedale and Heritage Center, as well as venues and attractions with an expanded Western Heritage theme.

Part VI

Broader, More Diverse Participation in the Arts

GOAL: Active engagement in arts and cultural activities, events, and organizations by Fort Worth area residents regardless of their ethnicity, economic status, or location in the County.

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
VI.1 p48	Establish systems to increase diverse volunteer and leadership base	Cultural organizations should develop a diversity goal for board representation	Very high	Cultural organizations	Minimal
		Develop a coordinated database of potential volunteers	High	Arts Council, cultural organizations, community organizations, Hispanic, Asian-American, and Black Chambers	\$5,000-\$25,000
		Offer board development training sessions	Moderate	Arts Council, cultural organizations, community organizations, Hispanic, Asian-American, and Black Chambers	Minimal
		Establish a community award for "Arts Volunteer of the Year"	Moderate	Arts Council, cultural organizations	Minimal
VI.2 p49	Diversify audience through programs designed to reach these market segments	Implement an awareness campaign to highlight an inclusive definition of culture	Very high	Arts Council, cultural organizations, community organizations, Hispanic, Asian-American, and Black Chambers, civic and business communities	\$25,000-\$75,000
		Provide more consistent information on diverse cultural activities to residents	Moderate	Arts Council, cultural organizations, media	\$5,000-\$15,000

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
		Establish on-going series of meetings for cultural organizations to discuss national trends	Low	Arts Council, cultural organizations, community organizations	Minimal
VI.3 p50	Establish incentives for major organizations to partner with neighborhood arts groups	Develop partnership grant program	Moderate	Arts Council, cultural organizations, community organizations	\$75,000-\$100,000
VI.4 p51	Develop community-wide festivals	Build on existing community and neighborhood celebrations	High	Cultural and community organizations, City	\$10,000-\$50,000
		Explore the possibility of a major international arts festival in Fort Worth	High	Cultural organizations, CVB, Arts Council, City, foundations	\$25,000-\$50,000

Building Geographically and Ethnically Diverse Leadership and Audiences

The Fort Worth area is ethnically diverse with over 50 percent of its population either Hispanic or African American. However, the majority of the cultural leadership and audiences are Caucasian and many of those interviewed for this planning process believe that must change. In addition, many people who live outside of Fort Worth but within the County go to Dallas for cultural activities. Engaging this ethnically and geographically diverse potential audience and leadership pool must become a priority of the cultural sector if Fort Worth is to have a strong and vibrant cultural scene that can contribute to the quality of life and economic development of the City, County, and region.

Recommendation VI.1:

Establish systems to identify, track, train, and reward potential volunteers from all over the area and of all ethnicities for leadership positions in cultural organizations.

Findings

- Many cultural organizations have a difficult time finding and recruiting a more diverse pool of volunteers and potential board members. Often the same high-visibility African American or Hispanic individuals are targeted for board or committee service by many organizations.
- Many African American and Hispanic people who would be ideal board members are not aware of the opportunity to serve or what that service might entail.
- To some degree, there is the perception that Fort Worth's cultural organizations have not historically made an effort to recruit diverse volunteers and trustees. This perception of these organizations as uninviting creates an at-

mosphere that makes it less likely that African American and Hispanic people will participate in their activities.

- Limited financial resources make it difficult for many cultural groups to market themselves and their programs effectively. Thus, they are not well known, even in their own communities.

Implications

- Each cultural organization in Fort Worth should develop a diversity goal for board representation that is generally reflective of the City's demographic make-up. While no formal timetable should be established, this should be a priority for all organizations.
- Recognizing that it is important to find engaged and knowledgeable people to serve as board members, an annual "call for volunteers" should be issued using a range of media resources as well as arts organizations' and the Arts Councils' publications. Thus, the community's awareness of the need for cultural volunteers can be heightened and individuals more readily solicited for service.
- A coordinated, centrally housed database of individuals who are interested in volunteer opportunities could serve as a clearinghouse for cultural organizations that want to identify potential volunteers or committee members.
- Offering board development training sessions can serve several important functions: they can provide information on volunteer opportunities and they can dispel the impression that cultural organizations are not interested in expanding access to the entire community.
- An additional community award called "Arts Volunteer of the Year," to complement the "Patron of the Arts" award might be offered. In addition, the selection committee can be expanded to include representatives from the Hispanic Chamber of Commerce, the Fort Worth Genealogical Society, and the Black Chamber of Commerce.

Recommendation VI.2:

Increase the non-Fort Worth-based, non-Caucasian audience through programs that are designed to reach these market segments and engage them in cultural programming. Encourage "cross-marketing" of ethnic events to non-ethnic audiences.

Findings

- Most people who were interviewed on the question initially equated "culture" with "fine arts" rather than including ethnic, heritage, or folk expressions. However, they often ultimately welcomed a broad definition of culture in the course of the interview.

- Information about cultural events and activities is not always readily available, especially for individuals who do not have a predisposition to participate.
- There is a wealth of cultural activity and cultural heritage traditions within African American, Hispanic, and other ethnically specific communities in Fort Worth and Tarrant County. However, efforts to grow the audiences for these events are limited.
- It is difficult for many of the staff, board, and volunteers of cultural groups to keep track of the range of offerings available in Fort Worth, especially for those offerings that come from a different cultural perspective. In addition, many of these individuals are not aware of national trends in audience development.

Implications

- To foster an awareness of a truly inclusive cultural environment, people will need to shift their perception of arts and culture to a broader perspective. An awareness campaign should be designed to reach all segments of the community but focusing on non-Caucasian and non-Fort Worth-based residents. The message of this campaign would be that culture includes not only the fine arts but also popular, folk, and ethnic art forms.
- Public relations efforts are needed to provide more consistent information about cultural activities but also to provide background information about the full range of cultural organizations, perhaps in a revamped and expanded Arts Council newsletter.
- Open, quarterly meetings of arts organizations' staff, board, and volunteers to address important national and regional issues and trends will provide important information and also opportunities for networking. Meetings could be held in various locations, hosted by different organizations each time as a way to introduce these individuals to the range of offerings available in the Fort Worth area.

Fostering Partnerships among Cultural Organizations

The great cultural assets that Fort Worth possesses extend beyond the physical presence of art and buildings. It also includes the people who serve those organizations and the skill and knowledge they bring. In many ways, building a strong and balanced cultural ecology involves using these existing human resources to assist in the development and strengthening of other cultural assets

Recommendation VI.3:

Establish programs that provide incentives to major organizations and facilities to engage in partnerships with neighborhood or community arts organizations.

Findings

- There is interest in and need for arts and cultural programming in neighborhoods throughout Fort Worth and Tarrant County designed to provide familiar and convenient venues for people who have had little or no contact with particular art forms.
- Few of Fort Worth's "majors" offer extensive traveling exhibitions or local touring performances, satellite operations/venues, or sustained outreach programming beyond their home base. Cultural organizations have generally not developed outreach programs.
- This is particularly true for programming directed toward the African American and Hispanic communities.
- There is a need for mentorship or training for the staff of neighborhood and culturally specific organizations.

Implications

- To foster meaningful outreach and to build partnerships, a grant program could be established that supports touring cultural presentations in any medium. A joint application could be required that pairs a cultural organization with a community center, church, senior center, public school, or commercial enterprise (bookstore, gallery, etc.).
- If marketing, transportation, and technical support were allowable expenses for these grants, it would make it easy to cover these important costs.
- The mentorship program proposed under recommendation II.2 on page 16 should be designed specifically to address the needs of culturally specific and emerging organizations.

Celebrating Diverse Arts and Cultural Traditions

One of the best ways to overcome the divisions in communities caused by racial and ethnic differences is to devise ways to celebrate the very diversity that is causing the divisions. This shift in thinking – turning difference into a positive attribute rather than a stigma – can often be most easily accomplished through the use of arts and culture. When people are invited to share their heritage with others and to participate as observers as others share their heritage, an important statement is being made about the value of all people, no matter what their background. And by creating an exciting multicultural event, opportunities for building audiences and enhancing tourism can also be created.

Recommendation VI.4:

Develop community-wide arts and cultural festivals that highlight the full range of exemplary local arts and cultural performances, including renowned performers from diverse cultural traditions.

Findings

- African Americans, Asians, and Southeast Asians travel to Dallas to participate in cultural activities such as shows, festivals, holiday events, plays, readings, and concerts. There are comparatively smaller ethnic festivals and arts events in Fort Worth and there is a desire to professionalize, expand, improve, and market them.
- It is important to civic leaders and developers to continue to build the appeal of Fort Worth to visitors by having a wide range of interesting activities and events available, especially those that are likely to attract the higher income visitors.
- There is a need for cultural programming to fill many of the newly established outdoor performance spaces in Fort Worth. While many of these spaces are in the downtown, some are located in other neighborhoods. In either case, diverse programming would be appropriate.
- The cultural assets exist in Fort Worth to form the nucleus of a major, international arts festival that could serve as both a significant cultural landmark and an important draw for visitors to Fort Worth. Drawing on the resources of the Metroplex might enhance the local component and would assist in serving as a magnet for artists of international renown.

Implications

- There are two complementary tracks that could be developed into cultural festivals. One focuses on neighborhood and community cultural events that highlight the traditions of specific cultures and feature primarily local artists and participants. The other focuses on national and international caliber artists of all cultural traditions.
- There are a few local cultural festivals and these can build on existing events (such as Cinco de Mayo, Stop Six Jazz Festival, etc.) by working with organizers to provide marketing and promotional services as well as assistance with administrative tasks. In the long-term, this may include expansion of these events by extending their programming to additional venues.
- Neighborhood organizations must be supported with seed grants to develop a variety of cultural festivals beyond the existing few. Initially the format and content of these will vary and through experience they will be narrowed down to those that are successful.
- In addition to the neighborhood component, discussions should take place among cultural organizations to explore the possibility of a major international festival that would feature local organizations within the context of a world-class series of events.
- The two tracks of events should be coordinated since it is likely that there will be some overlap in administration and operations as well as, potentially, performers and venues.
- Support from the City, the County, and local businesses will be critical to the success of this program.

Part VII

Public Sector Support

GOAL: Substantially increased support from the City of Fort Worth, Tarrant County, and municipalities in the County, of arts and cultural activities, events, facilities, and organizations.

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
VII.1 p54	Continue discussions on a dedicated City revenue stream for arts and culture	Focus discussions on funding mechanism that can provide \$2 million annually.	Very high	Civic and cultural leaders, City, Arts Council	N/a
VII.2 p60	Make better use of existing City revenue streams for arts and culture	Identify areas where arts programs can be incorporated into already functioning programs	Very high	City, Arts Council, cultural organizations, foundations	N/a
VII.3 p61	Establish a structure to implement the City's public art program	Develop a public art plan that identifies opportunities and expenditure priorities for public art	High	City, Arts Council, foundations, civic leaders	\$50,000-\$75,000 one time expense
		Encourage other governmental entities sponsoring public art to adopt regulatory procedures	Moderate	Arts Council, City, other governmental entities	N/a
		Establish small pilot grants program for neighborhood organizations to support public art initiatives	Moderate	Arts Council, neighborhood organizations, artists	\$15,000-\$45,000 annually (from public art funds)
VII.4 p63	Encourage other municipalities and County to support arts and culture	Establish speakers bureau of cultural leaders to provide background for the benefits of public support	Moderate	Arts Council, cultural organizations, civic leaders, other municipalities, County	N/a
		Integrate arts and cultural amenities into other public jurisdictions' work	High	Arts Council, cultural organizations, civic leaders, Regional Water District, Trinity River Vision	N/a

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
VII.5 p64	Advocate to develop County-funded cultural services	Focus on the positive benefits to County residents of increased cultural services	Low	Arts Council, arts organizations, NE Tarrant County Arts Council, Arlington Arts Commission	N/a

Increasing Support from the City of Fort Worth

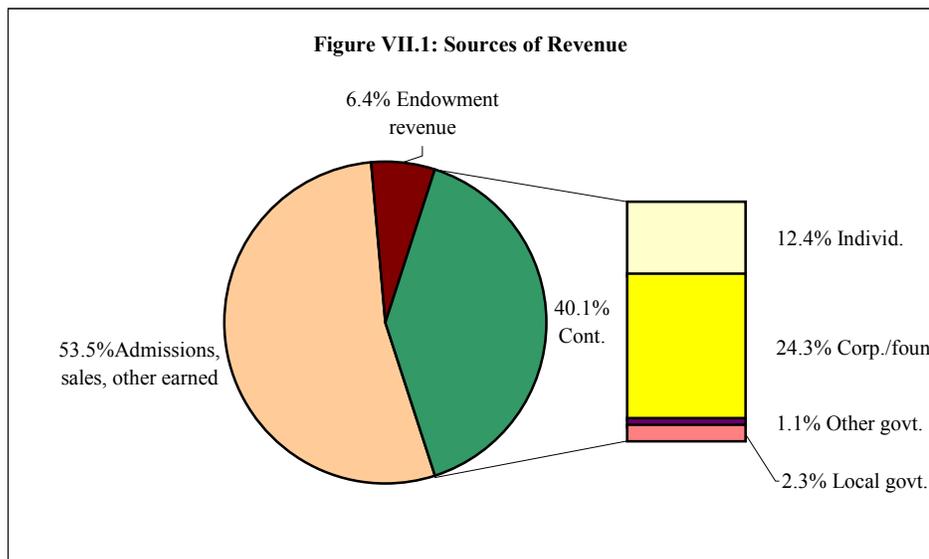
Research findings for the Cultural Plan indicate that public sector support for the Arts in Fort Worth is significantly lower per capita than comparably sized cities that value the arts as an important element in the quality of life of their communities. The Steering Committee has identified increased public sector support for the arts as a top priority. Increased public sector support will enable more residents to participate and enjoy the arts. It will also create a more stable base for Fort Worth’s diverse cultural sector.

Recommendation VII.1:
 High-level discussions should continue between private sector and City leaders to secure a new revenue stream of \$2 million annually in support of arts and culture.

Findings

- Many of Fort Worth’s cultural institutions are nationally and internationally recognized. Institutions such as the Amon Carter Museum, The Kimbell, the new Modern Art Museum, The Van Cliburn Foundation, and Bass Performance Hall are examples of excellence in the arts. The Fort Worth Symphony, Opera, Ballet, and Casa Mañana have a long-standing tradition of delivering quality programming to area residents.
- Numerous small and mid-sized cultural groups bring dynamic, unique, and challenging programming to the area. The up-and-coming Bruce Wood Dance Company presents exciting, original, and energizing contemporary dance and plans to start a new dance school on the South Side of Fort Worth. Jubilee Theatre has, for over twenty years, brought original, entertaining and inspiring African American musicals and dramas to downtown Fort Worth. Newest on the scene, the Latin Arts Association is dedicated to presenting a wide range of the highest quality regional Latin American performers and artists at the new Rose Marine Theatre on the North Side
- Yet the cultural sector is now facing financial challenges. While the private sector has long been the primary contributor of operating support to the cultural community, those sources are not able to keep up with growing demands from the cultural sector.

- Further, the funding patterns and priorities of the private sector are shifting and some long-time supporters are funding arts and culture less than in the past.
- The level of aggregate local public sector support accounts for only 2.3 percent of cultural organizations' total revenue, compared to 12.4 percent for individual support and 24.3 percent for support from corporations and foundations.



- Earned income of Fort Worth institutions averages approximately 60 percent of total revenue, which is high by national standards. As a result, financial stability cannot be achieved by increasing earned income.
- With the exception of two large organizations, cultural groups hold only an aggregate 6 percent of their budgets in reserve, well below national standards that mandate 25 percent. In addition, national standards for endowment mandate 200 to 500 percent of annual budget. With the exception of one large organization, cultural groups hold only an aggregate 95 percent of their budgets in endowment.
- At the moment, most of the large performing arts institutions are currently facing significant deficits due to the recession. Also, the effects of September 11 have resulted in reduced arts attendance and a shift in contributions towards social service.
- Many mid-sized and small, emerging, and multi-cultural organizations historically have not been given priority by mainstream funders and face such needs as raising start-up and operating funds, hiring professional staff, maintaining sufficient cash flow and many others.

Implications

- A top priority of the cultural plan is to provide the necessary resources for cultural groups of all sizes to address the challenges they face.
 - Existing cultural institutions must be stabilized, so that they are better able to face their future and provide quality programming to the region.
 - Small, mid-sized, and multi-cultural organizations must be supported, so they can participate more fully in the cultural life of Fort Worth.
 - New initiatives, as proposed in the cultural plan, must be funded, so that the cultural sector reaches all residents and plays a fuller role in economic development and the quality of life of the city.
- Stabilization is critical. A predictable pool of operating support is a huge benefit to cultural groups, because it offers a solid base on which to build programs and enhance earned and contributed income.
- Imagine what Fort Worth would look like without its cultural treasures. What would it say about Fort Worth to the region and the nation if some of these institutions failed?
- The arts are a critical component in defining what is unique about Fort Worth. The City is the home of Texas' oldest opera company and several internationally important cultural organizations, and this reflects on the dynamic nature of Fort Worth.
- The value of the cultural sector and its contributions to Fort Worth's economic, educational, and social well-being is well known.
 - The City's Comprehensive Plan of 2002 emphasizes the importance of "the quality and ethnic diversity of cultural life" in the City's vision statement.
 - The City's increasingly culturally diverse population provides an extraordinary opportunity to build an even stronger, more inclusive cultural climate.
 - Cultural activity can "revitalize Central City neighborhoods and commercial districts." This is a top priority as described in the City's Strategic Goals.
- The Cultural Plan places strong emphasis on the arts in education. The 2002 City's Strategic Goals emphasize the importance of education. Children who have a consistent exposure to the arts in school develop a strong sense of self-identity, and an appreciation for their own cultural heritage as well as the cultural heritage of others.
- The arts involve children more deeply with their schools and give them thinking and creating skills they will use for the rest of their lives, no matter what occupation they pursue.
- Nonprofit arts contribute significantly to the area's economy. The 2001 Deloitte & Touche Economic Impact Study of the Arts in North Texas noted that:

- Arts and cultural groups in North Texas contributed \$704 million into the area's economy in 2000. This figure is up from \$555 million in 1999.
- 8.84 million people attended arts and cultural activities in 2000 – that is 3.9 million more than attended the six professional sport franchises in the area.
- Volunteers gave more than 400,000 hours to arts and cultural institutions.
- \$48 million was spent in 2000 directly for construction or improvement of arts facilities.
- The arts play a central role in cultural tourism for Fort Worth. Studies show that people who travel to attend arts events tend to spend more money on hotels, shopping, and restaurants than the average traveler.
- In many other cities the impact goes beyond the economic to include significant benefits at the neighborhood level and to the safety and well being of local communities, another top priority stated in the 2002 City's Strategic Goals.
 - Programs in cities across the nation attest to the important role arts and culture can play in meaningful experiences and self-fulfillment for children of all ages.
 - The arts bring people of diverse backgrounds together in positive and constructive ways.
 - Festivals and ethnic celebrations have become a major way of bringing people together to engender understanding, tolerance, and appreciation of diverse communities.

While the City has been supportive of arts and culture and has contributed to infrastructure support for cultural facilities, Fort Worth falls behind comparable cities in direct support to cultural organizations of all sizes and disciplines.

New public funding from the City of Fort Worth (and, ultimately, from the County and other municipalities) must be forthcoming. It is imperative that such funding supports all sectors of the cultural community. Increasing public funding is an essential element in stabilizing the financial base for existing organizations and for encouraging, supporting, and incubating emerging arts groups, especially those whose orientation is ethnic and culturally diverse.

As noted in the chart on the following page, the range of per capita public sector cultural expenditure in the studied communities is between \$1.10 and \$14.93, with an average of \$6.79. Fort Worth's current per capita is \$2.53, lower than most of the per capita figures reported above. If Fort Worth is to retain and enhance its position as a cultural destination with a national and international reputation for the highest quality arts, it must *at a minimum* become competitive with the level of support offered by comparable cities with similar cultural aspirations.

Figure VII.2: Local Per Capita Public Sector Support* (most recently completed fiscal year)			
	<i>Local pub. support</i>	<i>Population</i>	<i>Per capita</i>
Denver/surrounding counties‡	\$38,900,000	2,606,310	\$14.93
City of Oakland†	\$3,951,521	365,000	\$10.83
City of Austin†	\$5,147,066	541,278	\$9.50
San Jose/Santa Clara County	\$15,457,611	1,683,000	\$9.18
Charlotte/Mecklenburg County	\$6,025,000	695,000	\$8.67
Portland/Multnomah County	\$4,481,955	660,500	\$6.79
City of Dallas**	\$7,618,537	1,189,000	\$6.41
City of Seattle†	\$2,722,095	530,000	\$5.14
City of Houston	\$8,185,000	1,954,000	\$4.19
City of Nashville†	\$1,678,351	510,274	\$3.29
City of Fort Worth***	\$1,352,581	535,000	\$2.53
Tucson/Pima County†	\$1,118,116	740,000	\$1.51
Cleveland/surrounding counties	\$4,216,580	3,849,647	\$1.10
<p>* Funding includes direct support to arts and cultural organizations, events, and activities as well as county support when it is substantial <i>and</i> when service area includes county.</p> <p>‡ Data from Scientific and Cultural Facilities District web site and Americans for the Arts' annual survey of public funding of local arts agencies.</p> <p>† Data for these communities comes from Americans for the Arts' annual survey of public funding of local arts agencies. Since only support of local arts agencies is included, these figures may be understated. Data is provided for FY 2000.</p> <p>** This does not include capital funding or facility maintenance (which in Dallas adds over \$2.4 million annually).</p> <p>*** As reported by organizations participating in the cultural budget survey and excluding non-Fort Worth public dollars. Figure includes funding to Arts Council as well as HOT funding.</p>			

Based on this analysis and Cultural Plan recommendations for new or enhanced cultural initiatives, Fort Worth should strive to attain a per capita expenditure of \$6.50, which falls below the average for the comparable cities studied. Using this approach, public sector support would increase to \$3,477,500 annually or an additional annual expenditure of \$2,124,919 (after deducting the current expenditure of \$1,352,581).

This amount would probably not be sufficient to address all the needs on its own, without additional support from the private sector, but it would play a critical role in securing the future of the cultural sector. Assessing the full need of the cultural sector is a difficult exercise. Some indications of need include:

- Aggregate operating budgets have increased by an inflation-adjusted 4 percent between FY '99 and FY '01.
- There are capital projects either underway or being planned that will require almost \$88 million in additional funding. These place great stress on fund-raising for on-going operations.

- A tally of the estimated costs of “very high” and “high” priorities in the cultural plan ranges from about \$500,000 to \$1,000,000. (*This amount **does not** include funding to stabilize the operations of existing cultural institutions*).
- Beyond that, there is no measure of the support cultural organizations would need for initiatives that are not currently undertaken because of insufficient funding.

In past years, Arts Council funding ratios have been established as 60/40 between large institutions and emerging, small and midsize groups.

- This would suggest 60 percent of the funding would go to the major cultural organizations.
- The remaining 40 percent should be allocated to small- and mid-sized cultural organizations.

For both sectors, the bulk of the money should be provided as operating support, using the Arts Council’s existing granting mechanism. The remainder should be spent on initiatives to strengthen the cultural sector. Among the most important priorities are the following:

- Programs of technical assistance, mentoring, and peer assistance (recommendation II.2)
- Cultural facility rental subsidy fund (recommendation II.3)
- Business training, technical assistance and public art training for artists (recommendations II.5 and II.6)
- Consortia of partners to establish a network of neighborhood arts centers (recommendation IV.4)
- Working partnership to further develop *cultural tourism* and training for leaders of hospitality and cultural sectors (recommendation V.6)
- Coordinated database of geographically and ethnically diverse potential volunteers (recommendation VI.1)
- Marketing program to foster culturally diverse audiences (recommendation VI.2)
- Partnership program between majors and neighborhood arts groups (recommendation VI.3)
- Cultural festivals from the neighborhood to the City-wide level (recommendation VI.4)

It is well known that a strong, healthy, and vibrant cultural sector can improve the quality of life for residents as well as contribute to the economic development of the community. The role that Sundance Square, the Stockyards and the Cultural District play in the economic vitality of Fort Worth is strengthened in significant ways by their internationally renowned cultural components.

In addition, the nonprofit cultural sector adds to a “diversified economic base...” and assists in “creating job opportunities.” These are priorities in the 2002 City’s Strategic Goals.

This additional public sector investment can build on that strength in important ways.

- The additional funding will secure Fort Worth’s investment by helping to stabilize cultural organizations, which ties directly into the City’s Vision and Values regarding the livability of the City and the quality and ethnic diversity of cultural life.
- Cultural groups can assist in the revitalization of central city neighborhoods and commercial districts via neighborhood cultural centers, artist live and work spaces, festivals, and other arts activities.
- It will also help to establish a more diverse and stable cultural sector, one that provides the necessary tools for smaller organizations to mature and larger organizations to reach their full potential.
- Organizations will be better positioned to provide more effective cooperation with tourism and economic development interests in Fort Worth.
- A cultural sector so enhanced can work more closely and efficiently with the School District.
- The new public art program will contribute to a more attractive City, where art will be commissioned and integrated in public buildings and open spaces, which ties directly to the City’s Strategic Goal of “creating a cleaner and more attractive city.”
- The cultural sector can celebrate the best of the diverse traditions that give Fort Worth its strength.

Recommendation VII.2:

Strategies should be developed to make better use of existing revenue streams and local public sector programs for arts and cultural applications.

Findings

- The City’s percentage from the Hotel Occupancy Tax is 9 percent. After set-asides, the City allocates 15 percent of the net of 7 percent of that sum to the arts. An occupied \$150 hotel room generates \$1.56 per night for the arts.
- Increasing occupancy rates or lengthening the average visitor’s stay would provide additional funding for the arts without significant additional expense.
- There are existing and funded City programs (and sources of funding) that do not but could contain a cultural component (and therefore dedicated revenue streams), including, for example, the City’s anti-crime initiatives that have a component to fund after-school activities for children, which could contain an arts element.

Implications

- It is generally easier for the City to change the elements of existing programs than it is to create new ones.
- Since there are a variety of ways in which arts and culture can support the City's agenda, it can be an effective strategy to identify areas where arts programming or activities can be inserted into already functioning programs, including, for example, after-school programs funded with anti-crime dollars.
- Increasing the HOT through increased bed-nights is a cost-effective approach to supporting the arts, considering the role that arts organizations of all sizes play in attracting and retaining visitors.¹²

Developing Public Art in Fort Worth

While the City owns an extensive public art collection in the form of memorials, Sister City gifts, and donations, it has been less active than other Texas cities in commissioning contemporary artwork. A major step forward this fall was the City Council's passage of a public art ordinance. The City now has the opportunity to develop an exciting, inclusive, professional, and equitable public art program that will also support community-building objectives. Such a program will be important to the City as well as other entities including the County, the Transportation Authority, and school districts.

Recommendation VII.3

Establish a structure for the short- and long-range implementation of the City's public art program and encourage other sponsoring entities to participate.

Findings

- A number of public art projects have been undertaken by governmental agencies and nonprofit sponsors over the past several years. Artist and artwork selection has been ad-hoc in some cases, as there are no formal processes or legislated procedures in place. There are also no uniform procedures for accepting gifts of funds or artwork accessioned to the City's collection. This creates risk and potential liability for the City, other public (and private) sector sponsors, donors, and artists, and may not always result in the best possible public art.
- To implement the City Council's public art ordinance, a comprehensive planning process is needed to develop policies and priorities, guide expenditures and donations, and structure procedures for management of the City's public art program.

¹² Cf., recommendation V.6 on page 45 for further discussion of this idea.

- There are also other governmental agencies and jurisdictions in the region which intend to include public art in future capital projects (e.g., Trinity River Vision improvements, Tarrant Regional Water District, and Fort Worth Regional Transportation Authority projects). These entities are in need of long-range public art plans and regulatory and administrative guidelines.
- Much attention in the City is focused on building strong neighborhoods. Neighborhood advocates have strongly indicated their interest in including public art and/or the participation of artists in these initiatives to further beautification efforts, reflect cultural heritage, and convey neighborhood identity.
- Administration of public art programs is labor intensive and requires specialized expertise. There is currently no one in the City's staff, the staff at other sponsoring agencies, or at the Arts Council with the experience to conceptualize, develop, and implement a public art program in Fort Worth.

Implications

- A public art plan should be drafted that identifies opportunities for including public art as one of the defining characteristics of the City's landscape. The plan should establish program priorities, administrative regulations, management and procedural guidelines, and project schedules aligned with capital improvement projects, citywide urban design goals, and other roles for public art in the City.
- In the near term, the City should contract with the Arts Council for this work. It should be completed well in advance of project funding availability to ensure a broad consensus and buy-in are achieved at every level of decision-making.
- Other government entities and nonprofits sponsoring public art should be encouraged to participate in sponsoring and adopting administrative guidelines as well as developing public art master plans compatible with capital improvement schedules.
- The public art plan should include policies and procedures for private sector sponsors of public art doing business with the City.
- A pilot small grants program for neighborhood organizations to engage in public art projects with in-kind matches should be included in the early expenditures of the public art program. Like the best examples of neighborhood planning, the process should be entirely collaborative. Neighborhood resources available to artists may include community archives, oral histories, in-kind contributions, and enthusiastic volunteers and apprentices.

Increasing Support from Municipalities and Other Jurisdictions in Tarrant County

Aside from the funding from the City of Fort Worth described above and a sum allocated by the City of Arlington, there is virtually no public sector funding devoted to arts and culture from any municipality in the County. As the County's

population continues to grow, it is likely that there will be increased demand for cultural services closer to residents' homes. To get a head start on that demand, initiatives can be undertaken immediately to build support for funding for arts and culture.

Recommendation VII.4:

Advocacy should be undertaken to encourage municipalities and other jurisdictions in Tarrant County to support arts and cultural activities and events.

Findings

- Demographic trends indicate that there is a significant cohort in Tarrant County of the “high propensity arts attender” with high income and education.
- There is already increased demand for cultural services throughout the County, as indicated by the growth of the Northeast Tarrant County Arts Council and the groups that it serves in the mid-cities region.
- Smaller communities occasionally contract with arts groups on a fee-for-service basis for community concerts or other events.
- Some public jurisdictions have an interest in cultural amenities, including, for example, the long-range construction plans directed by The Tarrant Regional Water District and Countywide long-range amenities planned as part of Trinity River Vision.

Implications

- As interest in and demand for local access to cultural activities and events increases, municipalities will be called upon to assist in covering their costs.
- Efforts should be encouraged among County residents to discuss the issue of local cultural amenities with local officials. A speakers' bureau made up of cultural leaders from Fort Worth could provide important background on the role culture can play and would also strengthen the visibility of cultural organizations outside the City.
- The bulk of any local funding is likely to go to local groups when they are present but in many areas it will be more cost-effective to contract for services on a fee-for-service basis. Some of the organizations that provide these services are likely to be Fort Worth-based, which will foster interdependent cultural development in the region.
- Another effective alternative for raising funds and underwriting projects could be integrating arts and cultural components into other public jurisdictions' work.

Increasing Support from Tarrant County Government

Tarrant County government is responsible for law enforcement, the court system, and health and human services and it relies on state funding to address these

needs. Historically it has not had a role in supporting arts and culture. However, the County has grown dramatically in the past twenty years and what was an appropriate mix of responsibilities for the County in the past may no longer be appropriate in the future. County support for arts and culture is quite common throughout the United States.

Recommendation VII.5:

Advocacy should be undertaken to develop County-funded initiatives to provide cultural services for County residents.

Findings

- Tarrant County's current areas of responsibility include health and human services and law enforcement, both of which, in other counties, have included program components that employ arts and cultural services either to prevent crime among youth or to provide healthful alternatives to dangerous behaviors.
- Some County Commissioners have expressed a willingness to consider funding cultural activities or programs even though there is no precedent in Tarrant County for doing so.
- Many of the Fort Worth-based arts and cultural organizations serve County residents as well as visitors who bring business to areas of the County other than Fort Worth.
- County residents are increasingly likely to request cultural services closer to home.

Implications

- Convincing the County to undertake a new funding responsibility will not be easy since it is already pressed to address the responsibilities within its jurisdiction.
- A program of advocacy that focuses on the positive benefits to the County of supporting cultural programs will require a great deal of local organizing.
- This can be an important long-term approach to constituency building for the cultural sector and may be part of audience development efforts as well.

Part VIII

Private Sector Support

As already noted in this report, Fort Worth’s cultural institutions have enjoyed the support of the private sector to a large extent. The generosity of a few families and the foundations that they established has driven the development of a cultural sector that is far beyond that of cities of much greater size. But as arts and culture has expanded in the area, so have the needs of organizations for support. The existing corporate, foundation, and donor base can no longer be counted on to carry a disproportionate share of the philanthropic need. The circle of donors must be enlarged.

GOAL: Increased County-wide support from corporations, individuals, and foundations to cultural organizations of all budget sizes in Fort Worth and other areas of Tarrant County.

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
VIII.1 p66	Solicit businesses of all sizes throughout the County	Corporate donor base should expand to include small and mid-sized businesses	High	Arts Council, cultural organizations	N/a
		Develop a campaign to strengthen support for Fort Worth arts outside the City	High	Arts Council, cultural organizations	\$5,000-\$10,000
VIII.2 p67	Develop pilot projects to enhance private sector giving	Design a pilot program for workplace giving for the arts	Moderate	Arts Council, cultural organizations, United Way	\$5,000-\$10,000 to initiate
		Involve CEOs of smaller, new companies on boards	Moderate	Arts Council, cultural organizations, chambers of commerce	Minimal
		Explore options for joint funding programs with, for example, the United Way	High	Arts Council, cultural organizations, United Way, community organizations	Minimal

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
VIII.3 p69	Strengthen communication and relationships with arts supporters outside Fort Worth	Improve information distribution and conduct mini-performances	Moderate	Arts Council, NE Tarrant County Arts Council, cultural groups	\$10,000-\$25,000
		Establish local “Friends of...” groups outside of Fort Worth	Moderate	Cultural organizations, NE Tarrant County Arts Council	\$5,000-\$10,000 initially
		Long-term, develop programming specifically for these areas	Low	Cultural organizations, NE Tarrant County Arts Council	N/a
VIII.4 p70	Explore ways to leverage foundation support for overall expanded support for arts and culture	Establish a working group of foundation representatives to examine options to maximize arts funding	Moderate	Foundation leaders, Arts Council	N/a

Increasing Corporate Support

Many businesses in Greater Fort Worth understand the value of the arts and contribute to them. But while that group of philanthropically oriented corporations is large, it could be considerably larger. Given the press of other philanthropic commitments and a weakened economy, enlarging the circle of donors becomes increasingly important. The cultural sector must take a broader and more comprehensive view of how to approach businesses of all sizes and in all parts of the County most effectively.

Recommendation VIII.1:
Small and mid-sized, as well as large businesses throughout Tarrant County should be solicited for support.

Findings

- Corporate support to arts and culture is lower in Fort Worth than in many other communities, while foundation support is significantly higher, as shown in Figure VIII.1 on the following page.
- The funding of major capital campaigns and resultant increased operating expenses for new institutions in the downtown and Cultural District has seriously depleted the resources of both private and public sectors.

Figure VIII.1: Comparative Data on Sources of Income - % of Total Revenue*				
	<i>Ft. Worth (FY 2000)</i>	<i>Philadelphia (FY 98)</i>	<i>Cleveland (FY 97)</i>	<i>San Jose (FY 97)</i>
Individuals	13.2%	14.5%	12.5%	18.6%
Corporations	4.3%	8.8%	6.2%	8.3%
Foundations	21.1%	10.2%	8.7%	7.2%

*As reported by organizations participating in the cultural budget survey in each community.

- This will continue for at least several years into the future, as several new campaigns are anticipated. Cultural organizations are planning or are currently conducting capital projects totaling nearly \$89 million.
- Many organizations have relied on their existing donor base and have not been successful in attracting newer, younger businesses.
- The research indicates that corporate support is comparatively low in Fort Worth.
- Increasing support from the corporate sector is challenging at this time, but it is an important part of an over-all strategy to increase the funding available community-wide for arts and culture.

Implications

- The existing cadre of corporate donors is pressed with existing commitments and new donors must be found.
- The corporate donor base should be expanded to include small and mid-sized businesses, with the understanding that the contribution levels may be low initially but that the cultivation efforts will pay off with stronger support in coming years.
- In addition, an aggressive campaign to strengthen support for Fort Worth arts outside of Fort Worth should be undertaken with a major component that articulates the benefits of a strong cultural sector for the entire region.
- A more formally structured united arts fund drive will be an effective way to reach these businesses.¹³

Recommendation VIII.2:
 Workplace giving, awareness programs, and joint fund-raising initiatives should be used on a pilot project basis to attempt to reach new corporate donors.

¹³ The Arts Council’s united arts fund drive is addressed in recommendation IX.2 of this report, starting on page 72.

Findings

- A workplace giving program was tried by the Arts Council in past years, but it was not seen as effectively administered. There was the perception among some employees at targeted firms that the arts are elitist or pet projects of senior management since many do not attend cultural events at major institutions.
- In confidential interviews with business leaders, opinion is divided about the appeal of such programs, with some leaders in favor of trying it and others feeling that the effort of such campaigns outweighs their benefits.
- The United Way relies heavily on workplace giving and any culturally oriented initiative might be viewed as a challenge to its work. Making sure that a pilot program is developed in consultation with the United Way is critical.
- There is limited awareness of the value of the arts for business and recent initiatives in that area have been positively received.
- The United Way is interested in exploring joint funding arrangements with the Arts Council that build on the interests and priorities of both organizations.

Implications

- New fund-raising strategies are required to reach new corporate donors. A variety of mechanisms that have been tried in the past must be refined and tried again, relying more heavily on effective implementation and strong partnerships.
- A carefully designed pilot program to test the viability and impact of workplace giving would require only one or two sites and, with input from the United Way, could be beneficial.
- As new businesses mature, their interest in and ability to support cultural groups will increase. Toward that end, emphasizing the importance of the arts in our communities is an effective way to make the case for support. Also, because giving is related to the motivations of top leadership, involving more CEOs of smaller, newer companies on the Arts Council board and the boards of other arts organizations is important.
- There is the possibility of establishing partnership programs with, for example, the United Way, to develop granting programs in support of cultural services to youth-at-risk or other under-served populations. This could allow both groups to reach potential funders that would not otherwise be accessible to them.

Reaching Individual Donors

Individual donors are an important part of the funding mix in Fort Worth and the level of support from individuals in Fort Worth is comparable to other communities. Yet, with the growth in population in Tarrant County, there are many individuals who have not yet been identified as cultural donors. Many of the same issues discussed above apply to individuals, especially the importance of the shift-

ing demographics. Improved levels of individual philanthropy may require some shifts in programming by cultural groups (to include a greater emphasis on outreach, satellite sites, and run-out events) but these are likely to be outweighed by the long-term benefits of increased support.

Recommendation VIII.3:

In the short-term, cultural organizations should develop better communication and stronger relationships with existing supporters in areas outside of Fort Worth. In the long term, they should focus on providing events, activities, and programs in these areas.

Findings

- Many individuals in the mid-cities area are consumers of cultural programming in both Dallas and Fort Worth. Increasingly, they are concerned about having cultural amenities closer to their home.
- The major cultural organizations in Fort Worth have generally resisted the notion of “run-out” programs and activities, according to interviewees, since their venues provide better facilities for performance or exhibition.
- There is some cultural facility development in Northeast Tarrant County but most communities have not made that a priority and joint ventures are hard to structure.
- Many Northeast Tarrant residents feel disconnected from the arts organizations in Fort Worth. There is a growth of new cultural groups in this area, which may be a result of this feeling.

Implications

- There is a strong community of interest between Fort Worth-based arts organizations and the arts-interested residents outside the City: arts groups want to build their donor and audience base and residents want access to cultural activities closer to home.
- To start, it is necessary to improve communication by reaching out to these residents with information and mini-programs at sites close to them.
- Developing programming initiatives to serve this population is a major undertaking and will require time and resources.
- While it may require several years to build these programs, organizations can start to improve their communication with local supporters, perhaps through “Friends of...” groups or regional advisory groups.
- Benefits to these residents may include special entrée to the Fort Worth facility as well as programming initiatives in their areas.

Retaining Foundation Support

As the data indicate, foundation support in Fort Worth is substantially higher as a percentage of total giving than in any other community in which the consultants have conducted research. This has been a major part of the success of so many of the City's cultural organizations. At the same time, it has made it easier for other sectors of the community to leave support to the foundations. Now, as many representatives indicate that their support of the arts will be difficult to sustain, the heavy reliance on this sector may become problematic. Thus, finding ways to retain foundation support is of great importance.

Recommendation VIII.4:

A committee of foundation representatives should be convened to explore ways that its support can leverage overall expanded support of arts and culture.

Findings

- Many Fort Worth foundations have a strong connection to the arts of the City and their on-going funding of particular institutions is likely. In general, the strong support of foundations is likely to continue.
- Utilizing this support to leverage additional philanthropy from within and outside Fort Worth is an important goal. Partnership with higher levels of giving from the public sector is especially important.
- There is a perception among potential arts funders that the largest foundations and corporate sponsors have a stake in the existing cultural and artistic agenda of the City and County and there is limited receptivity to new ideas. These potential funders would welcome a broader sense of partnership in exchange for higher levels of giving.
- The Community Foundation could be a major player in the future in helping coordinate and encourage greater foundation support for the arts. It is young, but has a \$100 million endowment and is growing healthily, with many donor-directed funds that might be available to support arts and cultural initiatives and organizations.
- As other sectors become more engaged in funding arts and culture, foundations may desire to pull back. If that were to happen in a substantial way, it might obviate the advantages that came from increased support from other sectors.

Implications

- Initiatives should be undertaken to continue to enlist the considerable talent among foundation executives to leverage increased support to the cultural sector.

- To the extent that public funds play a larger role in supporting the arts, the public sector will likely require on-going support and commitment from corporations, individuals, *and* foundations.
- Foundation agendas and procedures are often unique to each institution. Thus the best way to work out strategies to use foundation resources to sustain cultural organizations is to bring together those people most familiar with those agendas and procedures.
- Establish a working group of foundation leaders to meet quarterly to assess the on-going situation in the cultural sector with regard to operating support for cultural organizations.

Part IX

The Role of the Arts Council and Other Groups

GOAL: A community-based arts infrastructure led by a re-structured Arts Council that serves Fort Worth and maintains collegial relationships with cultural organizations of all sizes; neighborhood, City, and County-wide business, tourist, and social service organizations; as well as arts councils.

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
IX.1 p73	Arts Council should limit focus to Fort Worth but provide fee-for-service to those outside the City	Arts Council should change name but provide services based on staff and board expertise	Very high	Arts Council, other arts agencies and municipalities	Minimal
		Arts Council should convene working group of all arts councils in the County	Very high	Arts Council, other arts agencies	Minimal
IX.2 p75	Arts Council should take a leadership role in advocacy, marketing, technical assistance, public art, etc.	Arts Council board should assess desire to undertake a new role, should meet with constituents to get feedback	High	Arts Council, cultural organizations	Minimal
		Additional staff positions should be considered to address fund drive and other areas	High	Arts Council, City, funders, cultural organizations	\$45,000-\$65,000
IX.3 p76	Restructure Arts Council annual fund drive	Establish volunteer structure, create divisions, secure lead challenge gift	High	Arts Council	Minimal

# pg	Description	Implication	General Priority	Implementation Partners	Approximate Cost
		Create more structured campaign with blackout period, establish identity as additional gift rather than substitute, conduct better prospect research	High	Arts Council	\$5,000- \$10,000
IX.4 p78	Restructure Arts Council allocations system	Continue existing funding for majors and NAP at existing levels, increases in the same proportion	High	Arts Council	Dependent on funding
		Consider additional funding programs as funding is available	Moderate	Arts Council, cultural organizations	Dependent on funding
IX.5 p80	Other civic organizations should take responsibility for aspects of arts and cultural initiatives	Arts Council should convene a board committee to explore options for partnerships	Moderate	Arts Council, City, funders, civic and community leaders	Minimal
		Arts Council should work with the Arts & Business Connection on ways to develop needed technical assistance programs	Moderate	Arts Council, Arts & Business Connection	Minimal

Defining the Geographic Scope of the Arts Council

The question of what geographic area the Arts Council serves has surfaced often during this planning process. The organization’s full name – the Arts Council of Fort Worth/Tarrant County – suggests a County-wide scope. Yet even Arts Council supporters acknowledge that its ability to serve the entire County is limited. Indeed since the Arts Council was formed, other groups have been established outside of Fort Worth to address more local and regional cultural concerns. The most notable groups include the Arts Council of Northeast Tarrant County and the Arlington Arts Commission. The Arts Council in Fort Worth must play a role in cultural development in and around Fort Worth; but it must be realistic in what it undertakes so that it can continue to perform at a high level. The priority must be to bring the Arts Council into a stronger leadership role in Fort Worth.

Recommendation IX.1:

The Arts Council of Fort Worth and Tarrant County should limit its focus to the City of Fort Worth, although it should be available on a fee-for-service basis to assist artists, arts organizations, and local arts agencies in other Tarrant County communities.

Findings

- Arts Council staff presently focuses its attention on fund-raising responsibilities. While staff attempt to address other issues, its staff of three people is hard pressed to complete current projects, thus severely limiting its ability to serve the entire County.
- The Arts Council has taken a leadership role in convening this cultural planning process and has engaged the civic leadership of Fort Worth at the highest levels in that process. This has served to raise the visibility of the agency and has brought home the limitations of what its staff can realistically accomplish.
- The Northeast Tarrant County Arts Council and the Arlington Arts Commission have both become increasingly active over the past few years, pointing to the increased level of interest in cultural services in the County.
- Representatives of arts organizations and others are not as aware as they might be of the Arts Council's programs and activities. In some cases, there is misinformation about its policies and procedures, especially relating to the grant review process.

Implications

- The Arts Council should change its name to the Arts Council of Greater Fort Worth in recognition of its focus on the City.
- However, because it has a body of relevant expertise in the staff and board, it should continue to engage with other arts councils and agencies in Tarrant County, providing assistance on a fee-for-service basis as possible. For example, if the City of Arlington wants to have the Arts Council manage its granting process, an option that it is exploring, the Arts Council could undertake that responsibility on a contractual basis.
- The Arts Council of Greater Fort Worth should convene a working group of representatives from the three Tarrant County arts councils (and others as they form) to meet quarterly to share information and make sure their services coordinate appropriately.
- The Arts Council should make an extra effort to inform constituents, especially grant applicants, of changes in its policies and procedures so that perceptions of those may be better aligned with their present reality.

Developing A Broader Role for the Arts Council

*Even a cursory review of this document will suggest an expanded role for the Arts Council. This is a necessary and appropriate step for Fort Worth: it is the rare urban center that has a thriving cultural sector without an active and engaged arts council. **The importance of a high visibility, well-connected, efficient arts council that speaks for the entire cultural sector cannot be overemphasized.** Making the transition to a powerful position will not be easy. It will require negotiation with cultural organizations to make sure they understand how their inter-*

ests will be protected. It will also require demonstrating to the civic leadership that the Arts Council is ready to undertake the added responsibilities. In our view, the time has come for a broader role for the Arts Council in Fort Worth and it is ready to undertake this transition.

Recommendation IX.2

In addition to its fund-raising and regranting responsibilities, the Arts Council should take a leadership role in cultural advocacy, marketing, technical assistance, public art, and other important areas.

Findings

- There is presently no organization or entity in Fort Worth that is able to speak for the entire cultural sector. Many organizations have individuals on their board or staff who are important leaders in the City's civic structure. But these people tend to, rightly, reflect the views and concerns of the organizations on whose board they serve.
- In other communities where cultural plans have been effectively implemented, it has usually been with a partnership of public and private leaders that has been convened under the auspices of the local arts council, which has also served to facilitate the process.
- The Arts Council has taken a higher visibility role under its new staff leadership that has already had a number of successes, notably the passage of the City's public art ordinance and the development of a cultural plan.
- There are many civic organizations in Fort Worth that have an interest in arts and culture and are eager to participate in partnership with the cultural sector.
- Arts councils in other communities of comparable size and with equally well developed cultural sectors are engaged in all of these activities but also do other things. These include acting as community "spokesperson" for the cultural sector; providing training and technical assistance for arts organizations and artists; working with social service and other organizations to provide a stronger presence of arts and culture in neighborhoods; coordinating arts education programming; and other initiatives.

Implications

- The board of the Arts Council should examine its mission statement and decide whether it wants to undertake the broader range of responsibilities envisioned in this recommendation and embodied in this preliminary report.
- The Arts Council should convene a series of meetings with representatives of cultural organizations to discuss proposed changes to its role. The purpose of these meetings is to explain these changes and get feedback on them from the cultural sector.
- Priorities for the Arts Council in the next year to 18 months should be bidding on the management of the City's public art program, implementing improve-

- ments to the fund drive, and taking a leadership role in moving the implementation of the cultural plan forward.
- Given this set of priorities, consideration must be given to increasing the staff of the Arts Council. While any bid on the public art program will include a staffing component, there is need for a dedicated fund-raising staff person as well.
 - Longer term, the Arts Council must hone its ability to advocate for the cultural sector. It must be at the table speaking on behalf of arts and culture whenever important decisions are being made that will have an impact on the cultural sector. And it must build programs of technical assistance and training, although it ought not undertake that responsibility on its own.

Improving the Arts Council's United Arts Fund Raising

The Arts Council was founded in 1963 as a united arts fund and that has been among its primary roles since that time. Yet the effectiveness – and goal – of the fund drive has not grown significantly over an extended number of years. Reaching a high of \$1.8 million in 1998-1999, the campaign failed to reach its goal in 1999-2000 and 2000-2001. This is not surprising, considering that Arts Council staffing does not include individuals knowledgeable in fund raising. It is time to restructure the Arts Council's campaign into an effective fund-raising operation for the cultural sector.

Recommendation IX.3

Specific steps should be taken to restructure and provide better staff support for the Arts Council's annual campaign to increase the funds available to distribute to cultural organizations.

Findings

- While the Arts Council's fund drive has made modest gains or, in some years, declined, the needs of cultural organizations continue to increase.
- What had once been a coordinated campaign, with specific periods for solicitation, has become an on-going appeal. Cultural organizations are not effectively enjoined from soliciting donations from the same sources as the Arts Council during the campaign period.
- The solicitation of gifts is not done through personal visits but rather through a mass mail effort.
- Currently there is no attempt to tailor the solicitation efforts by focusing on major gifts, small business, or residents/individuals.
- The campaign has not been especially public so that there is little awareness of it among the general public and no attempt has been made to make the case for the public benefit of the funds that are raised in support of arts and culture.

- There has not been the staff capacity or volunteer support to address personalized fund-raising approaches – making personal solicitations, conducting backup research for volunteers, or conducting pilot projects in such areas as workplace giving.
- The Arts Council does not have knowledgeable development staff or sufficient administrative staff to provide adequate logistical support for the annual campaign.
- Many representatives of cultural organizations expressed concern that stronger Arts Council fund raising might have a negative impact on their ability to raise funds.

Implications

- To maximize the success of the fund drive, the Arts Council should establish a volunteer campaign organization to solicit corporate gifts and commitments through personal calls and follow-up. It is important that volunteers, rather than staff, drive the effort since peers give to peers.
- The campaign should have three primary divisions – major gifts from large corporations, foundations, and the largest individual donors; small business; and residents/individuals (which can be a letter campaign with selected telephone follow-up) – and develop specific solicitations for each division.
- To jumpstart the fund drive, the Arts Council should secure a lead gift that can be a challenge to focus attention on the activity and the goal.
- Make the fund drive a visible, public campaign with a defined beginning and end, a public kickoff, and a campaign victory celebration. This will heighten awareness of the campaign and instill new enthusiasm among a broader section of the community. During this period, cultural organizations should agree not to conduct their annual campaigns aimed at the local private sector.
- Every effort must be made by the Arts Council to position its campaign so that it is seen – by donors *and* by the cultural sector – as an additional avenue for funding rather than as a substitute for contributions to individual organizations. This can be done through the development of special funds within the campaign as well as emphasizing the umbrella nature of the Arts Council’s campaign.
- If the Arts Council intends to raise significantly more dollars, it will be critical to hire a seasoned Director of Development to plan and oversee this invigorated campaign. Additional staff to provide logistical support (who may be part-time or seasonal employees) will be necessary as well.
- Focus some staff energy on prospect research to provide support for volunteer solicitors. Understanding the interests and priorities of donors will increase the likelihood of their support.
- Consider the possibility of a pilot program in workplace giving if a suitable site can be identified. Care should be taken to make sure that issues of potential competition with the United Way are resolved before this is undertaken.

- Enlist the support of cultural organizations of all sizes and disciplines to consider conducting “mini-performances” at sites such as corporate offices and auditoria, churches, and community centers. This will serve to bolster the view that culture is available to all residents and counter the image that the arts are “elitist” just at the time when broad support is most important.
- Cultivate a “second tier” of philanthropy from corporations and individuals so that support is not limited to the “first families” of Fort Worth and can spread more broadly throughout the community in both individual and corporate settings.

Developing More Accessible Arts Council Grants Programs

Enhancing the effectiveness of the Arts Council’s fund drive is a goal all cultural organizations will support, especially if they can be assured that a significant portion of the increased funding will accrue to their organizations. The vast majority of the dollars raised by the campaign has gone – and will continue to go – to support the operations of the major organizations. Yet the importance of grants to small, emerging, and mid-sized organizations cannot be overemphasized. This is one way to build the necessary, healthy cultural ecology, the mix of organizations that will grow the staff members, board members, volunteers, and artists who will sustain a vital cultural sector working in organizations of all sizes. To do this, grants programs must respond to the full spectrum of need.

Recommendation IX.4

As additional funding becomes available, revise the grants program to better address the funding needs of cultural organizations, other organizations, and artists.

Findings

- Existing Arts Council funding programs include the operating support to major organizations and funding through the Neighborhood Arts Program (NAP).
- NAP was instituted without significant input from cultural organizations and while it was not initially viewed positively, it has been accepted as part of the cultural funding landscape.
- The major reason for the lack of support for NAP was the concern that it would reduce the funds available for operating support for larger organizations. Since the introduction of the program coincided with a decrease in the Arts Council’s fund drive, this assessment was correct.
- In communities where there are thriving cultural sectors, local funding is usually provided for organizations of all sizes, from major organizations to small and emerging ones. While the bulk of the dollars is likely to go to larger organizations, project funding is available to assist younger, smaller groups develop their programs and capacities.

- The Arts Council does not fund artists or other, non-arts organizations, unlike most arts councils nationally. While the logic for this decision (lack of sufficient funds) has some merit, it limits important civic contributions to the arts from these sectors.

Implications

- Operating grants for major organizations should continue at existing levels of funding and should increase assuming that the Arts Council's fund drive nets more money.
- The Neighborhood Arts Program should continue at existing levels of funding as well.
- Several additional grants programs should be considered, but only if additional funding becomes available. Priority should be given to supporting partnerships between cultural organizations and organizations that are not primarily cultural but that have an interest in providing cultural programming, including such types as social service, historic preservation, ethnic heritage, and culturally-specific organizations.
- A grant program for individual artists' fellowships and community-based projects or touring programs should also be considered.
- A rental fee subsidy program that assists cultural organizations in covering the costs of rental performance venues¹⁴ should be established. It would provide a decreasing level of funding over a five-year period.
- Any new grants programs should be funded only as new funds are available for regranting, either because of increased success of the Arts Council's fund drive, stronger support from the public sector, or the availability of other resources.
- Decisions about any new grants programs should be made in careful consultation with cultural organizations of all sizes.

Developing A Role for Other Organizations in Support of Arts and Culture

While the Arts Council must take the lead role in supporting the cultural sector, that is not to suggest that it is likely to do all the work itself. There is no shortage of partners and the Arts Council must make sure that it works collaboratively with as many of them as possible. As the City becomes more involved in direct funding to cultural organizations, it is likely to become an even more important partner for the Arts Council. Working with the City will be a priority task. In addition, such entities as the CVB, the Chamber, the FWISD, the Arts & Business Connection, the United Way, community groups, and many others have an important role to play in fostering culture in Fort Worth.

¹⁴ Cf. the discussion of the rental subsidy fund in recommendation II.3 beginning on page 18.

Recommendation IX.5

With the Arts Council taking a leadership role, other civic organizations should undertake responsibility for aspects of arts and cultural initiatives.

Findings

- It is only in the past few years that there has been any coordinated advocacy on behalf of arts and culture in Fort Worth.
- Other civic leaders increasingly identify the Arts Council as the organization to which they are likely to go for information about arts and culture.
- Many organizations have an interest in some aspect of arts and culture – for example, representatives of the hospitality industry generally understand the role culture can play in fostering their priority concerns. Yet there is no formal mechanism or entity to coordinate efforts and assist interested parties in finding partners.
- There is no master list or database of arts and cultural supporters that can be used to mobilize interested individuals for advocacy purposes or to identify potential board members for cultural organizations or to determine likely supporters of particular issues.
- Leaders from all sectors have expressed an interest in and willingness to work collaboratively on specific issues with the cultural sector, including the CVB, the United Way, Arts & Business Connection, various foundations, the Chambers, as well as representatives of various regional planning initiatives (including the Trinity River Vision, among others) and non-traditional partners including faith-based institutions.

Implications

- The Arts Council should establish a committee of its board to explore options for working in partnership with specific organizations.
- Since it will be difficult to implement all the potential partnerships simultaneously, an evaluation should be made of which are the most critical and have the greatest likelihood of success.
- A high priority should be conversations with the Arts & Business Connection, a service organization that provides technical assistance and training to cultural organizations. There may be ways to provide important services to the cultural sector through a partnership between this group and the Arts Council.
- Another priority should be discussions with the United Way to establish a joint granting program that provides support to social service organizations using cultural programming, services, or events in partnership with arts organizations.
- The Arts Council should establish an electronic database of information on arts and cultural supporters using contact information on its donors and seeking information from cultural organizations.

Part X

Next Steps

Refining the Plan

This document represents a final draft of a community cultural plan for Greater Fort Worth. Its findings and recommendations have been informed by the research conducted over the past year, most notably the confidential interviews and small group meetings conducted with over 225 people in the Fort Worth and Tarrant County area. The report itself draws heavily from the comments of the Steering Committee assembled to oversee this project, which reviewed an earlier draft in April. As such, this plan must be reviewed by the full Advisory Committee to get that body's endorsement of the plan.

Recommendation X.1

This planning document and a consent calendar should be circulated to Steering Committee members for review and comment. After revisions, it should be brought to a session of the Advisory Committee.

- It is important that the vision and goals outlined in this document are consistent with the views of the Steering Committee, which is responsible for the approval of the final document.
- Once that is completed, it should be circulated to the full Advisory Committee.
- At the retreat, discussion should be structured so that there are opportunities for everyone to provide input on key issues. The feedback provided by this session would serve as the material from which additional documentation of the cultural plan could be developed.
- Once the discussion is complete, Advisory Committee members should vote to “accept” the report as revised (subject to a review of the revisions). In this instance, acceptance does not require that one be in favor of every single item. Rather, it means that the report reflects the group’s views on priorities for the

cultural sector so that it can serve as the focus for on-going dialogues as it moves toward implementation.

Moving to Implementation

Once the Steering and Advisory Committees have reviewed the planning document, an important shift will take place. The planning will end and implementation will begin. This is not an overnight process. In reality, there will still be much to plan and many decisions will be required to implement some of the more complex components of the cultural plan. But the structure for implementation must be established early in this process so that it can move forward with a high level of civic support.

Recommendation X.2

The Arts Council of Greater Fort Worth should be responsible for overseeing the implementation of the cultural plan.

- As stated in the previous section of this report, the Arts Council is the only organization in Fort Worth that is focused solely on the interests of the cultural sector rather than of one organization or one discipline.
- As the organization that has convened the cultural planning process and assembled the Steering Committee, the Arts Council has shown that it has the required commitment and clout to move such a complex civic process forward.
- Implementation of the cultural plan will require the team work of a large number of players and the Arts Council will need to work closely with many of them, especially in the early stages when specific responsibilities are being divided up.
- The board of the Arts Council must meet soon to determine whether there is agreement on the changes to the Arts Council that would be required to serve in the role outlined for it in this report.

Recommendation X.3

The tasks of implementing the cultural plan should be overseen by an ad hoc Implementation Committee appointed by the Arts Council.

- This body should be smaller than the current, twenty-five member, Steering Committee, although it should engage many of the same people. It should be empowered to appoint special task forces to address particular issues or initiatives. It should also bring together likely partners for specific initiatives so that they can resolve any outstanding concerns and be sure they are in agreement.

- The Implementation Committee should meet quarterly to receive reports from task forces, review initiatives in areas that do not require task forces, and otherwise move the implementation forward.
- An annual report should be presented to the community on the progress of the cultural plan implementation. If possible, this could be coordinated with the Arts Council's fund drive since it will highlight the success of initiatives that will bring cultural activities and events to the entire community.
- Key planning partners in this process – the School District, the CVB, the City, and many others – should be kept apprised of the progress of implementation, even when the initiatives are not necessarily in their area of interest.