



**A Cultural Plan Update  
for the  
City of Fort Worth**

**Final Version**

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# PART 1

## OVERVIEW OF THE PLAN

### BACKGROUND

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In March, 2014, the Arts Council of Fort Worth initiated a process to update the community's Cultural Plan completed in 2002. Working with a broadly representative community-based Steering Committee and the consulting firm WolfBrown, the planning group commissioned the following fact-finding and outreach:

- An extensive review of the current state of the arts and culture in Fort Worth.
- An analysis of the City's Comprehensive Plan, Fort Worth's Public Art Master Plan, and other relevant documents to understand the policy environment for arts and culture in Fort Worth.
- Individual, confidential, in-person and telephone interviews and meetings with key civic and cultural leaders.
- Open public meetings, including one in each of the eight City Council districts, attended by over 200 people who provided input on key priorities for arts and culture in Fort Worth.
- Additional group meetings with key constituencies, including museum directors, representatives of the art departments at Tarrant County College, City staff, and representatives of young professional groups.
- Three national "best practices" field reviews aimed at learning about various kinds of fund raising, education, and economic development initiatives.
- A financial analysis to help understand the health of the arts sector, including trends since the 2002 cultural plan.

(A complete list of individuals participating in this planning process is provided in Appendix A and is appended to this report.)



## THE 2002 CULTURAL PLAN AND THE PLAN UPDATE

The 2002 cultural plan was a comprehensive one. Its key theme was *to retain, preserve, promote, 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*. Key goals emphasized increasing the level of financial support from the public and private sectors; encouraging broader and more diverse participation in arts and culture; and strengthening arts and cultural education. Similar goals in this update, based on fact finding as well as comments at public meetings held in all City Council Districts, reveal that there is still more to do in all of these areas.

Much that was proposed in the Plan has been accomplished. For example:

- The old Modern Art Museum building was renovated into the Community Arts Center in 2003.
- The Arts Council implemented a new grants program that supported programs to supplement arts education in schools.
- The Public Art Master Plan was completed in 2003, the same year the first public art project was begun.
- The Neighborhood Arts Program aimed at reaching deeper into the community has funded over \$3.3 million to arts groups since 2003.
- The Arts Council collaborated on developing and delivering workshops on marketing and art law for artists and cultural organizations.
- The “Day In the District” program has offered free admission to many of the Cultural District venues
- The 2002 Plan’s funding recommendations were critical in the work of the Mayor’s Arts Funding Task Force that led to a reversal in the decline of public sector arts funding in 2012.

Many things have changed since the completion of the 2002 Cultural Plan – within the cultural sector, in Fort Worth, the region, and in the nation. Few people anticipated the economic crisis that gripped the country and affected the ability to implement much that was recommended. Thus, some of the same themes have emerged in this Update, which also provides an opportunity to review and update goals and action steps to account for the changes in the past 12 years. A current theme might be: *Much has been accomplished, but there is much that remains to be done.*

## ABOUT THIS REPORT

This report contains a consensus vision and a statement of core values, six goals with rationale, initial action steps to move implementation forward, as well as details of



potential implementation partners, priority, and estimated costs of start-up. The product is the result of input from many individuals concerned about the future of arts and culture in Fort Worth. The Plan's Executive and Steering committees have been especially helpful in refining and shaping suggestions by community members including those most passionate about the role of arts and culture in the life of Fort Worth and its citizens. The ideas of civic leaders and elected officials have also enriched the content. In addition to the plan itself presented in this volume, several appendices are included, bound as a separate volume:

- ⦿ Appendix A: List of Participants (as part of this document)
- ⦿ Appendix B: Best Practices Models – Arts Education
- ⦿ Appendix C: Best Practice Models – Cultural Trusts
- ⦿ Appendix D: Best Practice Models – Cultural Economic Development
- ⦿ Appendix E: Details of the Financial Analysis

## VISION STATEMENT

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*Arts and culture are central to the values, traditions, economic vitality, and aspirations of our community.*

## WHAT WE VALUE

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- ⦿ Education
- ⦿ Collaboration
- ⦿ Diversity and Inclusion
- ⦿ Excellence through Innovation and Creativity
- ⦿ Economic Vitality
- ⦿ Fiscal Responsibility
- ⦿ Tradition and History
- ⦿ Pride in our City and our Neighborhoods

## GOALS OF THE PLAN

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The six goals of the plan are listed below; additional detail on these goals and the actions steps to implement them are provided in the following section of this report.

### Goal 1: Education

Align and coordinate arts education resources to support K-16 curricula as well as lifelong arts learning.



**Goal 2: Economic Development/Urban Revitalization**

Strengthen the economic vitality of the City through investment in arts and cultural amenities and facilities.

**Goal 3: Funding for Arts and Culture**

Design and implement public and private funding mechanisms to support and sustain Fort Worth's cultural sector.

**Goal 4: Diversity and Inclusion**

Foster inclusive diversity and engagement in Fort Worth's cultural life.

**Goal 5: Messaging & Marketing**

Align cultural marketing to make access and inclusion fundamental aspects of the arts and cultural infrastructure of Fort Worth.

**Goal 6: Strengthened Cultural Ecology**

Build strong ongoing coordination, communication, and connections between and among arts and cultural groups and the general public.

**EXECUTIVE AND STEERING COMMITTEES**

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The following list provides the names of Steering Committee members. The Steering Committee is co-chaired by Robert Benda and Louise Appleman. (An asterisk next to an individual's name indicates membership on the Executive Committee as well.)

Larry Anfin *	William F. Hart *	Blake Moorman
Louise Appleman *	Randle Harwood	Karen Parsons
Kenneth Barr *	Nancy Jones	Paige Pate
Anne Bass	MaryAnn Means *	Asusena Resendiz
Amy Bearden	Rosa Navejar *	Laura Schroeder
Robert Benda *	Brian Newby *	Dana Schultes
Michael V. Bourland	Alice Puente *	Kirk Slaughter
Megan Bowdon	Renita Joyce Smith	Debra Stein
Sue Buratto	Whit Smith *	Scott Sullivan
Walter Dansby *	Brenda Kostohryz	Glenda Thompson
Catherine Estrada *	Charles G. Langham	Dean Wise
Suzan Greene *	Sharon Leite	Darren Woods
Susan Halsey *	Kristen Lindsay	

## SUMMARY CHART OF GOALS AND ACTION STEPS

### Goal 1: Education

**Align and coordinate arts education resources to support K-16 curricula as well as lifelong arts learning.**

	Description	Priority	Possible Partners	Approximate Cost
1	Mechanism to assist arts & cultural organizations to partner effectively with schools.	Very high pg 9	SPARC, worthgoing.com, Arts Council of Fort Worth, individual artists, arts organizations, local public & private school systems	\$750,000-\$1,000,000 if costs cannot be leveraged
2	Design & coordinate collaboration between arts organizations & local public & private school systems.	High pg 9	Local public & private school systems, Arts Council of Fort Worth, individual artists, arts organizations	\$25,000-\$75,000 for liaisons & \$250,000-\$1,000,000 for arts ed fund.
3	Dual credit & higher education pathways for students interested in pursuing college degrees in an arts or arts-related field.	Moderate pg 11	Texas Christian University, Texas Wesleyan University, Tarrant County College, Texas A&M Law School, University of North Texas, Texas Woman's University, other area colleges, universities; local public & private school systems, individual artists, arts organizations, Blue Zone initiative	Nothing initially; Year 3, \$20,000-\$50,000

### Goal 2: Economic Development/Urban Revitalization

**Strengthen the economic vitality of the City through investment in arts and cultural amenities and facilities.**

1	Conduct a comprehensive cultural facilities master plan	Very high pg 13	City, Arts Council, architectural firms, representatives of the hospitality industry	\$75,000-\$100,000
2	Options to learn from or replicate the different cultural presentation models developed in Urban Villages	Moderate pg 13	Local developers & neighborhood & business groups, artists & creative professionals, City staff	\$5,000-\$20,000 for planning stages
3	Foster options for creativity in the workplace to assist in workforce development.	Moderate pg 14	Fort Worth Chamber of Commerce, Fort Worth Business Assistance Center, arts & cultural organizations & artists, Fort Worth Convention & Visitors Bureau, local colleges & universities, Arts Council	\$10,000-\$20,000 initially; \$50,000-\$75,000 Annually once implemented
4	Update the 2003 Public Art Master Plan	High pg 15	Arts Commission, Arts Council, City	\$10,000-\$25,000; \$40,000-\$50,000 if add'l staff required
5	Review City zoning, other regulations to make it easier for artists, creative businesses to operate.	Very high pg 15	City, Arts Council, artists & creative professionals, real estate developers	\$5,000 - \$10,000 to develop toolkit
6	Develop an artists space clearinghouse to assist local visual & performing artists in finding available space	High pg 16	City, Arts Council, artists & creative professionals, Greater Fort Worth Association of Realtors, Real Estate Council of Greater Fort Worth, independent realtors	\$5,000-\$30,000 without City staff assistance.

**Goal 3: Funding for Arts and Culture****Design and implement public and private funding mechanisms to support and sustain Fort Worth's cultural sector.**

	Description	Priority	Possible Partners	Approximate Cost
<b>1</b>	Build & strengthen the coalition in support of the Arts Funding Task Force's recommendations.	Very high <b>pg 18</b>	City, Arts Council, cultural organizations, foundations, civic & business leaders, elected officials	Minimal-\$40,000, depending on leveraging
<b>2</b>	Establish a significantly endowed Fort Worth Cultural Trust	High <b>pg 19</b>	City, Arts Council, cultural organizations, foundations, civic & business leaders, elected officials	\$60,000-\$85,000 plus 4%-5% of trust goal
<b>3</b>	Provide incentives for mergers, strategic partnerships, & fiscal sponsorships	High <b>pg 20</b>	City, Arts Council, foundations that fund arts & culture, cultural organizations of all sizes	\$3,000-\$5,000
<b>4</b>	Devise a campaign to cultivate individual donors in newly developed areas	Moderate <b>pg 21</b>	Arts Council, City, community organizations, cultural organizations; North Central Texas Council of Governments	\$15,000-\$25,000 without pro bono

**Goal 4: Diversity and Inclusion****Foster inclusive diversity and engagement in Fort Worth's cultural life.**

<b>1</b>	Facilitate & ensure inclusive representation among the boards, staffs, & volunteers of cultural organizations	Very high <b>pg 22</b>	Arts Council; arts & cultural organizations; community group; Fort Worth based chambers of commerce, including those representing specific ethnicities or sexual orientations	Without pro bono \$5,000-\$10,000
<b>2</b>	Increase engaged representation in arts & culture by all communities	Moderate <b>pg 23</b>	Arts Council; arts & cultural organizations; community groups, including churches, community centers, libraries, etc.; Fort Worth based chambers of commerce, including those representing specific ethnicities or sexual orientations; Tarrant County College system	\$50,000-\$75,000 for study; \$65,000 annually
<b>3</b>	Encourage "experience" packaging of the arts to address entertainment priorities of younger audience members	High <b>pg 24</b>	Chamber of Commerce's Vision Fort Worth, City's Steer Fort Worth, arts & cultural organizations, Arts Council, Fort Worth Convention & Visitors Bureau, various Fort Worth chambers of commerce.	\$10,000-\$20,000 without pro bono support
<b>4</b>	Develop, promote a comprehensive list of nontraditional arts presentation venues to improve access	Moderate <b>pg 25</b>	City; Arts Council; arts & cultural organizations; arts-related businesses; community groups; Fort Worth-based chambers of commerce; Fort Worth Convention & Visitors Bureau.	\$10,000-\$20,000 plus \$50,000 annually
<b>5</b>	Develop an on-going series of discussions to address issues of diversity	Moderate <b>pg 25</b>	City, Arts Council, arts & cultural organizations, professional associations, businesses, Fort Worth chambers of commerce, North Texas GLBT Chamber of Commerce, Fort Worth Veterans Center, Mayor's Faith Leadership Cabinet, Dallas-Fort Worth Chapter of Religion Communicators Council, DFW Council of Reason	Without pro bono support, \$25,000-\$50,000

**Goal 5: Messaging and Marketing****Align cultural marketing to make access and inclusion fundamental aspects of the arts and cultural infrastructure of Fort Worth.**

	Description	Priority	Possible Partners	Approximate Cost
<b>1</b>	Develop a comprehensive & on-going advocacy & awareness campaign	Very high <b>pg 27</b>	City; Arts Council; corporate leadership; Fort Worth-based chambers of commerce; Fort Worth Convention & Visitors Bureau; arts & cultural organizations; civic, business, religious, educational, & community leaders; college & university film & video departments	\$25,000-\$50,000 without pro bono; \$150,000-\$300,000 over two years for implementation
<b>2</b>	Strengthen the capacity of local arts & cultural organizations to utilize social media	Moderate <b>pg 28</b>	Social Media Club of Fort Worth, artists, staff, technical staff at education & arts-related businesses & nonprofits, media & technical faculty of Fort Worth-based colleges & universities; Arts Council, City, web site designers, IT staff from local corporations	\$5,000-\$15,000 without pro bono support
<b>3</b>	Continue to work with area chambers, other economic development entities to align messaging about arts & culture	Moderate <b>pg 29</b>	City; Arts Council; arts & cultural organizations; arts-related businesses; Fort Worth chambers of commerce	\$3,000-\$5,000 without pro bono support
<b>4</b>	Link messaging to the Blue Zone initiative	High <b>pg 29</b>	Social service organizations, arts & cultural organizations, Arts Council, City, health & human services organizations, health professionals	\$2,000-\$3,000

**Goal 6: Strengthened Cultural Ecology****Build strong ongoing coordination, communication, and connections between and among arts and cultural groups and the general public.**

<b>1</b>	Expand the Arts Council of Fort Worth's mission to become the "backbone organization"	Very high <b>pg 31</b>	Arts Council, City, civic & cultural organizations	\$15,000-\$30,000 without pro bono assistance
<b>2</b>	Develop & staff the Arts Council to build the organization's capacity	Very high <b>pg 32</b>	Arts Council, City, local colleges & universities	\$50,000-\$100,000 depending on staffing needs
<b>3</b>	Establish an arts & cultural information clearinghouse	Moderate <b>pg 33</b>	Arts Council, Fort Worth Chamber of Commerce, local public & private school systems, Fort Worth Library, local colleges & universities, Texas Cultural Data Project, other entities involved in gathering quantitative information about arts & culture	\$15,000-\$45,000 & \$5,000-\$10,000 annually for contracted research reports
<b>4</b>	Convene artists & arts & cultural organizations bi-annually for a "State of the Arts" report	Moderate <b>pg 33</b>	Major cultural & civic organizations, the Arts Council, City, local colleges & universities	\$10,000-\$20,000 without institutional host
<b>5</b>	Develop a "resource center" for smaller arts & cultural organizations & artists	High <b>pg 34</b>	Arts Council, identified service providers, City, local colleges & universities	\$3,000 - \$5,000 or \$15,000-\$30,000 if physical location.
<b>6</b>	Continue the public process undertaken by this initiative	High <b>pg 35</b>	Arts Council, City, artists, arts & cultural organizations	\$5,000-\$10,000 without pro bono assistance.



## **PART 2**

# **GOALS AND ACTION STEPS**

This section of the report provide the details of the six goals of the Plan Update, along with action steps that will move implementation forward. Each action step includes a description of its priority, potential implementation partners, and an estimate of its cost. (Please note that potential partners are offered as examples of possible collaborators; no commitments have been made. While successful implementation will require numerous partners, in all cases the Plan facilitator, identified in Goal 6 as the Arts Council of Fort Worth, will take the lead in implementation and convening.)

### **GOAL 1: EDUCATION**

**ALIGN AND COORDINATE ARTS EDUCATION RESOURCES TO SUPPORT K-16 CURRICULA AS WELL AS LIFELONG ARTS LEARNING.**

#### **RATIONALE**

Arts education is a priority concern for many in Fort Worth. A “visioning exercise,” hosted by the Arts Council of Fort Worth and conducted on April 27, 2012, found arts in education to be one of three top priorities of the 75 participants. As a part of this planning process, public meetings held in Summer 2013 in every Council District overwhelmingly identified arts education as a primary concern. Eighty-eight percent of the sub-groups at these public sessions indicated that arts education was a top priority.

Many arts organizations have strong education programs and prioritize working with the community’s public school systems. The most successful programs have been designed collaboratively with the schools and align with the schools’ curricula. However, that is not the case for many organizations and the lack of this collaborative component limits their effectiveness.

In addition, there is inadequate coordination of arts education programming. In general, arts organizations act individually in approaching both public and private schools. These individual efforts have had mixed results. Educators and administrators are unclear what the arts organizations can offer and how those offerings may fit with curricular needs. They would welcome a single, coordinated process to review the full range of offerings because they recognize that if they don’t fully leverage the community’s resources, students will experience broken pathways of opportunity.

## ACTION STEPS

1. Provide a coordinated mechanism, including training, to assist arts and cultural organizations to partner effectively with the Fort Worth Independent School District as well as the community's other public, private, parochial, and charter schools.

### *Next Steps:*

**A. Convene working groups.** Convene a series of Working Groups in dance, music, theater, and visual arts, to be co-chaired by a representative of an arts organization and an individual artist. The purpose of these pairings is to distribute responsibility and to ensure a range of perspectives. Invitations will be extended to individuals and entities that contribute to arts education, including cultural organizations, schools, libraries, community centers, faith- and culturally-based groups, and individual artists. Each discipline will inventory and document arts education offerings by age level, type, duration, etc. in order to develop an agreed-upon format for an on-line directory of programs (e.g., <http://fortworthsparc.org/find-a-program.html>) that could be made available to schools, libraries, PTAs, etc. Events would be identified and posted in a common format on [www.worthgoing.com](http://www.worthgoing.com).

**B. Establish collaborative professional development opportunities.** Convene bi-annual gatherings of arts education providers and senior representatives of the community's public and private school systems to address curriculum issues and showcase new educational programming. In the spring of each year, arts education providers and public school system leaders should meet to forecast and share curriculum issues and opportunities to address in the upcoming school year. They should also explore options to more fully integrate arts training into the focus of science, technology, engineering, and mathematics (STEM). At the start of each school year, arts education providers should "showcase," online and in a one-day or weekend-long event, new educational programming that educators can incorporate into their curricula.

### *Priority:*

Very high (A. in Year 1; B. in Years 2-3)

### *Potential partners:*

SPARC, Informal Educators of Fort Worth, [worthgoing.com](http://worthgoing.com), Arts Council of Fort Worth, individual artists, arts organizations, local public and private school systems

### *Estimated cost:*

Between \$25,000-\$50,000 to fund annual curricular meetings, professional development, and training, assuming that the existing efforts of SPARC, the Arts Council, and cultural organizations are leveraged. If leveraging is not possible, costs would range between \$75,000 and \$100,000 annually.

2. Design and coordinate collaboration between arts organizations and local public and private school systems.

### *Next Steps:*

**A. Determine the current state of** local public and private school systems' arts education offerings. Convene local school arts education

leaders to use available data to inventory the numbers and variety of existing arts education resources in elementary, middle, and high schools, as well as opportunities for growth. Use course files for middle and high schools to determine the breath and the depth of arts education courses that are currently offered. Determine the minutes of instruction and variety of arts education available to elementary school children by documenting the number of arts teachers, their disciplines the number of students at each school who participate, and the frequency/length of offerings.. In addition, work with Career and Technical Education (CTE) to inventory current and potential opportunities to grow arts education and other CTE fine arts related programs (e.g., marketing and design as it relates to visual art).

**B. Create a Comprehensive Arts Plan.** Meet with local public and private school systems to craft an arts education plan that leverages partnerships with educators, parents, and business, cultural, and community leaders to create a rigorous, comprehensive (i.e., inclusive of dance, music, theater, and visual art) arts education plan. Items the plan could address include arts as a core subject for elementary students as directed by the state of Texas, a goal of 45-120 minutes of arts instruction per week for elementary students, the creation and publication of a fine arts curriculum that teachers and community cultural organizations and artists could use to align programming, and high school credit for arts courses taught in the community by certified colleges and universities, cultural organizations, and individual artists.

**C. Establish arts liaison positions.** Provide the time and/or funding (e.g., stipends to increase existing teachers' workloads) for one teacher per campus to connect students and teachers with community resources and opportunities to grow and expand programming in music, dance, theater, and visual art.

**D. Establish an arts education fund.** To ensure that all Fort Worth K-12 students (approximately 160,000) have equal access to arts education, a centralized fund should be created to annually distribute no less than \$10 per child for arts and cultural education. This money will be raised annually through a public/private partnership and participating schools will be asked to contribute matching funds. In support of this, convene interested grant writing staff from local colleges/universities, arts organizations and public school systems to identify and jointly apply for relevant funding. This fund will eventually be folded into the cultural trust, proposed in Goal 3, Action Step 2.

<i>Priority:</i>	High (A. and B. Years 1-2; C. and D. Years 3-onward)
<i>Potential partners:</i>	Local public and private school systems, Arts Council of Fort Worth, individual artists, arts organizations
<i>Estimated cost:</i>	Initially minimal, although the district, community leaders, and their staff must invest significant amounts of time and expertise and consultant assistance may be required for the inventory. Beyond that, no new money

will be required until Year 3 and beyond, when stipend money of between \$1,500 and \$2,500 per campus will be required to pay for the arts liaison positions. The arts education fund itself when fully funded could require annual contributions in the range of \$1,000,000 to \$1,500,000 annually. However, a much smaller fund of as little as \$250,000 would provide significant impact.

3. Work with local colleges, high schools, and cultural institutions to identify and/or create dual credit and higher education pathways for students, traditional and non-traditional, interested in pursuing college degrees in an arts or arts-related field.

*Next Steps:*

- A. Inventory and document arts education offerings** by such indicators as age level, type, duration, etc. for teenagers and adults participating in the arts, both formally and informally.
- B. Establish credit and continuing education links** to create a continuous pathway of arts learning opportunities that connect K-12 school programs with college and university classes and program offerings from arts organizations, libraries, recreation centers, and other community providers.
- C. Internship and apprenticeship.** Convene colleges, universities, chambers of commerce, entrepreneurs, and city leaders to create arts education internship and apprentice programs for traditional and non-traditional students exploring career opportunities in the arts.
- D. Connect to Blue Zone initiative.** As part of the Blue Zone work, create and share the arts education opportunities available to Fort Worth adults interested in pursuing a “second” career in the arts, as well as those simply wanting to explore arts learning as a hobby or avocation.

*Priority:*

Moderate (Years 2-4)

*Potential partners:*

Texas Christian University, Texas Wesleyan University, Tarrant County College, Texas A & M Law School, University of North Texas, Texas Woman’s University, and all other area colleges and universities that have a presence in Fort Worth; local public and private school systems, Informal Educators of Fort Worth, individual artists, arts organizations, Blue Zone initiative

*Estimated cost:*

Initially minimal, although the college/university and community leaders, and their staff must invest significant amounts of time and expertise. No new money will be required until Year 3 and beyond, when \$1,000 semester stipends for internships and apprenticeships will be required. To place 1-2 of these internships and apprenticeships in each of the eight councils will cost \$20,000 to \$50,000 annually.

## **GOAL 2: ECONOMIC DEVELOPMENT/URBAN REVITALIZATION**

### **STRENGTHEN THE ECONOMIC VITALITY OF THE CITY THROUGH INVESTMENT IN ARTS AND CULTURAL AMENITIES AND FACILITIES.**

#### **RATIONALE**

Arts and culture can play a more effective role in supporting the City's economic development goals. The City of Fort Worth already recognizes the added value that arts and culture can contribute to the livability and economic vitality of the City. Arts and culture are embedded in the City's Comprehensive Plan and acknowledged as important by civic leaders and elected officials. Artists and cultural organizations are already drivers of development in some of the 16 Urban Villages, and their role can be enhanced in others. As planning for Public Improvement Districts (PIDs) and Tax Increment Financing (TIF) Districts continues, it will be important to leverage arts, culture, and creative place-making in support of economic development goals.

There have been informal discussions about the need for additional high-quality performance and exhibition spaces as well as for community-based spaces for participatory arts and cultural activities. Artists note the shortage of affordable space, in particular for rehearsal and studio uses. Options for new spaces that have been mentioned include a mid-sized concert hall, outdoor public performance venues, and amphitheaters. However, there is no consensus on what is needed nor any recent quantitative research to document the need or market for these or other cultural facilities. Local public and private school systems, Tarrant County College, Texas Wesleyan University, Texas Christian University, and other area colleges and universities that have a presence in Fort Worth have added or plan to add cultural facilities. While the extent of public access to such school facilities is not clear at this time, these represent a significant addition to the inventory of facilities with cultural usages in Fort Worth. They should be factored in as new amenities are considered. In addition, inclusion of arts and cultural spaces in libraries is an effective approach used in many other communities and should be considered for Fort Worth.

As the City moves to foster a sense of urban density over "sprawl," arts and culture can contribute to the necessary activity and sense of vitality. For example, the recently renovated Sundance Square has attracted people downtown to enjoy high-quality cultural performances in an attractive, informal public space. Other communities, including Seattle, Phoenix, and Los Angeles, have designed public art amenities even more broadly. They have enhanced light rail systems and contributed to transit-oriented development around such systems. Developing public art at station stops, staging temporary exhibitions of public art, and public art in private developments all can create an environment that is more attractive to developers, and add to the vitality of an area. While all of these components are permissible within the existing Public Art Master Plan, given limited resources, the program has focused more narrowly. However, the impact of new cultural facilities and public art amenities on regional tourism, and the hospitality industry in general, should also be considered.

## **ACTION STEPS**

1. Conduct a comprehensive cultural facilities master plan, including an inventory of existing spaces, and a City-wide needs assessment to determine the cost/benefit of investments in new or repurposed facilities or other amenities.

### *Next Steps:*

**A. Convene the planning group.** An *ad hoc* citizens committee with a mix of individuals from all parts of the City and from various backgrounds will be assembled. This will include artists and representatives of cultural organizations, design professionals, and community leaders. The group will oversee the selection process to contract with a firm that specializes in cultural facility planning and development to work on the cultural facilities master plan.

**B. Set research parameters.** The citizens committee will agree on a methodology and metrics to compare and assess priorities for potential new or repurposed facilities or other amenities in advance of the start of the research project.

**C. Conduct the study.** The cultural facilities master plan will be conducted to inventory the community's current stock (and geographic spread) of and future need for cultural facilities to determine whether there are appropriately scaled and equipped multi-purpose facilities, ranging from non-traditional spaces, such as artists' lofts and multi-use warehouses, to mid-sized performance venues. The plan will include a list of priority initiatives, a timeline for their implementation and completion, as well as a database of facilities' capabilities so that users can assess what may be available to them.

**D. Present the master plan.** The final master planning document will be presented to City Council for acceptance, and projects will be sequentially implemented, pending available funding, over the lifetime of the master plan.

### *Priority:*

Very high (A. & B. in Years 1-2; C. & D. in Years 2-3)

### *Potential partners:*

City, Arts Council, architectural firms, representatives of the hospitality industry

### *Estimated cost:*

Minimal for A. & B.; \$75,000-\$100,000 for C. There will be no costs associated with D (presentation), although the master plan will identify specific priority projects and their costs.

2. Explore options to learn from or replicate the different cultural presentation models developed in West Seventh, Magnolia, Six Points, and other Urban Villages by developers like Ft. Worth South, Inc. who has supported Friday on the Green, Open Streets, and Art Goggle.

### *Next Steps:*

**A. Examine current examples.** Draft informal case studies that highlight the planning and implementation of cultural elements in three different Urban Villages: West Seventh, Magnolia, and Six Points. These

brief documents should address the level of effort required and the community benefits that resulted. Once completed, convene developers, business groups, and neighborhood associations from Urban Villages with an interest in strengthening their cultural components as a way to revitalize and/or build the remaining 13 urban villages.

**B. Determine level of interest in other Urban Villages.** Participants will determine whether there is sufficient interest in their Urban Village to move forward with additional fact-finding. If so, the City's Department of Planning and Development will work with interested local residents to assess the appropriate steps required by both the City and local residents. Options to consider include small scale capital improvements, mixed-use zoning, or other economic incentives. Plans will be unique to each Urban Village, based on residents' priorities and the available cultural assets.

**C. Implement** individual plans to develop cultural amenities in selected Urban Villages.

<i>Priority:</i>	Moderate (A. & B., Years 1-3; C. Years 3-5)
<i>Potential partners:</i>	Local developers and neighborhood and business groups, artists and creative professionals, City staff
<i>Estimated cost:</i>	\$5,000 to \$20,000 for planning stages, A. & B., although potential implementation costs for project components in C. could be extensive, ranging from \$50,000 to \$150,000 per Urban Village, and will be implemented as part of the Department of Planning and Development's overall capital budget.

### **3.** Foster options for creativity in the workplace to assist in workforce development.

<i>Next Steps:</i>	<p><b>A. Explore options for creative workforce opportunities.</b> Conduct a feasibility study to assess interest in an "Arts/Creativity Job Fair" for entry-level applicants (e.g., high school graduate, university level students, and professionals starting a second career) to showcase opportunities and creative sector employers. The study can also test building a school-to-work program, a one-year job training program for entry-level workers to gain experience with various creative nonprofits and private and public sector employers. The study should include a national literature review of relevant successful programs, interviews with professionals who deal with workforce development and business attraction and retention, and sessions with academics in higher education who have interest and expertise.</p> <p><b>B. Convene experts to assess resources.</b> Bring together individuals with expertise in workforce development, job training, and arts disciplines to assess program feasibility and identify areas of greatest interest and potential. Local and regional training resources, including colleges and universities in the Fort Worth area, should be reviewed and engaged in the discussion. Possible opportunities for internships or other</p>
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training programs among Fort Worth cultural organizations, perhaps those within the Cultural District, should be explored.

**C. Develop and implement a plan.** If the above components elicit sufficient interest, a plan should be developed to implement a pilot program, if possible working with existing local or regional resources.

*Priority:* Moderate (Years 3-4)  
*Potential partners:* Fort Worth Chamber of Commerce, Fort Worth Business Assistance Center, arts and cultural organizations and artists, Fort Worth Convention and Visitors Bureau, local colleges and universities, Arts Council  
*Estimated cost:* Initial costs in the range of \$10,000-\$20,000 for research and start-up; program costs, once implemented, might amount to \$50,000-\$75,000 annually.

4. Update the 2003 Public Art Master Plan to confirm that program initiatives reflect community priorities and address staffing levels and operating procedures.

*Next Steps:* **A. Review and update the Public Art Master Plan.** Identify a consultant to work with Public Art staff to review the ten-year-old Public Art Master Plan and assess the need for a stronger focus in areas not yet fully addressed by the program, including such components as public art in private development, temporary projects, and youth engagement in public art. Necessary revisions to the Master Plan, if any, will be brought to the Art Commission for review and approval.  
**B. Review staffing levels.** Working with City staff, conduct a review of Public Art staffing levels and operating procedures for the program to ensure they are sufficient to meet the workload of this nationally recognized program. If there are recommendations for additional staff, they should be phased in according to current municipal practice.

*Priority:* High (A. in Year 1); Moderate (B. in Year 2)  
*Potential partners:* Arts Commission, Arts Council, City  
*Estimated cost:* A. may require between \$10,000 and \$25,000 for consultant assistance; depending on decisions about staffing needs, costs of B. could range between \$40,000 and \$50,000 annually.

5. Review City zoning and other regulations to assess ways to make it easier for artists and creative businesses to operate.

*Next Steps:* **A. Review City zoning and other ordinances.** An *ad hoc* committee of interested artists and creative professionals, will review zoning and other relevant City ordinances to assess ways to improve artists' access to appropriate space. In particular, they will explore options for live/work uses, nonresidential uses in residential zoning districts, and residential uses in commercial zoning districts.



**B. Determine necessary changes.** The City will consider options to alter or amend zoning or other ordinances to improve access for artists and creative professionals and make changes whenever possible. In addition, it will consider encouraging public policy to facilitate the use of available public dollars to fund affordable artist housing and workspaces, public art, etc. In addition, incentives should be considered for real estate developers to offer and support long-term leases to encourage artists and organizations to remain in communities as they grow and diversify.

**C. Implement changes.** Based on the decisions on issues raised in A. and B., the City will implement changes to regulations. A “tool kit” will be developed for use by artists, real estate developers and other community members to further enhance the cultural components of communities.

*Priority:* Very high (Year 1-2)

*Potential partners:* City, Arts Council, artists and creative professionals, real estate developers

*Estimated cost:* \$5,000 to \$10,000 for non-staff-time costs to develop the tool kit in C.

6. Develop an artists space clearinghouse to assist local visual and performing artists in finding available space for creating, showing, or performing work, live/work space, and other cultural uses.

*Next Steps:* **A. Conduct a needs assessment,** as part of the cultural facilities master plan, to determine the components of an artists space clearinghouse. The study should work with a task force of artists and other creative professionals to determine priority needs, and also include real estate professionals to assess mechanisms to catalog appropriate and available spaces for use by artists, organizations, and creative professionals.

**B. Develop citywide inventory.** Once the needs assessment data has been gathered, and based on the priorities that have emerged, collect additional data to develop a comprehensive, citywide inventory of existing and potential cultural spaces, including those for live/work, rehearsal, storage, and office usage.

**C. Consider guidelines and incentives.** Using that inventory, the City will consider creating guidelines and incentive programs to convert underused spaces for cultural purposes, including policies and guidelines that support pop-up cultural spaces in underused storefronts.

Consideration should also be given to providing incentives for real estate developers to donate or share vacant land or buildings to arts groups, artists, or community cultural groups. In addition, create a cultural space “broker,” or independent third-party agent or agency that facilitates contracts between artists, arts organizations, and property owners.

*Priority:* High (A. and B., Years 1-2; C. in Years 2-4)

*Potential partners:* City, Arts Council, artists and creative professionals, Greater Fort Worth Association of Realtors, Real Estate Council of Greater Fort Worth, independent realtors.

*Estimated cost:* The needs assessment will likely add between \$5,000 and \$10,000 to the cost of the master plan. If City staff cannot assist with the inventory research, an additional \$20,000 will be required to cover labor costs.

### **GOAL 3: FUNDING FOR ARTS AND CULTURE**

#### **DESIGN AND IMPLEMENT PUBLIC AND PRIVATE FUNDING MECHANISMS TO SUPPORT AND SUSTAIN FORT WORTH'S CULTURAL SECTOR.**

##### **RATIONALE**

Funding for arts and culture tends to fluctuate based on the state of the national and local economy. In general in Fort Worth, private sector support has been strong for the major arts organizations. That said, there is a recognition that many strong corporate supporters have moved on and the priorities of the new leadership and of new businesses moving to Fort Worth are unclear. The families that have been strong arts supporters are entering a period of generational transition and the funding interests of the next generation are also not clear.

The City of Fort Worth, like many cities across the nation, has faced difficult financial times and funding for arts and culture has been in decline since 2003. In 2012, the City's funding was cut by 55 percent. Through an effective and collaborative advocacy initiative touting the \$84 million economic impact of the arts, the 55 percent cut was reversed. In 2013, the City appointed an Arts Funding Task Force to review and make recommendations on City arts funding. The Task Force recommended, and the City Council approved, among other things, phasing in higher funding levels and considering the development of an endowment – a “cultural trust” – for arts and culture. (This varies from a “united arts fund” in that it is a permanent and ultimately self-perpetuating endowment dispersed via grants to cultural organizations, as opposed to an annually raised fund. The trust would establish guidelines for accountability and develop funding programs to which organizations and artists apply, usually annually.)

Identifying a stable source of funding for arts and culture has been and remains a critical issue in Fort Worth. The 2002 Cultural Plan, on which this process is based, recommended a public/private partnership to provide a sufficiently large and “...predictable pool of operating support.” More recently, there was consensus emerging from the 2012 visioning exercise that “...future discussion regarding identifying alternate revenue streams” was a high priority. Participants in the City-wide public meetings conducted for this Plan Update in all Council Districts identified funding as one of the top three priority issues to be addressed. This consistent support over the years makes it clear that the Plan Update must address public and private sector funding for arts and culture in a serious and comprehensive way. Key funders – from the City, the corporate sector, and major foundations – should be engaged in the formative dialogue, in particular around the establishment of a city-wide cultural trust.

##### **ACTION STEPS**

- 1.** Build and strengthen the coalition in support of the Arts Funding Task Force's recommendations for arts funding levels and the establishment of a Fort Worth cultural trust (a public-private, community-wide endowment for arts and culture).

*Next Steps:*

- A.** Reestablish the City's Arts Funding Task Force with membership expanded to include representation of members of the Steering

Committee for this planning process. The initial purpose of this body will be to promote interest in and awareness of the group's initial findings and the rationale for why a public-private partnership to develop a stable funding mechanism for arts and culture is a significant community initiative.

**B. Conduct community information sessions.** Based on the initial best practices research conducted for this Plan Update, as well as other information, members of the Task Force will review and narrow down options for the structure of a Fort Worth cultural trust, a public-private partnership that houses an endowment for arts and culture. They will also hold public meetings with speakers who can inform the public about how such mechanisms generally work in other communities, and highlight the benefits that can accrue from such funding mechanisms.

**C. Make initial recommendations.** As the process moves forward, the Arts Funding Task Force will develop initial recommendations for key issues surrounding the formation of the cultural trust, including where the endowment is housed, how it is funded, and what it supports (which might include priorities identified in this Plan Update). Logistical support will be provided by a partnership of City and Arts Council staff.

<i>Priority:</i>	Very high (within Year 1)
<i>Potential partners:</i>	City, Arts Council, cultural organizations, foundations, civic and corporate leaders, elected officials and staff
<i>Estimated cost:</i>	Costs will range between \$15,000 and \$40,000, unless key agencies are able to absorb administrative and staffing costs.

- 2.** Establish a significantly endowed Fort Worth Cultural Trust to accept funds from both the public and private sectors and support the cultural community.

<i>Next Steps:</i>	<p><b>A. Conduct additional research on cultural trusts and share findings.</b> Support staff for the Arts Funding Task Force and members will conduct additional research including interviews and on-site visits to one or two targeted communities with successful cultural endowments in order to learn from those experiences. This information will be written up and made available to key civic, business, educational, and cultural leaders and others with an interest in the cultural trust concept.</p> <p><b>B. Develop Request for Proposals.</b> Using this information, the Task Force will develop a Request for Proposals for a feasibility study for the formation of a cultural trust. The study will address key structural and financial issues for the proposed cultural trust – what the goal for the endowment should be, how funds are obtained, how they are distributed, where they are housed, whether and how funds can be designated to particular organizations and the details of the public-private partnership, among other topics. Most important, the feasibility study will assess whether major donors like the concept and will support it with</p>
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contributions. The Task Force will oversee a steering committee to provide feedback to the study consultants.

**C. Present findings of feasibility study.** Once the feasibility study is submitted and approved, the Task Force will make presentations to the City, cultural organizations, foundations, individual donors, and the general public on the key findings. The Task Force will request public and private entities agree to “accept” the study as the basis for on-going discussions and negotiations to establish a cultural trust.

**D. Develop trust structure.** A formal structure will be established, within an existing foundation, to oversee the Fort Worth cultural trust and additional, critical details of the trust arrangements will be implemented. Funds will be solicited to implement the steps outlined in the feasibility study and a campaign to raise the endowment, at an agreed-upon level, will be started.

*Priority:* High (Years 1-2)

*Potential partners:* City, Arts Council, cultural organizations, foundations, civic and business leaders, elected officials

*Estimated cost:* Assuming that administrative and set-up costs are absorbed by participating organizations, costs will be minimal for the initial stage. Beyond that, A. will require about \$10,000 for travel and administration and B. will require between \$50,000-\$75,000 for the feasibility study. Assuming the feasibility study in step C. indicates that major funds can be raised, a portion of the funds raised (perhaps 4% to 5%) will support the cost of the campaign.

- 3.** Provide incentives for mergers, strategic partnerships, and fiscal sponsorships to consolidate the cultural sector and to discourage the creation of redundant 501(c)(3) corporate structures.

*Next Steps:*

**A. Convene funders to consider revisions to grant guidelines.**

Convene Fort Worth-based funders of arts and culture to discuss revisions to granting programs so that they can provide incentives to larger cultural organizations that will provide fiscal sponsorship for unincorporated groups or partnership arrangements with smaller cultural nonprofits. Consideration should also be given to financial requirements for nonprofit cultural applicants that require a budgeted surplus, or at least a year-over-year trend toward balanced financial results, in order to foster more prudent financial management. In addition, funders should consider ways to encourage organizations to develop more robust earned income streams, through incentives and training.

**B. Conduct a series of informational workshops** for unincorporated cultural groups to highlight the benefits of fiscal sponsorship and other arrangements and the steps required to implement them. Workshops should also cover the implications of potential changes to grant guidelines for cultural nonprofits.

**C. Make agreed-upon changes.** Based on the feedback from attendees at the informational workshop, make any necessary revisions and implement the proposed changes.

*Priority:* High (Year 3)  
*Potential partners:* City, Arts Council, foundations that fund arts and culture, cultural organizations of all sizes  
*Estimated cost:* \$3,000 to \$5,000 for costs of convenings.

- 4.** Devise a campaign to cultivate individual donors in newly developed areas outside the traditional areas that have a concentration of arts supporters, including neighboring small communities.

*Next Steps:* **A. Conduct citywide fund-raising review.** The Arts Council, in partnership with cultural organizations, will conduct a fund-raising review of Fort Worth and environs that examines demographic data to assess residential growth areas with populations likely to be supportive of arts and culture in the city. Areas should be considered that may be outside of the Fort Worth city limits if those areas tend to relate to Fort Worth for business and/or entertainment purposes. About six areas will be selected as most appropriate for cultivation.

**B. Conduct cultivation events.** A series of half-day cultivation events will be held at key locations in the targeted areas, including for example, parks, libraries, community centers, churches, or other public venues. The purpose of these events will be to expose residents to a wide range of arts and cultural experiences along with information about cultural organizations in a relaxed, informal atmosphere. The events will include a series of brief cultural performances and activities for children and families. Cultural organizations will provide programming and fund-raising information.

*Priority:* Moderate (Years 3-4)  
*Potential partners:* Arts Council, City, community organizations, cultural organizations; North Central Texas Council of Governments  
*Estimated cost:* A. and B. will jointly require \$15,000-\$25,000 unless local organizations are willing to host the events without charge.

## GOAL 4: DIVERSITY AND INCLUSION

### FOSTER INCLUSIVE DIVERSITY AND ENGAGEMENT IN FORT WORTH'S CULTURAL LIFE.

#### RATIONALE

Fort Worth's population growth averaged an impressive three percent during the first decade of this century, although the growth rate has slowed in recent years. The African American population has remained relatively constant at about 19 percent, while the Hispanic population has increased substantially from 19.5 percent in 1990 to about 34 percent in 2010. In addition to this history of ethnic diversity, the cohort of 20 to 40 year olds has increased dramatically as Fort Worth's population has grown. It currently accounts for more than 30 percent of the City's population and is projected to continue at that level for the foreseeable future. The diversity of Fort Worth has increased in many other ways as well including geographically, economically, sexual orientation, and educational level, among others. This was recognized at the public meetings held in all eight Council Districts, where over 44 percent of the sub-groups convened pointed to addressing diversity as a key priority of the Plan Update.

While the groups themselves differ based on age and backgrounds, the issues relating to their inclusion in the City's arts and culture are the same. First, all groups want and need a greater representation on the boards and staffs of cultural nonprofits, as well as access to a richer mix of programming. In addition, many individuals in these groups prefer less formal arts experiences, including festivals, or greater flexibility in ticketing.

For participation in arts and culture in Fort Worth to become more inclusive, mechanisms must be implemented to increase everyone's engagement. The traditional format of cultural performances and exhibitions must be augmented with alternatives that more closely resemble the ways in which people of all ages and backgrounds experience arts and culture.

#### ACTION STEPS

1. Provide leadership to facilitate and ensure inclusive representation among the boards, staffs, and volunteers of cultural organizations of all sizes and artistic disciplines.

#### *Next Steps:*

**A. Develop cultural diversity plans.** With the Arts Council taking the lead, work with arts and cultural organizations of all sizes and disciplines to develop or update a cultural diversity plan that organizations can adopt. To develop the plan and its targeted goals, the composition of organizations' current board, staff, and volunteers should be assessed. This data will be used to encourage, but not mandate, arts and cultural organizations to develop a mix of board, staff members, and volunteers that more accurately reflects the demographics of Fort Worth (including the inclusion of young adults under 30 years of age). Diversity recruitment, hiring, and training sessions will be offered to support these efforts.

**B. Promote staff and volunteer opportunities.** Create a week-long series of evening programs to highlight staffing and volunteer



opportunities at arts and cultural organizations, targeted to people of all ages, backgrounds, and life styles, with a particular focus on populations underrepresented in the pool of volunteers. These outreach events will bring representatives from cultural organizations to promote their group and will be held in churches, community centers, and other venues in neighborhoods with concentrations of targeted populations. At these events, organizations will offer opportunities to tour facilities and offices to help potential staff and volunteers become more informed about artistic programs and supporting operations.

**C. Develop a comprehensive database.** Using the contact information obtained in the prior steps, develop a coordinated, centrally housed database of individuals who are interested in volunteer opportunities and use it to serve as a clearinghouse for cultural organizations that want to identify potential volunteers or committee members. (This should be coordinated with the clearinghouse outlined in Goal 6, Action Step 3.)

<i>Priority:</i>	Very high (A. in Years 1-2; B. and C. in Years 2-3)
<i>Potential partners:</i>	Arts Council; arts and cultural organizations; community groups, including churches, community centers, libraries, etc.; various Fort Worth based chambers of commerce, including those representing specific ethnicities or sexual orientations
<i>Estimated cost:</i>	A. and B. will require about \$5,000-\$10,000 unless <i>pro bono</i> support for B. is obtained. The costs of C. are folded into the clearinghouse described in in Goal 6, Action Step 3.

- 2.** Increase engaged representation in arts and culture by all communities in and across Fort Worth to build stronger community involvement in arts and culture in Fort Worth.

<i>Next Steps:</i>	<p><b>A. Conduct a market study</b> of Fort Worth residents to determine audience programming preferences, ensuring that the sample of any statistical research is reflective of the community's demographics. Work with cultural organizations to promote underserved market segments and encourage organizations to design program alternatives to address unmet programming interests.</p> <p><b>B. Conduct engagement events.</b> Using the data obtained in the research above, develop a program of half-day neighborhood and City-wide festival events that highlight the diversity of Fort Worth, including geographic, ethnic, linguistic, gender, sexual orientation, and other forms of diversity. Local cultural groups will attend, offering brief performances and demonstrations. Consider a reciprocal program with Tarrant County College to host events in outlying communities. The college campus can act as a "community store-front" for cultural institutions located in the downtown or cultural district, and its arts faculty can share the programs and classes TCC offers to build arts skills and knowledge. In exchange, the college arts faculty and students will visit and showcase their work in cultural institutions located in the Cultural District and downtown.</p>
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**C. Develop a jointly-funded grant program** to foster meaningful outreach by supporting touring cultural presentations in any medium. A joint application should be required that pairs a cultural organization with a community center, church, senior center, public school, or social service organization.

*Priority:* Moderate (A. in Years 1-2; B. and C. in Years 2-3)  
*Potential partners:* Arts Council; arts and cultural organizations; community groups, including churches, community centers, libraries, etc.; various Fort Worth based chambers of commerce, including those representing specific ethnicities or sexual orientations; Tarrant County College system  
*Estimated cost:* A. will require between \$50,000-\$75,000; B. will require about \$25,000, although some participating organizations may donate the facility or program costs; C. will require about \$40,000 annually.

3. Encourage “experience” packaging of the arts that includes food and beverages, as well as performances, to address entertainment priorities of younger audience members.

*Next Steps:* **A. Establish a working group of young professionals**, based on the membership of SteerFW, the Fort Worth Chamber of Commerce’s young professionals network, and other such groups (e.g., Fort Worth Opera Young Professionals). The purpose of this group will be to meet with peers and articulate a consensus set of attributes, ultimately in priority order, that cultural attractions need to include to appeal to the 30 percent of Fort Worth’s population that is under 30 years old. Among the factors that should be considered are level of formality, ability to make last-minute decisions about attendance, the opportunity to engage with friends at or after events, and the ability to package dinner with the event, among others.  
**B. Develop promotional packages.** Using the findings of the working group, work with cultural organizations and community groups to develop a set of packages that pair attendance at cultural events and festivals with other activities, including, for example, dining before or after an event, pre-event lectures or gallery talks, the opportunity to buy tickets at the last minute at a discounted price, or simplified last-minute group sales so that friends may arrange to sit together.

*Priority:* High (A. and B. in Years 2-3)  
*Potential partners:* The Chamber of Commerce’s Vision Fort Worth group, The City’s Steer Fort Worth group, arts and cultural organizations, Arts Council, Fort Worth Convention and Visitors Bureau; various Fort Worth chambers of commerce.  
*Estimated cost:* Costs of between \$10,000 and \$20,000, unless relevant organizations will underwrite the administrative costs.

4. Develop and promote a comprehensive list of nontraditional arts presentation venues – churches, community centers, libraries, and parks – to improve access to programs.

*Next Steps:*

**A. Inventory nontraditional cultural spaces.** In conjunction with the cultural facilities master plan described in Goal 2, Action Step 1, conduct an inventory of nontraditional spaces for visual and performing arts events. A simple questionnaire will be developed and circulated, using the City's and the Arts Council's lists as appropriate, to neighborhood groups, churches, community centers, social service organizations, and arts-related businesses, among others. The initial questionnaire will include details on appropriate uses, limits on availability, cost, and a contact for further information.

**B. Develop searchable database.** Once the information gathering is under way, the data will be compiled into a simple, searchable database and made available to event producers, arts and cultural organizations, artists, and others as an electronic file. It is likely that information gathering for this inventory will continue for several years, since it may prove difficult to identify and collect information from all appropriate sources.

**C. Develop new outreach models.** Work with arts and cultural institutions to conceive and design outreach models that do not dilute or lessen the quality of their programming. For example, a museum might use items from its collection currently in storage in temporary displays in suitable installations in public libraries or orchestra members might visit high schools or community colleges to give talks to students with transportation provided for them to attend an event at the concert hall afterwards.

*Priority:*

Moderate (A., B., and C. in Years 2-3, in conjunction with the cultural facilities master plan)

*Potential partners:*

City; Arts Council; arts and cultural organizations; arts-related businesses; community groups, including churches, community centers, libraries, etc.; various Fort Worth-based chambers of commerce, Fort Worth Convention and Visitors Bureau.

*Estimated cost:*

A. and B. will require between \$10,000 and \$20,000 over several years, although some of the cost may be folded into the cost of the cultural facilities master plan. C. will require \$50,000 annually to support new outreach models.

5. Develop an on-going series of discussions to address issues of diversity, including gender, race, ethnicity, religion, age, ability, sexual orientation, socioeconomic status, veteran status, cultural expression, linguistic heritage, national origin, color, and gender identity and to increase awareness of arts and cultural traditions that may be associated with them.

*Next Steps:*

**A. Convene a leadership group** with representation from the arts and cultural sector, the business and civic sector, educators, and the various Fort Worth chambers of commerce. The purpose of this group is to explore topics and formats to increase awareness of diversity from the perspective of highlighting the positive aspects of differences, including opportunities to share highlights of cultural expression that may be unique to specific sub-groups. Among the key questions to be addressed by this group are the best option for presentation formats, how to select the order of presentations, and identifying one or several institutional hosts to co-sponsor the program.

**B. Establish annual program.** The leadership group will be expanded to become an *ad hoc* group called “The Cultural Diversity Forum” that will work with institutional hosts to develop and schedule a series of 4-6 lecture-performances annually that address different forms of cultural expression, based on the types of diversity articulated in the Action Step above.

**C. Evaluate effectiveness.** The program should be evaluated after the first two years to determine whether the format remains the most effective and attendance warrants continuation.

*Priority:*

Moderate (Years 2-4)

*Potential partners:*

City, Arts Council, arts and cultural organizations, professional associations, businesses of all sizes and types, various Fort Worth-based chambers of commerce, North Texas GLBT Chamber of Commerce, Fort Worth Veterans Center, Mayor’s Faith Leadership Cabinet, Dallas-Fort Worth Chapter of Religion Communicators Council, Dallas-Fort Worth Coalition of Reason

*Estimated cost:*

\$25,000 to \$50,000 annually, unless institutional hosts will absorb some of the cost of events and cover administrative staff costs.

## **GOAL 5: MESSAGING & MARKETING**

### **ALIGN CULTURAL MARKETING TO MAKE ACCESS AND INCLUSION FUNDAMENTAL ASPECTS OF THE ARTS AND CULTURAL INFRASTRUCTURE OF FORT WORTH.**

#### **RATIONALE**

Interviewees indicate that the level of awareness among residents of the diversity and quality of cultural offerings of all types is not as strong as it might be. According to the summary of the 2012 visioning exercise, there was great interest in "...increasing [the] awareness of the inventory of the arts..." In addition, there is a general sense that it is difficult to market "the arts" since it is not clear what is included.

Historically, there has been a relatively narrow definition of the arts that has, for some people, carried an impression of elitism. However, greater Fort Worth is alive with arts and culture. Thus, the community needs a more inclusive message that highlights major arts institutions as well as "lived" arts experiences like pop-up galleries, Friday on the Green musical evenings, high school theater performances, and flash mob dances. It is also important to integrate arts and culture into community priorities such as economic development and healthy living initiatives.

In developing campaigns, it is important to craft culturally relevant messaging that reflects the artistic heritages and languages of Fort Worth's diverse communities. Identifying media ambassadors for various markets and groups will be essential. In addition, cultural marketing should reflect the assets of the region, as well as Fort Worth proper, since a regional approach to cultural tourism in particular is increasingly effective to reach potential new businesses and residents.

#### **ACTION STEPS.**

- 1.** Develop a comprehensive and on-going advocacy and awareness campaign that highlights and profiles the educational, economic, and community benefits of arts and culture.

#### *Next Steps:*

**A. Develop the campaign.** Working with the marketing directors of Fort Worth arts and cultural organizations as well as interested marketing professionals, develop a comprehensive campaign to heighten awareness of and support for Fort Worth's cultural sector for residents. It will focus on a few key messages that highlight the value of arts, which might include portraying the ways in which arts and culture build community pride, revitalize downtowns, aid children in learning, create economic vitality, enhance creativity in work, provide social and learning opportunities, and provide positive activities for youth. The existing "Cowboys and Culture" marketing tag line has been effective, although it has less appeal to some potential cultural consumers. The tag line should continue to be used and alternative marketing narratives should also be devised. Consideration should be given to a series of "business round-

table” breakfast sessions or brief “cultural sampler” programs at meetings of civic and religious organizations to highlight cultural activities, or other mechanisms to engage residents and highlight the value of arts and culture, including its role in enhancing corporate recruiting and retention. The group will develop an awareness and advocacy plan which will be distributed to potential funders or sponsors.

**B. Obtain necessary funding.** Develop a campaign budget and timeline and solicit in-kind marketing and messaging donations, as well as sponsorships from the City and supportive corporations, foundations, and individuals.

**C. Implement** the initial phases of the awareness and advocacy campaign, working, to the extent possible with local Fort Worth firms.

*Priority:*

Very high (A. and B. Years 1-2; C. Years 2-3)

*Potential partners:*

City; Arts Council; corporate leadership; various Fort Worth-based chambers of commerce; Fort Worth Convention and Visitors Bureau; arts and cultural organizations; civic, business, religious, educational, and community leaders; college and university film and video departments.

*Estimated cost:*

A. and B. will require \$25,000 to \$50,000 although some *pro bono* assistance may be available; the cost for C. can vary dramatically but at a minimum will require between \$150,000-\$300,000, spread over two years.

2. Strengthen the capacity of local arts and cultural organizations to utilize social media in marketing efforts.

*Next Steps:*

**A. Develop training materials for the effective use of social media.**

Convene an *ad hoc* group of artists, arts and cultural organization staff, educators, IT professionals, and others who have experience in working with web-based social media platforms. The purpose of this group is to develop informal training materials on the effective use of social media. Using the wealth of materials on the web and their own experiences, they will set priorities for training and address such matters as the best use case for various social media platforms, how to develop effective content, assessing whether and when to link to outside content, using keywords and analytics to track the impact of campaigns, and other important concerns.

**B. Identify potential trainers.** Representatives of this group will identify a small sub-group of individuals who are willing to volunteer to lead a series of 2-3 hour workshops covering the information gathered above.

**C. Conduct the workshops.** These will be informal programs designed to provide a beginning foundation of understanding a basic approach to social media marketing.

*Priority:*

Moderate (A., B. and C. in Years 2-4)

*Potential partners:* Social Media Club of Fort Worth, artists, staff, technical staff at education and arts-related businesses and nonprofit organizations, media and technical faculty of Fort Worth-based colleges and universities; Arts Council, City, web site designers, IT staff from local corporation

*Estimated cost:* \$5,000-\$15,000, unless some or all the development work is conducted by volunteers.

3. Continue to work with area chambers and other economic development entities (e.g., the Fort Worth Convention and Visitors Bureau) to align their messaging about arts and culture with that of the cultural sector.

*Next Steps:*

**A. Create a Working Group for economic development.** The Arts Council will establish a Cultural Economic Development Working Group, made up of four to six cultural executives representing a cross-section of arts disciplines. This group will work with the staff of Fort Worth's economic development entities to design a bi-annual breakfast session that brings together representatives of the cultural sector with representatives of Fort Worth's economic development sector. The purpose of the sessions will be to review initiatives and ensure that the impact of arts and culture is even more fully integrated into Fort Worth's economic development case. It will also serve to familiarize participants with relevant new research on the impact of arts and culture on community vitality.

**B. Host cross-sector sessions.** The Arts Council will host the first two cross-sector breakfasts, with a new host identified for the event in subsequent years.

*Priority:* Moderate (Years 2-3)

*Potential partners:* City; Arts Council; arts and cultural organizations; arts-related businesses, various Fort Worth chambers of commerce

*Estimated cost:* A. and B. will require \$3,000-\$5,000 annually.

4. Link messaging to the Blue Zone initiative to emphasize the role arts and culture plays in building a healthy, vibrant community.

*Next Steps:*

**A. Promote relevant findings on arts and health to the community.** Use the research and findings that serve as the basis for the Blue Zone initiative to inform residents of the role that arts and culture can play in fostering health, happiness, and longevity. Arts disciplines have proven positive effects on cognitive health, physical health, and social well-being. The Blue Zones Project is a part of Fort Worth's Healthiest City Initiative. It encourages changes to the community that lead to healthier, more productive and longer living citizens. The goal is to engage all sectors of the community as a strategy to improve overall health and quality of life.

**B. Develop specific messaging.** Convene a group of marketing staff

from arts, cultural, and wellness organizations for a half-day session to devise messaging that links arts and culture to health and wellness in general and the Blue Zones Initiative in particular, and promoting options that allow for walking and biking to arts events, citing the Cultural District as a unique opportunity to accomplish this. The resulting messaging will be integrated into the awareness and advocacy campaign described in Action Step 1, above.

<i>Priority:</i>	High (Years 3-4)
<i>Potential partners:</i>	Social service organizations, arts and cultural organizations, Arts Council, City, health and human services organizations, health professionals
<i>Estimated cost:</i>	A. and B. will require \$2,000-3,000.

## **GOAL 6: STRENGTHENED CULTURAL ECOLOGY**

**BUILD STRONG ONGOING COORDINATION, COMMUNICATION, AND CONNECTIONS BETWEEN AND AMONG ARTS AND CULTURAL GROUPS AND THE GENERAL PUBLIC.**

### **RATIONALE**

Fort Worth has a vibrant and growing community of artists and a broad range of arts and cultural organizations of all sizes and disciplines. While many organizations have had a difficult time recovering from the recession, they appear to be making slow but steady progress. There are many exciting and engaging programmatic opportunities for arts and cultural experiences throughout the City.

The Arts Council of Fort Worth is the organization that serves the cultural sector. Within its current budgetary constraints, it monitors the Fort Worth arts and cultural agenda. With the advent of this Plan Update, the Arts Council will need to provide additional support to facilitate communication and collaboration between and among artists, arts administrators, representatives of other sectors, and the general public in Fort Worth. In addition, it can serve as a more pro-active and robust convener that initiates important community-wide discussions on arts and culture. Such a role will assist the cultural sector and especially artists and small to mid-sized cultural organizations, making it easier to connect with supporters and potential audiences.

Some young artists have taken an entrepreneurial approach and are using social media to self-promote and get the word out about their activities. While this has been effective, it is not an efficient way for the sector as a whole to operate. More consistent coordination, convening, and facilitation will create a collective impact that will make those individual efforts more effective and make it easier to reach the intended, as well as new, potential audiences.

The Arts Council of Fort Worth is well-positioned to build on its existing responsibilities and enhance this “backbone” role of coordinating, convening, and facilitating, especially as the definition of arts and culture expands. While it does some of this work presently, its staff is focused on other, currently higher-priority tasks. Given the Arts Council’s track record of effectiveness, it is a logical candidate to undertake the tasks outlined in this goal area and to facilitate others outlined in this document in partnership with other cultural and civic organizations in Fort Worth.

### **ACTION STEPS**

- 1.** Expand the Arts Council of Fort Worth’s mission to become the “backbone organization” responsible for moving the collective agenda for arts and culture articulated in this plan.

*Next Steps:*

**A. The Arts Council’s board will undertake a streamlined strategic planning process** that reviews the vision and goals of this Plan Update in the context of the Arts Council’s own mission statement. The financial



implications of an expanded role should be considered. If it is deemed necessary, the Arts Council should expand its mission statement to incorporate any new responsibilities. Once the planning process has been completed, the board should vote to approve the new mission statement and begin planning for how it will implement its new role.

**B. Inform the public and funders of changed role.** Once the Arts Council has completed its planning process and approved undertaking this expanded role, it will hold a series of public and private meetings with civic, corporate, and cultural leaders to clarify the role, explain the need, and gather feedback on and support for this approach. It will also work with potential funders to ensure that the necessary resources are available for moving into its new areas of responsibility.

*Priority:* Very high - both A. & B.  
*Potential partners:* Arts Council, City, civic and cultural organizations  
*Estimated cost:* If Arts Council planning is consultant-led in A., costs might range from \$15,000-\$30,000, although *pro bono* assistance can be sought.

- 2.** Develop and staff the Arts Council to build the organization's capacity and ability to respond to community demands.

*Next Steps:*

**A. Conduct an organizational assessment.** In conjunction with the strategic planning process described in Action Step 1 above, the board and staff of the Arts Council, with outside assistance, will conduct an organizational assessment to determine current staffing strengths and weaknesses, the agency's capacity to address the priorities and Arts Council role outlined in this plan, and other important issues.

**B. Develop training materials for staff.** Based on the outcome of that assessment, the Arts Council staff will create a training curriculum to ensure that existing staff members are effectively equipped to address the range of tasks required of the reconfigured agency. To address the additional workload, as well as the need for skills that are not cost-effectively obtained by training existing staff, they will develop a plan with job descriptions that phases in any required new positions over several years.

**C. Implement training.** The Arts Council will implement the training curriculum and begin a search for any required staff positions.

*Priority:* Very high (A. & B., immediate; C. in Year 2 with new hires phased in over several years)  
*Potential partners:* Arts Council, local colleges and universities  
*Estimated cost:* The costs for A. are included in the costs of Action Step 1 above; assuming local institutions will assist with work on the necessary training programs in B, costs will be minimal; C. may cost in the range of \$50,000-\$100,000 annually, depending on specific staffing requirements.

3. Establish an arts and cultural information clearinghouse (to include Cultural Data Project data, organizational program offerings, information on potential board members/volunteers, data on participation and impact, as well as education data) to create and build public awareness of arts and cultural programming and its social, educational and economic impact.

*Next Steps:*

**A. Inventory information sources.** The Arts Council will conduct an inventory of arts and culturally-related information sources and the information they gather. Once complete, it will convene individuals or organizations responsible for information gathering to consider options for a clearinghouse that will be housed within a host organization but accessed primarily electronically.

**B. Develop plan for the clearinghouse.** Working with these partners, the Arts Council will establish a phased clearinghouse plan with formal protocols for cost-efficiencies, information sharing, analysis, and dissemination. The Arts Council will also consider adding a dedicated, part-time staff person to work on updating “worthgoing.com” in order to provide more comprehensive and timely listings. The Arts Council will take a leadership role in initiating and facilitating this collaborative process as a way to build awareness of and confidence in its role as a city-wide culturally-oriented leadership organization.

**C. Arts Council will oversee the clearinghouse.** The Arts Council will serve as the gatherer of information for and about the cultural sector and as a facilitator of networking and communication. As the body of information grows, the Arts Council will work with local academics and others to commission data analysis and writing of white papers, produced and distributed electronically, that provide insights for the general public based on the research.

*Priority:*

High (A. & B. in Years 1-2, C. in Years 2-4)

*Potential partners:*

Arts Council, Fort Worth Chamber of Commerce, local public and private school systems, Fort Worth Public Library, local colleges and universities, Texas Cultural Data Project, other entities involved in gathering quantitative information about arts and culture in Fort Worth.

*Estimated cost:*

A. & B. will require \$15,000 to \$45,000 initially for research and convenings, although some of that may be obtained through *pro bono* contributions. Costs for a part-time staff person are folded into Action Step 2. C. will require between \$5,000-\$10,000 annually for 4-6 contracted research synthesis reports.

4. Convene artists and arts and cultural organizations bi-annually for a “State of the Arts” report to share the current landscape based on collected data, determine what additional or different data is needed, and identify collaboration and advocacy priorities for the upcoming year.

*Next Steps:* **A. Convene** an *ad hoc* committee of artists and representatives of arts and cultural organizations to develop the content and the logistical details of the first session.

**B. Identify a host organization**, ideally a college or university with a strong commitment to arts training, that will provide a venue and administrative support for the event, ideally committing to hosting the first two. (While these events are envisioned as bi-annual, initially they will be scheduled once a year.) In addition, consideration should be given to engaging GIS capacity to “map” appropriate elements of the available data.

**C. Documentation.** The convening will be documented via audio and video and made available via a dedicated area on the host organization’s website.

*Priority:* Moderate (Years 1-2)

*Potential partners:* Major cultural and civic organizations, the Arts Council, City, local colleges and universities

*Estimated cost:* Costs will range from \$10,000 to \$20,000 annually, unless an organizational host partner is able to underwrite administrative and space costs.

- 5.** Develop a virtual “resource center” (that will ultimately have a physical component) for smaller arts and cultural organizations and artists to obtain information about grants and fellowships and training in business and technical areas.

*Next Steps:* **A. Identify needs.** Work with an *ad hoc* committee of representative artists and cultural organizations to identify specific interests and needs for information as well as existing sources of that information locally and regionally. Components such as professional development for emerging artists and mentorship programs for emerging and established artists and creative professionals should be considered as well.

**B. Research small business training programs** to assess whether existing programs can be modified for the needs of artists and small arts and cultural organizations.

**C. Develop training programs.** Within the framework of a resource center, develop training programs in conjunction with an existing service provider. Initially, this will focus on “virtual” resources, including online databases, webinar training programs, etc.

*Priority:* Moderate (Years 2-3)

*Potential partners:* Arts Council, identified service providers, City, local colleges and universities.

*Estimated cost:* This will require \$3,000 to 5,000 assuming a focus on existing resources; costs for C. will be covered by service provider. If a physical location is desired, costs would range from \$15,000 to \$30,000 annually, unless an organization is able to house the resource center *pro bono* within its space.

6. Continue the public process undertaken by this initiative to ensure on-going public input and assessment that tracks implementation of this Plan with a review and update of the entire Plan in five years.

*Next Steps:*

**A. Establish committee to track implementation of Cultural Plan**

**Update.** Once the plan is adopted by the Cultural Plan Update Steering Committee and presented to the City, a high-level committee will be established to meet quarterly at first and after one or two years, to meet bi-annually to track implementation of the cultural plan. The minutes of its sessions will be widely disseminated so that community members can track the progress of implementation. The committee will establish guidelines to assess implementation on an annual basis.

**B. Engage public in Plan review.** Once every year, a city-wide series of public meetings will be held to report back directly to the community to share the committee's assessment measures of progress on implementation of the Cultural Plan Update and to get feedback on possible modifications to the plan. Consideration should be given to updating the Plan in 2019.

*Priority:*

High (Year 2 and thereafter every year)

*Potential partners:*

Arts Council, City, artists, arts and cultural organizations

*Estimated cost:*

\$5,000 to \$10,000 annually, unless a *pro bono* host and donated administrative costs are identified.



## APPENDIX A

### LIST OF PARTICIPANTS

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This Appendix lists individuals who participated in Cultural Plan Update 2014 as members of the Executive and Steering committees, and through interviews, small group meetings, and public sessions. Affiliations are listed for information only and were accurate at the time of engagement.

#### EXECUTIVE AND STEERING COMMITTEES

Larry Anfin	Catherine Estrada	Rosa Navejar
Louise Appleman *	Suzan Greene	Brian Newby
Kenneth Barr	Susan Halsey	Alice Puente
Robert Benda *	William F. Hart	Whit Smith
Walter Dansby	MaryAnn Means	

\* co-chairs

#### STEERING COMMITTEE

Anne Bass	Brenda Kostohryz	Laura Schroeder
Amy Bearden	Charles G. Langham	Dana Schultes
Michael V. Bourland	Sharon Leite	Kirk Slaughter
Megan Bowdon	Kristen Lindsay	Debra Stein
Sue Buratto	Blake Moorman	Scott Sullivan
Randle Harwood	Karen Parsons	Glenda Thompson
Nancy Jones	Paige Pate	Dean Wise
Renita Joyce Smith	Asusena Resendiz	Darren Woods

#### INTERVIEWS & SMALL GROUP MEETINGS

Zak Andersen	Chair, BNSF Foundation
Jenifer Anhalt	Financial Representative, Northwestern Mutual
Jen Appleman	Development Projects Manager, Ft Worth Opera
Cheraya Arthur	Steer FW Director, City of Fort Worth
Brittany Bates	Chamber of Commerce, Director of Vision FW
Robert Benda	Chief Executive Officer, Westwood Contractors, Inc.; Co-chair Steering Committee, Ft Worth Cultural Plan Update
Mike Berry	President of Hillwood Properties
Dave Berzina	Executive Vice President, Economic Development, Ft Worth Chamber of Commerce
Britany Bleistein	Vice President of Development at Ft Worth Symphony Orchest



## WolfBrown -Appendix A: List of Participants

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Shelly Anne Borders	Grants Coordinator at Ft Worth Symphony Orchestra
Vicky Burris	Chief Officer of Capital Projects Administration, Capital Improvements Program, Fort Worth ISD
Sue Buratto	Education Director, Bass Performance Hall Children's Education
Joel Burns	Council Member, District 9
Dr. Alma Charles	Director, Career and Technology Education, FWISD
Heidi Childers	Gallery Manager and Volunteer Coordinator, SiNaCa Studios
Mac Churchill	Owner, Mac Churchill Acura
Fernando Costa	Assistant City Manager, City of Fort Worth
Clifton Crawford	Founder, Executive Director, Glass Instructor, SiNaCa Studios
Jeff Davis	Chairman, Fort Worth Division of Republic Title of Texas
Lori del Bosque	Coordinator, Career & Technical Education, FWISD
Carlos de la Torres	Retired, Area Manager, Oncor Electric Delivery
Erica Estrada	Economic Development Manager, Domestic and International Recruitment, Ft Worth Chamber of Commerce
Pete Geren	President and CEO, Sid W. Richardson Foundation
Christine Gores	Interactive Marketing Manager, Ft Worth Chamber of Commerce
Kathleen Haines	Intern, Ft Worth Chamber of Commerce
William Hart	President, Design Plastics, Inc.; Chair, Board of Directors, Arts Council of Fort Worth
Randle Harwood	Director, Planning and Development Department, City of Ft Worth
Etty Horowitz	Visual Artist
Gregory S. Ibañez	Principal, Ibañez Architecture LLC
Dee Kelly, Jr.	Managing Partner, Kelly, Hart & Hallman
Nick C. Kirk	Visual Artist
Jeff King	Ft Worth Regional President, Northern Trust Securities, Inc.
Bob Jameson	President & Chief Executive Officer, Ft Worth Convention and Visitors Bureau
Maya Jhangiani	Corporate Sponsorship Coordinator, The Cliburn
Jack Larson	President, Mellina and Larson, PC
Brooke Loftis	Special Events Coordinator, Ft Worth Symphony Orchestra
Rebecca Low	Visual artist
Tracy Marshall	Executive Director of Grant Development, Management, & Monitoring, FWISD
Tim McKinney	President, United Way of Tarrant County
Scott Nishimura	Reporter, Fort Worth Business News
Joe Morrow	Elementary/MS Principal, Ft Worth Academy of Fine Arts
Rachel Navejar	Coordinator, Neighborhood and Community Enhancement Tarrant Regional Water District
Shea Patterson	FWADA: Ft Worth Art Dealers Association
Martha Peters	Vice President for Public Art, Arts Council of Fort Worth
Elaine Petrus	Member, Advisory Committee, Streams and Valleys; former Co-Chair, Trinity River Vision



Carolyn Phillips	Donor Engagement Manager Resource Development, United Way
Betsy Price	Mayor, City of Ft Worth
Asusena Resendiz	President & CEO, Fort Worth Hispanic Chamber of Commerce
Clint Riley	Executive Director, Texas Boys Choir, Inc.
John Robinson	Executive Vice President, Amon Carter Foundation
Mary Schlegel	Director of Marketing, Kelly, Hart & Hallman
Gerry Scott	Publisher, 360West Magazine
Craig Shreckengast	Principal, Ft Worth Academy of Fine Arts
Anna Smith	Visual Artist and Co-Founder, Art Collective
Mike Steele	President & CEO, Communities in Schools, Greater Tarrant County
Debby Stein	Arts Advocate, Artist, Race Street Coordinator
Lindsey Stortz Branch	Education Director, Ft Worth Symphony Orchestra
Scott Sullivan, PhD	Dean, College of Fine Arts, Texas Christian University
Andy Taft	President, Downtown Ft Worth, Inc.
Natalie Texada	Principal, Texas School of the Arts
Carrie Todd	Leadership Ft Worth
Jerre Tracy	Executive Director, Historic Fort Worth, Inc.
Jennifer Trevino	Vice President of Administration, University of North Texas Health Science Center
Estrus Tucker	Consultant
Jody Ulich	President, Arts Council of Fort Worth
Christa Vaznis	Visual Artist and Co-Founder, Art Collective

## **INITIAL PUBLIC SESSION**

*Affiliations, when provided, are listed for information only and were accurate at the time of engagement.*

Elliott Anderson	Anderson Translations
Kathryn Albright	Business Operations Director, Kids Who Care
Teresa Argenbright	Grants Coordinator, Texas Ballet Theater
Andrea Ballard	Marketing/PR Director-International Relations, Kids Who Care
Carol Benson	Visual Artist
Vurl Bland	Adjunct Instructor, Texas Wesleyan University
Shelly Borders	Grants Coordinator, Ft Worth Symphony Orchestra
Marguerite Cooper	Artist & Instructor, 619 Productions
Brandi Cottingham	Visual Artist
Clifton Crofford	Executive Director, SiNaCa Studios
Erin Cross	
Alice Cushman	Board Member, Chamber Music Society of Ft Worth
CL DeLoache	
Sandra Doan	Director of Artistic Planning, The Cliburn
Maggie Estes	Director of Marketing & Public Relations, The Cliburn



Ann Evans	
Jesus Mena Garza	Visual Artist
Cinetrea Grace	Founder/Executive Director, 619 Productions
Lois Hart	Adjunct Instructor, Texas Christian University
Etty Horowitz	Visual Artist
Deborah Jung	Founder/Executive Director, Kids Who Care
Chad Jung	Resident Lighting Designer, Production Manager, Kids Who Care
Edna Kern	
Brian Kiester	
Dr. Ann Marie Leimer	Associate Professor, Midwestern State University
Herb Levy	Grants Manager, Imagination Celebration
Fran Long	Senior Office Assistant, Tarrant County College
Sandy Myers	Grants Project Coordinator, Texas Wesleyan University
Marianne Pohle	Director of Development, The Cliburn
Simone Riford	Visual Artist
Clint Riley	Executive Director, Texas Boys Choir
Pat Schutts	Director of Development, Bass Hall
Melanie Smith	
Terri Sexton	Interim Managing Director, Texas Ballet Theatre
Lori Sundeen Soderbergh	Development Manager, Texas Boys Choir
Randy Souders	Visual Artist, Souders Fine Art
Vee Smith	Black Stone Productions
Debby Stein	Production Team Coordinator, Better Block-Race Street
Dr. Andrew Walker	Director, Amon Carter Museum
Jeffrey Wooten	theculturaldistrict.com

## **CITY-WIDE PUBLIC MEETINGS**

*The following individuals participated at a series of eight public meetings held in all Council Districts during June and July, 2014. Even though some individuals attended more than one meeting, they are listed only once.*

Zachariah Adams	Regina Blair	Marie Coerver
Kathryn Albright	Shelly Borders	Edythe Cohen
Rebecca Allard	Chris Botridson	Cecil Colliar
Anne Allen	Chuck Bouligry	Jenny Conn
Tom Alves	Cindy Boyd	Brandi Cottingham
Larry Anfin	Rose Bradshaw	Katie Crim
Teresa Argenbright	Michelle Brandley	Diane Criswell
Frieda Austin	Jan Buck	Clifton Crofford
Andrea Ballard	Dana Burghdoff	Kathleen Culebro
Alice Bateman	Kristen Camareno	Avis Davis
Andra Beatty	Bill Campbell	Cheryl De Loach
Becky Bethel	Pam Campbell	Callie Dee
Patrick Bibb	Jessica Cheek	Mary DeLeon





Steve DeLeon	Suzanne Huff	Anne Peirce
Sandra Doan	Kelly Hunter	Martha Peters
Katrina Doellinger	Yvonne Johnson	Ken Prehoditch
Mick Doellinger	Robyne Kelly	Libby Pulido
Nick Downll	Tyrone King	Roman Ramirez
Vance Duffy	Johanna Kirkland	Sallie Rudy
Willa Dunleavy	Melissa Konor	John Rudy
Marian Eastman	Alida Labbe	James Russell
Lori Ekland	Kendal Lake	Mary Ryglewicz
Maggie Estes	Opal Lee	Kathryn Schrubal
Angela Evans	Ann Marie Leimer	Jen Schultes
Kevin Foster	Jacques Marquis	Yipsi Schulz
Nicole Foster	Arturo Martinez	Sarah Sewell
Jesus Garcia	Rosalinda Martinez	Pam Skiersick
Jesus Garza	Marisa Mashino	Laura Slayton
Mike Garza	Tonya McClanahan	Scott Slayton
Karen Gilters	Patrick McClanahan	Susan Smith
William Giron	Danielle McCown	Anette Soto
Jessica Gonzales	Alaina McCulloe	Carol Stalcup
Cinetrea Grace	Terry McIlraith	Debby Stein
Suzan Greene	Nancy McVean	Ryan Stephens
Lisa Griffith	Rose Marie Mercado	Daniel Stone
Michelle Gutt	Jane Mergerson	Wendy Taliaferro
Tim Halden	Bob Mitchell	Elaine Taylor
Karen Hall	Nancy Mitchell	Lori Thomson
Ann Hardy	Blake Moorman	Cynthia Triche
Cleveland Harris	Dr. Gwen Morrison	Jody Ulich
Bill Hart	Ann Morton	Pierson Vongphouthone
Ginger Head Gerheart	Raul Mosley	Sarah Walker
Megan Henderson	Monica Napier	Katherine Ware
Gordon Henry	Mark Nobles	Carolyn West
Susan Henry	Carol Noel	Torchy White
Gemma Hobbs	Gary Norman	Lucille White
Suzanne Hoff	Devon Nowlin	Harry White, Jr.
Max Holderby	Marla Owen	Sydney Williams
David Howard	Karen Parsons	Curtis Wiseman

## **OTHER GROUP MEETINGS**

### **TARRANT COUNTY COLLEGE**

Jay Adkins, music	Paul Benero, art
Brent Alford, theatre	Lindy Benton-Muller, drama
Sarah Arditti, art	Josh Blann, drama
Tricia Asher, music	



Anitra Blayton, art	A'isha Malone, Communication Art and Speech
Kihyoung Choi, dance	Karen Parsons, Music
Bobbie Douglass, music	Linda Quinn, dance
Angel Fernandez, art	Patricia Richards, Art
Julie Gale, drama	Winter Rusiloski, Visual Arts
Michael Givens, Communication Art and Speech	Amy Sleigh, dance
Martha Gordon, art	Gary Smith, Vice President, Academic Affairs, Northeast Campus
Antonio Howell, Dean of Humanities, Northeast Campus	Heidi Sorber, music
Cynthia Hurt, art	Stephen Thomas, drama
Kim Jacson, dance	Jerry Zumwalt, Radio/TV/Film

**Cultural District Alliance Board of Directors\***

Andrew Blake *Chair* – Presidio Interests  
Ken Lentz *Vice-Chair* – Enilon  
Reagan Ferguson *Vice-Chair* – Pressman Printing  
Early Davis *Past Chair* – Republic Title  
Kendall Smith Lake *Secretary* – The Modern Art Museum  
Cathy Neece Brown – James West  
Chris Harmon – WRMC  
Drew Martin – DM2  
Jack Thompson – Orasi  
Jimmy Jenkins – Fort Worth Screen Printing  
Joe Hiller – Weathermaster  
Jordan Johnson – Piper Real Estate & Construction  
Max Holderby – Vestar  
Phillip Poole – Townsite  
Sloan Harris – VLK Architects  
Stephen Barrett – UNTHSC  
Hannah Behrens – HGC Real Estate  
Lori Eklund – Amon Carter Museum of American Art  
Dustin Walker – Times Ten Cellars  
Phillip Gonzalez – Fort Worth Museum of Science & History

*\* not all members in attendance*

**Economic Development Committee \***

David Pettit, Bennett Benner Pettit	Meggie Lowy, Hillwood
Nanci Johnson-Plump, Consultant	Lyle Thonton, Southwest Bank
Hugh McCoy, Reeder Construction	Scott Scherer, Brown and Gay Engineers
Scot Bennett, Beck Group	Jeff Rattikin, Rattikin & Rattikin



## WolfBrown -Appendix A: List of Participants

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David D. Miracle, Haslet EDC  
David Hasenzahl, Hasen Construction  
Doug Thompson, TCAS Group  
Leslie Brennan, Smith Group  
Pollard Rogers, Cantey Hanger  
Marcella Olson, Shupe, Ventura,  
Lindelov& Olson, PLLC  
Larry Chilton, Frost Bank  
Susan Grawe, Belfor Property  
Restoration

Robert Sturns, City of Fort Worth  
Asusena Resendiz, FW Hispanic  
Chamber  
Steve Dalri, Legacy Texas Bank  
Jeff Davis, Republic Title  
David Berzina, Fort Worth Chamber  
Jim Hasenzhal,  
Lisa Estada, Macrus & Millichap  
Suzan Kedron, Jackson Walker  
Alice Anne Brown, Legacy Texas Bank

*\* not all members in attendance*



## **Appendix B**

# **Best Practice Models: Arts Education**

**A Survey of Models for Consideration  
as Part of the Fort Worth Cultural Plan**

*Compiled by*

*Jane Culbert & Marc Goldring*

*WolfBrown*

*September, 2014*

## BEST PRACTICE MODELS: ARTS EDUCATION

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### ARTS EXPANSION INITIATIVE (BOSTON)

<http://www.bpsarts.org/bps-arts-expansion-initiative/>

The Boston Public Schools Arts Expansion Initiative is a multi-year effort to expand arts education in schools across the district. Launched in 2009, BPS Arts Expansion is focused on a coherent, sustainable approach to quality arts education for all Boston Public School (BPS) students. A true public-private partnership, BPS Arts Expansion has brought together local foundations, the school district, arts organizations, higher education institutions and the Mayor's Office. This collaboration of local leaders along with students, families, and school staff believe in the power of art to develop creative, engaged learners.

BPS Arts Expansion's focus is to ensure that all BPS students, regardless of where they attend school, have access to high quality arts education.

- Expanding direct arts education: To reach 100% of all students in grades pre-K through Grade 8 through once weekly, year-long arts instruction and develop targeted strategies to meet the needs of high school students.
- Building capacity: At both central office and school levels to support systematic expansion of arts education throughout the district.
- Strengthening Coordination: To build strong and sustainable partnerships between schools and the rich and diverse arts, cultural, and higher education institutions in Boston.

One of the primary tools of the Initiative has been the creation of the BPS Arts Expansion Fund that focuses on direct arts expansion in schools aligned with the Initiative goals. Arts organizations and schools can jointly apply for grant funding for their collaborative projects. The Arts Expansion Fund is handled through EdVestors (<http://www.edvestors.org/about-us/>), a school change organization focused on accelerating substantive improvement in urban schools through strategic philanthropy, education expertise, and hands-on implementation, working in partnership with donors and frontline education leaders. Since 2002, the entrepreneurial nonprofit has raised and directed over \$16 million in private donations for urban school improvement efforts in Boston through EdVestors' Urban Education Investment Showcase, the BPS Arts Expansion Initiative, the School on the Move Prize, and our newest Improving Schools Initiative, partnering with a cohort of under-performing schools in Boston to accelerate improvement.

Boston Public Schools and EdVestors branded their joint work with a "icreate" campaign, using social media and billboards to attract attention to their efforts (<http://boston.citybizlist.com/article/81089/boston-public-schools-enrolls-proverb-for-arts-expansion-initiative>).

## ***Best Practice Models: Arts Education***

### **THE RIGHT BRAIN INITIATIVE (PORTLAND, OR)**

<http://therightbraininitiative.org/>

Launched in 2008, The Right Brain Initiative is a collaboration among artists, arts organizations, school districts, governments, businesses, and donors who are working to integrate arts education experiences into the standard curriculum of every K-8 classroom across the region's school districts. To date, over 11,000 students in 44 Portland metro schools in six school districts are participating in this program. Each participating school has an arts planning team (teachers, administrator, arts specialist, and Right Brain staff person). Professional development is provided for the team and teaching artists, who are selected to work with teachers to integrate the arts into classroom instruction. The program does not replace the regular arts programming at the school, but rather enhances it. The Right Brain Initiative is a program of the Regional Arts and Cultural Council, a 501(c)3 arts service organization serving Clackamas, Multnomah, and Washington Counties, Oregon.

The goals of the Initiative's approach are:

- Equity and excellence: All students will have access to quality experiences in multiple art forms.
- Collaboration and capacity building: Teachers, artists, arts specialists and other members of the school community will work together as partners to integrate the arts and other core curriculum areas.
- Sustained opportunities to learn arts processes: Students create and perform/exhibit works of art and reflect upon works of art created by themselves and others
- Expanded written and oral expression: Arts education offered through Right Brain will support the development of students' expanded reading, writing and oral expression skills across the curriculum as well as 21st century skills of creativity, communication, collaboration and critical thinking.

The project is funded by both private (business, foundations, individuals) and public entities (the City of Portland, county governments and partnering school districts.) As a public-private venture, just under half of the funding comes from public sources, including an investment by school districts of \$15 per child for each participating school to cover artists' services. The remaining dollars come from private foundations, corporations and individuals.

## *Best Practice Models: Arts Education*

### **THRIVING MINDS (A PROGRAM OF BIG THOUGHT, DALLAS, TX)**

<http://www.bigthought.org/about-thriving-minds>

Thriving Minds is a citywide initiative that brings together organizations that believe in the power of imagination, creativity, and innovation to change the way children learn. Thriving Minds is a collaboration of various organizations, with fiscal accountability and oversight of programmatic outcomes of the initiative managed by Big Thought. The partnership includes the City of Dallas, Dallas Independent School District (Dallas ISD), and more than 100 arts, cultural, and community organizations that are committed to making creative learning a part of the education of every Dallas student—in and out of school. To accomplish this, Thriving Minds supports fine arts instruction in schools, curriculum development that integrate the arts into traditional classroom subjects, professional development to educators, community artists, and cultural providers on supporting student achievement through creative learning, and free after-school and summer programs in neighborhoods throughout the city in the areas of visual and performing arts, science, technology, and more. Through these efforts, Thriving Minds serves more than 115,000 children, parents, educators, artists and other creative professionals each year.

Thriving Minds After School programs (which are free of charge) provide:

- A safe environment & caring staff
- Daily creative activities & arts enrichment
- Activities designed to support what kids learn in school
- Homework help from trained staff
- College prep & career readiness resources for parents and youth
- Parent education workshops that help support learning at home.

Nearly half of all Thriving Mind After School participants show improved grades in both English and math from fall to spring semesters as a result of their participation in the program.<sup>1</sup>

Thriving Minds Summer Camp programs are offered in schools, cultural centers and other neighborhood facilities across the city. Thriving Minds staff work with community organizations to support existing summer programs that meet the academic needs of participants and maximize the knowledge and resources of our partners. Thriving Minds also implement new programs that bring high-quality learning opportunities to underserved communities.

The resulting elementary camps combine fun, hands-on activities in the arts with lessons in subjects like math and language arts to help kids brush up on their academic skills. Not only do campers have fun and develop new talents, they're more prepared to hit the ground running when school starts in the fall. The middle school program includes exploration of higher education and career paths as participants spend their time interacting with working professionals in a variety of career fields and getting a behind-the-scenes look at different occupations.

Thriving Minds summer camps are free and open to selected students who have completed grades K-8.

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<sup>1</sup> As reported by the Texas Education Agency, 2011-2012

## ***Best Practice Models: Arts Education***

### **CREATIVE SCHOOL INITIATIVE (A PROGRAM OF INGENUITY, CHICAGO, IL)**

<http://www.ingenuity-inc.org/creative-school-initiative>

The Creative Schools Initiative is an ambitious new effort to help every Chicago Public Schools (CPS) student receive a well-rounded education that includes the arts. The Creative Schools Initiative places a CPS Arts Liaison in every school; uses data and information to plan more effectively; and expands the pool of financial resources to help schools bring the arts to more students throughout their school years.

Each of the Initiative's four leading components addresses a need identified during the CPS Arts Plan community engagement process.

- Arts Liaisons are the principal's point person for the arts. Each Liaison is a CPS employee who tracks arts education in their school, works with the principal and parents, supports teachers, connects with Ingenuity and the District, and coordinates all internal and external arts instruction, including partnerships.
- Creative Schools Data: The artlook Schools site collects detailed information for the first time on arts instruction in every school including staffing, minutes of instruction, disciplines taught, and partnerships. Designed and managed by Ingenuity, this is the most comprehensive data collection effort for the arts in CPS in decades. Data is used to identify each school's position along the Creative Schools Certification continuum and provides a clear picture of the distribution and availability of arts education throughout the District.
- Creative Schools Certification: The Creative Schools Certification is at the center of the CPS Arts Education Plan and identifies the level of arts instruction in each school in five categories ranging from Emerging to Excelling. It creates a clear picture for principals, teachers and parents on arts instruction in their school and is a roadmap for expanding quality and access. The Certification will appear on the school progress report along with other indicators of academic performance and will help schools develop plans and partnerships to address gaps.
- Creative Schools Fund: The Fund will provide grants directly to schools based on needs identified through the Creative Schools Certification. The Fund is meant to support a school's progress along the Creative Schools Certification continuum. The Fund does not accept applications for programs designed to replace instruction provided by certified teachers in the classroom.

Chicago has a rigorous, publically developed, arts education plan. In Chicago, both a cultural plan and the arts education plan were released in 2012. The arts education plan is very detailed and includes specific benchmarks to be achieved. The Creative Schools Initiative was an outgrowth of a mandate realized through the strategic planning process in which 40 public meetings pointed to arts education as a top priority. This planning process and its recommendations, including this arts education plan, received the support of the highest political leadership in the city, including the Mayor. The City committed \$21.5 million of surplus Tax Increment Financing to support the efforts of the arts education initiative. The major cultural institutions of the city participated in and helped to lead the process in a remarkable City-wide collaboration. The Department of Cultural Affairs served as the coordinating agency for the plan, and is serving as convener and coordinating agency. And Ingenuity, a private nonprofit advocacy and support organization has been tasked with seeing that the plan is implemented and adequately funded.



## ***Best Practice Models: Arts Education***

### **COMMUNITY MUSICWORKS (PROVIDENCE, RI)**

<http://www.communitymusicworks.org/>

Based on the conviction that musicians can play an important public service role, Community MusicWorks (CMW) has created an opportunity for professional musicians to build and transform the urban community of which it has become an integral part. Through the permanent residency of members of the CMW Players, CMW provides free after school instruction and performance opportunities that build meaningful long-term relationships among musicians, young people, and their families in the South Side neighborhoods of Providence, a hard pressed city seeking to resurface by harnessing the creative energies of institutions, neighborhoods, and young people.

CMW is an ambitious program founded in 1997. While focused on string instrument instruction, its definition of musicianship involves students in many string traditions and urges them to develop improvisational skills. In addition, musical expression is taught as a way of developing personal agency and as a way of developing a voice in a larger civic and cultural world.

All resident musicians teach instrument lessons, mentor students, and organize community-building and educational events. Resident musicians also perform regularly in the neighborhood and throughout Rhode Island.

CMW students, who live in Providence's South Side neighborhoods, participate in after-school programming and receive instruments free of charge. Students have weekly lessons, participate in a weekly "All Play" day that includes studio class and ensemble playing, attend educational workshops led by guest artists, and perform several times a year. Teens are eligible for a leadership development group called Phase II, in which they engage in discussions about social justice, mentor younger students, and work together to create relevant musical events in their community. All students are also offered weekly enrichment classes, including Media Lab, Fiddle Lab, and Music Lab.

CMW student retention rate is close to 90 percent annually, with some children participating for as many as 10 years. There is a waiting list at all times, and special efforts are made to include waiting list families in free events. In 2006, in response to interest from like-minded professional musicians nationwide, and in order to reduce the waiting list, CMW added its two-year Fellowship Program which served to double student enrollment. Since then, providing resources for musicians seeking to create careers that combine artistic and civic goals has become a major component of our work. A three-year investment from The Andrew W. Mellon Foundation in 2008 led to the creation of CMW's bi-annual Institute for Musicianship and Public Service, an opportunity for musicians to gather in Providence to draw inspiration from CMW and develop strategies to apply to their own community-based work elsewhere.



## **Appendix C**

# **Best Practice Models: Cultural Trusts**

**A Survey of Models for Consideration  
as Part of the Fort Worth Cultural Plan**

*Compiled by*

*Jane Culbert & Marc Goldring*

*WolfBrown*

*September, 2014*

## BEST PRACTICES MODELS: CULTURAL TRUSTS

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Because one of the goals in the Fort Worth cultural plan is improved public and private funding mechanisms for cultural organizations, and because one previously-identified option is the establishment of a cultural trust for the benefit of cultural organizations in Fort Worth, research was conducted on existing models of this model. Despite extensive research (and with many thanks for the assistance of Nancy Jones, President and CEO of the Community Foundation of North Texas), very few models of this type of funding mechanism have been identified. A number of attempts to establish state-wide cultural trusts (including one in Texas) have failed, and several models that were more local in focus that existed five years ago have also subsequently failed. However, there are several that have been in existence for a number of years and these are profiled below.

- Greater Charlotte Cultural Trust (Charlotte, NC)
- Metropolitan Arts Fund (Atlanta, GA)
- ArtsWave (Cincinnati, OH)
- Erie Arts & Culture/Erie Arts Endowment (Erie, PA)
- ArtsEverywhere Initiative (South Bend, IND)

### **GREATER CHARLOTTE CULTURAL TRUST (CHARLOTTE, NC)**

<http://www.fftcc.org/culturaltrust>

<http://www.artsandscience.org/images/stories/AboutASC/History/aschistory82809.pdf>

The Greater Charlotte Cultural Trust is dedicated to building endowments for Charlotte's most important cultural organizations through planned giving. With assets of \$135<sup>1</sup> million, the Cultural Trust is the largest subsidiary foundation of Foundation For The Carolinas and the Arts & Science Council. The goal of this unique partnership is to ensure a vibrant cultural community by providing a platform for growth and to ensure the financial stability of arts, science, history and heritage organizations in Charlotte-Mecklenburg.

The Arts & Science Council (ASC) was founded in 1958 to run a consolidated United Arts Fund (UAF) drive and serve as a clearing house for cultural events in Charlotte. To ensure the long-term financial health of Cultural Partners (those organizations that receive operating support funding through ASC), the Arts and Science Council Board of Directors voted in the spring of 1993 to launch a major cultural endowment campaign to raise \$20-\$30 million for The Endowment for the Arts & Sciences. In addition, \$11 million was raised to benefit specific Cultural Partners (donors had the option of donated designated endowment funds for management by ASC or directly to the organizations themselves).

In December 2002, ASC established the Foundation for the Arts & Sciences (now known as the Greater Charlotte Cultural Trust in 2006) as a supporting organization at the Foundation For The

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<sup>1</sup> As of December, 2011.

## ***Best Practice Models: Cultural Trusts***

Carolinas to advance planned giving opportunities for arts, science, and history. The mission of the cultural trust is:

*The Cultural Trust is dedicated to building a vibrant cultural community by inspiring planned gifts to the permanent endowments of Charlotte-Mecklenburg's most important arts, science, history and heritage organizations.*

The endowment funds that previously had been held by ASC were transferred to the Foundation for investment and management. Through this partnership, the expertise of the staff of the Greater Charlotte Cultural trust with respect to long-term giving opportunities is put to work for the benefit of the Arts and Science Council as well as other cultural organizations in the region. The resulting endowments are held and managed by the Foundation.

The Cultural Trust is a supporting foundation of Foundation of The Carolinas and the Arts and Science Council (ASC) and operates independently from ASC and from any of the other cultural organizations it serves. Any cultural organization in the Charlotte region may participate in this program. The endowment includes funds that are used to support grant and other programs of ASC as well as endowments that are restricted to support a particular organization.

The Cultural Trust's Executive Director (supported by a Donor Relations Coordinator) works with development directors of participating organizations and donors to increase understanding of the benefits of long term giving and to encourage investment in the giving vehicles provided by The Trust. In addition, participating organizations benefit from lower administrative fees, lower investment fees, and access to investment vehicles otherwise not available. The partnership has grown over the years from one of initial distrust and fear of competition to one of trust and collaboration. The original fears that organizations' donors would be "stolen" have been resolved, and the Trust and organizations work together to build relationships with donors and encourage planned giving.

The largest endowment is that of ASC, with \$35 million. The Arts and Science Council endowment includes approximately 15 different endowment accounts, the largest of which is unrestricted. The revenue generated by this unrestricted endowment is incorporated with other unrestricted funds raised by ASC to support its programs. The priorities for use of these unrestricted funds are established by the community through the many community cultural plans conducted by ASC (including those for six surrounding towns) as well as the recent cultural facilities plan. The single largest investment is in operating grants to cultural organizations, followed by investment in cultural education. In addition to the unrestricted endowment, ASC has a number of restricted endowments, revenue from which supports a variety of programs including arts education, science education, theater, and other designated areas.

## *Best Practice Models: Cultural Trusts*

### **METROPOLITAN ARTS FUND (ATLANTA)**

<http://www.metroatlantaartsfund.org/>

<http://www.cfgreateratlanta.org/Community-Leadership/Current-Initiatives/Metropolitan-Atlanta-Arts-Fund.aspx>

The Metropolitan Atlanta Arts Fund was created in 1992 as a partnership between the Metro Atlanta Chamber of Commerce and The Community Foundation for Greater Atlanta to help small and midsized arts organizations overcome hurdles to their success and grow into strong, vital institutions.

The Metropolitan Atlanta Arts Fund is The Foundation of Atlanta's Arts Community. The mission of the Arts Fund is to:

- Strengthen and stabilize small and midsized arts organizations
- Connect entities that advance the funding of arts in our region
- Leverage donors, locally and nationally, in support of the arts in Atlanta

To accomplish its mission, the Metropolitan Atlanta Arts Fund provides grants, strategic support, and related management consulting to small and midsized arts organizations throughout the metropolitan Atlanta region.

The Metropolitan Atlanta Arts Fund focuses on the 250+ small and midsized arts groups in the Atlanta area with an operating budget of less than \$2 million. These organizations represent the full spectrum of cultural, economic and geographic diversity that reflect Atlanta's many different neighborhoods, customs and citizens. The Metropolitan Atlanta Arts Fund's endowment includes contributions from over 350 corporate, public, foundation and individual donors. The Arts Fund is a vehicle through which these donors help secure the future for many of Atlanta's arts organizations.

As the only independent endowed fund exclusively for the arts in metropolitan Atlanta, the Arts Fund provides a unique opportunity for donors to support a wide range of arts organizations with one contribution. The Arts Fund provides combinations of grant funding, professional coaching and post grant mentoring that helps ensure an organization's success, thereby adding immense value to every donor's investment.

All gifts to the Arts Fund are deposited into the endowment, which is professionally managed by The Community Foundation for Greater Atlanta, Inc. Each year up to 5% of the endowment total is used for the grant program. With the proceeds from its endowment and gifts from individual foundations and corporations, the Arts Fund awards \$500,000 in grants each year.

## ***Best Practice Models: Cultural Trusts***

### **ARTSWAVE (CINCINNATI, OH)**

<http://www.theartswave.org/grow/planned-giving>

<http://www.theartswave.org/connect/individual-donors#Legacy>

ArtsWave began as the Cincinnati Institute of Fine Arts, founded in 1927 by Mr. & Mrs. Charles P. and Anna Sinton Taft. The Tafts believed that Cincinnati could truly distinguish itself through a deep investment in its cultural assets, and the original Institute's mission was "to further the musical and artistic education and culture for the people of Cincinnati." Included was a \$1 million endowment for the arts, contingent on raising \$2.5 million in matching funds from the community. The people of Cincinnati responded and the endowment was created.

Continuing in the tradition through which it was founded, the ArtsWave's current planned giving efforts focus on the recognition and stewardship of donors, partnerships with professional financial advisors, and collaboration with member and associate organizations to help them grow their endowments. Growing and leveraging the endowed assets of ArtsWave and the organizations it supports is essential to the health of the entire region. As of August, 2013, ArtsWave holds over \$87 million in endowment funds, including \$38 million of donor restricted funds, \$30 million of unrestricted funds, \$12 million of Board-designated endowment funds, and \$6 million held in trust for a museum. A number of the funds are restricted to benefit specific organizations (including the art museum, the symphony, the opera, an arts education organization, and others). Other endowment funds are restricted to support specific programs (May Festival, scholarships, the community campaign). Unrestricted funds are used to support the programs of ArtsWave, including regranteeing to cultural organizations.

ArtsWave has adopted investment and spending policies for endowment investments that attempt to provide a predictable stream of funding to programs supported by its endowment while seeking to maintain the purchasing power of the endowment investments. ArtsWave has a policy of appropriating for distribution each year 5% of each endowment fund's average fair value of the prior 20 quarters.

### **ERIE ARTS & CULTURE (ERIE, PA)**

#### **ERIE COUNTY GAMING AUTHORITY**

<http://artserie.org/>

<http://www.ecgra.org/>

#### *Erie Arts & Culture*

Founded as the Arts Council of Erie in 1960, ArtsErie provided advocacy, support, and promotion for artistic ventures in the Erie region. Through services to members, developing partnerships with government agencies and building new funding avenues for the arts like the local United Arts Fund and the Erie Arts Endowment, ArtsErie played a critical role in shaping the region's artistic identity over the last 54 years.

In 2013, ArtsErie and the Erie Downtown Arts & Culture Coalition (EDA&CC) unveiled Erie Arts & Culture, identifying a new era of collaboration for Erie's arts and cultural organizations. Erie Arts & Culture is the result of collaborative work by both ArtsErie and EDA&CC, bringing together

## ***Best Practice Models: Cultural Trusts***

their combined histories, their common goals and shared needs to meet the needs of a changing community and the collective voice of shared stakeholders.

The Erie Arts Endowment was established in 1981 with a significant gift by Chlarence E. Beyers. This gift has been augmented by gifts of others, and has grown into an endowment valued at just over \$3.2 million as of June 2013. Within this endowment are a number of sub-funds, five of which are in support of specific Erie-based organizations. Grants from this endowment fund annual project grants and organization-specific support.

### *Erie County Gaming Revenue Authority (ECGRA)*

In 2011, ECGRA names nine Erie County Lead Assets, which include nine of the areas larger cultural organizations (one of which is ArtsErie). Together these organizations receive nearly \$650,000 a year in funding from ECGRA. Because ECGRA is committed to sustaining these organizations in perpetuity, in 2012 ECGRA created the Erie County Lead Assets endowment fund within the Erie Community Foundation. This endowment fund, which has attracted several additional gifts, is now valued at over \$10 million. It also provides funding to these nine Lead Asset cultural organizations.

### **ARTSEVERYWHERE INITIATIVE (SOUTH BEND, IND)**

<http://www.cfsjc.org/cfsjc-leadership-initiatives/artseverywhere-initiative/>

The Community Foundation of St. Joseph County launched the ArtsEverywhere Initiative in December, 2004. To facilitate high aspirations and a vision that is both compelling and credible, the Leighton-Oare Foundation awarded a \$3 million challenge grant to establish an endowed ArtsEverywhere Fund, a substantial, permanent, and growing resource to advance local arts and culture. The required match (another \$3 million) was met. The ArtsEverywhere Endowment is currently valued at \$5.4 million, which generates \$250,000 annual in funds to be regranted. St. Joseph County nonprofit or public agencies with a demonstrated, substantial (though not necessarily exclusive) commitment to the arts as part of its overall mission and appropriate participation in the ArtsEverywhere initiative are eligible to apply for grant funding.

In addition to the ArtsEverywhere Initiative, the Foundation has solicited major challenge grants on behalf of the local symphony and the community theater, resulting in additional endowed funds in support of these two organizations.



# **Appendix D**

## **Best Practice Models: Cultural Economic Development**

**A Survey of Models for Consideration  
as Part of the Fort Worth Cultural Plan**

*Compiled by*

*Jane Culbert & Marc Goldring*

*WolfBrown*

*September, 2014*



## **BEST PRACTICE MODELS: CULTURAL ECONOMIC DEVELOPMENT**

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This report provides brief summaries of a wide range of initiatives from across the nation that reflect strategies for using arts and culture in support of economic development initiatives. For each project, at least one website is provided for additional information. These initiatives come from both large and small communities and serve individual neighborhoods, cities, and regions. They are all, however, relevant to and potentially replicable in Fort Worth. The included models are listed below in the following categories:

### **Revitalizing and Enlivening Neighborhoods & Downtown**

- Project Storefronts (New Haven, CT)
- P.S. You Are Here (Denver, CO)
- IQUILT (New Haven, CT)
- Levitt Pavillions (Westport CT, Arlington TX, Pasadena CA, Los Angeles CA, Memphis TN, Bethlehem PA)

### **Cross-sector Collaborations**

- Transportation Corridors to Livable Communities (Providence, RI)
- Art at Work (Portland, ME)
- Irrigate, Springboard for the Arts (St. Paul, Minnesota)

### **Putting Youth to Work**

- Say Sí (San Antonio, TX)
- Artists for Humanity (Boston, MA)
- Art@Work, Atlanta, GA

### **Working with Young Professionals**

- Arts Pass (Cincinnati, OH)
- Emerging Leaders Network of New York (New York, NY)
- Associates, Business for Culture & the Arts (Portland, OR)

### **Skill-building for Artist-Entrepreneurs**

- Paducah Artist Relocation Program (Paducah, KY)
- KC+ Connect (Kansas City, MO)
- Volunteer Lawyers and Accountants for the Arts (St. Louis, MO)

## REVITALIZING AND ENLIVENING NEIGHBORHOODS & DOWNTOWN

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### PROJECT STOREFRONTS (NEW HAVEN, CT)

<http://www.projectstorefrontsnewhaven.com/>

<http://www.cityofnewhaven.com/ArtsCultureTourism/CreativeEconomy/ProjectStorefront.asp>

Project Storefronts is an award-winning program created by the City of New Haven Department of Cultural Affairs (DCA) that brings fresh, innovative arts-related businesses to life in formerly empty retail spaces around New Haven. Conceived as a way to energize some of New Haven's less active commercial areas while enhancing the city's standing as the "Creative Capital of Connecticut," Project Storefronts works with "creative entrepreneurs" to transform vacant storefronts into places that attract shoppers and potential tenants while increasing area foot traffic.

Project Storefronts negotiates with property owners for 90 day access to empty retail spaces. These spaces are then provided via a competitive application process to budding entrepreneurs, allowing them the opportunity to test the viability of new, innovative business and retail initiatives while also educating them about what it takes to be a successful businessperson. The program receives funding and support from the New Haven Economic Development Corporation and the City's Office of Economic Development, which help to cover the cost of project management and administration.

### P.S. YOU ARE HERE (DENVER, CO)

<http://artsandvenuesdenver.com/create-denver/psyah>

<http://artsandvenuesdenver.com/create-denver/psyah/grant-recipients/>

The Create Denver initiative through Denver Arts & Venues established a program called P.S. You Are Here, a pilot, citywide creative place making and neighborhood revitalization program that will cultivate collaborative, community-driven, outdoor projects in Denver's public spaces.

Through creative and physical improvement projects in public spaces like parks, alleys, streets, sidewalks, courtyards, medians and stairways, underutilized gathering spaces can become valuable assets, drive economic vitality, invite greater interaction between people, and foster healthier and more socially and economically viable communities. These incremental improvements can be refined over the years to strengthen public spaces in Denver and to promote Denver's vibrant communities as a destination to live, work and play.

The first round of grants were announced in August, 2014 and included eight winners and grants ranging from \$1,000 for a neighborhood parklet to \$7,500 for a "butterfly walk" as part of a community consensus-building project.

## ***Best Practice Models: Cultural Economic Development***

### **iQUILT (HARTFORD, CT)**

<http://theiquiltplan.org/>

iQuilt is a culture-based, public-private partnership urban design plan that seeks to physically and programmatically connect downtown Hartford's outstanding cultural assets, promote walkability, and celebrate the Capitol City's commitment to innovation. The iQuilt Plan links the city's cultural assets with a vibrant and innovative pedestrian network. Its centerpiece is the GreenWalk, a one-mile chain of parks and plazas connecting the gold-domed Capitol in Bushnell Park to the waterfront of the Connecticut River.

In addition, the iQuilt Partnership has developed an event that invites people to see Hartford in a new way. The festival, Envisionfest, Connecticut's Capital City Festival, has begun to change perceptions of Hartford by stimulating the senses through culture, innovation, imagination and ingenuity. The iQuilt Partnership also works closely with the City of Hartford to produce Winterfest. Led by the Bushnell Center for the Performing Arts and the Greater Hartford Arts Council, this project has a Steering Committee with representatives from the City of Hartford, the State of Connecticut, MetroHartford Alliance, Hartford Business Improvement District, and the Metropolitan District Commission.

### **LEVITT PAVILLIONS (WESTPORT CT, ARLINGTON TX, PASADENA CA, LOS ANGELES CA, MEMPHIS TN, BETHLEHEM PA)**

[https://www.levittpavilions.org/how\\_we\\_do\\_it](https://www.levittpavilions.org/how_we_do_it)

<http://levittpavilionarlington.org/>

The Mortimer Levitt Foundation (MLF), created in 1966 by New York philanthropists Mortimer and Mimi Levitt, donates funds to support performing arts venues that build communities, support diversity, and enhance access to the arts. Mortimer Levitt, who had a long love affair with outdoor music, grew up in an era when almost every community had a Sunday afternoon concert on the village green. Enjoying outdoor music under the stars felt extremely magical to Mortimer. On his 90th birthday, Mortimer sold the company he had owned for 60 years and decided to replace his 82 custom shirt shops with Levitt Pavilions around the country. The Levitt Foundation has a strong commitment to contribute to the well being of families through the arts in a learning and entertainment environment outdoors. The Levitt Pavilion for the Performing Arts in Pasadena is modeled after the original Levitt Pavilion in Westport, Connecticut, which has been providing free entertainment for the community there for over 30 years. Since 2007, new pavilions have opened in MacArthur Park in Los Angeles, California, Memphis, Tennessee and Arlington, Texas. The newest addition to the Levitt family opened this past July in Bethlehem, Pennsylvania.

## ***Best Practice Models: Cultural Economic Development***

### **CROSS-SECTOR COLLABORATION**

#### **TRANSPORTATION CORRIDORS TO LIVABLE COMMUNITIES (PROVIDENCE, RI)**

[http://www.nefa.org/creative\\_economy/projects/cultural\\_planning\\_urban\\_transit\\_corridors\\_providence\\_rhode\\_island](http://www.nefa.org/creative_economy/projects/cultural_planning_urban_transit_corridors_providence_rhode_island)

<http://www.providenceri.com/ArtCultureTourism/work-from-the-artists-of-the-r-line-now-on-view-in>

<http://www.ripta.com/ripta-and-elected-leaders-celebrate-ribbon-cutting-on-state%E2%80%99s-first-rapid-bus-line>

Officials from the Rhode Island Public Transit Authority (RIPTA), Federal Transit Administration, the Congressional Delegation, and the City of Providence joined Governor Lincoln Chafee for a ribbon-cutting ceremony to officially celebrate the launch of RIPTA's first Rapid Bus line, the R-Line in June, 2014. RIPTA converted its two highest used bus routes in the state (Routes 11 and 99) into one single Rapid Bus route called the R-Line featuring faster, higher-quality service. RIPTA and the City of Providence partnered together to implement bus stop, streetscape, and public art enhancements along the North Main and Broad Street corridors that were selected to provide a cohesive look that reflects local neighborhood culture, history, and heritage.

The R-Line features specialized bus shelters that incorporate artistic elements into a standard design structure. Designs include art panels, freestanding art screens and artistic seating elements. The City of Providence worked with neighborhood stakeholders and cultural organizations to develop themes that reinforce each corridor's identity and unique cultural heritage.

#### **ART AT WORK (PORTLAND, ME)**

<http://www.artatwork.us/portland.php>

ART AT WORK/Portland is a national initiative to improve municipal government and the communities they serve through strategic arts projects with municipal employees, elected officials, residents and artists. Creative place making with people at the center, AAW generates cultural, civic and economic vibrancy by engaging people in making and experiencing of art that matters.

ART AT WORK/Portland has succeeded in fostering a culture of collaboration that has directly involved over a hundred city employees and more than fifty local artists. City employees have created hundreds of original artworks, performances, poetry readings and civic dialogues that have engaged over 25,000 people in the region and reached over a million people through local and major media outlets. City workers' posters, prints, photographs, and poems hang in galleries, city parking garages, lunchrooms, recycling centers, police stations, libraries, conference rooms, and maintenance shops, increasing awareness, respect and pride. Since 2007, with the City of Portland, Art At Work has put creativity to work delivering measurable outcomes that have improved police morale, deepened cross-cultural understanding in the Public Works Department, and increased awareness & appreciation for art, local government and civic engagement.

## *Best Practice Models: Cultural Economic Development*

### **IRRIGATE, SPRINGBOARD FOR THE ARTS**

#### **ST. PAUL, MINNESOTA**

<http://springboardforthearts.org/community-development/irrigate/>

<http://kresge.org/news/major-construction-zone-arts-effort-sows-seeds-for-vibrant-minnesota-community>

Originated and led by Springboard for the Arts, Twin Cities Local Initiatives Support Corporation, and the City of Saint Paul, Irrigate is a nationally recognized artist-led creative place making initiative pioneered along the Saint Paul portion of the Green Line (light rail transit) during the years of its construction. This artist-led community and economic development approach emphasizes cross-sector collaboration with local private and non-profit sectors to build social and economic capital by engaging local artists, neighborhoods, and businesses in addressing opportunities and challenges associated with change in their communities. Through this program in Saint Paul, Irrigate has trained nearly 600 local artists in place making and collaboration, and supported almost 200 of those artists to do 120 collaborative place making projects along the Green Line. The district councils of the six communities along the corridor in St. Paul partner in the sessions, making the case for neighborhood needs and helping connect the artists to small businesses and community groups.

Through Irrigate, there have been murals and theater and a flash mob; there've been exhibitions and music and performance art in restaurants; art has popped up in convenience stores, bus stops and construction zones. The projects have taken place in communities as different as downtown – both residential and commercial – and Frogtown, which is among St. Paul's most diverse neighborhoods and home to recent Hmong, Latino and Somali immigrants.

Key to Springboard's approach has been a call to artists who live, work or have other personal connections to communities along the rail line. The one requirement to be considered for Irrigate funding – a grant of up to \$1,000 per artist per project – is that after training, the artist must partner with a community group or business for whom working with artists may be entirely new.

## *Best Practice Models: Cultural Economic Development*

### PUTTING YOUTH TO WORK

#### **SAY SI (SAN ANTONIO, TX)**

<http://www.saysi.org/about/faqs/>

SAY Sí is year-round, long-term, tuition-free arts program for high school and middle school students in San Antonio, working with youth interested in making and selling their artwork and learning more about the business side of the arts. SAY Sí programs include:

- **VA [Visual Arts]**, the high school visual arts program where students study drawing, painting, sculpture, ceramics, art history and create commission art work.
- **MAS [Media Arts Studio]**, the high school media arts program where students learn innovative website development, animation, filmmaking and professional graphic design.
- **WAM [Working Artists & Mentors]**, the middle school visual & media arts program taught by trained instructors and student mentors.
- **The ALAS [Activating Leadership Art & Service] Youth Theatre Company**, a youth theatre program serving middle and high school students that develops leadership and creativity skills through a unique approach to performance.
- **ABC [Artists Building Communities]**, where trained alumni facilitate weekly art workshops for children served by community organizations and school districts.

SAY Sí accepts diverse students from all areas of town, but first priority is given to students from San Antonio's inner city and from low economic households. The program currently serves over 175 youth annually in onsite programs and over 4,000 youth in outreach programs.

#### **ARTISTS FOR HUMANITY (BOSTON, MA)**

<http://www.afhboston.org/>

Founded in 1991, Artists For Humanity's mission is to bridge economic, racial and social divisions by providing under-resourced youth with the keys to self-sufficiency through paid employment in the arts. AFH's central program, the Youth Arts Enterprise, employs 250 Boston teens annually during their crucial out-of-school hours: Tuesday-Thursday from 3:00-6:00PM during the school year and Monday-Friday from 12:00-5:30PM during the summer. Following a paid apprenticeship model, AFH partners teens, with little or no experience, over a prolonged time period with professional artists and designers; 70% of youth participate for more than one year. Youth and art/design mentors collaborate on innovative projects – like animating a video for National Grid's website, developing a workforce training video for Jobs for the Future and engineering bike racks for installation throughout the City – that promote active learning and advanced 21st Century Skills development in creativity, media, collaboration, technology, critical-thinking, problem-solving and STEM (Science, Technology, Engineering and Mathematics) concepts.

AFH offers youth this project-based learning in fully-equipped, staffed studios in Graphic Design/Motion Graphics, Painting/Murals, Photography, Screen-Printing, Sculpture/3D

## ***Best Practice Models: Cultural Economic Development***

Design, Video and Web Design. AFH further prepares teens for today's global knowledge-based economy by ensuring they have access to computer literacy, digital media, STEM concepts and advanced technological training. AFH offers rigorous academic support systems to steward youth toward high school and college graduation, toward an overarching goal of increasing future employability and earning potential.

### **ART@WORK, ATLANTA, GA**

<http://fultonarts.org/index.php/art-at-work>

The Fulton County Department of Arts and Culture developed Art at Work (AAW) in 1995 as a six-week summer program to provide opportunities for teens interested in visual arts and job training. Since the program's inception, hundreds of Fulton County youth have been integrally involved in all aspects of production and marketing while learning valuable work skills and earning their own income. The Art at Work program was recently expanded to include instruction in performing arts.

Understanding the need to be proactive rather than reactive, the Fulton County Arts and Culture (FCAC) entered into partnership with the Fulton County Juvenile Court (FCJC) in the fall of 1996 to develop and execute a program to serve youth who were on court ordered probation. As a result, the program evolved into what it is today: A year-round program that serves both youth from the juvenile courts, "at risk" teens and Fulton County youth.

Students in the AAW program become Apprentice Artists and are employed to design, create, and market original works of art. The program operates year-round and is comprised of three 10-week sessions and one 4-week summer session. Each session serves 25 - 30 students. During the fall, winter, and spring sessions, participants meet Tuesday & Thursday, two hours after school and four hours on Saturdays. The summer session is Monday through Friday, five hours each weekday. As a part of the program curriculum, teaching staff and participants take a maximum of two field trips per session, and two day outings during the summer session.



## ***Best Practice Models: Cultural Economic Development***

### **WORKING WITH YOUNG PROFESSIONALS**

#### **ARTSWAVE ARTSPASS (CINCINNATI, OH)**

<http://www.theartswave.org/connect/get-an-artspass>

ArtsWave ArtsPass, part of the ArtsWave Young Professionals program for those between 21 and 40 years of age, brings members special offers and discounts to more than 70 arts organizations, restaurants, shops and more. Discounts include arts and cultural events happening all over the region from the Cincinnati Ballet to Madcap Puppets to the Cincinnati Reds. The ArtsPass program is one aspect of the Young Professionals program of Arts Wave. Membership, which is part of the annual ArtsWave Community Campaign, not only includes the ArtsPass, but it also includes exclusive offers and invitations to some of Cincinnati's hottest events, including Oktoberfest and Taste of Cincinnati.

#### **EMERGING LEADERS NETWORK OF NEW YORK (NEW YORK, NY)**

<http://www.elnya.org/>

Emerging Leaders of New York Arts (ELNYA) is a New York City-based networking and professional development group that explores new ideas, best practices and challenges in the field of arts management. Membership includes an evolving group of arts administrators in their 20s and 30s who empower themselves with hands-on leadership opportunities and programming that elevates their fields. ELNYA's activities vary from casual networking happy hours to content-based panel conversations and peer-to-peer dialogues that called "Creative Conversations." "Culture Club" events take place monthly in cultural settings such as theaters, museums, or performance spaces.

ELNYA also maintains a website through which members discuss issues relevant to young arts administrators, announce events, and share relevant opportunities from other organizations, and the Google Group listserv to announce official ELNYA events as well as messages from the community related to leadership skill building, professional development, arts administration, or arts in community. ELNYA is a program of Arts & Business Council of New York and is made possible in part with public funds from the New York City Department of Cultural Affairs, in partnership with the City Council; and the New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State's 62 counties.

#### **ASSOCIATES, BUSINESS FOR CULTURE & THE ARTS PORTLAND, OR**

<http://www.businessculturearts.org/programs-events/associates>

BCA Associates is a program for young professionals to participate in a 5-month introduction to Greater Portland's arts and culture scene while making friends and meeting new people. Associates attend arts and cultural events together, explore skills in the arts and civic engagement, and enjoy a friendly competition among colleagues that results in new opportunities for community leadership in the arts.



## ***Best Practice Models: Cultural Economic Development***

The program includes attending arts and culture events, learning skills of civic engagement (through workshops), visits to Portland's known and hidden arts venues and backrooms, meeting artists, going behind the scenes to see how art is produced, creating a team project that advances an arts and culture group or genre, and special prizes for teams and individuals with the most points at the end of the year.

Participants get more connected to area arts and culture, get discount tickets and special invitations to events in the arts, build a network of people from a variety of backgrounds, and become an arts enthusiast, patron, philanthropist, activist and/or arts leader.

The program is for young professionals employed in Greater Portland, 21 years of age and older, with the ability to and interest in participating for 5-9 hours/month for activities and events. The cost is \$85, which includes a \$30 contribution to Work for Art, a workplace giving program for arts and culture. Work for Art will provides participants with a 6-month "Arts Card," which offers a pair of 2-for-1 tickets to hundreds of arts events, subject to availability.

## ***Best Practice Models: Cultural Economic Development***

### **SKILL-BUILDING FOR ARTIST-ENTREPRENEURS**

#### **PADUCAH ARTIST RELOCATION PROGRAM**

<http://www.paducahalliance.org/artist-relocation-program/artist-incentives>

Paducah Main Street offers a program that seeks artists that have achieved some notoriety in the art world. Qualified candidates are identified as persons in the field of art using a successful art business model. The artist must be able to demonstrate that their business produces sufficient sales and clients to support the artist while living/working in Paducah, KY. Special consideration will be granted to galleries and businesses that are "open to the public" and maintain a minimum number of "open" hours. Considerations may be given to artists that commit to making substantial contributions to the community through workshops or other highly desirable projects.

Artist relocation incentives include a combination of the following:

- Zoned for live/work spaces. This enables residents to have gallery/studio, restaurant/café, living, and other mixed uses.
- Properties available for as little as \$1 to qualifying proposals.
- Marketing and promotional materials for the Arts District.

#### **KC+ CONNECT (KANSAS CITY, MO)**

<http://kcstudio.org/kc-connect/>

KC+ Connect is an event series of KC Studio Magazine. It that provides individual artists and creative entrepreneurs an opportunity to broaden their network and showcase their creative potential. KC+ Connect is the tool that introduces local emerging artists to supporters of the arts in Kansas City. This program forms the bridge between the creative world and the business world. Individuals in Kansas City are seeking careers that will foster their creativity. The art community in Kansas City is a huge untapped well waiting to be discovered by companies that understand the importance of staying innovative in their competitive industry.

KC Studio is a unique lifestyle magazine that is anchored in arts and culture. It features the visual, cinematic and performing arts as well as cultural events and lifestyle topics, such as dining and home improvement. Published six times a year, KC Studio examines the people that make Kansas City a vibrant arts and culture community.

#### **VOLUNTEER LAWYERS AND ACCOUNTANTS FOR THE ARTS (ST. LOUIS, MO)**

<http://www.vlaa.org/>

St. Louis Volunteer Lawyers and Accountants for the Arts (VLAA) connects artists and arts organizations of every discipline with accountants and lawyers who donate their time and expertise to help their appreciative clients navigate the complicated world of finance and law. We also provide information and skills training designed to help the arts community develop sound business practices.

## ***Best Practice Models: Cultural Economic Development***

Through VLAA, more than 300 accountants and lawyers offer counsel to artists and administrators who are asking for help in record numbers. Each year, our volunteers donate more than \$100,000 in pro bono services to the arts community.

Founded in 1982 by St. Louis University School of Law and the city's Arts and Humanities Commission, VLAA is housed in the Regional Arts Commission's building on Delmar, which opened in 2003. Our primary service area is greater St. Louis, which includes St. Louis City, St. Charles, St. Louis, and Jefferson counties in Missouri and Madison and St. Clair counties in Illinois. But we also serve Columbia and eastern Missouri.

VLAA is supported by the Regional Arts Commission with additional funds provided by the Missouri Arts Council, a state agency; the Illinois Arts Council, a state agency; Arts and Education Council; foundations; law and accounting firms; corporations; individuals; and workshop fees. Donations are tax deductible.



**Appendix E**  
**Financial Analyses**  
**of**  
**Fort Worth's**  
**Cultural Organizations**

**By Jane Culbert**

**September 2014**

## FINANCIAL ANALYSES OF CULTURAL ORGANIZATIONS

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As part of the research in support of the development of a cultural plan in Fort Worth, the consultants performed an analysis of data on 30 cultural organizations in Fort Worth that are grantees of the Arts Council of Fort Worth. Due to the upcoming implementation of the Cultural Data Project in Fort Worth, the consultants did not feel it appropriate to survey all cultural organizations in the region, so the resulting analysis is not a complete picture of all cultural activity in the region. Such a survey was conducted in 2002 in connection with the cultural planning effort at that time. Sixteen organizations were included in both the 2002 effort and this year's effort. Despite the smaller data set, there are some interesting trends that can be identified among these organizations.

A special thanks goes to Christina Brinker and Wendy Taliaferro for their efforts in gathering the necessary information from organizations.

### LEVEL OF FINANCIAL ACTIVITY

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Figure I below provides the distribution of responding organizations by budget size. A comparison with the research that was conducted in 2002 is provided by way of comparison.

<b>Figure I: Responding Cultural Organizations by Budget Size</b>						
	<i>2014 Analysis</i>			<i>2002 Analysis</i>		
	<i># of orgs</i>	<i>\$ of orgs</i>	<i>% of aggregate budgets</i>	<i># of orgs</i>	<i>\$ of orgs</i>	<i>% of aggregate budgets</i>
Less than \$250,000	11	37%	2%	17	47%	3%
\$250,000-\$499,999	5	17%	3%	6	17%	5%
\$500,000-\$999,999	6	20%	8%	4	11%	5%
Over \$1 million	8	27%	87%	9	25%	87%
	30	100%	100%	36	100%	100%

It is interesting to note that in both years, the bulk of the financial activity (87%) was attributable to roughly a quarter of the organizations surveyed.

Figure II on the following page presents a summary of the revenues and expenses for the 30 organizations for which the Arts Council had financial data. This represents over \$50 million of financial activity by these 30 organizations. Data was provided for FY 2013 actuals (completed fiscal years), budget for FY 2014 (current year for many organizations), and budget for FY 2015.

Because budget data was provided by most organizations for both FY 2014 and FY 2015, is it important to keep in mind that 14 organizations (47%) provided balanced budgets for both of these years, a scenario that is unlikely to actually occur.

*Financial Analyses of Fort Worth's Cultural Organizations*

<b>Figure II: 30 Fort Worth Cultural Organizations' Aggregate Budget</b>			
	<b>FY 13 actuals</b>	<b>FY 14 budget</b>	<b>FY15 projected</b>
<i>Earned Income</i>			
Admissions/Ticket Sales	12,006,486	12,625,425	12,538,106
Other Program Revenue	11,112,116	4,241,166	4,533,009
Income from Endowment	2,288,214	5,751,415	5,779,092
Other Earned Income	2,071,079	2,881,016	2,505,529
<i>Total Earned Income</i>	27,477,895	25,499,022	25,355,736
<i>Contributed Income</i>			
Individual Contributions	14,027,363	9,791,914	9,920,714
Corporate Contributions	3,838,932	1,458,380	1,829,890
Foundation Grants	8,462,015	8,928,216	8,797,099
Federal	27,500	35,000	40,000
State	180,505	222,899	220,500
City	566,950	1,122,500	1,132,750
Other Contributed	302,152	70,360	184,229
<i>Total Contributed Support</i>	27,405,417	21,629,269	22,125,182
<b>Total Revenue</b>	<b>54,883,312</b>	<b>47,128,291</b>	<b>47,480,918</b>
<b>Expenses</b>			
G&A: Personnel Costs	12,491,206	13,041,315	13,250,804
G&A: Other Costs	9,647,646	10,249,697	9,774,648
Production: Personnel Costs	16,569,906	12,662,119	12,653,434
Production: Other Costs	16,076,079	11,319,353	11,497,660
<b>Total Expenses</b>	<b>54,784,837</b>	<b>47,272,484</b>	<b>47,176,546</b>
Net income (deficit)	98,475	(144,193)	304,372

## *Financial Analyses of Fort Worth's Cultural Organizations*

### SOURCES OF REVENUE

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Detailed information on sources of revenue was available for the 30 participating organizations.<sup>1</sup> Figure III and the related graph on the following page provide the aggregate information obtained about various categories of revenue.

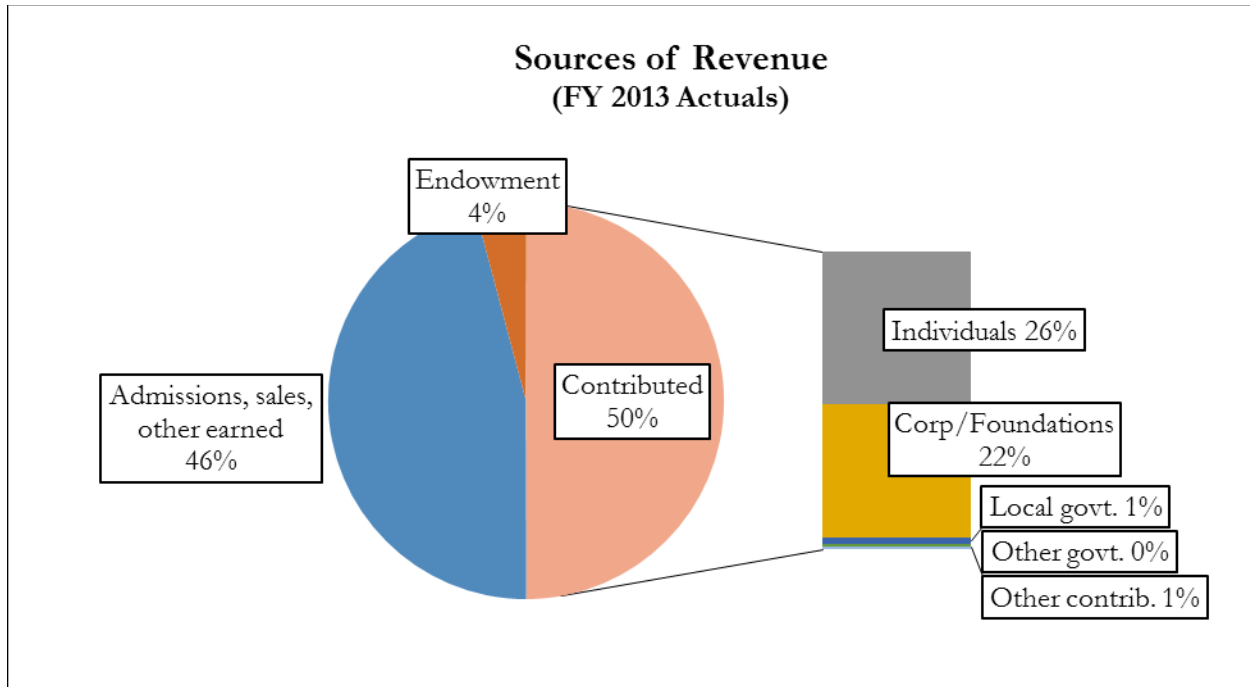
- In FY 2013, half of organization revenue is earned and half is contributed (which is well within standard ranges). Note that for FY 2014 and FY 2015, the projected percent of earned revenue is slightly higher, at 54% for FY 2014 and 53% for FY 2015.
- In FY 2013, over a quarter of revenue (26% of total revenue and over half of contributed revenue) comes from individual contributions.
- It is clear that for these 30 organizations, federal and state support is insignificant. City support is primarily to the Arts Council, and is carried through as grants to the 30 cultural organizations in this data pool.

<b>Figure III: Sources of Revenue</b>		
	<b>FY 13 actuals</b>	<b>% of total</b>
<i>Earned Income</i>		
Admissions/Ticket Sales	12,006,486	22%
Other Program Revenue	11,112,116	20%
Income from Endowment	2,288,214	4%
Other Earned Income	2,071,079	4%
<i>Total Earned Income</i>	<i>27,477,895</i>	<i>50%</i>
<i>Contributed Income</i>		
Individual Contributions	14,027,363	26%
Corporate Contributions	3,838,932	7%
Foundation Grants	8,462,015	15%
Federal	27,500	0%
State	180,505	0%
City	566,950	1%
Other Contributed	302,152	1%
<i>Total Contributed Support</i>	<i>27,405,417</i>	<i>50%</i>
<b>Total Revenue</b>	<b>54,883,312</b>	<b>100%</b>

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<sup>1</sup> Note that to avoid “double counting” revenue, Arts Council grants are not included in this analysis (since revenue to the Arts Council itself is included).

## *Financial Analyses of Fort Worth's Cultural Organizations*



## **ORGANIZATIONAL EXPENDITURES**

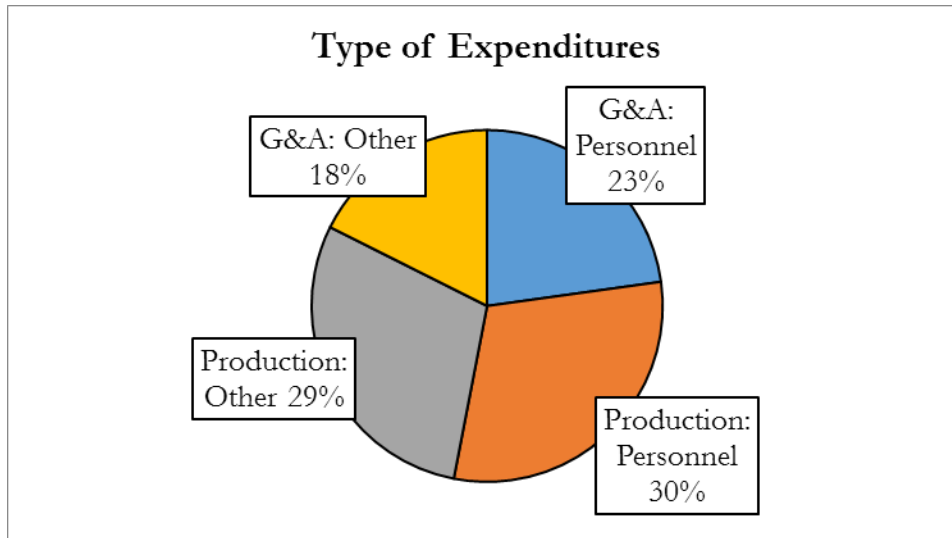
Figure IV and the related graph provide information about how organizations spend their money.

- Personnel costs comprise 53% of total expenditures.
- Production/program costs comprise 59% of total expenditures.

Figure IV: Expenditures		
	FY 13 actuals	% of total
G&A: Personnel Costs	12,491,206	23%
G&A: Other Costs	9,647,646	18%
Production: Personnel Costs	16,569,906	30%
Production: Other Costs	16,076,079	29%
<b>Total Expenses</b>	<b>54,784,837</b>	<b>100%</b>



## Financial Analyses of Fort Worth's Cultural Organizations



### GROWTH OVER TIME

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As noted above, there were 16 organizations who were included in both the 2002 data collection effort and this year's aggregation. Table V below shows the extent of growth for these sixteen organizations over this time period. Since the data was collected in 2002, there has been 20% growth for these 16 organizations, adjusting for inflation. ***This reflects significant growth in the cultural sector in Fort Worth during this time period, which is reflected in today's vibrant cultural scene.***

Figure V: Growth Over Time				
	FY 2013 actuals	FY 2000 actuals	FY 2000 (expressed in FY 2013 dollars)	% change
Total operating expenses for 16 organizations	50,680,256	31,176,023	42,175,770	20%

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## OPERATING DEFICITS

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For FY 2013 (the only year where organizations consistently reported actuals rather than budgets or projections), 16 of the 30 organizations (53%) reported operating deficits, with the largest percentage (64%) occurring in the smallest organizations. This level of operating deficit is relatively high, and is not sustainable over extended periods of time. It is clear from the discussions that have taken place in this planning process that there is a high level of awareness of the need for increased support for cultural organizations, and this data provides specific evidence in support of this need.

<b>Figure VI: # of Operating Deficits</b>			
	<b># of orgs. reporting deficits (FY 2013)</b>	<b>Total # of orgs</b>	<b>% of total</b>
Less than \$250,000	7	11	64%
\$250,000-\$499,999	2	5	40%
\$500,000-\$999,999	3	6	50%
Over \$1 million	4	8	50%
	16	30	53%

That said, it is important to note that in the aggregated data presented at the beginning of the analyses, FY 2013 shows an operating surplus, despite the number of organizations that had operating deficits as reported here. That aggregate surplus is the result of several larger organizations ending the year with operating surpluses that more than compensated for the deficits of other organizations. (For example, one larger organization reported an 18% operating surplus in FY 2013 followed by two years of projected operating deficits, possibly the result of receiving a restricted gift/grant that is recognized in one year and expended in subsequent years.)

## APPENDICES

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### PARTICIPATING ORGANIZATIONS

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The following organizations are included in the data analyses in this report. An asterisk represents those organizations that were also in the 2002 report.

Amphibian Productions  
Artes de la Rosa  
Arts Council of Fort Worth\*  
ArtsFifth Avenue  
Ballet Concerto Inc\*  
Casa Manana\*  
Chamber Music Society  
Circle Theatre Inc.\*  
Contemporary Dance/Ft Worth  
Fort Worth Classic Guitar Society\*  
Ft Worth Opera\*  
Ft Worth Symphony\*  
Hall Ensemble  
Hip-Pocket Theatre\*  
Imagination Celebration of Fort Worth\*  
Jubilee Players Inc.\*  
Kids Who Care  
Modern Art Museum of Fort Worth\*  
PAFW Children's Education Program  
PianoTexas International Academy  
Schola Cantorum of Texas Inc\*  
SiNaCa Studios  
Stage West Theatre  
Texas Ballet Theater (Fort Worth only)\*  
Texas Boys Choir\*  
Texas Camarata  
Texas Nonprofit Theatres\*  
Trinity Shakespeare Festival  
Van Cliburn Foundation\*  
Youth Orchestra of Greater Fort Worth

## METHODOLOGY

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Due to the impending launch of the Cultural Data Project in Fort Worth, the decision was made not to survey every cultural organization in Fort Worth to ask for the specific data that was requested when this survey work was conducted in 2001. Instead, it was decided to use data provided by cultural organizations in connection with their grant applications to the Arts Council of Fort Worth. Accordingly, not all cultural organizations in Fort Worth are included; nor is all of the data that was utilized in 2002 available for consideration. However, the data provided by the Arts Council allows interesting analyses that could be replicated each year using this same set of data.

Because many organizations provided budget data for FY 2014 and FY 2015 (as actual data was not available), much of the analysis provided in the report focuses on FY 2013, the only year for which actual data was available for all organizations.

All of the organizations in this data received grant funding from the Arts Council of Fort Worth. In order to avoid double counting of this as additional revenue coming into Fort Worth, this support was not included in the aggregate revenue analyses. In addition, expenditures by the Arts Council (that include regranteeing those same funds) were reduced by the same amount.