

DRAFT



DALLAS
CULTURAL PLAN
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WELCOME



My Fellow Dallasites:

For the first time since 2002, the City of Dallas, led by the Office of Cultural Affairs, has a comprehensive plan that will guide our city over the next seven to ten years in building an even more vibrant, economically healthy, and equitable artistic ecosystem. This year-long effort is the result of input from nearly 9,000 Dallas residents - including artists, audiences, donors, and educators - who came together to share their priorities and aspirations for the arts. Coupled with this citywide civic engagement, research and analysis of a leading team, led by Lord Cultural Resources, bcWORKSHOP, HR&A Advisors, and Idyllic Interactive, helped determine and prioritize the strategies of the Cultural Plan.

Why is this a game changer? In 2017, I think many of us were astounded to learn that the arts in Dallas had grown to an \$891 million industry responsible for driving 33,000 jobs. These are the kinds of jobs that truly grow the vibrancy of our city - they cannot be outsourced, and they bring young people and new companies from all industries to Dallas. With beautiful and iconic venues complete, our city now needs to address issues of diversity, equity and access so that more residents can enjoy and engage with the arts. This Cultural Plan will address these.

As the proud father of an artist, I am pleased that one of the distinguishing facets of the Cultural Plan is its commitment to support our creative workers. This includes recommendations for artistic spaces, to neighborhood-driven arts grants and funding programs and improving the ways we help facilitate training and capacity building opportunities for emerging artists so that they can build their life-long career in Dallas.

Lastly, I want to acknowledge the donors who generously funded 50 percent of the Dallas Cultural Plan: the Hoblitzelle Foundation, Texas Instruments Foundation, Meadows Foundation, Perot Foundation, PNC Bank and Communities Foundation of Texas. Their investment builds on the long-standing civic support for the arts, and we could not have completed this plan without their generous support.

I look forward to watching the Office of Cultural Affairs and their partners across the arts and cultural spectrum begin the work and strategies detailed in the 2018 Dallas Cultural Plan.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael S. Rawlings". The signature is fluid and cursive, written over a faint, light blue background graphic that resembles a stylized hot air balloon or a similar shape.

Michael S. Rawlings
Mayor of Dallas



Dear Fellow Dallasites:

It has been my honor and privilege to serve as the Director of the Office of Cultural Affairs for the City of Dallas during this past year's cultural planning process. As a native Dallasite who first experienced arts more than 30 years ago in this city, I'm truly amazed at how far we have come and inspired by what I see as boundless opportunities for artistic vibrancy going forward.

In some ways, this Cultural Plan has been one, big year-long conversation about something near and dear to so many of us — arts and culture! How do we experience the arts here in Dallas? How can we participate in producing and creating arts and culture that is relevant to our daily lives? How are artists and creative producers supported and nurtured so that they can thrive and continue to add to our communities? These questions, in addition to dozens of others, were the conversation starters that nearly 9,000 of you discussed and debated and dreamed about.

After our research, benchmarking, financial analysis, and most importantly, listening to the community, six clear priorities emerged. Equity rose the top quickly — Dallas residents intuitively knew that resources and supports for arts have not always been shared broadly across the city and artistic domains. We can do better. And, if Equity is the center of our other priorities — including Diversity, Support for Artists and Spaces — then, our entire City will be more vibrant and creatively inspired. Increasing the Economic Sustainability of the entire sector and improving Communications to audiences near and far will help us ensure that we are creating more opportunities for artists and cultural production and for audiences across Dallas.

Lastly, I am filled with gratitude for so many of you. First of all, thank you to the amazing team of the Office of Cultural Affairs who managed this process and invested personally and professionally to make sure that all parts of our city and its artistic fabric were truly served by this work. Thank you to the Lord Cultural Resources, who led the consulting team that brought an external expertise and analytical framework to help us organize our data and priorities so beautifully. Thank you to the private donors who have already invested generously in Dallas' arts for supporting this plan to guide the sector for the next seven to 10 years. Thank you to the Steering Committee and the other task force contributors who spent months reviewing research and crafting solutions. Thank you to the Cultural Affairs Commission and City Council who showed up consistently to lend their leadership and support to this work. And, last but certainly not least, thank YOU if you participated in this Plan — I hope you see how this is truly a culmination of broad community engagement, and I look forward to working together to bring it to life!

All my best,

Jennifer Scripps
Director of the Office of Cultural Affairs

BIENVENIDO



Mis compañeros de Dallas:

Por primera vez desde 2002, la ciudad de Dallas, liderada por la Oficina de Asuntos Culturales, tiene un plan integral que guiará a nuestra ciudad durante los próximos siete a diez años en la construcción de un ecosistema artístico aún más vibrante, económicamente saludable y equitativo. Este esfuerzo de un año es el resultado de las aportaciones de cerca de 9,000 residentes de Dallas, incluidos artistas, audiencias, donadores y educadores, que se reunieron para compartir sus prioridades y aspiraciones para las artes.

Junto con este compromiso cívico en toda la ciudad, la investigación y el análisis de un equipo líder liderado por Lord Cultural Resources, bcWORKSHOP, HR & A Advisors e Idyllic Interactive, ayudaron a determinar y priorizar las estrategias del Plan Cultural.

¿Por qué es esto un cambio de juego? En 2017, creo que muchos de nosotros quedamos asombrados al saber que las artes en Dallas habían crecido a una industria de \$ 891 millones, responsable de generar 33,000 empleos. Estos son los tipos de trabajos que verdaderamente hacen crecer la vitalidad de nuestra ciudad: no pueden ser tercerizados, y traen jóvenes y nuevas compañías de todas las industrias a Dallas. Con lugares bellos e icónicos completados, nuestra ciudad ahora necesita abordar problemas de diversidad, equidad y acceso para que más residentes puedan disfrutar e involucrarse con las artes. Este Plan Cultural abordará estos puntos.

Como orgulloso padre de un artista, me complace que una de las facetas distintivas del Plan Cultural sea su compromiso de apoyar a nuestros trabajadores creativos. Esto incluye recomendaciones para espacios artísticos, subvenciones artísticas impulsadas por el vecindario y programas de financiación y mejoramiento de las formas en que facilitamos la capacitación y las oportunidades de desarrollo para artistas emergentes para que puedan construir su carrera de por vida en Dallas.

Por último, quiero agradecer a los donantes que generosamente financiaron el 50 por ciento del Plan Cultural de Dallas: la Fundación Hoblitzelle, la Fundación Texas Instruments, la Fundación Meadows, la Fundación Perot, el Banco PNC y la Fundación Comunitaria de Texas. Su inversión se basa en su largo apoyo cívico para las artes, y no podríamos haber completado este plan sin su generoso apoyo.

Espero con interés ver a la Oficina de Asuntos Culturales y sus socios en todo el espectro artístico y cultural comenzar el trabajo y las estrategias detalladas en el Plan Cultural de Dallas 2018.

Sinceramente,

A handwritten signature in black ink, appearing to read "Michael S. Rawlings". The signature is fluid and cursive, written over a light blue background.

Michael S. Rawlings
Mayor of Dallas



Estimados compañeros de Dallas:

Ha sido un honor y un privilegio servir como Director de la Oficina de Asuntos Culturales de la Ciudad de Dallas durante el proceso de planificación cultural del año pasado. Como nativa de Dallas que experimentó por primera vez las artes hace más de 30 años en esta ciudad, estoy realmente sorprendida de lo lejos que hemos llegado y me inspira ver oportunidades ilimitadas para la vitalidad artística en el futuro.

De alguna manera, este long-standing Plan Cultural ha sido una gran conversación durante un año sobre algo cercano y querido para muchos de nosotros: las artes y la cultura! ¿Cómo experimentamos las artes aquí en Dallas? ¿Cómo podemos participar en la producción y creación de artes y cultura que sea relevante para nuestra vida cotidiana? ¿Cómo se apoyan y se nutren los artistas y productores creativos para que puedan prosperar y seguir sumando a nuestras comunidades? Estas preguntas, además de docenas de otras, fueron los temas de conversación que casi 9,000 de ustedes discutieron, debatieron y soñaron.

Después de nuestra investigación, evaluación comparativa, análisis financiero y lo más importante, escuchar a la comunidad, surgieron seis prioridades claras. La equidad subió rápidamente: los residentes de Dallas intuitivamente sabían que los recursos y el apoyo para las artes no siempre se han compartido ampliamente en toda la ciudad y dominios artísticos. Podemos hacerlo mejor. Y, si la equidad es el centro de nuestras otras prioridades, que incluyen Diversidad y Apoyo a artistas, entonces, toda nuestra ciudad será más vibrante y creativa. Aumentar la sostenibilidad económica de todo el sector y mejorar las comunicaciones a audiencias cercanas y lejanas nos ayudará a garantizar que estamos creando más oportunidades para los artistas y la producción cultural y para las audiencias de todo Dallas.

Por último, estoy llena de gratitud hacia muchos de ustedes. En primer lugar, gracias al increíble equipo de la Oficina de Asuntos Culturales que gestionó este proceso e invirtió personal y profesionalmente para asegurarse de que todas las partes de nuestra ciudad y su tejido artístico estuvieran verdaderamente atendidas por este trabajo. Gracias al equipo de Lord Cultural Resources que trajo una experiencia externa y un marco analítico para ayudarnos a organizar nuestros datos y prioridades de manera tan hermosa. Gracias a los donantes privados que ya han invertido generosamente en las artes de Dallas por apoyar este plan para guiar al sector durante los próximos siete a 10 años. Gracias a la Comisión de Asuntos Culturales y al Consejo Municipal que se presentaron constantemente para prestar su liderazgo y apoyo a este trabajo. Y, por último, pero no menos importante, gracias a USTEDES que participaron en este Plan: ¡espero que vean cómo esto es realmente la culminación de una amplia participación comunitaria, y espero trabajar juntos para darle vida!

Todo lo mejor,

A handwritten signature in cursive script that reads "Jennifer Scripps".

Jennifer Scripps

Directora de la Oficina de Asuntos Culturales

A collective vision for the future of Dallas arts and culture.

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

Through this Cultural Plan and an updated Cultural Policy, Dallas is harnessing its strengths to address its challenges.

Dallas is a very different city from 2002, the last time the City embarked on an arts and cultural planning process. Today, it is the 9th largest city in the United States with 1.3 million residents, and an ethnically and racially diverse population, with just over 40% identifying as Hispanic or Latino and 60% White (~30% of whom identify as White, non-Hispanic/Latino), 25% African American, and 3% Asian-American.



The Dallas arts community contributes almost \$900 million per year to the Dallas economy.

The Dallas arts community has experienced explosive growth in the last 16 years. Just a few notable successes include:

- Completion of the Dallas Arts District and Perot Museum
- Free admission at DMA
- Opening of the Dallas Children's Theater building, and
- Thriving theater scene including groups like Cara Mía, Undermain and Kitchen Dog Theater companies

WHY A CULTURAL PLAN NOW?

The OCA supports the diverse cultural ecosystem in Dallas—including artists, arts organizations, cultural places, and cultural visitors. Through the cultural planning process, we know:

- **Dallas funds culture at a similar per-capita level as peer cities across the country**—higher than Chicago and Houston while just lower than New York City.
- **The people of Dallas are spending more on buildings than people.** Over two thirds of OCA funding is allocated to city-owned cultural venues, while the remaining funds go to cultural organizations and to support public art. This concentration of OCA funds in cultural venues is unusual compared with peer cities, which tend to allocate a greater share of funding to programming.
- **The growth of Dallas' creative economy lags the economic growth of the city by 22%.** That lag is almost double that of Charlotte and more than seven times Houston. In both of those cities, the growth of jobs in the creative sector is only slightly slower than the growth of the city's overall economy.
- **Growth in the city's arts community has been uneven across neighborhoods, ethnicities and disciplines.** Neighborhoods near the urban core such as Deep Ellum and Bishop Arts have seen approximately 20% employment growth in creative industries since 2010, compared to 5-10% in further-out neighborhoods like Red Bird and Vickery Meadows.



Today

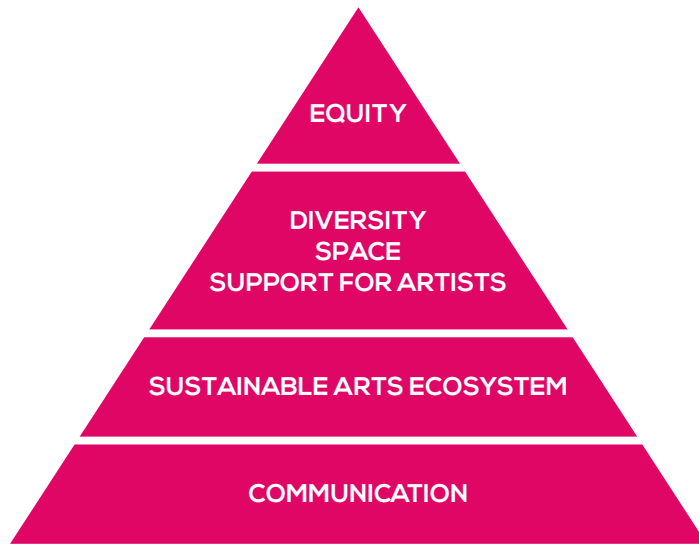
Work is underway to “jump start” this Cultural Plan’s key suggested initiatives based on a strong consensus of support:

- Shifting funding programs to support more neighborhood arts.
- Completing Phase II of the Latino Cultural Center using existing 2006 bond funding to support the growing Latinx arts community.
- Connecting artists to critical resources starting with a “Space Finder” site and an Artist Resource Center.
- Launching a city-wide equity study of arts funding across multiple funders.

THROUGH THE STRATEGIES IN THIS CULTURAL PLAN...

- Artists and neighborhoods will be supported in new ways.
- The OCA will shift focus from building new buildings to maintaining buildings better and supporting creators, organizations, and communities in a sustainable way.
- Dallas will have a culture of value for the arts and the power it has to strengthen our communities.

With actionable steps that can be realized through continued leadership by the City and collaborators, this 2018 plan is an invitation to the people of Dallas to explore and shape our city's cultural future.



Six priorities emerged, and were overwhelmingly confirmed, as crucial to achieving Dallas' vision for arts and culture. They are described here in rank order:

- **Equity** is fundamental to a healthy community and a healthy arts ecosystem. It is the foremost of the six priorities and will be the lens through which the rest of the plan—and OCA's work—will be approached.
- **Diversity, Space and Support for Artists** represent key categories of programs and initiatives through which OCA, other organizations, and funders can serve Dallas's arts and cultural sector and the broader community.
- **A Sustainable Arts Ecosystem** is a broader goal to which the other priorities will contribute.
- Finally, **Communication** supports and promotes all the activity taking place under the banners of the preceding priorities.

nearly **9,000** Dallas residents contributing

150+ public, committee, and taskforce meetings

137 Initiatives

31 Strategies

6 Priorities

ONE Coordinated Vision for Dallas' arts and culture

Over a hundred dedicated leaders from throughout Dallas—artists, leaders in arts organizations, business, philanthropy and City government—formed taskforces to ensure that each priority was thoroughly defined and actionable. In six weeks, taskforce members met over 21 times, reviewed hundreds of pages of public input, research from the cultural planning team, and met with other entities in the city tackling their priority. The result is 31 strategies and 137 initiatives designed to tackle the heart of the city's arts and cultural needs.

As new stakeholders emerge throughout the city, new opportunities can be considered to achieve these recommendations and more.

The final Dallas Cultural Plan and an updated Cultural Policy to support the implementation of the Plan will be briefed before the Quality of Life Committee of the Dallas City Council before it is taken to City Council for full approval by the City Council.

These priorities, strategies, and initiatives are the flexible legs on which the Cultural Plan and Updated Policy stand.

FACT SHEET

WHAT

The Dallas Office of Cultural Affairs (OCA) has released the **DRAFT Dallas Cultural Plan**, the result of a year-long process that has sought to:

- Engage local artists, arts and cultural organizations, their leaders, and supporters as well as residents across all neighborhoods
- Explore ways to strengthen and improve access to the City's tremendous cultural assets
- Understand the aspirations and needs of artistic institutions and cultural organizations, artists and others within the cultural economy of all types and sizes
- Suggest ways and incorporate tactics to merge the work needed in arts and culture into the work of other City departments
- Provide the vision, implementation strategies, organizational structure, funding requirements and policy framework to achieve the goals and strategic objectives set forth in the cultural plan

WHO

Almost 9,000 Dallas residents have engaged with this cultural planning process.



THANK YOU TO ALL PARTICIPANTS!

6 PRIORITIES

Six priorities are crucial for Dallas to realize its vision for arts and culture in Dallas:

EQUITY

Support the broadest range of art forms and creative producers, considering inclusivity, diversity and neighborhood impact to direct resources equitably to artists and organizations.

DIVERSITY

Celebrate and promote the diversity of Dallas, while striving to improve diversity of programming, staff and organizational leadership across the cultural sector.

SPACE

Provide, create and incentivize the creation of spaces and places to encourage and allow arts and culture in Dallas to thrive and grow citywide.

SUPPORT FOR ARTISTS

Establish a supportive arts ecosystem that nourishes the creative and innovative energy of Dallas artists.

SUSTAINABLE ARTS ECOSYSTEM

Model sustainability to the arts and culture community through OCA's facilities and encourage and support the development of future sustainability in the broader arts and cultural sector.

COMMUNICATION

Promote culture as a fundamental driver of the city of Dallas. Ensure awareness at local, national and international levels of Dallas' cultural offerings through enhanced communication.

WHAT IS IN THE PLAN?

The Plan describes the major needs identified in the process:

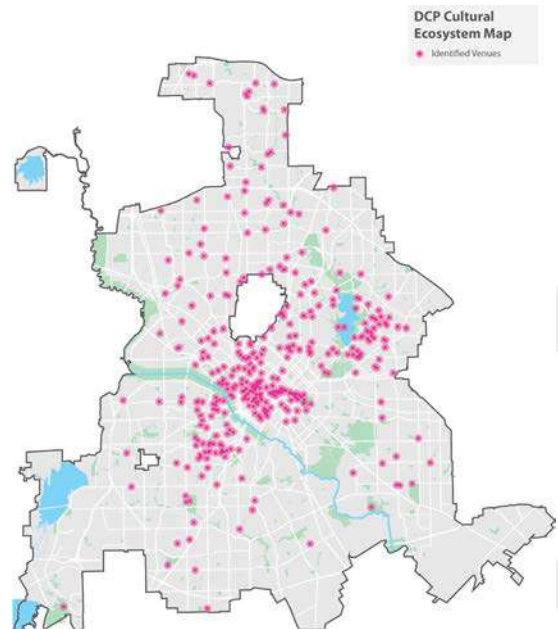
- Distribute citywide resources equitably
- Increase support for, and understanding of, ethnic, cultural, and racial diversity
- Focus public resources on organizations as well as buildings
- Coordinate and centralize communication
- Build opportunities for economic sustainability
- Harness the value of neighborhoods while preserving the culture of those neighborhoods
- Address the need for spaces throughout the city to experience arts



Download the Cultural Plan and Updated Cultural Policy at www.dallasculturalplan.com

CULTURAL ECOSYSTEM

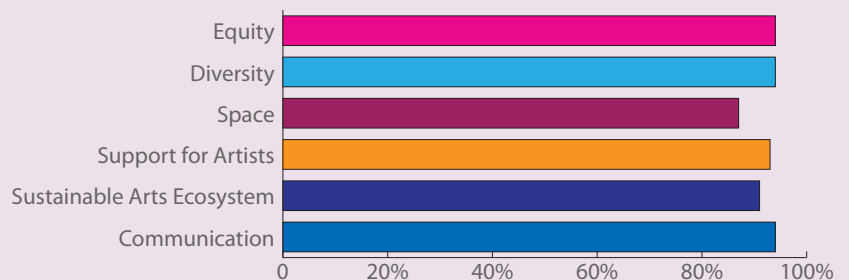
Dallas residents pitched in to identify **over 600 places** where they experience culture.



FEEDBACK AND ACTIVATION WORKSHOPS

Dallasites came out in neighborhoods throughout the city to share ways that they will activate the Dallas Cultural Plan and confirmed support the priorities of the Plan. At each meeting, residents overwhelmingly “strongly agreed” or “agreed” that Equity, Diversity, Space, Support for Artists, Sustainable Arts Ecosystem, and Communication are foremost in establishing Dallas’ vision for arts and culture in the coming years.

Percent of Activation Workshop Attendees that “Strongly Agree” or “Agree” by Priority



1



Grade A Place
Your Community's Arts and Culture Grade

Making Your Community an AI
Hacer de su comunidad un AI

Experience
Opportunities
Barriers

MAP
DALLAS

INTRODUCTION

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

The city of Dallas is an international hub of commerce and culture. Anchoring the economically dynamic North Texas region, it is home to the third-largest concentration of Fortune 500 companies in the nation. It is the 9th largest city in America with almost 1.3 million residents. The City offers an ethnically and racially diverse population, with over 40% identifying as Hispanic or Latino and 60% White (~30% of whom identify as White, non-Hispanic/Latino), 25% African American, and 3% Asian American.

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

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

OVERVIEW OF PLANNING PROCESS

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

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

There are four legs on which this cultural plan stands: broad and deep research, public engagement, a plan to build sustainability for the arts in Dallas, and Cultural Plan and Updated Cultural Policy.

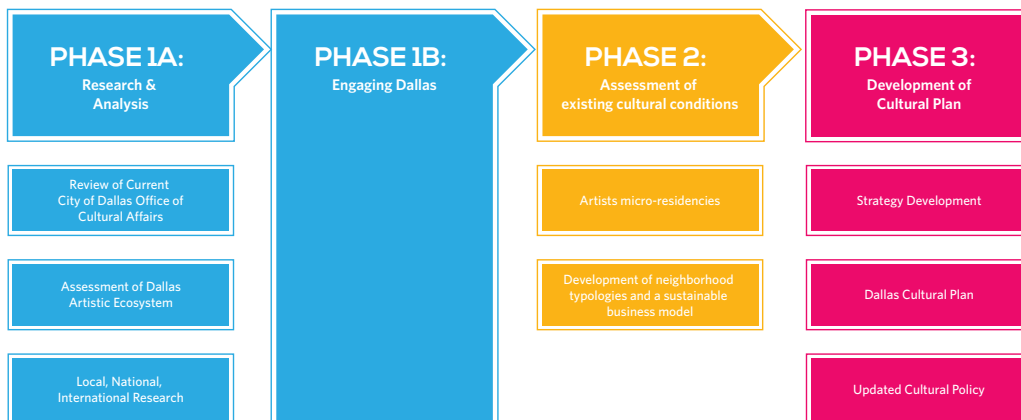
Throughout the process, with broad engagement, the OCA and cultural planning team sought input from residents, government, and the business and philanthropic communities.

The OCA has placed a major emphasis on eliciting a vision for culture based on the needs and wants of people in neighborhoods throughout the city. As a result, residents from all walks of life have been actively involved in the entire planning process, providing input through in-person town hall meetings, community conversations designed to reach all parts of Dallas’ 300 individual neighborhoods, virtual engagement through the website, dallasculturalplan.com, social media platforms, and webinars.

WHY A CULTURAL PLAN FOR DALLAS?

The OCA launched this 2018 cultural plan to address gaps in cultural service delivery; expand participation in arts and cultural experiences; broaden the impact of culture on the entire city; identify new opportunities for future audiences; and stake out the city’s identity through the arts and cultural expression.

The Dallas Cultural Plan translates the arts and cultural needs and identity of the City into a tool for implementing recommendations citywide.





Vision meets strategy in a cultural plan

WHY NOW?

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

The 2002 process and the subsequent adoption of an updated Cultural Policy and other planning efforts resulted in numerous arts and culture assets enjoyed by Dallasites and visitors today:

- Completion of the Dallas Arts District—the largest contiguous arts district in the world;
- Continued development, maintenance and operation of neighborhood cultural centers—the Latino Cultural Center, the Oak Cliff Cultural Center, the South Dallas Cultural Center, and the Bath House Cultural Center;
- OCA's cultural funding programs that support arts and cultural organizations, individual artists, and arts programs;
- Creation of new funds for the arts in partnership with the OCA, including the Dallas Tourism Public Improvement District (DTPID) and the Moody Fund for the Arts.

The 2002 update re-focused the mission, vision, program guidelines governance of the OCA, and the goals, application and selection, as well as the funding for the OCA's primary programs.



Since 2002, the Dallas arts community has seen explosive growth. It contributes almost \$900 million* per year to the Dallas economy and supports the equivalent of 33,000 jobs. Just a few notable successes include:

- Completion of the Perot Museum and opening of Dallas Children's Theater building
- Free admission at the Dallas Museum of Art
- Continual growth of a thriving theater scene including groups like Cara Mía, Undermain and Kitchen Dog Theater companies

Image above: How I Became a Pirate! The Dallas Children's Theater, from www.indfwfamily.com

** Source: Arts & Economic Prosperity 5. See https://static1.squarespace.com/static/5481ef2ae4b034519de4b648/t/59552cae17bffcc205023a21/1498754224175/TX_CityOfDallas_AEP5_OnePageHandout.pdf*

The world has changed a lot since Dallas updated its Cultural Policy in 2002;

- Facebook and social media were invented
- Steve Jobs introduced Apple's newest product, the iPhone
- Dallas built a park over a highway and grew by more than 200,000 people (2005-2016)
- DART's rail system grew substantially

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

- The OCA is under the purview of the City Manager's Office, and is responsible for the implementation of this cultural policy and programs.
- The OCA seeks advice from the Cultural Affairs Commission and review and approval from the Dallas City Council.
- Six programs or initiatives are directed and funded by the Office of Cultural Affairs. Today, many of the programs have evolved into other uses. Those still in use include the Cultural Organization Program (COP), Cultural Projects Funding, Arts Endowment Fund and the Public Art Program.
- The word "artist" was not mentioned in the 2002 OCA mission statement.
- The 2002 policy includes statements around diversity, however equity and inclusion are not mentioned.

This evolution is possible because of the following:

- **Process for Change.** The Policy outlined governance structure allowed for the evolution and adjustment of OCA programs. Today, three of the programs identified in 2002 are still active under the same name. Since 2002, three programs have been introduced or

reconfigured with new program names: Cultural Programs Funding, Cultural Vitality Program (CVP), Cultural Facilities Program (CFP), and Community Artist Program (CAP).

- **Role of Funding.** The procurement of cultural services is identified as the City's primary role, "contracting for the services of Dallas' cultural organizations and individual artists." Crafting program requirements in terms of services rendered supports the sharing or production of arts and culture, but does not contribute to the development and creation of arts and culture programming. This funding limitation may be particularly challenging for emerging artists.
- **Prominence of Public Art.** The structure of the 2002 policy gives much greater prominence to and proscription for the public art program than other OCA funding programs. This program is also distinct in its art review process and explicit collaboration with other City departments including the Park and Recreation department. Finally, public art is specifically referenced in the City's ordinance code.
- **Review Criteria.** The review criteria outlined with the Policy is primarily composed of fairly standard, or easily measurable factors. However, the Policy identifies "need" as a metric. This poses a challenge because need is not defined in the document or through an ancillary process referenced in the document. Additionally, within the criteria identified, there is no identification of weighting or importance. The City now has a rubric for evaluating projects and applications which addresses this issue.
- **Policy Update:** The 2002 Cultural Policy stated throughout the document that the policy should be reviewed and updated every 5 years.
- **Procurement of cultural services.** Current Cultural Policy does not simplify procurement of cultural services.



CITY-OWNED CULTURAL VENUES

\$14.8 M Budget



CULTURAL SERVICES CONTRACTS

\$6.7 M Budget



PUBLIC ART FOR DALLAS

\$548,000 Budget

OCA SPENDING TODAY

The following analysis provides a high-level overview of today’s spending on arts and culture by OCA and private participants in Dallas. The team analyzed the operating models of peer arts districts to uncover alternative funding sources and operating efficiencies that could be achieved in Dallas and identified opportunities to ensure the continued health of neighborhood arts groups and artists. Both of these analyses compared OCA’s funding allocation to different artistic entities with the funding ratios of national peer cities and assessed how funding could more effectively serve Cultural Plan goals.

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

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

As part of Phase II, the Cultural Plan team identified opportunities for Dallas’ major cultural venues to maximize revenue and operating efficiencies. New revenue and efficiencies can free up funding to support other cultural priorities such as increased diversity in programming and financially sustainable cultural organizations in the Arts District and citywide.

The City is contractually obligated to pay for normal maintenance for several City-owned arts venues.

OCA is contractually obligated to spend about \$7 million, or almost 50% of its facilities funds on operations and cultural services related to three major venues in the Dallas Arts District: AT&T Performing Arts Center/ATTPAC (\$4 million), the Meyerson Symphony Center (net \$2 million in expenses), and the Dallas Museum of Art (\$1 million).*

Capturing spending efficiencies and optimizing earned income opportunities at these facilities are among the City’s most powerful tools for freeing up funding for the investments and cultural equity initiatives identified in the Cultural Plan. In addition to a more efficient operating model, many of the 23 City-owned cultural facilities under

** From City FY 2016-17 budget; \$1.5 million of the annual funds to ATTPAC are for cultural and professional services through the year 2025; the Dallas Museum of Art also applied for and received \$1.075 million in cultural services support via the Cultural Organizations Program in that year and offers free general admission.*



OCA's care require an injection of one-time capital funding to address deferred maintenance needs that currently exceed the OCA's annual budget of approximately \$22 million. A commitment to and actionable approach for proactive maintenance can both defray future capital costs and bolster the philanthropic community's willingness to partner with the City to close this one-time gap. Financially sustainable cultural anchors will be better positioned to attract and cultivate the world-class artistic talent that is essential to Dallas' cultural ecosystem.

Like its public funds, Dallas' philanthropic funds are concentrated in large organizations and facilities compared with national peers. Higher levels of funding for large and very-large organizations may crowd out philanthropic contributions to smaller organizations. For instance, philanthropies or other donors may set aside a certain amount for cultural contributions—either explicitly or implicitly—in a given year. While some level of new funding for smaller organizations could be in addition to the existing contributions to large organizations, the overall pool may be limited.

Dallas has benefitted from enormous generosity on the part of individuals and philanthropies, who have supported the creation of the City's landmark cultural assets. These signature cultural assets continue to draw thousands of visitors to the city and help attract the world-class talent that enables Dallas to thrive. Recent cultural philanthropy has

focused on major capital campaigns for individual institutions. At the close of these campaigns, Dallas has the opportunity to consider how the next generation of philanthropic funding can be spent to best support community goals and priorities.

EDUCATION AND TRANSPORTATION

Dallas residents are particularly passionate about the role of the arts in education and lifelong learning, as well as ensuring that residents across the city have equitable access to arts through public transportation options.

The Dallas Cultural Plan consulted with representatives from DISD, Big Thought, DART, and the Dallas Public Library system on their plans related to arts and culture. As part of the implementation of this Plan, continuing this integrated work will further individual organizations' goals as well as the city's arts and cultural growth.

PLANNING CULTURALLY IN DALLAS

There have been a number of plans created throughout Dallas government in the past few years. Therefore, in addition to the work of the 2002 Update to the Cultural Policy, the 2018 Cultural Plan seeks to build on the plans and efforts of these agencies, planning across sectors in the City.

**We call this
"planning culturally."**

Dallas' arts ecosystem includes many players: artists and creatives, nonprofit arts and cultural organizations, funders, creative businesses, educators and lifelong learners, volunteers and

audiences. All these contribute meaningfully to the arts community and quality of life in Dallas. The team reviewed existing relevant planning documents to identify areas of overlap across city goals and objectives to strengthen the development of strategies for the final Cultural Plan, the resulting Cultural Policy, and their implementation. They are:

- Cultural Affairs Commission portion of City Code: Dallas City Code establishes and defines the Cultural Affairs Commission and its duties as an advisory body to the City. During the subsequent engagement process, residents generally seemed unaware of the Cultural Affairs Commission. They are advisors to OCA and can champion many of the top concerns voiced by residents — access, diversity and inclusion, increasing opportunities for emerging artists.
- *Downtown Dallas 360 Plan*: A strategic plan that outlines a vision for downtown Dallas, which includes the area commonly understood as “Downtown”—The Dallas Arts District, The Dallas Farmers Market, West End, etc.—as well as surrounding neighborhoods including Uptown, The Design District, The Cedars, Deep Ellum, and more.
- *Dallas Park and Recreation Comprehensive Plan*: The goals and strategies of the Park and Recreation Comprehensive Plan are supported by a series of specific plans that include the Downtown Parks Master Plan, Marketing Plan, Economic Value & Benchmarking Study, etc.
- *Forward Dallas! City of Dallas Comprehensive Plan*: Provides a Vision for the future of Dallas—crafted from the ideas and goals of Dallas residents.
- Dallas’ first Comprehensive Housing Policy is based on the Market Value Analysis (MVA): Establishes production goals for the development of homeowner and rental housing in strategic areas for different income bands, specifically 120% - 30% of area median income.
- *Complete Streets Manual*: Provides policies and design best practice guidelines to City agencies, design professionals, private developers, and community groups for the improvement of streets and pedestrian areas throughout Dallas.
- *Dallas CityMAP*: The Dallas City Center Master Assessment Plan looks at the highways and infrastructure in and around downtown and proposes alternatives to improve conditions in the core and adjacent neighborhoods.
- *Dallas Arts District Master Plan (6/7/2017 draft)*: A restructuring/revisiting of the original “Sasaki Plan” from 1982.
- *Visual Dallas: A Public Art Plan for the City*: An extensive exploration of public art in Dallas written and adopted in 1987 that not only outlines a vision for public art in the city, but also meditates on the meaning and value of art.
- *OCA Public Art Handbook*: Summarizes the history of the City’s public art program, including the creation of the Public Art Committee in 1982, formalization of the program in 1985, adoption of the Percent for Art program in 1989, the goals and other features of the program, including the number of commissions and donated pieces (124 and 168, respectively). Finally, it establishes provisions for the selection process of a prequalified list of emerging artists and open calls.
- *TACA Vibrancy Study*: The National Center for Arts Research (now SMU DataArts) ranked Dallas 44 of 65 in terms of arts vibrancy in the large city category. Among the study’s conclusions is that Dallas needs to increase its artist population by at least 50 percent to be at the median of comparable cities like Denver, Miami, Chicago, Atlanta, Portland, Austin and Minneapolis.



Photo by Thomas R Machnitzki, source: Wikimedia

COMPARABLE CITIES: LESSONS LEARNED

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

Four comparable cities—Austin, Charlotte, Denver, and Phoenix— were selected because they: recently completed a cultural plan, have similar overall population and density, ethnic and racial diversity, and have experienced significant population, business, and cultural growth.

Key lessons, opportunities and considerations around planning for arts and culture planning were shared. They include the following insights:

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

nearly **9,000** Dallas residents contributing

150+ public, committee, and taskforce meetings

137 Initiatives

31 Strategies

6 Priorities

ONE Coordinated Vision for Dallas' arts and culture

2



ENGAGING DALLAS

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

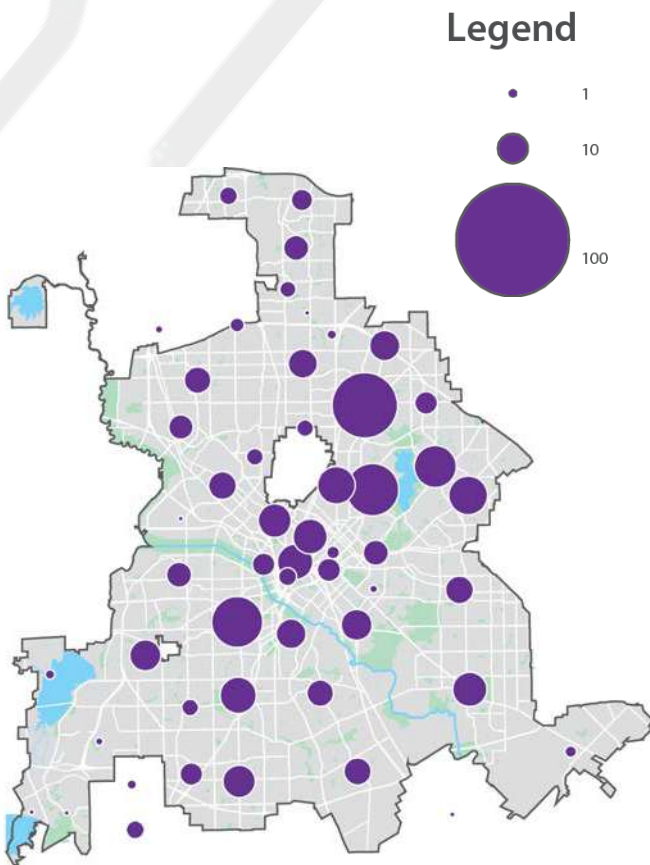
During the year-long process, the Dallas Cultural Plan engaged with **nearly 9,000 residents** at over 150 events across the city, touching each City Council District and partnering with dozens of organizations, individuals, and companies. These events fell into four categories:

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

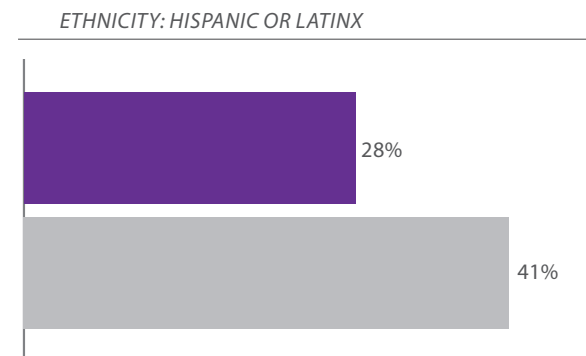
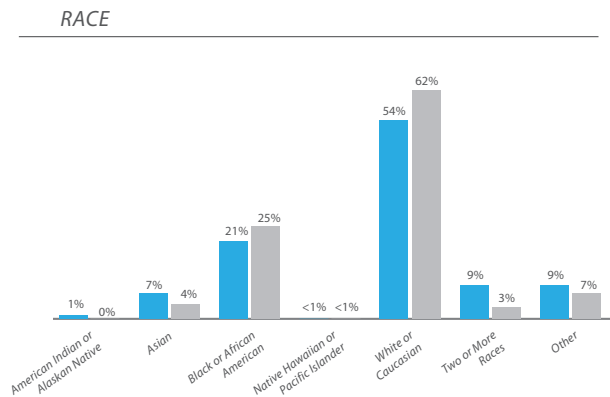
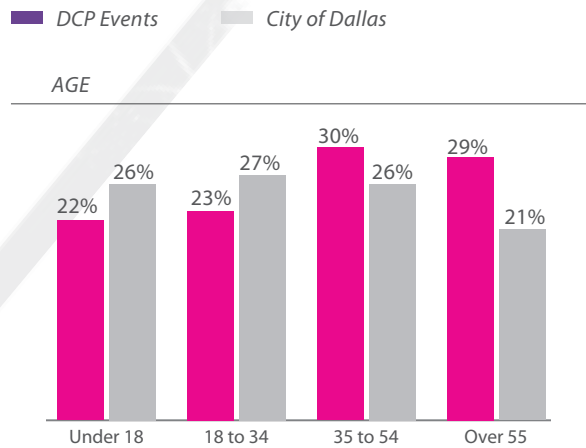
Engaging All of Dallas

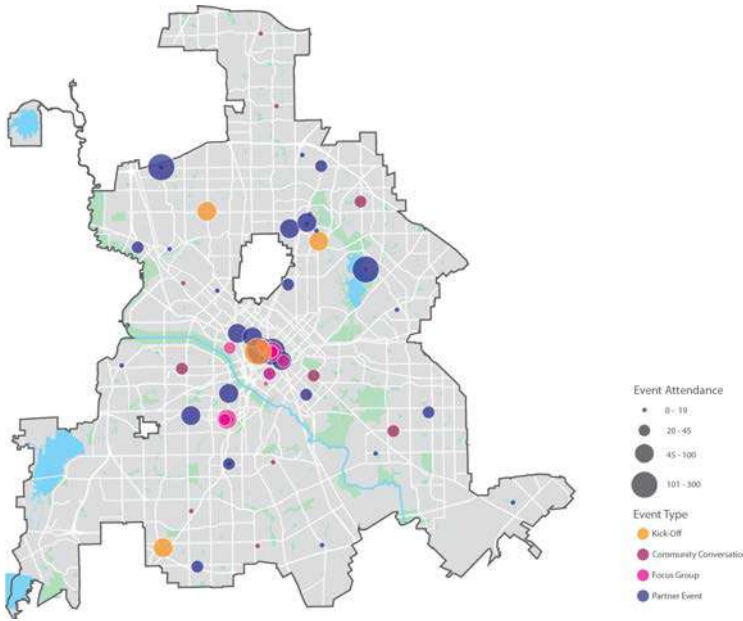
Using all the means at their disposal — special convened events, flyering, social media, existing events, and more — the team worked to reach as many people across the city of Dallas as possible. Not only was quantity important, but so was making sure that participation reflected the geographic and demographic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

To ensure that participation in the Cultural Planning process reflected the rich diversity of the city, the OCA and team used the demographics of the city as a goal. The following charts show the racial, ethnic and age composition of participants throughout the process.



Residents from every ZIP code in Dallas participated in the cultural planning process, with many residents coming from Lake Highlands, East Dallas, Downtown, and Oak Cliff.





The Dallas Cultural Plan held meetings across the city, ranging from the large, city-wide kick-off meetings to smaller events hosted by other arts or cultural organizations.

Surveys

Two surveys were created and distributed throughout the engagement process:

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

Responses to the Cultural Ecosystem Map survey are mapped in real-time on dallasculturalplan.com

Toolkits

For those who were unable to attend a meeting in person or wanted to conduct their own meeting, a downloadable toolkit was created.

The toolkit included facilitator instructions and questions that approximated the activities held during Community Conversations.

Online

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

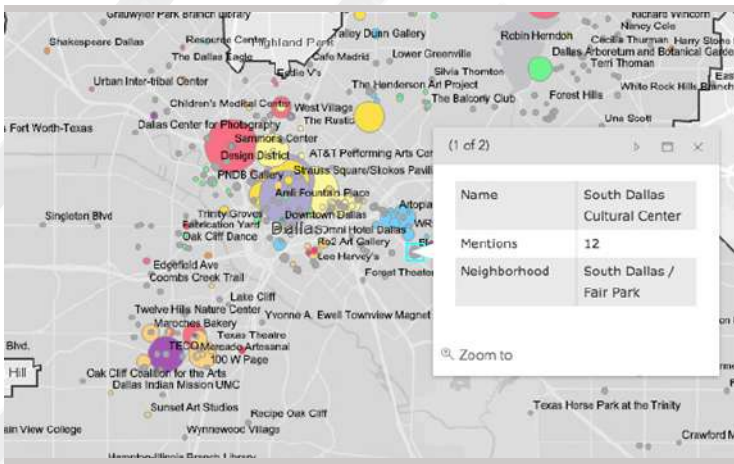
Additionally, to create interest and highlight the work of local artists, dallasculturalplan.com began a featured artist series called "Dallas Creatives."

Webinars

To support ongoing communication with residents through the Cultural Plan process, the Cultural Plan team has been hosting informational webinars. The webinars provide a space for local organizations, producers, and consumers to receive updates on specific elements of the plan, ask questions, and provide input.

Activities at the various meetings included:

- **Ideal Cultural Community:** To learn about the interdependencies of different components of Dallas' cultural ecosystem at the neighborhood and city scales, participants were asked to imagine their ideal cultural ecosystem—everything that they need in their neighborhood and in Dallas to experience and/or create arts and culture.
- **Drawing Cultural Stories:** Participants were invited to draw or write about their experience at a Dallas cultural event in order to help identify the factors (physical, social, economic, etc.) that contribute to participation in Dallas' cultural activities. Attendees were asked to think about



Responses to the Cultural Ecosystem Map survey are mapped in real-time on dallasculturalplan.com.

a neighborhood, venue, or other place they have encountered arts and culture, and then draw or write about how they experienced that place. Factors to consider included getting to the space, moving through the space, and things or people they encountered there.

- **Exploring Cultural Experiences:** A facilitated conversation with the goal of learning about how individuals experience Dallas’ arts and cultural offerings. Facilitators asked questions to identify what factors (physical, social, economic, etc.) contribute to participation in Dallas’ cultural activities.
- **Expression Wall:** An ongoing exercise for meeting participants to draw and write on throughout the activities. Everyone was asked to describe “What does Dallas culture in Dallas mean to you?”

“Making Your Community An ‘A’:

In community conversations the participants were asked the following questions to learn about how people think their city or neighborhood is doing in terms of arts and culture and what could be done to improve those conditions.

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

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

Question 2: What grade do you give your community?

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

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

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



SECTOR CONVERSATIONS

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

What is good about working in/or experiencing this discipline in Dallas?

What is not?

What can be done to change that? How would you define/measure success of this Cultural Plan?

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

CULTURAL ECOSYSTEM MAP & PARTICIPATION SURVEY

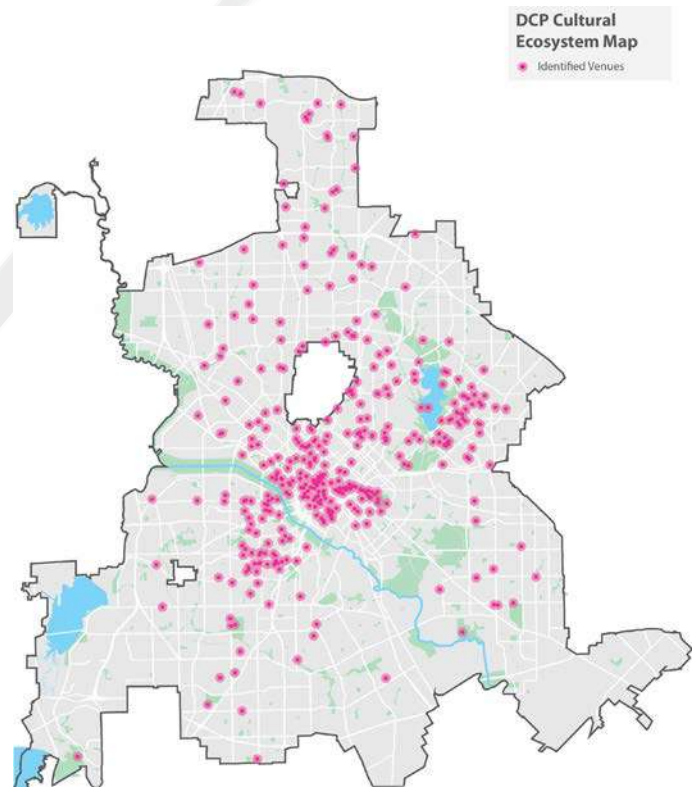
The Cultural Ecosystem Map is a crowdsourced map to learn about the places people go to experience arts and culture in Dallas.

There were **over 2,500 responses** through the online platform and in-person events (both the Dallas Cultural Plan-organized events and partner events). All told, **roughly 600 locations** were identified across the city through this process. This gives us an understanding of the places in Dallas where people go to create, experience, and learn about arts and culture.

There were responses for locations big and small in almost every part of the city. The Dallas Children’s Theater (217), Dallas Museum of Art (133), and the Sammons Center for the Arts (118) were the most frequently mentioned venues.

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

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



Locations of Cultural Venues, a single dot represents a new location.



*“Build communities,
not buildings.”*

WHAT IT MEANS: EMERGING INSIGHTS

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

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

Nine themes emerged throughout the engagement process via citywide town halls, in neighborhoods, at sector meetings and individual interviews. These themes led to the development of priorities for the Cultural Plan and informed the development of strategies for the Updated Cultural Policy to fulfill the priorities.

The themes are:

- **Broaden definitions of ‘art’ and ‘culture’:** Dallas has many forms of arts and culture. However, there is concern that the City and the philanthropic community limit the definitions of art and culture. By expanding the definitions of art and culture in the city, as well as thinking about where and how it is made and experienced, many barriers to resource allocation will decrease.
- **Distribute citywide resources equitably:** Access to arts and cultural experiences are uneven depending upon the neighborhood. This is particularly true in the educational environment and lower income areas. Cost continues to be a major barrier to both experiencing and producing arts and culture. Although there are numerous opportunities for free and reduced cost cultural opportunities, there is a lack of awareness of how to access those opportunities—both from organizations producing art as well as individuals consuming it. Additionally, there are still gaps in addressing access issues created by lack of transportation and space.

- Increase support for, and understanding of, ethnic, cultural and racial diversity:** There is a genuine desire to make all residents of the city feel welcome. However, barriers such as race and ethnicity present a divide that people often feel they do not possess even the most rudimentary tools—like language—to confront issues. There are vibrant arts and culture happenings throughout the city, but funders, audiences, and even producers tend not to cross boundaries—geographic, disciplines, race or ethnicities—to experience them. Organizations are striving to serve new audiences, but more can be done to fully include and support neighborhoods and their arts and cultural pursuits. This means ensuring that all communities are better represented and supported—leadership, staffing, programming, marketing, funding, transportation.
- Focus incremental public resources on artists and organizations rather than buildings:** Organizations are providing arts and cultural opportunities to communities across Dallas as best they can with very limited resources. Investing in them directly offers greater benefit to Dallas residents as a whole than increased investment in cultural facilities.
- Coordinate and centralize communication:** Stronger communication and greater cooperation amongst the arts and culture community is needed to optimize arts presence throughout the city. Without this coordination, marketing and communication of activities suffers from both an overload of information and a lack of clarity. Producers and consumers are looking for a centralized database of events, artists, and resources—a central place to learn about events, find peers for collaboration, and access resources to help each other advance their practice. The existing directories are well-used, but present challenges with learning about the wide variety of events from places that focus on specific genres or networks.
- Build opportunities for economic sustainability:** There is palpable frustration regarding the limited economic resources available for arts and culture organizations, institutions, and individual artists. There is a demand to address issues created by a shrinking donor pool, decreased emphasis on the arts by the corporate philanthropic sector, and perceived inequities in the allocation of public funding.
- Attract visitors and professionals beyond Dallas boundaries:** Arts and culture are a magnet, attracting the most creative minds and the brightest intellects. Leveraging the sector to attract tourists, as well as retain workers will, in turn, attract businesses attempting to reach, serve, and employ that talent. It will create the highest level and most sustainable (renewable) economic base.
- Harness the value of neighborhoods while preserving the culture of those neighborhoods:** Throughout the City, arts and culture are a driving force in the renewal and redevelopment of neighborhoods. As the value of the land rises, many artists and arts organizations are being “priced out of their spaces.”
- Address the need for spaces throughout the city to experience arts:** There were many conversations about the types of spaces available throughout the City. Dallas-owned facilities are often difficult to use because of limitations due to operating hours. In neighborhoods, there is a positive attitude towards the opportunities to reimagine existing spaces to be more inclusive of all types of art, as well as more inclusive of both small and large organizations, and for these spaces to be accessible to many audiences.

ARTISTS ENGAGING WITH THE CITY

“We arrived at a desire to generate a shift of their outward and inward perceptions — outward to the public, inward to City.

The Dallas Cultural Plan piloted a week-long Artist Micro Residencies program that took place between March and the first half of April 2018. Artists were paired in different City of Dallas departments, as a way to highlight how artists can bring a new viewpoint and set of tools when approaching everyday municipal challenges.

A call for artists interested in participating in this pilot project was issued in December 2017. Over 50 Dallas artists applied. 12 finalists were selected by a panel of advisors and cultural plan team members to go through a “speed dating” meet and greet with the different City departments. Ultimately 6 artists or artist teams, were selected to partner with 6 departments. The residencies culminated in a symposiums event, where artist and City staff shared their experiences and insights from the experience.

KEY FINDINGS:

- The residency provided an opportunity for the artists to see and experience how the City works — and vice versa fostering greater understanding, altered perceptions, and increased awareness of future partnership opportunities.
- Overall the residency exceeded participants expectations.
- Both the artist and City staff shared that the experience provided greater insights and new perspectives on their work.
- Artists and City staff expressed a desire for more time, both in the lead up to the residency and for the residency itself.

RECOMMENDATIONS:

- **Expand the Residency Period**
 - » Almost everyone thought the residency should be longer than 1 week
 - » Explore residency options that allow artist to dedicate 2 to 3 days a week or half days instead of a traditional 40 hour work week.
- **Bolster the Pre-Residency Activities & Support**
 - » Support the matching process by providing more information to Artists and City departments on their respective focuses/ interests
 - » Increase the amount of time in between the “speed dating session” and the final matching for more discovery and conversation.
 - » Provide in-person onboarding for artists and City departments
 - » Share key dates, objectives, and deliverables with participant prior to starting the residency
- **Support cross-residency artist communication**
 - » Organize opportunities for artists working in different departments to meet and share their experiences during the course of the residency
- **Expand the Post-Residency share out**
 - » Provide more time for artist and City departments to share what they learned from their experiences
 - » Provide additional opportunities for departments to learn from other residency outcomes.

Residency Descriptions:

KAEL ALFORD & OFFICE ON WELCOMING COMMUNITIES AND IMMIGRANT AFFAIRS

Artist: Kael Alford is a photographer, writer and educator. Her works seeks the accountability of dominant power structures and the responses and innovations of communities and individuals in search of security and self-determination. As a photojournalist, she covered the dissolution of Yugoslavia from 1996-2002, the 2003 U.S. invasion of Iraq and its aftermath, and the impact of oil and gas drilling, coastal erosion and climate change on communities in coastal Louisiana. In Dallas she teaches photography at SMU, Texas A&M Commerce and Eastfield College.

Department: The Office on Welcoming Communities and Immigrant Affairs (Dallas WCIA) was established in March 2017 to promote the civic, social and economic engagement of immigrants residing in Dallas. The WCIA’s seeks to be a bridge connecting Dallas’ diverse immigrant community with existing residents so that common ground, shared leadership and equitable participation in civic life can be realized.

Residency: Alford investigated ways that visibility and image sharing could play a role in addressing feelings of insecurity and safety among recent immigrant and refugee communities in Dallas. Fear among these groups has reduced their engagement with essential public services and civic participation. Through her time with OWCIA staff and the immigrants and refugees she met through the residency, she evaluated how imagery could be used to make immigrants and refugees more visible to the residents of Dallas and therefore feel more welcomed and acknowledged. And could that visibility help others see these newcomers more clearly and encourage people to reach out? Alford proposed Welcoming Plan photography that would highlight, among other things, the welcoming work that is currently being done, City services and programs, and an atmosphere of inclusivity among city residents old and new.

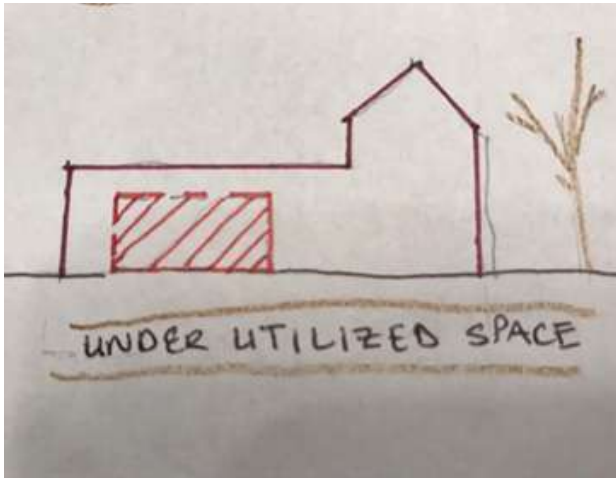


Diagram of Library Underutilized Space Image Credit: Artstillery



Website Stickers for promoting available space Image Credit: Artstillery

ARTSTILLERY & LIBRARIES DEPARTMENT

Artist: Artstillery is an experimental performance company that empowers marginalized communities and reveals the rawness of truth in human life. Their work consists of live performances, soundscapes, video and puppetry in an immersive experience for audience members.

Department: The Dallas Public Library strengthens communities by connecting people, inspiring curiosity and advancing lives.

Residency: Artsillery and the Dallas Public Library explored how to activate underutilized library spaces, and revitalize the connection between libraries and their communities. Using the Skyline Branch Library as a test case, Artsillery explored public and private strategies for how it could be used in the future — either for public or private use. They also used web based tools for the Library to communicate the space they have available, what it can be used for, and target groups. They created a “next steps” that included the development of new networks and relationships, programs that can be cultivated through networking events, teaching artists, and/or art exhibitions, and support tools for those seeking to use their spaces.

IV AMENTI & THE DEPARTMENT OF PARKS AND RECREATION

Artist: Iv Amenti has been a Creative Social Practitioner in the city of Dallas for more than 15 years. As a professional in the performing arts, she partners with communities to create storytelling opportunities using various artistic mediums.

Department: The Dallas Park and Recreation Department’s mission is to champion lifelong recreation and serve as responsible stewards of the city’s parks, trails, and open spaces. With that mission in mind, the Department’s vision for the future is for a comprehensive system of parks, trails, open spaces, and recreation facilities that sustains, inspires, and invigorates.

Residency: Amenti sought to address the growing concerns of seniors, who regularly use the local recreation center, who felt displaced during peak youth programming hours or seasons. Amenti worked to create a series of protocols that could be used by facilitators to create programming targeting youth and seniors. The design allows for weekly gatherings that offer physical, mental, social, and emotional interaction. After the seven-week program, she recommended an assessment of activities, with the purpose of refinement and expansion.



Example of Graffiti on local buildings — taken during a ride-along with Code Compliance. Image Credit: Justin Childress

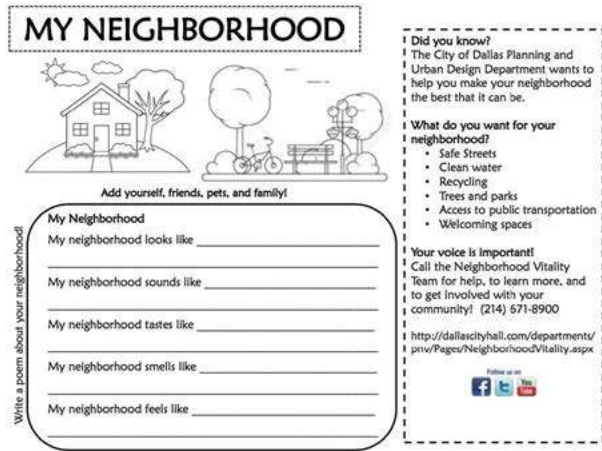
JUSTIN CHILDRESS/GRAY GARMON & THE DEPARTMENT OF CODE COMPLIANCE

Artists: Gray Garmon is a Clinical Professor of Design and Innovation at Southern Methodist University. He has a Master of Architecture from the University of Pennsylvania, and practices Human-Centered Design to understand and deeply appreciate the context of human behaviors, emotions, and motivations to design more innovative solutions. Gray is a Returned Peace Volunteer (Ghana 07-09), an American Institute of Architects Henry Adams Medal Winner, and a University of Pennsylvania Social Impact Fellow.

Justin Childress is a Creative Director and partner at Switch, a strategic branding and interactive design studio with offices in Dallas and Oklahoma City. He received his BFA in Communication Design from TCU and his MFA from Texas A&M University-Commerce. From 2016-2017, Justin served as Designer in Residence for SMU's Master of Arts in Design and Innovation graduate program, and in 2017 he joined MADI's lecturing faculty.

Department: The Department of Code Compliance's mission is to foster clean, healthy, safe, enriching communities while preventing physical blight from Dallas neighborhoods.

Residency: Childress and Garmon became active participants in the world of Code Compliance. Through ride-alongs, they were able to see the work done everyday by the Department, including neighborhood concerns, clearing heavy debris, collecting discarded needles, and inspecting Dallas' food establishments. Through their experience they developed a series of strategies that would support the goals of the Department, community advocates, and increase connection between residents and Code Compliance.



Activity Sheet Developed by Melissa Gonzales
Image Credit: Melissa Gonzales

MELISSA GONZALES & THE DEPARTMENT OF PLANNING AND URBAN DESIGN

Artist: Melissa Gonzales is a Gallery Educator at the Nasher Sculpture Center of Dallas, where she primarily leads student tours; develops resources for teachers; and teaches workshops for students, teachers, and adult visitors. She previously spent 15 years with the Education Department of the Dallas Museum of Art. At the DMA, Gonzales oversaw the Go van Gogh school and community outreach program, which provides volunteer-facilitated experiences in classrooms throughout Dallas.

Department: The Planning & Urban Design Department develops comprehensive plans, policies, and programs through effective community engagement. Our goal is to advance livability, economic vibrancy, sustainability, and equity throughout Dallas.

Residency: Gonzales worked with the Planning and Urban Design Department on school and community outreach projects. She started with a simple question “What is an urban planner?” She used this in developing an interactive presentation for school career day visits. A similar question appears in the activity sheet she developed for children to introduce them to the idea that they are a part of a neighborhood and can want things for their neighborhoods.



Example of Team Building Engagement
Image Credit: Constance White

CONSTANCE WHITE & THE OFFICE OF ENVIRONMENTAL QUALITY

Artist: Constance Y. White is a professional creative who imagines and manifests the possibilities of meaningful beauty and design in neighborhoods and urban spaces. Through planning and co-design she seeks to thoughtfully craft relevant and creative opportunities that allow communities via diverse, innovative and site-responsive ways to express their unique and collective voices.

Department: The Office of Environmental Quality (OEQ) is committed to protecting and improving the environment by leading and guiding the City of Dallas in our efforts on environmental compliance, pollution prevention, and continual improvement.

Residency: White engaged the department staff through interviews, meetings, and site visits to explore the challenges and opportunities within the organization. She discovered a series of challenges, many of which stem from the difficulties of communicating vitally important but highly technical information in a way that compels people to respond. Though the process she was able to outline the key areas of work and recommendations for moving forward. Additionally, she modeled strategies of engaging residents in art creation activities that could be used as a model for the Department in their engagement efforts.

SERVING DALLAS' NEIGHBORHOODS

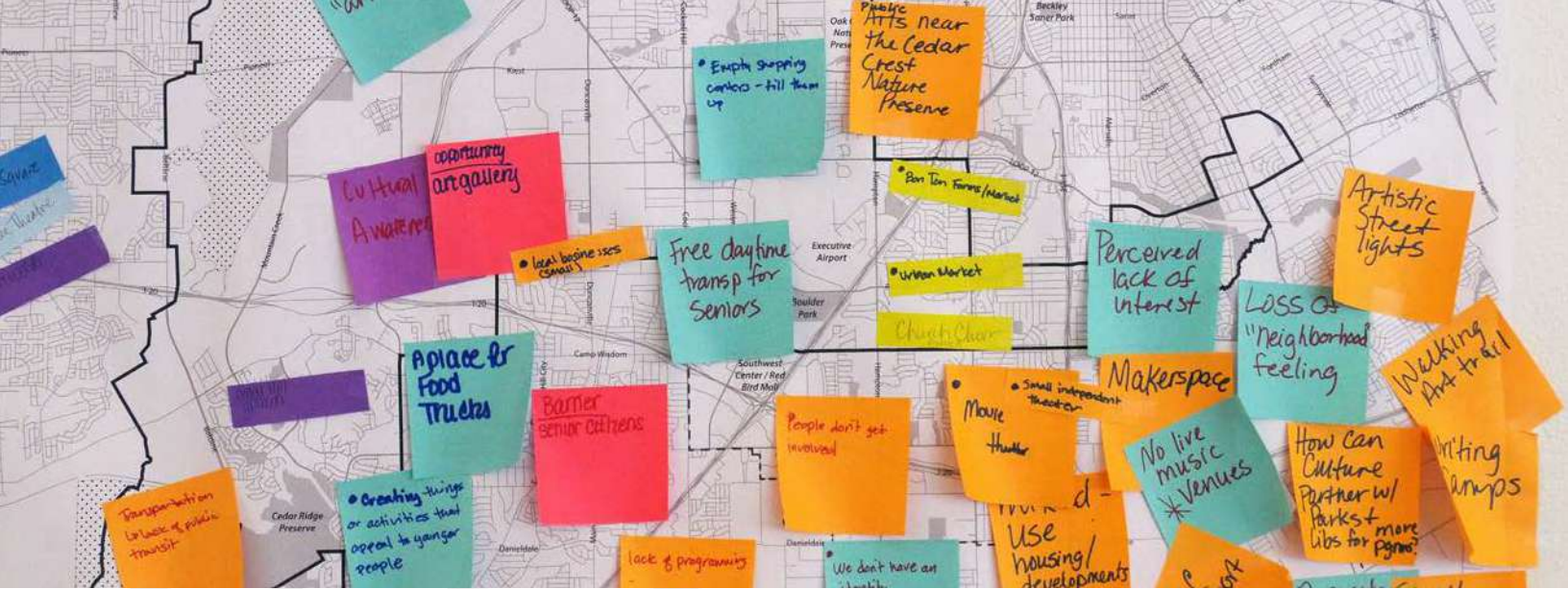
Dallas' 1.3 million residents live in more than 400 unique neighborhoods across the city, from Churchill Pointe (the smallest neighborhood) in northern Dallas to Pleasant Grove (the largest) in far southeast Dallas¹.

Arts and culture are created and experienced in all corners of the city, but some neighborhoods are hubs of activity for different types of artistic expression or cultural representation while others see considerably less activity than others.

This chapter explores opportunities to ensure that, throughout the city of Dallas, residents and visitors have equitable access to arts and cultural experiences through:

- The development and analysis of Neighborhood Typologies
- Further illustration of the differences in the neighborhood typologies through the examination of three example communities, in-depth, and finally
- Suggestions for potential types and locations for art in public places across Dallas.

¹ According to the U.S. Census Bureau, Dallas had a population of 1,317,942 in 2017 (based on the 2017 1-Year Estimates from the American Community Survey).



WHY NEIGHBORHOOD TYPOLOGIES?

In order to understand how similar, or dissimilar, Dallas neighborhoods are when it comes to accessing cultural assets, the team used public data, findings from the community engagement process and OCA data to create a set of categories, classifications, or types of information based on commonalities or shared traits² called typologies.

This approach is not new to planning projects in Dallas. Typologies have been used in a variety of ways throughout Dallas' history to support various planning efforts. In recent years, the Market Value Analysis, Neighborhood Plus, and Park and Recreation Department have all employed the use of typologies to help organize information and drive planning initiatives. For the Dallas Cultural Plan, neighborhood typologies were identified that help illustrate how different neighborhoods in Dallas are served by the city's vibrant arts and culture ecosystem.

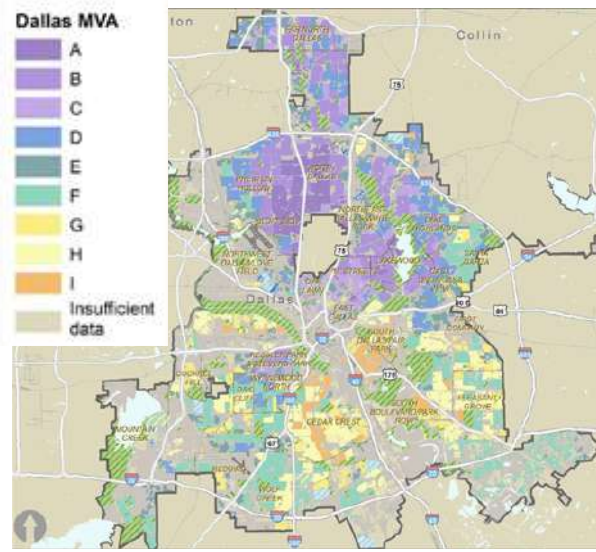
Typologies are an important tool providing a shared baseline of knowledge, organizing information, and supporting future research, analysis, and planning.

This approach is used in many ways: market segments are used by businesses to understand demographic characteristics in areas they serve (or wish to serve), just as customers choose vehicles to purchase based on the functions they serve (a minivan is a type of automobile, as are sedans, motorcycles, and pickup trucks).

² According to the Oxford English Dictionary, a typology is 'a classification according to a general type, especially in archaeology, psychology, or the social sciences. <https://en.oxforddictionaries.com/definition/typology>

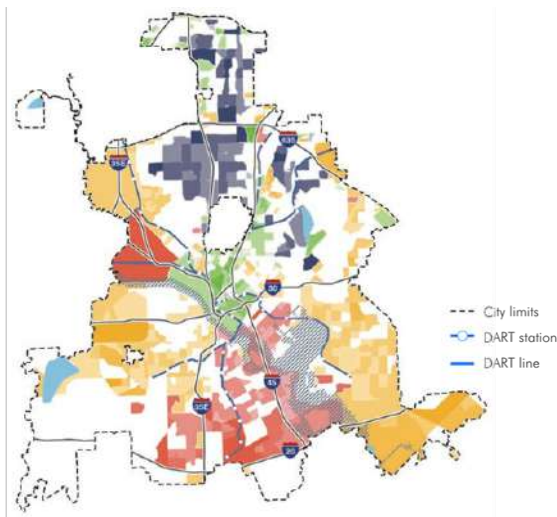
³ To see the different variables used in the MVA, you can learn more at: <https://dallasdc.maps.arcgis.com/apps/MapSeries/index.html?appid=4a2452e757ac499f942689b473c3a265>

Examples of Neighborhood Typologies in Dallas Planning



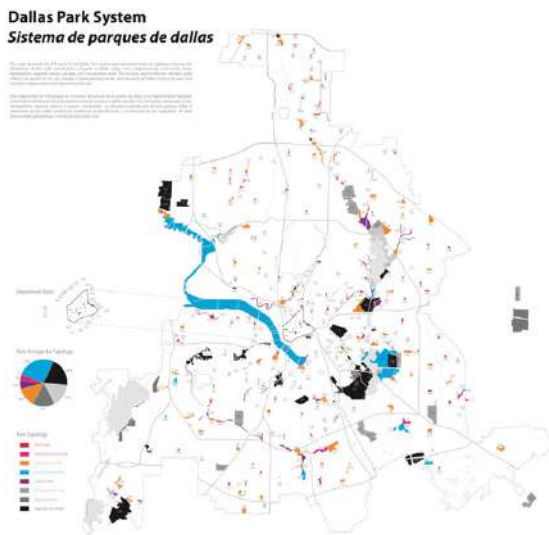
Market Value Analysis (MVA)

In February 2018, Dallas’ Department of Housing and Neighborhood Revitalization released the city’s Market Value Analysis (MVA), identifying the strength of an area’s housing market to inform the development of policies specifically geared to the local housing market. This analysis segmented every residential block into nine typologies that describe the strength of the local housing market.³



Neighborhood Plus

In 2014, the City of Dallas’ Neighborhood Plus planning initiative developed a typology of 4 neighborhood classifications to understand the geography of the city’s diverse population.



Park and Recreation Park Types

The Park and Recreation department’s number of park types are based on size, amenities, and primary use. This system helps target specific types of programming or planning decisions, maintenance needs, and even philanthropic funding in some cases.

METHODOLOGY

Identifying groups of neighborhoods based on how they are served by Dallas' arts ecosystem is best approached through a variety of approaches to spatial analysis.

Scale

Nearly 400 neighborhoods have been identified across Dallas.⁴ The team used Census block group boundaries to approximate neighborhoods across the city, which also allows for a more accurate comparison of neighborhood typologies using demographic and socioeconomic data provided by the U.S. Census Bureau.⁵ The City of Dallas is split into more than 930 Census block groups which do not clearly adhere to the city's neighborhood boundaries or jurisdiction, but provide the best scale at which to understand differences between relatively small areas of the city.



⁴ [bc] has identified nearly 400 neighborhoods in Dallas through the People Organizing Place! Neighborhood Map initiative. Learn more at <http://peopleorganizingplace.com/know/>

⁵ Census Block Groups are clusters of blocks within the same Census tract that are generally defined to contain between 600 and 3,000 people. Learn more at: https://www.census.gov/geo/reference/gtc/gtc_bg.html

⁶ <http://desktop.arcgis.com/en/arcmap/10.3/tools/spatial-statistics-toolbox/grouping-analysis.htm>

Analysis & Data

In order to identify neighborhoods that share similar characteristics, a cluster analysis was performed using Esri's ArcGIS software (specifically the Grouping Analysis tool).⁶

A variety of data sources were used to inform the development of the neighborhood typologies, covering topics from race and ethnicity, educational attainment, cultural economy, employment, and other issues relevant to the cultural planning process. Datasets were identified based on information learned during community engagement and internal conversations amongst the team.

To be used in the typology development, however, two primary requirements were placed on the data: 1) any data must be available citywide and 2) data must be able to be used at the block group scale in some way. Additionally, data needed to help identify similarities and differences between a block group's access to cultural amenities (both the physical access to those spaces and the existence of them within the block group).

Analyses performed by the team include many iterations that combine socioeconomic, built-environment, and cultural ecosystem data. However, much of the analysis that included socioeconomic factors resulted in typologies that primarily reflected the city's underlying socioeconomic divisions (e.g. clear distinctions between the city's northern and southern neighborhoods, between neighborhoods of color and primarily white neighborhoods, etc.). In these particular iterations, cultural ecosystem variables provided little impact on the resulting neighborhood typologies which were largely determined by whichever socioeconomic variables were included.



Based on the intended use of these neighborhood typologies, five datasets were ultimately used to help divide the city into distinct cultural typologies, four of which are measures of the city's existing cultural ecosystem. These five variables measure the concentration of cultural activity across the city, access to cultural venues, and provide a way to delineate residential neighborhoods from those that have a greater variety of land uses.

Neighborhood Typology Variables

- Percent of single family residential properties
- Concentrations of cultural venues identified through the Dallas Cultural Plan 2018 ecosystem mapping process
- Access to dedicated arts venues
- Access to city-funded public art
- Concentrations of OCA funded performances in FY 2016-2017

Each of the above datasets provides a different way of viewing the city in regards to arts and culture, with the exception of the single-family residential properties data. It was important to use this as an input in typology development because much of Dallas is made up of residential neighborhoods (with large areas of single-family detached housing and limited commercial properties). When groups of data were used that did not include land use data (or some proxy thereof) the resulting typologies did not speak to the varied nature of Dallas' block groups. Adding in the single-family data helped separate primarily single-family residential neighborhoods from areas with more varied land uses .

For each typology described in the following section, additional data points are shown to help provide further context for the diversity found within each typology as well as differences between them.

NEIGHBORHOOD TYPOLOGIES FOR ARTS AND CULTURAL DEVELOPMENT

The team identified four primary typologies of neighborhoods in Dallas based on access to cultural resources:

- Urban Core Arts Destinations
- Mixed Urbanism Arts to Explore
- Residential Opportunities for Arts
- Opportunities for Arts in Non-Traditional Spaces

Each of these neighborhood types are reflective of distinct cultural environments.

Neighborhoods in the Urban Core Arts Destinations typology represent the Arts District and several neighborhoods around Downtown Dallas. However, most of Downtown Dallas actually falls within the Mixed Urbanism Arts to Explore typology.

Typology	Urban Core	Mixed Urbanism	Residential Opportunities	Non-Traditional
Population (% of City) ⁷	13,810 (1%)	287,231 (22%)	686,060 (54%)	282,114 (22%)
Land Area (Sq. Mi.) ⁸	7.23	66.79	206.83	59.74
Percent of City Tax Base ⁹	4%	41%	36%	18%
Creative Economy Employment ¹⁰	13,555	29,572	13,132	9,662
Under 18 Years Old (%) ¹¹	3%	20%	29%	26%
18 to 29 Years Old (%)	33%	20%	17%	26%
30 to 44 Years Old (%)	35%	24%	21%	25%
45 to 64 Years Old (%)	28%	24%	24%	17%
65 Years Old or Over (%)	2%	12%	10%	6%

⁷ U.S. Census Bureau, American Community Survey, 2012 - 2016 5-Year Estimates, Table B01003. Generated by Owen Wilson-Chavez in March 2018 using American Fact Finder.

⁸ Based on data from the City of Dallas

⁹ The City's GIS from the City's taxable value field. Then the taxable rate was multiplied by the tax rate 2017. Those are the 2017 certified tax values. Tax parcels were added up if the midpoint of the parcel falls within the typology — this does mean that some parcels were left out of the total, because their mid-point was not within any of the typology boundaries.

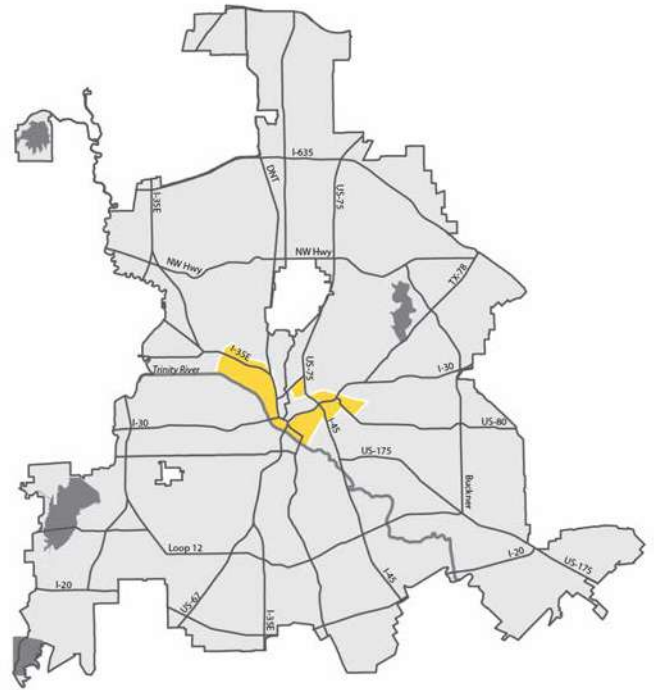
¹⁰ Using the same selection approach as defined for footnote 9, Creative Economy employment data from Emsi, Inc. at the ZIP Code level was used to estimate the number of creative economy employees are found within each typology. Approximately 6,800 employees are not counted due to the selection approach and scale of data available.

¹¹ U.S. Census Bureau, American Community Survey, 2012 - 2016 5-Year Estimates, Table B01001. Generated by Owen Wilson-Chavez in March 2018

Urban Core Arts Destinations

Less than 2% of the city land area, this typology represents a high concentration of OCA funded arts and cultural experiences, access to public art, and have a large share of the city's arts and culture-oriented businesses. This typology should not be confused with the boundaries of Downtown Dallas, as only a portion of Downtown falls within this category (The Dallas Arts District, specifically). This area has primarily commercial, industrial, and multifamily land uses, have high concentrations of publicly-identified cultural assets, public funded public art and cultural experiences, and have the best access to dedicated arts venues in the city.

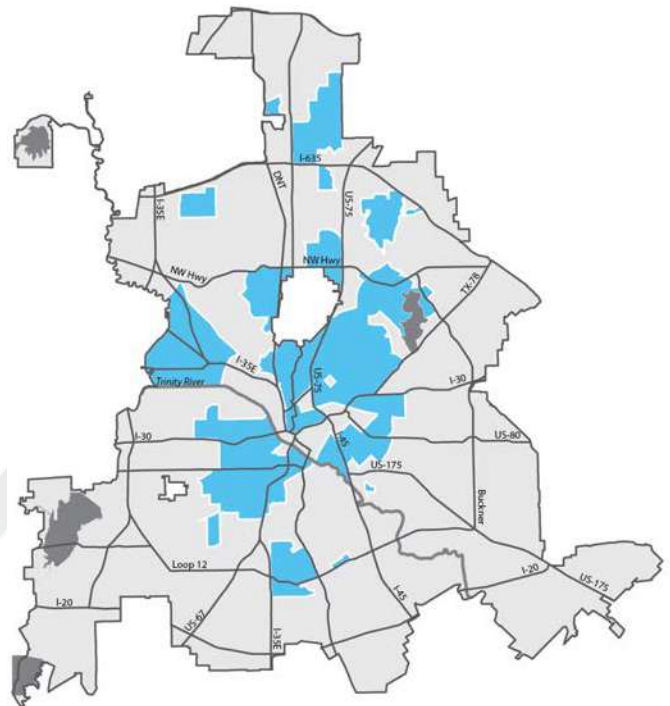
Examples of this type of neighborhood include:
Arts District, Cedars, Deep Ellum, Design District, Exposition Park (includes Fair Park)



Mixed Urbanism Arts to Explore

Many of the city's older neighborhoods, especially those closer to downtown, have a variety of land-uses, ranging from single family residential, multi-family residential to commercial retail, office buildings, and industrial uses. These neighborhoods have a high density of publicly-identified cultural assets, good access to dedicated arts venues, and high concentrations of publicly funded cultural performances and public art.

Examples of this type of neighborhood include:
Bishop Arts District, Lakewood, Frazier, Singing Hills, Valley View, Elm Thicket, Fair Park, La L'Aceate

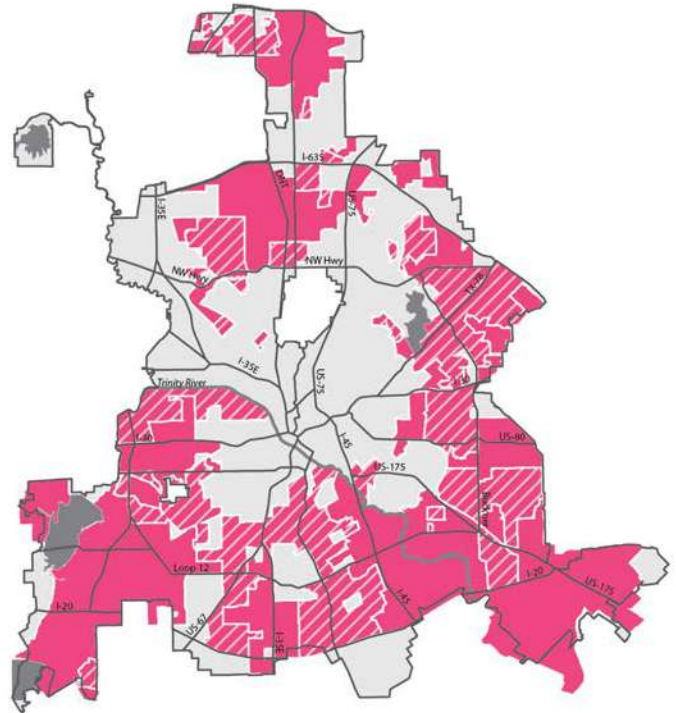


Residential Opportunities for Arts

Residential neighborhoods make up the majority of Dallas' developed area, many of which are primarily made up of collections of single family homes, small strip centers, and the occasional apartment complex. Neighborhoods in this typology are mostly single family in nature, with limited access to dedicated arts venues, low concentrations of publicly-identified cultural assets, fewer OCA-funded public art experiences than the Urban Core or Mixed Urbanism typologies, and mixed access to City-funded public art. A specific delineation was found within this broader category, where some neighborhoods have better access to OCA-funded public art than others (areas with better access are noted with hatching in the map below).

Examples of this type of neighborhood include:

Brettonwoods, Casa View, Cedar Crest, Glen Oaks, Kiest Park, Lake Highlands Estates, Los Altos, Pleasant Grove, Pleasant Mound, Walnut Hill, White Rock Valley

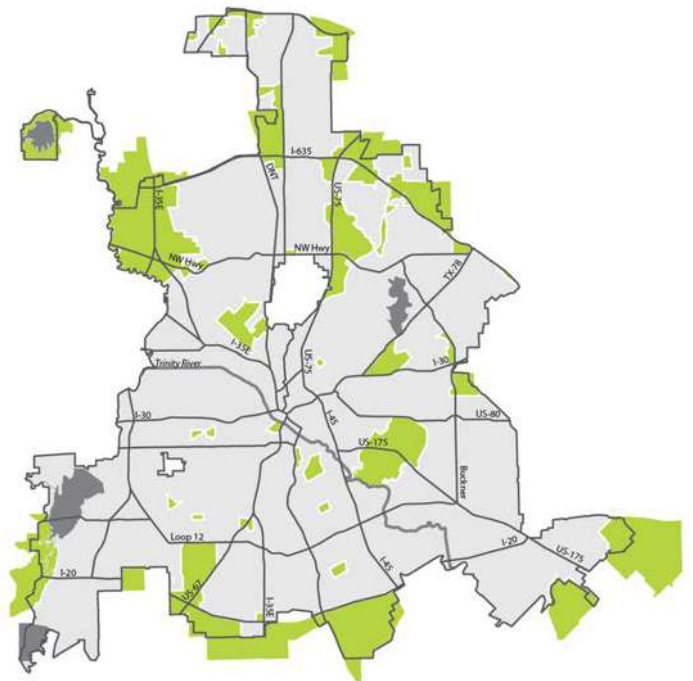


Opportunities for Arts in Non-traditional Spaces

Many of the city's neighborhoods do not fall neatly into the typologies identified above. These neighborhoods provide Opportunities for Arts in Non-traditional Spaces due to their varied landscapes — neighborhoods with many apartment complexes, industrial areas, and warehouse districts all fall into this typology.

Examples of this type of neighborhood include:

Bachman, Bonton/Ideal, Cadillac Heights, Vickery Meadow



PUTTING CULTURAL NEIGHBORHOOD TYPOLOGIES INTO ACTION

How these typologies are used, by the Office of Cultural Affairs and others, can vary depending on need. Specific policies and programs put in place following the release of the Cultural Plan might choose to focus on strategies that address the underlying reasons neighborhoods were assigned to a given typology. Neighborhoods in the Residential Opportunities for Arts typology, for example, could see increased access to cultural experiences through the creation of new dedicated arts venues or new public artworks. Similarly, a neighborhood in the Non-traditional Opportunity for Arts category might see new public artworks respond to specific conditions found in the neighborhoods or begin to populate barren public infrastructure (roadway medians, parking meters, etc.).

However, it should be noted that these typologies are not a gradient. There is not an inherent trajectory from a Non-Traditional Opportunities for Arts to Urban Core Arts Destinations, nor should there be. Residential neighborhoods do not need to evolve to become akin to Deep Ellum, but expanding access to cultural spaces (artist studios, heritage museums, public art, performance space, etc.) helps increase the vibrancy of the entire cultural ecosystem. As changes unfold during the implementation of the Cultural Plan and Policy, it will be necessary to update and revise these neighborhood typologies with new data and information.

Understanding Dallas' Arts And Cultural Ecosystem On A Neighborhood Scale

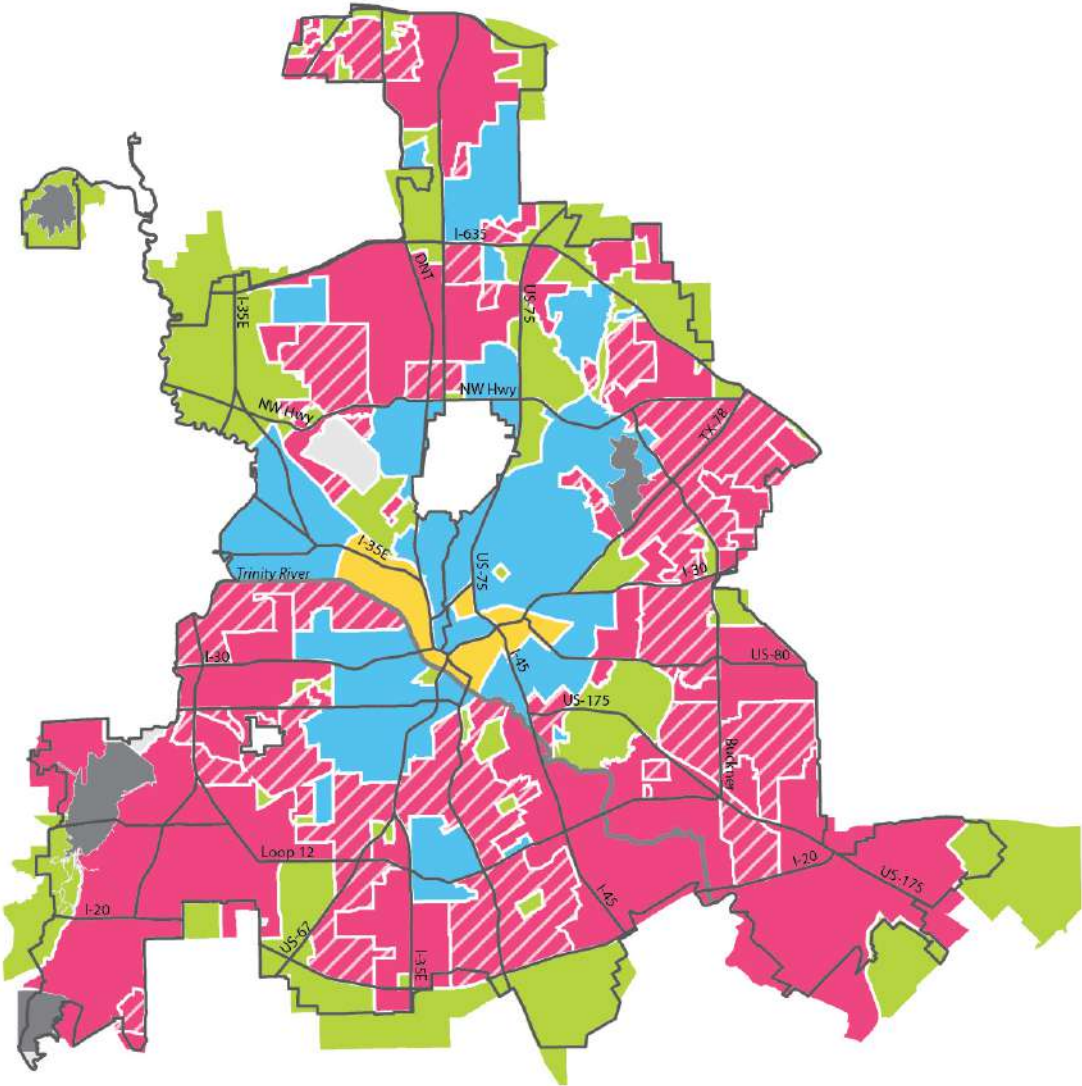
Neighborhood-scale arts and culture plays an important role in Dallas' cultural ecosystem. Today, these neighborhoods and the artists that live there face a number of challenges including:

- Access to cultural events across the city
- Housing options for artists
- Affordable rehearsal & studio space
- Available local cultural venues
- Business support and resources

The team examined neighborhood-based interventions that could address these challenges through a three-stage process:

1. Analyze conditions in representative arts & culture neighborhoods
2. Identify national best practices to sustain neighborhood arts
3. Highlight strategies for targeted neighborhood interventions

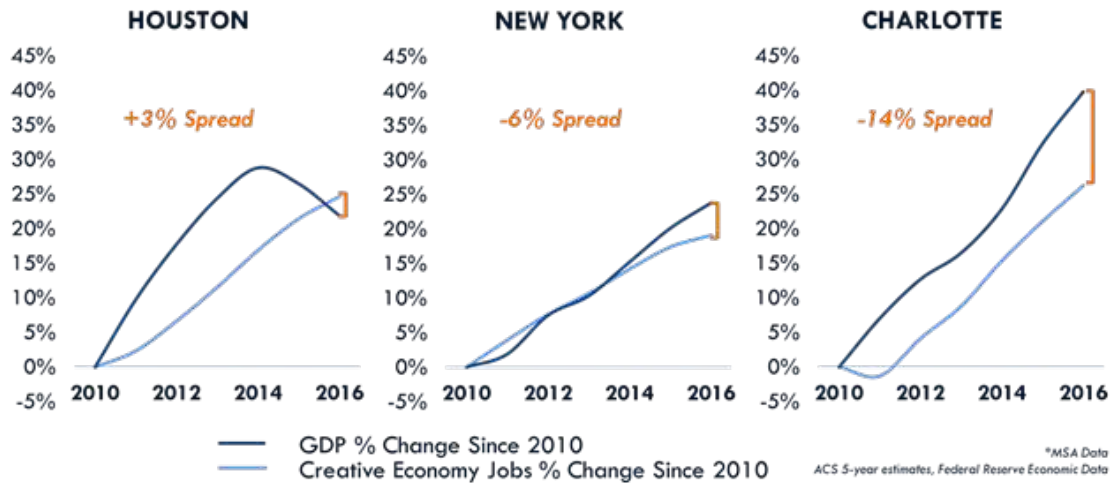
Each neighborhood in Dallas was classified as one of four neighborhood typologies for cultural planning.



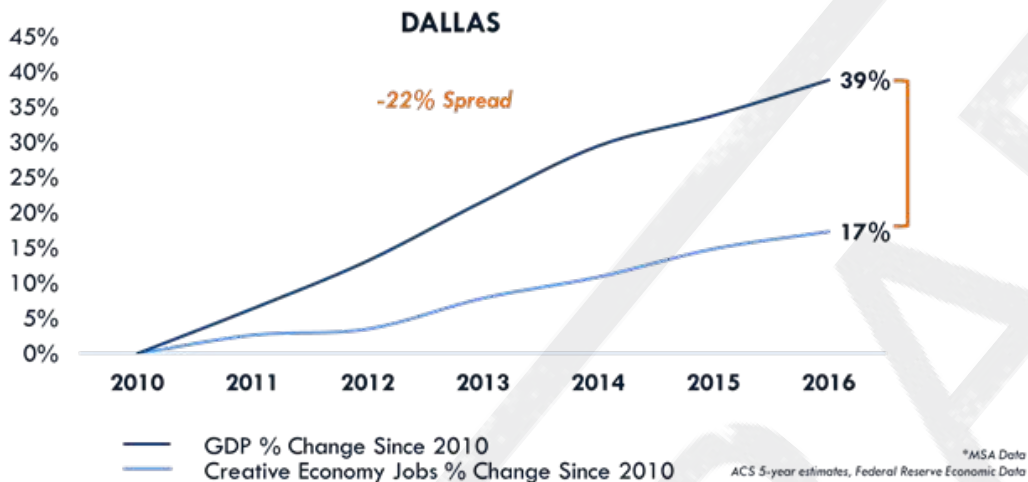
- Urban Core Arts Destinations
- Mixed Urbanism Arts to Explore
- Residential Opportunity (w/ Public Art)
- Residential Opportunity
- Opportunities for Non-Traditional Arts Spaces

CREATIVE ECONOMY IN AND ACROSS DALLAS

Peer cities have seen creative job growth that aligns with broader economic trends.



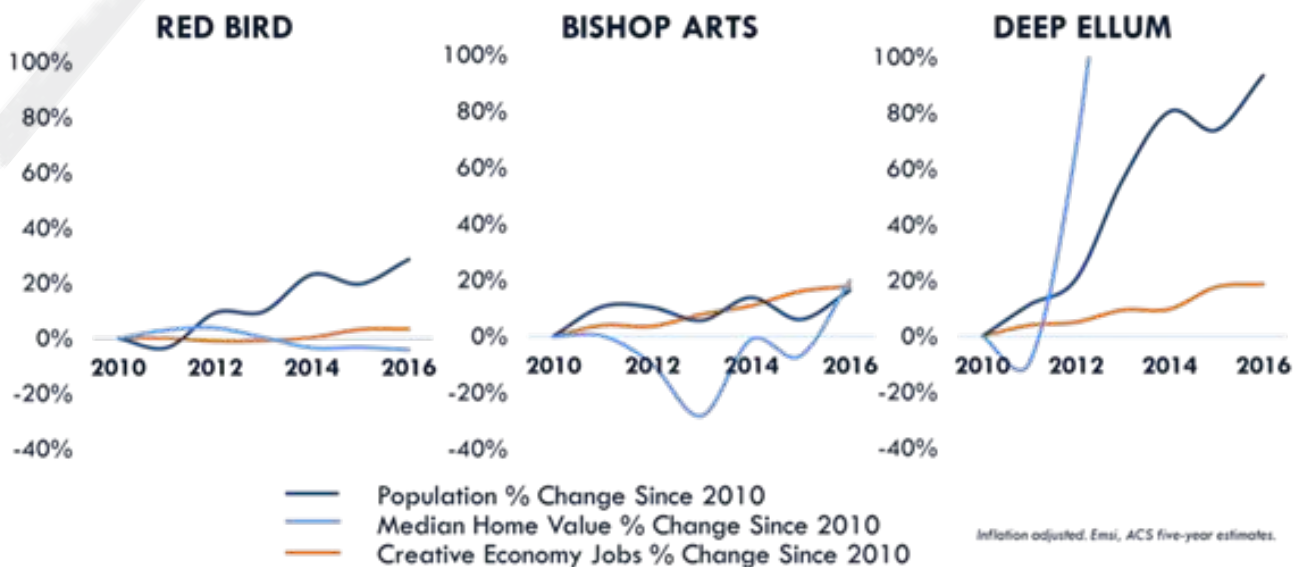
Though Dallas is seeing strong growth in its creative economy, it has not kept pace with the area's explosion of economic activity.



EXAMPLES OF THESE NEIGHBORHOOD TYPOLOGIES IN ACTION

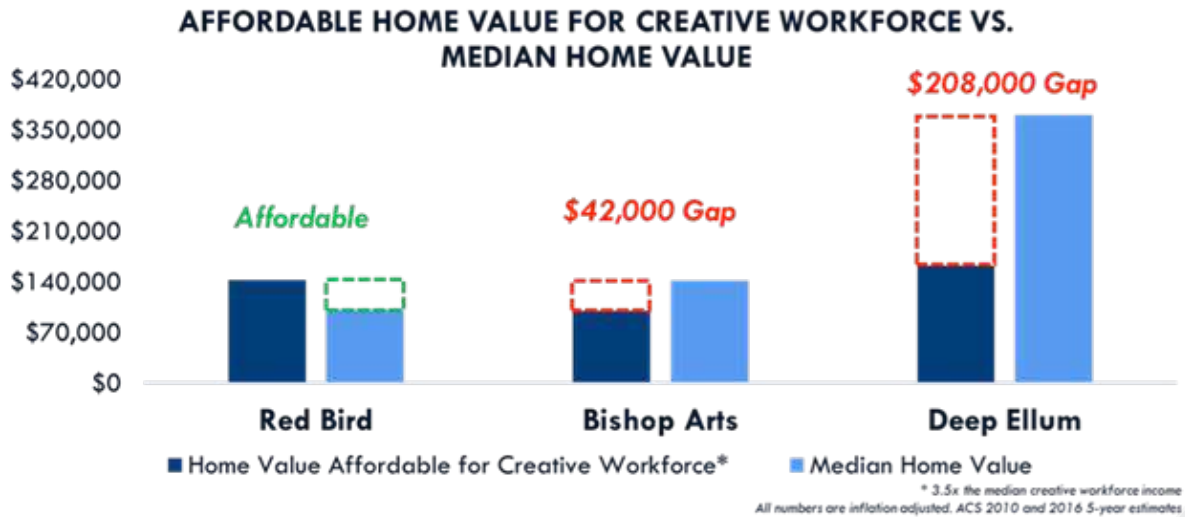
The team analyzed representative neighborhoods for the four Neighborhood typologies (Deep Ellum, Bishop Arts District, and Red Bird), to ground analysis and recommendations that can be applied throughout the city. It is necessary to understand each type of neighborhood individually.

The creative economy is growing in all three of these communities, but in very different neighborhood contexts. Note that none of these typologies is necessarily preferable to any other. Rather, they inform context-specific strategies that can foster a healthy creative economy:

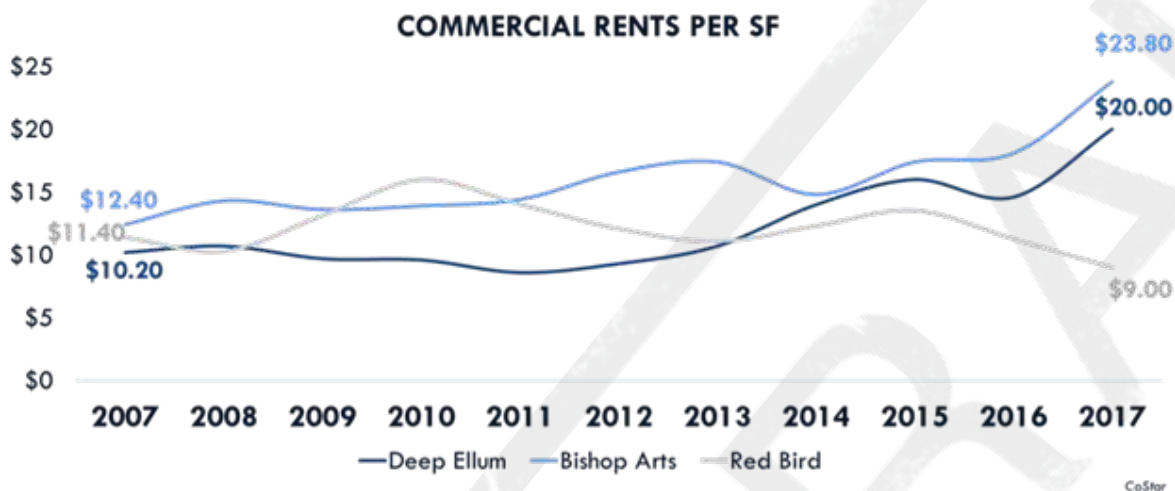


Homes remain affordable for the creative workforce in Red Bird but not in Deep Ellum. The affordability gap is less pronounced in rental housing, but nonetheless persists. Higher housing prices can lead to out-migration of existing residents, as experienced in Bishop Arts, where nearly 1,000 residents have left since 2000.

Creative housing support tools can limit residents' exposure to swelling market prices.¹²



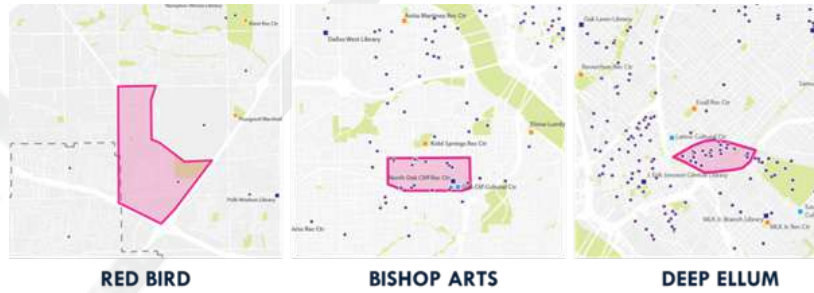
Rising commercial rents across the city suggest that traditional rehearsal spaces are becoming less affordable. The City's recent library black box initiative and investments in cultural centers provide some affordable space for artists and residents. It identified a diverse array of additional space-types often used for studios or rehearsals, including churches, parks, warehouses, schools, coffee shops, and more.



¹² See strategies in Chapter 5: Making it Happen.

A variety of tools can support the continued creation and conservation of innovative space alternatives.

Various types of performance venues were identified by community members in the Dallas Cultural Plan’s Phase 1 Ecosystem Map (represented by purple dots). Moreover, low and falling vacancy rates across the board indicate a need for more alternative performance space options.



Publicly-accessible assets across the city are prime candidates to host new performance and exhibition space.

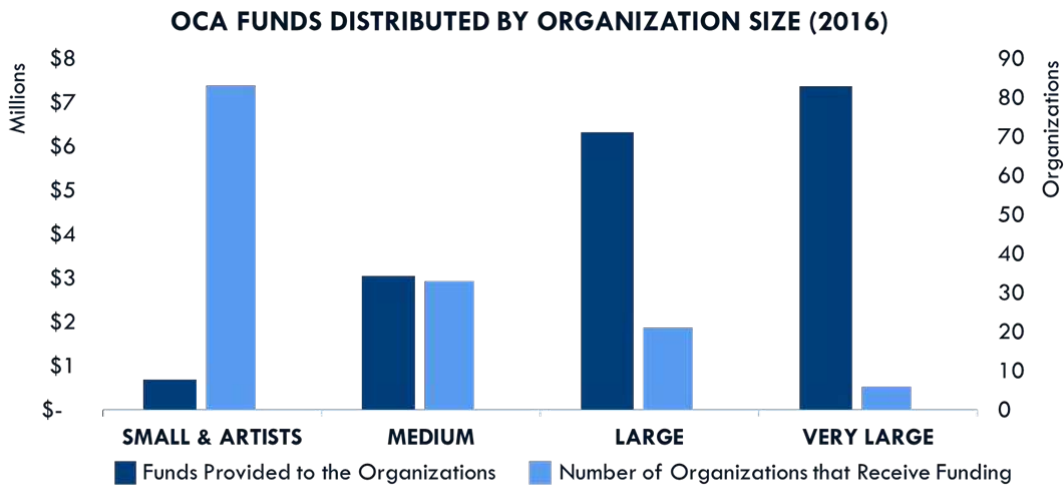
Community engagement reveals a number of barriers to access for arts and culture. A few themes were especially prevalent across Dallas Cultural Plan survey responses:

- 65% of respondents face cost barriers
- 25% face location barriers
- 15% face exclusion barriers
- 10% face transportation barriers

Thoughtfully planned, scheduled, and priced programming can bring arts and culture to new audiences.

Bishop Arts and Deep Ellum are both home to large and fast-growing creative economies, adding 18% and 19% more creative economy jobs in the past six years respectively. However, cultural organizations in neighborhoods receive a disproportionately small share of annual OCA funding.

Funding is one of several ways to support the business of neighborhood arts organizations, creative firms, and individual artists.



Analysis by HR&A on 2016-2017 data distributed by OCA.
 *Small orgs.: annual revenue < \$250,000; medium orgs.: annual revenue between \$250,000 and \$1M; large orgs.: annual revenue from \$1M to \$9.99 Million;
 very large orgs.: annual revenue of \$10M+

CANVASES IN NEIGHBORHOOD TYPOLOGIES

A key theme that emerged through Cultural Plan engagement was the desire to experience art and culture as a part of everyday life. Both in the conversations around opportunities and potential strategies, participants offered ideas for increasing art in public spaces, temporary art experiences, performances in public spaces, and celebrating history and cultural heritage in our public realm. Art in public places can be created and experienced in many ways. Increasing the diversity of art in public places in Dallas, both in form and location, requires an understanding of the types of art in public places that exist and the settings where they may be found.

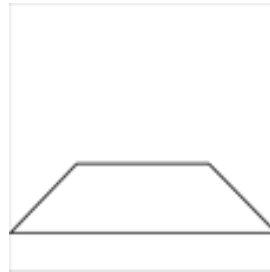
This section provides a framework to understand current, potential, and future art in public places across Dallas, through broadly categorizing the types of sites occupied by art in public place. Some of these sites and opportunities are currently addressed by the OCA's Public Art and Cultural Services Programs. To ground this information, the neighborhood typologies are used to explore how different parts of the city could approach incorporating art in public places into their communities. Sections in the appendix explore: types of art in public places; further investigation of potential locations for art in Dallas neighborhoods; and examples of art in public places from the four comparable cities to better understand the implementation of art throughout the city.

Site types:

The backdrop or setting for art in public spaces can generally be divided in 5 categories. While all parks do not have the same ecology or design and exterior walls have different textures,

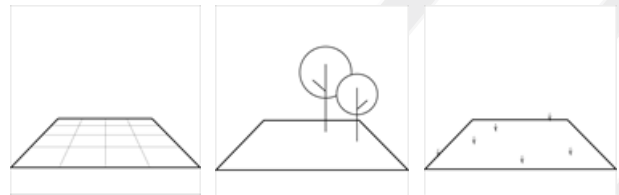
sizes, and colors—the basic premise behind each type remains consistent and there are certain characteristics that remain the same. The following describes the characteristics of each type, considering relation to the art types described earlier and their potential synergies.

1. OPEN SPACE



Open Spaces are best defined as an outdoor ground surface. They can be public, private, or a combination of the two. Open Spaces can generally be put into 3 categories: parks, plazas,

or greenfield/vacant lots. Plazas tend to be adjacent to a building and may or may not have green space, while parks should have green space and other public amenities. Vacant lots are open space that either haven't been or are not currently improved with a building or other surface structure (including a parking lot).



Dallas examples: Public parks like Opportunity Park and Dallas City Hall Plaza



Title: MODA Fashion Show and Community Day
Artist: Various Vickery Meadows Artisans; Curated by Translation
Image source: <http://dallas.culturemap.com/eventdetail/moda-fashion-show-and-community-day-translation/>



Title: Nest, Artist: Richard Maxwell, Photo credit: The City of Dallas Office of Cultural Affairs

2. EXTERIOR WALLS



Many artworks are found on walls within the public realm. These are exterior vertical surfaces, which are well suited for 2D works, multimedia work such as projections, or

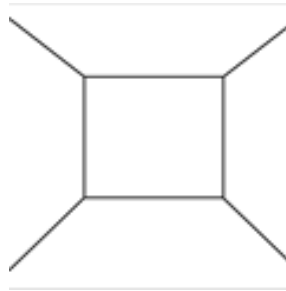
installations requiring a vertical surface on which to attach. These can be a freestanding wall, the exterior wall of a building, or another vertical surface that can be observed outdoors.

Dallas examples: Murals throughout Deep Ellum



Title: Mayor's Star Council: Lincoln & Madison High School Mural
 Artist: Sour Grapes
 Image source: <http://www.sourgrapescrew.com/work-avenue/#/mayor-star-council/>

3. BUILDING INTERIORS

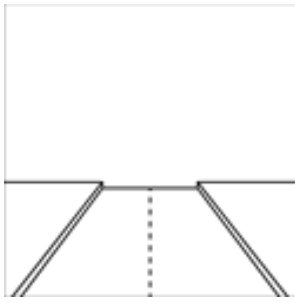


An interior space, protected from the elements, can also be the site of art in the public realm. These works can be found on all surfaces—floor, walls, and ceiling—as

well as volumetrically. This type of site includes building lobbies, areas of assembly within a building, or other spaces the public can interact with. Building interiors which host artworks in this fashion can be both public or private, but must be publicly accessible.

Dallas examples: The interior of large civic buildings like City Hall, an airport like Love Field Airport or shopping malls like NorthPark Center

4. PUBLIC RIGHT-OF-WAY



Public spaces meant to be used for travelling or moving from place to place. This includes streets, sidewalks, medians, roundabouts, bridges, tunnels, and other infrastructure that falls into the public right-of-way.

Dallas examples: Margaret Hunt Hill Bridge, any public sidewalk or street

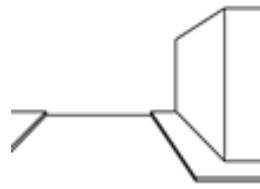


*Title: Parade of Giants
Artist: La Reunion, Oil and Cotton, and ArtLoveMagic, in collaboration with artists Cori Berg, Heather Blaikie, Iris Candelaria, Andrea Davis, Gretchen Goetz, Nicole Horn, Rebecca Howdeshell, Walter Johnson, Kevin Obregon, Junanne Peck, Jennifer Sereno, Jessica Sinks, Sean Springer,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



*Title: One Meter at a Time
Artist: Terry Hays
Photo credit: Office of Cultural Affairs*

5. URBAN ASSEMBLAGE/ENVIRONMENT



The urban environment itself is complex set of conditions that together form a setting to respond to—a hybrid of all other canvas types.



*Artist: Shilpa Gupta
Image source: <https://www.dallasaurora.com/highlights/shilpa-gupta-deep-below-the-sky-flows-under-our-feet/>*

EXAMPLES OF NEIGHBORHOOD TYPOLOGIES:

In Urban Core Neighborhoods

Urban Core neighborhoods are located in the core of the city and include the Dallas Arts District, Cedars, Deep Ellum, the Design District, and Exposition Park. Art in public places in these neighborhoods is easily found and a wide variety of artwork can be experienced in many parts of these neighborhoods. Existing sites include City Hall Plaza, the right-of-way on Margaret Hunt Hill Bridge, and the parking meters of Deep Ellum. Potential sites include exterior walls in the Design District and vacant lots in the Cedars.

In Mixed Urbanism Neighborhoods

Neighborhoods within the Mixed Urbanism typology have a mix of commercial and residential areas providing variety of spaces where arts projects might occur, from blank walls of commercial businesses to empty lots in residential neighborhoods. Existing sites include exterior walls in commercial areas of Oak Cliff and Frazier, and the open space of Pegasus Plaza. Potential sites include urban assemblages in shopping centers throughout Mount Auburn and Pleasant Grove, Cochran Park in Henderson, and exterior walls in Greenway Crest.

In Neighborhoods with Residential Opportunities

The city's residential neighborhoods are full of opportunities for art, especially work that highlights their unique characteristics. Some residential neighborhoods, especially in North and Far North Dallas, have low walls that demarcate their boundaries, providing a perfect blank canvas. Other public amenities, like parks and libraries, provide excellent opportunities in all canvas types for all types of art.

In Neighborhoods with Opportunities or Arts in Non-traditional Spaces

Many parts of the city have forms that are completely unique in terms of their makeup, whether they are industrial districts with little residential properties or areas with a mixture of retail activity and apartments. Generally these neighborhoods have little access to art in public spaces, and have few places like parks and libraries to provide natural community venues.



ORGANIZING THE PLAN

PRIORITIES,

STRATEGIES,

AND INITIATIVES

Today, when cities compete with one another as providers of exemplary quality of life, networks for new ideas, centers of economic vitality, and magnets for new residents, and as cultural destinations, culture is integral to their overall success.

Culture standing in isolation as a single initiative or a season of events is limited in its potential to impact the entire city of Dallas. This cultural plan therefore addresses critical elements of civic life — from the quality of parks to the economics of innovation, from infrastructure to tourism.

For Dallas to thrive it must embrace an approach to collaboration where culture is integrated into every sector citywide.

ORGANIZING THE PLAN

Collaborative planning takes organization. The recommendations of the Dallas Cultural Plan are organized as follows;

Priorities: Specific goals that the plan must address

Strategies: a plan of action designed to achieve the priority

Initiatives: Potential actions and programs large and small

For each Priority, a set of strategies respond to the needs described in the previous chapters. In all, six priorities describe the top-line needs that must be addressed to realize the City's cultural vision.

In this and the chapter that follows, the six priorities are listed in no particular order. All are considered equally paramount.

Ultimately a set of 36 Strategies are proposed to guide Dallas' arts and cultural growth today and into the future. Over xx Initiatives are proposed as potential tactics for achieving these priorities. These Initiatives are tangible actions that can be scheduled, budgeted and launched.

Six priorities emerged from the community engagement process and were further informed by the additional analysis described in Chapter 3. These priorities for the plan are articulated below. Strategies to address these priorities appear in detail in Chapter 5.

6 PRIORITIES

EQUITY

DIVERSITY SPACE SUPPORT FOR ARTISTS

SUSTAINABLE ARTS ECOSYSTEM

COMMUNICATIONS

31 STRATEGIES

137 INITIATIVES

ONE DALLAS

4



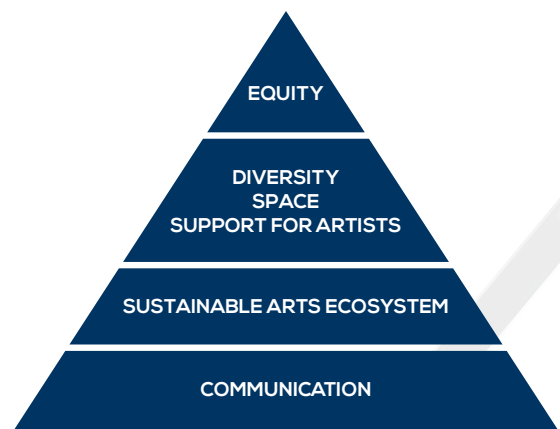
“It’s all possible! We just need the willpower to accomplish it.”

— Rachel Rushing, Steering Committee

FOCUSING ON DALLAS’ NEEDS: PRIORITIES

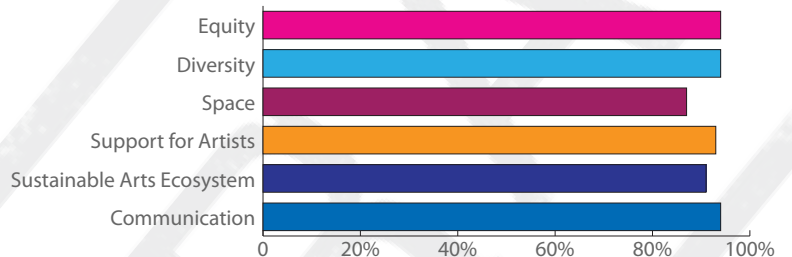
Six priorities emerged as crucial to achieving Dallas’ vision for arts and culture. They are described here in rank order:

- **Equity** is fundamental to a healthy community and a healthy arts ecosystem. It is the foremost of the six priorities and will be the lens through which the rest of the plan—and OCA’s work—will be approached.
- **Diversity, Space and Support for Artists** represent key categories of programs and initiatives through which OCA, other organizations, and funders can serve Dallas’s arts and cultural sector and the broader community.
- **A Sustainable Arts Ecosystem** is a broader goal to which the other priorities will contribute.
- **Finally, Communication** supports and promotes all the activity taking place under the banners of the preceding priorities.



After the completion of the DRAFT Dallas Cultural Plan, workshops were held across the city and online to confirm the priorities and understand ways that artists, organizations, the private sector and residents will work to implement the initiatives of the Cultural Plan.

Percent of Activation Workshop Attendees that “Strongly Agree” or “Agree” by Priority





Equity is fundamental to a healthy community and a healthy arts ecosystem.

Equity is the foremost of the priorities and will be the lens through which the rest of the plan—and OCA’s work—will be approached.

EQUITY

Support the broadest range of art forms and creative producers, considering inclusivity, diversity and neighborhood impact to direct resources equitably to artists and organizations.

As a city, Dallas has a poor track record on issues of equity and inclusion. Arts and culture is no exception. This cultural plan aims to change that. While inequity is a nuanced and complicated issue to address, the planning process revealed a deep need and significant appetite among the public and stakeholders across sectors to address inequities that have characterized Dallas’ arts and cultural sector and, furthermore, to deploy arts and culture as a tool to pursue equity for all residents of Dallas. In keeping with the work of other City departments like the Office of Resilience, the OCA has developed an Equity statement for Arts and Culture across the city.

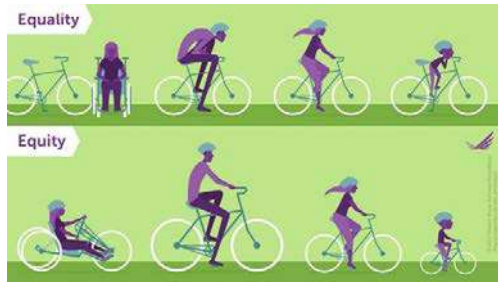


Image from the Office of Resilience’s 2018 Equity Indicators Report

Equity statement:

In Dallas, we envision a city of people whose success and well-being are not pre-determined by their race, age, disability, sexual orientation, gender, social status, zip code, or citizen status. We recognize that artistic and cultural expression are fundamental to the development of our identity, as individuals and as a community at large. We assert the right for all people to have access to arts and cultural experiences across Dallas.

We recognize the historic legacies of racism, overt bias and injustice that shape our present reality. In fact, the City of Dallas' Arts Funding originated to support organizations of the Western European canon, collectively referred to as "The Big Six." Going forward, we will strive to support the broadest range of art forms and creative producers, considering inclusivity, diversity and neighborhood impact to direct resources equitably to artists and organizations. We will work to build a robust arts ecosystem that continually evolves to better reflect the diverse composition of Dallas. Towards this end, we recognize and affirm the potential of new and emerging artists and organizations.

The Office of Cultural Affairs will serve as convener and connector to catalyze equity in the policies and practices of its partners across the Dallas arts ecosystem. Core to this is leading other organizations and private resource providers to advance diversity, equity and inclusion in concrete, measurable ways. Annually, the Office of Cultural Affairs will summarize its own support for artists and arts organizations, highlighting measures of equity and diversity.

As we work together to create a more vibrant Dallas, the Office of Cultural Affairs is committed to nurturing the wide diversity of creative culture and experiences that make up this great city.

**Note: "The Big Six" were the Dallas Ballet (no longer exists), the Dallas Opera, the Museum of Fine Arts (Dallas Museum of Art), the Dallas Health and Science Museum (Science Place, now part of the Perot Museum of Nature and Science), the Dallas Symphony Association, and the Dallas Theater Center. In 1977, these 6 organizations received over 90% of the OCA equivalent organizational support, and 1.26% of total funds were awarded to 4 "ethnic" organizations. The Office of Cultural Affairs was established in 1989.*



DIVERSITY

Celebrate and promote the diversity of Dallas, while striving to improve diversity of programming, staff, and organizational leadership across the cultural sector.


Dallas is a majority-minority population, and as such, diversity must be reflected in its arts and culture. The city is already characterized by a wide array of art forms and styles drawing from cultures that make up this unique community. However, there is room for the sector to better represent and serve this multifaceted population as well as other types of diversity, including race, age, disability, sexual orientation, gender, social status, zip code, or citizen status. Arts and cultural organizations must pursue diversity in many forms—on boards, in staff, in participants and audiences, and when appropriate, through programming. These efforts will be prioritized by funders, as well. The sector will strive to achieve diversity goals (see Ch. 5), and OCA will lead by example.



SPACE

Provide, create and incentivize the creation of spaces and places to encourage and allow arts and culture in Dallas to thrive and grow citywide.

Dallas has many great spaces, both indoor and outdoor, for arts and culture. However, formal, dedicated facilities tend to be concentrated in only some areas of the city, and they are not all currently utilized or operated to their maximum efficiency or highest and best use. Meanwhile, other types of formal spaces for artistic production are sought by artists and organizations, and informal spaces around the city offer interesting opportunities for arts experiences but may not provide necessary infrastructure. This plan will provide adequate space for arts and cultural experiences to take place, whether for active participation or everyday encounters. Maximize existing spaces, by repurposing or revamping unused or underutilized facilities and preserving and adapting historic assets. When new spaces are needed, incentivize creation of such spaces through development and partnerships.

A photograph showing a person's hands drawing in a sketchbook. The person is wearing a grey sweater and red gloves. The sketchbook is open on a desk, and there are several sketches of architectural or organic forms. A yellow pencil is visible on the desk. The background is slightly blurred, showing a yellow chair.

**“We want to make Dallas
a great place for the arts
AND for artists.”**

Mayor Mike Rawlings

SUPPORT FOR ARTISTS

Establish a supportive arts ecosystem that nourishes the creative and innovative energy of Dallas artists.

Dallas is the home of a vital artist community, including nationally and internationally recognized leaders across all artistic disciplines—from Erykah Badu to Owen and Luke Wilson and many others—as well as emerging and established creators at various stages in their careers. Today, artists move to Dallas for the affordable cost of living and the camaraderie of fellow cultural producers, and they contribute directly to the identity and energy of this great city.

However, individual artists face a variety of challenges to sustainably live and work in the City of Dallas including: lack of affordable studio workspace, affordable housing and healthcare, lack of access to professional development resources, lack of access to funding for capital, material, and programmatic expenses, inability to secure fair and timely pay for services and commissions,

inequitable support for artists of marginalized groups, a lack of clarity on city-artist relations including permits, etc., and a general city branding that has not always valued artists.

While support resources such as OCA and others exist, more can be done to help artists not only survive, but thrive here. Dallas will attract and retain artists and creative professionals through support for individual cultural producers—through the creation of a centralized resource center focused on individual funding, professional development, access to workspace and quality of life standards.



SUSTAINABLE ARTS ECOSYSTEM

A steward of community care, the City of Dallas will model sustainability to the arts and culture community through its own facilities and operations. The City and other partners and funders will encourage and support the development of future sustainability in the broader arts and cultural sector.

The planning process illuminated opportunities for better resource utilization across the board—from City funding models and OCA operating contracts, to space use, to resource and knowledge sharing. OCA will set the standard for sustainability by revamping its current operating processes for greater efficiency and effectiveness, and to increase available funds for arts and cultural programming across the city. The City will be clear-eyed about the tens of millions of dollars of deferred maintenance and will work on a long-term plan to catch up in order to steward the facilities in its care.

Meanwhile, funders can encourage organizations to coordinate and collaborate for better resource sharing, as well as pursue new funding models. These actions by funders and organizations will create greater value in the cultural sector that can be reinvested into its growth and health.



COMMUNICATION

Promote Culture as a fundamental driver of the City of Dallas. Ensure awareness at local, national and international levels of Dallas' cultural offerings through enhanced communication.

Communications about Dallas promote the city's rich arts and cultural heritage and offerings. Dallas residents know about the full range of local arts opportunities and appreciate their value. Through strong communication, Dallas artists and organizations coordinate, collaborate, and access resources effectively.

The cultural plan process revealed hundreds of arts and cultural resources throughout the city and many ways that people experience arts and culture. However, Dallas residents often cited lack of awareness of the offerings in their city beyond the Dallas Arts District. Artists and organizations also expressed frustration at lack of clarity around available resources and how to access them, as well as a dearth of tools to facilitate coordination and collaboration across the sector. Not only is the full breadth of Dallas's cultural experiences unknown to local artists and residents, it is not promoted widely outside of Dallas as central to the city's brand. Communication tools and initiatives must be strengthened to boost functioning and visibility of the cultural sector and to position local arts and culture at the heart of the Dallas experience for residents and visitors.



5

Dallas thrives when our neighborhoods thrive.

Resilient Dallas: Strategy and
Equity Indicators



MAKING IT HAPPEN: STRATEGIES

The following two chapters encapsulate the implementation strategy for the Dallas Cultural Plan. It is the answer to the question of **“HOW will this plan be realized?”**

Moving from priority to implementation is a collaborative task that will take cooperation across sectors of government, arts and culture, philanthropy, business, and most importantly, Dallas residents. The OCA sought to model that collaboration in the creation of taskforces for each priority.

Who better to plan how Dallas will accomplish its cultural vision than Dallas, itself?

Over a hundred dedicated leaders from throughout Dallas-- artists, leaders in arts organizations, business, philanthropy and City government-- formed seven taskforces to ensure that each priority was thoroughly defined and actionable

In six weeks, members of the seven task forces met over 21 times in total, reviewed hundreds of pages of public input, research from the cultural planning team, and met with other entities in the city tackling their priority. These strategies are the result of herculean effort.

Multiple strategies are proposed under each priority with a list of initiatives intended to address and realize the plan of action. The strategies offered here are distinct yet broad enough to apply in a fast-changing environment, one that will evolve and advance over the course of the Dallas Cultural Plan's implementation.

Strategies were derived from large-scale town hall meetings, conversations in neighborhoods citywide, comments contributed through social media and online platforms, individual interviews with stakeholders from all sectors, global expertise and best practices, focused meetings within the cultural sector of Dallas, and input from leadership across Dallas' public, non-profit, and private sectors.

As new stakeholders emerge throughout the city, new opportunities should be considered to achieve these recommendations.

Therefore, the plan's strategies are to be regarded as templates that will resonate across the spectrum of Dallas' arts and cultural communities — artists, audiences, civic leaders, funders and organizations.



Enhances neighborhood vitality



Includes Public Art

31 STRATEGIES



EQUITY

- 1. Improve equity citywide through expanded and adapted programmatic offerings**
- 2. Establish targets to improve equity in new cultural policy moving forward**



DIVERSITY

- 3. Create and enhance programmatic offerings highlighting and providing education related to the diversity of Dallas**
- 4. Provide resources for improving arts and culture organizations' diversity at staff and audience levels**
- 5. Set goals across sector for Board diversity through grants and support**
- 6. Expand the diversity of artist candidates for public art opportunities**



SPACE

- 7. Expand options for affordable space for performing, literary and visual artists, including rehearsal space, performance space, studio space, exhibit space and maker space**
- 8. Maximize the use of City facilities, especially for historically marginalized groups, and determine what changes should be made to accommodate their needs**
- 9. Facilitate private initiatives to address space needs of artists and organizations of various disciplines**
- 10. Encourage more public-private partnerships**
- 11. Encourage growth of artists and organizations by providing space for the future**
- 12. Initiate temporary public art in Dallas**
- 13. Support events and programs that foster engagement with public art and/or public spaces**



SUPPORT FOR ARTISTS

- 14.** Develop a “Culture of Value” establishing the arts as essential to a thriving, equitable society within the City of Dallas
- 15.** Examine opportunities to improve communications and processes to apply for and receive funding from the City of Dallas
- 16.** Improve affordability and quality of life for artists through policy initiatives
- 17.** Maintain the cultural integrity of neighborhoods and address gentrification across the city in partnership with artists living in those areas
- 18.** Work with the City of Dallas to equitably support area arts organizations and individual artists receiving funding and resources from the City



SUSTAINABLE ARTS ECOSYSTEM

- 19.** Optimize public contribution and benefit at each City-owned cultural facility
- 20.** Sustainably fund deferred and proactive maintenance for City-owned cultural facilities
- 21.** Work with partners to grow the amount of available funds for arts and culture that leverage cross-sector benefits
- 22.** Increase equity for long-term sustainability of the entire arts ecosystem
- 23.** Bring arts to the table in broader city initiatives
- 24.** Incentivize better resource sharing
- 25.** Establish and maintain a dedicated fund for public art maintenance



COMMUNICATION

- 26.** Support and communicate existing and new cultural experiences in Dallas
- 27.** Build richer relationships within the arts ecosystem, with key stakeholders, and with communities to foster deeper, more meaningful engagement and communications
- 28.** Communicate the value of arts to quality of life using both data and stories
- 29.** Establish and present Dallas as a cultural destination with local, national and international reach
- 30.** Develop process to ensure Dallas community access to, engagement with and education about public art
- 31.** Develop effective communications strategies for public art in Dallas

EQUITY

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

STRATEGY 1:

Improve equity citywide through expanded and adapted programmatic offerings



Initiatives

A.	Address historical inequities in past policies
B.	Expand access to events citywide
C.	Increase support for programs that address groups that have historically incurred barriers to participation due to age, ability, ethnicity, etc.
D.	Increase support for, or otherwise help subsidize, low cost or free offerings
E.	Expand equity and access to events



NYC Library Culture Pass. www.culturepass.nyc

This Strategy in Action

- Work with organizations that provide ticketing services to prototype and track the success of reduced price surplus rush ticketing for events
- Provide historical tours highlighting diverse areas of Dallas
- Investigate and implement a Library Culture Pass Program
- To create more equitable distribution of City Funds, review all OCA facility master agreements to find efficiencies and resources that can be redistributed



Support the broadest range of art forms and creative producers, considering inclusivity, diversity and neighborhood impact to direct resources equitably to artists and organizations.

STRATEGY 2:

Establish targets to improve equity in new cultural policy moving forward

Initiatives	
A.	Create target of at least 40% of OCA cultural services funding to ALAANA* organizations or artists by 2023
B.	Begin measuring and tracking funding applicants who identify with other historically marginalized groups, e.g., LGBTQIA+
C.	Create policy that 100% of organizations funded through the OCA organizational funding program have a policy and measurable goals related to equity and diversity that is board approved and published in their communications
D.	Pilot and track neighborhood impact of new programs that increase the number of cultural experiences outside of “Urban Core Arts Destinations” neighborhoods (e.g., pop-up cultural center programming in neighborhoods across Dallas, increased arts programming in library black box theaters)
E.	Create policy that 100% of organizations funded through the OCA organizational funding program have board-approved safe workplace policies (e.g., anti-discrimination and anti-harassment policies)

* African, Latinx, Asian, Arab, and Native American



DIVERSITY

STRATEGY 3:

Create and enhance programmatic offerings highlighting and providing education related to the diversity of Dallas

Initiatives	
A.	Support bridging different cultures by organizing arts and culture activities with cross-cultural learning opportunities
B.	Continue to provide programming for diverse audiences in City run cultural facilities
C.	Support Arts and Language education (e.g. with DISD Racial Equity Office)
D.	Increase access to youth-focused arts programs

STRATEGY 4:

Provide resources for improving arts and culture organizations' diversity at staff and audience levels

Initiatives	
A.	Provide best practice models (toolkits and/or workshops) for staff/ audience diversity for all organizations receiving funding through Organizational Funding Program to encourage diversity and inclusion
B.	Work with greater Dallas area corporations to engage employee resource groups to further enhance diversity efforts for arts/ cultural organizations to cultivate diverse volunteers, audiences, donors, and board members
C.	Work with neighborhood organizations/grassroots community groups for enhanced audience development and community engagement to reflect city's diversity (e.g. LGBTQIA+ and ALAANA staff networks)
D.	Create policy that requires largest organizations to offer fair-wage internships to increase diversity in pipeline of future arts leaders



Celebrate and promote the diversity of Dallas, while striving to improve diversity of programming, staff, and organizational leadership across the cultural sector.

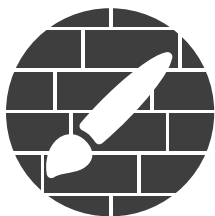
STRATEGY 5:

Set goals across sector for Board diversity through grants and support from OCA

Initiatives	
A.	100% of organizations funded through Organizational Funding Program have a policy and measurable goals related to equity and diversity that is board-approved and published on their website
B.	30% Board diversity goal for Organizational Funding Program for organizations with an operating budget of \$5M and above
C.	20% Board diversity goal for Organizational Funding Program for organizations with an operating budget of \$1M-\$5M
D.	10% Board diversity goal for Organizational Funding Program for organizations with an operating budget of \$500K - \$1M
E.	Encourage organizations with budgets under \$500K to explore options on how to diversify their Boards

STRATEGY 6:

Expand the diversity of artist candidates for public art opportunities



Initiatives	
A.	Develop outreach and contact strategies for artists about upcoming public art opportunities and conduct information sessions for public art opportunities in new areas
B.	Identify eligible diversity candidates
C.	Conduct outreach with local partners where public art will be commissioned
D.	Conduct regular outreach workshops for local artists

SPACE



Artists, arts organizations and residents identified a diverse array of adapted space-types often used for studios or rehearsals, including churches, parks, schools, recreation centers, cafes, bars, and warehouses. The Dallas Cultural Plan Equity Statement proposes an increase of OCA support for cultural services outside of the urban core. The following opportunities can orient funding and policy support towards non-core neighborhoods by expanding options for affordable space in both traditional and unconventional settings:

STRATEGY 7:

Expand options for affordable space for performing, literary and visual artists, including rehearsal space, performance space, studio space, exhibit space and maker space

Initiatives

A.	Support the development and usage of venues (artistic and non-traditional) throughout the city
B.	Utilize, create, and/or maintain a digital tool of available spaces throughout Dallas (all types) for arts and cultural use (example: Seattle spacefinder)
C.	Develop equitable processes to subsidize/waive rental fees for artists, groups and studio or rehearsal space
D.	Continue supporting arts creators encountering code compliance issues via the OCA Artist Resource Coordinator
E.	Invest in renovation and or adaptation of City existing spaces
F.	Revise OCA policy to encourage and leverage naming of City-owned properties, especially development of new spaces or improvements to existing facilities



Provide, create and incentivize the creation of spaces and places to encourage and allow arts and culture in Dallas to thrive and grow citywide.

Initiatives Continued

G.	Ensure spaces are accessible — ADA, Via transit, etc.
H.	Explore developing a cultural space purchase assistance program
I.	Encourage temporary cultural use in publicly-accessible commercial space

This Strategy in Action

- The City and its private partners can provide grants or low-interest loans to enable cultural organizations to purchase space at affordable prices or upgrade existing spaces.
- Publicly-accessible civic and commercial spaces across the city are prime candidates to host new performance and exhibition space. The City can also incentivize private property owners to host temporary cultural uses in vacant commercial space that will support local artists as well as activate the adjacent neighborhood.



Summer camp at Red Bird Mall.
Image credit: Bigthought.org

SPACE



STRATEGY 8:

Maximize the use of City facilities, especially for historically marginalized groups, and determine what changes should be made to accommodate their needs

Initiatives	
A.	Ensure that fees and policies of City facilities are equitable and consistent, while allowing for differences for each facility based on their missions and place in each community they serve
B.	Develop strong core user groups that advise OCA on particular locations' policies and operations
C.	Review rental and usage policies and procedures for legal requirements and possible modifications
D.	Increase transparency in facility policies and structures
E.	Explore extended hours at City-owned/OCA facilities
F.	Investigate and offer diverse use opportunities for library black box spaces (i.e. visual arts, etc.)



This Strategy in Action

- An opportunity currently exists to utilize existing 2006 bond funding for the long-planned Latino Cultural Center - Phase II Expansion. This will create a new multi-form/black box theater and vital support spaces to better meet the needs of the growing and vibrant Latinx arts community.

City-owned and operated Latino Cultural Center, source Wikimedia

Provide, create and incentivize the creation of spaces and places to encourage and allow arts and culture in Dallas to thrive and grow citywide.

STRATEGY 9:

Facilitate private initiatives to address space needs of artists and organizations of various disciplines

Initiatives	
A.	Innovate/emphasize/prioritize use of non-traditional spaces
B.	Support projects that can be produced specifically to tour throughout the city, especially to leverage Library Black Box Theaters
C.	Collaborate with Economic Development Department to find economic opportunities for artists and arts organizations
D.	Leverage the “sharing economy” by exploring Airbnb, DART or Uber-like possibilities for finding space

SPACE



STRATEGY 10:

Encourage more public-private partnerships

Initiatives	
A.	Identify surplus property owned by the City that could be managed/used by a vetted non-profit partner or artists
B.	Educate developers and property owners on the value of including arts spaces in their planning
C.	Work with Department of Economic Development to include arts and cultural spaces and activities in major development projects (e.g. implement developer incentives to encourage inclusion of live/work space for artists)
D.	Encourage private partners (for profit and non-profit) to develop or make available spaces for studios, exhibit space, and performing and rehearsal space
E.	Work with public, corporate, foundation, and community philanthropists to develop a more coordinated vision for development of cultural spaces throughout the City allowing for more entrepreneurial or grass-roots identification of needs and resources

Provide, create and incentivize the creation of spaces and places to encourage and allow arts and culture in Dallas to thrive and grow citywide.

STRATEGY 11:

Encourage growth of artists and organizations by providing space for the future

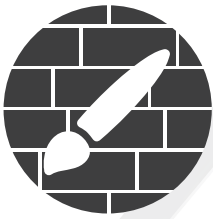
Initiatives	
A.	Develop/support incubator spaces that specifically foster support for small groups
B.	Support “Antique Mall” idea-shared work and use space
C.	Provide training in non-profit management to encourage more self-sufficiency of organizations
D.	Encourage communication, experience-sharing, mentorship and collaboration among artists and art groups
E.	Optimize Library Black Boxes to nurture small neighborhood groups

SPACE



STRATEGY 12:

Initiate temporary public art in Dallas



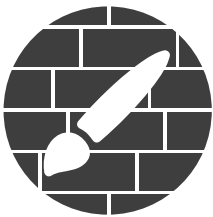
Initiatives

A.	Identify national best practices to support temporary public art: grants, external funding, event funding, etc.
B.	Develop procedures for the selection, installation and deinstallation of temporary public art in Dallas
C.	Meet with potential partners for funding and locations for temporary public art
D.	Work with Risk Management and City Attorneys to develop efficient templates for contracting temporary public art
E.	Develop selection processes that allow artists to participate easily

Provide, create and incentivize the creation of spaces and places to encourage and allow arts and culture in Dallas to thrive and grow citywide.

STRATEGY 13:

Support events and programs that foster engagement with public art and/or public spaces



This Strategy in Action

- Increase support for murals citywide
- Support public concerts in city parks
- Provide space for art installations in public parks
- Include art in new development projects
- Increase opportunities for public art including expanded public art canvases
- Designate areas for public art, including in transit stations, city facilities, and parks
- Support street art

2015 Houston via Colori Festival, photo taken by Ed Schipul

SUPPORT FOR ARTISTS

Arts and culture should be intrinsic to any healthy community, just like housing, economic development, education, and transportation. Cultivating and sustaining a diverse cultural ecosystem is essential to ensure equitable access to the arts. Moreover, art should reflect the full diversity of people in Dallas, and the City should honor all cultural expression equitably. These opportunities will support the cultural contributions of Dallas’ diverse communities.

STRATEGY 14:

Develop a “Culture of Value” establishing the arts as essential to a thriving, equitable society within the City of Dallas

Initiatives	
A.	Integrate art and culture into the City’s planning process at the beginning. Integration of arts and culture policy and investments into neighborhood planning efforts can facilitate built environments that protect, strengthen, and reflect the cultural heritage of their communities
B.	Support local cultural identity and traditions
C.	Utilize innovative cultural platforms
D.	Increase the pipeline for new artists by supporting mentorship programs between artists and high schools as well as area colleges/universities and high schools



Establish a supportive arts ecosystem that nourishes the creative and innovative energy of Dallas artists.



This Strategy in Action

- Explore Music on Hold — all city phone services feature local music for their hold lines and include the artists name, song title in the hold message
- Work with Texas Music Office to attain Music Friendly Community Designation
- Explore creation of short-term (1 week-3 months) and long-term (6 month-1 year) residencies with City of Dallas departments
- Update annual awards to celebrate the best of Dallas arts and culture to include Poet and Artist Laureates for the City.
- Host paid, featured artist programming at area hotel and hospitality venues

- Develop an artist directory on the OCA website
- Build relationships with hotels to host artist-in-residence programs
- Offer paid live performances at City Hall or City Council meetings in neighborhoods
- The City can continue to invest in cultural and local history initiatives and expand access to resources that support the expression of cultural identity and locally significant traditions including music, food, fashion, and art. Efforts can leverage existing programs offered through the City's cultural centers, Dallas Heritage Village, Fair Park, and other cultural groups. New programs could leverage both public funds as well as grants and private sector financing.
- Wayfinding, signage, murals, and interactive platforms can help residents and visitors connect with community heritage in free and innovative ways. OCA can partner with the Dallas Department of Historic Preservation, Dallas Historical Society, and other heritage groups to ensure all residents and neighborhoods are included.



SUPPORT FOR ARTISTS

Centralized resource centers can be effective tools for helping artists navigate complex bureaucratic processes and find the resources they need for their creative projects. At the same time, a centralized artist resource center could help OCA meet its new target metrics for equity by emphasizing marketing and outreach efforts to ALAANA organizations and other groups based outside of the urban core.

STRATEGY 15:

Examine opportunities to improve communications and processes to apply for and receive funding from the City of Dallas

Initiatives

A.	Create Artist Resource Center and an artist page on the OCA website
B.	Establish an orientation for first-time award recipients to network and learn more about the process and common pitfalls e.g., code violations, insurance, delays, etc.
C.	Provide panel scores and reason for acceptance/denial to all funding applicants with an offer of a personal discussion
D.	Establish artist program-specific certificate of occupancy system (e.g. clearly communicating practices around contract terms/schedules)



Establish a supportive arts ecosystem that nourishes the creative and innovative energy of Dallas artists.

This Strategy in Action

An Artist Resource Center could:

- Undertake feasibility study for three possible levels of artist resource center proposed, and implement at minimum one ARC, consider possibility of multiple ARC's dispersed across city in both physical and digital forms. (Level 1- Resource Station, Level 2- Online Resource Center, Level 3- Brick and mortar resource center)
- Financial advisory services. The Center can offer grant assistance, financial counseling, and other mentoring and guidance services for artists and cultural organizations.
- Business programs and training. Artists and small cultural organizations can learn important skills to maintain sustainable businesses. Programs could include professional development, leadership, capacity-building, and business management training to promote financial sustainability.
- Personal liaisons or peer advisors. Artists and organizations could be assigned a single point-of-contact within the Resource Center who can help them navigate different processes and funding the resources they need for their creative projects.
- Business community connections. The Center can partner with the Business Council for the Arts as part of their Leadership Arts Institute. This program prepares Dallas professionals to sit on nonprofit arts boards across the metroplex by providing leadership training and seminars on the trends and challenges facing cultural institutions. Upon completion, graduates are matched with nonprofits depending on interest and need. The Center can expand the reach of the program within the arts community to ensure these organizations are effectively supported.



SUPPORT FOR ARTISTS

Arts and culture raise the quality of life for residents and make Dallas' neighborhoods more desirable, raising neighborhood property values in the medium and long-term. Without intervention, the value generated from arts and culture can displace the very artists who created that value. Creative housing support and anti-displacement tools can limit residents' exposure to swelling market prices, preserving and strengthening artistic communities in neighborhoods outside of the urban core.

STRATEGY 16:

Improve affordability and quality of life for artists through policy initiatives

Initiatives

A.	Collaborate with the Department of Economic Development and the Planning Commission to create rebates/discounts on housing in exchange for artist involvement in the neighborhood
B.	Explore contracting with groups such as EASL or Parkland to establish group healthcare plan or co-op for artists



Establish a supportive arts ecosystem that nourishes the creative and innovative energy of Dallas artists.

This Strategy in Action

Provide artist homeownership support in neighborhoods:

The City can provide assistance in the form of low-interest loans and a streamlined application process for artists to purchase their own homes. Not only does this ensure that artists can remain in their neighborhoods, it also helps them build wealth as property values increase.

- Establish tax credits for defined cultural districts. The City can provide tax benefits for sales and purchases executed within a defined district to provide additional revenue for artists.
 - Utilize cultural use zoning incentives. Density bonuses or other mechanisms can be used to encourage developers to build artist live/work spaces.
 - Produce a cultural creator affordable housing toolkit. Develop a toolkit that provides creators with consolidated information about housing programs, including rent subsidies, affordable dwelling units, inclusionary housing, and home purchase assistance.
- Subsidize rental housing for artists. Targeted housing subsidies can protect current residents from displacement as market rent increases. The City can focus subsidies to designated neighborhoods to retain artists and other culture creators. They could also be paired with requirements for the artist such as a requirement to proactively engage in community-revitalization efforts.
 - New developments not based in community trust or co-op systems could provide 15% of units go to individual artists based on sliding scale income and age brackets
 - Work with existing non-profits and institutions in housing and development to provide low-income housing for artists of all ages and develop a database of locations (to be distributed through proposed ARC)

SUPPORT FOR ARTISTS

STRATEGY 17:

Maintain the cultural integrity of neighborhoods and address gentrification across the city in partnership with artists living in those areas

Initiatives

A.	Explore with neighborhood-based small arts organizations to provide equitable and affordable programming throughout communities (i.e. library black box spaces, rec centers, etc.)
B.	Explore with neighborhood-based small arts organizations to create equitable and affordable programming in vacant city facilities (e.g., Women’s Museum)
C.	Establish an online registration system listing all functional library and cultural center spaces available for individual use by reservation
D.	Develop a program of artist residencies throughout the city e.g. with area DISD or DCCCD schools on semester or year-long arts projects. Prioritize artists for the residencies who are from each district and/or have lived in each district for a significant amount of time



Establish a supportive arts ecosystem that nourishes the creative and innovative energy of Dallas artists.

STRATEGY 18:

Work with the City of Dallas to equitably support area arts organizations and individual artists receiving funding and resources from the City

Initiatives

A.	OCA will work with other City departments to become the central contact for individual artists and small arts organizations
B.	Encourage institutions receiving OCA funding to create goals related to local artists
C.	Promote the value of artists as members of not only the Cultural Affairs Commission but all City of Dallas Boards and Commissions

This Strategy in Action

Organizations receiving OCA funding could be encouraged to:

- Create 15% of programming featuring local artists
- Create discounted membership rates for local artists
- Add an ex-officio board member role for a local artist
- Hire locally for all creative needs

SUSTAINABLE ARTS ECOSYSTEM

Dallas' cultural ecosystem is supported by a portfolio of City-owned cultural assets, concentrated in or around Downtown. Many of these assets are underutilized and host additional and more diverse cultural programming. Thoughtfully planned, scheduled, and priced programming can use these spaces to bring arts and culture to new audiences. The Dallas Cultural Plan Equity Statement suggests renegotiating the operating agreements for the city's largest cultural facilities to release more resources for equitable distribution. The following opportunities can both free up new funding for investments elsewhere in the city and use City facilities in more efficient and equitable ways..

STRATEGY 19:

Optimize public contribution and benefit at each City-owned cultural facility

Initiatives	
A.	Review/Renegotiate master agreements to implement cost- and revenue-sharing mechanisms in City-owned Arts District facilities
B.	Explore/create policies for resident companies at cultural centers
C.	Clarify the City's naming policy for cultural facilities to incentivize sponsorships, with opportunities to benefit the sponsor, the organization and the City
D.	Extend hours of operation for City-owned cultural spaces. Extension of hours at formal and informal cultural facilities as well as increased affordable off-peak programming can increase utilization and enable new audiences to experience arts and culture. "Late Nights at the DMA," when the DMA remains open until midnight with active and varied diverse programming once a month, is a prime example of the power of extended hours
E.	Support a portfolio of cultural incubators and shared production spaces. Cultural incubators and shared production spaces provide artists with shared equipment, facilities, technical assistance, and a collaborative social network. With these spaces, artists can develop their craft and develop more sustainable enterprises

Model sustainability to the arts and culture community through OCA's facilities and encourage and support the development of future sustainability in the broader arts and cultural sector.



This Strategy in Action

- Renegotiate two large legacy facility agreements for Kalita Humphreys Theater and Morton H. Meyerson Symphony Center
- Revenue sharing between facilities and resident organizations can promote more effective scheduling of City-owned venues. Resident groups can share in both the operating surpluses and deficits of the venue on an annual basis for a portion equal to its share of usage of the space. The group is then incentivized to work with the City to free space that can generate additional operating revenue for the venue.

Morton H. Meyerson Symphony Center

SUSTAINABLE ARTS ECOSYSTEM

Dallas' foundations, corporations, and individuals have the philanthropic capacity to fund the Arts District's deferred maintenance needs if provided with a compelling vision for the future of the District. A City commitment and plan for sustainable operations and proactive maintenance, can assuage donors' concerns about being in the same position two or three decades from now. The City has had some success leveraging the promise of reduced future operating commitments to raise one-time funds for deferred maintenance. Dallas is providing millions in capital maintenance for Fair Park, primarily through the 2017 bond program, with the intention of attracting a private operator for its facilities.

STRATEGY 20:

Sustainably fund deferred and proactive maintenance for City-owned cultural facilities

Initiatives

A.	Explore opportunities for a one-time injection of capital funding through philanthropic contributions or public investment. The one-time seed funding will enable a private entity to sustainably take over management and general operations
B.	Develop an actionable approach for proactive maintenance. This approach can both defray future capital costs and bolster the philanthropic community's willingness to partner with the City to close the one-time deferred maintenance gap

Model sustainability to the arts and culture community through OCA's facilities and encourage and support the development of future sustainability in the broader arts and cultural sector.

STRATEGY 21:

Work with partners to grow the amount of available funds for arts and culture that leverage cross-sector benefits

Initiatives

A.	Pursue/expand non-general fund revenue sources for OCA and the arts
B.	Increase arts and culture share of HOT to align with peer city benchmarks
C.	Pursue Airbnb tax for arts and culture as these are primary drivers of this type of tourism
D.	Pursue funds through other government agencies such as NEA/ Department fo Veterans Affairs
E.	Advocate at state level for Texas legislative changes to benefit the arts with other cities
F.	Create neighborhood-specific cultural funds



STRATEGY 22:

Increase equity for long-term sustainability of the entire arts ecosystem

Initiatives

A.	Produce consolidated study of arts funding and equity (Pittsburgh)
B.	Leverage study and existing OCA funding to help entice more private funding into arts ecosystem
C.	Study potential consolidated corporate/foundation funds to support mission
D.	Provide grant assistance to new/returning OCA applicants



SUSTAINABLE ARTS ECOSYSTEM

STRATEGY 23:

Bring arts to the table in broader city initiatives



Initiatives	
A.	Work purposefully with other City departments to plan and identify opportunities for arts and culture
B.	Ensure that arts and culture have a voice in future planning studies and initiatives across City of Dallas (Goals for Dallas 2030)
C.	Bolster CAC section of OCA website to create easier access to Cultural Affairs Commissioners representing community and neighborhoods

STRATEGY 24:

Incentivize better resource sharing

Initiatives	
A.	Resource sharing, scale effects from partnership with private dollars
B.	Ask private funders and foundations to encourage cultural organizations to pursue shared physical, promotional, and planning work office for improved sustainability
C.	Explore partnerships between property owners and art venues for parking and other sharing
D.	Create and facilitate more connections within the arts ecosystem

Model sustainability to the arts and culture community through OCA's facilities and encourage and support the development of future sustainability in the broader arts and cultural sector.



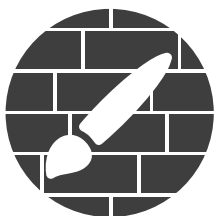
This Strategy in Action

Better connect artists and cultural organizations with each other, the City, and resources through the development of a variety of tools including

- Spacefinder
- Artist databases/Directory - Audition site
- Communications
- Management Assistance
- Connections to Businesses
- Artist resource center website
- Marketing Guide

STRATEGY 25:

Establish and maintain a dedicated fund for public art maintenance



Initiatives

A.	Identify costs for collection appraisal and condition review
B.	Define the lifespan of each public artwork in the collection
C.	Identify and review maintenance policies and funding strategies from peer cities
D.	Identify development strategy and resources for fundraising for collection management and special needs projects



COMMUNICATION

STRATEGY 26:

Support and communicate existing and new cultural experiences in Dallas



Initiatives

A.	Build on existing resources that promote arts and culture events across disciplines — including free and low-cost events
B.	Increase street level presence of arts and culture through signage, street banners and other means
C.	Use digital advertisements for upcoming arts and culture events including Google, Facebook, Twitter, Instagram, Snapchat, radio and other means
D.	Actively communicate public transportation options for arts and culture in Dallas

Promote Culture as a fundamental driver of the City of Dallas. Ensure awareness at local, national and international levels of Dallas' cultural offerings through enhanced communication.

STRATEGY 27:

Build richer relationships within the arts ecosystem, with key stakeholders, and with communities to foster deeper, more meaningful engagement and communications

Initiatives	
A.	Build upon successful models of engaging and communicating with communities (e.g., DTC's Public Works Dallas model)
B.	Hold regular arts marketing roundtable events to foster learning, experience sharing, and collaboration specifically related to neighborhood engagement
C.	Work with Cultural Affairs Commission, VisitDallas and new volunteer Neighborhood Arts Champions to tell stories of their neighborhoods and foster new relationships
D.	Collaborate with other groups already in the community (e.g., neighborhood associations, other non-profits, Library and Parks friends groups)
E.	Explore opportunities for coordinated organization-neighborhood "residencies" and learning cohorts
F.	Collaborate on group marketing campaigns/ad buys where it makes sense (e.g., LCC core group marketing campaign and flex subscription — akin to Elevator Project, holiday campaigns targeted to families)
G.	Innovate new models of engaging with different audiences and share learnings across the Dallas arts ecosystem (for example, seek Knight Foundation grant to innovate with technology)



COMMUNICATION

STRATEGY 28:

Communicate the value of arts to quality of life using both data and stories

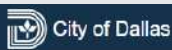
Initiatives

A.	Re-emphasize the economic impact of arts and culture through targeted messaging
B.	Identify ways to better tell the story of arts and culture and to ensure a seat at the table of City planning and strategy
C.	Track and share OCA's key metrics and correlate with other City of Dallas resiliency, "health" and equity metrics
D.	Underline the impact of arts and cultural diversity on overall quality of life
E.	Use the value and importance of art to advocate for consistency in arts spaces
F.	Create opportunities for cultural entities to receive branding and marketing training through workshops or other facilitated means by the OCA

Promote Culture as a fundamental driver of the City of Dallas. Ensure awareness at local, national and international levels of Dallas' cultural offerings through enhanced communication.

This Strategy in Action

- Disseminate information of the final Cultural Plan to the citizens of Dallas through citywide communications channels.
- Hold a launch event for the final Cultural Plan to ensure maximum exposure of plan.
- Release updates regarding the Plan in order to continue awareness of the plan as it is working in the community (2x year)
- Work with OCA Grantees, Universities, Local Funders and Foundations, Corporate PR Departments, the Business Council for the Arts and Developers to ensure the dissemination of the cultural plan.
- Fill a PR/Marketing position within OCA in order to communicate the Cultural Plan and support all OCA/arts communications.
- Identify multi-lingual channels and opportunities for Cultural Plan promotion.



Working together to create a more vibrant t

HOME

THE PLAN

EVENTS

ARTS AND CULTURE MAP

DALLAS CREATIVES

NEWS

WHO'S INVOLVED





COMMUNICATION

STRATEGY 29:

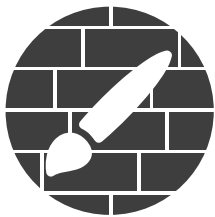
Establish and present Dallas as a cultural destination with local, national and international reach

Initiatives	
A.	Work with VisitDallas and PAO to ensure that culture is an essential part of how the City of Dallas is presented to the world and in particular to the tourism industry
B.	Work with key Dallas branding and marketing partners to ensure that arts and culture is at the front in “selling” Dallas (Dallas Regional Chamber, VisitDallas, etc.)
C.	Integrate arts and culture into other planning initiatives within the City of Dallas
D.	Revise OCA website for optimal public facing use in line with branding strategy
E.	Produce and implement communications plan regarding resources available for local artists (space, potential funding resources, housing for artists, etc.) that OCA can connect them to
F.	Create comprehensive branding strategy for arts and culture at the local, national and international level
G.	Regularly convene key communications/media stakeholders to pitch stories/themes of the Dallas arts ecosystem outside of Dallas

Promote Culture as a fundamental driver of the City of Dallas. Ensure awareness at local, national and international levels of Dallas' cultural offerings through enhanced communication.

STRATEGY 30:

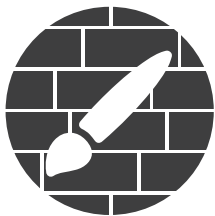
Develop process to ensure Dallas community access to, engagement with and education about public art



Initiatives	
A.	Use geomapping, geocaching, public art app tracking and other similar digital initiatives to confirm viewership for public art
B.	Develop visitor self-guided tours of public art in high traffic visitor areas including social media specific tours
C.	Identify national best practices for community access and engagement in public art
D.	Develop a process to track access and viewer participation with public art to develop use metrics for interface with VisitDallas and other City of Dallas initiatives

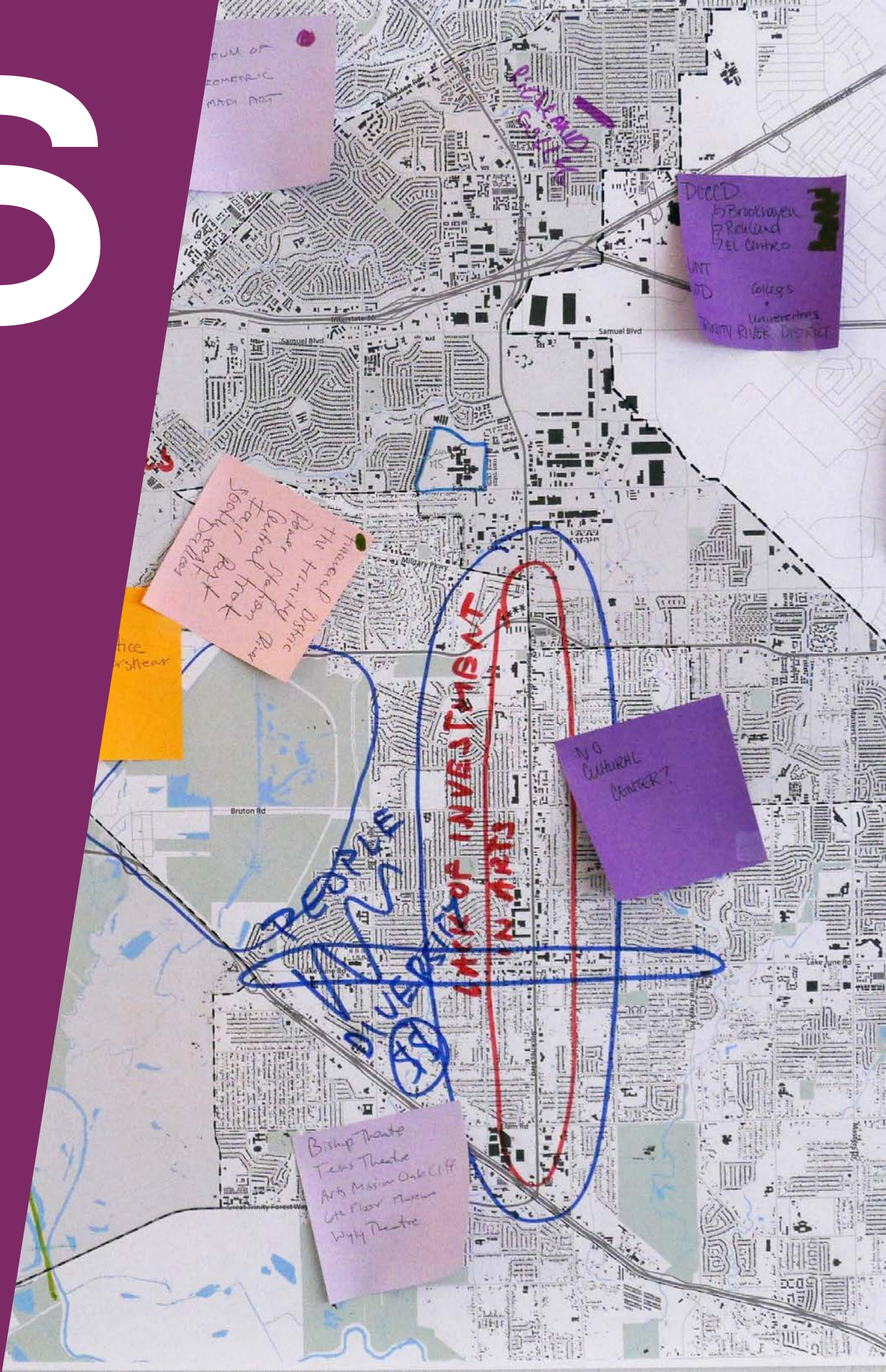
STRATEGY 31:

Develop effective communications strategies for public art in Dallas



Initiatives	
A.	Develop signage and online access for the public art collection
B.	Digitize public art archive
C.	Create digital access for public to art collection by location and theme

6



DUAL OF
GEOMETRIC
MATH ART

PROCLAIMER
RICHARD
DEL CENTRO

DUCED
BY PROCLAIMER
RICHARD
DEL CENTRO
UNIVERSITIES
UNIVERSITY RIVER DISTRICT

The Friendly River
Power Station
Fair Park
South Park
Dallas

ice
rshear

NO
CULTURAL
CENTER?

PEOPLE
OVERLOOKED
LACK OF INVESTMENT
IN ARTS

Bishop Theatre
Texas Theatre
Arts Mission Outdoor
Life Floor Museum
Wally Theatre

The creation of the Dallas Cultural Plan is just the beginning of the process. To fully realize the opportunities laid out here, many organizations, artists, individuals, communities, and partners will need to act collaboratively.

BRINGING THE PLAN TO LIFE: IMPLEMENTATION

The strategies and initiatives described in Chapters 4 and 5 outline the ways that the Plan can be actualized.

Each initiative will be attached to an approximate timeline for launching the initiative and the budget range for annual operating support. This framework is a jumping off point to detailed critical paths outlining how, when, and who will collaborate to achieve the recommendations addressing the city's priorities for art and culture.

This is a long-range plan, so both the timeline and cost estimates may shift. The benefit of such a framework is to equip the OCA, its partners, and the entire city with the tools to prioritize, budget, schedule, and resource the achievement of its cultural plan.

In order to measure success of the plan, the OCA will work with other City agencies and parts to collect citywide data on the changing cultural landscape over the coming years.

As a result of this planning effort, a Neighborhood Arts Evaluation tool may be developed that would crowdsource data on the cultural health of the city's neighborhoods. Neighborhood leaders and residents will be encouraged to fill gaps in existing data and measure changes related to implementation of the plan. Some data points that can be tracked include:

- Public artworks
- Cultural performances and experiences
- New arts venues
- Event attendance
- Event pricing and costs

These data types are suggestions and would complement data that OCA already collects from artists and organizations it funds (i.e. all of the above except for event pricing and costs).

IMPLEMENTATION STRATEGY

Implementation of the Cultural Plan will be led by a reconstituted Steering Committee of arts and culture leaders, artists and creative professionals, as well as other sectors in the community, including government, business, education and community representatives. This committee will provide feedback and direction, and report, at least annually, to the community on the progress of the Plan's strategies and actions. The Office of Culture Affairs will serve as the primary champion, working with other organizations such as TACA, Dallas Area Cultural Advocacy Coalition, the Business Council for the Arts, and area artists in all aspects of the Plan implementation.

The strategy to realize the plan focuses on key principles. They are;

- **The responsibility and success for the implementation of the plan is a shared responsibility.** It is expected that arts and culture organizations, artists and creative professionals, funders and partners will see their roles in the collective action of the plan. No one organization or individual can implement this Plan alone. Nor can the Plan be fulfilled without the leadership and alignment of many.
- **The value of arts and culture must be magnified to achieve the plan's initiatives.** A great many initiatives can be achieved now and for very little money. What the initiatives call for is citywide recognition of the power of arts and culture's power to improve the entire city of Dallas.

- **Including all Dallas residents.** The Dallas Cultural Plan reached many neighborhoods and audiences that have never participated in conversations about the city's arts and culture. New connections resulted from convening neighbors around a room. Indeed, many initiatives are the result of these citywide brainstorms. Mirroring the collaboration required to make the cultural planning process a reality, the implementation strategy identifies roles for the public, private, and nonprofit sector as well as individuals across the city.

While many individual initiatives rest on a shift in perception about culture, overall implementation does depend on new resources. These include existing resources for tasks that can integrate cultural initiatives. Newly-created resources are also required, including funding, partnerships, new business models, and a mandate for sustainability. City departments and agencies, colleges and universities, DISD, small businesses and major corporations, individual residents, as well as the cultural sector have all been partners in creating a vision for this plan. They and countless other stakeholders are the source for the plan's implementation.

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CULTURAL AFFAIRS COMMISSION: Meghann Bridgeman • Linda Blase • Ella Goode Johnson • John Paul Batiste • Albert Gonzalez • Giovanni Valderas • Phillip Collins • Linda Riley • Jesse Smith • James White • Lori Stahl • Jo Trizila • Leland Burk • Taylor Adams • Daphna Yoffe • Arthur Santa-Maria • Jesse Hornbuckle • Cannon Flowers

DALLAS CULTURAL PLAN STEERING COMMITTEE: Agustin Arteaga • Patricia Blasquez • Dustin Bullard • Maya Crawford • John Cuellar • Doug Curtis • Viola Delgado • Zenetta Drew • Gwen Echols • Ofelia Faz-Garza • Erica Felicella • Charles Glover • Gayle Halperin • Amy Hofland • Diane Hosey • Jeff Hurst • Tino Jalomo • Terrance Johnson • Terry Loftis • David Lozano • Maribeth Lysen • Lynn Mahurin • Wolford McCue • Lewis McMahan • Vicki Meek • Devon Miller • Kevin Moriarty • Ken Novice • Erin Offord • Art Pena • Debi Pena • Sandra Session-Robertson • Rachel Rushing • Sam Santiago • Charles Santos • Amber Scanlan • Joanna St. Angelo • Clyde Valentin • Katherine Wagner • Lily Weiss

ADDITIONAL CONTRIBUTORS TO TASK FORCES: Andrea Tosten • Anna Guillory • Anne Bothwell • Anthony Gutierrez • Boski Sharma • Caroline Kim • Chris Heinbaugh • Dayron Miles • Debbie Storey • Erica Stephens • Frank Libro • Gail Sachson • Gary Sanchez • Ilknur Ozgur • Jamila Thomas • Jerry Huang • Jill Magnuson • Jonathan Molina-Garcia • Kathy Everett • Kristina Smith • Louise Elam • Mark Thompson • Maura Sheffler • Maura Wright Conley • Petrine Abrams • Rae Pleasant • Sheryl Anaya • Stephanie Drenka • Stephanie Faulk • Vincent Ogbuehi • Violet Miro

OCA STAFF: Jennifer Scripps, *Director of Cultural Affairs* • David Fisher, *Assistant Director* • Russell Dyer • Benjamin Espino • Brittney Dubose • Anne Marie Gan • Cliff Gillespie • Kay Kallos • George Landis • Nathan Magill • Lynn Rushton • Charla Sanderson • Mike Schwedler • John Spriggins • Rafael Tamayo • Marty Van Kleeck

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