

THEATRE
PROJECTS
CONSULTANTS

CITY OF DALLAS COMMUNITY CULTURAL MASTER PLAN

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EXECUTIVE SUMMARY

Section I: Introduction

Dallas is a city with an exciting, creative and diverse culture. The City has a proud history of planning and accomplishing major cultural objectives.

- Fair Park, an outstanding array of museums of history, art and science planned and achieved in celebration of the state's centenary, is the legacy of the first half of the twentieth century.
- In the past half-century, the Arts District has been initiated as a center for both the performing and visual arts. The proposed Performing Arts Center and the addition of an international sculpture park strengthen its appeal.

As a result of the 1998 Bond election, the City secured funding to create a **Community Cultural Master Plan**, a blueprint for future community arts development and an overall arts and cultural plan for Dallas with the intention of extending the City's already successful history of cultural planning into the communities of Dallas in the 21st century.

Theatre Projects Consultants, Inc., was selected to lead the planning team, which included LORD Cultural Resources Planning and Management Inc. for visual arts and heritage; architects Hardy Holzman Pfeiffer Associates; Webb Management Services; the Southwest Diversity Management Group; Patricia Johnson; Stan Pressner; Graham Green; and Ana Maria Gallegos y Reinhardt. Work began in September 2000, and continued through to the completion of this Master Plan in July 2001.

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Section II: The Master Planning Process

The study team consisted of a multi-disciplinary team of specialists with the skills and experience necessary to understand the role of culture in the community. The team consisted of theatre consultants, architects, planners, management consultants and individuals who work in areas of youth programming and cultural affairs. The planning process was initiated with a review of all available data about the arts in Dallas and proceeded through a series of one-on-one and group interviews, recorded in a database of over 800 individuals and more than one hundred organizations. The database, now in the Office of Cultural Affairs, (OCA), will be a living information source, to be updated and modified as the cultural environment changes. Mapping data was analyzed, as were the results of a survey of artists, arts organizations and the general public, together with input from a dedicated website established for the Master Plan. The City's present Cultural Policy (approved in 1996) and the programs of OCA were reviewed in the light of best practice models selected from comparable cities elsewhere. Four focus group sessions and four public forums were conducted in accessible centers throughout the City, giving all interested individuals an opportunity to contribute to the development of this Master Plan.

Section III: The Community of Dallas

Dallas is one of the fastest growing cities in the country. It covers a vast area, and within its boundaries, there are many smaller communities - each with its own unique qualities, resources, ethnicities, artistic expressions and energy.

Following are highlights of our review of population characteristics and trends, gathered from a variety of sources. Data and accompanying maps are included in the report and appendix.

- According to the Census 2000, there were 1.2 million people in the City of Dallas in 2000, an increase of 18% in the last decade.

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- There are now 423,000 people of Hispanic origin living in Dallas, representing 36% of the total population.
- The African-American population has grown to 304,000 in 2000, representing 26% of the total population.
- The Asian population was 32,000 in 2000, representing 3% of the total population.
- The North Texas Council of Governments has published maps showing projected growth from 1995 to 2025 for both the City of Dallas and the Dallas Metroplex. The City map shows rapid growth along the edges of the community, mostly west and southwest. The Metroplex map also shows rapid growth in suburbs north and southwest of the City.
- Maps and data purchased from the Dallas Independent School District show growth in the student population (mostly east and north) in the last ten years, and the location and age of schools. One map shows the increasing number of schools with current and future construction now focused on the edges of the City.
- Maps were obtained showing the ethnicity of students in 1990 and 2000. The African-American student population has become fairly concentrated in the near southwest section of the City, while the Latino student population has become much more dispersed.
- Census 2000 maps show trends in population growth, including growth and disbursement of key ethnicities. Most importantly, these maps show the growth in the last decade along the edges and borders of the City, in the far north, the southeast and the west. These maps also confirm the fact that the ethnic make-up of the City resembles a quilt. There are many communities that are dominated by a particular group, adjacent to other communities with a totally different composition and flavor.
- In contrast to these maps of population and race, is the map showing the location of cultural facilities. This shows that the cultural facilities are heavily concentrated in the downtown area, not easily accessible to a large cross-section of the City.
- Finally, the series of maps on the DART system, parks and recreation facilities, and libraries suggests that one of the opportunities for the City is to partner with these other

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agencies, delivering cultural programs in conjunction with already existing services.

Section IV: The State of the Arts and Culture in Dallas

There is a large and active arts community in Dallas that includes the visual and performing arts. There is a group of large and sophisticated organizations that produce, present, exhibit and create. There is also a vast community of individual artists and organizations that are engaged in creative activity representing the many cultures present in the community.

The Office of Cultural Affairs is the single most important cultural organization in the City. Its role as a granting agency supports many small, mid-size and large arts organizations. OCA serves as facility owner for the major performing and visual arts facilities in the Arts District, Fair Park and throughout the City. OCA is also responsible for the management and operation of the cultural centers, the Meyerson, and the implementation of the City's Cultural Policy. OCA is the information source for the cultural community, and the cultural community's public advocate. OCA's funding program supports programming and educational opportunities for Dallas, an aspect valued by the cultural and educational communities. The cultural life of Dallas has been flourishing spontaneously within the City's neighborhoods. The Cultural Affairs Commission and the Office of Cultural Affairs have responded imaginatively and sensitively to this activity, establishing cultural centers and initiating relevant programs to support the arts at a community level.

Nevertheless, despite and partly because of the success of OCA's programs, it is evident that the needs of all those engaged in the arts in Dallas communities – as artists or students, patron or administrators – exceed the present capacity of current programs and facilities. Furthermore, the arts are changing dramatically, generating new opportunities and new requirements.

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Facilities Needs

The team did a thorough assessment of existing museums, visual arts and performing arts facilities. A complete inventory can be found in the main report. The review of facilities included: an analysis of funding for the upkeep of existing facilities, as well as for the development of new or renovated facilities; how existing facilities are staffed and how new facilities could be staffed and managed; the accessibility of venues to artists and audiences; the identification of existing storage capabilities; and the potential for additional administrative and technical training, educational programming, performance/exhibition spaces through renovation, adaptive reuse or new construction.

Cultural facilities in Dallas include an array of visual and performing arts spaces – a mix of City owned and operated facilities alongside privately held buildings. The City is the largest owner and manager of cultural facilities in both the Arts District and Fair Park. These include some of Dallas' major venues such as the Dallas Museum of Art, Morton H. Meyerson Symphony Center, the Arts District Theatre, and the Naomi Burton Theatre at the Dallas Convention Center.

The team identified two key issues: 1) The inventory of spaces provides for the mid-size and large organizations with some omissions that are expected to be remedied by the construction of the proposed Dallas Center for the Performing Arts in the Arts District; however, the cultural infrastructure does not adequately support the individual artist, small arts organizations or small facilities. 2) The current inventory of spaces that supports artists and organizations is clustered in the center of Dallas and does not adequately support the artists and organizations working in the outlying neighborhoods.

A recurring theme heard from many of the visual and performing artists was the lack of access to both private and City owned facilities. Artists cited cost and availability as the two main obstacles. Although the existing cultural centers do provide a relatively low cost venue for visual and performing artists, there are insufficient cultural centers in Dallas. Additionally, neighborhood

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based artists find it difficult to travel beyond their own areas to use spaces.

There are several cultural centers providing important opportunities and links to specific cultural communities and the surrounding areas - the Sammons Center for the Arts, South Dallas Cultural Center, the Bath House Cultural Center and the Ice House Cultural Center. Each of these cultural centers is a significant cultural asset to the City, although the South Dallas Cultural Center is in need of enhancement and expansion, and the Sammons Center is at maximum capacity and cannot accommodate additional deserving arts organizations. The success of these cultural centers points out the need for more cultural center development throughout the City.

Artists, Organizations and the Community

In order to get a sense of the health and concerns of the arts community in Dallas, the team conducted a series of surveys and meetings with artists, organizations and individuals, divided into three groups – individuals throughout the city who are consumers of various arts and cultural programs, groups/artists that already have a relationship or association with the City through the Office of Cultural Affairs, and groups/artists that do not have such a relationship.

Group 1 – Community Cultural Needs

During the course of a series of community focus groups, and town hall meetings, residents of Dallas pointed out areas of concern and offered suggestions about arts and cultural issues. The neighborhoods share many common concerns and specified needs:

- Transportation to, from and around the City to participate in cultural activities
- Youth arts programs and support of curriculum based arts education programs in the schools
- Additional cultural facilities in communities not adequately served by existing facilities

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- Additional cultural programs delivered to underserved areas of Dallas that have traditionally not had cultural opportunities
- Communication and collaborations between arts organizations, city agencies, non-arts organizations and the business community
- Economic development through the development of new facilities and increased arts programs
- More activities that will support cross-cultural and diverse programs in all the neighborhoods
- Cultural leadership in order to champion the benefits and opportunities that the arts offer

Group 2 – Artists and Organizations associated with OCA

Interviews were held and written surveys were distributed to all artists and arts organizations having a relationship with OCA. Sixty-four organizations participated in this information gathering process, and were enthusiastic about the possibility of further involvement in the planning process.

Many of these organizations expressed the need for new facilities. Overall, there is strong demand for the following:

- A series of facilities with multiple components serving multiple users with current community arts centers as models
- New performance spaces, of small and medium capacities
- Rehearsal halls, dance studios, offices, classrooms, media centers and exhibition spaces grouped together as community-oriented arts centers

When asked to identify other key needs, funding was at the top of that list. Additionally, there are other needs, such as marketing support, more visibility in the community, board development, technical assistance, and access to technologies. These might best be supported through additional programs and services.

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Group 3 – Artists and Organizations with no affiliation with OCA

Written surveys were distributed to a large group of community-based artists, with more than 50 completed surveys returned. The following issues emerged:

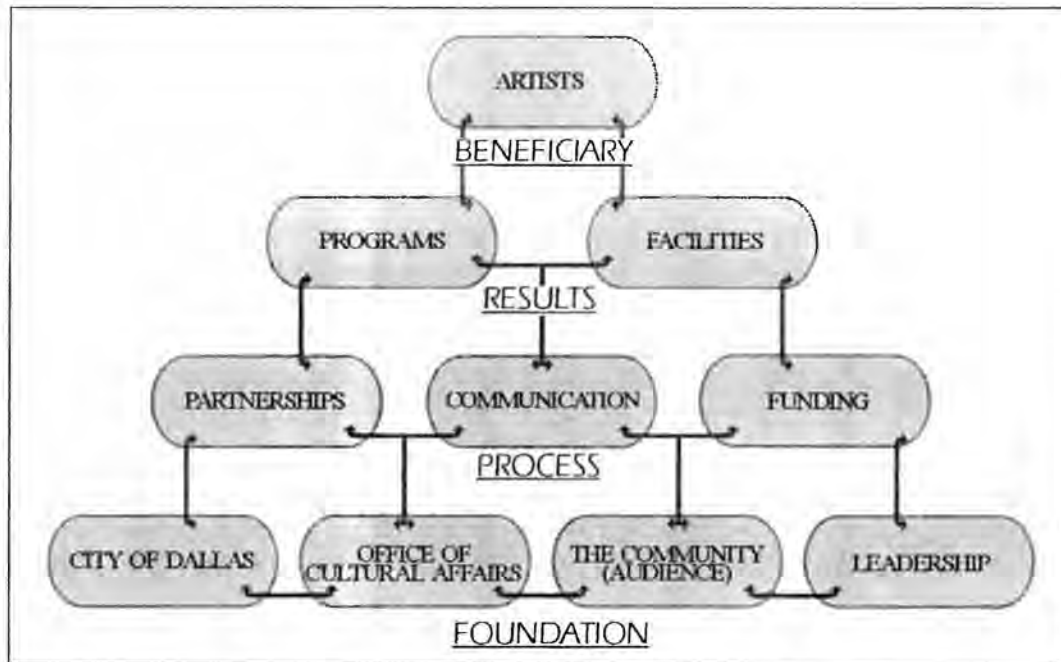
- The lack of funding and programs to obtain funding, and the need for facilities – for offices, storage, performance and exhibition
- The desire of artists and small organizations to work with the City through OCA, in areas such as funding, performance spaces, technical assistance, marketing and organized transportation
- The opportunity to support neighborhood and community development through more cultural programs, better facilities, and opportunities to network and work with other community resources, such as the Dallas Library System and the Park and Recreation Department

Section V: Recommendations for Action

DEVELOPMENT OF CULTURAL SYSTEM

The central recommendation of the Community Cultural Master Plan is to establish a “Cultural System”. With development over a period of ten years, the “Cultural System” would serve as a comprehensive method for artists and cultural organizations to meet the needs of the City of Dallas and its diverse neighborhoods, as well as address the needs of the cultural community at large. The proposed components of this system are encompassed in the following recommendations that will enable artists and/or organizations, irrespective of size, to develop fully and grow artistically and organizationally. In addition, the development of artists and organizations through a solid cultural infrastructure of supporting components will offer greater benefits to the community through the arts. A strong “Cultural System” will enhance community development, economic development, and education throughout the City.

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The results of our research culminated in identifying three goals as major components of the Cultural System. These goals provide the framework for the development and management of cultural facilities, new programs and partnerships.

Goal 1:

To support the cultural infrastructure through the development of new facilities and the expansion of existing performance and exhibition spaces

The most complex recommendation within the Cultural System focuses on facilities. The cultural infrastructure, in physical terms, is all about facilities; those that currently exist, the creation of additional facilities, and potential adaptive reuse opportunities within the City's existing infrastructure. Given that the capital expenditure for facilities is significant, the facilities recommendations have been divided into short-term and long-term sections. We propose that the Cultural System and its components

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could be implemented within ten years. The short-term goals represent a five-year plan and the long-term recommendations span the full ten-year life of the plan.

Preliminary facility programs, costs of construction or renovation, and operating proformas can be found in the full report for:

- Performing Arts Center Community Component
- South Dallas Cultural Center
- Sammons Center II – Performing Arts
- Visual Arts Incubator
- Recreation Center Upgrades and Expansion
- Cultural Centers

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Short-term Facility Recommendations

1. Dallas Arts District and Dallas Center for the Performing Arts

The study team fully supports the further development of the Arts District with the anticipated construction of a new lyric theater and a new theater for the Dallas Theater Center and community users. The creation of these two new theaters will benefit not only the Dallas Opera and Dallas Theater Center but will also assist other organizations that would use either of these spaces.

To fully complete the venue offerings in the Arts District, the team recommends the development of a third space to accommodate community groups, a 300-500 seat proscenium theatre to be used by music, dance and theatre organizations as part of the performing arts center plan. The concept should be a theatre for community-based organizations. In order for this to be a valuable addition to the Cultural System, the City should address the issues of availability, access, rental rates and technical support.

2. Existing Recreation Centers and Libraries

Recreation centers and library facilities are resources that can offer space for artists and cultural programming. Creative use of space through the renovation or expansion of existing facilities would provide additional resources to schools, arts organizations, artists and the general public.

3. Performing Arts Incubator – Modeled on the Sammons Center

The Sammons Center is a successful arts incubator. The team has identified a need for one additional incubator space of approximately 38,000 square feet. Ideally, this space would be equally split between offices and rehearsal/performance spaces. Adequate administrative office space, as well as performance and rehearsal space, is critical for the growth and development of smaller, emerging groups.

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4. Visual Arts Incubator

The study team recommends a visual arts incubator, comparable to the Sammons Center, in a building such as the Harlan Building, adjacent to the Dallas Farmer's Market. This center would satisfy the artists' needs for studio space, exhibition galleries, meeting and office space.

5. South Dallas Cultural Center Expansion and Renovation

The South Dallas Cultural Center is a significant community cultural asset. It is, however, in need of renovation and expansion in order to accommodate the artists and programs it currently offers as well as to implement expanded programs for the South Dallas Community. Using the adjoining expansion site, a renovated facility might include a black box theatre, and classrooms/studio space.

6. Ice House Cultural Center

There are two possible options for the Ice House, a vital and active community cultural center serving the needs of both visual and performing artists. If the City owned this building, the team would recommend renovations to expand the facilities to better meet the needs of the community. If the building remains privately held, then there is an identified need for a City owned community cultural center in the North Oak Cliff section of Dallas, to complement the cultural activities from the Ice House.

7. Storefronts, Vacant Buildings

Throughout the course of the study, the team visited many vacant and underutilized buildings in various neighborhoods that could be converted into studio and living space for artists as well as informal performance spaces. The vacant movie theatres and office building within the Southwest Center Mall development in the Redbird section of South Oak Cliff are examples of adaptive reuse opportunities. Partnerships between property owners and the cultural community to negotiate the use of these vacant buildings at a low cost are essential for this recommendation to succeed.

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8. Existing Cultural Facility Upkeep

A crucial component of the Dallas Cultural System is the necessity of regular maintenance and upgrades to existing cultural facilities. These facilities are cultural assets that must be maintained at the highest level.

Long-term Facility Recommendations

1. Arts Mart

A location such as Union Station could be a potential artists' market at which local artisans and crafts people could display and sell their work. The location should be in close proximity to tourists, the general public and ample parking. Other potential locations include the Farmer's Market, the Arts District, and Fair Park.

2. Community Cultural Centers

The success of the Bath House and the South Dallas Cultural Center provides models that should be replicated throughout the City. Just as recreation centers are widely dispersed throughout Dallas, so too should cultural centers. In order to meet the needs of the cultural community in the various neighborhoods of the City, a broad distribution of cultural centers is important. Additional cultural centers could be created through the adaptive reuse of existing buildings or, in some cases, through new construction. These centers would become the neighborhood nucleus for arts programming, arts education programs, and artists training programs that cultivate young artists and enhance community activities. Centers are recommended in:

**North Oak Cliff
South Oak Cliff
North Dallas**

**West Dallas
Love Field
Pleasant Grove**

3. Technical Assistance and Arts Training

The use of technology in the arts, both in administration and the creation of art, is a rapidly growing and ever changing arena. In order to accommodate the need for producing and marketing both the performing and visual arts in a fully developed Cultural System, a technology training assistance facility is recommended. This

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facility would contain spaces for instruction in arts entrepreneurship, marketing, new technologies, accounting, fund raising, audience development, graphics, production techniques, and administration for individual artists, and arts organizations.

Cost Estimates

The following cost estimates are order-of-magnitude and for preliminary comparison only. Once project concepts are finalized, a cost consultant should make detailed estimates of total project costs.

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Facility Recommendations Cost Summary

Facility/Program	Estimated Cost*	Notes
<u>Short Term Recommendations</u>		
Recreation Centers & Libraries Cultural Components	\$ 1,500,000	Per Facility
South Dallas Cultural Center Renovations	\$ 5,300,000	
Arts District Community Component	\$ 28,300,000	
Performing Arts Incubator Space	\$ 11,300,000	
Harlan Building Renovations & Visual Arts Incubator Space	\$ 4,400,000	
Ice House Cultural Center, Scenario I - Renovation	\$ 4,000,000	
Ice House Cultural Center, Scenario II - New Facility	\$ 6,200,000	N. Oak Cliff Cultural Center
Ongoing Existing Facility Maintenance	TBD	
<u>Long Term Recommendations</u>		
5 Community Arts Centers**	\$ 31,000,000	\$6,200.000 per Center
Technical Training Facility	\$ 6,000,000	
Union Station Arts Mart	\$ 2,000,000	

* Please Note: All figures have been rounded to the nearest dollar. For detailed cost estimates please refer to the FACILITIES CONCEPTS Section

** Cultural Centers in: S. Oak Cliff, North Dallas, West Dallas, Love Field & Pleasant Grove

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Goal 2:

To provide cultural enhancement through additional programs that serve the changing needs of the community, increase community awareness, and support arts and culture

While major arts facilities and downtown cultural districts are a critical part of the cultural environment, the City should expand its cultural programs and facilities to serve the varied neighborhoods that make up the City, providing culture in every corner of the community.

As indicated in our findings, the surveyed organizations with a relationship with OCA were generally positive about their future, and also consider their relationship with OCA and the City to be positive. These organizations indicated in their responses a desire for OCA and the City to invest more in these relationships, possibly offering additional workshops and technical assistance programs; help with publicity, promotion and audience development; resource matching between organizations; and advocacy efforts on behalf of the arts community.

The facilities that are recommended in the previous section are needed to achieve many of the goals of the Cultural System. The specific programs recommended in this study celebrate the cultural diversity and artistic excellence of Dallas, and address the needs of the greater Dallas community as well as the cultural community. Programs have been conceived to provide access to available space for artists, and eliminate barriers to communities experiencing the work of ethno-centric artists localized within their neighborhoods. These programs are designed to distribute the wealth of the City's cultural assets to those who may be unaware that these assets exist and to provide cultural enhancement to underserved communities.

1. Recreation Centers and Libraries

It is recommended that to augment the already fine programs that exist in recreation centers and libraries, new or enhanced staff positions might be considered. Professionals who have a background in the arts should staff these positions. The opportunity to situate these positions within Park and Recreation is

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feasible, but first there needs to be consensus on this recommendation from Park and Recreation and the Dallas Library system.

2. Dallas Discovery Days

In keeping with the short-term facility recommendations for vacant buildings and storefronts, one of the most effective uses of many of the City's underutilized buildings would be to renovate them and make them available to artists at a nominal rental fee on condition that the artists welcome regular public studio tours and rehearsal room visits. The Office of Cultural Affairs could organize *Dallas Discovery Days* and publicize it to visitors and residents with a map of studio tours and rehearsal times in artists' studios and rehearsal spaces along with discounts at local restaurants. *Dallas Discovery Days* would stimulate economic development while developing a greater awareness of the arts in the community.

3. Dallas Youth Programming

In recommending the variety of youth arts education programs in the Dallas Community Cultural Master Plan, it is important to note that these programs are generally enhancements of school and curriculum-based arts programs in the public and private school system. They are not a substitute for art, music, dance, theatre and literary arts classes occurring as part of the curriculum of school systems. There are model schools in the DISD that demonstrate that with the proper leadership of administrators and teachers and the support of their communities, very effective arts education programs are possible. These programs should become the rule rather than the exception in Dallas, supported by the delivery of additional programs and resources.

Options for enhancing Dallas youth programs range from creating a coalition of organizations that have a youth arts component, to providing after-school workshops using the talent of Dallas artists, to organizing special events and programs that encourage creative development. The team acknowledges the excellent work of Arts Partners in this regard as a model program. In addition, the creation of opportunities in technical assistance and arts training should involve youth of all ages. Collaborations with recreation centers and the City libraries should be explored.

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4. Joint Artists Workshops

An annual Joint Artists Workshop organized by the OCA would enable Dallas artists to participate in sharing plans for events of their upcoming seasons. The intent would be to encourage joint artistic effort, communication, collaboration and a greater sense of belonging to the arts community of Dallas.

5. Collaborative Productions

To foster initiatives in cross-cultural participation and to celebrate the multi-cultural nature of the City and its communities, the study recommends that annually, each of the cultural centers hosts a collaborative production with another center, located elsewhere in the City. These productions could include musical, theatrical, or dance performances, visual arts exhibitions or any combination.

6. Dallas Arts Caravan

Modeled on New York's Jazz Mobile, the Dallas Arts Caravan is a vehicle-based program that transports artists to neighborhoods throughout Dallas. Potentially coordinated by OCA, the Arts Caravan Program is designed to broaden community exposure to diverse artists and to foster an appreciation of culturally diverse programs citywide.

7. Dallas Arts Festival

The team acknowledges 500 Inc. Montages' commitment to City festival programming. As a method of celebrating the rich diversity of artists and culturally based arts programming, the study team recommends an all-encompassing annual citywide arts festival. Ideally, the festival would involve all arts organizations, small to large, and neighborhood artists, and provide a venue for exhibits and performances. A festival of this kind would provide an opportunity for the residents of Dallas to come together as a community and become a catalyst for cultural tourism. It would also provide the impetus for further sharing of artists and programs across neighborhoods.

Goal 3:

To create linkages through expanded partnerships between the cultural community and the business sector that will foster

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economic development, enhance awareness of the arts, and provide the funding and leadership necessary to realize the full potential of the Dallas Cultural System

Partnerships are an essential component of the Dallas Cultural System. Reliable partnerships are the building blocks for cultural growth and development through the recommended cultural system. The development of the Dallas Cultural System will require linkages between the cultural community and civic organizations such as the chambers of commerce, educational institutions, DART, the business community, the community colleges, and other City of Dallas departments. The City of Dallas and the Office of Cultural Affairs have the opportunity to structure relationships with a myriad of city organizations, programs and master planning efforts that are poised to alter the arts and cultural landscape of the City in the next ten years. The team has identified a variety of city, as well as private organizations, with the potential to form cultural partnerships. There are many private and public cultural development projects that are succeeding in Dallas currently that could serve as models, including the new Dallas Performing Arts Center and the soon to be completed American Airlines Arena.

City Agencies and Services

The role of OCA could be enhanced through better communication between city agencies and services. There is a tremendous amount of information in the various departments that could be more effectively shared. The Economic Development Department, Public Works and Transportation Department, Equipment and Building Services Department, and all other departments interviewed are additional resources for the delivery of cultural systems given more extensive and better means of communication.

Dallas Housing Authority

The Dallas Housing Authority has included arts development in its plans for new and refurbished housing in communities throughout Dallas. The Authority is committed to the planning of community centers that will incorporate the arts in overall programming and support programs that are recommended from other city agencies and organizations. There should be excellent opportunities for local artists to participate in the refurbishment of buildings and the

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inclusion of permanent and temporary public art installations in scattered housing sites around the city.

Trinity River Development

One of the City's most ambitious planning efforts is the recently released Trinity River Development Plan. Plans call for a Signature Bridge and a Pocket Park that will certainly utilize local artists and arts agencies in the conceptual design and definition of the projects. As the energy of this project evolves into other specific projects, there may be other points of potential interaction for cultural activities.

Community and Civic Organizations

Convention and Visitor's Bureau

The Convention and Visitor's Bureau is concerned with quality of life issues for residents as well as the perception of the City in the eyes of visitors. Great cities are measured by the richness and capacity of their arts and cultural life. The Bureau continues to promote the City's cultural jewels to visitors and show the increasing depth of the arts experience that can be had in Dallas. With competition for national and international conventions increasing among first and second tier American cities, Dallas will have to continue to affirm and exploit its rich cultural resources by finding ways to support institutional development.

The Dallas Plan

The Dallas Plan, a 501(c)3 organization had its long range plan adopted by the City in 1994, with a report and establishment of new short-term goals every two years. In its role as catalyst working in the private sector and partnering with many businesses and organizations, including cultural organizations, its six primary strategies interface greatly with many of the recommendations in this master plan.

Chambers of Commerce

Local Chambers of Commerce are advocates for business and industry and also contribute to quality of life dialogues in communities throughout the City. Chambers can encourage partnerships between business and the not-for-profit arts

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community in facility development, marketing of arts programs and activities, and sponsorship of community programs.

Urban League

The Dallas branch of the National Urban League has developed a state of the arts facility and variety of programs that impact the economic and social policy of the minority communities of the city. The Urban League has the ability to provide marketing assistance and audience development support to arts and cultural organizations that seek to connect with particular constituents. The League is interested in issues of access and allocation of resources to South Dallas, West Dallas and Oak Cliff and will continue to offer technical assistance to local cultural organizations. The Urban League indicated a willingness to partner a pilot arts program with OCA.

Dallas Business Committee for the Arts

The Dallas Business Committee is an effective arts advocacy 501(c)3 organization that works on behalf of the arts community in the business sector. DBCA's programs to create leadership for arts organization boards and its other programs including its economic impact study could be enhanced with a stronger relationship with OCA. DBCA's mission to use business resources to enhance the arts and cultural community through their various programs is an indicator of their ability to be a greater resource in the delivery of cultural systems through partnerships.

The Arts Marketing Center

The Arts Marketing Center is a national organization funded by American Express that grew out of the Arts and Business Council of Chicago. The Center has offices that serve a number of cities, including one for Dallas/Fort Worth. The Arts Marketing Center provides information services, training and workshops, advanced training and granting, and a resource library - all of which support the technical assistance needs of non-profit arts organizations. Although several Dallas-based organizations have already participated in training and workshops, the team advocates a more ambitious partnership between the Arts Marketing Center and the Office of Cultural Affairs to increase the level, frequency, and quality of training received by local arts organizations, both large and small.

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Neighborhood Development Corporation

A plethora of community development corporations have sprouted in Dallas over the last ten years. Many of these organizations are engaged in projects that focus on increased economic development initiatives to improve the quality of life in communities through new services that can also include arts and cultural initiatives. For example, the refurbishment or re-use of abandoned or deteriorating buildings can become incubators for arts organizations in neighborhoods that lack programming. New businesses, including retail establishments and restaurants, can partner with arts agencies to market activities and share the benefits of new patronage that such relationships bring. CDC's support of incubator and start-up arts' businesses can result in additional job opportunities.

Educational Institutions

Dallas is rich with institutions of higher education including community colleges, technical institutions, colleges and universities. All of these institutions have spaces that can be utilized for exhibition, performance or education programs and activities. It is important that some method of outreach and communication be established between the Dallas arts community and these facilities to encourage collaborations and partnerships. A roster of spaces and potential uses for them could be disseminated community wide.

Schools within the DISD are also potential resources for after school and weekend programming for youth as well as for adults. Inter-agency planning committees should address issues such as site maintenance, supervision, and program development.

DART

Dallas Area Rapid Transit has been engaged in long term planning for several years. The purchase of new equipment, including buses, trains, and trolleys, the refurbishment of transit stops, and the extension and addition of new service lines have contributed to a significant increase in ridership. Local artists have contributed art works and installations to stations and stops through a major public art initiative. A number of local businesses are included in

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marketing plans for the new facilities and lines. Opportunities for partnerships with OCA, DISD, and the Chambers of Commerce are tied to efforts to encourage participation in special events planning and access to arts and cultural activities across the city. In planning for cultural facilities and programs of the future, current systems and expansions of the DART bus routes and light rail routes are highly relevant to providing access to the citizens of Dallas.

Section VII: Cultural Policy Review

The final component of the master plan was analysis of the City's Cultural Policy, and a series of recommendations related to the future development of that policy. Research was intended to provide input and support to a policy review process undertaken concurrently by the Office of Cultural Affairs.

Part of the research was a Survey of Best Practices from a series of other cultural affairs offices in Chicago, Miami, Raleigh, Denver, Los Angeles, and Atlanta. While there is no one right way to administer a cultural affairs office, there are certain features that appear to be important:

- Programming – Cultural Affairs offices are engaged directly and/or indirectly in programming activities, from sponsoring festivals to funding programs. Other offices are proud of those programs that go beyond traditional events into areas of community development, such as Chicago's Gallery 37 project and all of its successors.
- Community Outreach and Input – A critical issue is how the cultural leaders stay in touch with community needs. Some cities do this informally, but others are actively reaching out to all corners of the community on a regular basis to measure needs and develop responsive programs.
- Outside Funding – There is no common or singular source for cultural funding. But one interesting feature of some other communities is that cultural leaders are active in raising funds from outside sources, leveraging their own resources to gain greater financial support for cultural development.

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- Partnerships – Another interesting characteristic of cultural development in other cities is that they seek out and develop partnerships for cultural development with other groups within local government (e.g.: Park and Recreation, Libraries, School Boards, Economic Development), as well as outside groups such as Arts and Business Councils, State and Federal Government programs or tourism leaders.
- Policy Development – Here again, there is no common practice. But it is clear that policy development or revision, when approached, is an opportunity to engage the community in planning efforts, and to build community-wide support for various cultural initiatives.
- Facilities – Most cities have some involvement with facilities, principally as a means to guarantee a venue for their programs. No other community, with the possible exception of Los Angeles, is so heavily invested in facilities as Dallas.
- Leadership – More than anything else, strong leadership at the staff and commission/board/trustee level is seen as the key to success for the execution of cultural policy.

Based on this research, our review of the current cultural policy and the findings of our surveys of the arts communities, we offer a series of recommendations:

- Mission – The mission for the City's Office of Cultural Affairs should be explicit and widely known, especially for its connection to the broad community development goals of the City of Dallas. Guiding principles and goals should supplement that mission with detailed directions.
- Programs – OCA's current programs are viewed positively in the community, despite the fact that staff resources are limited. The team would encourage policy on how new and responsive programs could be initiated and funded.
- Facilities – Given that the City of Dallas is committed to managing cultural facilities throughout the community, the team would recommend consideration of ways to separate facility development, operation and funding from other OCA activities, perhaps through some form of Development Corporation.
- Services, Special Projects and Other Initiatives – Policy and programs are in place for Resource Development,

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Management and Technical Assistance, Public Information, Special Projects, and Arts in Education. But lacking human and financial resources, OCA has only limited ability to execute these initiatives. When additional funding is not available, the team supports the current policy of pursuing additional partnerships.

- The Cultural Affairs Commission – The Commission plays a vital role in the development and execution of cultural policy. In that regard, we would recommend that the Commission expand its role by becoming more involved in community outreach throughout the City and in the creation and support of partnerships with other Dallas-based departments, agencies, and outside organizations.

Section VII: Implementation

The Cultural System requires financial resources to support facility development, activities and programming. The City's current capital funding formula, through bonding and tax receipts, is well established and has wide public approval. City involvement in new capital projects by arts organizations has been an important factor in the success of the arts in Dallas. At the same time, people feel that private support of a project gives evidence that there is a demonstrated need. In some cases, specifically in terms of neighborhood cultural centers, the combination of public and private support for facilities should also include money that would be designated for operating endowments of the centers. The team recommends that ongoing funding for support should be identified in order that facilities and programs can be consistently sustained over time.

The development of the recommended facilities, programs and partnerships will not be accomplished easily. One of the recommendations of the Community Cultural Master Plan is to provide seed money of \$250,000 to the Office of Cultural Affairs to research and develop the recommendations in the report. With appropriate funding, the City of Dallas could prioritize these areas, create pilot programs, and begin to develop a long-range strategic

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Plan for the development and implementation of the recommendations. The study team recommends:

1. The formation of an "action committee" to re-examine the planning ground rules of the Arts District. The action committee should consist of representatives of the City, principal users, the Arts District Friends, and the Arts District Management Association, together with outside experts on mixed-use development.

2. Establishment of a long-term process by the City to make the Community Cultural Master Plan a living document by:

- Providing a process to evaluate and confirm appropriate recommendations of the Community Cultural Master Plan by the City and OCA
- Providing a process for additional cultural assessment and formulation of recommendations to the Community Cultural Master Plan on an annual basis, as well as a review of the prior year's actions
- Providing a process and infrastructure for the identification of potential partners for public/private cultural projects, and the leadership to direct such collaborations, whether facilities or programs
- Creating a timetable of actions to be taken based on the identification of projects and responsible parties

Leadership is a key component of the success of the Dallas Cultural System. The recommendations presented here and the cultural enhancement potential for Dallas will not be achieved without individual leadership at an exceptional level in government, the private sector, neighborhoods, and organizations. Historically, the City of Dallas has provided significant cultural leadership through its Cultural Policy and through the Cultural Affairs Commission and the Office of Cultural Affairs. This leadership is a testament to the understanding of the value of culture within the City. The study team firmly believes that Dallas has all the elements requisite to fully define and enhance its Cultural System and be acknowledged as a cultural destination for tourists from around the world who will come to the City to experience great visual and performing arts.

**DALLAS COMMUNITY CULTURAL MASTER PLAN
IMPLEMENTATION OUTLINE**

	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Strategic Planning Process	Establishment of strategic planning process for implementation, revision and expansion of Community Cultural Master Plan		Ongoing Implementation								
1 Support for the cultural infrastructure through the development of cultural facilities, the expansion of performance and exhibition spaces for artists and arts organizations											
Term Recommendations	Identification and Prioritization Phase I Facility Projects	Detailed Cost Estimates	Implementation								
Arts District and Community Arts Venue Existing Recreation Centers and Libraries Ammons II Performing Arts Incubator Visual Arts Incubator South Dallas Cultural Center Expansion Corefronts, Vacant Buildings	Identification of Funding and Partnerships	Formation of Action Committee									
Term Recommendations				Identification and Prioritization Phase II Facility Projects	Detailed Cost Estimates	Implementation					
Arts Mart Community Cultural Centers North Oak Cliff South Oak Cliff North Dallas West Dallas Love Field Pleasant Grove				Identification of Funding and Partnerships							

	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Goal 2 Provide cultural enhancement to the City of Dallas through the provision of additional programs to serve changing community needs, increasing community awareness of and support of arts and culture											
Short Term Recommendations Recreation Centers and Libraries Dallas Discovery Days Dallas Youth Programming Joint Artist Workshops Collaborative Productions	Identification and Prioritization of Phase I Programs	Pilot Programs Detailed Cost Estimates	Implementation								
Long Term Recommendations Dallas Arts Caravan Dallas Arts Festival				Identification and Prioritization of Phase II Programs	Pilot Programs Detailed Cost Estimates	Implementation					
Goal 3 Create linkages to the cultural community through expanded partnerships within the cultural community and with the business sector to foster economic development and impact, increase awareness of the arts, and provide the appropriate funding and leadership to realize the potential of the Dallas Cultural System											
Partnership Recommendations City Agencies and Services Community and Civic Organizations Educational Institutions DART	Identification of Potential Partners for Facility and Program Recommendations	Creation of Partnerships for Specific Facilities and Programs			Ongoing Partnerships Public/Private Sector for Dallas Cultural Community						

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Understanding The Market

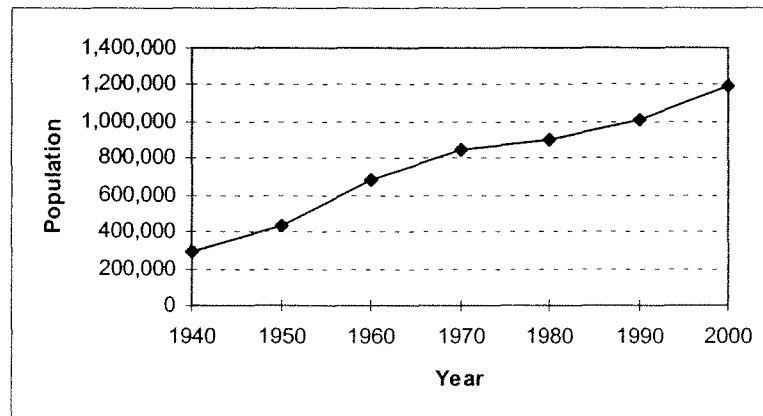
In this section we review what we have learned about the City of Dallas, initially with some broad strokes on the overall City, and then in much greater detail at the community and neighborhood level. Please note that maps 1-28 could not be reproduced in this report due to their size but are on file at the City of Dallas Office of Cultural Affairs office. Attached in the appendix are representative maps for referral that define and characterize neighborhoods in Dallas. Most of these maps can only have any meaning and value if printed in a large format, too large to be included in this report. Nevertheless, we have reduced and appended as many of these maps as possible for quick reference purposes.

See Appendices 3 & 4 - City of Dallas and Census 2000 Population Maps

Section 1: An Overview of Dallas

The City of Dallas is a major metropolitan area that is unique in several ways:

1. Large land area – The City of Dallas covers 378.4 square miles.
2. Recent growth – Dallas became a big city only in recent years. The population of the city has grown dramatically in the last 60 years, as follows:



3. Diversity – The population of Dallas is remarkably diverse. In that regard, Census 2000 data appended to this report provides the following insights:

See Appendix 5 - Census 2000 Summary Data

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- The City of Dallas population grew by 18% from 1,006,877 in 1990 to 1,188,580 in 2000.
- The population of Hispanic origin grew from 210,000 to 423,000 in that period, now representing 36% of the total population.
- The white population fell from 480,000 in 1990 to 411,000 in 2000, now representing 35% of the total population.
- The black population grew from 291,000 to 304,000 in that period, now representing 26% of the total population.
- The Asian population grew from 21,000 to 32,000 in that period, now representing 3% of the total population.

Section 2: Community and Neighborhood Analysis

City of Dallas Maps

Appendix 3 is a series of maps produced for us by the City of Dallas Department of Public Works and Transportation. They are high-resolution large-format maps that show key boundaries and the location of facilities and other municipal assets. All are at a scale of 1:50,000.

Map of Council Districts

This map shows the boundaries of the 14 council districts. The shape and areas and the districts are not even or consistent in any way, reflecting the historical development of districts over an extended period.

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Map of Standard Statistical Communities (SSC's)

This map shows the boundaries of 45 standard statistical communities that have been defined by the City on the basis of census tract information. The City, for planning purposes, uses these SSC's. The names and boundaries of SSC's do not necessarily conform to other definitions of neighborhoods. There is, for example, no SSC named for Oak Cliff.

Map of Cultural Facilities of Standard Statistical Communities

Perhaps the simplest but most compelling of this series of maps is the one showing the location of City of Dallas Cultural Facilities. The map shows clearly that virtually all cultural facilities are concentrated in the downtown area, with the exceptions of the Bath House in the near northeast and the Ice House in the near southwest.

Map of Cultural Facilities and Recreation Centers

This map adds city-owned recreation centers to the map of cultural centers. It too makes a simple point – that recreation centers are relatively dispersed throughout the city, and that these centers create an opportunity to reach many more areas of the City than are currently reached by cultural facilities.

Map of Cultural Facilities and Parks

This is a similar map to the last one, showing parks and cultural facilities. It suggests that there are many parks scattered throughout the city (particularly in the center, southeast and southwest) reaching out to the corners and edges of the City. Cultural programs in parks would thus be another means to reach the areas of the City not within easy distance of cultural facilities. Also notable is the size and coverage of the Trinity River system. Opportunities for cultural programs and activities would impact a large part of the City.

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Map of Cultural Facilities and Schools

This map shows the location of all DISD schools, confirming that these physical facilities cover the City, and that again there is an opportunity to reach many more areas with cultural programming through the use of school facilities.

Map of Cultural Facilities and Libraries

As with schools, this map of libraries and cultural facilities shows that libraries are far more numerous and dispersed than cultural facilities, and that there is an opportunity to reach many more areas with cultural programming through the use of these facilities.

Maps of Cultural Facilities and DART routes

The final map in the series shows the distribution of DART bus routes and light rail lines (both existing and proposed). This is a very impressive picture, given the short period of time in which the system has been developed. When hearing comments and concerns about the quality of public transportation in the City, it would be hard to place the blame on an inadequate system of routes. The more pressing issue would seem to be the frequency of service. This map leaves two impressions:

1. There is currently no relationship between the location of cultural facilities and the DART rail system.
2. The DART system (and most importantly the Light Rail System) is widespread throughout the City. A strategy of locating cultural facilities in proximity to DART rail stations would support the concept of decentralizing cultural opportunities while also encouraging access to a regional audience.

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Population Maps

Appendix 4 is a series of maps that show population trends and ethnic breakdowns for the City of Dallas in 2000, and total population projected out to 2025.

Total Population by Statistical Community 2000

This is very significant, in that it shows how dense the population is in far North and Northeast Dallas. The other three SSC's with population over 45,000 are in southwest Dallas, moving down from Jefferson to Keist and Redbird.

Percent of Total Population by Statistical Community 2000 - Black

This map shows how concentrated the black population is in the southern part of Dallas, and most particularly in South Dallas, Lisbon, Simpson Stuart, Singing Hills, and Redbird.

Percent of Total Population by Statistical Community 2000 – White

The pattern of the white population is interesting in that they appear in the fringe areas north, southeast and southwest, suggesting that they are populating the newer suburban sections of the City. There are also remnants of the white population that originally settled the central and near northern sections of the City.

Percent of Total Population by Statistical Community 2000 – Hispanic

The Hispanic population is less concentrated than the white or black population. They represent more than 80% of the population in only Jefferson and Cliff Hill, but more than 20% of the population in all but 18 of the SSC's.

Percent of Total Population by Statistical Community 2000 – Other Races

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Remembering that “Other” includes Asian, American Indian, Other and those of two or more races, this population is surprisingly not distributed throughout the City. They represent 20% to 40% of the population in Stemmons North, and less than 25% in all other SSC’s.

Census 2000 Summary Data

Appendix 5 shows additional summary data from the 2000 Census. Following are highlights:

See Appendix 5 – Census 2000 Summary Data Census Maps

The Tract 2000 Summary by Race Table

This is the key output of the Census. It shows the population and racial breakdown of each census tract in the City. It shows total population by race, population over 18 years of age by race, percentage of total population by race and percentage of population over 18 years of age by race.

Dallas Change in Population by Statistical Communities

This table was constructed by the Re-Districting Department to summarize changes in total population and each race within each of the City’s 46 Standard Statistical Communities (SSC’s). Highlights include:

- Overall, there is 18% total population growth. While the white population dropped by 14%, the black population grew by 5%, other races (Asian, American Indian, Other and those of two or more races) grew by 43% and the Hispanic population grew by 101%.
- There are a number of SSC’s in which the population grew by at least 50%. Consider the largest increases - Renner grew by 57%, with higher growth in other races and Hispanic. Vickery grew 61%, with a tripling of the Hispanic population. Lakeland grew 68% as the Hispanic population quadrupled. Uptown increased 123% as the white population doubled and the Asian population

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quadrupled. And Stemmons South increased by 194% with significant increases in all racial groups.

- Some SSC's fell in population. Several changes were significant - Urbandale's' population fell by 23% with declines in the whites, blacks and other races. The CBD core population dropped by 36% with a 77% drop in the black population. And the Ray Hubbard population fell 45% as all but the black population fell.

Dallas Independent School District Maps

The final set of maps used in the preparation of our study was a series purchased from the Dallas Independent School District. These are all large format maps that we are not able to reproduce to be included in this report. The maps remain on file at the Division of Equipment and Building Services. Following is a summary of the information presented in these maps.

Student Population Growth from 1990-2000

These two maps show the change in the student population from 1990 to 2000 in each Standard Statistical Community, one in terms of numeric growth and one in terms of percentage growth. The Standard Statistical Community is a geographical unit used widely by the City of Dallas.

These two maps show some very interesting trends:

- The greatest percentage declines (at least –25%) in the student population were in Walnut Hill, while the greatest numeric decline (the loss of 1,000) was in Lisbon.
- Areas declining from –4% to –24% were in downtown, Fair Park, South Dallas and further south. On the numeric side, areas losing up to 1,000 students stretched from the CBD fringe to Pemberton.
- The areas most stable –3% to +3% were Pemberton, Mountain Creek and Singing Hills.
- Areas growing from 4% to 24% were in the far south, East Dallas and north to the Park Forest area.
- Areas growing from 25% to 49% were spread through the southeast, east, northwest and west.

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- The fewer areas growing 50% to 99% were scattered in the east and north.
- The two SSC's growing from 100% to 199% were the Business District and Letot.
- The one area that grew more than 200% was Vickery. The numeric growth there was between 3,000 and 4,000. Letot was the one SSC with a numeric growth over 4,000.
- Overall, the rates of growth were somewhat higher in the east and north, and there were general rates of decline in the Southwest section of the City.

Percentage DISD students passing All TAAS tests by Area Superintendent Districts - Spring 2000

The map shows the following passing rates. The reference to an area is an unofficial one.

Area 1 (Far Southeast) -	54.68%
Area 2 (Near East and a section in the West)	59.29%
Area 3 (Near North)	53.03%
Area 4 (Southwest)	56.12%
Area 5 (South)	56.48%
Area 6 (West)	54.35%
Area 7 (Northwest)	58.98%
Area 8 (East and Northeast)	56.99%
Area 9 (Magnet programs)	78.14%
Alternative Schools	19.05%

Without being expert in assessing test scores and pass rates, it would seem that passing rates are very close between areas, the only major differences being the strong performance of students in magnet programs or schools and the relatively poor performance of students relegated to alternative schools.

Location and Year of Construction of DISD Schools

This map shows the location of all DISD schools, the color of the text indicating the decade in which the school was built. The following summarizes the number and general location of schools built in each decade:

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1990-19: Nine schools in the central area and near southwest
1920-29: Nineteen in the central area, heading more southwest
and a bit further east.
1930-39: Eleven in the north, south and southwest.
1940-49: Thirteen in the near north, mid-north, far north and
southwest.
1950-59: Eighteen in the north and southwest, with a large
group in the east.
1960-69: Thirty-five further out towards the edges of the City in
the northeast, north and south.
1970-79: Thirteen in the west and south.
1980-89: Fourteen in east, southeast, downtown and south
1990-99: Twenty-one in the west, far east and southwest
Proposed in this decade: Thirty schools in all directions, mostly
at the edges of the City.

DISD Maps of Student Ethnicity

This is a series of maps that we had created by DISD to show
the changing ethnicity of the Dallas public school population
from 1990 to 2000. The unit of geography is the Standard
Statistical Community.

African-American Student population in 1990 and 2000

In 1990, the African-American student population of Dallas was
large but relatively concentrated in an area south and west of
the downtown. They represented 0-19% of the population in
the southeast and north, 20-39% of the population further north,
east and southeast, 40-59% of the population in scattered areas
east, central and southwest, 60-79% in the near east, north and
south, and 80% or more of the population in a crescent-shaped
area from South Dallas to Parkland.

By 2000, the African-American student population had become
even more concentrated in that southwest "crescent." They
represent 0-19% of the population in the southeast, north and
northeast, 20-39% of the population in areas scattered east and
north, 40-59% of the population in scattered areas east and
West Dallas, 60-79% in Fair Park, Keist, Trinity and Stemmons

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South, and 80% or more of the population in a smaller crescent-shaped area, with fewer in Keist and Glendale.

Latino Student population in 1990 and 2000

In 1990, the Latino student population of Dallas was large and relatively dispersed throughout the City of Dallas. They represented 0-19% of the population in the north, southeast and south, 20-39% of the population along the eastern edge, 40-59% of the population in areas of the north, northwest and near northeast, 60-79% in the near north, near northwest and Cliff Hill, and 80% or more of the population in Jefferson.

By 2000, the Latino student population had grown substantially and had become more dispersed throughout the City. They represent 0-19% of the population in most of the areas in the south, 20-39% of the population along the northeast edge and Kleberg, 40-59% of the population in areas east of downtown, 60-79% in Love Field and Jim Miller, and 80% or more of the population in Cliff Hill, Kessler, Jefferson, Oak Lawn and East Dallas.

White Student population in 1990 and 2000

In 1990, the white student population of Dallas was large and relatively dispersed throughout the City of Dallas. They represented 0-19% of the population throughout the downtown, south and west, 20-39% of the population in East Dallas, further east and north, 40-59% of the population in Ferguson, Stillman and further north, 60-79% in the north and Kleberg in the southeast and 80% or more of the population in Segoville, and three SSC's in the far north.

By 2000, the white student population had become less pervasive and more concentrated in certain areas of the City. They represent 0-19% of the population in three quarters of the City, 20-39% of the population in Kleberg and along the northeast edge, 40-59% of the population in Hillcrest, 60-79% in Segoville and Walnut Hill and 80% or more of the population only in Lake Rock, Renner, and Farmers Branch.

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American-Indian Student population in 1990 and 2000

In 1990, the American-Indian student population of Dallas was small and concentrated. They represented less than 1% of the student population in most of the city. The concentration increased to 1.6% to 2% in Carrollton.

By 2000, the American-Indian student population had grown slightly but had become more dispersed throughout the City. There were very small concentrations in the north and northeast, still a pocket of 1.6% to 2% in Carrollton, but the Addison student population had fallen to .8% to 1.1%.

Asian Student population in 1990 and 2000

In 1990, there was a significant but concentrated Asian student population of Dallas. They represented 0-3% of the population in the bottom half of the City, 4-11% of the population in East Dallas and further east, 12-15% of the population in Addison, and 21% or more of the population in Stemmons North.

By 2000, the Asian student population had become relatively smaller but concentrated in the north. They represented 0-3% of the population in the bottom half of the City, 4-11% of the population in Ferguson and Love Field, 8-11% of the population in Oak Lawn, and 16-20% of the population in Stemmons North and Carrollton.

Section 3: DART Ridership Information

As a final section to this analysis, we wish to add some additional information on DART riders. In that regard, we have attached a series of charts provided by DART. Highlights follow:

See Appendix 6 – DART Ridership Charts

Table E-2.2 Trip Purpose by Boarding Rail Line

The table shows where people are coming from or going to by rail line (Red, Blue and Trinity). Looking at combined trip

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purpose, 43% are going to or from home, 34% are going to or from work, 5% are going to/from school, 3% to/from shopping, 3% to/from recreational activities, 2% to/from the doctor/dentist and 10% to/from other activities. The Trinity line has a higher share of workers, while the Blue line has more riders in recreational mode.

Table D-2.2 Trip Purpose by Route Type

This is a second review of trip purpose, this time for bus riders. As might be expected, bus riders are still dominated by travel to work or home, but more often going to school and shopping, and less likely to be on the way to/from recreational activities.

Table E-2.7 Demographic Characteristics of Rail Passengers by Boarding Rail Line

The third chart shows the demographic characteristics of rail passengers. We observe:

- 64% of passengers are between the ages of 15 and 49.
- 56% of riders are African-American, while 28% are white and 13% are Hispanic.
- Only 29% are in a household that has no available vehicles.
- Annual household incomes are relatively low, with 53% of households below \$25K.
- Sixty-nine percent of riders are working full-time.
- Six percent receive government assistance.

Table D-2.5 Demographic Characteristics of Bus Passengers by Route Type

The final chart shows the demographic characteristics of bus riders. Highlights include:

- 88% of passengers are between the ages of 15 and 49.
- 62% of riders are African-American, while 18% are white and 16% are Hispanic.
- Forty-six percent are in a household that has no available vehicles.

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- Annual household incomes are relatively lower, with 71% of households below \$25K.
- Sixty-one percent of riders are working full-time.
- Twelve percent receive government assistance.

It is not surprising to see that DART, and particularly the bus routes, serve a largely minority population with lower incomes and limited options. It is encouraging, though, to see this level of diversity among the ridership after only 10 years. More importantly, Dallas residents are discovering DART as a transportation option for things other than travel to and from work. We would suggest that there is a tremendous opportunity to build ridership in support of arts and cultural programs, based on the proximity of facilities to the rail line.

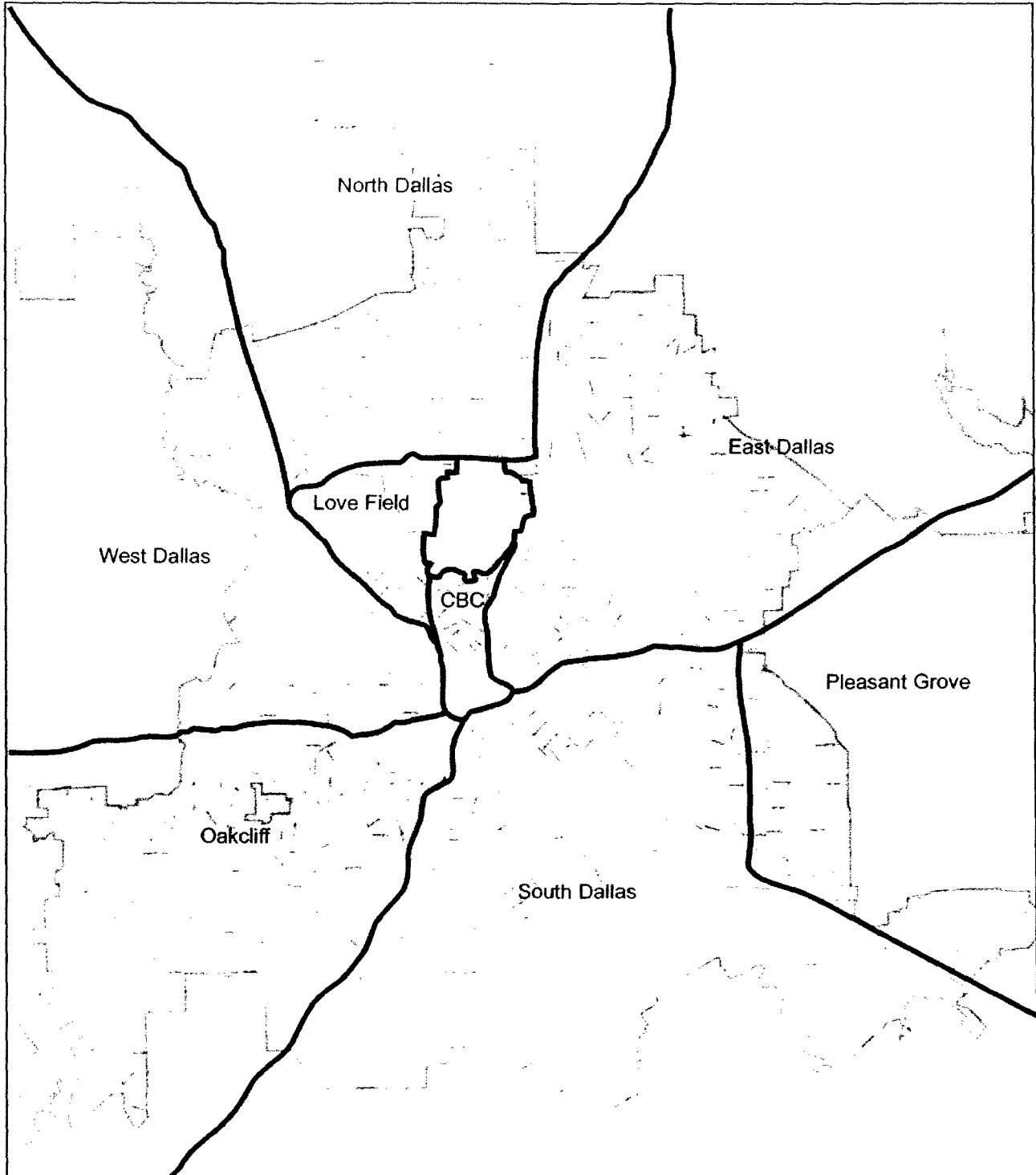
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Needs Assessment

In Dallas, as with any large and diverse metropolitan center, the definition and delineation of neighborhoods and their boundaries is a difficult and sensitive issue. Neighborhoods are living entities with boundaries that fluctuate and change over the years. According to the Department of Public Works and Transportation, Dallas has forty-five recognized statistical communities, fourteen Council Districts and countless neighborhoods.

To simplify this Community Cultural Master Plan Project, members of the team met with representatives of the Office of Cultural Affairs and the Department of Equipment and Building Services, many of whom are lifelong Dallas residents, to establish easily recognizable neighborhood boundaries. These neighborhoods were then used to create the framework of our study and recommendations. The following map illustrates these boundaries.

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Museums and Visual Arts Facility Needs Assessment

This report presents an analysis of the salient issues regarding the requirements, particularly the facility needs, of cultural institutions, organizations, projects or sites in Dallas.

The following museum or visual arts facilities, sites or projects in Dallas have been reviewed and analyzed. LORD Vice President Barry Lord visited most, some were interviewed by Barry Lord or by LORD Consultant Shellie Williams, while others completed the Community Cultural Plan questionnaire, and/or participated in the focus groups or Town Hall meetings. Barry Lord also attended a meeting with the Long Range Planning Committee of the Cultural Affairs Commission where the needs of these organizations were discussed, and interviewed artists participating in the Neighborhood Touring Program to determine their perception of these needs.

1. African American Museum
2. Age of Steam Railroad Museum
3. American Indian Arts Council
4. American Museum of Miniature Arts
5. Artreach Dallas
6. Associated Creative Artists
7. Bath House Cultural Center
8. Black Dallas Remembered
9. Boys' and Girls' Club
10. Contemporary Culture Inc.
11. Craft Guild of Dallas
12. Dallas Calligraphy Society (Kaligrafos)
13. Dallas Handweavers and Spinners Guild
14. Dallas Museum of Art
15. Dallas Museum of Natural History
16. Dallas Society of Illustrators
17. Dallas Visual Arts Center
18. DART Museum Site
19. Documentary Arts Inc.
20. Federation of Fiber Artists of Dallas
21. Hall of State – Dallas Historical Society
22. Honoring of Peoples Everywhere (H.O.P.E.)

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23. Ice House Cultural Center
24. International Museum of Cultures
25. International Porcelain Artists and Teachers Inc.
26. Juanita J. Craft Civil Rights House
27. Latino Cultural Center for Arts and Letters
28. McKinney Avenue Contemporary
29. Meadows Museum
30. Mexican Cultural Center Project
31. Nasher Sculpture Park Site
32. Oak Cliff Coalition for the Arts
33. Old City Park – Dallas County Heritage Society
34. Old Red Courthouse
35. Pastel Society of the Southwest
36. Porcelain Art Guild of Dallas
37. Public Art Program
38. Quilters' Guild
39. Russian American Center Project
40. Science Place
41. Sixth Floor Museum
42. South Dallas Cultural Center
43. Southwestern Watercolor Society
44. Texas Sculpture Association
45. Texas Visual Arts Association
46. Trammell & Margaret Crow Collection of Asian Art
47. Children's Museum
48. Visual Arts Coalition of Dallas
49. Wearartists of Dallas
50. West End Transportation Museum Project
51. Women's Museum

1. African American Museum

The African American Museum, founded in 1974, occupies a 38,000 sq. ft. Fair Park building completed in 1993 for about \$6.5 million, including a \$1.2 million 1985 City bond. The 60-ft-high rotunda, the vaulted display galleries and the research library are admirable, but collection storage and related support spaces are woefully inadequate. Historic artifacts are poorly stored off-site in an area without climate controls or even shelving. Works of art, including the important Folk Art Collection, are stored on-site, but water is overhead several of these spaces. Collection growth is being impeded by the lack of

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adequate storage space, and the Curator observes that this inhibits the Museum from fulfilling its Mission.

The Museum is planning to renovate a more suitable area for on-site collection storage, and to fit out an adjacent space as a Curatorial Work Room. However, provision of climate-controlled and secure off-site collection storage, would free up areas within the African American Museum itself for other uses, such as offices and classrooms, for which the staff (14 FTE + 4 adjunct preparators) have indicated a pressing need. The Museum has a need for an addition 5,000 sq. ft., 1,500 square feet of picture racks and 3,500 sq. ft. for Folk Art.

In the short term, the Museum's shipping-receiving area could be improved relatively easily, by installing a higher and deeper cover over the truck loading dock, as well as a hydraulic dock leveler at least 8 ft. deep by 10 ft. wide.

Recommendations from the African American Museum not related to facilities include the following suggestions:

- That employees working in City-owned buildings should be able to participate in City employees' benefit programs
- That the City should extend its discount rate on the purchase of office supplies and other materials to museums and cultural centers in City-owned buildings
- That OCA should provide a higher percentage of operating funds to smaller and ethnic museums that have limited capacity to raise contributions
- That OCA should develop an awareness program for public officials so that they are better able to decide issues of cultural policy.

2. Age of Steam Railroad Museum

The Age of Steam Railroad Museum in Fair Park is in *critical* condition. Located outdoors, on a site that has the advantage of providing 'live' rail so that locomotives and railway cars can be

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moved in and out, the Museum has filled every inch of track with rolling stock. Not only does this prohibit further growth; it will also result in the deterioration and eventual loss of this heritage resource. The common notion that transportation artifacts such as historic locomotives or railway cars always functioned outdoors, and therefore may be indefinitely kept there, is false, as may be demonstrated by a visit to the Age of Steam or an interview with its volunteers who labor to preserve the Museum's collection. The Pullman passenger cars, with mixed materials in their interiors, are particularly vulnerable.

This is not to say that *all* the rolling stock in Fair Park should be moved indoors. A collection analysis is needed to distinguish four levels of significance:

- The most important 'A' pieces, which should be preserved in museum-quality climate-controlled conditions
- 'B' locomotives or rolling stock, still important enough to justify display indoors, but not necessarily in museum-quality environmental conditions
- A 'C' grade of lesser importance that may be kept outdoors, but under cover
- And a 'D' group for which indefinite preservation is not justified, so that they may remain exposed outdoors, as the entire permanent collection is at present.

Covers could be erected to protect some of the pieces that are currently exposed at Fair Park. However, the longer-term solution is to provide an indoor/outdoor facility that incorporates track connected to 'live' rail. The Museum is currently hopeful that this may be available in the West End, on the present parking lot north of the Sixth Floor Museum and the adjacent DART tracks. If this project does not materialize, the Age of Steam and its collection will remain an increasingly acute problem requiring relocation into more suitable facilities. Failure to meet this challenge will result in a steadily deteriorating, eventually embarrassing attraction that is already detracting

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from the presentation of Fair Park. It is therefore recommended that the City should support its relocation, either to the West End project (if it is realized) or to another site with sufficient space on a 'live' rail line. The Museum has a need for 20,000 sq. ft. if the building is on live rail track.

3. American Indian Arts Council

The main activity of the Council, formed about 12 years ago, is to organize an annual festival and market in Artists' Square, involving about 150 artists. As an outdoor event, it is very dependent on weather, so that the Council would be interested in an indoor facility – although this would have to be convention-sized, without the cost of renting the Dallas Convention Center. The AIAC also provides native arts programs for schools and other venues.

The Council's offices have been in donated space for the past seven years. Although they are able to renew on a year-to-year basis, they are cramped for space and would be advantaged to have a larger administrative area.

Like the African American Museum, the AIAC indicated that OCA should provide a greater percentage of operating expenses, especially for programming and marketing, to ethnic organizations that have limited opportunities for contributions.

4. American Museum of Miniature Arts

The American Museum of Miniature Arts, the only not-for-profit institution among the nation's three leading museums of miniature collections, opened less than two years ago in the lower two floors of a renovated building in the West End, and is currently undertaking a campaign to raise \$2 million to expand its exhibits into the third floor. The Museum has received some program funding from the City, along with part of its Education Director's salary. Demands for the Museum's educational and other public programs, which rely heavily on volunteers, already exceed the young institution's capacity.

5. Artreach Dallas

This organization, just over twenty years old, offers an outreach service enabling children, seniors, immigrants, disadvantaged

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groups and cultural minorities to utilize unsold tickets to performances, and provides in-house cultural activities for the same groups in venues throughout the city. Artreach indicated a need for multi-purpose space accommodating about 500 movable chairs, attached to an exhibition gallery and office space to accommodate an annual event.

Like the American Indian Arts Council, the two Artreach personnel would benefit from additional administrative office space, and will need to relocate their office from their present location at the Dallas Visual Arts Center by 2003. They would also like to see more involvement of the City's cultural commissioners in their activities and board meetings.

6. Associated Creative Artists

This group of about 300 artists was organized in 1954 and incorporated as a non-profit organization in 1962. It is dedicated to "the preservation, practice and instruction of conservative art", and to "the establishment of an artistic atmosphere based on traditional principles for the creation of fine arts." Meetings have been held at the Dallas Visual Arts Center (DVAC). The ACA stages two annual members' exhibitions, one juried and one non-juried – the former usually comprising 80-85 works of art selected from 150-280 entries, the latter consisting of 60-70 works. These exhibitions were formerly shown at DVAC, but that gallery has not been available to the ACA in recent years. The ACA also organizes four to five 3-day to 5-day painting workshops each year, usually for groups of about 20 adults.

The ACA is a member of the Visual Arts Coalition of Dallas. Like the other member groups, they have expressed the need for exhibition space for their group exhibitions, in which they would like to be able to exhibit as many as 100-125 works of art. They also need space for meetings (of up to 250), workshops (for groups of 20) and storage. Adjacent parking for 100 is requested. The Coalition has proposed that the best provision of such space would be as part of a new cultural facility in the Arts District.

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7. Bath House Cultural Center

The Bath House Cultural Center, situated on the eastern shore of White Rock Lake in a 1930 Art Deco former public Bath House renovated for this purpose in 1981, presents both visual and performing arts programs. About 40,000 people attend or participate in Bath House programs annually, with only about 1,200 of these users (a very low proportion) in school groups.

The 1,200 sq. ft. art gallery is supplemented by an adjacent 240-sq-ft 12-ft-wide corridor, and sometimes by the classroom next door. The building has an excavated unfinished basement, but it is subject to periodic flooding from the nearby Lake, so it is not recommended as a means of expansion. Instead, a City allocation of \$3-400,000 several years ago was used to upgrade the present ground floor gallery, theater, classroom and darkroom.

The Center has neither environmental controls nor security systems of museum quality, and has no capacity for crate or temporary exhibition storage, so that it is not able to receive even package exhibitions from art touring agencies such as the American Federation of Arts. As a result, the Bath House, operated directly by OCA staff, presents a lively program of contemporary art from the studios of artists both local and farther a field.

8. Black Dallas Remembered

This group is dedicated to the preservation of African American heritage in Dallas, and is specifically responsible, in association with the South Dallas Cultural Center, for the administration and development of the Juanita J. Craft House (see entries for both facilities).

9. Boys' and Girls' Club

The Boys' and Girls' Club is a facility user, offering visual and performing arts programs to Dallas children. The Club finds renting OCA facilities difficult, and would like more facilities available more frequently, if possible at a lower rent.

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10. Contemporary Culture Inc.

Contemporary Culture Inc. is operated as a not-for-profit institution with a governing Board. The institution was originally located in a former Fire Station at 5501 Columbia, a Mission Revival structure on the National Register renovated to an award-winning standard in 1991 to provide:

- a ground floor exhibition gallery of about 1,000 sq. ft., with the large Fire Station doors retained, so that it is an excellent space for sculpture or outsize works of art, despite its small gallery size
- a sculpture studio for work in metal or wood
- a second floor gallery of about 500 sq. ft. that displays hand-made artists' books, and contains a small library collection of book art.

A shed of about 1,000 sq. ft. diagonally across the street corner from 5501 Columbia has subsequently been added, renovated at remarkably low cost but to the same impeccable architectural standard to serve as an art education building. In addition, Contemporary Culture has renovated a 1919 house one block away as an Artists' Residence, comprising two bedrooms with studios, and an adjacent Media Center with sophisticated facilities for producing media art.

With three full-time and one part-time staff, Contemporary Culture receives funding for its operations from the City, as well as annual \$5,000 program grants from the National Endowment for the Arts in recognition of its successful art education programs. Together, these account for about a third of its operating costs.

The little complex of beautifully restored buildings in an economically disadvantaged neighborhood with challenging social problems is a remarkable achievement, as are its impressive programs. Its founders have indicated that they currently have capacity to accommodate usage by other community arts programs.

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11. Craft Guild of Dallas

The Craft Guild dates from 1948. With a current membership of around 400, it offers classes in ceramics, bookbinding, jewelry and surface design. Since 1990 the Guild has been located in a fully equipped teaching studio of 790 sq. ft. in a 6,500 sq. ft. facility north of Spring Valley Road that includes its office, a library, meeting and display space. The organization also operates a Gallery Store off McKinney Avenue, and stages an annual fall fair. The Guild is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District.

12. Dallas Calligraphy Society (Kaligrafos)

This organization of 67 members dates back to the 1970s, and was incorporated in 1979. The group currently meets in a church hall, organizes two annual exhibitions and provides workshops in calligraphy. Affiliated to the Southwest Calligraphy Conference, Kaligrafos is also a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District.

13. Dallas Handweavers and Spinners Guild

Founded in 1972, this organization of about 100 members meets at a retirement home, in return for which its members assist residents there with weaving. The Guild offers teaching programs and workshops, and maintains a fiber art library at The White Rock Weaving and Craft Center. Every second year the Guild participates in a juried exhibition that is part of the conference of the Contemporary Handweavers of Texas – which is scheduled to be held in Dallas again in 2003, and usually draws about 250-300 weavers. The Guild is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District. It has also proposed that the City should sponsor weaving and spinning demonstrations in Old City Park.

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14. Dallas Museum of Art

The Dallas Museum of Art, a major component of the Arts District, occupies a City-owned structure of 329,019 gross sq. ft. purpose-built in 1985, with the Hammond Wing added to it three years later. This means that its mechanical and electrical systems, which have suffered over the years from deferred maintenance due to operating budget limitations, are now nearing the end of their approximate 20 years' working life expectancy, and must soon be upgraded or replaced. The 1985 lighting fixtures in the galleries are clearly dated, and two 1985 cooling towers are already being replaced in an attempt to make heating and cooling the building less uneven.

The Museum's security system of 196 CCTV cameras is no longer adequate to the value of its growing collections (now 25,000 works of art): it needs color cameras, digitization, network interfacing, and integration of exterior with interior security systems. Halon is still in use for fire suppression, although it is being phased out for environmental reasons throughout most of the world. The Museum's security system is also integrated with the building's heating, ventilation and air conditioning control systems, but should be separated in order to maintain effective service of both functions. The City owns DMA collections acquired prior to 1984 (after which they have been owned directly by the Museum), so that their security is a direct concern to protect the City's assets.

The Equipment and Building Services Department of the City is well acquainted with these issues, because an engineer and a supervisor from the Department are stationed in the Museum to operate these systems, along with an electrician shared with the Meyerson Symphony Center. In addition, the City's Park and Recreation Department maintains the Museum's grounds.

The Museum is not currently fully compliant with ADA requirements in the Fleischner Courtyard and Sculpture Garden, and also requires improved elevators and escalators. Its 342-seat auditorium requires a new carpet and better sound equipment, its 100-seat orientation theater needs better seating and acoustics, and its classroom furnishings and equipment could be improved. Collection storage rooms are full, due to a

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rapidly growing collection, especially of large contemporary works, so that the Museum is considering compact storage and other options. At the time of the consultant's visit the DMA was preparing a study of all of its facility needs for public access, public safety and maintenance.

With a staff of over 300 (140 of them in offices) and a highly diverse Board of 80 trustees, the Museum receives about \$1.1 million in operating funds from the City, which is a very large amount for the OCA, but is only about 7% of the Museum's total \$15-16 million annual operating budget, and has remained fairly stable at that funding level for about ten years. A policy issue arising from this subsidy is that the Museum is required to provide access to its collections without charge, and therefore places a relatively high premium (about \$10) on admission to its special exhibitions. One result is that the Museum receives a considerable number of visitors (in 2000, about 2/3) who choose to look at the permanent collection only for free, omitting the charged part of the visit.

The Museum is currently seeking to enhance the effectiveness of its outreach programs and community partnerships, aiming to respond to demographic changes in Dallas. Attendance at present is only 4% African American, 7% Asian and 8% Hispanic. The Museum is now seeking partnerships with other organizations in the Dallas arts community, including cultural centers such as the Ice House.

In summary, the City can expect requests from the DMA to meet needs due to:

- Replacement or upgrade of the Museum's aging mechanical/electrical and security systems, which must be state-of-the-art in order for the DMA to bring major exhibitions to Dallas, or even to borrow individual works of art for the exhibitions it organizes directly
- Public Access improvements: ADA requirements, particularly in the Fleischner Courtyard; new elevators and escalators

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- Auditorium, atrium, orientation theater and classroom equipment upgrades
- Additional staffing and salary adjustments
- Programs aimed at increasing the Museum's relevance and appeal to the growing diversity of ethnic communities in Dallas, including renewal and reinstallation of the Family Discovery Room and the Gateway Gallery.

The Facility Needs Study that the Museum is currently preparing will prioritize these needs. The DMA intends to launch a capital campaign for its centennial in 2003, with a major drive to build its Endowment.

The Museum would also like to see the Arts District completed, pointing out that the intended critical mass of cultural institutions in the District has never been achieved, so that the Arts District does not function as well as was originally hoped. The DMA suggests that an Opera House and Theater in the District should be the City's highest priority among possible new institutions.

15. Dallas Museum of Natural History

The 52,000-sq-ft Dallas Museum of Natural History in Fair Park was purpose-built for that function as part of the Texas Centennial Exposition in 1936. Some of its dioramas from that year that are still on display show specimens that are now extinct in scenes that no longer exist. The floors have worn through in places. The heating, ventilation and air conditioning equipment is archaic, providing only an off/on capability with no control over relative humidity variations. Each spring and fall present critical decision points as to when to turn it on or off. The electrical system is equally problematic, being subject to repeated power surges.

The Museum attracts 180,000 visitors annually, with 70-90,000 of these coming during the annual State Fair in Fair Park, and 40,000 coming in school groups – a healthy proportion of students. The Museum charges a dollar admission during the State Fair, in order to exclude Fair visitors wishing to use (only)

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the restrooms. Staff number 28 FTE, with 8 or 9 part-time employees.

Collection storage for about 98% of the specimens has been moved off-site to a 12,000 sq. ft. non-public facility in Monitor Street. Only a third of this storage area is air-conditioned, but the Museum hopes to extend such treatment to the rest of the storage facility. Taxidermic specimens, palaeontological fossils, shells, rocks and minerals, insects, birds' eggs and mollusks are to be found there, indicating that much of the Natural History Museum's collections and personnel are focused on research.

Research is in fact the strong point of the DMNH, particularly in paleontology and New World archaeology. The Museum is affiliated with the Smithsonian Institution, and several of the professional staff have national and international reputations for their research and publications.

In March 2001 there were media reports of the DMNH intention to build a new natural history museum at an unspecified site in the Arts District. Architect Frank Gehry and exhibition designer Ralph Appelbaum have been appointed to begin work on this project. The Museum has prepared a Case Statement which cites a recommendation by business consultants McKinsey Inc. that the Museum should build a new 150,000 sq. ft. natural history attraction in the central business district (not specifically the Arts District). The new Museum would include an Earth Systems Hall, a Texan Cretaceous Hall and an Ancient Americans Hall, and is costed in the Case Statement at \$100-150 million – a considerable range. The Case Statement also indicates that the DMNH proposes to maintain its present location as a Texas Environmental Habitat Center, but gives no further details on that facility.

In the Case Statement no reference is made to the research collections, and whether they would remain in off-site storage or not. Another possibility that DMNH management has been considering is the possible transfer of the research-related specimen collections to a university context, with Southern Methodist University being mentioned as a potential recipient. Such a scheme has the advantage of transforming the

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collections currently stored off-site into an asset in a context where their research potential could be realized.

Another important option for the Museum to consider seriously is the possibility of merging part or all of its display function with The Science Place next door in Fair Park. The two institutions would strengthen each other – and Science Place senior staff has indicated their willingness to discuss such a merger. This possibility, combined with the relocation of the research collections to a university context, might be a very positive alternative, with or without the proposed development in the CBD.

Two further comments may be useful at this stage, while options for the future are being considered:

- If the transfer of the research collections to a university context is not possible, the Natural History Museum has the need for an additional 15,000 sq. ft. for storage space adjacent to 1,000 sq. ft. collection study room.
- Whatever option the DMNH selects for its future, the present Museum building in Fair Park is desperately in need of a substantial upgrade to its mechanical and electrical systems, especially its environmental controls, lighting and security systems.

16. Dallas Society of Illustrators

This Society groups illustrators ranging from students to professionals. Its annual juried exhibition features awards, and the DSI also provides workshops and hosts other shows. The Society is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District because of its need for a permanent home.

17. Dallas Visual Arts Center

The Dallas Visual Arts Center opened less than two years ago in a pleasant new purpose-built structure on the Meadows Foundation property east of downtown. It offers about 4,000 sq. ft. of galleries with ample natural light, suitable for contemporary

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art exhibitions, with no intention of meeting museum standards. There is also a large painting studio and a smaller seminar room or studio space, along with a gift shop and offices, including administrative space rented to Artreach and the Mexican Cultural Center. The DVAC, which receives project funding only from OCA, has 1,100 members and presents two annual group shows of contemporary Texan artists, one juried and the other open to all.

18. DART Museum Site

Dallas Area Rapid Transit (DART) has planned and designed a small area of the historic Monroe Shops building in South Oak Cliff, adjacent to DART's Illinois Station, to serve as the first phase of a museum of the history of mass transportation in Dallas, featuring an historic streetcar and a 1960s bus. The rest of the Monroe Shops building is an attractive and fully refurbished structure, which is one of the sites under consideration for possible development as a cultural center to serve Oak Cliff and South Dallas. At the end of March 2001 DART issued a request for proposals for development of the building.

19. Documentary Arts Inc.

Documentary Arts Inc. is a not-for-profit institution, founded in 1995, that has collected and preserved the Texas African American Photography Archive in a small building across the street from 5501 Columbia, the renovated former Fire Station that houses Contemporary Culture Inc. The Documentary Arts structure has been renovated (for under \$25,000!) to Federal Archives standards for more than 50,000 images in its collection. It includes a curatorial workshop of about 800 sq. ft., and has access to the Media Center of Contemporary Culture Inc. across the street and down the block (see section 8).

There has been criticism of Documentary Arts from some because its archives are not owned by an African American organization. However, the Curator of the African American Museum is a member of its Board, and Documentary Arts' collections have been placed entirely at the disposal of that Museum. Documentary Arts discovered and saved these archives, which were formerly not being preserved, and has

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used its Media Center to develop and produce a media kiosk that is providing interactive access to these photographs for visitors to the African American Museum. In any case, the African American Museum does not currently have archival quality storage facilities. Documentary Arts has thus been providing a valuable service for Dallas heritage, even though it may be recommended that ownership of and responsibility for these photographic archives should eventually be transferred to the African American Museum, when its facilities enable the Museum to care adequately for them.

20. Federation of Fiber Artists of Dallas

This is the Dallas chapter of a state- Federation (the other chapters are in Houston and San Antonio). Comprised of 54 fiber artists (as of 1999), the group meets monthly in a recreation center. The Federation organizes an annual membership exhibition, which draws entries in several categories from each of 20-25 artists. Like other artists' groups in Dallas, insufficient access to exhibition galleries inhibits the quality of these shows. The Federation has recently been using the Farmers' Branch Public Library for its exhibitions. The fiber artists estimate that they need a gallery of about 1,350 sq. ft. with neutral walls or panels, suspension capabilities, 2-4 dress forms for wearable art, storage space, and museum quality lighting in the gallery and in one or two display cases. Every three years the Federation also participates in a juried national show, for which crating and shipping facilities are needed. The Federation is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District.

21. Hall of State – Dallas Historical Society

Like the Dallas Museum of Natural History, the Hall of State remains in its purpose-built 1936 structure at Fair Park, intact with a monumental Texas limestone entrance and lateral wings. Operated with a staff of 8 FTE by the Dallas Historical Society, which assumed responsibility for the landmark in 1938, the striking Art Deco building on the National Register, designed by Dallas architect George Dahl as the centerpiece of the Texas Centennial Exposition, accommodates approximately 500

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seated for dinner, 394 seated in the auditorium, or up to 1,000 for a reception. Participants in those events are surrounded by the gold-leaf Great Seal of Texas, the six bronze statues in the Hall of Heroes, a hand-stenciled ceiling, mosaic tiles in the floor, and the 30-by-80-ft Great Hall murals commissioned for the Exposition on themes drawn from the history of Texas. The murals need cleaning, which the City has committed to undertake.

Texas transferred title of the Hall of State to Dallas in 1976; the Park and Recreation Department administer the property. The City is the source of just 6% (c. \$87,000) of the \$1,474,785 operating budget for fiscal 2001. The balance is raised from approximately 1,000 members (10%), special events (15%), fund-raising (10%) and non-member revenue from rentals and other activities (58%). The Society estimates a need for \$100,000 per year just for maintenance. Attendance is estimated at around 200,000, with most of the general public coming during the annual State Fair.

The Hall of State also houses the Dallas Historical Society's research library of about 10,000 volumes, and a 3,500-sq-ft archives said to number three million items, principally photographs and newspapers. Access to the library is available to researchers by appointment only. The archives are well indexed, but the photographs are not yet well documented.

The Society's collection also includes an estimated million three-dimensional artifacts, which are stored in the 9,500 sq. ft. attic of the nearby Automotive Building in Fair Park. If the estimate were correct, it would indicate a remarkable density of over 100 artifacts per sq. ft.! The storage room was not visited, but is reported to be infested with rats and insects, with uneven climate control. Society staff has projected a need for 1,000 additional sq. ft. of collection storage space per year, if they were able to resume acceptance of offered donations, an activity that has been suspended during the past decade. Like the African American Museum, the Hall of State is being impeded from fulfilling its mission of preserving Texas heritage, for want of adequate collection storage space. An additional

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storage space allocation of 20,000 sq. ft. is recommended adjacent to 20,000 sq. ft. collection growth area.

Society staff would also like to develop education and outreach programs, including interactive exhibits that would bring Texas history to life for children and families. For this purpose they have just begun to digitize images drawn from their archives, but they lack any exhibit preparation facilities. They would also like to improve security with a closed circuit TV system, and to add a shop as a revenue source. A further problem with the Hall of State is occasional flooding of the Great Hall and the auditorium, for which the Society would like to see improved Park and Recreation emergency response capability.

In July 2000, a Society Task Force compiled the Preliminary Report of an Asset Preservation Assessment, aimed at restoring the Hall of State to its original grandeur, at an estimated cost of a million dollars. In August the Task Force developed a Space Analysis that identifies a need for 48,800 additional net sq. ft. to accommodate collection storage, visitor and exhibit services, education, administration and support space. The Task Force examined options to meet this need, including the short-term solution of expansion into the Embarcadero building at Fair Park, but recommended as the long-term solution a project originally proposed in 1981 to excavate a two-level addition under the front podium that could provide 63,000 gross sq. ft. (49,000 net) of exhibition, education and collection storage space, along with a new north entrance at the lower level that could include handicapped access. Costs are estimated to total about \$20 million, inclusive of all soft costs, but not including exhibits. The project could be phased. The Society has agreed to delay any capital campaign until the Old Red Courthouse, also partly operated by DHS, concludes its 2001 fund-raising drive.

22. Honoring of People Everywhere (H.O.P.E.)

H.O.P.E. sees Dallas as still struggling to become a truly multi-cultural community, and calls attention to the Irving Arts Center as a model that welcomes newcomers and responds to the needs of ethnic groups. H.O.P.E. does school programs on multiculturalism, working with teachers and school groups. The

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organization had developed a plan for a multi-purpose room able to accommodate 20-150 persons in multi-cultural programs, smaller seminar rooms, production and storage space, with a view to utilizing the Hart Building; however, the owner refused to sell, so the group remains in need of such a space.

23. Ice House Cultural Center

This former Ice House in Oak Cliff is privately owned, but has been leased by the City for use as a Cultural Center since 1997. Its visual arts component consists of the murals painted on the exterior walls, and a gallery of about 1,000 sq. ft. operated on a monthly schedule of exhibitions of local origin. Use of the foyer as a small coffee club has been popular among the predominantly Latino clientele. The Center benefits from cooperation with the Oak Cliff Coalition for the Arts, which operates an adjacent gallery.

The paramount question related to the Ice House is whether or not the City should aim to acquire this structure. That issue cannot be resolved by reference to the very limited visual arts facilities alone, since both OCCA and Ice House galleries are too small to permit much significant development beyond their present modest level. A large area between the two galleries is under consideration as a possible performing arts space, but would require extensive renovation. There is also some possibility of future expansion into a building behind the Center, but that building is also privately owned at present.

24. International Museum of Cultures

Approaching its 20th anniversary, the International Museum of Cultures introduces school groups to multi-culturalism, and is used by social studies teachers throughout the Metroplex for this purpose. Located close to Duncanville, the Museum is not well known even among Dallas residents. It offers a modest educational resource that might be meaningfully linked to other multi-cultural initiatives.

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25. International Porcelain Artists and Teachers Inc.

Chartered in Texas in 1962, IPAT maintains an office and a small museum that was formerly in Dallas but has been relocated to Grapevine due to higher costs in Dallas. IPAT is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District.

26. Juanita J. Craft Civil Rights House

Juanita J. Craft was a major force in the struggle for civil rights in Dallas, from her arrival in the city in 1925 until her death sixty years later. In addition to serving two terms on City Council, and her work on desegregation and organizing NAACP chapters throughout the State, for more than thirty of those years she made her modest home on Warren Street in Oak Cliff a center for teaching others. With a vision of a possible children's library, a technology education center and video facilities for neighborhood use, she bequeathed the house to the City of Dallas. About \$120,000 has been expended to restore the building, with a new roof, new heating, ventilation and air conditioning equipment, and storage shed.

In May 2000, City Council designated the house as a Dallas Historic Landmark, and in July of that year Black Dallas Remembered Inc., a not-for-profit African American heritage association, took over responsibility for operating the house as a program of the South Dallas Cultural Center. Black Dallas Remembered is concerned to preserve the building, and to develop research and public programs relevant to the ideals and achievements of Juanita Craft. The house contains some artifacts related to the history of the NAACP, as well as some of Mrs. Craft's furnishings, and is operated by BDR volunteers. Due to its heritage character, BDR and the house might better be associated with the African American Museum, rather than the South Dallas Cultural Center.

Relocation of the house to Old City Park (which had been suggested by some) is not advisable, since the building does not fit the time parameters of that attraction (see section 25), and because it can best fulfill its mission in Oak Cliff. BDR has

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expressed a need for classrooms, performance areas and public gathering space that cannot be provided within the small residence. The City owns an empty field across Warren Street, so that future expansion, possibly with a multi-purpose cultural center facing the house, could be implemented, if it is decided to expand on this site.

27. Latino Cultural Center

The City is currently building a new Latino Cultural Center on a site near the Dallas Visual Arts Center donated by the Meadows Foundation. The capital cost is projected to be in excess of \$7.5 million, of which 60% will be public, 40% private funds. The new facility will include a 300-seat auditorium, a classroom and a 2,200 sq. ft. multi-purpose space, but the gallery will be only about 1,600 sq. ft., and will be without a curator, at least in the Center's first phase. An imaginative Tower offers 784 sq. ft. of what is described as 'Interactive Space' at its base, but the new Center's gallery, due to open in 2002, will have the same size limitations as the galleries in all the other City Cultural Centers. Despite the stimulating architecture, the new gallery will be able to accommodate only local or area shows, without the shipping-receiving or other support facilities that might have facilitated a wider range of programming.

28. McKinney Avenue Contemporary

The McKinney Avenue Contemporary occupies a former leather factory, renovated in 1994 to provide three well lit galleries totaling about 6,000 sq. ft., and two theatres, one of about 100 and the other of about 200 seats, in which the resident Kitchen Dog Theatre company plays. The galleries, which can include the large central area, present a stimulating program of work by new and emerging artists. A café normally seats 28, but can be expanded to cater to 24 more. Shipping-receiving and other support facilities, while not of museum standard, are adequate for a cultural center specializing in contemporary art. The quality and range of the exhibitions and associated public programs are accordingly of a higher standard than many of the other cultural centers in Dallas.

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29. Meadows Museum

Southern Methodist University, which has maintained the Meadows Museum since 1962 in 11,000 sq. ft. inside one of its academic buildings, has now constructed a new 66,000 sq. ft. Meadows Museum. In addition to much more ample galleries to display its outstanding collection of Spanish art, the new building includes a parking garage, a multi-purpose room for rentals or special events, a café and a shop – all revenue sources that should help with the operating costs that will substantially increase from their present university budget level of around \$500,000. The present full-time staff, formerly 10 but now dwindled to two, is projected to increase to 12 or 14, plus University security guards. The marketing budget, which has been non-existent, will soar to a budgeted \$50,000. The Museum receives no OCA funding.

The new Meadows Museum has a 4,000-sq-ft temporary exhibition gallery, and improved shipping-receiving, collection and temporary exhibition storage and handling facilities, so that the new structure should be able to borrow larger and more important exhibitions, and to participate in more significant joint exhibition projects. The result should be a wider variety of exhibitions coming to Dallas, especially on Spanish or Latin American subjects, which are the focus of the Meadows Museum collection. About half of the present Meadows exhibitions are Spanish or Latino in character.

Attendance has ranged only around 20-35,000 (about 10% school groups) in the present obscure location, but the Museum is projecting an increase to 60-75,000 in the new building. Use by students and professors, as at many university museums, has been relatively low.

Meadows Museum Director John Lunsford is a member of the Advisory Committee for the Latino Cultural Center for Arts and Letters (see section 19), and has also interacted with the Ice House and the Mexico Institute. With the new building there should be ample opportunities to expand these contacts, and for these Cultural Centers to benefit from the presence of the Meadows Museum in Dallas.

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30. Mexico Institute

Formerly known as the Mexican Cultural Center, the Mexico Institute has changed its name to avoid confusion with the Latino Cultural Center of Arts and Letters (see section 19), and believes that it has forfeited as much as a million dollars due to the change. The Institute, with its office located in the Dallas Visual Arts Center (see section 11), has been a presenter of multi-disciplinary programs for 11 years, partnering with other organizations to use their visual and performing arts facilities.

The Institute would like to develop its own cultural center, and feels responsible for this project to the steadily growing Dallas population of Mexican origin. Its funding requests to OCA are expected to increase.

31. Nasher Sculpture Park Site

The Nasher Sculpture Park is a privately sponsored addition to the Arts District, with pieces indoors and out, between the Dallas Museum of Art and the Meyerson Symphony Center. Since some of the pieces will be major, the Park will be a factor in enhancing the image of Dallas as a cultural center. The sculpture should also help to generate more foot traffic in the Arts District, in support of the DMA's request that the Arts District should be completed to the level of its originally intended 'critical mass,' so that it may be more effective.

32. Oak Cliff Coalition for the Arts

The Oak Cliff Coalition for the Arts operates a gallery of about 500 sq. ft. for monthly community artists' exhibitions in the building complex leased by the City to serve as the Ice House Cultural Center. Numbering about 120 members, the OCCA also has its office and workshop here, from which the Coalition organizes children's workshops during the summer holidays, and an annual arts festival and parade. Future availability of the space to the Coalition hinges on the decision as to whether the Ice House itself will remain here. OCCA needs a space suitable for film projection.

33. Old City Park – Dallas County Heritage Society

In 1966 an historic building that could not be preserved on site was moved to the oldest park in Dallas for safekeeping, a 13-

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acre site in the Cedars neighborhood just south of downtown. Today, Old City Park houses some 35 historic buildings, ranging from the Miller Log House of 1847 to a 1907 General Store, along with the new 4,000-sq-ft multi-purpose structure, capable of serving 250 persons, called the Chautauqua Pavilion.

The Park is operated by the Dallas County Heritage Society, which acquires the buildings and deeds them over to the City. Around 700 persons are DCHS members. The Society retains ownership of the collection of over 17,000 artifacts in the buildings and in an off-site storage warehouse. Features include the 1860s living farmstead, complete with livestock and costumed interpreters, as well as a mule-drawn wagon ride and a digital audio tour system sponsored by Comerica, who also support maintenance of the 1905 Citizen's Bank on the site. A period restaurant on site seats around 60.

Staff number 11 full-time, with the same number part-time, supported by volunteers. Attendance is around 75,000 per year, with about a third of that number (a good proportion) in school groups. The annual budget is around a million dollars, of which OCA provides about a quarter, plus utilities. The City's Park and Recreation Department maintains the buildings and grounds with an additional \$70,000 annual budget – although they insist on mowing the grass, a function that should be replaced by grazing goats to achieve a more authentic effect – and cheese! The Park has a \$600,000 endowment, and derives rental revenue from weddings in the heritage church, filmmaking, ad shoots, and the like.

Given its proximity to downtown, the Park suffers from its ambiguous name (the consultants recommend *Old Dallas*), and from its severely limited access off the adjacent R.L. Thornton Freeway. A cultural trolley has been suggested. The mule-drawn wagon rides may help if they can pull their loads to and from the two DART stations in the area.

An adjacent 8-acre site south of Gano Street is the likely location of an 11,200 net sq. ft. Visitor, Education & Administration Center that Park personnel would like to add, beside the parking lot. Such a building (to be constructed in a

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compatible architectural style) could facilitate orientation and education programs, especially in inclement weather. A gift shop is proposed, although it is too modestly projected at only 600 sq. ft., and would have to be larger if it is to have the desired effect on revenues, as well as providing an enhanced visitor service. At the time of the consultants' visit, capital costs of this project had not yet been projected. Old City Park is in need of an additional 2,500 square feet of storage space on the ground floor, with overhead I-beam and forklift and an additional 800 square foot meeting room.

34. Old Red Courthouse

Like the Hall of State, the Old Red Courthouse has a significant function as an "historical event destination," a rental venue for conferences (capacity 160 seated) and receptions (capacity 300). The Dallas Historical Society and the Old Red Foundation Inc operate the 1893 Victorian Romanesque building. As a visitor attraction, it is linked with Dallas' earliest log house nearby. Old Red plans to become a Museum of Dallas by 2003, selecting artifacts from the DHS collection that are currently very poorly stored in the attic of the Automotive building in Fair Park.

35. Pastel Society of the Southwest

Patterned after the Pastel Society of America, the PSSW was formed in Dallas in 1979, and currently has about 150 members. An annual juried exhibition attracts about 250 entries, from which 70-80 works are usually selected. The show has in the past been held at the Irving Arts Center, and in lobbies and malls, for want of a suitable exhibition facility available to the Society. The group also provides a weekly portrait studio, and workshops in the pastel medium.

The Society is affiliated with the International Association of Pastel Societies, but although Dallas was selected as the venue for an international meeting and exhibition of the IAPS, the local group had to decline due to the lack of adequate facilities, and the absence of civic support – both of which have subsequently been found for IAPS conventions in Kansas City and Albuquerque.

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The Society is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District.

36. Porcelain Art Guild of Dallas

There are about 100-150 porcelain artists active in the Dallas-Fort Worth area. Some 45 are members of the Guild, while others are grouped in two other clubs – the Big D Porcelain Art Club or the North East Texas Porcelain Art Club, all affiliated with International Porcelain Artists and Teachers Inc., which maintains an office and a small museum in Grapevine. The Guild meets monthly in a recreation center, but would like to be able to host statewide and national conventions. Its needs are for lockable display cases, and meeting space for about 100 persons. The Guild is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District.

37. Public Art Program

Established by a City Council Ordinance in 1988, the Public Art Program currently comprises 213 works of art, only six of which are indoors. Total monetary value of the works of art is estimated at \$19 million. With two full-time staff, some 10 to 12 projects are normally active at any given time, but each usually takes two to four years to be completed. At the time of the study Public Art staff were preparing to accession to their collection some 200 photographs and other works on paper transferred from the Dallas Public Library. About 80% of the works in the collection to date were commissioned, with about 20% donated.

The artists considered for commissions are on a mailing list of 250-270 names of painters, sculptors and artisans living in the Metroplex who have registered with the Program -- although Public Art staff do mail statewide or even nation-wide for larger value projects. Commission locations are selected with community consultation. Contract amounts range from 0.75 to 1.5% of the dollar value of the City's share in any building project. Any capital project involving City funds is eligible. In a joint venture with the private sector, the City contributes the

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prescribed percentage of its share, and appeals to the private developer to match its contribution proportionately. Artists respond to the mailing by submitting letters of interest, with references and up to 10 slides. Peer juries of architects and artists select winning entrants for each site, and recommend their choices to the Public Art Committee, who recommend in turn to the Cultural Affairs Commission.

The City currently allocates around \$130,000 annually for upkeep of Public Art. This is proving to be inadequate, and suggests that an amount closer to 1% of total capital value – i.e. currently \$190,000 – is required.

The Program also needs about 2,500 sq. ft. of storage space for pieces in the collection that from time to time need to be rescued from flooding, or need repairs or cleaning from graffiti. This Public Art collection storage area would require an adjustable dock leveler in a completely enclosed loading dock, along with an overhead crane and fork lift in order to handle the relatively large pieces of sculpture in the collection. A state-of-the-art meeting room equipped with all contemporary projection and digital capabilities, with a capacity of about 15-20 persons, is also needed for the selection process.

It is noteworthy that for want of collection storage space, the Program has been in the habit of returning maquettes, drawings and models to the artists! This is not well advised, since the Public Art contract should provide for the City to retain ownership of all such sketches or maquettes as well as the finished commission, so that the City retains the full value arising from its commission. If only one or two of the commissioned artists ultimately become better known, the rising monetary value of such a drawing or maquette might easily pay for the cost of maintaining this copyright control. This appears to be an opportunity to secure a potential City asset that is currently being neglected, and again indicates the value of a City-owned non-public collection storage facility, in which the Public Art Program could share, along with several Dallas museums. The Program and the public could also benefit from a display space where models, maquettes or drawings could be exhibited.

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38. Quilters' Guild of Dallas

Twenty-five years old, the Quilters' Guild of Dallas now numbers 570 members. It uses a temple for meetings, and workshops in Richardson for its classes. The Guild organizes a major annual exhibition, which requires about 100,000 sq. ft. and has been shown in the Automotive Building at Fair Park, but in 2001 is being held at the World Trade Center for four days.

39. Russian American Center

The Russian American Center organizes cultural festivals and workshops, and has a collection of Russian literature, music and art. The Center has no permanent location, even for its offices, which are in officers' homes. They would benefit from library, gallery and performance spaces.

40. Science Place

The building now housing The Science Place began in 1936 as the Texas Centennial Exposition's Dallas Museum of Fine Arts. The Science Place began as the Dallas Health Museum in 1946, and moved into this building in 1986. In 1996 the addition of the 323-seat TI Founders' IMAX Theater, Dallas' only domed IMAX theater, gave The Science Place a new entrance as well as a new major attraction.

The original building provides about 125,000 sq. ft., with another 25,000 available in the adjacent building that houses the 60-seat Planetarium. The total of 150,000 sq. ft. provides them with just 75,000 sq. ft. of galleries, into which they crowd about 300 exhibits, utilizing the corridors as well. Exhibition changes, especially for major blockbusters (which have been successful here) force the temporary removal of exhibits, with an adverse effect on school programs. The relatively small temporary exhibition gallery has a low ceiling, with poor shipping-receiving and other support spaces.

A 1999 benchmarking study by The Science Place staff shows that 150,000 sq. ft. is in fact the smallest of 25 science centers serving major US cities. The following Table shows the comparison only with those metropolitan statistical areas with a comparable population in the 3 million range:

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City	Sq. Ft.	MSA Pop'n	Budget	'99 Attendance
Houston	265,000	3.7 million	\$15.7 million	2,200,000
St Louis	262,000	3 million	\$14 million	1,500,000
St Paul	225,000	2.5 million	\$21.5 million	1,098,359
Cleveland	165,000	2.9 million	\$9.2 million	684,000
Dallas	150,000	3 million	\$5 million	747,052

Phase 2, the current Science Place expansion plan, projects an immediate need for about 40,000 additional sq. ft. of exhibition galleries on two levels, providing the much-needed temporary exhibition gallery as well as more permanent galleries, with around 15,000 sq. ft. to be added as a Teacher Resource Center. The 56,000 sq. ft. addition is estimated to cost \$13 million (a reasonable \$232 per sq. ft.), for which a capital fund-raising drive is underway. The Science Place is also willing to consider the option of merging with the neighboring 52,000-sq-ft Dallas Museum of Natural History, obviously on the assumption that the merger might bring with it sufficient funds to upgrade that structure as well as their own.

The Science Place is proud to be Dallas' most visited museum. It has placed first or second in the OCA's citywide ranking of institutions for diversity of Board, staff and audience consistently since 1993. It also has a direct link to federal, state and civic educational priorities. With five classrooms and an Early Childhood Education area, The Science Place serves around 150,000 students in school groups annually, with another 40,000 children involved in its outreach programs. The Science Place originates two or three traveling exhibitions each year, serving science education programs statewide and nation-wide through their distribution.

With 85 FTE positions (a relatively lean staff), The Science Place earns about 70% of its \$5-6 million operating budget – a creditable achievement – receiving only about 10% from the City and 20% from contributions. Senior staff observe that their OCA subsidy is about 60% that of the Dallas Museum of Natural

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History, and only about a third that of the Dallas Museum of Art, despite the fact that their attendance is double that of the DMA, and almost triple that of the DMNH. In all three institutions the subsidy is augmented by the City's payment for utilities, major maintenance and repairs to the City-owned buildings.

In order to achieve greater fiscal stability, The Science Place is currently endeavoring to build an Endowment Fund. Senior staff have suggested that OCA could help by establishing a matching fund for endowment contributions – a policy recommendation well worth considering.

Another concern is the lack of state funding. It is true that many science centers elsewhere receive state funding because of their contribution to science education, and Science Place personnel would be grateful if the City were able to assist them in securing such state support, if possible. The Science Place is evidently a key institution in the statewide science education program.

Still other areas where Science Place senior staff suggests that OCA could help are a joint marketing program for Dallas museums, particularly among the Fair Park attractions. OCA could foster far more effective cohesion among The Science Place, the Museum of Natural History, the Aquarium and the Horticultural Center, perhaps making their coordination a condition of increased funding for joint programs.

41. Sixth Floor Museum

The Sixth Floor Museum is remarkable among US museums because of its continuing success, not only in attracting on-going attendance levels of around 450,000, but also in developing education programs related to civics, history and social studies. It has been able to sustain its own building renovations, while preserving the sixth floor intact. It also functions as a significant anchor for tourists to Dallas, linking downtown to the West End.

42. South Dallas Cultural Center

The 18,000 sq. ft. South Dallas Cultural Center was completed in 1986 at a cost of \$1.5 million from a 1982 City bond program.

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The building features a 100-seat black box theater and a visual arts gallery of about 1,250 sq. ft., along with ceramics, printmaking, photography, dance and recording studios. A carpentry shop is being converted into a drawing studio.

Unfortunately, the low construction cost (\$83/sq. ft.) and the limited understanding of its requirements have resulted in a 15-year-old building that today has significant problems:

- Replacing the badly leaking roof, especially around the skylight overhead the gallery, is the most serious immediate necessity.
- The noisy ventilation system, the outmoded lighting and the limited seating (about a third of what is needed) severely compromise the quality of the theater experience.
- The gallery is equally inadequate: the limited wall surfaces provide only 228 linear ft. of hanging space, even with movable panels in use. The pebble floor is hard on high heels, and inimical to sculpture. There is no effective control of relative humidity in the gallery. Since there is neither a loading dock nor any exhibition preparation space, exhibitions have to be brought in through the front door.
- The Center is feeding as many as 50 children at a time (over five weeks in the summer, and throughout their after-school programs) from a tiny and inadequately equipped kitchen.
- The photography studio is subject to flooding, while the 1,200 sq. ft. ceramics studio with two electric kilns and seven or eight wheels has insufficient ventilation.
- Although the studios are well used, new needs are always developing. At present an improvised and unsuitable space is being used for computer training.

Visitation is estimated at about 2,500 per month, or 30,000 annually. Programming is Afrocentric, oriented toward Dallas' African American population. Studios are occupied with after-school, weekend and summer programs for children, as well as

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weekend and evening programs for adults. SDCC also supervises operation of the Juanita J. Craft Civil Rights House by Black Dallas Remembered.

Fortunately the Center has an empty lot beside its building, which makes expansion possible. Replacing the roof on the present structure is evidently a priority: the current saw-tooth glazing above the present gallery and the skylight could very well be sacrificed in the interest of achieving a leak-proof covering overhead. Further renovations to the existing building should provide adequately ventilated studios, a computer-equipped classroom, and an adequate kitchen. The entire 18,000 sq. ft. should be used for these purposes, plus administration. The addition in the adjoining empty lot may then be used to provide a completely new exhibition gallery with support spaces, and a new theater. This is far better than attempting to renovate the existing inadequate facilities.

43. Southwestern Watercolor Society

Originally chartered as the North Texas Watercolor Society in 1964, this organization now holds monthly meetings of 150-250 members who participate in demonstrations and workshops at the Dallas Visual Arts Center. The Society organizes an annual membership exhibition of 80-100 watercolor paintings, and other events. SWS is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District.

44. Texas Sculpture Association

Founded in Dallas in 1983, this Association currently has about 250 members. The TSA organizes one non-juried membership exhibition and 3-4 juried shows each year, but suffers from the lack of galleries with sufficient space, so that every show is constrained by the size of facilities available. Its needs extend to 5-10,000 sq. ft. of display space, with museum-quality support space complete with a loading dock leveler, etc. The Association is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District.

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45. Texas Visual Arts Association

Founded in 1947 as the Dallas chapter of the Texas Fine Arts Association, the TVAA resulted from 1987 reorganization and currently groups 265-300 artists. The Association organizes several exhibitions each year, which are held in lobbies, shopping malls or art centers outside Dallas, due to the lack of available facilities in the city. The need is to display 150 two-dimensional works of art. The TVAA is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting space, offices and support space to be made available to its member organizations in the Arts District.

46. Trammell & Margaret Crow Collection of Asian Art

Like the Nasher Sculpture Park, the Trammell and Margaret Crow Collection of Asian Art is an amenity that adds to the appeal of the Arts District. In 1997 a 12,000 sq. ft. space adjacent to the huge Trammell Crow Center was renovated to provide three attractive galleries of Japanese, Chinese, Indian, Khmer and Himalayan art donated by the Crow Family Foundation. Guided and audio tours, a multi-media computer station in the lobby and an active web site help to interpret the collection. There is also a book and gift shop.

47. Children's Museum

A storefront Children's Museum is operating in Valleyview Mall. This is a remarkably modest example of this type of facility, contrasting especially with the outstanding purpose-built Children's Museum in Houston. This would appear to be a significant under-provision in Dallas' stock of museums and related attractions. There is said to be a project for a new Children's Museum proposed for Lover's Lane.

48. Visual Arts Coalition of Dallas

Founded in 1999, the Visual Arts Coalition of Dallas takes as its mission the establishment of a Visual Arts Center in the Arts District. With eight member organizations, the Coalition is representative of a still broader group of local visual artists' organizations, each of which is listed separately in this report. They include:

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- Associated Creative Artists
- Craft Guild of Dallas
- Dallas Calligraphy Society (Kaligrafos)
- Dallas Handweavers and Spinners Guild
- Dallas Society of Illustrators
- Federation of Fiber Artists of Dallas
- International Porcelain Artists and Teachers Inc.
- Pastel Society of the Southwest
- Porcelain Art Guild of Dallas
- Southwestern Watercolor Society
- Texas Sculpture Association
- Texas Visual Arts Association
- Wearartists of Dallas

These groups have in common a need for exhibition space capable of accommodating their annual membership shows, juried or non-juried. These shows are currently held in building lobbies, shopping malls or occasionally in Art Centers outside Dallas (such as the excellent Irving Art Center.) The Coalition believes that the ideal venue for such gallery space is in the Arts District. They have therefore formed the Coalition to campaign for the inclusion in any new Arts District building of a museum-quality visual arts gallery, together with meeting space, offices, storage and the requisite shipping-receiving and other support space. The Coalition is further pressing to be fully represented on the Board of any new Art Center in the Arts District, so that they can retain their access to the gallery and other facilities.

The problems such societies face in finding venues for membership and juried exhibitions are not unique to Dallas. Those responsible for the programming of Art Centers, including those directly operated by the City such as the Bathhouse or the Ice House, are seldom willing to commit their limited space for recurring selections of shows by local artists' groups, preferring to develop programs focused on individual artists, small groups or themes. Since many members of such societies are not professional artists, the quality of the work in membership exhibitions inevitably varies, and in any case, a survey of members is often judged by those responsible for Art Centers to be of relatively limited interest. Coalition members of course point to instances of great popular interest in their shows,

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especially when they are held in more accessible locations such as shopping malls.

The Coalition's case for a visual arts presence in a new cultural center to be located in the Arts District, along with the additional performing arts facilities planned for the District, is nevertheless of value and interest in itself. There is a demonstrated need for more gallery facilities, organization offices and meeting rooms in Dallas. Whether such facilities, even with Coalition representatives on the Board, would provide a lasting solution to the need for adequate space for visual artists' group membership exhibitions, however, may be doubted. It is more likely that the visual arts component of the new Arts District Cultural Center would want to provide a more focused program than a sequence of recurring exhibitions of these societies. For example, there is a need for an Art Center focused on cross-cultural programs, bringing Dallas artists of all cultural groups together in exhibitions; these shows might be done in cooperation with some of these societies (and others), but such a program would not allow for the membership exhibitions of all of these societies, which could fill an entire year's schedule.

An approach that is more likely to provide a long-term solution is the combination of:

- A Visual Arts Incubator – recommended here as a use for the Harlan Building near the Market – which could provide gallery, studio, meeting and office space for these and other visual arts groups;
- Development of a tourist-oriented sales venue in the former Union Station building that is directly accessible to tourists and others in the downtown area.

49. Wearartists of Dallas

Founded in 1988, this organization currently comprises about 125 artists producing clothing, jewelry and accessories. It provides workshops and other events for its members. The organization is a member of the Visual Arts Coalition of Dallas, and supports the Coalition's campaign for a gallery, meeting

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space, offices and support space to be made available to its member organizations in the Arts District.

50. West End Transportation Museum Site

Otto Wetzel is leading a small group of West End business persons in a plan to develop a transportation museum in the present parking lot between the Woodall Rogers Freeway and the Sixth Floor Museum, an area served by live DART and interurban rail. This is a potential home for at least the display functions of the Age of Steam Railroad Museum and the small DART transit museum. It would also provide an excellent junction for the McKinney Avenue trolley to link into a new DART station there, and to encourage tourist movement to and from the West End. Planning is currently in the early, conceptual stages, while land assembly is in process.

51. Women's Museum

The Women's Museum: An Institute for the Future is the latest addition to Dallas' museums. Affiliated with the Smithsonian Institution, it is installed in a 70,000-sq-ft building that was constructed in 1910 as Dallas' first municipal coliseum and used for livestock shows until 1935, when it was renovated to serve as the Texas Centennial Exposition's Administration Building. It has been attractively renovated again by New York architect Wendy Evans Joseph in 2000 as the Women's Museum, at a cost of \$18 million (\$257/sf, a reasonable rate) for the building, \$4.5 million for the exhibitions. The Women's Museum opened in September 2000 as the nation's first major museum of women's achievements in all fields (in contrast with the women's museum focused on fine art only in Washington, DC).

Senior staff at the Women's Museum is well pleased with the building. It includes permanent collection galleries on the second floor, with changing exhibition space on the third, as well as an ample gift shop near the entrance, and a small cafe. However, senior staff have already identified a need for exhibition storage space, and they have yet to experience the demands of prospective lenders for adequate shipping-receiving and other temporary exhibition support space when they undertake to enhance their program with shows borrowed from other museums.

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The Women's Museum has optimistically projected attendance at 500,000 per year, slightly more than the 1998 attendance levels of the Dallas Zoo, the Museum of Art or the Sixth Floor Museum. Their staffing level in late 2000 was 18 FTE, with an intention to increase to 25 by 2001, plus security and cleaners on contract. Their projected operating budget is \$3.9 million, of which they hope to generate an optimistic \$2.4 million (over 60%) from rentals and sales. They have a beginning endowment of one million dollars, and have requested \$300,000 in operating support from OCA – almost the same amount as The Science Place receives. In their case, however, the City has arranged *not* to pay utilities costs for their building – a significant factor, given the huge volume of cubic feet that will require heating, ventilation and air conditioning, hopefully to museum standards.

The first year of new museums is never representative of subsequent years, due to the curiosity of one-time-only visitors. The Women's Museum will require several years to find its level. However, it appears likely that actual attendance, revenues and operating budget may be somewhat lower than currently projected, and that OCA may expect to see requests not only for significant subsidies to operations, but also for improvements to the building, especially to enhance exhibition storage and support facilities.

52. Video Association of Dallas

The Video Association of Dallas is a not-for-profit organization founded in 1989 following the great success of the Dallas Video Festival. A small organization with only 2 fulltime staff, 2 fulltime volunteers and 5 part-time seasonal staff during the Festival, they maintain a small administrative space at the Magnolia Lounge in Fair Park.

The mission of the organization is to promote an understanding of video as a creative medium and cultural force in society and support the work of Texas artists working in video and electronic arts. The Video Association provides the tools and venues for year-round exhibitions and workshops. Some of the many programs they offer include:

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- The Dallas Video Festival – currently in 14th year the festival screens over 200 local and regionally produced works.
- KidVid – an educational component of the Festival showcasing works made BY children.
- Summer Film and Video Institute – produced in association with Dallas Community Television and Richland College. This multi-week program is taught by industry leaders and sees in excess of 1,000 participants annually with classes ranging from Law-in-Film to production.

Although a highly successful and well regarded organization the VAD has faced many facility issues such as: securing affordable and regularly available space, reliable screening spaces and equipment. In the past they have used the Margo Jones Theatre at Fair Park, Lakewood Theatre, DMA and the Dallas Theater Center. They are currently looking for a new facility to house the Festival in Spring 2002.

Aside from increased funding their most pressing current needs are facilities: a 300 – 400-seat theatre, several 150 – 200-seat theatres and a 50 – 100-seat facility.

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Performing Arts Facility Needs Assessment

Background

The following covers the assessed needs for the performing arts facilities of the City of Dallas. Assessments and conclusions are drawn from a series of interviews and site visits made by team members from Theatre Projects Consultants since the project began in September 2000.

Assessments, and conclusions are broken into major categories: 1) Neighborhood Needs; 2) Performing Arts Facilities Needs; 3) Performing Artists Input; 4) Input from Civic, Business and Community Leaders. Through this process we investigated the cultural resources of the following eight Dallas neighborhoods:

1. West Dallas
2. North Dallas
3. Love Field
4. East Dallas
5. South Dallas
6. Pleasant Grove
7. Oak Cliff
8. Central Business District

The Team conducted reviews of the following:

Existing City owned performing arts facilities

1. Majestic Theatre
2. Morton H. Meyerson Center
3. Music Hall at Fair Park
4. Naomi Burton Theatre, Black Academy of Arts and Letters
5. Bathhouse Cultural Center
6. Artist Square
7. Dallas Theater Center
8. Kalita Humphrey Theater at Turtle Creek
9. Arts District Theatre
10. Sammons Center
11. Anita Martinez Recreation Center
12. Latino Cultural Center
13. The Dallas Public Library Branches

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14. City of Dallas Park and Recreation Centers/Facilities
15. Dallas Museum of Arts
16. Juanita Craft Civil Rights House
17. Hall of State – Dallas Historical Society
18. South Dallas Cultural Center

Existing non-City owned performing arts facilities

19. Ice House Cultural Center
20. Texas Theatre
21. Weisfeld Center

Other City owned properties

22. Harlan Building
23. Former Firehouse on Ewing
24. Union Station
25. Old City Hall and Court House
26. Dallas Housing Authority Developments and Projects

Privately or non-City owned properties

27. Malls and Retail Developments
28. Former United Way Dallas Headquarters
29. Casa Linda Theatre
30. Neighborhood Development Projects
 - a. St. Mary's Project of West Dallas
 - b. West Dallas Neighborhood Development Corporation
 - c. Pinnacle Park
 - d. Dallas Home Developments in North Dallas

Community Artist Input – Facilities

The object of these touring and interview exercises with individuals who live, work and create in these neighborhoods was to get a better understanding of these neighborhoods and learn first hand the depth of cultural programs and their needs by speaking with the residents.

We examined a broad range of facilities: Currently operating facilities, any type of abandoned or underutilized building, community centers and housing developments.

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Many dedicated community leaders and representatives toured us around. We were successful in touring and gathering a great deal of information and experience firsthand on the facilities and programs that make up the Dallas community.

Existing City Owned Performing Arts Facilities

1. Majestic Theatre

Located on the northwest corner of Elm and Harwood Streets the Majestic Theatre opened in April 1921 with vaudeville shows. The theatre was designed by John Eberson and was the flagship of the Interstate Amusement Company. The Majestic switched to motion pictures in the 1930's and ran them until it closed its doors in 1973.

In 1976 the Hoblitzelle Foundation formally presented the Majestic as a gift to the people of Dallas. In 1979 renovations started and the Majestic Theatre re-opened in 1983. The renovated theatre has a total capacity of 1,649. The Majestic Theatre, a City of Dallas owned building, is operated for the city by the Dallas Summer Musicals Management Group, Inc. The Majestic is rented by arts organizations such as Dallas Summer Musicals for the presentation of musicals, theatre, and dance, and is also available for meetings and conferences. Although available for rent, the facility has a very busy production schedule and is considered by many of Dallas' small-to-mid-sized arts groups as far too expensive with too many seats.

2. Morton H. Meyerson Center

The Morton H. Meyerson Symphony Center is owned and managed by the City of Dallas, and is home to the Dallas Symphony Orchestra. The Concert Hall is also used extensively by other Dallas based cultural organizations, including the Turtle Creek Chorale, the Dallas Wind Symphony and the Greater Dallas Youth Orchestra among other groups.

The 2,000-seat concert hall is approximately 260,000 gross square feet plus 200,000 square feet of underground parking with 12 full time city employees. The Meyerson hosts over 200 Symphony events, 400 events total in the hall and lobby. One of the finest qualities of the hall is the world-class acoustics.

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3. Music Hall at Fair Park

Located at Fair Park, the facility was originally built in 1925, renovated in the 1960's and added onto in 1972, and the seats have recently been replaced. The 3420-seat hall is home of the Dallas Opera and is also used for touring Broadway shows, pop concerts and meetings. Prior to the construction of the Meyerson, the Music Hall was also home of the Symphony.

Although the facility is regularly used, there are no variable acoustics, there is only one balcony, no side balconies and the space provides little intimacy. Opera season spans November to March and features 6 different shows that are well received and attended by the public. The remainder of the season the hall is available

Support spaces include a 350 seat restaurant, a small gift shop area that changes depending on what group is using the hall, a lobby and restaurant rented out for special events.

4. Naomi Burton Theatre, Black Academy of Arts and Letters

The 200,000 sq. ft. facility is part of the Dallas Convention Center and houses two performance venues, the 1,750 seat Naomi Burton Theatre and the 225 seat Clarence Muse Café Theatre as well as several rehearsal spaces.

The Black Academy has two decades of managing the facility, producing and presenting programs in music, theatre, dance, film, television and video, literature and visual arts

5. Bathhouse Cultural Center

Built in 1930, on the man-made White Rock Lake with views to downtown, the facility was purchased and converted into a City owned cultural center in 1981. The 7,500 square-foot facility houses one art gallery, one hall gallery, one classroom and small dark room for rental, 120-seat black box theatre and two dressing rooms. The spectacular outdoor Balcony overlooks the lake and is also used as a performance/special event space and a small outdoor art/performing area that is used for story telling, music, etc.

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Recent upgrades include the installation of a new HVAC system although this is an extremely noisy system, especially in the theatre.

Although originally neighborhood specific in its attendance, the facility has grown more high profile over the years and now attracts visitors citywide, approximately 40,000 visitors a year. The facility is booked continuously and is unable to accommodate many performing and visual arts groups.

The gallery program tries to provide a balance between local, regional and international artists.

6. Artist Square

Located in the heart of the Arts District, adjacent to Meyerson Center, this is a large open green space used for outdoor performances, festivals, community and educational events. This is an extremely popular space and includes two small kiosks - one for ticket sales, the other for restrooms. The green space also serves as an "architectural buffer" between the Meyerson, the DMA and new Theatre/Opera Complex.

7. Dallas Theater Center

The mission of the DTC is to produce classic, modern and contemporary theatre of the highest artistic quality.

7. a. Kalita Humphrey Theater at Turtle Creek

Located in Turtle Creek, this Frank Lloyd Wright facility is one of the few performing arts buildings ever designed by the famed architect. Although fairly well maintained, and an exciting example of this specific style of architecture, the facility lacks many of the attributes of a well designed and functional performing arts facility.

Built in 1956 the theatre has been in continual use and was renovated in 1988. The theatre is home to and the venue for many of the Dallas Theater productions. Having over 400 productions since 1956, the theater is an active venue and much loved by the Dallas theater patron community.

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Although there is little or no true shop space, much of the technical production work is completed at the Arts District Theatre on Flora.

7. b. Arts District Theatre

Located near Artist Square in the Dallas Arts District, this is one of two facilities (the other located in Turtle Creek) operated by the Dallas Theater Center. The facility was initially built as a temporary facility in 1983 but is still operational. The 700-seat theatre was designed as a flexible theatre space; however due to costs to change seating, the theatre typically remains in one position. The site also provides all production facilities for both this location as well as Turtle Creek facility.

The theatre stages 6 shows/year - 5 plays plus the Christmas Carol. Two are performed at downtown location, the others at Turtle Creek. Shows typically run 4 weeks with 8 performances/week. The facility offers a comprehensive school/education program - Project Discovery. In the future, the theatre is planning to do an educational outreach program

Wish list: When a new facility is constructed, the theatre would prefer 800 seats but still with modular seating and flexibility, fly space with rigging for 40-50 line sets, and expanded and additional rehearsal space.

8. Sammons Center

The Sammons Center is a 1988 conversion of a 1909 Water Pump Station into an arts incubator space. An adaptive re-use project costing approximately \$3 million, it is an architecturally excellent and a high quality example of a successful and well maintained facility. The Center provides office and support services and space for small and mid-size arts organizations.

The facility houses 15 performing arts organizations including two resident groups, and currently has a waiting list of over 28 organizations looking for incubator space. The one major hurdle for the organization is most organizations stay and expand rather than moving out to their own space. Those organizations that did leave have had mixed results - some have succeeded while others have failed.

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The technical resource area shares use of fax machine, Xerox machine, computer and high-resolution printer. There is also a 2,800 square foot flexible rehearsal space with natural light used primarily for music rehearsals and special events and a 1,200 square foot recital and rehearsal hall with natural light.

Although the facility was regularly rented out to non-arts events in the past they have stopped renting out the facility for extraneous events such as weddings. These rentals were too much work, too much strain on the facility and distractive to their mission. Rents are substantially lower than market rate at between \$8.50-\$10.50/sq.ft. versus \$25-\$28/sq.ft. Rents include surface parking and 24 hour access to the building, both of which are critical for arts organizations.

Their primary needs are for another similar facility of approximately 50,000 sq. ft. Ideally, this would be equally split between offices and rehearsal spaces. The current thought is that the larger organizations would move into this space, allowing the Sammons Center to be used for smaller, emerging groups.

9. Anita Martinez Recreation Center (Park and Recreation)

Located in West Dallas, this is one of the most active facilities in the neighborhood. Attached to the Lorenzo DeZavala Elementary School, the Recreation Center is heavily used as both a community and a cultural center. Serving predominantly the Latino community of West Dallas, the Recreation Center is Located on N. Winnetka just off of Singleton.

Maintained in fairly good condition, the building has few structural or maintenance issues, although the skylights are a recurring problem. The two story facility has many amenities that the community regularly uses, including: a boxing ring for a very successful youth boxing program, a full kitchen, which serves as local food bank and serves many meals daily, and a large gymnasium, Large playrooms/multi-purpose classrooms and an extensive and fairly up-to-date exercise and weight room are used by the local community. Although currently

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undeveloped, there is an adjoining green space, which could be developed as part of both the A.M.C. Center and the school.

The major complaint and issue for the facility is the lack of access to public transportation. Although there is access by DART bus routes on Singleton, the absence of a rail line appears to be a deterrent for greater access and community participation in the Center's activities.

10. Latino Cultural Center

Located at the intersection of Good Latimer and Live Oak, the site was given to the City by the Meadows Foundation. Scheduled to open in spring of 2003, this facility will contain a 300-seat auditorium and visual arts gallery.

The MISSION of the Latino Cultural Center is to serve as a catalyst for the preservation, development and promotion of Latino and Hispanic arts and culture in Dallas. The VISION of the Latino Cultural Center is to provide artists, cultural organizations and the Latino community with the facilities and opportunities to develop and give their voice. The Center will present opportunities for education and experience in quality visual, literary, media and traditional arts. The center will provide a venue and workspace for artists.

11. The Dallas Public Library Branches

The Dallas Public Library system is fairly well connected, and, as a general rule, attempts to engage the community on many levels; reading, computer literacy, cultural events, GED and ESL classes and as neighborhood/community centers. Although these are not "traditional" performance venues, there are many opportunities for programming, community development and partnerships between the libraries and OCA or other City departments. The Library system has done a fine job in creating cultural activities throughout the City at their facilities.

Many of the library branches currently have both performance venues and active cultural programs from poetry readings and story telling to dance and culturally diverse programs. Those branch managers that know of the OCA's Neighborhood Touring Program try to incorporate performances into their

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annual schedule. The following is a highlight of some of the many branches facilities and programs:

Central Branch

The Central Branch is a shining example of what a city, community anchor library should be. According to the Library Department data, this is the single most visited facility, attraction, or museum in the City of Dallas.

The seven-story facility is host to many meetings with multi-purpose and performance rooms. In the Main Lobby (which was recently glass enclosed) are two multi-purpose/function rooms; one of which is not currently used.

The second floor has the Children's Resource and Learning Center which has two performance venues in it: 1) is a small staged area with theatrical lighting, floor seating for approximately 30 children and chair seating for approximately 20-25 adults. 2) a space they call "The Forest" which is a circular room approximately 30' across with acoustic paneling so the room can be filled with screaming children and performers, all of which cannot be heard by the rest of the library patrons on the floor.

The fourth floor has a gallery space with ample natural light. Both DISD, local artists and the community regularly use this space. The last exhibit, which was the end product of a DISD art project, had in excess of three hundred visitors over a two-week period of time. There are also two class/lecture rooms on the floor. The fifth floor has two classrooms, which, along with the fourth floor classrooms, are used for ESL and GED programs as well as community gathering places.

One of the most remarkable assets of the Central branch is its vast and comprehensive collection of both rare and first edition volumes and its collection of theatre, opera and performing arts costumes and design which is reported to be the largest collection of its type in the Southwest.

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Dallas West Branch

The Dallas West Branch, located in Singleton in front of the Multipurpose Center and Children's Clinic, is almost more of a community center than a library. Built in the 1960's the facility is in fairly good repair and is well maintained.

Although they have a "performance space" it is a traditional, lack luster auditorium lecture-type space seating approximately 75 and has no traditional support spaces such as wings, dressing rooms or theatrical lighting. The facility also has two classrooms used primarily for ESL classes.

Since West Dallas has little or no other cultural facility spaces, this facility is widely used for community, education and artistic programming.

This facility was recently the recipient of several new computers through the Gates Foundation Grant to the Dallas Library System.

Pleasant Grove Branch

Although heavily used, this appears to be one of the smallest and under supplied branches visited. Historically the branch was in a primarily Anglo community, but as the area changed demographically, the library staff remained, and the programs, book collection and facility grew out-of-touch with the community it was supposed to serve. Although this has changed drastically in recent years, the lack of appropriate books and programming is visible and a constant problem for the staff.

The facility has a moderate sized multipurpose room that often serves as a community-meeting place, performance venue and classroom. As with most other branches, there are also two classrooms used extensively for ESL and GED programs.

For community and arts programs, this facility has had a recurring problem with attendance and immediate members of the community turning out for culturally specific programs. There is little or no support for cross cultural or "mainstream"

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programming and attendance at these types of events has proven disappointing.

The facility was recently the recipient of several new computers through the Gates Foundation Grant to the Dallas Library System.

12. City of Dallas Park and Recreation Centers and Facilities

The Dallas Park and Recreation system is extensive and often attempts to engage the community on many levels from athletics to education and community development to cultural events. As with the Libraries there are no "traditional" performance venues. However, there are many opportunities for programming, community development and partnerships between the libraries and OCA or other City departments. As with the Library system, the Park and Recreation system has provided space and cultural programming at many of its facilities. Enhancements and additions to existing programs would only contribute to the extensive impact of recreation centers and parks on the City of Dallas.

Many of the recreation centers and park facilities currently have community programs. Those branch managers that know of the OCA's Neighborhood Touring Program try to incorporate performances into their annual schedule. The following is a highlight of some of the facilities and their programs:

West Dallas Multipurpose Center

Located on Fishtrap Road, just behind the Dallas West Branch Library, this is a community center with a Children's Immunization Clinic in the same facility.

Along with the Multipurpose center and Clinic, there is a utility payment center and offices for several community support services.

The facility is fairly simple, but is used extensively throughout the day. During the early hours and the afternoon, mostly seniors use it for meetings, crafts and arts classes. In the afternoon and early evenings mostly teenagers and youth use it for similar programs. Classes are held in the evenings and on

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weekends. Along with classrooms and the multipurpose hall, there is a small cafeteria.

One of the facility managers would like to better utilize the green space surrounding the facility. Since there is so much unused land surrounding the facility, one desire would be to partially enclose the land and turn the unused lawn into a sitting area for the seniors and a playground for youth.

Lakewest YMCA and Recreation Center

This brand-new facility is owned and built by the Dallas Housing Authority and managed by the YMCA. Open less than three months the facility already has several hundred active members with a growing membership. Along with a state-of-the-art exercise facility there is a full gym, multipurpose room, designated arts space and a satellite Dallas police station.

MLK Recreation Center

Part of a large complex of building with the MLK Library and senior center, this is one of the most active recreation centers and an important South Dallas community anchor and center.

The MLK Center has full kitchen facilities, two large multipurpose rooms, classrooms, gymnasium and weight rooms. The facility is also host to numerous arts and cultural programs. Facility management is eager to partner with other City and cultural organizations such as Fair Park, DMA and the Dallas Zoo.

Janie C. Turner Recreation Center

Located a little "off-the-beaten-path", the Janie C. Turner Recreation Center is an active community anchor and one of the few facilities in the Southeast Dallas/Pleasant Grove area. The facility has a small kitchen, function/multi-purpose room, gymnasium and a weight room.

Although the facility is well maintained and heavily used, especially on the weekends, there is no space dedicated to activities other than athletics and fitness. The weight room was originally designed to be the "arts & activities" room, but the

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demand for a workout facility necessitated turning the room into a weight room.

Singing Hills Recreation Center

Located in East Oak Cliff, this center is again one of the few facilities in the neighborhood. Serving as both a recreation center and community center the facility has a function/multi-purpose room, gymnasium and classroom.

Fretz Recreation Center

Located in North Dallas this facility is both versatile and well used. As with many of the other larger community/recreation centers, Fretz Park is part of a complex of buildings, which have a library, pool, kitchen, gymnasium, green space, weight room, classrooms and a multi-purpose room.

The facility sees continuous use seven days a week and is host to activities from athletics, education, cultural events and family community events.

Keist Park

Located in West Oak Cliff, this is a multi-purpose park and recreation center with many facilities and opportunities for athletic, cultural and community activities.

There are several playing fields and facilities with kitchen, gymnasium, function rooms, multi-purpose rooms, classrooms and weight room.

13. Dallas Museum of Art

Details of the Dallas Museum of Art programs and facilities are covered in the Museums and Visual Arts section of this report. However, it is important to note the Museum has a small performance venue, the Horchow Auditorium.

Although not an ideal performance space as there is limited support space, performance equipment and no wing space, the Horchow Auditorium is regularly used for lectures and performances.

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14. Juanita J. Craft Civil Rights House

This is the former home of Civil rights activist Juanita Craft, where for over half a century she assisted the Dallas' Black community in education and issues of civil rights. As a memorial the City of Dallas created a living museum and community center from the house in order to increase public awareness, knowledge, and appreciation of the significance of Juanita Craft in the Civil Rights movement in the City of Dallas, the State of Texas, and the United States.

The House displays memorabilia honoring Dallas' first African-American woman City Council member. Craft was the first black woman to vote in Dallas and was a national delegate to the 1976 Democratic Convention

15. Hall of State – Dallas Historical Society

The majority of the function and programming of the Hall of State is as an archive and museum, and this is covered under the Museums and Visual Arts section of this report. However, it is important to note that the Hall does have a 349-seat auditorium. Although not often used, this is a valuable City resource used primarily for classes, lectures and meetings. As with many lecture auditoriums, there is no support space such as wings, a backstage, or actor and technical support space.

16. South Dallas Cultural Center

The South Dallas Cultural Center was built in 1986, designed with no knowledge of the requirements of an arts facility. All spaces are felt to be inappropriate for the uses they are meant to serve. No improvements have been made since it opened.

One of the most significant structural problems is the massive skylight in the entry hall/gallery. There is significant leaking and this affects the roof in the gallery, resulting in noticeable water damage.

Facilities include a 99-seat semi-black box theatre with tile floor and some amount of stacked seating. This is a very poor performance space but heavily used. It is in need of better theatrical equipment and lighting. The acoustics would have the potential of being good except for the ventilation system that is

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inadequate and noisy. Direct access is provided to loading dock through a small loading/staging space. The sliding door to this space from the performance area is broken. Two dressing rooms are provided, one on each side of the space (up a short flight of stairs, not handicapped accessible). In the future they would like a 300 seat black box theatre.

In addition, there is a recording studio - soon to be upgraded. The facility is available to be rented out and is also used for the teaching of digital technical programs, recording and music techniques. There is a full time person running the studio – the mission of the studio is to promote black music.

The Main gallery should have the floor replaced with cement slab. Currently the surface is an aggregate, which is difficult to maintain, and provides rough surface.

There is a small kitchenette that serves 3 meals/day for 50 children during the summer. Extremely inadequate, the kitchen has two burners of a 4-burner stove that work. The kitchen needs both new equipment and a larger area.

Although the dance studio is regularly used, it is too small and is of an odd proportion being square. Other facilities include: a dark room with much water damage requiring immediate ceiling repair; a small computer labs, library/meeting room; printmaking studio (soon to be expanded); a ceramic room and a small outdoor paved space off of ceramic room.

The facility has a site for expansion next door, separated by a street. There is a need to check into the feasibility of vacating the street since it only runs the length of their property and serves no other facilities. However, parking will be a problem in the future as this area is used quite often for overflow parking. We were told that the site could accommodate a building footprint of 30,000 gross square feet.

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Existing Non-City Owned Performing Arts Facilities

17. Ice House Cultural Center

The Ice House Cultural Center is a privately owned facility, originally constructed in 1905 as an icehouse, and converted in 1997 to an arts facility. Although privately owned, the facility is leased to the OCA. Renovation was done by a private entity and private dollars. Currently the facility includes: a single gallery space, a small dance/rehearsal space and a second small gallery. The dance space has no mirror, limited sprung floor (if at all) and leaks. The gallery is also experiencing some leaking.

The owners have recently “converted” the back lot into a paved outdoor plaza with murals painted on buildings facing the plaza; the space is used for outdoor special events. Plans are to convert the large space next to the gallery into a black box theatre, most likely as the home of Cara Mia Theatre. Every 2nd and 3rd Thursday of the month, the large gallery is used as a coffee house. Started by a local resident, the coffee house serves flavored coffee for \$2 and offers musical entertainment. The proceeds go toward the funds for renovation of the theatre.

18. Texas Theatre

This facility is nearly usable, was recently leased to Dallas Summer Musicals and has begun an extensive renovation process. The facility will then become an additional space for the expanding presenting and production of DSM.

Although a tour of the facility was not made, it is our understanding that the facility is currently in a state of great disrepair. There has been extensive flooding, much of the ceiling and the auditorium are destroyed and there are animals and pigeons living in the building.

A contract has been signed by the Oak Cliff Foundation to take over the building, and renovate the facility, to be operated by Dallas Summer Musicals. Funding for this is a joint effort of HUD funds, City funds and some private development funds. Renovation efforts have begun.

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19. Weisfeld Center

This is the former Church of Christ Scientist building located on Cadiz St., just a short distance from the Farmers market and the Convention Center. Built in 1910, it ceased to be an active church in the 1970's. Herschel Weisfeld purchased the facility and began renovation in 1999. Almost fully restored, the facility is rented out for events, weddings and performances.

Arts groups which regularly use the facility include Turtle Creek Choral, Dallas Symphony and some theater Groups. The facility houses an impressive Hook & Hasting pipe organ currently under restoration.

Other City Owned Properties

20. Harlan Building

Located downtown adjacent to the Farmer's Market on Cadiz Street, the building is surrounded by a flower and plant market. This city owned building appears to be two separate structures, one slightly higher than the other. The main building is approximately 70' deep, the other approximately 15 - 20' deep. The back wall of the small building is missing entirely, possibly as part of an earlier demolition project that was stopped by the City.

The building was originally constructed as a food storage facility. Attempts have been made over the past few years to develop the building in several ways; none of these projects proved either feasible or financially sound.

The building is in an extreme state of disrepair and extensive renovation would be required from mechanicals and HVAC to structural and cosmetic. However, the building's character and location make it prime for adaptive re-use consideration. The age and significance of the building also suggest any developer might be eligible for historic tax credits, although this would have to be confirmed.

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21. Former Firehouse on Ewing

Located on an active DART bus line, this former fire station is currently supervised by Property Management. Although they are presently in contractual litigation with the current lessee, they anticipate the facility being available for some other use within the next six months.

This is a remarkably ordinary building; with little in the surrounding area other than several faith based organizations and these facilities. This is a “deep” Oak Cliff neighborhood about midway between the major roads of 35E and Illinois Avenue, not far from the Dallas zoo. Although there is little other “critical mass” of other facilities around the immediate area, there is an ample sized parking lot, with several others at the area churches; the facility is in good repair, is on a major thoroughfare, is currently owned by the City and is in one of the neighborhoods identified as having no existing cultural facilities, yet is densely populated.

22. Union Station

The marketing and selling of art and in some cases crafts produced by Dallas based artists is a key component of the Cultural System. Many artists' livelihood is based on their ability to sell the art they produce. The Union Station location would be ideal for this purpose with direct links to major conference hotel and the Amtrak and DART transportation hubs.

23. Old City Hall and Courthouse

Located in the heart of the Central Business District at Harwood and Main, the **Old City Hall** is potentially partially available. It is still used for some daily City functions so there would be on-going foot traffic in the building.

- Two buildings - one historic, the other built in the 1960's.
- Police are moving out of newer building, making it available for other uses
- Primarily a rectangular building consisting of double-loaded corridors; the buildings would require significant funds for renovation, as most of the building apparently has asbestos and circulation problems.
- Potential issue with this as an arts center would be availability/affordability of parking

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- The historic building has much greater potential as an arts center, but is likely not available (at least in the near term) as the courts it houses are still operational.

24. Dallas Housing Authority Developments and Projects

The DHA is an active and key developer of many projects throughout the City. An example of this is a proposed development in Northern West Dallas, along the Trinity River Meanderings. This proposed project has a cultural/community facility component.

Future partnerships and opportunities to develop cultural/arts/community facilities should be investigated. These are ideal opportunities for developing facilities that serve the immediate community, are easily assessible, and provide alternative venues for artists.

Non-City Owned Facilities

25. The Cathedral Guadalupe

The Cathedral Guadalupe has a very active cultural component, ***Cathedral Dallas Incorporated***, providing a venue for local artists in the arts districts. Featuring 5-6 exhibits a year, it also presents artists and is host to performances, lectures, presentations and workshops by local groups. It provides a meeting site for the American Guild of Organists, Friends of the Arts District and Arts Partners in Education to name a few. It works collaboratively with OCA, the constituents of the Arts District and the Booker T. Washington School. ***Cathedral Dallas Incorporated*** receives some funding from OCA.

26. Malls and Retail Developments

Southwest Center Mall (former Redbird Mall)

Located in Deep South Oak Cliff, this active mall is considered a community and regional anchor. Although the Mall itself is not an arts or community center, there is considerable opportunity to utilize the spaces around the mall for arts and community programming and facilities.

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Currently there are two closed multi-venue movie theatres and a sizable building which is a former IRS office building. These alternative potential adaptive re-use facilities are potential locations with ample parking, easy highway access and located on DART bus lines.

Wynnewood Village

A vast and varied development of retail, residential and entertainment, Wynnewood is located in Oak Cliff between Zang, Illinois and Vernon Avenues. The general plan of the development is a central retail and services core with housing built around it.

Development and construction of a community "band shell" type of performance space is currently planned for somewhere inside the development. There is ample opportunity to foster and develop other arts facilities and programs. There certainly appears to be a built-in audience.

27. Former United Way Dallas Headquarters

This four-story building is located in the heart of downtown on the corner of Ross and Lamar, a short distance from the Arts district. The facility is soon to be sold as United Way is building a new facility in the immediate area.

This facility is a possible location for incubator spaces, community gallery spaces or rehearsal and support spaces.

28. Casa Linda Theatre

Located in Northern East Dallas, this privately owned facility has been vacant for three years. The complex includes a 250-seat, 150-seat, 90-seat and 75-seat theatre. Although contacted, the real estate agency, which apparently has the building in escrow, was not interested in showing the facility.

29. Neighborhood Development Projects

There are numerous examples of the Community Development Corporations developing and implementing projects throughout the City. Examples of some of these projects are:

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a. St. Mary's Project of West Dallas

The St. Mary's Project is a venture of Vecinos Unidos and is planned as a residential, retail and community development on approximately 40 acres of West Dallas land off of Singleton. This development is scheduled to have a multipurpose arts and community facility as part of the overall concept.

b. West Dallas Neighborhood Development Corporation

Several members of the team have met with different representatives of WDNDNC over the course of the project. There are several housing and community development initiatives they are currently involved with:

Trinity River Meanderings: This is mostly a park and green-space development project along the waterways that feed the Trinity River and run throughout West Dallas. Although this is closely tied to the community and could be developed in conjunction with the Trinity River Project, this is a completely separate project. Currently they are not considering art facilities, but would like to tie in public art and would possibly consider the addition of arts facilities.

West Dallas Area Developments through DHA: Although not directly involved in the DHA projects, WDNDNC fosters partnerships with DHA and encourages OCA and other city agencies to invest in these new housing developments.

DHA has a pending development in the Northern West Dallas area, along the Trinity River Meanderings. Although plans are not firm, DHA is considering a multipurpose community arts center as part of the project.

Lead Smelting Superfund Clean-up: This is a major initiative to remove and clean the contaminants from the former lead smelting plant on Westmoreland. The facility is presently being dismantled. Much of this project entails identifying the areas affected and contaminated

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by lead and assisting the Superfund initiative to clean the area.

Oral History Project: Although not an official project of the WDND, many in the organization are dedicated to collecting and preserving the observations, recollections and life history of the West Dallas residents affected over several generations by the lead smelting plant.

c. Pinnacle Park Development

This is a massive, several hundred-acre development project situated south of Interstate 30 and Loop 12. The site was strategically selected for developing campus-style business, retail centers and warehouses.

Part of this development will include the newly announced Mexico/US Trade Center, an initiative started by President Fox. This will be the first official major US distribution facility for Mexican products.

30. Commercial and Tourist Entertainment

Along with Dallas' sophisticated and growing arts community there are the commercial entertainment districts of Deep Ellum and the West End Historic District. These vibrant and nationally recognized areas are successful destinations for residents and tourists alike.

Deep Ellum

Deep Ellum is the renovated warehouse district located just three blocks east of downtown Dallas. The 170 acre area is known as the "alternative from the norm" and is often considered the Dallas home of fashion-forward, trend-setting style and the birthplace for many new bands.

Once the home of blues legends Blind Lemon Jefferson, Huddie "Leadbelly" Ledbetter, and Lightnin' Hopkins, Deep Ellum, "the dwelling place for the eclectic", is a vibrant urban neighborhood where people live, work, eat, drink, shop, and are entertained and enlightened. Once-abandoned warehouses and historic buildings have been transformed into eclectic shops, bars,

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restaurants, galleries, and lofts. In addition, the area holds numerous live theater and poetry venues.

Today some of the best in current music can be found in Deep Ellum, from folk, blues and hard driving rock to jazz, reggae, rockabilly and cutting edge alternative. Edie Brickell, Stevie Ray Vaughn, Sarah Hickman, and numerous other musical talents started their careers on Deep Ellum stages.

One of Deep Ellum's best known, and attended, attractions is the Deep Ellum Arts Festival. Known for its "new age" energy, this festival has become the signature event and one of the biggest weekends of the year for both Dallas and the Deep Ellum Entertainment District.

This free-to-attend, outdoor "Street Party" is three full spring days of concerts, "cutting edge" artists and diverse foods. The Festival sees an estimated 100,000 attendees throughout the weekend with over 150 juried artists displaying original works and 85 national, regional, and local original bands playing from 5 different stages.

West End Historic District

In the early 1800's John Neely Bryan, known as the founder of Dallas, negotiated with the Caddo Indians for land and then established a trading post on the bluff of the Trinity River, not far from the present day West End Historic District. Today, the West End is a nationally recognized entertainment district and major tourism anchor for the City of Dallas, attracting an estimated seven million people annually.

The converted turn-of-the century warehouse buildings represent a superb example of adaptive reuse in a pedestrian setting, offering a unique mix of museums, historical sites, and entertainment. The district's self-produced and self-guided tour sets the boundaries and presents an overview of the West End Historic District: Begin at the West End Market Place (Market & Munger); South to the intersection of Market & Ross Streets; South to Pacific Avenue (Market & Pacific); South to Elm Street (Market & Elm); West across Market Street to Founder's Plaza; across Houston Street to Dealey Plaza (Houston & Elm) and

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finally around the curve on Houston Street towards the intersection of Market & Ross.

Today the West End Historic District has three major events:

The Taste of Dallas: An outdoor food and music festival. A three-day summer event is "Dallas' largest free outdoor festival" attracting an estimated 275,000 people. This festival features booths from restaurants throughout Dallas, musical entertainment, retail vendors and interactive events and booths.

West End's Mardi Gras Parade: Where the District celebrates an old tradition with corporate floats, festive costumes, live entertainment and "plenty of beads." Traditionally the Parade starts at the top of Record Street and heads south turning left onto Ross Ave, then moves East and onto Market Street heading North onto Monger and finally wraps around the West End a couple of times. The announcer stand is located on the landing of the old Hubcap brewery. The West End's Mardi Gras Parade is produced by the West End Association to benefit the Alliance for the West End, Inc., which is dedicated to making the historic West End District the center of community celebrations. Awards were given for the Best Of Show parade floats. Following the parade is an "After Party" held in the old Hubcap Brewery.

West End Cattle Drive: A fall event where Cattle are escorted down Market Street by the Dallas County Sheriff's Posse (a mounted volunteer police force). This street festival is particularly popular with children as they have the opportunity to have pictures taken with Longhorns and Armadillo Puppets; there is also a shoot out by the Old Dallas Shootists and real covered wagons. Additional entertainment is presented on a stage at Market & Pacific Streets. There are also food competitions.

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Community Cultural Needs

Dallas, as most cities, is divided into several neighborhoods or districts that represent distinctive voices in the city scape. These neighborhoods are North Dallas, South Dallas, East Dallas, West Dallas, Love Field, Pleasant Grove, the Central Business District and Oak Cliff. While these communities share many common concerns, they also express divergent views on access and opportunity for their citizens in arts and cultural resources. Each neighborhood of Dallas can be characterized as diverse because new population groups representing multiple nationalities and ethnic groups have continued to settle in over the last ten years. North Dallas is the most affluent community, followed by East Dallas, and South Dallas and West Dallas the least.

During the course of dozens of individual interviews, a series of community focus groups, and several town hall meetings, residents of Dallas suggested problem areas and offered solutions to arts and cultural access issues that are here offered as part of a planning blueprint for the city in the years ahead. The team conducted focus groups and public forums in North Dallas, Oak Cliff, East Dallas, and South and West Dallas.

As the summary of resident expressions shows below, Dallas is in a position to meet the challenge of service to new and growing constituencies, but not necessarily in the same places and patterns as before.

Transportation

Transportation to, from, and around the city was of great concern to residents of South Dallas and Oak Cliff, where a high percentage of residents do not own cars. While DART continues to expand and improve its network of bus and train service throughout the Metroplex, many communities in the city

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continue to lack efficient and regular service within neighborhoods and to downtown destinations. Residents of southern communities recommend that DART add new routes that intersect their communities, and provide more access to Fair Park and to downtown destinations.

Youth Arts Education

The most compelling testimony in all community discussions addressed the need for access to arts education youth programs. Most major and mid-sized Dallas arts and cultural organizations have arts education programs that operate either as independent projects or as collaborative partnerships with the DISD. Young Audiences and Arts Partners, the premier arts collaborations, are reaching dozens of public schools and seek to expand their reach to additional schools in the near future. Curriculum based arts programs are very rudimentary within local elementary and middle schools.

Several residents suggested the development of after school arts programs that could be DISD sponsored or offered in concert with community arts organizations. New programming could also include weekend school activities.

A major potential resource for arts education is the community recreation center. Numerous facilities are located throughout the city, with several new buildings in the works. Few of these facilities offer regularly scheduled arts education programs, although most buildings have space that could accommodate such programming. Several recreation administrators indicated an interest and willingness to have programs on their sites and offered to explore facility options with the Park District.

Programs and Facilities

One of the envisioned priorities of cultural planning is the desire to encourage development of arts programs that are ethnically and culturally diverse. This, of course, makes perfect sense in the context of a city that shows increasing diversity in its population growth patterns. It is also essential that definitions

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of art be expanded to include aspects of cultural and social exchange that are indeed part of activities of daily living.

With the City's continuing commitment to and support of community based arts centers (Bath House, South Dallas, Ice House and the soon to be built Latino Cultural Center), there is renewed interest in developing additional facilities in communities not currently served. In fact, residents of Oak Cliff, North Dallas, and West Dallas suggested that their communities should also have cultural centers. Other approaches to enlivened community arts include links of commercial development initiatives with new community cultural planning. Several possible projects have been identified that include adaptive re-use of theatres, shopping centers (Southwest Center Mall) and storefront properties in South Dallas, East Dallas and Oak Cliff. Some of these re-development properties could, in fact, become incubators for arts programs in mixed-use spaces.

In sum, through the careful and in-depth evaluation of existing neighborhood and citywide facilities, the Community Cultural Master Plan consultants identified opportunities for renovation, expansion of existing facilities, as well as creation of new ones. Projects conceptualized in this document offer a mix of facility plans integrating geographic and demographic research and information gleaned from the communities themselves.

Need to deliver arts on community level

Two themes, access and increased allocation of cultural resources, summarize individual interviews, discussions at focus groups, and town meetings. Participants voiced concerns about a myriad of issues but one particular theme was heard over and over; community residents in South Dallas, West Dallas and Oak Cliff felt little engagement in the cultural life of the city. Many respondents felt that the majority of city arts allocations go to major cultural institutions, while interest in and commitment to community based efforts are given short shrift.

Although there has been a recent emphasis on program collaborations such as Arts Partners and a few other citywide

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initiatives, there has not been enough attention paid to poorer areas of the city through fund allocation or facility development.

Fair Park, a major oasis of entertainment, arts and culture should become more engaged in the immediate community of South Dallas. Although we heard of the historical disconnect between Fair Park and South Dallas, there are new measures to reach out to the surrounding communities. The Friends of Fair Park have been actively engaged in outreach and there has been some progress. The South Dallas Fair Park Trust Fund is reinvesting in South Dallas through the distribution of small grants to not-for-profits and businesses. \$300,000 is accrued to the fund each year from a \$.10 ticket surcharge on performances at the Star Plex Theater.

Communication

Effective communication is an important element of community development. During community discussions, several participants suggested avenues for improved communication and contact between media and arts organizations in Dallas. A summit involving mainstream media and representatives from the Dallas arts and cultural communities could help define areas of mutual interest and encourage more media coverage of events and activities.

One objective for improved communication could be a campaign to show how the arts are an important part of the life of the city. Another campaign could focus on broadening the definitions of **art** to include constituents who might not see how the arts impact their lives.

Communication can also involve non arts organizations and businesses, including stores and supermarkets because everyone visits the grocery store regularly.

To encourage accessibility and spike community interest and participation by youth, several focus group participants suggested marketing arts programs with incentive competitions with awards and prizes that could parallel more popular sports programs at community and recreation centers. Other options

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include leadership from the local PTA chapters who could encourage community dialogue through meetings with community residents.

Commercial, Cultural and Economic Development

Community economic development can be defined as the confluence of commercial and cultural elements leading to an improved quality of life for the residents. Cultural institutions are economic engines supporting staff, artistic personnel and physical structures, in addition to the all important audience of patrons and participants. Commercial facilities are drawn to cultural entities and can support and encourage patronage for themselves and the cultural facilities. It's a prefect mix. Community cultural planning should involve a process of absorbing and adapting existing facilities, and building new programs.

Through a combination of municipal financing, private investment and CDC's support, many of the proposed arts and cultural projects will be realized.

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Neighborhood Interaction

Residents of North Dallas are active participants in the cultural life of Dallas, particularly Arts District and downtown arts activities. Because of the proximity of North Dallas to suburban communities of Richardson, Plano and Addison, residents often take advantage of cultural opportunities in these communities. South Dallas has a dearth of arts institutions, except for the South Dallas Cultural Center and Fair Park. However, residents from across Dallas are attracted to Fair Park, the Bath House, and the South Dallas Cultural Center.

Several artists from Oak Cliff have organized an Oak Cliff Studio tour that draws people from the greater Dallas community. This kind of activity encourages residents to explore unfamiliar communities and establish contact with the local artists.

Leadership

Community leadership is important. Again, over the course of focus groups and town meetings, residents bemoaned the lack of active leaders who can represent constituents to the city government. When asked, participants often were unable to focus on specific individuals who are vocal supporters of arts and cultural development in their communities. In addition, when asked who in the municipality (either government or NGO) they should seek help or assistance from, they could not identify anyone. Residents of Oak Cliff were hard pressed to name a single individual who was a strong arts advocate in the community.

The issue of lack of leadership was "implied" by many of the questions and responses regarding facility usage and access. While focus group facilitators encouraged participants to outline concerns under the umbrella of new facilities, new resources, and improved access, respondents conceded that dynamic, if not visionary community leaders would have to materialize to develop programs and opportunities AND maintain them once they were developed.

The cultural leadership void in the poorer areas of the city could be addressed with staff development and training programs at community arts and cultural organizations. The City and major

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cultural organizations could initiate this training. There are other civic organizations that could assist in these efforts including Chambers of Commerce, the Dallas Business Committee for the Arts and the Urban League.

The bottom line is that through a fusing and cross fertilization of commercial, cultural and economic development projects, Dallas will move confidently ahead to serve the needs of a growing urban population and impact the quality of life of hundreds of thousands of residents.

Artists/Organizational Needs

Artists and Organizations Associated with OCA

See Appendix 7 – OCA Organization Questionnaire and Results

In November and December 2000 the team surveyed all cultural organizations funded through the OCA's core funding program for fiscal year 2001. Sixty-four organizations participated in this study, which focused on long-term organizational needs, including facility requirements. In this portion of the report we have used examples drawn from the surveys to illustrate specific needs and situations which help to demonstrate the current situation in Dallas and how some form of assistance or a physical improvement would serve to remedy the perceived problem.

It is important to note that these organizations share many traits—such as their confidence in their future development—but are also sometimes hard to compare among one another, specifically in terms of staffing, earned revenue sources and overall operating budgets. Organizational development and audience building is a shared issue among these organizations, taking on different forms, however, depending upon the maturity of the organization.

The majority of groups have some kind of facility need for their own operations and development; these facilities needs include:

- Access to free or subsidized spaces such as a small flexible theatre or a larger multi-purpose theatre. In addition to performance needs, a number of organizations identified the

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need for rehearsal, production, storage and office space. A few organizations reported that they had recently lost their homes and others reported that they were looking for spaces of a higher quality. Most of the organizations surveyed share space with other cultural organizations.

- For those operating in older structures, several require ADA compliance improvements and/or an updating of mechanical systems. This is a particular issue for facilities at Fair Park where some plans have been formed and then unrealized.
- Many organizations have active outreach programs and require appropriate educational spaces, such as classrooms and workshop areas to accommodate students.
- A few of the organizations housed at the Sammons Center have outgrown facilities there. Most of them do not have adequate office space. The Sammons Center is a good model for groups, but easy access is a big issue.
- Many of the area's large performing arts organizations anticipate the development of the Dallas Center for the Performing Arts and have hinged their ability to strengthen their programs and build audiences on that facility.
- There is additional identified need for exhibition and studio space from visual arts organizations. A few cultural organizations need convention-style space for festivals and fairs.
- Smaller organizations are stressing the need for low-cost space. They are also looking for places to hold meetings.
- When asked about what new cultural facilities are needed within the City of Dallas (differentiating from their own facility needs), cultural organizations suggested a variety of spaces and uses:
 - Groups talked about facilities with multiple components serving multiple users. Most were thinking of some form of an arts center. Several believe investment in new properties to develop the arts district should be accelerated.
 - Recommendations for a theater/theaters vary. Several mid-sized arts organizations suggested the development of a 750-1,000 seat theatre in the Arts District, which is currently under consideration by the Dallas Theater Center. Many indicated more than one space was needed.

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- Rehearsal halls, film and television production, electronic media center, dance studios, exhibition, production facilities, storage, offices, art classrooms and education spaces are also in demand.

The cultural organizations were asked about which areas of Dallas had a greater need of facilities. While each organization has a distinct constituency, which is at times tied to its location, several areas with a greater need for facilities were identified:

Oak Cliff	11
South Dallas	10
North Dallas	7
A central area	6
Arts District	6
West Dallas	6
Downtown	4
East Dallas	3
Oak Lawn	3
Fair Park	2
African-American neighborhoods	1
Deep Ellum	1
Lakewood	1
Mid-town	1
Pleasant Grove	1
Old City Park	1
Richardson	1
Suburbs	1
Uptown	1

Areas were identified for different reasons—some organizations felt that an area was in need of revitalization, while other areas and neighborhoods were “starved” for cultural programming. Many believe the development of critical mass is essential to building new cultural audiences.

In the survey, organizations were asked to identify their most pressing needs. Organizations responded to this question with a number of different issues. Money for operations is certainly at the top of the list for all kinds of organizations, small and

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large. Organizations' concerns about funding result from a variety of conditions, including payroll management, unstable ticket revenue, poor board support, dependence on one sole funding source and needed investment in technology. Other expressed needs were:

- Help with cutting expenses – like mailing and printing
- Marketing support
- Internal development and technical assistance
- All kinds of spaces, per the above sections
- Funding and facilities, together
- More secure/stable funding
- Visibility in the community
- Help with growth
- Staffing – good people we can afford
- Funding and board support, together
- More involved and better qualified board members
- Marketing support and better media coverage
- Access to technology
- Recognition of our value on the part of the City

Responding to the survey, most groups are confident. Many are very confident - some because they have survived to this point, and some because they see a bright future in Dallas. Uncertainties relate to the ability to grow, and access to facilities and funding.

When asked to describe their relationship with the City of Dallas, groups spoke of a strong and positive relationship with the Office of Cultural Affairs. Positive comments include references to a very supportive relationship, cooperative staff, mentoring, excellent staff, the Office's attention to small groups and access to facilities. However, many organizations feel that the revised grant process, requiring audited financial statements, is discouraging to smaller organizations. Some of the organizations housed in City facilities believe that the City should be spending more money to maintain these structures and their properties. Several respondents also cited the need for the OCA to develop a stronger advocacy role, to encourage broader corporate support and to work directly on leadership development. Challenges include better communications,

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Unilaterally, every group expressed an interest in working on this study. Based on this response, board members and employees of these organizations should be folded into the City's planning process for the plan's long-term implementation, including periodic reviews and program assessments.

Artists and Organizations with No Affiliation with OCA

See Appendix 8 - Cultural Master Plan Questionnaire

Forty-nine Dallas-based individual artists were interviewed in December 2000 to inform OCA planning efforts in terms of current and anticipated needs of individual artists. In February 2001 several individual artists also attended community focus group meetings held at area recreation centers.

Artists attending these meetings represented both commercial and non-profit endeavors, and several art forms. These artists take advantage of a range of outlets to express their creativity. These individuals come from many professions, including positions in personal fitness, arts administration, printmaking, photography, research, storytelling, craft, music and performance art. While several of these individuals have dual careers, a large percentage of those who came to the interviews consider themselves full-time professional artists.

It is important to note that these participants see their success as artists to be tied directly to their ability to impact and improve community life. While most individuals expressed concern about future funding of the arts and their ability to tap into resources for their own creative development, almost every respondent recognized a need to "unify the community through the arts."

Needs expressed regarding physical facility issues:

- Access to facilities to create work, attract an audience, and teach. Dance workshop, exhibition space. Several artists cannot afford the rent charged for a venue or classroom, or the places they have found are located too far away from their core

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constituents. Other artists would like to be able to use a space in the arts district. One artist suggested DART as a venue for displaying art.

- Access and affordability of specialized equipment to produce art work and manage business. For instance, some visual artists are looking for non-commercial gallery representation and others would like to have access to display and sales areas to build their reputations.

Funding issues related to:

- Cash flow, revenue and fundraising. Access to grants for projects, technical assistance, and business development (such as public relations and advertising efforts). Several artists believe they would benefit from enhanced marketing and visibility. Many suggested improved media coverage with the publication of special announcements, bulletins and an annual newsletter.
- Money for materials. Artists and arts organizations are interested in a system to recycle raw materials, or in the opportunity to share supplies and resources through bulk purchasing agreements.

Other operational concerns:

- Training and mentoring. They would like to see the network among artists and arts organizations strengthened, as well as a program to develop "arts role models" with students.
- Transportation. Because many families lack the income to participate in the arts, organized transportation to and from Fair Park and other cultural destinations is essential.
- Staff assistance, for scheduling and planning events. Participants also indicated interest in technical assistance programs such as public relations training, budgeting classes, and teacher training.

Three-fourths of the artists interviewed said they were confident about the future of their careers as artists in Dallas. One-tenth of these artists expressed frustration about the future for reasons of lack of community support, inability to procure space or venue, few opportunities to share work with the public as well as the widespread perception that the arts will always be considered a

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luxury. One acknowledged that art is still “viewed as a luxury” in Dallas and another artist was not confident because of the “limited opportunities to showcase talent.” Generally individual artists believe the community is supportive of their contributions but feels a larger public has not yet been reached.

33 of the 49 artists interviewed have a relationship with the OCA. Artists reporting a relationship with the OCA suggested that they might be further aided by:

- assistance securing venues (3)
- publicity (5)
- programs/event coordination (2)
- information and resource sharing (2)
- networking opportunities with other artists and funders
- placement (2)
- funding (10)
- help troubled youth and senior citizens (2)
- patron education programs
- neighborhood facilities to stimulate economic development
- audience feedback/patron input
- development of fee-for-service programs through library system (2)
- business development and business ‘leads’

Several individuals who work in schools, libraries and recreation centers believe these performance and education programs should be subsidized and supported by OCA. One artist suggested that “OCA needs to keep libraries informed and provide a fee for artists and programs.”

These artists were also asked what they felt were the most pressing needs for the community. Responses covered a number of issues, for the most part covering three core concepts: education programs, facilities and access.

- Activities for youth and elderly
- Children’s and community exposure and education to various art forms (5)
- Art and after-school programs (3)
- Facilities (6)
- Access to cultural events and activities (3)

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- Cultural diversity and awareness (2)
- Transportation
- Mutual understanding (2)
- Funding (4)
- Education (3)
- Workplace skills, marketing support (2)
- Arts as tools of economic development (2)

Additional, unsolicited comments included:

- Facilities are under utilized.
- Youth need more programs.
- Need to diversify and broaden audience base.
- Develop arts facilities with access to restaurants and retail uses.
- Transportation.
- Need help finding volunteers.
- Reduce consultant services.
- More support for Spanish-speaking community.
- Awareness for artists in a national forum.
- Dallas should partner with Fort Worth for greater impact.
- Need to increase and improve media coverage of cultural events and programs.

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Artists who have no working relationship with the OCA recommended:

- Help troubled youth and senior citizens.
- Administer a ticket program for pre-schoolers.
- Offer employment.
- Announce arts activities throughout the city.
- More facilities (2).
- Provide technical assistance.
- Program more performance opportunities.
- Funding.
- More coordination directly with schools (2).
- Create a directive to support heritage and multicultural art.
- Provide assistance and attention to bilingual artists.
- Workshops.
- Recognition and exposure.

To summarize, these artists are looking for ways to focus, develop and share their talent.

One apparent problem is communications—that artists are either poorly informed (or perhaps too busy to know of everything happening) or that the OCA and other arts service organizations have not found a way to effectively ‘dialogue’ with individual artists concerning funding opportunities, available facilities and new programs. A network to support established and emerging artists would go a long way to resolving this issue.

Access is another problem area worthy of study. Several artists cannot afford existing arts spaces which are available for community use. Many people believe transportation to arts programs is also difficult. Many participants would like to share their craft with underserved populations, such as students and senior citizens, but have not identified any support to develop these programs.

Many artists also spoke of the need to retain and promote cultural diversity at all levels. Participants suggested several ways to build upon the city’s cultural diversity, including a multi-tiered approach as one respondent recommended: “support heritage, multicultural art, provide more bilingual artists, increase bilingual participation.”

CULTURAL ASSESSMENT – NEEDS ASSESSMENT

While there were specific comments appealing for more support for the Spanish community, this dynamic is certainly relevant to all cultural groups co-existing in Dallas, including the relatively young African community, the many Asian-American neighborhoods as well as the older Russian community.

RECOMMENDATIONS – FACILITIES

Recommendations

Team recommendations are divided into these key areas:

A. Facility Recommendations

Short Term

Long Term

Additional Considerations

B. Program Recommendations

Short Term

Long Term

C. Partnerships

D. Funding

Facility Recommendations

Short Term –within five years

Cultural Components Recreation Centers and Libraries

Park and Recreation

Park and Recreation has a draft of a master plan that includes the upgrading of community recreation facilities and programs. During the course of individual interviews and community meetings, recreation staff members encouraged increased dialogue with the OCA to develop arts programming at recreation centers that would focus most particularly on arts education and enrichment programs for youth. Many of the recreation facilities have space to accommodate new programs, and have initiated programs, but lack trained specialists to supervise new programs.

The City's Recreation Centers offer the most important opportunity for upgrading arts programming through the neighborhoods of Dallas. Existing recreation centers should be renovated and provided with built-in dedicated arts facilities commensurate to the sports facilities now found there, and new centers should be planned and built to accommodate galleries, theaters and support facilities. Staffing needs to be developed by the City to provide personnel to develop and deliver cultural as well as recreational activities. Preliminary space programs

RECOMMENDATIONS – FACILITIES

and an estimate of their costs to implement can be found under ***FACILITIES CONCEPTS.***

Libraries

The Dallas Library Master Plan, presented to the City Council February 20, 2001 presented a vision that addressed the library as a citywide asset and hopes to improve service to customers through a level of excellence in collections, technology, staffing and facilities. In addition, the plan seeks to improve branch facilities by replacing, adding to, renovating and considering alternative outlets for programming.

Library facilities, both the main library and branches, are resources that can offer space for arts and cultural programming. The Dallas Library system has initiated some fine cultural programs. The upgrading of collections citywide, through investment in arts and media materials can be a dynamic resource to schools, arts organizations and the general population.

New libraries also offer the possibility for performance and exhibition space that can be further utilized by community based theatre and performing arts groups, and visual artists.

South Dallas Cultural Center

The South Dallas Cultural Center requires expansion, possibly into the vacant lot adjacent to it. The current facility is in poor condition, lacks adequate spaces and is extremely undersized for the volume of use the Center has. At the very least the facility should be renovated and expanded outside of the current footprint.

In the event a new facility is constructed providing expanded classrooms, an entirely new theater and gallery built to professional standards, the current building should be reserved for educational and other support programs. Expanded catering and kitchen facilities are also critical to any planned renovation or expansion.

RECOMMENDATIONS – FACILITIES

Preliminary space programs and an estimate of their costs to implement can be found under **FACILITIES CONCEPTS**.

Highlights of the possible expansion scenario are:

- Use adjoining expansion site for new facilities that require specific design/technical features including black box theatre, art gallery, public lobby space and upgraded kitchen facility
- Convert existing facility into teaching and classroom/studio space
- Convert existing black box theatre into a dance space
- Expand photography lab to allow for teaching space
- Turn studio into drawing studio, keeping small portion for shop
- Expand and upgrade outdoor green spaces

Arts District Performing Arts Center with Community Components

We fully support the development of the Arts District with the realization of the Nasher Collection Sculpture Garden and the Performing Arts Center. For the large organizations that will benefit from these two new additions to the Arts District, these projects will greatly support their artistic and organizational growth. The new performing arts center will have two spaces, a new lyric theater primarily for the Dallas Opera that will occupy the theatre four months per year. The lyric theater will also add to the inventory of spaces available to large performing arts organizations. The second space will be a multi form theater to be used by the Dallas Theater Center and others.

We recommend the development of a third space for community groups. We recommend a 300-500-seat proscenium theatre that can be used by music, dance and theatre organizations and be added to the performing arts center plan. The greatest need for small and mid-sized performing artists is a facility in the 300-500-seat range. The opportunity for this to be developed in the Arts District is an added bonus due to the central location and incorporation into the performing arts center. It should be stated

RECOMMENDATIONS – FACILITIES

that in order for this to be a valuable addition to the Cultural System, the City should address the issues of availability, access, rental rates and technical support. The concept should be a theatre for community based organizations, controlled by the City through OCA and made available at a reasonable cost to all users. There is a case for the inclusion of visual arts as well as performing arts facilities in a new Cultural Center to be developed in the Arts District. Preliminary space programs and an estimate of their costs to implement can be found under **FACILITIES CONCEPTS**.

Creation of New Performing Arts Incubator Space A Sammons Center II

Since the Sammons Center is so successful, there is an identified need for a minimum of one additional incubator space of approximately 50,000 square feet. Our recommendations for additional facilities similar in scope to the Sammons Center are crucial to the future of emerging and small arts groups in Dallas.

Ideally this space would be equally split between offices and rehearsal spaces. It has been expressed that the larger organizations could move into this new space, allowing the Sammons Center to be used for smaller, emerging groups.

While many would prefer that any future facility be located within proximity of the existing Sammons Center, this is not critical and other locations elsewhere in the city should be considered. Preliminary space programs and an estimate of their costs to implement can be found under **FACILITIES CONCEPTS**.

Highlights of this facility include:

- Over 3,000 SF of public spaces
- A 150-seat flexible performance space
- Dance and theatre/music rehearsal rooms
- Over 10,000 SF of offices and administrative spaces
- Catering facilities
- Reception space

RECOMMENDATIONS – FACILITIES

Harlan Building Renovation - a Visual Arts Incubator and Studio

This Building, located near the Farmer's Market, could be renovated to serve as a visual arts incubator; similar in scope to the Sammons Center. The visual arts incubator would offer exhibition galleries, studios, meetings rooms and offices to visual arts organizations. Preliminary space programs and an estimate of their costs to implement can be found under **FACILITIES CONCEPTS**.

Ice House Cultural Center

There are two possible scenarios for the Ice House Cultural Center:

Scenario One:

If the City owned the Building

- Renovate the old Ice House building into a theatre, possibly the home of Cara Mia Theatre Company. Orienting the theatre with stage toward the street and entrance from courtyard.
- Courtyard can be enclosed, or partially enclosed, to double as lobby space.
- Add dance space to enclose courtyard.
- Convert existing dance space into dressing rooms for theatre.
- Expand support facilities and utilize both green spaces across street.
- Gallery should be upgraded and expanded.
- Rehearsal and office spaces should be expanded and added.

Scenario Two:

If the building remains privately held, there is an identified and growing need for a City owned North Oak Cliff Cultural Arts Center. This is covered below under **LONG TERM RECOMMENDATIONS**.

If the Center remains privately held, the following should be taken into consideration:

RECOMMENDATIONS – FACILITIES

- The Ice House is a vital component to the cultural community of Dallas and has been “invested in” by the Oak Cliff area residents, the Latino community in particular.
- OCA and the City should continue to foster activity and community support of this facility. Although, it may become necessary for the City and OCA to invest in a new Oak Cliff area facility as a future project, the Ice House should remain a vital and active community resource and arts facility.

Facility Maintenance and Enhancements

A crucial component to supporting the arts and culture of the city is the regular and timely maintenance and upgrades of existing facilities.

This includes not only the day-to-day but long term structural, mechanical, electrical and HVAC systems as well as supplies, furnishings, kitchens and green spaces. Many of the City facilities have suffered over the years due to deferred maintenance, the victim of operating budget limitations. These facilities are now nearing the end of their approximate 20 years’ working life expectancy, and must soon be upgraded or replaced.

The maintenance and operation of many of these facilities depend on, and are tied to, the budgets of other City departments and public agencies. An ongoing maintenance and renovation/upgrade schedule should be implemented.

Storefronts and Retail Spaces for Adaptive Re-use

Through out the course of the project the team visited many vacant and underutilized buildings in various neighborhoods. These buildings could easily be converted into affordable studio space for both visual and performing artists as well as informal performance space. The vacant movie theatres and office building within the Southwest Center Mall development in the Redbird section of South Oak Cliff are one example of vacant buildings that could be used in this way.

RECOMMENDATIONS – FACILITIES

The use of adaptive re-use buildings benefits the Cultural System by providing low cost space for artists in their neighborhoods and used vacant and or dormant buildings that are eyesores for the community in a positive way. These adaptive re-use possibilities exist throughout Dallas.

Design Concepts – Parking and Landscaping

Guidelines for Establishing the Appropriate Building Site

As the Cultural Facilities Master Plan moves toward implementation, the following criteria should be used in evaluating and selecting appropriate building sites for cultural facilities:

- Centrally located to serve the needs of the neighborhood in which they're located
- Good access via public transportation
- Available infrastructure – water, sewer, storm drains
- Minimum acoustical intrusion – i.e. away from major noise sources such as freight railroads; major highways, industrial plants, etc.
- Ability to expand within the site
- Opportunity to provide for outdoor open space
- Ability to accommodate surface parking

Parking and Landscape

Sufficient parking is the prerequisite for any cultural facility. While the actual number of required parking spaces may vary based on the proposed activities, the following are guidelines for determining the amount of parking that should be provided:

- | | |
|----------------------------|--|
| • Offices | 4 spaces/1,000 gross square feet of building |
| • Gallery/exhibition space | 3 spaces/1,000 gross square feet |
| • Performance space | 1 space/3 seats |
| • Support space | 2 spaces/1,000 gross square feet |

RECOMMENDATIONS – FACILITIES

Parking areas should be landscaped with deciduous trees, reducing heat build up during summer months while allowing outdoor areas as well as the building to take advantage of passive solar energy during the winter. A minimum of 15% of the site designated for parking should be in landscape, including trees, shrubs and groundcover. Trees should be a minimum of 15 gallon in size at the time of planting. Where possible, shrubs or landscaped berms approximately 3' in height should be provided to visually screen parking. All areas shall be well lit and consider issues of safety.

Parking should be easily accessible and highly visible. In addition, consideration should be given to providing a designated loading area and service drive. The loading area should be screened from public view.

Open Space

Each cultural facility should also provide for outdoor usable open space, configured in such a way as to be used for informal gatherings, impromptu performances, outdoor eating and relaxation. These spaces can also be used during nice weather as extensions to lobbies and public spaces within the building, making them ideal spaces for special events and outdoor gatherings. Consideration should also be given to providing space for sculpture gardens and or temporary art exhibitions.

Long Term Recommendations – Within 10 years

Community Arts Centers

There is a call to address the needs of several “traditionally underserved” Dallas neighborhoods. Cultural Arts Centers should be created in the following areas:

**North Oak Cliff
South Oak Cliff
North Dallas
West Dallas
Love Field
Pleasant Grove**

RECOMMENDATIONS – FACILITIES

An example of a typical community center design is included under the **FACILITIES CONCEPTS**.

Technical Assistance and Training Facility

Technology, and the use of technology in the arts, both in administration and the art, is a rapidly growing and ever changing arena. In order to accommodate the growing need for producing and marketing both the performing and visual arts, a technical training assistance facility is recommended.

Conceived as an arts support center, the facility would house the services that support both the business and technical components of the arts. The City would provide technical and management assistance through OCA staff and/or special consultants. Such training may be deemed conditional for organizations seeking City funds, or may be considered as a necessary protection for the City's investment in various projects or programs. This includes training and technical assistance for individual artists and scholars.

OCA provides management and technical assistance on an as-needed basis. Last year, the budget allocation for this area was approximately \$200,000. Assistance is often added for Cultural Programs and Neighborhood Touring Program (NTP) Programs, even more for the Leadership Exchange and Advancement Program (LEAP), which is operating support to emerging and ethnic-specific cultural organizations. OCA also runs a rental reimbursement program that helps Dallas-based groups, particularly theatre groups; use existing Dallas facilities for rehearsal and performances.

This facility should include:

- Computer design and multi-media training facilities
- Administrative training space

RECOMMENDATIONS – FACILITIES

Union Station Arts Mart

Many of the artists and crafts people with whom we spoke, lamented over the lack of an established space to sell their work – a location convenient for tourists visiting Dallas as well as Dallas residents. The marketing and selling of art and in some cases crafts produced by Dallas based artists is a key component of the Cultural System. Many artists' livelihood is based on their ability to sell the art they produce. The Union Station location would be ideal for this purpose with direct links to major conference hotel and the Amtrak and DART transportation hubs.

Additional Considerations

Dallas Museum of Art

The City should continue its ongoing efforts to upgrade the facilities of the DMA, especially in view of the fact that many of its building systems are approaching the limit of their work life.

Science Place

The most effective attraction in serving large numbers of Dallas citizens as well as tourists, achieving educational programs and meeting diversity standards is The Science Place. The City should seek ways to support its development programs, particularly its pressing need for an adequate temporary exhibition gallery, and to secure the State operating support that The Science Place merits, given its crucial role in State educational priorities.

African American Museum

In addition to the pressing need for a climate-controlled and secure off-site collection storage space (addressed above in the **SHORT TERM RECOMMENDATIONS**) the Museum's shipping and receiving area could be improved by installing a higher and deeper cover of the truck loading dock, as well as a hydraulic dock leveler.

Age of Steam Railroad Museum

Due to the critical condition of the Age of Steam Railroad Museum, it is recommended that the City should support its

RECOMMENDATIONS – FACILITIES

relocation, either to the West End project (if it is realized) or to another site with sufficient space on a 'live' rail line.

Juanita Craft House

An important asset to the cultural landscape of Dallas, the Craft house should be encouraged to provide educational and community programs. The most pressing drawback to the facility is lack of parking and significant sized function room.

The plot of land either adjacent to the facility or directly across the street should be developed into a parking facility.

Artists Studios/Rehearsal Spaces

The most effective use of many of the City's underutilized buildings would be to renovate them as artists' studios or rehearsal spaces and make them available to artists at a nominal rent on condition that the artists welcome regular public studio tours and rehearsal room visits.

Buildings and Facilities for Future Consideration

- Former Movie Theatres at Southwest Mall
- Concert Shell at Wynnwood
- Old City Hall and Court House

RECOMMENDATIONS – FUNDING

Funding

Dallas Capital Projects Funding

In order to inform the City on the general trends and the possibilities to fund the development of facilities recommended by this study, the team investigated how other capital projects in Dallas are being funded.

American Museum of Miniature Arts

The National Museum of Miniature Arts had been located in a bungalow house, near downtown, for ten years. The museum's lack of space prevented the organization from meeting its mission of educational outreach. The organization was interested in finding a new location to offer an enhanced educational program and wanted to secure a site with a high traffic location.

The board identified a site in the historic West End, but had no capital to buy a building. The board felt that its ability to fundraise without a site or a building would be weak. After considering several funding options, the board formulated a strategy to aggregate a number of bank letters of credit to serve as security to a developer. A group of individuals were persuaded to participate, along with one business. The combined letters of credit, valued at \$1.7 million, were used to collateralize the developer's construction loan. The borrowers created a nominee to act for the collective group and the space was contracted out and the interiors were finished. According to this agreement, the arrangement was to deliver an annuity upon completion of the space. This sum is currently 65% raised; working with a professional fundraiser, the museum has collected \$2.6 million towards a \$4 million goal. Most of the funding has been provided through individual donations, and approximately \$700,000 has been raised in grants from foundations. They have three five-year lease options. Over fifteen-years, the cost of renting comes out to less than half the year 2000 market rate.

RECOMMENDATIONS – FUNDING

Dallas Natural History Museum

The Dallas Natural History Museum has recently put forward a plan to develop a new destination attraction in downtown Dallas. The organization's goal with this project is to become an independently sustainable organization. Though planning is still in its initial phases, the board wants to follow a community-driven funding model. Internally the board has pledged \$2 million. They will approach the city to ask for a land donation, to be followed by requests for capital and operating funds. The museum believes its interpretive role positions them well to receive funding from a number of public foundations and agencies. They will target the National Science Foundation, Texas Education Commission and the US Department of Education for capital contributions.

Dallas Center for the Performing Arts

The Dallas Center for the Performing Arts Foundation, a new nonprofit organization, has planned a capital campaign to raise funds for the new performing arts center planned for the Dallas Arts District. The Foundation is working closely with the city as they prepare for the 2002 bond election. The Center's fundraising goal is \$210 million; this sum includes allowance for an endowment to reduce user fees and augment building services. In total, the foundation anticipates raising \$80-90 million from the private sector.

Currently, the campaign is in the quiet phase. At this time the board's 29 members are actively soliciting major gifts. They have also begun a few select corporate initiatives. The foundation is accepting pledge commitments of up to 5 years. The public campaign will be launched at an event at the Meyerson in March 2002. The foundation's goal is to conclude fundraising by late 2004 to begin construction. The Center's message is that the building will be one of the finest performing arts centers in the world, and it will serve the needs of many.

The foundation has made a conscious decision to keep its fundraising ratio (total fundraising expense to contributions pledged) under 10%. To date, it has also opted not to hire outside expertise to advise them on fundraising. The board

RECOMMENDATIONS – FUNDING

believes they must be sophisticated and strategic, while following a set protocol, in order to be successful. They are confident about their development potential given: 1) the philanthropic history of the Dallas community and its overall generous spirit; 2) the business community's entrepreneurial spirit; and 3) the wealth that resides in the region.

Wilson Historic District

A completely different funding model is seen in the Meadows Foundation's redevelopment of 22 acres just east of downtown. Since 1981 the foundation has invested more than \$50 million in real estate purchases and renovations in this neighborhood. Victorian homes have been restored and remodeled along with new construction to accommodate 28 non-profit organizations. The foundation has continued to invest in the district, including the restoration of a historic church and a 3.5-acre land donation and seed donation to the Latino Cultural Center.

Part of what has contributed to the success of the Wilson Historic District has been the Foundation's long-term commitment to the revitalization of the overall neighborhood. The Meadows Foundation pays for all landscaping and maintenance costs in the district. The Foundation also employs security for the neighborhood. The impact of this funding, estimated to be more than \$3 million in annual expenses, has carried over into the private sector. The Meadows Foundation's investment in the community has spurred the development of several residential and commercial building projects in the area.

From this research, the team offers a series of conclusions regarding the regional funding environment:

- City support lends credibility to a project.
- Because the City pays for schools, libraries and recreation centers, people believe the City should also fund history/arts/cultural spaces.
- The city has an established policy to build and maintain cultural facilities, and that policy is supported in this community.

RECOMMENDATIONS – FUNDING

- Where access and equity is a key issue, it is appropriate to have a public agency lead development of a project.
- Dallas has a large philanthropic community already committed to a number of institutions. Dallas businesses are important funders and their leadership potential in this realm is critical.
- Large projects funded by individuals are vulnerable to charges of elitism.

Continuing in this vein, we have formulated a few recommendations concerning the future development of cultural projects and their funding strategies:

- The City should be involved in the funding of future cultural facilities. The City's current capital funding formula, through bonding and tax receipts, is well established and has wide public approval.
- At the same time, people feel that private support of a project gives evidence that there is a need. In some cases, specifically in terms of neighborhood cultural centers, it would be savvy to let that money go towards an operating endowment.
- It is the smaller organizations that can use the most help from the City.
- The large organizations going after new capital projects, or major expansions and renovations have been helped by the City before. In many circumstances, city intervention and assistance is what allowed these organizations to grow in the first place. Continued city involvement in these projects should be reviewed on a case-by-case basis.

Additional Recommendations :

- City land donations or property purchases for cultural facilities, particularly when some aspect to these projects satisfy a community development goal, are seen as a relatively uncontroversial means to support capital projects that go a long way towards institution-building.
- If the city is seen as the main developer of public cultural facilities, the private sector's best role is to help fund the

RECOMMENDATIONS – FUNDING

organizations that utilize these spaces. Organizations benefiting from the opportunity to use public facilities should be fundraising to improve their art and programs. Accordingly, the private sector's best involvement is through funding operations—to show support for an organization's work.

- Just as the City should look at some projects on a case-by-case basis, it should also develop and follow a general guideline concerning community cultural facilities. For instance, concerning the creation of new neighborhood cultural centers, the city can commit a set allocation of resources, i.e. land donation, capital funding and project management. However, after a certain period of time, anything beyond that commitment should be kicked in by private sources.
- If the City intends to follow this model for future projects, an agency or organization should be directed to provide consulting directly to community groups on funding strategies. Overall, it would be desirable for public projects to be held to certain standards, particularly concerning allowable fundraising expenses and how to structure funding to improve an organization's financial sustainability.
- The City's funding of operations of public cultural facilities should also be reviewed. In some scenarios, where a facility serves a set group of organizations as opposed to a community of audiences, it would be prudent to develop exit policies to outline exactly how many years the city will continue to fund their operations.
- Additionally, as the City must protect its economic interests concerning past and new developments, the City should also outline who pays for and is responsible for land, maintenance and security. This concept not only entails looking after the external conditions of a public facility, but also delineating plans and constraints for what might be put in around these buildings. This process should be built into a bi-annual facility assessment.
- Finally, in terms of larger projects that impact regional audiences, the City should investigate opportunities to develop a regional bond structure so that the costs of funding may be shared across boundaries.

RECOMMENDATIONS – FUNDING

Lastly, as concerns Fair Park, where the maintenance and operation of many of these facilities depend on and are tied to the budgets of other City departments and public agencies, we looked to provide a specific example to consider its ongoing funding needs.

In St. Louis, Forest Park is the former site of the 1904 World's Fair. The park is home to several cultural institutions, including the St. Louis Art Museum, the Missouri Historical Society, an outdoor amphitheatre, the City zoo, and the St. Louis Science Center.

In the late 80s and early 90s, while the art museum, historical society, and science center had completed several impressive facility projects, the rest of the park was beginning to suffer from disrepair, inadequate services and an overall lack of planning. In part to combat this problem, in 1990 the city's first Urban Design Department was created. The department's first major accomplishment was the passage of a half-cent sales tax for park improvements. With a portion of these receipts, in 1993 a 20-member design team was put together to begin a master plan for the Forest Park.

The park's master plan process was a two-year long project. In 1995 the master plan was adopted to restore the park. The project, featuring a combination of improvements, redesigns and new construction is valued at \$86 million. Over a five-year period the money was raised from both private and public sources with \$43 million in public money and \$43 in private contributions. The city bonded sales tax money to leverage public sources and the park's own private non-profit organization managed the private campaign.

While the park's list of contributors features an impressive list of St. Louis families and area corporations, the development team leading the "Forest Park Forever" was interested in reaching out to all levels of support. As the park accommodates up to 12 million visitors in a year, fundraisers enlisted the aid of the community itself to assist their efforts. For instance, school

RECOMMENDATIONS – FUNDING

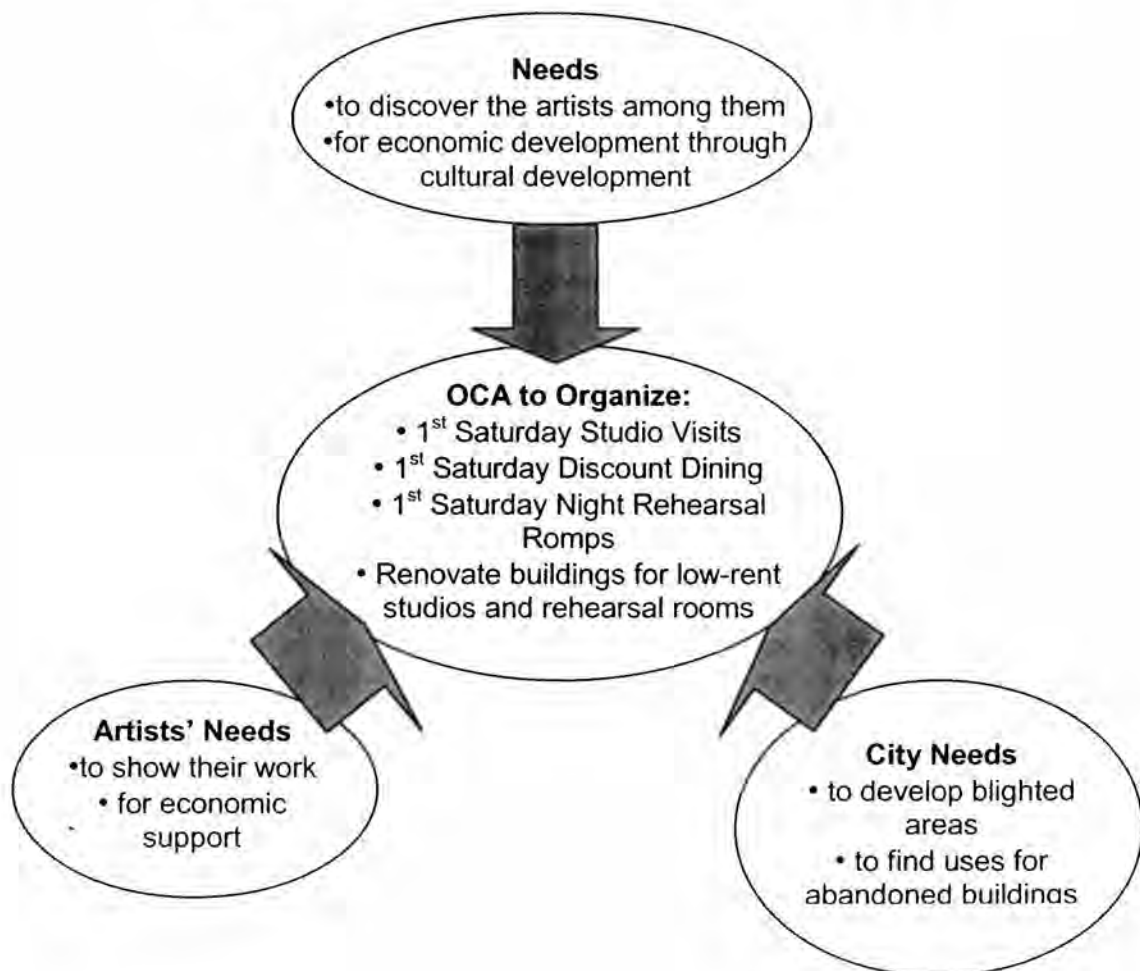
children collected pennies from home and brought in more than \$80,000 in small change to contribute to the park's restoration. Through this simple but innovative approach, the community has shown its commitment to this space and park's master plan has achieved citywide ownership.

RECOMMENDATIONS – PROGRAMS AND INITIATIVES

Programs and Initiatives

Dallas Discovery Days

The OCA could organize Dallas Discovery Days, a program publicizing to visitors and residents a guide to studio tours and rehearsal times in artists' studios and rehearsal spaces, along with discounts at local restaurants. This would stimulate economic development and enable Dallas residents as well as visitors to discover the artists working in each community. Each Saturday could be a Dallas Discovery Day in a different neighborhood.



RECOMMENDATIONS – PROGRAMS AND INITIATIVES

Dallas Arts Festival

Each year, the City of Dallas' Office of Cultural Affairs should host a city wide Dallas Arts Festival. Ideally, this would be held either downtown in the Arts District or at Fair Park. It would be a three-day event initially - beginning on Friday afternoon, with the potential to expand to a weeklong event and/or multiple weekends. Booths would be made available for artists to display and sell their work; platforms would be constructed for performing arts, music and performance art/demonstrations; and space would be made available for food vendors. Each of the cultural centers throughout Dallas would be encouraged to host either a joint production or a joint display booth, encouraging the type of cross culturalism outlined elsewhere in the Master Plan. This could potentially be a requirement of their funding.

All small and mid-size arts organizations as well as individual artists would be encouraged to participate. In addition, the larger arts organizations such as the Meyerson, the Symphony, the Dallas Museum of Art, etc. would also participate, hosting either free events or those with a nominal charge. This would be an opportunity to introduce non-traditional arts attendees to these facilities and their offerings. Similarly, since the price of parking and transportation is often a key deterrent to bringing people downtown, consideration should be given to providing parking free of charge for Dallas residents.

Similar festivals have been extremely successful in cities such as Salt Lake City, Utah, Norfolk, Virginia and New Haven, Connecticut where in addition to encouraging artistic expression, the arts have been used to generate tourism, support community development efforts and enhance the City's overall image. For the past 25 years, Salt Lake City has been home to the Utah Arts Festival. During a select 4 days in June, downtown streets and open spaces are transformed into a cultural campus with offerings as diverse as interactive events with metal sculptors to street theatre from Britain and from the

RECOMMENDATIONS – PROGRAMS AND INITIATIVES

Utah Symphony to old world contemporary folk music from the Alps.

Now in its fifth year, the Virginia Arts Festival focuses on both local and international talent during its one month run from April 20th to May 20th. Here visitors and residents alike can view everything from ceramics made locally to performances of the Moscow Ballet. Similarly, the New Haven International Arts Festival provides a global offering. From June 14th to June 30th participants can watch a performance by the Urban Bush Women Collaboration that fuses dance with story telling, enjoy pop music under the stars as part of the World Stage Concert Series or join a seminar focused on 18th Century British watercolors and drawings. All of these festivals, as well as others provide a wonderful opportunity for their residents to both come together as a community as well as to reach out to a broader constituent, positioning themselves as important cultural destinations.

Collaborative “Productions”

While the Community Cultural Master Plan for Dallas celebrates the multi-cultural nature of the City and its communities, it also encourages cross-Culturalism - the sharing and intermixing of cultures. To promote this, the plan recommends that on an annual basis, each of the cultural centers host a collaborative production with another center, elsewhere in the City. These productions could include musical productions, performances visual arts or a combination, focused on a particular theme.

Joint Artist Workshops

Throughout the planning process, a re-occurring theme amongst both visual artists as well as arts organizations was the lack of knowledge about what other artists and organizations are doing. As such, the plan recommends that the OCA host an annual Joint Artist Workshop. This would be held during the spring, when plans are being made for the following year. The Workshop would be a two-day event. The first day would be dedicated to hearing from each of the participants as to what they are planning for their next season. Each participant would be allotted a limited amount of time to describe their

RECOMMENDATIONS – PROGRAMS AND INITIATIVES

organization/and or field, what they have done in the past and the programs and activities they are planning for the next year. The second day would be dedicated to informal networking, with each participant given a table or small area to display his or her work, programs and offerings. The intent is to encourage joint artistic efforts, collaboration and a greater sense of belonging to the arts community of Dallas. It is suggested that the first day begin with a recognized guest speaker, discussing arts in their city or region. This would provide a national perspective.

Arts Caravan

In short the Arts Caravan is a program designed to broaden communities experiences and foster ethnically and culturally diverse programs citywide. Coordinated by OCA the Arts Caravan Program would provide transportation for artists to and from exhibit and performance venues throughout the City

This innovative program would foster artists and communities to breakout of their actual and perceived boundaries with relative ease.

Youth Programming Ages 13-18

Arts Education - In recommending the variety of Youth Education programs in the Dallas Cultural Master Plan, it is important to remember that these programs can only be enhancements of curriculum based arts education programs in public and private schools. They are not a substitute for art, music, dance, theatre and literary arts classes occurring as part of the curriculum of school systems. There are model schools in the DISD that have demonstrated that with the proper leadership of administrators and teachers and the support of their communities, very effective arts education programs are possible. These programs should become the rule instead of the exception in Dallas supported by the delivery of Cultural Systems currently seen through a variety of organizational efforts brought to the schools, and the ones recommended in this report.

RECOMMENDATIONS – PROGRAMS AND INITIATIVES

Overall Youth Programs

- Create a monthly youth provider coalition of those organizations who have a youth arts component to their programs, explore the nature of projects, which they are serving, areas that they are serving, popular programs and outreach efforts. This needs a lead facilitator to ensure consistency, commitment and communication on an on-going basis. Youth providers would include schools, art organizations, museums, Park and Recreations Divisions, libraries, church youth groups and artists.
- Create and maintain a list of local funders and whom they are funding. The OCA could be a strong liaison on providing this information.
- Send updates to the City Council and Mayor on a frequent basis.
- Create a Youth Art Advisory Committee with student reps from local schools. Contact local art, media, dance and music teachers to nominate them.
- Provide a venue to be a place for youth to have "ownership" of an arts center specifically designed for youth with professionals. An appropriate model would be W21 from Santa Fe.

Visual Arts and Youth Programs

- Seek out the professional artists that are large in numbers and coordinate after school workshops with youth in the schools or at the recreational centers. Create a 6-8 week pilot project with same days each week to maintain continuity. Obtain funding for artists and supplies to make workshops free for teens. i.e., Fretz Center-it has an arts and craft studio with no energy.
- During Discovery Days, include some of the finest young artists to display their works at a facility for a weekend to give them exposure and recognition
- Have a youth arts organization discuss art projects with DART – i.e., murals inside city buses, design bus shelters with professionals and or create an art wrap on one of the buses with professionals.

RECOMMENDATIONS – PROGRAMS AND INITIATIVES

- Teens are into cartooning – have a cartoon artist come in to recreation centers to attract those kids with that specific interest
- An art show in a mall for an afternoon on Panos art where the youth can sell their work.

Create a “Young Curators” Program where teens learn museum practices, become docents, help with art exhibitions and learn art administration. They can get credit for doing this perhaps for community service or school credit. This is also popular with teens in college that are studying the arts.

Literary Arts and Youth Programs

- Create a Teen Night for poetry readings with local DJ scratchers, Hip Hop Artists and Poets perhaps in one of the gyms at a recreation center, in front of a music store in a mall, in a coffee house.
- Create a youth culture publication. This is a good vehicle to let people know what is going on with youth and their creative skills and provides another incentive to encourage corporate sponsorship.

Music and Youth Programs

- Allow DJ scratchers, hip hop artists and break dancers to practice at the Recreation centers one day per week in the gym. It can help make the centers more diverse in activities. Martin Luther King Center might be an appropriate location with a stage.
- Recreation Centers can do outdoor afternoon concerts featuring both adult and youth bands.

Performing Arts and Youth Programs

The Majestic Theater would be an ideal location for a CELEBRATE YOUTH event featuring a diverse group of young talent.

A needs assessment should be done in each district with youth to see what their needs and wants are. They are a minority

RECOMMENDATIONS – PROGRAMS AND INITIATIVES

population with generally “no where to go” and “not much to do” outside of already created places like the recreation centers or schools. Understanding their different cultures and sub-cultures is important to identify their relevance to society. There is a great need to work with the schools, as this is where the youth population resides all day.

RECOMMENDATIONS – PARTNERSHIPS

Partnerships Partnerships with OCA

Partnerships are the municipal building blocks for growth and development in this new Millennium. The Office of Cultural Affairs, City of Dallas, has the opportunity to structure relationships with a myriad of city organizations, programs, and master planning efforts that are poised to alter the arts and cultural landscape of the city in the next ten years. Census 2000 results suggest that the rates of growth and changes in the ethnic composition of the City represent a major challenge for the City and OCA. In order to develop programs and facilities that are responsive to changes in the community, partnerships are essential.

By definition, partnerships are alliances that can extend and support people and monetary resources for efforts that are deemed important to the developing fabric of the city. In the corporate sector these relationships are often called mergers and acquisitions and may be voluntary or forced. In the dynamic public sector, these connections, usually voluntary and collaborative, can mean the difference between program development, dissolution or stalemate.

Under the Dallas Community Cultural Master Plan a number of important municipal partners have been identified as collaborators for art planning and cultural development in Dallas. Some of these organizations have master plans in place that address arts and cultural needs for the City. Others are drafting plans now.

City Agencies and Services

The role of OCA could be greatly enhanced through better communication of all the city agencies and services. There is a tremendous amount of information in the various departments that could be more effectively shared. The Economic Development Department, Planning and Transportation Department, EBS Department, and all other departments we

RECOMMENDATIONS – PARTNERSHIPS

interviewed are additional resources for the delivery of cultural systems given more extensive and better means of communication.

Dallas Housing Authority

The Dallas Housing Authority has included arts development in its plans for new and refurbished housing in communities throughout Dallas. The Authority is committed to the planning of community centers that will incorporate the arts in overall programming and support programs that are recommended from other city agencies and organizations. There should be good opportunities for local artists to participate in the refurbishment of buildings and the inclusion of permanent and temporary public art installations in scattered housing sites around the city.

Trinity River Development

One of the city's most ambitious planning efforts is the recently released Trinity River Development Plan. Plans call for a Signature Bridge and a Pocket Park that will certainly utilize local artists and arts agencies in the conceptual design and definition of the projects. As the energy of this project evolves into other specific projects, there may be other points of potential interaction for cultural activities.

Community Civic Organizations

Dallas Convention and Visitor's Bureau

The Convention and Visitor's Bureau is concerned with quality of life issues for residents as well as the perception of the city in the eyes of visitors. Great cities are measured by the richness and capacity of its arts and cultural life. The Bureau continues to promote the city's cultural jewels to visitors and show the increasing depth of the arts experience that can be had in Dallas. With competition for national and international conventions increasing among first and second tier American cities, Dallas will have to continue to affirm and exploit its rich cultural resources by finding ways to support institutional development.

RECOMMENDATIONS – PARTNERSHIPS

The Dallas Plan

The Dallas Plan, a 501(c)3 organization had its long range plan adopted by the city in 1994, with report and establishment of new short term goals every two years. In its role as catalyst working in the private sector and partnering with many businesses and organizations, including cultural organizations, its six primary strategies interface greatly with many of the recommendations in this Master Plan.

Chambers of Commerce

Local Chambers of Commerce are advocates for business and industry but also contribute to quality of life dialogues in communities throughout the city. Chambers can encourage partnerships between business and the not-for-profit arts community in facility development, marketing of arts programs and activities and sponsorship of community programs.

Urban League

The Dallas branch of the National Urban League has developed a variety of programs that impact the economic and social policy of the minority communities of the city. With state of the art facilities and a growing staff, the Urban League has the ability to provide marketing assistance and audience development support to arts and cultural organizations that seek to connect with particular constituents. The League is interested in issues of access and allocation of resources to South Dallas, West Dallas and Oak Cliff and will continue to offer technical assistance to local cultural organizations. The Urban League indicated a willingness to partner a pilot arts program with OCA.

Dallas Business Committee for the Arts

The Dallas Business Committee is an effective arts advocacy 501(c)3 that works on behalf of the arts community in the business sector. DBCA's programs to create leadership for arts organization boards and its other programs including its economic impact study, could be enhanced with a stronger relationship with OCA. DBCA's mission to use business resources to enhance the arts and cultural community through their various programs is an indicator of their ability to be a

RECOMMENDATIONS – PARTNERSHIPS

greater resource in the delivery of cultural systems through partnerships.

The Arts Marketing Center

The Arts Marketing Center is a national organization funded by American Express that grew out of the Arts and Business Council of Chicago. The Center has offices that serve a number of cities, including one for Dallas/Fort Worth. The Arts Marketing Center provides information services, training and workshops, advanced training & granting and a resource library, all of which support the technical assistance needs of non-profit arts organizations. Although several Dallas-based organizations have already participated in training and workshops, we would advocate a more ambitious partnership between the Arts Marketing Center and the Office of Cultural Affairs to increase the level, frequency, and quality of training received by local arts organizations, both large and small.

Neighborhood Development Corporation

A plethora of community development corporations have sprouted in Dallas over the last ten years. Many of these organizations are engaged in projects that focus on increased economic development initiatives that improve the quality of life in communities through new services that can also include arts and cultural initiatives. For example, the refurbishment or re-use of abandoned or deteriorating buildings can become incubators for arts organizations in neighborhoods that lack programming. New businesses, including retail establishments and restaurants, can partner with arts agencies to market activities and share the benefits of new patronage that such relationships bring. CDCs can support new employment and jobs through support of incubator and new start-up arts businesses.

Educational Institutions

Dallas is rich with institutions of higher education including community colleges, technical institutions, and colleges and universities. All of these institutions have spaces that can be utilized for exhibition, performance or education programs and activities. It is important that some method of outreach and

RECOMMENDATIONS – PARTNERSHIPS

communication be established between the Dallas arts community and these facilities to encourage collaborations and partnerships. A master plan could include a roster of spaces and potential uses for them that could be disseminated community wide.

Schools within the DISD are also potential resources for after school and weekend programming for youth as well as adults. Inter-agency planning committees should address issues such as site maintenance, supervision, and program development.

DART

Dallas Area Rapid Transit has been engaged in long term planning for several years. The purchase of new equipment, including buses, trains, and trolleys, the refurbishment of transit stops, and the extension and addition of new service lines have contributed to a significant increase in ridership. Local artists have contributed art works and installations to stations and stops and a number local businesses are included in marketing plans for the new facilities and lines. Opportunities for partnerships with OCA, DISD, and the Chambers of Commerce are tied to efforts to encourage participation in special events planning and access to arts and cultural activities across the city. In planning for cultural facilities and programs of the future, current systems and expansions of the DART bus routes and light rail routes are highly relevant to providing access to the citizens of Dallas.

RECOMMENDATIONS – PARTNERSHIPS

IMPLEMENTATION

The development of these partnerships will not be easily accomplished. We would recommend the following process:

- Confirmation by the City and OCA of the goals associated with each of these partnership opportunities.
- Identification of appropriate representatives to make an approach to the potential partnering organization – for example City staff or a member of the Cultural Affairs Commission.
- Development of a written agenda and expression of goals that would form the basis of that initial meeting.

FACILITY CONCEPTS

Facility Concepts

OVERVIEW

A. Cultural Centers

Cultural Center Program
Cultural Center Costs

B. Performing Arts Center Community Component

Community Theater Program
Community Theater Costs

C. South Dallas Cultural Center

South Dallas Cultural Center Program
South Dallas Cultural Center Costs

D. Performing Arts Incubator Space

Incubator Space Program
Incubator Space Costs

E. Harlan Building – Visual Arts Incubator Space

Narrative
Harlan Program
Harlan Costs

F. Recreation Centers Upgrades and Expansions

Recreation Centers Program
Recreation Centers Costs

G. Operating Plans for Proposed Facilities

Library and Recreation Center Programs
Library and Recreation Center Programs Additions
South Dallas Cultural Center Additions
Performing Arts Incubator Space
A Proto-typical Cultural Center
Community Theatre at the Center for Performing Arts

FACILITY CONCEPTS

Overview

A preliminary space program and cost estimate has been prepared for each of the facilities proposed in the Cultural Facilities Master Plan. The space requirements outlined are based on a combination of the following: (1) needs expressed by Directors of existing centers, (2) needs expressed by potential users, including artists and community residents, (3) experience on projects of similar nature.

For each project, a total project cost model has been established. This model assumes budget allocations for all hard costs, including site work, demolition and new construction. It also allocates funds for soft costs, such as theatre equipment, fixtures and furniture, professional fees, contingencies and permits. While plans have yet to be developed for any of the individual buildings, the cost models assume a level of quality commensurate with collegiate facilities. These costs can be adjusted accordingly, based on the level of quality envisioned. For each, a range of costs has therefore been provided. It should be noted, however, that due to the sophisticated environmental systems required for both visual and performing arts facilities, the necessary long structural spans associated with these activities, and acoustical requirements, costs for arts buildings are considerably higher than most other building types.

It is anticipated that both the programs and costs will be refined as part of more detailed architectural programming/design efforts associated with implementation of each of the facilities.

A. Cultural Center

The program for the Cultural Center recommends spaces for the performing as well as the visual arts, with a modest amount of public and back-of-house support spaces. Key to the success of this Center will be acoustical separations, allowing multiple activities to occur simultaneously without audio interruption.

B. Performing Arts Center Community Component

The program and costs for the Performing Arts Center assume a level of quality commensurate with other arts facilities located

FACILITY CONCEPTS

and/or proposed within the downtown. This is particularly important if the facility is to be considered as part of the larger proposed Performing Arts Center and lyric theater.

C. South Dallas Cultural Center

The recommendations for the South Dallas Cultural Center include expansion as well as renovation of the existing facility. The costs for these improvements assume a level of quality somewhat greater than the current building in order to ameliorate existing problems such as water seepage, lack of acoustical isolation and increased public and support areas.

D. Performing Arts Incubator Space

The Performing Arts Incubator Space is envisioned as a facility similar in scope and quality to that of the Sammons Center with a focus on spaces for rehearsals and performances. Because of the necessity for these rooms to function simultaneously, acoustical isolation will be extremely important.

E. Harlan Building – Visual Arts Incubator Space

The program for the Harlan Building assumes renovation of this abandoned space to accommodate visual arts activities similar to the Sammons Center. While the exact square footage of the facility is not known, a visual inspection of the building indicates that substantial improvements will be required to bring it into code compliance and a habitable condition.

F. Additions to Recreation Centers

An important and cost effective component of the Cultural Facilities Master Plan is the recommendation to provide additions to many of the city's recreation centers in order to expand their ability to meet the community's artistic needs. The program for this expansion, therefore, focuses on components for the visual and performing arts and assumes a level of quality commensurate with the existing centers.

FACILITY CONCEPTS

A. Cultural Centers Cultural Center Program Cultural Center Costs

Theatre Projects Consultants, Inc.

- Hardy Holzman Pfeiffer Associates • Lord Cultural Resources
- Webb Management Services • Southwest Diversity Management,
- Patricia Johnson • Ana Maria Gallegos y Reinhardt • Oglesby Green Architects

DALLAS CULTURAL MASTER PLAN
Dallas, Texas

PROPOSED SPACE PROGRAM - CULTURAL CENTER

Series #	SPACE	Recommended Net Sq. Feet	Notes on Recommended NSF
Series A	PUBLIC SPACES		
101	Public lobby	450	150 seats @ 3 nsf
102	Circulation gallery	300	150 seats @ 2 nsf
103	Bathrooms	-	included in gross
104	Coat closet/lockers	200	
105	Vending machines	30	
	Subtotal	980	
Series B	PERFORMING ARTS		
B100	Performance Spaces		
101	Flexible performance space	4,400	150 seats (55' x 85')
102	Stage sound & light locks	-	in gross
103	Control booth	125	
104	Dimmer room	100	
105	Sound rack room	60	
106	FOH catwalks	600	3 @ 50' long x 4' wide
	Subtotal	5,285	
B200	Rehearsal/Production Space		
201	Multi-purpose rehearsal room	2,000	40' x 50'
202	Recording room	150	
203	Sound booth	60	
	Subtotal	2,210	
B300	Stage Support		
301	Scenery dock / storage	200	16' height
302	Stage equipment storage	150	
	Subtotal	350	
B400	Performer Support		
401	Green room	150	
402	4-person dressing rooms	480	2 @ 240 sf; w/ toilet, shower, sink, lockers
403	Laundry	100	shared
	Subtotal	730	
Series C	VISUAL ARTS		
101	Large/flexible gallery	1,200	
102	Activity space	800	multi-purpose w/sink and cabinets
103	Crating/Exhibit Prep Workshop	200	
104	General Storage	400	for crafts/supplies
	Subtotal	2,600	

Series #	SPACE	Recommended Net Sq. Feet	Notes on Recommended NSF
Series D	GENERAL FACILITIES		
D100	Office/Administration		
101	General reception	120	
102	Cultural director's office	150	
103	Staff/work area	150	xerox/fax machine/printer
104	Conference room/kitchen	300	
105	General storage	200	
	Subtotal	920	
D200	Services		
201	Telecommunications/elec. closet	80	includes data entry room
202	Housekeeping closets	30	1 @ 30 sf
203	Truck dock / loading dock	-	shared, in gross
	Subtotal	110	
	TOTAL NET SQUARE FEET	13,185	
	Estimated Net to Gross Ratio	1.4	
	includes walls, restrooms, circ.		
	TOTAL GROSS SQUARE FEET	18,459	

FACILITY CONCEPTS

C. South Dallas Cultural Center
South Dallas Cultural Center Program
South Dallas Cultural Center Costs

Theatre Projects Consultants, Inc.

- Hardy Holzman Pfeiffer Associates • Lord Cultural Resources
- Webb Management Services • Southwest Diversity Management,
- Patricia Johnson • Ana Maria Gallegos y Reinhardt • Oglesby Green Architects

SPACE PROGRAM - EXPANSION OF SOUTH DALLAS CULTURAL CENTER

Series #	SPACE	Recommended Net Sq. Feet	Notes on Recommended NSF
A100	PUBLIC SPACES		
101	Public lobby	450	150 seats @ 3 nsf
102	Circulation gallery	300	150 seats @ 2 nsf
103	Bathrooms	-	included in gross
104	Coat closet/lockers	200	
105	Vending machines	30	
	Subtotal	980	
Series B	PERFORMING ARTS		
B100	Performance Spaces		
101	Flexible performance space	4,400	150 seats (55' x 85')
102	Stage sound & light locks	-	in gross
103	Control booth	150	
104	Dimmer room	100	
105	Sound rack room	60	
106	FOH catwalks	600	3 @ 50' long x 4' wide
	Subtotal	910	
B200	Rehearsal/Production Space		
201	Multit-purpose rehearsal room	2,000	40' x 50'
202	Recording room	150	
203	Sound booth	60	
	Subtotal	2,210	
B300	Stage Support		
301	Scenery dock / storage	200	16' height
302	Stage equipment storage	150	
	Subtotal	350	
B400	Performer Support		
401	Green room	200	
402	4-person dressing rooms	480	2 @ 240 sf; w/ toilet, shower, sink, lockers
403	Laundry	100	shared
	Subtotal	780	
Series C	VISUAL ARTS		
101	Large/flexible gallery	1,200	
102	Medium gallery	500	
103	Gallery/exhibit storage	400	
104	General Storage	400	
	Subtotal	2,100	
Series D	GENERAL FACILITIES		
D100	Services		
101	Telecommunications/elec. closet	80	includes data entry room
102	Housekeeping closets	30	1 @ 30 sf
103	Truck dock / loading dock	-	in gross
	Subtotal	110	
	TOTAL NET SQUARE FEET	7,330	
	Estimated Net to Gross Ratio	1.5	
	includes walls, restrooms, circ.		
	TOTAL GROSS SQUARE FEET	10,995	

DALLAS CULTURAL MASTER PLAN

Dallas, Texas

PROJECT COST MODEL - SOUTH DALLAS CULTURAL CENTER RENOVATION AND ADDITION

Construction Costs	Unit/SF	Low High		Subtotal Range of Costs	
		Unit Cost	Unit Cost		
1 Building Construction					
A. Sitework				\$ 25,000	\$ 25,000
B. New Construction	11,000	\$ 150	\$ 200	\$ 1,650,000	\$ 2,200,000
C. Renovation	15,000	\$ 50	\$ 75	\$ 750,000	\$ 1,125,000
D. Design Contingency @ 5%				\$ 83,750	\$ 111,250
Subtotal	26,000			\$ 2,508,750	\$ 3,461,250
2 Landscape Allowance					
A. Hardscape					
B. Plant Material					
C. Grass					
D. Irrigation					
E. Design Contingency @ 10%					
Subtotal				\$ 35,000	\$ 50,000
Construction Subtotal				\$ 2,543,750	\$ 3,511,250
Construction Contingency (@10%)				\$ 254,375	\$ 351,125
Total Construction Cost	-			\$ 2,798,125	\$ 3,862,375
3 Theater Furnishings and Equipment					
A. Flexible Theatre Equip.Costs				\$ 175,000	\$ 300,000
B. Rehearsal Room Equip.Costs				\$ 200,000	\$ 40,000
C. Seating	150	\$ 175	\$225	\$ 26,250	\$ 33,750
D. Audio Visual				\$ 60,000	\$ 80,000
Subtotal				\$ 461,250	\$ 453,750
4 Furniture, Fixtures & Equipment					
A. Furniture	10,000	\$ 10	\$20	\$ 100,000	\$ 200,000
B. Fixed Equipment	10,000	\$ 2	\$4	\$ 20,000	\$ 40,000
C. Moveable Equipment	10,000	\$ 2	\$4	\$ 20,000	\$ 40,000
D. Food Service Equipment				\$ -	\$ -
E. Security Equipment				\$ 15,000	\$ 35,000
F. Housekeeping Equipment				\$ -	\$ -
G. Signage				\$ 5,000	\$ 15,000
H. Artwork				\$ -	\$ 5,000
Subtotal				\$ 160,000	\$ 335,000
5 Fees and Permits					
A. Architectural & Engineering Fees			8%	\$ 260,750	\$ 345,290
B. Special Consultants			2%	\$ 65,188	\$ 86,323
C. Interior Design Fees			10%	\$ 16,000	\$ 33,500
D. Reimbursable Expenses			5%	\$ 17,097	\$ 23,256
E. Permits				\$ 30,000	\$ 35,000
Subtotal				\$ 359,034	\$ 488,368
Other Project Cost Contingency @ 10%				\$ 98,028	\$ 127,712
Total Other Project Costs				\$ 1,078,313	\$ 1,404,830
TOTAL ESTIMATED PROJECT COST				\$ 3,876,438	\$ 5,267,205

TOTAL PROJECT COSTS/SQUARE FOOT

\$

149 \$

203

Add escalation to mid-point of construction

FACILITY CONCEPTS

D. Performing Arts Incubator Space Incubator Space Program Incubator Space Costs

Theatre Projects Consultants, Inc.

- Hardy Holzman Pfeiffer Associates • Lord Cultural Resources
- Webb Management Services • Southwest Diversity Management,
- Patricia Johnson • Ana Maria Gallegos y Reinhardt • Oglesby Green Architects

PROPOSED SPACE PROGRAM - ARTS INCUBATOR

Series #	SPACE	Recommended Net Sq. Feet	Notes on Recommended NSF
Series A	PUBLIC SPACES		
A100	Public Spaces		
101	Public lobby	750	150 seats @ 5 nsf
102	Public circulation	450	150 seats @ 3 nsf
103	Catering Kitchen	300	
104	Concessions	240	
105	Concessions storage	120	
106	Box office	240	
	Subtotal	2,100	
Series B	PERFORMING ARTS		
B100	Performance Spaces		
101	Flexible performance space	4,400	150 seats (55' x 85')
102	Technical galleries	1,200	200' x 6' wide
103	Stage sound & light locks	-	in gross
104	Control booth	150	
105	Dimmer room	100	
106	Sound rack room	60	
107	FOH catwalks	600	3 @ 50' long x 4' wide
	Subtotal	6,510	
B200	Stage Support		
201	Scenery dock / storage	300	16' clear height
202	Stage equipment storage	150	
203	Freight elevator	-	in gross
	Subtotal	450	
B300	Performer Support		
301	Green room	300	with kitchenette
302	4-person dressing rooms	480	2 @ 240 sf; w/ toilet, shower, sink, lockers
303	Laundry	120	
	Subtotal	900	
B400	Rehearsal Space		
401	Theatre/music rehearsal room	2,000	40' x 50' with 16' to pipe grid
402	Rehearsal room storage	150	
403	Dance rehearsal room	2,000	40' 50' with mirror and sprung floor
	Subtotal	4,150	
Series C	ARTS ADMINISTRATION		
C100	Administration		
101	General reception	200	w/secretarial space
102	Facility Director's Office	220	
103	Development Director's Office	180	
104	Open office for arts organizations	6,000	60 persons @ 100 sf
105	Offices - Individual arts organiz.	2,000	8 @ 250 sf
106	Large conference room	600	for 40 persons
107	Medium conference room	300	for 15 persons
108	Small conference rooms	400	2 for 6-8 persons each
109	Work room	500	w/copier and fax machine
110	Storage/work room	500	
	Subtotal	10,900	

DALLAS CULTURAL MASTER PLAN
Dallas, Texas

PROJECT COST MODEL - ARTS INCUBATOR FACILITY

Construction Costs	Unit/SF	Low High		Subtotal Range of Costs	
		Unit Cost	Unit Cost		
1 Building Construction					
A. Sitework				\$ 35,000	\$ 50,000
B. New Construction	38,000	\$150	\$200	\$ 5,700,000	\$ 7,600,000
C. Parking	75	\$1,000	\$1,000	\$ 75,000	\$ 75,000
D. Design Contingency @ 5%				\$ 286,750	\$ 382,500
Subtotal				\$ 6,096,750	\$ 8,107,500
2 Landscape Allowance					
A. Hardscape					
B. Plant Material					
C. Grass					
D. Irrigation					
E. Design Contingency @ 10%					
Subtotal				\$ 50,000	\$ 75,000
Construction Subtotal				\$ 6,146,750	\$ 8,182,500
Construction Contingency (@10%)				\$ 614,675	\$ 818,250
Total Construction Cost	-			\$ 6,761,425	\$ 9,000,750
3 Theater Furnishings and Equipment					
A. Flexible Theatre Equip.Costs				\$ 150,000	\$ 300,000
B. Rehearsal Room Equip.Costs				\$ 30,000	\$ 40,000
C. Seating	150	\$175	\$225	\$ 26,250	\$ 33,750
D. Audio Visual				\$ 60,000	\$ 80,000
Subtotal				\$ 266,250	\$ 453,750
4 Furniture, Fixtures & Equipment					
A. Furniture	18,000	\$10	\$20	\$ 180,000	\$ 360,000
B. Fixed Equipment	18,000	\$2	\$4	\$ 36,000	\$ 72,000
C. Moveable Equipment	18,000	\$2	\$4	\$ 36,000	\$ 72,000
D. Food Service Equipment				\$ -	\$ -
E. Security Equipment				\$ 20,000	\$ 35,000
F. Housekeeping Equipment				\$ -	\$ -
G. Signage				\$ 10,000	\$ 15,000
H. Artwork				\$ -	\$ 5,000
Subtotal				\$ 282,000	\$ 559,000
5 Fees and Permits					
A. Architectural & Engineering Fees		8%	8%	\$ 562,214	\$ 756,360
B. Special Consultants		2%	2%	\$ 140,554	\$ 189,090
C. Interior Design Fees		10%	10%	\$ 28,200	\$ 55,900
D. Reimbursable Expenses		5%	5%	\$ 36,548	\$ 50,068
E. Permits				\$ 30,000	\$ 35,000
Subtotal				\$ 767,516	\$ 1,051,418
Other Project Cost Contingency @ 10%				\$ 131,577	\$ 206,417
Total Other Project Costs				\$ 1,447,342	\$ 2,270,584
TOTAL ESTIMATED PROJECT COST				\$ 8,208,767	\$ 11,271,334

TOTAL PROJECT COSTS/SQUARE FOOT \$ 216 \$ 297
Add escalation to mid-point of construction

Harlan Building Visual Arts Incubator

This Plan recommends use of the two-storey Harlan Building on Cadiz Street near the Farmers' Market as a Visual Arts Incubator parallel to the successful Sammons Center, which is a performing arts incubator.

Need for a Visual Arts Incubator

The Visual Arts Facilities Needs Analysis included with this report indicates a number of visual arts organizations in need of display, studio, meeting and office space. The following Table summarizes those needs:

Organization	Display Needs	Studio Needs	Meeting Space	Office Needs
Artsreach			Up to 500 seats	Admin Office
Associated Creative Artists	100-125 works + support space	Workshops (2) of 20 each with sinks, storage	Up to 250 seats with projection; lunchroom	
Calligraphy Society	Twice-annual exhibitions	Cleanable Workshops	With projection booth	
Craft Guild	Gallery	Workshops	Lecture Theatre + Kitchen	Office, Library, Boardroom
Handweavers & Spinners' Guild	Up to 250-300 weavers' works			
Federation of Fiber Artists	1,350 sq. ft. + storage			
Honoring of People Everywhere			20-150 seats + seminar rooms	
Oak Cliff Coalition for the Arts			Film projection space	
Pastel Society of the Southwest	70-80 works + storage	Weekly studio and workshops	25-50 seats	
Porcelain Art Guild	Display cases in gallery		100 seats + tables	
Quilters' Guild	100,000 sq. ft.			

Russian American Center	Library & Gallery			Admin Office
Southwestern Watercolor Soc.	80-100 watercolors			
Texas Sculpture Association	5-10,000 sq. ft. + support space			
Texas Visual Arts Association	150 works + support space	Workshops	Board meetings Kitchen	

It should be noted that this Table lists mostly those organizations banded together in the Visual Arts Coalition. In addition, there is a considerable range of developing organizations, especially among cultural minorities, who are in need of gallery, studio, office or meeting space.

Of course not all needs can be met. For example, a Visual Arts Incubator cannot provide the 100,000 sq. ft. that the Quilters' Guild needs for its annual exhibitions. Similarly, the Artsreach meetings of up to 500 persons will likely remain elsewhere. However, the following Program for a Visual Arts Incubator relates these needs to the space available for renovation in the Harlan Building, and meets many of them.

Harlan Building Visual Arts Incubator

The new Visual Arts Incubator recommended for the Harlan Building near the Farmers' Market would meet several needs:

- The need for gallery exhibition space for existing and developing visual arts organizations in or adjacent to the Central Business District. This need is particularly for these groups' annual or otherwise recurring exhibitions.
- The need for studio space for demonstrations and classes by these groups.
- The need for meeting space for these groups.
- The need for office space for some of these groups.

The Incubator, a Visual Arts parallel to the Sammons Center, would be staffed by an Executive Director, an Administrative Assistant and a Program Manager, with technical and custodial support. Security for exhibitions in the galleries would be provided by the exhibiting groups.

Revenue sources for the Incubator would be:

- Rental income for use of the galleries and offices, paid by the exhibiting organizations at an assumed rate of \$1 per sq. ft. per month.
- Rental income for use of the meeting space, at an assumed rate of \$50 per evening.
- Studio demonstration and teaching fees, assumed at \$1.00 per student for the Incubator, the remainder going to the arts organization.

Sales of works of art are assumed to provide revenue to the organizations or their members. The Incubator would assume no responsibility for sales.

Gallery program costs would be limited to provision of lighting and technical support. All costs associated with publicity for the exhibitions, security, labeling, publications, shipping and receiving would be met by the participating visual arts organizations.

Similarly, the visual arts organizations would provide materials and personnel for the studio demonstrations and classes. The Incubator would provide furnishings (easels, sculpture stands, kilns, etc.) only. Again, all advertising, publications and operating costs would be met by the participating organizations.

On this basis, earned revenues would approximate 35% of total costs. The funding requirement would be \$195,200, or \$4.88 per user on a very conservative estimate of attendance.

COMMUNITY CULTURAL PLAN
Dallas, Texas

PROPOSED PROGRAM: HARLAN BLDG. AS VISUAL ARTS INCUBATOR

Series #	SPACE	Recommended Net Sq. Feet	Notes on Recommended NSF
Series A	PUBLIC SPACES		
A100	Public Spaces		
101	Public Lobby	750	
102	Catering Kitchen	300	
	Subtotal	1,050	
Series B	VISUAL ARTS SPACES		
B100	Galleries		No fenestration
101	Paintings and Sculpture Gallery	1,500	Double-sheathed nailable walls
102	Prints and Drawings Gallery	800	Sloping display surfaces over storage cabinets
103	Crafts Gallery	1,000	Display cases
104	Media Arts Gallery	1,000	Blackout capability; power/data trench in floor
	Subtotal	4,300	
B200	Studios		
201	Painting and Drawing Studio	1,200	Overhead natural light
202	Print-making Studio	1,200	For lithography, serigraphy & etching presses
203	Ceramics Studio	1,200	3-5 electric kilns, one raku kiln
204	Media Arts Studio	1,200	Computer work stations; sound recording booth
	Subtotal	4,800	
B300	Gallery/Studio Support Space		
301	Art Storage	1,000	With picture racks
302	Crating/Uncrating Area	500	
303	Exhibition Preparation Workshop	800	
	Subtotal	2,300	
B400	Meeting Space		
401	Conference Room	900	For 30
403	Projection Booth	100	Digital and analog projection equipment
	Subtotal	1,000	
Series C	ARTS ADMINISTRATION		
C100	Administration		
101	General reception	120	w/secretarial space
102	Facility Director's Office	150	
103	Office Supplies Storage	200	w/copier and fax machine
104	Open office for arts organizations	750	10 persons @ 75 sq. ft.
105	Offices - Individual arts organiz.	800	4 @ 200 sf
106	Boardroom	300	for up to 15 persons
	Subtotal	2,320	
Series D	Building Services		
D100	Services		
101	Housekeeping closets	60	2 @ 30 sf
102	Freight Elevator	-	Included in grossing factor
103	Loading Dock	-	in gross
	Subtotal	60	
TOTAL NET SQUARE FEET		15,830	
Estimated Net to Gross Ratio		1.25	
includes walls, restrooms, circ.			
TOTAL GROSS SQUARE FEET		19,788	

FACILITY CONCEPTS

F. Recreation Centers Upgrades and Expansions

Recreation Centers Program

Recreation Centers Costs

Theatre Projects Consultants, Inc.

- Hardy Holzman Pfeiffer Associates • Lord Cultural Resources
- Webb Management Services • Southwest Diversity Management
- Patricia Johnson • Ana Maria Gallegos y Reinhardt • Oglesby Green Architects

TYPICAL SPACE PROGRAM - ADDITION TO RECREATION CENTER FOR CULTURAL PROGRAMS AND ACTIVITIES

Series #	SPACE	Recommended Net Sq. Feet	Notes on Recommended NSF
Series A	PERFORMING ARTS		
101	Theatre/music rehearsal room	1,500	Design for use as performance area
102	Dance rehearsal room	1,200	30' x 40' w/mirrors and sprung floor
103	Recording room	150	
104	Sound booth	60	
	Subtotal	2,910	
Series B	VISUAL ARTS		
102	Exhibition gallery	1,200	
103	Gallery/exhibit storage	300	
104	Activity space	800	multi-purpose w/sink and cabinets
106	Storage	200	for crafts/supplies
	Subtotal	2,500	
TOTAL NET SQUARE FEET		5,410	
Estimated Net to Gross Ratio		1.4	
includes walls, restrooms, circ.			
TOTAL GROSS SQUARE FEET		7,574	

DALLAS CULTURAL MASTER PLAN
Dallas, Texas

PROJECT COST MODEL - RECREATIONAL CENTER ADDITION

Construction Costs	Unit/SF	Unit Cost	Subtotal	Notes
1 Building Construction				
A. Sitework			\$ 10,000	Allowance
B. Building Cost	7,500	\$125	\$ 937,500	
C. Design Contingency @ 5%			\$ 47,375	
Subtotal			\$ 994,875	
2 Landscape Allowance				
A. Hardscape				
B. Plant Material				
C. Grass				
D. Irrigation				
E. Design Contingency @ 10%				
Subtotal			\$ 25,000	Allowance
Construction Subtotal			\$ 1,019,875	
Construction Contingency (@10%)			\$ 101,988	
Total Construction Cost	-		\$ 1,121,863	
3 Theater Furnishings and Equipment				
A. Rehearsal Room Equip.Costs			\$ 30,000	
B. Audio Visual			\$ 20,000	
Subtotal			\$ 50,000	
4 Furniture, Fixtures & Equipment				
A. Furniture	5,000	\$10	\$ 50,000	
B. Fixed Equipment	5,000	\$2	\$ 10,000	
C. Moveable Equipment	5,000	\$2	\$ 10,000	
D. Food Service Equipment			\$ 35,000	
E. Security Equipment			\$ 10,000	
F. Housekeeping Equipment			\$ -	
G. Signage			\$ 50,000	
H. Artwork			\$ -	
Subtotal			\$ 165,000	
5 Fees and Permits				
A. Architectural & Engineering Fees		8%	\$ 93,749	Allowance
B. Special Consultants		2%	\$ 23,437	
C. Interior Design Fees		10%	\$ 16,500	
D. Reimbursable Expenses		5%	\$ 6,684	
E. Permits			\$ 15,000	
Subtotal			\$ 140,371	
Other Project Cost Contingency @ 10%			\$ 35,537	
Total Other Project Costs			\$ 390,908	
TOTAL ESTIMATED PROJECT COST			\$ 1,512,770	

TOTAL PROJECT COSTS/SQUARE FOOT \$ 202
Add escalation to mid-point of construction

FACILITY CONCEPTS

Recommendations Cost Estimates

Theatre Projects Consultants, Inc.

- Hardy Holzman Pfeiffer Associates • Lord Cultural Resources
- Webb Management Services • Southwest Diversity Management,
- Patricia Johnson • Ana Maria Gallegos y Reinhardt • Oglesby Green Architects

Facility Recommendations Cost Summary

<u>Facility/Program</u>	<u>Estimated Cost*</u>	<u>Notes</u>
<u>Short Term Recommendations</u>		
Recreation Centers & Libraries Cultural Components	\$ 1,500,000	Per Facility
South Dallas Cultural Center Renovations	\$ 5,300,000	
Arts District Community Component	\$ 28,300,000	
Performing Arts Incubator Space	\$ 11,300,000	
Harlan Building Renovations & Visual Arts Incubator Space	\$ 4,400,000	
Ice House Cultural Center, Scenario I - Renovation	\$ 4,000,000	
Ice House Cultural Center, Scenario II - New Facility	\$ 6,200,000	North Oak Cliff Cultural Center
Ongoing Existing Facility Maintainance	TBD	

Long Term Recommendations

			\$6,200,000 per Center
5 Community Arts Centers**	\$	31,000,000	
Technical Training Facility	\$	6,000,000	
Union Station Arts Mart	\$	2,000,000	

* Please Note: All figures have been rounded to the nearest dollar. For detailed cost estimates please refer to the FACILITIES CONCEPTS Section.

** Cultural Centers in: South Oak Cliff, North Dallas, West Dallas, Love Field and Pleasant Grove

FACILITY CONCEPTS

Operating Plans for Proposed Facilities

Theatre Projects Consultants, Inc.

- Hardy Holzman Pfeiffer Associates • Lord Cultural Resources
- Webb Management Services • Southwest Diversity Management,
- Patricia Johnson • Ana Maria Gallegos y Reinhardt • Oglesby Green Architects

FACILITY CONCEPTS – OPERATING PLANS

Operating Plans for Proposed Facilities – Overview

Attached are two spreadsheets that project operating needs and financial implications for the various facilities recommended in the study. The first spreadsheet shows the physical components recommended for each facility, the programs anticipated in these spaces, recommendation on who should operate the space, the skills required to operate the space, the staff required, and then a summary of the earned revenues and operating expenses for each facility.

The second page is a worksheet that shows how estimates of earned revenues and expenses are calculated. We have also included current budgets from the Sammons Center, South Dallas Cultural Center and the Bathhouse. We would note the following regarding these comparative budgets:

- Both the Bathhouse and the South Dallas Cultural Center collect revenues from the rental of spaces in the building and programs run out of these facilities. These items, though not substantial, do not appear in the building budgets, as they are diverted directly back into the City's General Fund.
- Some expenses from these City facilities are not reflected in the facility budget. This includes maintenance & repairs, computers, telephones and related expenses.
- OCA and the City are now considering reforms to the budget process that would bring all relevant revenues and expenses back to the facility budget, a move we would endorse.
- The Sammons Center is effectively run by an independent non-profit organization. If this organization were in a position to manage the operations of a second larger incubator, they would most certainly achieve additional operating economies than reflected in this budget.
- New facilities could be operated in a number of ways. In this section, we suggest that OCA staff would take

FACILITY CONCEPTS – OPERATING PLANS

responsibility for the operation of additional facilities. In the Cultural Policy Review, we encourage the City to consider different models for the development and operation of facilities – such as a Development Corporation associated with the City. Alternatively, new facilities could be operated privately, though this does not change the identified funding requirement for each facility.

Following are explanations of each of these operating plans, together with assumptions underlying the financial forecasts. Note that all revenues and expenses are in 2001 dollars, and that they reflect operating performance in a base year, when operations have stabilized after start-up.

Library and Recreation Center Programs

There are two steps in our recommendation regarding Libraries and Recreation Centers. For the first step, OCA would place and fund part-time staff in these facilities. These Program Managers are charged with developing and executing cultural programs within existing Centers. The likely focus of these efforts would be arts classes and instruction, including performing and visual arts of all forms for all ages. We would expect that each Center will develop differently, depending on the physical resources of the Center, the skills of the Program Manager and the particular needs and characteristics of the neighborhood/community served.

This idea is essentially a low-risk way to test the goal of strong partnerships with Park and Recreation and Libraries. The Program Manager could be an OCA employee, but would have a close working relationship with the Library or Rec. Center manager, and all other staff there. The Program Manager would in fact depend on the Library or Rec. Center managers and others to make space available for cultural programs, and to help promote those events in the community. Instructors for various programs would likely be hired on a contract basis, ideally from the local community.

FACILITY CONCEPTS – OPERATING PLANS

Revenues from these programs would likely be limited to nominal fees for participation in arts classes, projected at 20 hours a week. Our budget worksheet shows how 20 hours a week translates into revenues of \$26,000 with a use fee of \$2.50 per class and an average of 10 students per class. Against these revenues are program costs based on \$15.00 per teaching hour.

On the expense side, we have proposed that the Program Manager be a part-time position, at least initially. Given that, the costs of putting together these programs for each Rec. Center would be that compensation, fees for instructors and an allowance for the development and execution of programs.

Overall, the provision of these services requires an additional \$2,100, which represents a reasonable \$2.00 per person served.

Library and Recreation Center Programs Additions

If these initial partnerships work, we would propose going to a second level, whereby physical additions are made to Libraries and Recreation Centers to specifically accommodate cultural programs. While the specific spaces would likely be different in each location based on neighborhood characteristics and what has already worked there, we have suggested a general plan to add a theatre/music rehearsal room, a dance rehearsal room, a recording room, a sound booth, and exhibition gallery and storage, a wet classroom and additional storage.

We would propose that Libraries or Park and Recreation be the operator of expanded facilities. There could be some form of contractual arrangement with OCA, spelling out the operating and financial responsibilities for programming and maintaining the space. The OCA role in the building would likely be to provide staff and funding that activates the new portion of the building with cultural programs.

Skills required to operate the additions would then include the booking of spaces, the development and execution of programs, promoting the spaces to community users, arts instruction in

FACILITY CONCEPTS – OPERATING PLANS

these spaces and the physical maintenance of the addition. One of the key differences in this plan is that community groups can rent out these spaces for rehearsal, small performances, exhibitions and other community events.

New staff would include a full-time program manager, a part-time custodian (or some allocation of custodial time already in the building), and arts instructors (again hopefully coming from the local community).

Revenues would start with fees from programs, now up to 40 hours a week. Rental income from local groups renting spaces is based on 4-hour rentals of the rehearsal rooms. A section in the budget worksheet shows a 4-hour rental rate and a projected number of rentals for each of the proposed spaces in each facility. There is some additional income from the use of services by facility renters.

Personnel expenses are the largest cost, with a full-time program manager, contracted instructors and custodial services. There is an increased allowance for programs, given the number of programmable spaces. We assume some additional administrative cost for the larger space, and finally occupancy costs, here based on a per square foot allowance in reference to the existing budgets for the Bathhouse and South Dallas Cultural Center.

The funding requirement for the addition is estimated at \$66,000. Assuming that 13,000 people are served in classes, rental of spaces and attendance at events, this is an investment of \$5 per person.

South Dallas Cultural Center Additions

In the third component, we consider the addition of spaces to the existing South Dallas Cultural Center, including a 150-seat theater, rehearsal rooms for theater/music and dance, stage support, performer support, a large gallery, a small gallery and exhibition storage.

FACILITY CONCEPTS – OPERATING PLANS

From an operating perspective, this is a slightly different scenario than the Rec. Centers in that we are adding to a facility already run by OCA. The key activities proposed in the additional space would be arts classes, rehearsals and performance by small community-based organizations, and the exhibition of visual arts in the galleries.

To manage the additional facilities, the South Dallas Cultural Center would require additional skills and resources, particularly in the areas of booking (and promoting) these new spaces to the community, arts instruction, supporting these various programs, and the physical maintenance of the additional 19,000 square feet. To that end, we recommend the addition of a full-time Program Manager, part-time instructors, a part-time Technical Director for the theater and additional custodial services.

Revenues for the addition start with program fees, again at 40 hours a week of teaching. Then there is rental income from the theater and rehearsal spaces. Rental rates would be nominal for local groups, and scaled up for commercial and non-local users. There are some additional fees for use of these facilities (e.g. tech labor), and then some form of income from the exhibition spaces.

Expenses again are weighted to personnel. Additional expenses include program development and execution, a 100% increase in administrative expenses, and occupancy costs based on \$3.50 per square foot.

The annual funding requirement for the facility is then \$101,000. If we assume that 39,000 people attend classes, performances, exhibitions and other events, this is an incremental investment of \$2.50 per person.

The Arts Incubator

The next piece is a new arts incubator, a larger version of the Sammons Center. The facility includes a 150-seat flexible performance space with supporting areas, rehearsal rooms for

FACILITY CONCEPTS – OPERATING PLANS

dance/theater and music, and then offices, conferences and support for a series of non-profit arts organizations.

This is a slightly different kind of building in that it is meant to support and nurture a series of local organizations with areas for their performance, rehearsal, teaching, administration and support functions. Given the success of the Sammons Center, we would recommend that operating model, if not that operating organization, for this new facility.

Required skills include the recruitment and management of arts organizations as tenants in the building, the booking and management of spaces and other common areas, supporting the programs put on by the building and its tenants, the technical accommodation of the theater, and the physical maintenance of the space. We have also recommended that technical assistance programs be run out of this facility for the benefit of tenants and other non-profit art organizations.

For staffing, we would recommend a full-time Executive Director, a General Manager, a Program Manager, instructors (this time for technical assistance and other training programs), and a part-time technical director.

Revenues for the facility will include rent from tenant organizations, which we have based on an average of \$10 per square foot. In addition, there is rent for use of the performance space, rehearsal rooms and other activity areas. There are additional revenues from any programs run out of the building (e.g. technical assistance) and some user fees. Given the positive experience of the Sammons Center as a presenter (mostly jazz), we have forecast that they present six events, each selling 125 tickets at an average price of \$15.00.

Staffing expenses are the largest cost item. Other expenses include the technical assistance programs, the administration of the space (based on the Sammons Center), operations of the activity areas, and a general occupancy cost of \$2.50 per square foot. Presenting expenses are set at a conservative 90% of presenting revenues.

FACILITY CONCEPTS – OPERATING PLANS

Overall, the facility covers 61% of expenses with earned revenues, and thus needs another \$148,000 in support. This equates to \$5.50 per attendee/user.

The Proto-typical Cultural Center

Here we project the operations and financial implications of a proto-typical community cultural center. Again, this is a facility that could and should be customized according to where it is developed, but we start with a basic compliment of facilities, namely a flexible 150-seat performance space, a theater/music and dance rehearsal rooms, large and medium sized galleries, activity spaces for visual arts teaching and art-making, and related support.

The principal activities in the building are arts instruction, the rehearsal and performance of community-based performing arts, the creation and exhibition of the visual arts, and other community events.

Skills required to operate the facility include the booking of the various rental spaces, arts instruction, the support of various programs in the building, the technical accommodation of the theater, the physical maintenance of the space, and the management of a box office. Given those requirements, we recommend a staff that includes an Executive Director, a Program Manager, full-time custodial staff, part-time arts instructors, a part-time Technical Director, additional technical staff on an as-needed basis, a full-time administrative assistant, a part-time box office manager and part-time box office staff.

We would anticipate significant program fees from the operation of the Center, starting with 60 teaching hours a week. There would be rental income from the three performing arts spaces, and related user fees.

Like those of our facilities, personnel costs are based on current compensation levels for OCA facility staff. Program expenses are substantial again based on 60 teaching hours per week in the building. Administration expenses are based on the size of

FACILITY CONCEPTS – OPERATING PLANS

the building and its components, also with reference to existing OCA facilities. Occupancy costs are also based on those benchmarks.

Finally, the funding requirement for the facility in current dollars is \$268,000, which represents \$6.60 per person if the Center annual serves 40,000 people.

The Community Theater in the Center for Performing Arts

The final component is the Community Theater to be developed as a part of the proposed Center for the Performing Arts. The physical recommendation is for a 500-seat theater, including public spaces, a full orchestra pit, stage and stage tower, dressing rooms, a 1,500 sf rehearsal room, some shops and storage for scenery and props, related services, and building administration.

This is a simpler facility than some of the others in that it is intended to serve a wide variety of local arts organizations and their need for a professional mid-size space in a central location. The facility will be operated by the Center for the Performing Arts organization, with the goal of providing access to those groups who need and can best use the space.

Programs in the space will essentially be the rehearsal and performance of many and varied programs, plus some community events. Key skills required include the booking of the theater, some (likely minimal) support of programs, the technical and physical maintenance of the space, and the operation of a box office.

Staff starts with a Theater Manager and a Technical Director, plus technical staff, a full-time administrative assistant, technical staff, custodial support, box office manager and box office staff.

The key source of earned income for the space would be the rent of the theater to user groups, for which we project an average base rent of \$500 per day for local non-profit groups. Also significant are user fees (box office, technical labor, equipment and security), concessions income from attendees,

FACILITY CONCEPTS – OPERATING PLANS

and presenting income (we suggest that the theater presents ten events a year).

Personnel costs for the theater are again the largest cost item, followed by administration, operations and occupancy. Presenting costs (the direct expenses of bringing shows to the theater) approach related revenues, meaning that these events are presented with a small but positive margin.

Overall, this component of the Center for the Performing Arts is able to support 64% of its budget with earned revenues, leaving an annual funding requirement of \$160,000. This represents \$1.75 for each of the 92,000 annual visitors to the space.

Operating Models for Recommended Facilities

Budget Worksheet	Sammons Center	SD Cultural Center	Bathhouse	Library/Rec Center Programs	Library/Rec Center Addition	SD Cultural Center Addition	Arts Incubator	Cultural Center	Community Theater
Earned Revenues									
Program Fees	\$ 5,000			\$ 26,000	\$ 52,000	\$ 52,000	\$ 13,000	\$ 78,000	
Rental Income	\$ 30,000				\$ 24,500	\$ 46,500	\$ 36,000	\$ 58,500	\$ 139,000
User Fees	\$ 45,000				\$ 6,125	\$ 11,625	\$ 90,000	\$ 14,625	\$ 69,500
Tenant Rent	\$ 48,000						\$ 80,000		
Presenting Income	\$ 150,000						\$ 11,250		\$ 75,000
Total	\$ 278,000			\$ 26,000	\$ 82,625	\$ 110,125	\$ 230,250	\$ 151,125	\$ 283,500
Operating Expenses									
Personnel	\$ 130,000	\$ 178,000	\$ 121,000	\$ 12,500	\$ 47,500	\$ 60,000	\$ 150,000	\$ 187,500	\$ 177,500
Programs	\$ 3,400	\$ 86,000	\$ 64,000	\$ 15,600	\$ 31,200	\$ 31,200	\$ 7,800	\$ 46,800	
Administration	\$ 97,900	\$ 21,000	\$ 11,000		\$ 25,000	\$ 55,000	\$ 110,000	\$ 75,000	\$ 50,000
Occupancy	\$ 66,200	\$ 23,000	\$ 15,000		\$ 45,000	\$ 65,000	\$ 100,000	\$ 110,000	\$ 150,000
Presenting Expenses	\$ 145,000						\$ 10,125		\$ 67,500
Total	\$ 442,500	\$ 308,000	\$ 211,000	\$ 28,100	\$ 148,700	\$ 211,200	\$ 377,925	\$ 419,300	\$ 445,000
Funding Requirement	\$ 164,500			\$ 2,100	\$ 66,075	\$ 101,075	\$ 147,675	\$ 288,175	\$ 161,500
Earned Revenues/Op Expenses	63%				56%	52%	61%	36%	64%
Program Fees/Cost									
Teaching Hours/Week				20	40	40	10	60	
Annual Teaching Hours				1,040	2,080	2,080	520	3,120	
Fee/Teaching Hour				\$2.50	\$2.50	\$2.50	\$2.50	\$2.50	
Average # of Students				10	10	10	10	10	
Program Fees				\$ 26,000	\$ 52,000	\$ 52,000	\$ 13,000	\$ 78,000	
Cost/Teaching Hour				\$15.00	\$15.00	\$15.00	\$15.00	\$15.00	
Program Cost				\$ 15,600	\$ 31,200	\$ 31,200	\$ 7,800	\$ 46,800	
Activity/Rental Income			4-hour Rate						
2,000sf The/Mus Rehearse			\$ 40		200	200	200	200	
1,500sf Theater Rehearse			\$ 35		\$ 8,000	\$ 8,000	\$ 8,000	\$ 8,000	300
1,200sf Dance Rehearse			\$ 30		200				\$ 10,500
2,000sf Dance Rehearse			\$ 40		\$ 6,000				
500sf Gallery			\$ 10			200	200	200	400
750sf Gallery			\$ 15		300	\$ 8,000	\$ 8,000	\$ 8,000	\$ 16,000
1,200sf Gallery			\$ 25		\$ 4,500	300		300	
150-seat Flex Theater			\$ 50			\$ 3,000	\$ 3,000	\$ 3,000	
500 seat Theater			\$ 150						
1,000sf Activity Space			\$ 30		200				750
1,000sf Activity Space			\$ 30		\$ 6,000				\$ 112,500
Total					\$ 24,500	\$ 46,500	\$ 36,000	\$ 58,500	\$ 139,000
Staffing (including benefits)									
Program Manager PT				\$ 12,500					
Program Manager FT					\$ 30,000	\$ 30,000		\$ 30,000	
Instructors - In Program Costs					\$ 17,500	\$ 17,500			
Custodial PT									\$ 25,000
Custodial FT									
Custodial 1.5							\$ 37,500	\$ 37,500	
Technical Labor PT								\$ 10,000	
Technical Director PT						\$ 12,500	\$ 12,500	\$ 12,500	\$ 12,500
Technical Director FT									\$ 35,000
General Manager FT							\$ 35,000		
Admin Assistant PT							\$ 15,000		
Admin Assistant FT								\$ 25,000	\$ 25,000
Executive Director FT							\$ 50,000	\$ 50,000	
Box Office Manager PT								\$ 12,500	
Box Office Manager FT									\$ 25,000
Box Office Staff PT								\$ 10,000	\$ 10,000
Theatre Manager FT									\$ 45,000
Total				\$ 12,500	\$ 47,500	\$ 60,000	\$ 150,000	\$ 187,500	\$ 177,500
Area	19,000	18,000	7,500		9,000	19,000	34,000	33,000	66,000
Occ Costs/sf	\$ 3.48	\$ 1.28	\$ 2.00		\$ 5.00	\$ 3.42	\$ 2.94	\$ 3.33	\$ 2.27
Participation/Attendance									
Theater Attendees						18,750	18,750	18,750	80,000
Rehearse/Studio Users					6,400	8,000	8,000	8,000	12,500
Exhibit Attendees					4,500	10,500		10,500	
Program Participants				1,050	2,090	2,090		3,130	
Total				1,050	12,990	39,340	26,750	40,380	92,500

Operating Models for Recommended Facilities

	Library/Recreation Center Programs	Library/Recreation Center Addition	SD Cultural Center Addition	Arts Incubator	Cultural Center	Community Theater
Gross Floor Area	0	9,000	19,000	44,000	33,000	66,000
Physical Components		2,000sf The/Mus Rehearse 1,200sf Dance Rehearse 750sf Gallery 1,000sf Activity Space	150-seat Flex Theater 2,000sf The/Mus Rehearse 2,000sf Dance Rehearse 1,200sf Gallery 500sf Gallery	150-seat Flex Theater 2,000sf The/Mus Rehearse 2,000sf Dance Rehearse 8,000sf arts org offices	150-seat Flex Theater 2,000sf The/Mus Rehearse 2,000sf Dance Rehearse 1,200sf Gallery 500sf Gallery 1,000sf Activity Space 1,000sf Activity Space	500-seat Theater 1,500sf Rehearsal Hall 2,000sf Dance Rehearse
Programs	Arts Classes Rehearsal	Arts Classes Rehearsal Small Performance	Arts Classes Rehearsal Small Performance Exhibition	Training Rehearsal Small Performance Administration	Teaching Rehearsal Small Performance Exhibition	Teaching Rehearsal Small Performance
Operator	Parks and Rec	Parks and Rec	SDCC	Independent Non-profit	OCA	PAC
Skills Required	Booking the Space Arts Instruction Supporting Programs	Booking the Space Arts Instruction Supporting Programs Theater Operations	Booking the Space Arts Instruction Supporting Programs Physical Maintenance	Booking the Space Arts Admin Training Supporting Programs Physical Maintenance Tenant Management	Booking the Space Arts Instruction Supporting Programs Physical Maintenance Technical Accomodation Box Office	Booking the Space Arts Instruction Supporting Programs Physical Maintenance Technical Accomodation Box Office
Staff	Program Manager - PT Instructors - PT	Program Manager - FT Instructors - PT Custodial - PT	Program Manager - FT Instructors - PT Custodial - PT Technical Director - PT	Executive Director - FT Instructors - PT Custodial - FT General Manager - FT Admin Assistant - PT Technical Director - PT	Executive Director - FT Program Manager - FT Custodial - FT Instructors - PT Technical Director - PT Technical Staff - PT Box Office Manager - PT Box Office Staff - PT Admin Assistant - FT	Theater Manager - FT Custodial - FT Technical Director - FT Technical Staff - PT Box Office Manager - FT Box Office Staff - PT Admin Assistant - FT
Earned Revenues						
Program Fees	\$26,000	\$52,000	\$52,000	\$13,000	\$78,000	\$0
Rental Income	\$0	\$24,500	\$46,500	\$36,000	\$58,500	\$139,000
User Fees	\$0	\$6,125	\$11,625	\$90,000	\$14,625	\$69,500
Tenant Rent	\$0	\$0	\$0	\$80,000	\$0	\$0
Presenting Income	\$0	\$0	\$0	\$11,250	\$0	\$75,000
Total	\$26,000	\$82,625	\$110,125	\$230,250	\$151,125	\$283,500
Operating Expenses						
Personnel	\$12,500	\$47,500	\$60,000	\$150,000	\$187,500	\$177,500
Programs	\$15,600	\$31,200	\$31,200	\$7,800	\$46,800	\$0
Administration	\$0	\$25,000	\$55,000	\$110,000	\$75,000	\$50,000
Occupancy	\$0	\$45,000	\$65,000	\$100,000	\$110,000	\$150,000
Presenting Expenses	\$0	\$0	\$0	\$10,125	\$0	\$67,500
Total	\$28,100	\$148,700	\$211,200	\$377,925	\$419,300	\$445,000
Funding Requirement	\$2,100	\$66,075	\$101,075	\$147,675	\$268,175	\$161,500
Funding per User	\$2.00	\$5.09	\$2.57	\$5.52	\$6.64	\$1.75

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Cultural Policy Review

The City of Dallas last adopted a Cultural Policy and Program in August 1996. As a part of our study, we have undertaken to review and comment on this policy, and to also recommend changes and/or additions based on the findings of our Needs and Assessment and Recommendations.

Section 1: Introduction and Context

A review of the Cultural Policy is now appropriate given the following:

- The policy is five years old and is due for an update.
- The findings of our Needs Assessment suggest that the Office of Cultural Affairs can and should change what it does and how it does it in order to respond to changes in the community.
- The Office of Cultural Affairs has embarked upon its own cultural policy review, engaging community leadership, the Cultural Affairs Commission, members of OCA staff and representatives of the arts community in an open and inclusive process that is to lead to a series of policy recommendations.
- The City has hired a new Executive Director for OCA. This new leader will benefit from an assessment of the current policy, and the opportunities it identifies for the evolution of that policy.

Our review and recommendations for cultural policy are based on the following inputs:

1. The Wolff Organization Cultural Facilities Master Planning Process Report from 1988.
2. Our survey of artists and arts organizations having a relationship with OCA, summarized in Chapter 3.
3. Our survey of individual artists not currently served by OCA, summarized in Chapter 3.

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4. Our survey of community needs, based principally on the input and feedback received in our February 2001 focus groups in community centers, also summarized in Chapter 3.
5. Our recommendations on programs and projects coming out of the previous chapter.
6. Our report on best practices from other cultural affairs offices in the following section of this chapter.

More than anything, the following ideas and recommendations are based on two principles. First of all, these policy recommendations are all based on a vision to make the arts and culture an integral part of the City of Dallas. Secondly, these recommendations start with the precept that the Office of Cultural Affairs represents the best way for the City to advance the arts and cultural development.

Section 2: Review of the 1988 Cultural Facilities Master Planning Process

In 1988, The City of Dallas hired Dr. Thomas Wolff to prepare a comprehensive cultural facilities master plan. Among the key recommendations of the report were the following:

- An update of policy to include procedures for the assigning of priorities among cultural facility projects.
- A structured process by which the City could be engaged in cultural facility development at an early stage.
- A new category of support/programs for facilities used by smaller and emerging institutions.
- The development of several smaller new theaters, based on indications of market support. First priorities should be on smaller facilities. The longer term priority should be on completion of the Arts District. In fact, recommendations for new facilities included new multi-user exhibition spaces and a series of six theaters in size ranging from 150 seats to 2,800 seats. Also recommended were new facilities for rehearsals, shops and storage.
- Finally, the report proposes a new mandatory public process for planning cultural facilities that provides a

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major role for the City early in the concept development stage.

The report also notes some significant features of the City and its cultural development. Specifically:

- The City of Dallas' support for culture has historically been focused on providing and supporting cultural facilities. This is different than most other cities, where the relative emphasis has been on programs and general operating support. The consensus in the community is that this approach has been sound, in that it has given the City a number of excellent facilities used by high-quality arts institutions.
- The City's Cultural Policy in fact contains both a description of policy and a description of programs. This is a tradition that dates back to 1985, with the two elements together referred to as the Cultural Policy.
- The intent of the 1985 Cultural Policy had been to provide large and mid-sized institutions with the funding they need to occupy and operate their facilities. By 1988, the City was unable to meet this minimum level of support.
- A telephone survey of arts audiences suggested that the arts participation rate in Dallas is higher than average, that people often take their children, that they almost always use a car to get there, and the key barriers to participation are poor information about events or the shortage of time. The key conclusion of the survey was that the market would support programming in a series of new theaters, most significantly in theaters of 150 seats and 500 seats.
- Finally, the report outlines a new process for the development of cultural facilities based on the City's desire to be pro-active, appropriately supportive and consistent in this area. The new Latino Cultural Center is the facility that has been developed most directly as a result of these recommendations, and its development was based on the process recommended in the master plan.

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Section 3: Report on Survey of Best Practices for Cultural Affairs Offices

See Appendix 9 – Survey of Best Practices

To inform the Dallas OCA's cultural policy review process, we have conducted a survey of best practices at other cultural affairs offices in major cities. The questions in the survey reflect the directions and goals expressed by OCA leadership as they conceived of the cultural policy review. The survey was administered by Webb Management Services personnel between January 27 and March 9, 2001. We contacted representatives of possible respondents, faxed them a copy of the survey questions, and then called back at a pre-arranged time to work through the survey over the telephone. A couple of respondents provided additional information by fax and email.

This survey is not intended to be a broad comparison of the Dallas office to other comparable operations. Instead, we made it our goal to see how other operations address some of the most important issues/challenges under consideration in Dallas, and to see if there are best practices and/or themes that might inform the cultural planning effort.

1. Mission

All of the organizations have a mission. The issue is how it is used and updated. In Miami, it is published constantly and revised annually. Los Angeles reviews its 1924 mandate on a regular basis. In Raleigh, the mission is reviewed during an annual retreat. In Chicago, the mission statement, like other recorded policies, has taken a back seat to the personal vision and crusade of the organization's strong and charismatic leadership. Both Denver and Atlanta have not updated their mission statements in ten years.

2. Cultural Policy

In Chicago, the recorded policy has minimal value, but there is a keen sense within the organization that there is a plan, and that it's a good one. Miami-Dade is at the opposite end of the spectrum. They engage in open and participatory planning on almost a daily basis. They encourage broad public support, and

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believe that listening to the public will lead to better ideas and programs. They also use fundraising from outside sources (from the NEA and regional foundations) as another opportunity to plan, to seek input, and to develop policies and programs. Los Angeles has the most traditional plan, a weighty document published in 1991. It is up for renewal, as is the Atlanta policy and the Raleigh plan, which runs on a more frequent two-year cycle. In Denver, the issue is that the Mayor who elevated the Office is still in command. For two more years, policy will be dictated by the very personal vision of that leader.

3. Leadership

All but Los Angeles and Atlanta have some form of Commission or Council, a group appointed by the City Council to represent Council members. Denver has a group of 16-17 appointed by the Mayor with a high level of diversity in terms of race, gender and disciplines represented. There is concern about leadership via political appointees, but the offices have learned how to work within the system. Chicago's struggle is to find a meaningful role for the group given the extraordinary leadership of the Commissioner.

Los Angeles has only a series of Friends groups attached to the Cultural Centers it runs. Atlanta has a board for the separately run ARTSCool program.

4. Programming

All offices re-grant, advocate, manage facilities and run programs, though they each have very different emphases. Atlanta is most active in public art, facilities (smaller ones that contain programs), and festivals. Los Angeles is principally focused on running facilities. Denver also has an active and successful public art program, programs, and the promotion of Denver as a film location. Miami-Dade is most active as a funding agency developing and delivering financial support. Chicago is largely engaged in programming, either alone or with partners. And Raleigh's principal effort is re-granting a per capita income stream from the City to arts organizations.

Each of the Offices has additional initiatives. Raleigh operates visual arts spaces. Miami-Dade has been deeply involved in

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developing facilities. Los Angeles invests heavily in youth arts and education. And Chicago has developed a Collaborative Programs Division.

When considering which programs are most successful, most offices refer quickly to programs that go beyond traditional arts issues into the area of community development through the arts. Specific programs worthy of consideration by the Dallas OCA include: Raleigh's program on access for the disabled, Los Angeles' ArtsCard program, the Gallery 37 model, programs coming out of Chicago's Collaborative Planning Division, and all of the new and innovative granting programs in Miami-Dade that have emerged in response to community needs. Denver and Atlanta also have programs based on the Gallery 37 model, of which they are most proud.

5. Partnerships

All of the offices have invested heavily in partnerships. They all encourage (often with grants) artists and arts organizations to work together. And they all attempt to push the arts into other community initiatives. This includes work with the disabled, prison populations, hospital patients, urban revitalization, cultural tourism, technical programs with service providers, Arts Partners (or its equivalents), and so on. Their motivations for these partnerships vary. They seek out other groups to do the things that they cannot do. They partner with others because it provides access to new funding sources. They partner with others to achieve broader community goals. And they partner in order to weave themselves deeper into the fabric of the community.

Of the five offices surveyed, Miami and Chicago have probably gone the furthest in this direction. And the others are all keen to follow their lead.

6. Granting

All of the offices re-grant. But per the chart below, the level of emphasis is very different. Los Angeles grants \$3 million to individual artists, youth arts and education programs and cultural programs, not to cultural organizations. Raleigh provides the most direct support operating support based on a

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per-capita funding formula. Chicago gives some funding to individual artists, but is more focused on helping organizations through direct programs. Denver has the smallest granting program, heavily weighted towards larger organizations. Atlanta also has a small granting program, also weighted to larger groups. And Miami has a multitude of programs based on different and emerging needs.

	Total Budget	Grant Budget	Small/Medium/Large	Facilities Investment
Dallas	\$12,000,000	\$6,835,000	25%/25%/50%	\$5,700,000
Chicago	\$11,000,000	\$1,000,000	63%/23%/14%	\$0
Miami	\$9,000,000	\$7,000,000	25%/30%/45%	\$0
Los Angeles	\$12,000,000	\$2,600,000	7%/8%/85%	\$4,400,000
Raleigh	\$1,150,000	\$900,000	60%/25%/15%	\$0
Denver	\$2,000,000	\$335,000	5%/20%/75%	\$0
Atlanta	\$2,000,000	\$500,000	15%/15%/70%	\$400,000

7. Facility Management

Los Angeles is very involved in owning and operating facilities, from large community Arts Centers to their Electronic Arts Academies in each Council District. Chicago is an operator of two facilities, using these building to showcase and advance local arts organizations. Raleigh operates and programs a couple of spaces, including a gallery in City Hall. Atlanta operates a series of small facilities that also contain programs. Miami has been mostly involved in developing facilities and then putting non-profit organizations in place to manage facilities, with their ongoing financial support. Denver keeps the management of major facilities within the City, but does so through Theaters and Arenas Department (which also runs museums and the Convention Center).

Relative to Dallas then, Los Angeles is the only other Cultural Affairs office active in facility management. Their role as facility manager evolved in response to the tremendous challenge of delivering cultural services in such a huge and diverse community. This is in contrast to Miami and Chicago, where the physical area is much smaller and the Office is better able to monitor and respond to changes and needs in a more centralized fashion.

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8. Public Art Program

Chicago has its percent for art programs within the organization. Miami has a sister relationship with such a program within the Miami-Dade County offices. And Raleigh is involved at a more modest level with specific public art projects that they identify as opportunities. Los Angeles has the most ambitious public art program, with five different components: a public sector percent for art program, a private sector percent for arts program, a citywide art collection, a citywide mural collection and LUMENS (Living Urban Museum of Electric and Neon Signs).

Both Denver and Atlanta have developed very successful programs over the past ten years based on the tremendous growth of these cities.

9. Community Development Efforts

As noted above, all of the offices are engaged in community development efforts. Interesting examples include partnerships that turn park and recreation facilities into community cultural centers, neighborhood revitalization through theater restoration with CDBG block grants; cultural planning tied to city planning and development functions, and reaching out to minority groups through programs in libraries and other facilities. Denver and Atlanta have some community initiatives, mostly through other City departments.

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We should also make note of how cultural development is approached in Los Angeles. There, the City created a series of nine regional arts councils in 1996. Each one is a coalition of arts and community organizations, artists, community leaders, business people and citizens. They are becoming increasingly active in promoting and advocating for the arts in their area, and supporting cultural development at the grass roots level. They have also participated in the development of a cultural heritage master plan.

10. Individual Artists

Approaches to support for individual artists are as different as these cities. Miami has a number of small funding programs geared to individual artists. Chicago does a little, and is pursuing additional programs in this area. Raleigh supports artists mostly through exhibition and commissions. Atlanta contracts for arts services (a lot through festivals), maintains the Materials for the Arts program, runs fellowships and creates performance opportunities. Denver has some support for individual artists through festivals and commissioning. And Los Angeles has an extensive fellowship program as well as a number of artists in residence.

11. Arts Marketing

The Cultural Affairs Offices are somewhat involved in marketing. Miami is very aggressive in bringing web technology to the arts and will soon be offering access to online ticketing services to arts organizations through a web portal. They also do hands on training in this area, on their own and through the Arts Marketing Center. Chicago also works closely with the Arts Marketing Center, but marketing benefits to organizations again come through providing programming opportunities. Raleigh has more traditional support with cooperative marketing and promotion of the arts in local media for residents and tourists. Denver also offers traditional support through the festivals and their web site, but has no direct training or technical assistance.

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Atlanta has not historically been involved in arts marketing, though they are now creating a new citywide database of arts consumers called the "A-List" for the benefit of local arts organizations.

12. Cultural Tourism

All offices recognize the importance of the relationship, but they take very different approaches. In Los Angeles, cultural tourism is managed by Los Angeles County and the CVB (even though the city has set a goal of becoming the cultural capital of the world in the next two years). Cultural tourism has only just been addressed in Raleigh. Their first big program in this area is the Red Wolves project. Denver has a strong working relationship with the CVB, as the arts have been viewed as something that puts Denver on the map. Atlanta's relationship with the CVB is focused on festivals, which are funded by a tourism tax. Miami-Dade is heavily invested in cultural tourism. The CVB has a cultural tourism division that works with Cultural Affairs, planning events and programs. In Chicago, the City's tourism office actually is within the office of Cultural Affairs, where ideas and campaigns are developed in close collaboration.

13. Strengths and Weaknesses

The Offices all point to leadership as their key strength. With that come great programs, and the ability to sell those programs to the City. To achieve that goal, all of these offices have worked hard to prove the benefit of the arts to community development. It is interesting that arts education is noted as strength for those actively engaged in this area, and a weakness for those that aren't. Another interesting strength is the ability to respond to the changing needs of the community – the ability to develop and execute programs based on need.

For weaknesses, the offices stress the lack of funding, and/or the constant fight to maintain funding. There is also concern about having politically appointed leadership, although practically speaking this does not seem to be a big problem.

Denver's interesting strength is also its weakness – the vision and energy of the current Mayor who makes things happen, and their vulnerability in two years when that leader leaves office.

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14. Role of Policy Development

All of the offices stress the importance of policy development, perhaps even more than policy execution. It is seen as a great way to build community support, and to develop the right programs. It can strengthen relationships with the City, bolster staff, and advance partnerships with other parts of the City.

Offering advice to Dallas, the other offices stress the importance of reaching out to the community (and not just the arts community) for ideas and support. They also stress the importance of using the process to build support within the City, finding the right buttons to push – things like the arts as a community development tool and/or an investment in our children.

Atlanta's advice is interesting – make the planning process as big and public as you can, as this is a rare opportunity to build support for the arts in the community.

15. Conclusions

Clearly, there is no one way to run an Office of Cultural Affairs. Both Chicago and Miami are extraordinary organizations. The Chicago office has achieved so much, and has been a pioneer with many of their programs. Attribute this to exceptional leadership, a very close and strong relationship with the City and great ideas. Miami's success also has a lot to do with leadership and staff. It is amazing that they have built and maintained strong relations with Miami-Dade government in the volatile world of South Florida politics. Contrasting these two organizations is also interesting. Whereas Miami represents the ultra-planner, Chicago is essentially an office of the anti-planners. So while artists and organizations are active participants in the Miami-Dade policy, Chicago artists and organizations remain outside the process but generally happy to be "along for the ride."

Part of this difference may be a function of outside funding. Whereas Chicago is funded exclusively through the City budget, Miami-Dade is very active raising money to support various projects and/or programs. They use the grant application

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process as a planning tool, a way to keep checking back on basic mission and community needs.

Los Angeles is most unique in the way it has embraced a decentralized approach to cultural development. Through the acquisition and programming of facilities all over the community, they are able to serve a huge area with its diverse population.

Denver and Atlanta are like Dallas in many ways. They see themselves as new cities, trying to use the arts and culture as a way to change the image of the City, and to build tourism. At the same time, these cities have not yet explored the role of culture in community development, nor have they developed significant partnerships through which to create and offer cultural programs.

So, while orientation to process and /or focus on programs & grants may be different, these offices all stress the following:

- The importance of leadership, particularly at the staff level.
- The strong relationship with City government, maintained principally by staff leadership.
- Dynamic programs that change with and respond to the community.
- Partnerships that bring skills, resources and new sources of funding to the arts.
- Efforts that weave the arts into the fabric of city life.
- Large and secure funding sources.

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Section 4: Review of Cultural Policy

Now we proceed to the actual review of policy, working through the existing cultural policy document.

1. Mission Statement

The current mission is:

To enhance the vitality of the City and the quality of life for all Dallas citizens by creating an environment wherein artists and cultural organizations can thrive, and by fostering opportunities for creative expression and the preservation and celebration of the City's multi-cultural heritage.

It is unclear whether this is the mission for the City as it relates to the arts, or for the Office of Cultural Affairs. Clarification here would be helpful.

The other key issue is the importance of relating the OCA mission to the overall mission for the City of Dallas. We would suggest that the future of OCA depends on their ability to demonstrate how they help the City achieve their broader mission.

The ideal way to pursue changes to the mission statement is as a process that involves and engages the Office with key stakeholders. That process can and should occur as a part of the cultural policy planning review process. Having said that, we would offer several recommendations. Following are the five strategies from the last chapter.

Those strategies are:

1. The arts should be viewed and used as a tool for community development - enhancing educational opportunities, supporting economic development, advancing tourism and building community pride.

Per the above, the OCA mission should directly relate to the City's mission of community development.

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2. The arts should act as a unifying force, celebrating diverse cultures, bringing them together, and building an environment of awareness, understanding and respect between and among all Dallas residents.

The unifying influence of the arts is again vital as a - community development issue.

3. The arts should support Dallas' growth as a world-class city.

Again, our strategy relates not to the growth of the arts but to the role of the arts in the growth and development of Dallas. In the arts, this might mean the attraction of world-class artists and organizations to present or show their work in Dallas (a coming example being the Nasher Sculpture Park), the development of world-class artists and organizations from the City of Dallas, or the presence of the arts and culture at a level commensurate with a world-class city.

4. The City of Dallas should recognize and support neighborhood development by offering cultural programs, activities and other initiatives in each and every neighborhood of the City, those programs to be responsive to the needs of that particular neighborhood.

Here, the community development goal reaches down into the neighborhoods. It is desirable to deliver cultural services in a decentralized fashion in order to reach all of the corners and elements of this large and diverse community. This provides better access to cultural programs for many people not inclined to travel to other parts of the City, and it provides greater opportunity for different cultures to find a means of expression.

The danger of this approach is that it potentially separates neighborhoods and communities by lessening the incentive to seek cultural programs elsewhere, and thus inhibits cross-cultural fertilization. Thus, this initiative should be pursued concurrently with an effort that encourages the movement and

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sharing of cultures throughout the City, and most particularly in the center of the community. It would also seem important to promote and offer cultural programs with good access to public transit, ideally along DART rail lines. Ideally, people are introduced to the arts at the neighborhood level and sufficiently engaged that they will participate in downtown programs.

5. The City of Dallas should invest in the future by ensuring that every child in Dallas be given the opportunity to participate in the arts.

And finally, we take the position that the arts represent an effective and efficient way to invest in the future of the community – through children.

As our strategies make clear, the future of the City of Dallas and the future of the arts in Dallas are inexorably tied together – as they should be. The mission of OCA should make that connection.

2. Guiding Principles

The guiding principles outlined in the 1995 policy are both clear and ambitious. We would offer a series of minor amendments in this area:

- Access to the Arts: This is a very important principle. There are two important ideas within that might be expressed separately. First of all, everyone should have access to the arts. This relates to our Strategy #4, that the City should develop cultural programs, activities and facilities in every neighborhood. The second idea is to build a bridge of understanding between cultures. This principle relates to our Strategy #2, the role of the arts in bringing people together.
- Public- private cooperation: The City sees a primary role of “assistance to” rather than “responsibility for” the provision of cultural services. This goes to the heart of the question on the future role of OCA. What is their role in the achievement of the five strategies? We would encourage OCA to consider a series of roles, including being a VOICE for the arts in the community, a

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CHAMPION of the arts within the City, a PARTNER in the development of the arts, and a BROKER acting to bring people, programs, facilities and funding together to advance the arts.

- Economic Impact: This too is an important principle that could be broadened into "Community Impact" so as to include those other aspects of the City's vitality – things like pride, a high quality of life for residents and a world-class experience for visitors.

3. Goals

Currently, there are nine goals to define the City's commitment to artistic and cultural activities. We would offer comments on each:

- Promote the development of programs to satisfy the interests and needs of Dallas citizens.
Good. Also add something about how to stay in touch with what those interests and needs are, and how they might be changing over time.
- Promote opportunities for access to the arts the means for cultural expression for all citizens
This is consistent with the grand strategy on access.
- Annually increase the percentage of OCA budget used to procure services of culturally specific and ethnic artists/organizations.
A worthy goal that quantifies the basic principle of celebrating the diversity of the City.
- Promote an environment in which artists and cultural organizations can thrive.
This goal might be clarified.
- Foster quality, creativity and diversity in all forms of art and culture.
Excellent, but very ambitious. Are there priorities?
- Achieve consistency and fairness in the way services are contracted and programs and facilities are distributed.
An absolute requirement.
- Encourage intercultural understanding on all levels.
Also consistent with principles on cultural diversity.
- Encourage Dallas arts organizations to take a leadership role in pursuing a dedicated revenue source from a tax base

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other than the City's to create an endowment to provide future arts funding.

Uncertain as to how and from where arts organizations might find such a dedicated funding source.

- I. Encourage public-private partnerships that lead to new facilities for small and mid-size cultural institutions.
Could be broader on encouraging all kinds of partnerships to achieve new facilities, programs and other elements of OCA mission.

4. Procurement of Cultural Services

The principal means by which the City invests in the arts is contracting for the services of Dallas artists and organizations. This contracting is done on a competitive annual basis, subject to City Council appropriations and a series of qualifying requirements on the part of the artists or organizations.

There are four principal programs through which services are contracted. Details on the programs are appended. Highlights are:

Cultural Organization Program – A \$6.0 million program providing operating support for mid-size and large organizations. Forty-five organizations are served this year.

Cultural Projects Program - A \$360,000 program that provides project support to smaller groups. Forty-five groups participated in the program this year.

Leadership Exchange and Advancement Program – A \$160,000 program that provides operating support and management assistance to emerging and ethnically specific organizations. Twenty-five artists and six organizations were served this year.

The Neighborhood Touring Program –A \$375,000 program that allows artists and organizations to teach, perform and exhibit in Dallas neighborhoods. Sixty-two individuals and groups participated this year.

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Each of these programs offers distinct kinds of support to the arts by supporting organizations and their work. We would offer the following:

- Per our survey of artists and organizations having a relationship with OCA, these programs and their administration are viewed positively. If there is any particular problem, it is that the staff resources supporting the programs are so limited. And of course there is the desire for larger budgets to expand the programs.
- Having these four programs written into the Cultural Policy is a positive thing, but limiting in that there is no provision for additional or altered programs or services that OCA might offer as specific opportunities arise, or as the needs of the community change.
- We would encourage the Cultural Policy to provide some means by which new programs and services might be offered in the community.
- More important is how the Office stays in touch with what is going on in the community, and how the City remains confident of OCA's ability to provide appropriate services that are mission-oriented.

5. Facilities Development and Administration

The City is committed to providing a variety of facilities in various locations around the City. These facilities are to be constructed, owned and maintained by the City. The appended chart shows that OCA operates six cultural facilities, with an operating investment this year of \$3.2 million. In addition, OCA funds at least some portion of the operation of an additional six cultural facilities, with an operating investment this year of \$2.5 million. Overall, OCA oversees the operation of 23 facilities!

See Appendix 10 – City Facilities Matrix

The cultural facilities planning process is a detailed approach to facility development that ensures that the City's interests are served, that fairness is apparent and that the resources of the City are brought to bear on facility projects. Though it is not

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specifically mentioned, OCA is responsible for ensuring that the process works.

The incentive for cultural organizations to participate in this process is a financial one. The City is prepared to fund portions of pre-construction costs, construction costs and operating costs based on formulas prescribed by the cultural policy. The share of funding coming from the City is a function of the extent to which the City controls operations.

The City retains the right to negotiate with outside operators of facilities, and requires that operating arrangements for City-owned facilities must be spelled out in management contracts.

The underlying issue here is whether it is appropriate for OCA (on behalf of the City) to develop and manage facilities as a core activity. In that regard, key issues are:

- The development and management of facilities requires a very different set of skills than re-granting, advocacy, communications and so on.
- The financial requirements of facility maintenance and development are vast, and also different in nature from other OCA budget areas. In fact, this section of the OCA budget dwarfs all other programs and activities.
- The nature of facilities is that operating expenses must be paid. This can lead to a lack of discretionary funding for programs and other initiatives.
- In an area of less-than-zero-based budgeting, smaller discretionary programs are always vulnerable.

Given these issues, we would encourage some consideration of ways that the development and operation of facilities for the City could be separated from other the programs and activities of OCA.

1. Move the buildings into another City Department.
2. Stay engaged in the development of facilities, but farm out the operation to non-profit organizations or commercial entities. (e.g. this is the general approach followed by Miami-Dade).

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3. Move the management of facilities back into another City department, such as property management or EBS.
4. Create a development corporation within (or beside) the Office of Cultural Affairs that takes all real estate activities one step away from OCA.
5. Co-opt an existing development corporation to fulfill these duties, with some contractual relationship with OCA.

Under options 3, 4, 5, it should be recognized that responsibility for the operation of performing arts/visual arts facilities has other dimension that conventional property management.

It is these last two options that are the most intriguing. Following is a discussion of development corporations and their potential relevance.

This idea is based on the fact that there are development corporations already existing in Dallas (The South Dallas Development Corporation) or being encouraged by State legislation. In addition, there are two different but compelling examples of development corporations engaged in cultural development in New York.

Here is a brief review of those two organizations:

The Bronx Council on the Arts Development Corporation was created by the Bronx Council on the Arts in 1997 to extend its efforts in community development by developing and implementing arts-related ventures. It was created essentially as a means to bring new money to the arts by promoting its community development role. That funding came from the City of New York, the State and the federal government as the Corporation developed programs that create jobs and support economic development. Example programs are an Arts Quarterly, a Technical Services training program, and an art-handlers training program, probably the most successful program of the Corporation. There is a real estate element to the Corporation in that it has been charged with pursuing facility development in the South Bronx Empowerment Zone. No projects have been identified as yet. The Corporation has a

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staff of 3 folded into the overall BCA organization. They have also managed to attract corporation and foundation funding for all of their programs.

The Brooklyn Academy of Music Local Development Corporation was founded in 1998 by the Brooklyn Academy of Music to develop a vibrant and distinctive mixed-use cultural district in Fort Greene Brooklyn. The district covers a 14-block area with four key development sites, all of which have previously been targeted for redevelopment by the City of New York. Projects already underway include a new mixed-use arts facility, the 6,500 square foot Twyla Tharp Dance center, the renovation of the Strand Theater, and a charter school. The LDC has already brought the Mark Morris Dance Group into the area, supporting their purchase and renovation of a building on one of the key development sites. The Alliance of Resident Theaters has also bought and is developing a building in the district.

So far, the LDC has received \$26 million in funding from the City and \$1 million from the State, in addition to private sector fundraising. The LDC has a staff of three, skilled principally in real estate development and fundraising. They have an annual operating budget of \$1.2 million and a total development budget of almost \$600 million.

Given these two examples, it is possible to imagine a new or co-opted organization with the following features:

- An organization that is incorporated within or parallel to OCA that brings together experts in the development and operation of cultural facilities.
- A small staff skilled in real estate development and fundraising for capital projects.
- A strong reporting relationship to senior City staff.
- Strong and active partnerships with the private sector and other City agencies engaged in community and economic development.

Such an organization might play the following roles:

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- Manage cultural facility development and operation on behalf of the City.
- Seek out and secure new sources of funds for the development and operation of cultural facilities.
- Pursue mixed-use projects and other forms of real estate partnerships that lead to additional cultural facilities for the City.
- Promote the development of arts districts within the City of Dallas.
- Negotiate and manage the purchasing of materials and services for cultural facilities.

6. Services and Special Projects

On behalf of the City, OCA provides additional services to enhance the cultural development of the community. Here is a review of current services, with our related comments.

Resource Development: OCA is to disseminate information about funding opportunities and assist organizations and artists in the preparation of applications. OCA may also apply for funds with a citywide impact, if these are not competitive with local cultural organizations, if they can serve as umbrella for a number of organizations, or when City participation can enhance the chances of receiving support.

At present, OCA actively disseminates information on funding opportunities, but mostly the four base programs of the office. They hold periodic workshops on how to apply for those grants. Funds are received from the Texas Commission on the Arts on behalf of Dallas-based arts organizations. Those funds are disbursed annually on a discretionary basis, given individual needs and circumstances. The total received last year was \$145,000.

OCA is not active as a fundraiser from other sources on behalf of Dallas organizations.

OCA has been successful at helping organizations leverage support. The best example would be Arts Partners, whose OCA grant is matched (and tripled) by D.I.S.D.

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Management and Technical Assistance: The City will provide technical and management assistance through OCA staff and/or special consultants. Such training may be deemed conditional for organizations seeking City funds, or may be considered as a necessary protection for the City's investment in various projects or programs. This includes training and technical assistance for individual artists and scholars.

OCA provides management and technical assistance on an as-needed basis. Last year, the budget allocation for this area was approximately \$200,000. Assistance is often added for Cultural Programs and NTP Programs, even more for the LEAP program, which is about building organizational capacity. In the area, OCA also runs a rental reimbursement program that helps Dallas-based groups, particularly theatre groups, use existing Dallas facilities for rehearsal and performances.

Public Information: Up until the end of 2000, OCA had a dedicated public relations specialist and a graphic designer on staff to achieve public information goals. These staff members are now located at city Hall and are being shared with other departments. The annual investment is still in the area of \$125,000. Staff had previously been involved in designing and producing materials on the arts in Dallas and particular organizations, delivering them to groups like the Convention and Visitors Bureau in support of cultural tourism. An example would be the recent compilation of "Dallas – A Great Work of Art" Millennium book reflecting the development of the arts in Dallas.

Special Projects: Though Dallas non-profit organizations are meant to be the primary providers of cultural services in the community, the City has reserved the right to provide services itself through special projects.

OCA has developed and produced a series of special projects such as the Latino Arts Initiative, a three-year project intended to seek out and engage more representatives of the Latino arts community and bring them into OCA programs. The program, just ended, was viewed a great success. Participation in OCA is much higher, and projects like the Ice House have flourished.

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The Cultural Tourism initiative is another example. Here, OCA funded and sponsored a series of festivals. Most significant was their four-year sponsorship of the Folklorico Festival.

7. Public Art

This section of the policy comprises eight sub-sections, A to H:

Section A identifies three goals of the Public Art Program. The first, quite correctly, links encouraging artists to live and work in Dallas with stimulating awareness by Dallas citizens of what artists can contribute to the city. The second goal commits the program to quality within the context of "an emphasis placed on local and regional talent" among "recognized artists". The third goal affirms the City's positive attitude to opportunities to accept donations or to make purchases to enhance the City culturally.

The suggestion was made by artists interviewed and in the focus groups that the City could utilize the Public Art Program more aggressively in each district within Dallas, enhancing the Schools, Libraries, Cultural and Recreation Centers and other public buildings, in order to make every citizens' daily experience of the city more alive with the constant presence of art. (The example of the DART stations' art program is a positive one here.) The addition of a fourth Goal to this section is therefore recommended for consideration:

To place works of Public Art in or on the site of every school, library, Cultural and Recreation Center, and each public building operated by the City, throughout Dallas.

Section B outlines eight General Policies of the Public Art Program, detailing:

- A commitment to local artists but with an openness to contract with national or international artists on occasion;
- A commitment to diversity;
- The artist's responsibility for insurance, liability and bonding;
- Community involvement in the selection of works of art;
- Individual artist support;

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- Collaboration;
- Education as part of the Program;
- Deaccessioning.

The Policies are generally sound, but in view of the findings of this study could be clarified and strengthened in sections (4) and (7). With regard to Policy 7, the limitations of the arts programs currently offered in the Recreation Centers and the DISD were made painfully apparent in many interviews and the focus groups. Policy 4 points to a related need for community involvement in the reception of works of art in the communities where they are placed, but is a vague and indeterminate Policy. Both issues may be addressed by adding a ninth Policy:

Participation in Community Art Programs: Contracts with all artists participating in the Public Art Program will require as part of their commission that the artists provide a series of workshops at a Cultural Center, Recreation Center or School near the intended location of the Public Art commission, and that through these workshops the artist should enter into a dialogue with interested members of the community about the work of art being produced under the Public Art Program.

Section C establishes the Terms of Reference for the Public Art Committee. Its thrust is quite correctly to require that the eight appointed members of the Committee should be representative of the communities of Dallas as well as knowledgeable about the arts. One slight change that might be considered is in qualification 2A for Committee membership, which currently requires "knowledge of and/or skills in the visual arts" only. Given the interdisciplinary character of the arts in the 21st century, it might be appropriate to insert "or performing" after "visual" in this clause, thereby opening the Committee to interested persons who may be dancers, musicians or actors, but who are committed to the arts and may be expected to be responsive to public art that is relevant to the communities in which they live.

Section D relates administration of the Public Art Program to the Dallas City Code.

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Section E outlines the Program's purpose, policies and procedures, detailing both the City's and the artists' responsibilities, the methods of selection and the implementation of an annual Art Projects Plan. Two recommendations here relate to Policy matters that might be taken under consideration:

E4d Composition of Artist Selection Panel places the member of the Public Art Committee designated for that project among *non-voting* advisors to the Selection Panel. Although it is certainly correct to have City officials concerned with the Program or with the building project present only in a non-voting capacity, making the representative of the Public Art Committee non-voting would appear to impede the Committee's ability to provide effective leadership to the Artist Selection Panels. It is therefore recommended that consideration be given to amending this section to make the designated member of the Public Art Committee a **voting** member of the Artist Selection Panel.

E4h(5)(a) Proceeds from sale of artworks provides that in the event of deaccessioning by sale the City "shall retain all proceeds from the sale of artworks except when the City is obligated by contract to share such proceeds with the artist. No such agreement shall provide for payment to the artist in excess of 15% of the appreciated value." This clause could be made more consistent with the City's stated Policy goals of support for the artist by replacing it with an explicit recognition that works of art may appreciate in value during their life in the City under the Program, and that this appreciation is due primarily to the artist's contribution in creating the original work, and only secondarily to the City's preservation of the work of art, so that in the event of deaccessioning the City recognizes the artist's right to participate in any appreciation of its monetary value **up to 50%** of that appreciation. The City's share in the appreciation may then be stated as **at least 50%**, with the final amount to be determined with regard to the cost of conservation of the artwork during its life in the Program. Such a clause would be fair both to the City's interests, and to the creative contribution of the original artist.

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Section F is concerned with donations and loans of works of art to the City. It is a sound Policy as far as it goes. However, it makes no mention of a subject of importance to many donors – the City's role in providing receipts for purposes of **income tax deductions**. This is the appropriate section for the City to outline its position on issuing such receipts, and to provide a mechanism for the monetary evaluation of donations. These subjects are currently absent from this Section. Another Policy recommendation that might be added here is a requirement that donations to the City should be **"no strings attached"** – i.e. that the City will not accept donations with requirements that the works be placed on permanent display, or be displayed in particular places, or other qualifications on the donation. Such a clause is standard practice for most museums and cultural centers.

Section G asserts the City's responsibility for the maintenance and conservation of its artworks. Interviews with staff on this subject indicate a need for the City to provide a storage area for temporary housing and conservation of the Program's works of art from time to time. This section could be amended to commit the City to the provision of such a space, which could also provide an examination and jurying room for meetings of the Public Art Committee and Artist Selection Panels.

Section H refers to temporary exhibitions in city-managed buildings, and properly exempts museums and cultural centers from the selection processes intended for Public Art works. One area of this Policy that might be reconsidered is the reference in clause H5c(1) to insurance – although this is an issue that affects the entire Public Art Program, not only loans for temporary exhibitions. Reference is made in the Policy to the Office of Risk Management, with the assumption that the City will pay for insurance for works of art owned by or on loan to the City. It *may* be cost-effective for the City to consider instead a policy of **indemnification**, as has been adopted by many other governments responsible for works of art. Under such a policy the City would indemnify (i.e. hold harmless) any agencies of the City having responsibility for works of art – such as the Public Art Program itself, City-owned museums or cultural Centers, and other agencies – but would pay the full value in the

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event of loss of or damage to these works of art. The question – which could only be resolved by an audit of actual practice over the past five or ten years – is whether the City would have saved more money on the cost of insurance for the many works that were not harmed or lost, compared to the costs that would have been incurred in the event of such damage or loss. Some jurisdictions, mostly at a national government level, have found it more cost-effective to indemnify than to insure. An advantage of an Indemnification Policy is that museums such as the Dallas Museum of Art may be able to organize better exhibitions because they are no longer subject to insurance costs, which are one of the main costs of major exhibitions. The Office of Risk Management might consider this change.

8. Individual Artists and Cultural Scholars

The objective of this section is, quite correctly, to “encourage individual artists and scholars to continue to live and work in Dallas.” Sub-section 1 relates that objective to City contracting procedures, while sub-section 2 (a to g) lists seven other ways in which the City’s cultural policy supports that objective.

Interviews with artists for this study indicate clearly that the City’s positive contributions through such means as the Public Art Program and the Neighborhood Touring and Cultural Projects Programs are appreciated; nevertheless, Dallas remains a challenging environment for the artist. This is an area in which Office of Cultural Affairs action can relatively quickly and effectively to make significant differences in the over-all cultural atmosphere of Dallas, achieving gains that can benefit run-down areas of the City at the same time as they stimulate the market for artists. ***Stimulation of the market for their work is the key demand from artists, and one with which the City can really help.***

Artists volunteered a number of suggestions, while others arose during the focus groups in the communities. For example, the success of a studio tour organized by artists in North Oak Cliff suggests a valuable means by which the city could contribute to economic stimulation linked to cultural development. Another positive move would be to link any City contracts with artists

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(Public Art, Neighborhood Touring Program, etc.) to a requirement that the artist participate in a course or series of workshops in one of the City's Cultural Centers or Recreation Centers – thus improving the quality of the Centers' cultural programs, and getting artists better known in their communities.

Another suggestion comes from good practice in other cities – the notion of City renovation for studio purposes of run-down and disused properties, providing those renovations at low or nominal rent to artists, on condition that they will welcome visitors on a studio visit organized by the Office of Cultural Affairs once a month. The studio make-overs (which are minimal in scope, although they must of course ensure public safety and ADA access) may be undertaken in City-owned buildings only, or may be required of the owners of disused buildings if they have been out of use for (say) a year or more. Programs of this kind have been successful in Arlington, Virginia (in a former torpedo factory), in Tallahassee, Florida (a former railway station), and most significantly in Glasgow, Scotland, which used such a program to revitalize blighted areas, and to spark their transformation from industrial slums to artists' districts where collectors and the general public like to browse.

As a result of this input, three additions to this section of the Cultural Policy are recommended as sub-sections 2h to 2j:

2h. Organizing and advertising regular public studio tours in various sections of the City at least once per month, on the same day of each month, so that the public interested in the tours may plan on participating in them; artists who participate are free to mount exhibitions in their studios, to sell or lease work, and to arrange commissions during the studio tour days.

2i. Renovating for public safety and ADA access disused publicly-owned buildings (and possibly requiring owners of buildings that have remained unused for over one year to do the same) so that they may be used for low-rent studios, providing them at nominal rent to artists on condition that they welcome monthly public studio tour visits to be organized and advertised by the Office of Cultural Affairs, during which they may sell or lease their work, or arrange commissions.

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2j. Requiring all artists contracted with the City for Public Art, Neighborhood Touring, low-rent studios or other programs to provide at least one series of workshops to one of the City's Cultural Centers or Recreation Centers as part of the fulfillment of that contract.

9. Other Initiatives

The City is committed to pursuing a number of additional initiatives to develop and strengthen the cultural community. Following is a summary of those identified in the cultural policy, their current status, possible directions, and possible additions.

Arts in Education: The City is to support local arts organizations in *their* efforts to enhance the range and quality of arts education in primary and secondary schools, emphasizing public schools.

The key element of the Arts in Education program is the OCA investment in Arts Partners. This is a division of the Young audiences organization, itself a separate 501(c)3 but a chapter in this very successful national network of arts education specialists. As mentioned above the annual \$50,000 investment in Arts Partners yields a much larger investment in Dallas schools. Arts Partners can apply national standards to their work, and provide extensive curriculum information that supports the efforts of local arts educators. They publish an annual book and roster of artists, and act as a clearing house for artists wishing to participate.

In addition to Arts Partners, we would encourage consideration of the following:

- Partner OCA and DISD to research and comment on the role of the arts in achieving broader educational goals for the system.
- Partner OCA and DISD Fine Arts leadership (as well as representatives of other Dallas-based school systems) to consider how artists and arts organizations might assist with the design and delivery of arts education programs within the system.

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- Do it as a series of seminars and papers with outside facilitation.

Cultural Pluralism: The City is to encourage the development of special projects celebrating cultural pluralism, also sharing such activities with the international cultural community.

The best example of this initiative is the OCA role in festivals, including the Dallas International Festival, Dance for the Planet, and the Dallas International Theater Festival.

Support for Individual Artists: The City will seek opportunities for new programs, initiatives and facilities to serve the individual artist.

OCA serves individual artists through commissioning opportunities from the Public Art Program, their access to community cultural centers, and their ability to participate in the Neighborhood Touring Program.

There is a general recognition that more could be done in this area. We might suggest the development of a more ambitious commissioning program, perhaps on the basis of a public/private partnership.

Community Cultural Development: The City is to develop partnership, share resources and coordinate efforts with other local organizations (i.e. Chamber of Commerce) for the purpose of enhancing the cultural community.

There are some partnerships in this area, such as the work with the CVB to promote cultural tourism. We would advocate additional investment in this area, starting with assigning representatives of the Cultural Commission to represent the City and OCA in the further development of these resources.

Cultural Facility Development: The City is to encourage the incorporation of cultural facilities in private development projects.

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OCA has acted as a partner and facilitator for several projects. Most recent is the Texas Theater renovation, which is a partnership between the Oak Cliff Chamber of Commerce, the Oak Cliff Foundation and the City's Department of Economic Development. This again is an area for additional effort, particularly if the City pursues the option of the development corporation.

10. Responsibility for Implementation of Cultural Policy

The final section of the Cultural Policy suggests that responsibility for implementation of policy is to rest with OCA (as a part of the City Manager's Office), with the advice of Cultural Affairs Commission and review and final approval by City Council.

Additionally, OCA is to:

- Review the policy every five years with the advice of Cultural Affairs Commission and review and final approval by City Council.
- Develop and periodically update a long range strategic plan for the implementation of the Cultural Policy and Program.
- Amend program guidelines as needed, with significant changes to be receive City Council approval.

At the same time, the City Manager is to annually review OCA management of programs, activities and facilities located on park property. Also, the Park Board shall directly manage select cultural facilities on park property as designated by City Council.

At present, the cultural policy review is in process, and is due to be completed in May 2001. At the same time, there is no strategic plan in place for implementation. Nor have any programs or guidelines been amended or put before the Council in the past five years.

We would advocate the following:

- A more structured and open policy review process
- A separate program review process
- Annual opportunities for community input

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- Plans that set priorities and schedules for the achievement of goals in the short and medium term.

11. Role of the Cultural Affairs Commission

While the Cultural Policy does not specifically address the role of the Cultural Affairs Commission, it is instrumental in both the development and execution of policy on behalf of City Council.

The Commission meets every month. One member is appointed by each City Council member, in addition to two at-large members nominated by the Council as a whole. The Chair of the Commission is appointed by the Mayor.

At present, the roles and functions of the Commission are:

- To advise on and recommend funding to artists and organizations applying to various OCA programs.
- To lead long range planning efforts.
- To act as liaison between the City/OCA and the arts community.
- To guide the City's public art policy and programs.

There are three active committees, one for administration and finance, one for long range planning and one for public art. The public art committee is the one group that includes members (often artists) who are not on the Commission.

As a part of the current review process, Commission members are considering what roles they might play in the future. As we have seen from our research in comparable communities, this is a common issue. In that regard, we would offer several thoughts:

- Our master planning study has taken the position that cultural development in Dallas should be based on the evolving needs and changes within specific neighborhoods and communities. Given that most of the Commission members represent a council member with a specific geographical constituency, there is an opportunity for these members to work in those areas, to monitor the needs of those communities, and to

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encourage the development of responsive programs and activities in those communities.

- The other guiding principle of our study is that the arts should be seen as a tool for community development. In that regard, it is very important for OCA and the arts community to develop and maintain strong working relationships with other departments, agencies, and private sector groups also committed to community development. This is a long list of groups, including the Chamber, CVB, DISD, Park and Recreation, Community Development, EBS, Economic Development, Business Council on the Arts, DART and so on. Members of the Commission could be charged with representing the arts and OCA with these other groups, encouraging ongoing communication, identifying opportunities for partnerships and collaborations, and ensuring that the arts play a significant role in helping the city of Dallas achieve its goals.