

CREATE
AUSTIN

EXECUTIVE SUMMARY

CULTURE
MATTERS
HERE



CREATEAUSTIN

Cultural Master Plan

CULTURE MATTERS HERE

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

Executive Summary

**City of Austin
Economic Growth &
Redevelopment Services Office
Cultural Arts Division**

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In the years I have served on City Council, and now as Mayor of this great city, I have seen Austin grow in artistic and cultural vibrancy. We have many creative individuals who work in the performing and visual arts, live music and film to thank for that. They are the reason why Austin is so vibrant and why it is globally recognized as a creative and innovative place to live, work and play.

Arts and culture, in all its permutations, is the engine propelling our city towards creative vibrancy by enhancing residents' quality of life and attracting tourists, businesses, and creative people to Austin. Music, film, theater, dance, visual arts, digital media, slam poetry, and landscape and architectural design permeate the community as festivals, movies, concerts, performances, exhibitions, productions, games, and interesting public spaces. They connect people to one another to create a fabric that is uniquely Austin.

Creative industries and activities are not only essential keys to Austin's quality of life; they are good for Austin's economy. The creative community is one of the major industrial sectors of our local economy, accounting for well over \$2.2 billion in annual economic activity, over 44,000 permanent jobs, and over \$48 million in City tax revenue. Our vibrant creative industries are a critical component of our diversified economy. Many of those in the creative sector are also small businesses whose work supports other small businesses.

Austin is unique among places and cultures of the world, and through our CreateAustin initiative, we are working to create avenues of prosperity for our arts, culture and creative industries. Investing in the arts and creative industries is a good investment in Austin's future for it builds a creative workforce; attracts visitors, businesses, and tourists; and sustains Austin's character. Imagine Austin without the creative community: it is a stark, bland place.

Please join me in supporting this important sector as we move forward. I encourage you to read the CreateAustin Cultural Master Plan and identify your own way to get involved.



Lee Leffingwell
Mayor
City of Austin

It has been an honor to be Honorary Co-Chair with Mayor Wynn on the CreateAustin Cultural Master Plan. Our city has grown by leaps and bounds in population numbers over the past decades. Austin is definitely growing up culturally. In the last few years we have had some major cultural facilities opening — amongst them have been the opening of the Mexican American Cultural Center, the Long Center for the Performing Arts, and the Blanton Museum of Art.

This is the time to implement a plan to carry out a cultural program to move us to the next 10 years. Our city will continue to grow and the arts must also. How best can we meet the current and future needs of our citizens and our thousands of cultural and creative industry workers? That was the question representatives from our community sought to answer. The work of the CreateAustin planning process was comprehensive, inclusive, collaborative, and thoughtful. The CreateAustin Cultural Master Plan, with its numerous strategies is the answer from Austin citizens! And it's not just about what the City of Austin government could do for the arts, but it was about what WE all can do together.

It is now time to galvanize the efforts to implement the Plan's strategies. Read the recommendations in this Plan and look for an area in which you can participate. There is work for everyone and we welcome your support!



Dr. Teresa Lozano Long
Long Foundation

It was a great honor to serve as Working Chair of the Leadership Council for the CreateAustin cultural planning initiative and to continue to work with fellow colleagues who care deeply about the future of culture in our community as we move to implement the plan.

The CreateAustin Cultural Master Plan holds the dreams of the hundreds of people that spent countless hours thinking, reading, talking, negotiating, sharing — all to better the future of Austin. We dreamed big and embraced the idea that this is not about what the City government can do for us, but it is about what we all can do collectively. We recognize that the community and the City each have their specific roles and responsibilities. If we can fulfill even a few of these dreams we will have taken giant steps in sustaining Austin as a national magnet for arts, culture and creativity.

It is incumbent upon all of us to tackle the challenges identified in this plan, celebrate our strengths and play to them, and to dedicate ourselves to the strategic implementation of these recommendations over the next 10 years. In so doing we will invigorate Austin's "culture of creativity" through the year 2017.

Thank you for the gift of your time to everyone who participated and contributed to the CreateAustin Cultural Master Plan — and to those who continue to work to bring the plan to fruition. To those of you wanting to get involved and be a part of Austin's continuing cultural renaissance, we welcome you! Join us.



Cookie Ruiz, C.F.R.E.
CreateAustin
Leadership Council Working Chair

The process of cultural planning by its nature is a lengthy, multi-year endeavor which creates tremendous opportunity for sharing and collaboration. For Austin, it included conducting a cultural assessment to understand our cultural ecosystems with their multiple components, identifying strengths to build on, issues to explore, and challenges to tackle. The CreateAustin planning process then brought literally hundreds of individuals together at the table, working hard to develop the necessary strategies needed to sustain Austin's cultural riches.

Our process was extraordinary in the way people from all sectors of our community — business, education, philanthropy, tourism, as well as the nonprofit arts and culture organizations and for profit creative industries — came together to have the necessary serious conversations to create a plan that would impact the entire community and propel Austin into the coming years. Incredibly, new collaborations and activities related to the emerging recommendations in the plan began to be implemented by the community while planning was still underway!

The CreateAustin Cultural Master Plan is the product and culmination of all the fine work that has been going on over the last two years. It gives us a road map to the future of cultural development in our community. I invite you to join us as we embark on the process of continuing to build a strong and vibrant cultural economy to make Austin a greater place to live, work and play. It is incumbent on all of us to address the challenges and the potential identified in this ground-breaking plan and dedicate ourselves to implementation.

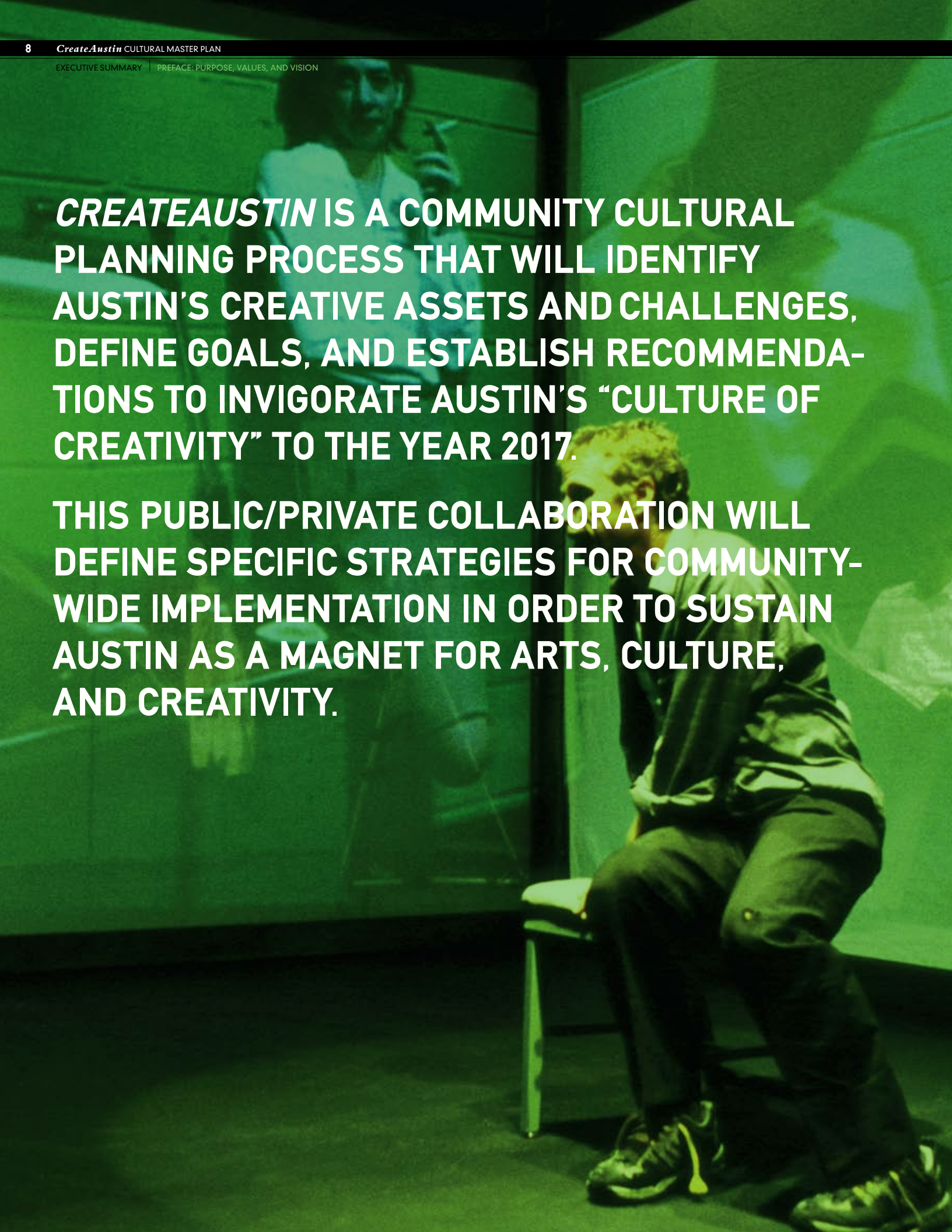
Thank you to everyone who engaged in this process and those who continue or join in as we work together for the future of arts, culture, and creativity in Austin!



Vincent E. Kitch
Cultural Arts Program Manager
City of Austin



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A woman is seated at a table in a meeting room, looking towards the camera. In the foreground, a man is sitting on a stool, looking down. The room has a greenish tint and a whiteboard in the background.

CREATEAUSTIN IS A COMMUNITY CULTURAL PLANNING PROCESS THAT WILL IDENTIFY AUSTIN'S CREATIVE ASSETS AND CHALLENGES, DEFINE GOALS, AND ESTABLISH RECOMMENDATIONS TO INVIGORATE AUSTIN'S "CULTURE OF CREATIVITY" TO THE YEAR 2017.

THIS PUBLIC/PRIVATE COLLABORATION WILL DEFINE SPECIFIC STRATEGIES FOR COMMUNITY-WIDE IMPLEMENTATION IN ORDER TO SUSTAIN AUSTIN AS A MAGNET FOR ARTS, CULTURE, AND CREATIVITY.

Preface: Purpose, Values, and Vision

Purpose

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

CreateAustin is a community cultural planning process that will identify Austin's creative assets and challenges, define goals, and establish recommendations to invigorate Austin's "culture of creativity" to the year 2017.

This public/private collaboration will define specific strategies for community-wide implementation in order to sustain Austin as a magnet for arts, culture, and creativity.

Values

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

INCLUSION ■ COLLABORATION ■ INNOVATION

Vision

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

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

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

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

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

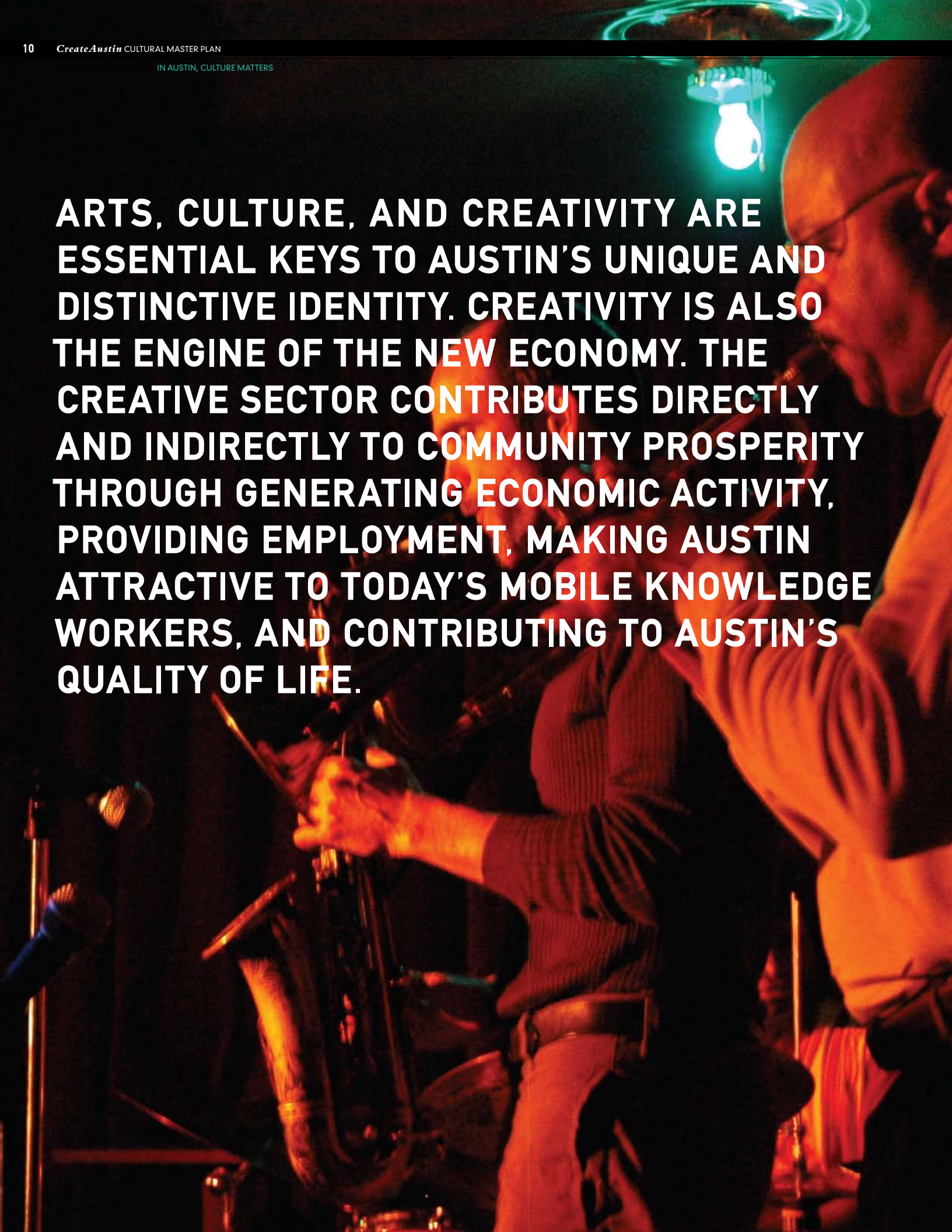
That Austin has a network of successful, sustainable, multidisciplinary cultural centers, museums, concert halls, cultural institutions, and districts that reflect its diversity, heritage, and contemporary creative expression to meet future needs as Austin grows.

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

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

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

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



ARTS, CULTURE, AND CREATIVITY ARE ESSENTIAL KEYS TO AUSTIN'S UNIQUE AND DISTINCTIVE IDENTITY. CREATIVITY IS ALSO THE ENGINE OF THE NEW ECONOMY. THE CREATIVE SECTOR CONTRIBUTES DIRECTLY AND INDIRECTLY TO COMMUNITY PROSPERITY THROUGH GENERATING ECONOMIC ACTIVITY, PROVIDING EMPLOYMENT, MAKING AUSTIN ATTRACTIVE TO TODAY'S MOBILE KNOWLEDGE WORKERS, AND CONTRIBUTING TO AUSTIN'S QUALITY OF LIFE.

In Austin, Culture Matters

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

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

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

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

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

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

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

AUSTIN'S CREATIVE SECTOR

In 2004 the creative sector employed 44,000 people in Austin.

The creative sector generates over \$2.2 billion in economic activity and \$48 million in local tax revenue.

Arts-related tourism generates over \$1 billion in economic impact and \$36 million in local tax revenue.

The not-for-profit performing arts and visual arts generate \$532 million in economic impact and \$6 million in local tax revenue.

The City of Austin provides nearly \$5 million annually of the Hotel Occupancy Tax to contract with non-profit arts and cultural organizations for services rendered.

Over 200 cultural contractors funded by the City of Austin reach and aggregate audience of 2.5 million annually.

Austin is the #2 major U.S. city in the number of community celebrations, festivals, fairs, and parades per thousand population.

Live Music contributes \$616 million in economic impact and \$11 million in local tax revenue.

There are 1,543 music-related businesses in Austin and 1,903 Austin music acts.

Film/TV/Commercials/Corporate/Sports/Animation generates \$113 million and 3,674 permanent and crew jobs.

Austin was named #1 "Best Place to Live, Work, and Make Movies" by *MovieMaker* magazine for the 2nd time.

Richard Florida named Austin the #2 most creative city in the U.S. after San Francisco.

ARTS, CULTURE, AND CREATIVITY

ARCHITECTURE

ARTS EDUCATION

COMMUNITY ARTS

CRAFTS

CULINARY ARTS

DANCE

DESIGN AND GRAPHIC ARTS

GAMING AND DIGITAL MEDIA

FASHION DESIGN

FILM AND VIDEO

HERITAGE

LANDSCAPE ARCHITECTURE

LITERARY ARTS

MUSIC

PHOTOGRAPHY

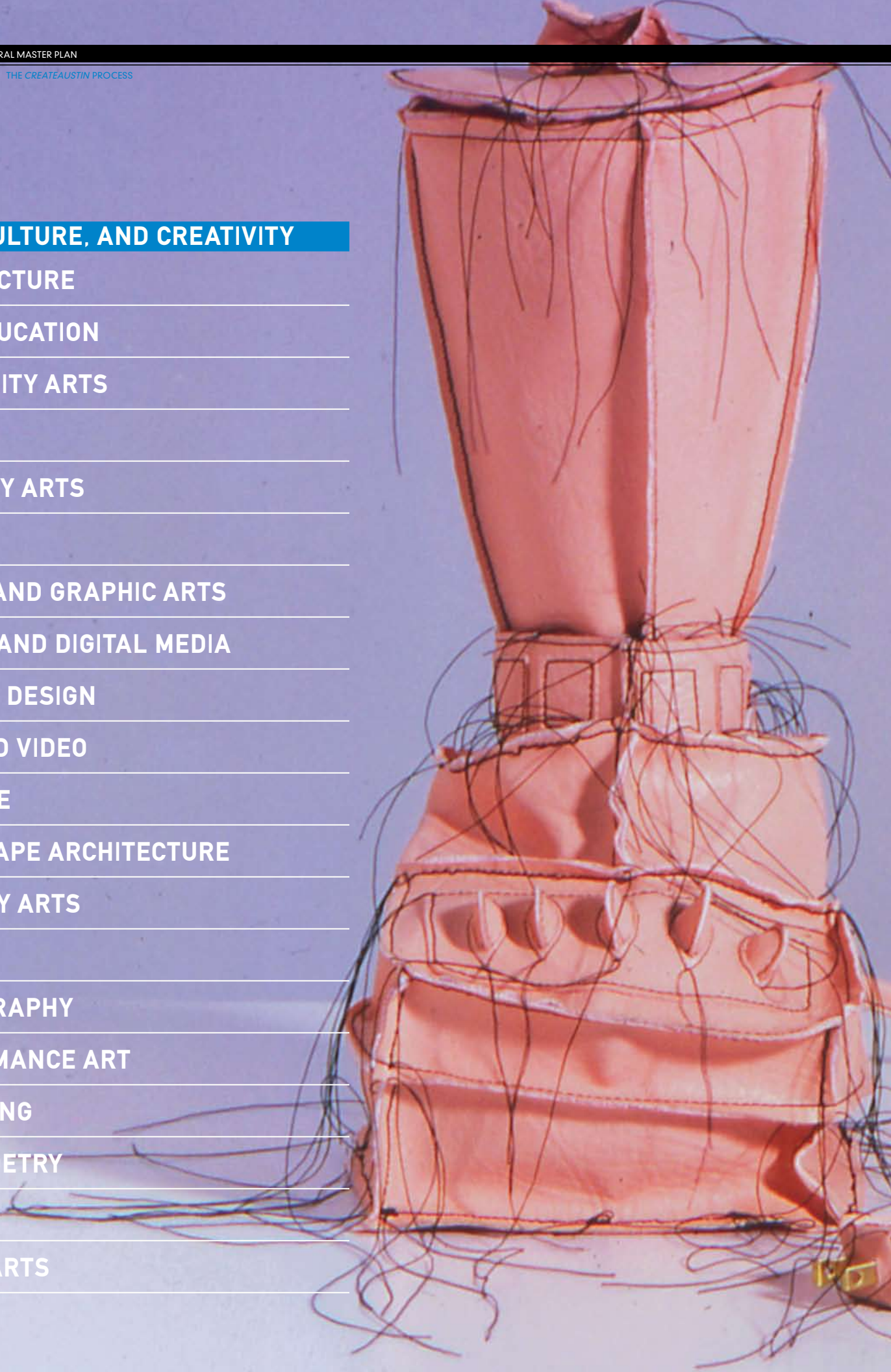
PERFORMANCE ART

RECORDING

SLAM POETRY

THEATER

VISUAL ARTS



The CreateAustin Process

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

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

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

CREATEAUSTIN ACTIVITIES

70-Member Leadership Council

Working Group

6 Community Task Forces

Community meetings

Numerous interviews and focus groups

Surveys


Two web sites, one interactive

E-Newsletter

Extensive research and review

Consensus building and decision making

Integration with other ongoing planning efforts such as the Downtown Austin Plan

- 
- 1 ESTABLISH A *CREATEAUSTIN* LEADERSHIP TASK FORCE TO ASSIST IN PLAN IMPLEMENTATION**
 - 2 FORM A COMMUNITY-BASED CREATIVE ALLIANCE TO PROVIDE ESSENTIAL SERVICES TO INDIVIDUALS AND ORGANIZATIONS**
 - 3 CREATE A CITY DEPARTMENT OF ARTS AND CULTURE TO LEVERAGE AVAILABLE RESOURCES AND RAISE THE SIGNIFICANCE OF ARTS AND CULTURE WITHIN THE CITY OF AUSTIN**

Principal Recommendations of the *CreateAustin* Cultural Master Plan

While there is a total of thirty-four recommendations in the master plan the following ten big ideas emerged as the most important principal recommendations of CreateAustin:

1. Establish a CreateAustin Leadership Task Force.

What? Establish a Task Force of CreateAustin participants and other community stakeholders that will report regularly to City Council and the community on Plan progress.

Why? To assist implementation and provide mechanisms for continuing advocacy, problem solving, leadership, and action.

2. Form a community-based Creative Alliance.

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

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

3. Create a City Department of Arts and Culture.

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

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

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

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

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

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

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

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

6. Increase private sector support.

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

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

7. Increase business development and technical assistance services.

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

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

8. Encourage neighborhood-based cultural development and activity.

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

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

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

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

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

10. Develop a Creativity Teaching and Learning Project

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

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

Conclusion

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

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

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



Recommendations Table

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

TIMELINE
NEAR TERM 6 – 12 MONTHS
MEDIUM TERM 1 – 3 YEARS
LONG TERM 4 – 10 YEARS

SUPPORT FOR INDIVIDUAL CREATIVITY 1

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Form a Creative Alliance (see Communications and Collaborative Ventures recommendation #4)	<i>Near term</i>	Lead: CreateAustin stakeholders, cultural service organizations, unions Partners: Arts service organizations, creative organizations, City of Austin, Austin Arts Commission and Music Commission, nonprofit service providers	Structure and draft charter, census of creative individuals	Synergy among creative individuals, increased support services, creative individuals attracted to Austin for quality of life	Develop a structure and business plan

SUPPORT FOR INDIVIDUAL CREATIVITY 2

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Showcase arts at City events and venues; influence other entities to do likewise	<i>Near term</i>	Lead: City of Austin Partners: Creative Alliance, civic organizations, creative individuals and organizations, arts service organizations, neighborhoods, churches, farmers markets	The addition of performing artists at various events	Increased visibility for artists, Austin's creative brand includes all live arts	Define arts opportunities; develop expanded rosters of artists and arts experiences

SUPPORT FOR INDIVIDUAL CREATIVITY 3

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
Increase technical assistance and business development services	<i>Near term</i>	Lead: Nonprofit service organizations and management assistance organizations, City of Austin, Creative Alliance Partners: City of Austin relevant departments and programs, nonprofit management assistance providers	Technical assistance opportunities	Enhanced organization and business effectiveness and fund raising	Inventory and promote services, conduct analysis of gaps

SUPPORT FOR INDIVIDUAL CREATIVITY 4

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Encourage development of affordable and accessible cultural spaces of all types (see Built Environment #2, 3, 4)</i>	<i>Medium term</i>	<p>Lead: Creative Alliance, City of Austin, private developers</p> <p>Partners: City of Austin relevant departments and programs, nonprofit management assistance providers</p>	<i>Inventory of existing cultural spaces, directory of assessable spaces, policies and incentives for private developers</i>	<i>Access to more cultural spaces, developers understand and use incentives</i>	<i>Inventory existing spaces, create directory, inventory development policies, develop City of Austin team to develop new policies</i>

BUILT ENVIRONMENT 1

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Inventory available public and private spaces for cultural uses</i>	<i>Near term</i>	<p>Lead: CreateAustin stakeholders, City of Austin</p> <p>Partners: Cultural organizations, Building Owners and Managers Association, local educational institutions, Creative Alliance</p>	<i>Inventory existing cultural spaces and availability, cultural mapping</i>	<i>Process in place to match spaces with needs, arts in more venues</i>	<i>Review existing inventories/mechanisms, define approach and process</i>

BUILT ENVIRONMENT 2

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Expand use of public and private spaces for cultural activity (see Individual Creativity recommendation #4)</i>	<i>Near and Medium term</i>	<p>Lead: Creative Alliance</p> <p>Partners: Private developers and building owners, local educational institutions, City of Austin</p>	<i>Directory of accessible public and private spaces for rehearsals, studios, exhibits, performances, offices, etc.</i>	<i>Gain access to more spaces, match making spaces with needs, arts in more spaces</i>	<i>Begin inventory, develop use agreements and permissions, create directory</i>

BUILT ENVIRONMENT 3

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Create policies and incentives for private developers to create affordable cultural space development (see Individual Creativity recommendation #4)</i>	<i>Medium term</i>	<p>Lead: City of Austin, private developers, cultural organizations and businesses, individual creatives</p> <p>Partners: Cultural organizations, community development corporations</p>	<i>Policies and incentives for private developers</i>	<i>Developers understand and use incentives, new spaces built for cultural arts use, more cultural spaces throughout Austin</i>	<i>Inventory existing development incentives and tools; define space development policies</i>

BUILT ENVIRONMENT 4

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Provide support and policies to help cultural and creative organizations create their own spaces (see Individual Creativity recommendation #4)</i>	<i>Medium term</i>	<p>Lead: City of Austin, private developers, cultural organizations and businesses, individual creatives</p> <p>Partners: Cultural organizations and businesses, community development corporations</p>	<i>Policy, incentives, and resources for cultural and creative industry groups to develop spaces</i>	<i>More cultural spaces throughout Austin, new spaces built or acquired for cultural and creative industries use</i>	<i>Develop City of Austin team, inventory existing development policies, incentives, resources and tools; develop new policies, promote opportunities to cultural and creative industries</i>

BUILT ENVIRONMENT 5

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Encourage development of more affordable housing and live/work space</i>	<i>Medium term</i>	<p>Lead: City of Austin</p> <p>Partners: Affordable housing advocates and developers, community development corporations, neighborhood associations, Creative Alliance</p>	<i>Partnerships between housing entities, tools are available and accessible to creative individuals</i>	<i>Artists have affordable work/living space, more creative individuals stay here, new creative affordable housing is created</i>	<i>Educate Affordable Housing people about creative individuals as segment needing affordable housing, educate creative individuals regarding affordable housing opportunities</i>

BUILT ENVIRONMENT 6

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Create a shared cultural facility to maximize synergy and incubate creative initiatives</i>	<i>Medium term</i>	<p>Lead: Creative Alliance</p> <p>Partners: Nonprofit cultural space developer, private developers, arts and culture organizations and creative industries, City of Austin, CreateAustin Stakeholders</p>	<i>Develop shared facility for cultural organizations and businesses</i>	<i>Cultural organizations and start up efforts have a home and support, increased synergy and efficiency</i>	<i>Inventory existing land/buildings, research models, survey creative community</i>

BUILT ENVIRONMENT 7

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Encourage “ground up” neighborhood-based cultural activity with possible development into Heritage and Cultural Districts (see Cultural Infrastructure recommendation #3)</i>	<i>Medium term</i>	<p>Lead: CreateAustin stakeholders, Creative individuals, arts and culture organizations, neighborhood associations, City of Austin</p> <p>Partners: Community partners, chambers of commerce, creative businesses</p>	<i>COA neighborhood planning efforts include question about cultural amenities, CAD Cultural Funding Programs provide funding for neighborhood-based cultural activities</i>	<i>Increased cultural activities in neighborhoods; increased social cohesion, identity and revitalization; neighborhood leadership and groups coalesce to develop and support cultural activities</i>	<i>Work with City staff and neighborhood leaders involved in neighborhood planning; inventory neighborhoods for cultural activities and models</i>

BUILT ENVIRONMENT 8

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Enhance Art in Public Places Program</i>	<i>Near and Medium term</i>	<p>Lead: City of Austin</p> <p>Partners: Private developers, Capital Metro</p>	<i>Funds identification and Long-Term Preservation Plan for public art maintenance, private development and public art policy and guidelines, public art marketing collateral</i>	<i>Improved maintenance for public art collection, rise in Austin's reputation of public art, more public art in private development</i>	<i>Identify ongoing funding for maintenance and preservation, develop additional marketing strategies, develop policy and incentives for private developers</i>

BUILT ENVIRONMENT 9

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Improve transportation access to cultural activities</i>	<i>Medium term</i>	<p>Lead: Capital Metro, cultural organizations</p>	<i>Added routes and service; incorporation of artist-designed signage, banners or artwork</i>	<i>Increased navigational visibility, access to cultural activities via improved transportation alternatives</i>	<i>Work with Capital Metro to identify opportunities and approaches</i>

BUILT ENVIRONMENT 10

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Integrate CreateAustin with Downtown Arts Development Study and the Downtown Plan</i>	<i>Near term</i>	<p>Lead: City of Austin</p> <p>Partners: Downtown stakeholders, private developers, arts and culture organizations and creative industries</p>	<i>Downtown plan incorporates CreateAustin findings and recommendations and Downtown Arts Development Study recommendations</i>	<i>Increased likelihood for CreateAustin and Downtown Arts Development Study implementation success within City of Austin planning initiatives</i>	<i>Coordinate with Downtown Plan, identify Downtown Arts Development Study recommendations consistent with CreateAustin to implement, encourage creative community participation</i>

BUILT ENVIRONMENT 11

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Enhance Austin's sense of place by encouraging high excellence standards for architecture, creating a major Pompidou Center-like museum, a new urban art park, a new Arts Center for training, and satellite facilities</i>	<i>Long term</i>	<p>Lead: City of Austin, Private developers, museums, Creative Alliance</p>	<i>Design standards raised for civic projects; possible urban art project, new museum, arts center for training, satellite facilities</i>	<i>New architecturally excellent civic/cultural spaces built, enhanced international reputation</i>	<i>Work with City of Austin design and planning staff</i>

CREATIVITY AND LEARNING 1

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Develop Creativity Teaching and Learning Project for systemic improvement of arts and creativity education</i>	<i>Medium term</i>	<p>Lead: Educational institutions</p> <p>Partners: Arts education organizations and individual providers, City of Austin</p>	<i>Inventory of programs and services, assessment of current resources and plan for enhancing creativity education</i>	<i>Clear continuum of access to culture, creativity and learning; coordinated approach to cultural learning; improved academic success and problem solving skills; citizens and students more active in the arts</i>	<i>Inventory and assess existing programs and services; stakeholders and partners create a "systemic" plan</i>

CREATIVITY AND LEARNING 2

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Develop Community Learning Integration Plan to promote positive youth development and life-long arts experiences for adults in neighborhoods and community settings</i>	<i>Medium term</i>	Lead: Youth development organizations, senior centers, community-based cultural organizations, local educational institutions, City of Austin	<i>Inventory programs and organizations, network formal and informal arts education programs</i>	<i>Best practices in youth arts development applied to Austin; improved coordination and quality; more children and families involved in arts; more students entering creative careers</i>	<i>Convene stakeholders, inventory and assess programs and issues, build collaborations</i>

CREATIVITY AND LEARNING 3

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Link creative education to technology industries workforce development</i>	<i>Medium term</i>	Lead: Educational institutions, digital media companies, film-based organizations and businesses, City of Austin Partners: Technology firms, chambers of commerce	<i>Link efforts to train technology and creativity workers for jobs</i>	<i>More creative, tech-trained labor pool, increased jobs for tech/creative workers</i>	<i>Convene stakeholders to identify opportunities, design collaborations</i>

CREATIVITY AND LEARNING 4

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Develop a Masters of Arts Management degree program</i>	<i>Medium term</i>	Lead: Educational institutions, cultural sector leaders	<i>Degree program organized and offered</i>	<i>Well-trained arts managers, better managed arts organizations</i>	<i>Research models, develop advocacy, convene stakeholders</i>

COMMUNICATIONS AND COLLABORATIONS 1

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Create and implement a comprehensive cultural marketing and audience development plan</i>	<i>Medium term</i>	Lead: Austin Circle of Theaters, art and culture organizations, Austin Convention and Visitors Bureau Partners: Civic organizations, chambers of commerce, advertising and marketing firm(s), City of Austin	<i>Marketing plan, branding, website calendar targeting locals and tourists</i>	<i>A brand that promotes all of Austin's cultural assets; people know what's happening where and when; increased visibility, audience, earned income</i>	<i>Link to public awareness campaign, assess and expand Austin Circle of Theater marketing efforts</i>

COMMUNICATIONS AND COLLABORATIONS 2

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Enhance cultural tourism marketing of a broader range of cultural attractions</i>	<i>Medium term</i>	Lead: Austin Convention and Visitors Bureau, cultural organizations, neighborhood cultural associations Partners: City of Austin	<i>Target marketing to increase attendance and visibility for neighborhood-based cultural arts</i>	<i>More visibility for neighborhood-based cultural events; increased visibility, audience, earned income; enhanced perception of Austin</i>	<i>Convene a cultural tourism task force, inventory marketing efforts; establish benchmarks to measure impact and progress</i>

COMMUNICATIONS AND COLLABORATIONS 3

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Establish a business and arts group to create a more visible business leadership in the arts</i>	<i>Medium term</i>	<p>Lead: CreateAustin Leadership Task Force, business leadership groups</p> <p>Partners: Arts and culture organizations and creative industries, chambers of commerce, civic/business leadership groups</p>	<i>New civic organization established or integrated with the CreateAustin Leadership Task Force</i>	<i>Business leaders become stronger advocates; increased collaborations, public and private support</i>	<i>Identify and recruit top leadership for CreateAustin Leadership Task Force to oversee implementation of CreateAustin Plan</i>

COMMUNICATIONS AND COLLABORATIONS 4

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Form a Creative Alliance (see Individual Creativity recommendation #1)</i>	<i>Near term</i>	<p>Lead: CreateAustin stakeholders, cultural service organizations, unions</p> <p>Partners: Arts and service organizations, creative organizations, City of Austin, Austin Arts Commission and Music Commission nonprofit service providers</p>	<i>Develop a structure and draft charter, Census of creatives from all artistic, cultural, and creative industries sectors</i>	<i>Synergy among creative individuals, increase support services, creative individuals attracted to Austin for quality of life</i>	<i>Develop a structure and business plan</i>

COMMUNICATIONS AND COLLABORATIONS 5

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Expand partnerships with area colleges and universities</i>	<i>Medium term</i>	<p>Lead: Local colleges and universities, CreateAustin stakeholders, City of Austin, arts and culture organizations and creative industries</p>	<i>New, expanded partnerships with local colleges and universities</i>	<i>More opportunities for students and faculty to connect to local arts, cultural groups utilize academic resources, higher visibility of cultural initiatives respectively</i>	<i>Convene stakeholders to discuss collaborations, issues and strategies</i>

FINANCIAL RESOURCES 1

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Create educational tools and networking mechanisms to build culture of giving</i>	<i>Near and Medium term</i>	<p>Lead: Entities engaged in philanthropy education</p> <p>Partners: CreateAustin Leadership Task Force, local educational institutions, young professional groups, arts and culture organizations and creative industries, City of Austin</p>	<i>Tools and mechanisms to teach and build philanthropy including a philanthropy and volunteerism curriculum</i>	<i>More professional solicitation, higher levels of individual giving, development of a “culture of philanthropy”</i>	<i>Assemble subcommittee of CreateAustin Leadership Task Force to work on further strategies, work with Campaign for Philanthropy</i>

FINANCIAL RESOURCES 2

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<p>Increase corporate support for culture and creativity through 4 strategies:</p> <p>1) Engage and galvanize business leaders</p> <p>2) Create materials that showcase economic and community benefits</p> <p>3) Explore other mechanisms for giving</p> <p>4) Develop campaign for workplace giving</p>	<p>Medium term</p>	<p>Lead: CreateAustin Leadership Task Force, private sector funders, arts and culture leadership</p> <p>Partners: Business and corporate leadership groups, City of Austin, chambers of commerce, cultural organizations</p>	<p>Materials showcasing economic and community impact of the arts, campaigns for utility or other bill checkoffs, workplace giving options analyses</p>	<p>Corporate leaders more aware and galvanized as cultural advocates, increased corporate support for arts, more vehicles for giving yielding more dollars for the arts</p>	<p>Assemble subcommittee of CreateAustin Leadership Task Force to begin public awareness/will building campaign in order to galvanize business leadership to advocate for increased corporate and private support, work with corporate leadership groups, explore models</p>

FINANCIAL RESOURCES 3

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<p>Increase fundraising training for arts and cultural organizations and creative industries businesses</p>	<p>Near term</p>	<p>Lead: Professional development and technical assistance providers, arts service organizations</p> <p>Partners: City of Austin, arts and culture organizations and creative industries</p>	<p>Training opportunities and tools to enhance fundraising capabilities of arts groups and creative industries businesses</p>	<p>Better techniques and results in fundraising, more dollars raised, more donors involved in arts, culture, and creative businesses</p>	<p>Inventory training opportunities, access new City of Austin funds dedicated to professional development and training</p>

FINANCIAL RESOURCES 4

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<p>Create a challenge grant pool to be used as a match to incent development of new donors, increased donations, and major donors</p>	<p>Medium term</p>	<p>Lead: CreateAustin Leadership Task Force, private sector funders, City of Austin</p> <p>Partners: Campaign for Philanthropy, cultural and community leader advocates</p>	<p>Pool of private and public funds available to match and spur new/increased contributions</p>	<p>Challenge pool attracts new donors and gifts, overall increase in private giving to the arts</p>	<p>Assemble subcommittee of CreateAustin Leadership Task Force to work on securing commitments from private and public sources</p>

FINANCIAL RESOURCES 5

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<p>Increase and diversify public funding for culture and creativity</p>	<p>Medium term</p>	<p>Lead: City of Austin, CreateAustin Leadership Task Force</p> <p>Partners: Cultural and community leader advocates</p>	<p>Produce model/plan, with strategies to increase funding, aligning best practices nationally with local opportunities</p>	<p>Government involvement in implementing key recommendations of plan, new public funding</p>	<p>Assemble CreateAustin Leadership Task Force subcommittee to explore public funding models and strategies</p>

CULTURAL INFRASTRUCTURE 1

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Launch a public will-building/cultural awareness campaign to develop community-wide support of the CreateAustin Cultural Master Plan</i>	<i>Near term</i>	<p>Lead: CreateAustin Leadership Task Force, City of Austin, arts and culture organizations and creative industries, civic and business leadership groups, local education institutions</p> <p>Partners: Creative Alliance, arts service organizations, Campaign for Philanthropy, chambers of commerce</p>	<i>Qualitative and quantitative research into community values and attitudes, “sticky” slogan / brand and communications plan, vehicles for implementation of plan</i>	<i>Increased understanding, awareness and support for role and value of Austin’s “culture of creativity.” Plan implementation</i>	<i>Assemble CreateAustin Leadership Task Force subcommittee for campaign, develop resources, engage an experienced social marketing firm to conduct Austin values and attitudes research</i>

CULTURAL INFRASTRUCTURE 2

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Create a City Department of Arts, Culture and Creativity</i>	<i>Medium term</i>	<p>Lead: City of Austin</p>	<i>Cultural Arts elevated to department status</i>	<i>More alignment throughout city on cultural issues; stronger cultural presence in government decision-making</i>	<i>Conduct City of Austin study to determine human resources, financial, legal and structural implications</i>

CULTURAL INFRASTRUCTURE 3

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Encourage neighborhood-based cultural activity with possible development into Heritage and Cultural Districts (see Built Environment recommendation #7)</i>	<i>Medium term</i>	<p>Lead: CreateAustin stakeholders, Creative individuals, arts and culture organizations, neighborhood associations, City of Austin</p> <p>Partners: Arts service organizations, Creative organizations, City of Austin, Austin Arts Commission and Music Commission, nonprofit service providers</p>	<i>Neighborhood leadership and groups coalesce to develop and support cultural activities</i>	<i>Increased cultural activities in neighborhoods; Build social cohesion, identity and revitalization</i>	<i>Work with key City of Austin staff involved in neighborhood planning; identify neighborhoods and models</i>

CULTURAL INFRASTRUCTURE 4

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<i>Integrate CreateAustin strategies with other community planning and development initiatives</i>	<i>Near term</i>	<p>Lead: City of Austin</p> <p>Partners: CreateAustin Leadership Task Force, planning community, arts and culture organizations, civic organizations, youth development leaders, regional leaders</p>	<i>CreateAustin coordination with Downtown Austin Plan, Downtown Arts Development Study and other local and regional planning initiatives, youth development, and regional cultural ecology</i>	<i>Cultural strategies integrated into downtown, neighborhood, human services and regional planning</i>	<i>Identify appropriate forums for cross sector discussions about integrated community development</i>

CULTURAL INFRASTRUCTURE 5

RECOMMENDATION	TIMELINE	IMPLEMENTATION PARTNERS	OUTPUTS	BENEFITS	FIRST STEPS
<p><i>Create a Cultural Vitality Measurement system to record ongoing health of the arts, culture, and creative industries community</i></p>	<p><i>Medium term</i></p>	<p>Lead: City of Austin, CreateAustin Leadership Task Force, consortium of business, arts, culture, creative industry and urban planning professionals</p> <p>Partners: Local universities or colleges, professional market research firm, Central Texas Sustainability Indicators Project</p>	<p><i>Development of a list of factors to measure together with measurement tools, proposed procedures for measurement</i></p>	<p><i>System in place for ongoing tracking of cultural vitality; mechanism to concretely measure CreateAustin progress</i></p>	<p><i>Identify and review models; determine factors to measure, such as participation, creative employment and economic impact</i></p>





Next Steps

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

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

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

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

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

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

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

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

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

- Meet with major media editorial boards and reporters to discuss the implications of the Plan and implementation and to seek favorable coverage.
- Continue with strategic communications and branding begun during CreateAustin through the e-newsletter, press releases, posting the Plan on both websites, presenting the Plan to civic groups, and inviting dialogue and participation in implementation.
- "Translate" the Plan, as appropriate, into alternative communication formats such as PowerPoint or video, in order to present it to key stakeholder groups and highlight the most pressing messages and recommendations for each, with compelling visual images and other examples of creative expression (spoken word, songs, video, etc.).
- Begin work on an important recommendation of the Plan: launching a public awareness/will-building campaign to develop community-wide and key leader support for the vision, values, and recommendations of the CreateAustin Cultural Master Plan and for Austin's "culture of creativity." (See Cultural Infrastructure, Recommendation 1). The campaign will require a mix of private and public funding and City of Austin staff support.

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

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

- Develop a detailed implementation plan spelling out activities, assignments, sequence of activities needed to accomplish goals, measures of success and resources needed.
- Identify, recruit, and orient leaders for core initiatives.
- Move forward on recommendations.
- Track forward progress and problem-solve creatively as obstacles or challenges may emerge.
- Celebrate and publicize successes.
- Evaluate impact of recommendations against key goals for plan.
- Communicate progress to core stakeholders and regularly back to the adopters/endorsers/funders.
- Continue to build the "culture of creativity" through means that evolve as the city evolves, building on the anticipated and unanticipated successes of the implementation.
- Use Cultural Vitality measures of success to demonstrate impact.



AFS - AMD - DIMENSION FILMS PRESENT
GRINDHOUSE

THE *CREATEAUSTIN* LEADERSHIP COUNCIL IS A GROUP OF 71 CIVIC, BUSINESS, AND CULTURAL LEADERS WHO AGREED TO PROVIDE THE VISIBLE LEADERSHIP IN REACHING OUT TO ENGAGE THE COMMUNITY, TO ASSIST IN CRAFTING THE *CREATEAUSTIN* CULTURAL MASTER PLAN AND TO GALVANIZE THE EFFORT TO IMPLEMENT THE PLAN'S RECOMMENDATIONS.

Appendix A: Participants

LEADERSHIP COUNCIL MEMBERSHIP

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

Honorary Chair

Will Wynn (Mayor 2003–2009)

Honorary Chair

Teresa Lozano Long

Working Chair

Cookie Ruiz

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

TASK FORCE MEMBERSHIP

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

Support for Individual Creativity

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

Built Environment

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

Communications & Collaborative Ventures

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

Financial Resources

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

Creativity and Learning

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

Cultural Infrastructure

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

WORKING GROUP MEMBERSHIP

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

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

COMMUNITY PARTICIPANTS

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

George Adams	Chris Cowan	Tom Hall	Karen LaShelle	Bill Narum	Richard Slaughter
Steve Adler	Donell Creech	Brian Hamilton	Laura Latimer	Melissa Netecke	Evan Smith
Caroline Agius	Megan Crigger	Annie Harding	Soo-Jin Lee	Nichelle Notabartolo	Odette Solitaire
Molly Alexander	Jennifer Cumbernatch	Alison Hart	Angela Lee	David Nunez	T. Frank Souders
Karl Anderson	Kimberly Curette	Carol Hayman	Julie Lefebure	Michael Oden	Barbara Sparks
John Athey	Scott Daigle	Sally Hengst	Charles Leslie	David Ohlerking II	Lonny Stern
Lon Badgett	Madge Darlington	Kathi Herrin	Marisa Limon	Sylvia Orozco	Sylvia Stinson
Gloria Badillo Hill	Jinhan Davis	Heath Hignight	Linda Litowski	Lydia Ortiz	Laura Sturtz
Wesley Bain	Aaron Demerson	Homer Hill	Shea Little	Jesús Pantel	Vinitha Subramanian
Ruth Baker	Carol De Cardenas	Kenneth Hiller	Brenda Logan	Michele Owens Pearce	Jana Swec
Randall Baker	Marita De la Torre	Jon Hockenyos	Teresa Lozano Long	Tonya Pennie	Scott Tankersley
Brett Barnes	Mithu Deb	Grace Holmes	Perry Lorenz	Gloria Mata Pennington	Abi Tapia
Elisabeth Barry	Doug Dempster	Mark Holzbach	Jennifer Lovelace	David Perkoff	Latifah Taormina
Melissa Bartling	Paul DiGiuseppe	Connor Hopkins	Nancy Loving	Christine Perrault	Cheryl Taylor
Regine Basha	Sandy Duncan	Ron Horne	Tonya Lyler	Eileen Pestorius	Reji Thomas
Jen Beck	Larry Earvin	Huey Houston	Brenda Malik	Katie Petroski	Ernestine Thompson
Monica Beckford	Melissa Eddy	Diana Huckaby	Patsy Martin	Joseph Phillips	Pam Thompson
Taja Beekley	Sue Edwards	Bob Hudgins	Marie Martinez	Nelie Plourde	James Tolleson
Peter Beilharz	Karen Elliott	Shay Ishii	Klare Marzano	Meredith Powell	Don Toner
Ray Benson	Molly Beth Emerick	Adrienne Isom	Ray Matthews	Jennifer Quarks	Annabelle Torrez
Charlie Betts	Marc English	Polly Jackson	BethAnn Maurer	Suzanne Quinn	Kathie Tovo
Albert Black	Laura Esparza	Sally Jacques	Dana McBride	MariBen Ramsey	Meghan Turner
Rachel Blackney	Fred Ewins	Joyce Jakobeit	Jana McCann	Rudy Ramirez	Robyn Turner
Nancy Bless	Emily Fagan	Lois Jebo	Maurice McCloney	Cliff Redd	Bunnie Twidwell
Vicky Boone	Robert Faires	Darla Johnson	Vicki McCullough	Rupert Reyes	Hanson Tyler
Sue Breland	Grace Fleming	Jaaz Jones	Eleanor McKinney	Neville Reynolds	Bin Wahlgren
Sharon Bridgford	Divina Fox	Kat Jones	Kathy McMahan	Jody Richardson	Gordon Walton
Debra Broz	Rachel Frank	David Justin	Harold McMillan	Alisha Ring	Laura Wiegand
Terri Buchanan	Cynthia Fresch	Kyla Kanz	Jim Bob McMillan	Deborah Roberts	Michael Davis Weiss
Jim Butler	Dana Friis-Hansen	Neal Kassanoff	Ann Permann McNair	Michael Rollins	Jeannie Wiginton
Lisa Byrd	Toby Futrell	Anne Kelley	Lisa McWilliams	Christina Romero	Jennifer Wijangco
Carmen Canann	Bridget Gayle	Pat Kelly	Lea Mechling	John Rosato	Bruce Willenzik
Joe Carpenter	Katy George	Gwen Kelso	Mike Melinger	Cookie Ruiz	Laura Wisdom
JoAnn Carreon-Reyes	Sarah Gerichten	Greg Kiloh	John Merriman	David Sackmary	Lynn Wolfe
Scott Carroll	Haruka Gerald	Girard Kinney	Fred Miller	April Sanchez	Troy Wong
Mary Lou Castillo	Samira Ghosh	Susan Kirr	Kathryn Miller	K.C. Scharnberg	Cora Wright
Jaime Castillo	David Gibson	Phillipe Klinefelter	Amy Wong Mok	Eugene Sepulveda	Will Wynn
Amy Chapman	Rodney Gonzales	Randi Knight	Terrence Moline	Shia Shabazz	Hope Young
Jo Anne Christian	Yoshiko Goto	Michael Knox	Ana Monsho	Larry Shepley	Mark Yznaga
Sunyong Chung	Lyman Grant	Idee Kwak	Julie Moody	Stephanie Sheppard	Dan Zinno
Ann Ciccolella	Thomas Graves	Teresa Kwon	John Morgan	Silky Shoemaker	
Ian Cion	Barbara Grove	Liz Lambert	Jeff Mulhausen	Barry Silverberg	
Crystal Connally	Peggy Gunn	Americo Lara	John Mulvany	Todd Simmons	
Wendy Cook	Barra Gustafson	Omid Aski Laridjani	Tamir Nadav	Rene Simone	
Nancy Coplin	David Gutierrez	Alegria Lascon-Olivarez	Dr. Raj Nagarajan	Sheila Siobahn	



Appendix B: Cultural Assessment Report Documents

From February 2005 to August 2006 the City of Austin Cultural Arts Division of Economic Growth and Redevelopment Services Office conducted a cultural assessment. As a first step to cultural planning, it described and analyzed the dynamics of the worlds of nonprofit arts and culture organizations, for-profit creative industries, the community-based creative industries and individuals that make up the Austin cultural environment. This gave the planning consultant and the community numerous descriptions, analyses, and inventories and a working list of strengths and critical issues — all concrete information that supported the community in choosing priorities and strategies during the Community Cultural Planning process. The following are descriptions of many of the documents that made up the Cultural Assessment. All reports can be accessed online at: <http://www.ci.austin.tx.us/culturalplan/prior.htm>.

1. **Community Cultural Profile and Cultural Assessment Report Summary by the Cultural Arts Division, 2005 (PDF)**. The Community Cultural Profile & Cultural Assessment Report lays out a picture of the Austin cultural ecosystem and looks for dynamics between the components, identifies strengths to build on, issues to explore, research to draw from, and common language to use in the discussions during the Community Cultural Planning process. Every city is both a place and a continuum of time. Gaining a clearer picture of Austin's cultural ecosystem and its unfolding will prepare and provide the knowledge, insight, and authentic action for the planning phase. This document summarizes the report.
2. **The Economic Impact of Austin's Entertainment Software/Digital Media Industry by TXP, Inc., 2006 (PDF)**. The purpose of this study is to help determine what is required for the local entertainment software/digital media industry to thrive. To that end, an overview of the industry is provided that includes a discussion of the history of gaming, a profile of gamers, a review of the structure and economic characteristics of this sector, and an outline of the market forces and trends currently in place. The results of a survey of entertainment software firms with an Austin presence are then presented. The findings that emerge lead in turn to a series of specific recommendations related to the City's role in the economic development of this sector.
3. **Cultural Assessment On-line Survey Findings by Jennifer Beck, Ph.D., EvalArts and Janet Seibert, Cultural Arts Division, March 2006 (PDF)**. The Cultural Assessment Survey was designed by the Cultural Arts Division of Economic Growth and Redevelopment Services Office to take a snapshot of Austin's arts and culture landscape, with a focus on identifying the creative community's key strengths, assets, and pressing issues.
4. **The Role of the Cultural Sector in the Local Economy by TXP, Inc., 2005 (PDF)**. There is a growing understanding of the connection between the arts and the economy, although there have been relatively few attempts to fully capture the connection between culture, creativity, and economic activity. TXP has addressed portions of this phenomenon in previous work, and this paper attempts to more fully "paint the picture" in Austin of the influence of the cultural sector on the local economy by updating the findings contained in the previous three studies, as well as further extending the analysis to better capture the local connection between the arts and tourism.
5. **Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in Austin, TX. by Americans for the Arts, 2007 (PDF)**. Arts & Economic Prosperity III provides compelling new evidence that the nonprofit arts and culture are a significant industry in the City of Austin, one that generates \$271.69 million in local economic activity. This spending, \$133.54 million by nonprofit arts and culture organizations and an additional \$138.15 million in event-related spending by their audiences, supports 8,625 full-time equivalent jobs, generates \$154.77 million in household income to local residents, and delivers \$27.49 million in local and state government revenue. This economic impact study sends a strong signal that when we support the arts, we not only enhance our quality of life, but we also invest in the City of Austin's economic well-being.

6. **The Creative Industries in Austin Texas, 2006 by Americans for the Arts, 2006 (PDF).** This Creative Industries report offers a research-based approach to understanding the scope and economic importance of the creative industries (museums and collections; performing arts; visual arts/photography; film, radio and TV; design and publishing; arts schools and services) in Austin, TX in 2006.
7. **The Creative Industries in Austin Texas, 2005 by Americans for the Arts, 2005 (PDF).** This Creative Industries report offers a research-based approach to understanding the scope and economic importance of the creative industries (museums and collections; performing arts; visual arts/photography; film, radio and TV; design and publishing; arts schools and services) in Austin, TX in 2005.
8. **African-American Quality of Life Community Report by the African-American Quality of Life Project Implementation Team, October 2005 (PDF).** Report to Austin City Council, October 27, 2005. The Arts, Culture & Entertainment chapter starts on page 19.
9. **Film & Visual Media Study by TXP, Inc., 2004 (PDF).** This study analyzes the economic impact of the film and visual media industries in Austin. In 2003, the visual media industry accounted for over \$359 million in economic activity for the Austin area. The industry also accounted for just under \$102 million of economic effects due to labor compensation and generated activity to support 3,512 permanent jobs.
10. **Austin's Economic Future: The Mayor's Taskforce on the Economy: Subcommittee Findings by TXP, Inc., 2003 (PDF).** In December 2002, the Mayor's Task Force on the Economy appointed three subcommittees (comprised of stakeholders, City staff, and consultants) to address specific issues related to economic development and the City's role in the process. Chapter 4 is the Cultural Vitality and Creative Economy Subcommittee Report.
11. **Audit Report of the Cultural Arts Funding Process by the Office of the City Auditor, September 2002 (PDF).** The objectives for this audit were to: Determine whether the work of the Austin Arts Commission meets the intent of the City ordinance, whether the process for allocating and administering cultural arts contracts is meeting the needs of stakeholders and supporting the new creative environment in Austin, and if the City's use of the hotel occupancy tax revenues for cultural arts funding realizes the intent of state laws to maximize promotion of tourism and the convention and hotel industry.
12. **Investing in Austin's Arts for Cultural Prosperity and Economic Growth by Dabney & Associates, 2002 (PDF).** This document contains four reports: The first report is the funding program "Findings and Recommendations Report" which presents a set of specific recommendations with strategies for implementation. The other three reports are the "Evaluation Report of the Cultural Arts Funding Process," "Best Practices Report," and the "Viable Cultural Arts Funding Program Alternatives Report."
13. **Austin Civic Dialogue on Art: Civic Art and Design in Downtown Austin: Exploring Placemaking Possibilities by Texas Commission on the Arts and Economic Growth and Redevelopment Services Office, 2002 (web site).** This website contains the proceedings notes from the Civic Dialogue on Downtown Austin art, artists, and community revitalization.
14. **The Role of Music in the Austin Economy by TXP, Inc., September 2001 (PDF).** This study analyzes the status of the music industry and the economic and fiscal impacts of music in Austin.
15. **Austin Comprehensive Arts Plan by the Austin Comprehensive Arts Plan Task Force, 1993 (PDF).** This is the last cultural plan for the City of Austin. It offers long-term and short-term goals and objectives to help create an environment which enables artists and arts organizations to realize fully their potential as contributors to the economic and cultural prosperity of the City of Austin.
16. **Austin – Performing Arts Research Coalition Community Report by Mary Kopczynski and Mark Hager of the Urban Institute.** The Performing Arts Research Coalition (PARC) is a groundbreaking collaborative project among five major national service organizations in the performing arts. It was created to improve and coordinate the way performing arts organizations gather information on the sector in order to offer a more unified and factually based voice on issues of common concern, and aid the performing arts in developing a national model for arts research collaboration. This report outlines key findings from Austin household surveys covering participation rates, characteristics of attenders, perceived value of the performing arts to individuals and to communities, and barriers to greater attendance. More information on PARC and other community reports can be accessed at: <http://www.operaamerica.org/about/parc/parc.html>.

Appendix C: Consultant Bios

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

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

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

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

ERIC FRIEDENWALD-FISHMAN, Creative Director/President, Metropolitan Group, is widely recognized as one of the nation’s most effective individuals in developing and implementing community sector resource development and communication campaigns. He specializes in creating major public-private partnerships for public awareness, cause-related marketing and fundraising. Eric has raised millions of dollars for various campaigns and initiatives, and has served as creative and strategic director for projects that have raised more than \$1 billion in cash, in-kind gifts, and public funding in partnership with MG’s social purpose clients, throughout North America, and in Africa, Europe, New Zealand, and South America.

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

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

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

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

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

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

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



CREDITS

Plan Design

Marc English Design Austin, Texas
 Art Direction Marc English
 Designers Andrew López, Britta Fuller, Jasmine Mikulski, Selina Silvas, Joshua Gamma, Amy McDonald, Rebecka English

Cover Art

Honora Jacob, *Paradox of Thought*, mixed media on canvas and plexiglass, 2008.

Photography

- P3** Ray Asgar Aerial Photography, *Aerial Shot of Austin*, 2008. Photography by Ray Asgar.
- P6** Gail Dawson, *One Second at the Rijksmuseum*, oil on board. Women & their Work exhibition. Photographer unknown.
- P8** Rude Mechanicals, *How Late it Was, How Late*, actors Dikran Utidjian and Lana Lesley, 2003. Photography by Bret Brookshire.
- P10** Epistrophy Arts, *William Parker Quartet* at the Victory Grill, trumpet player, Lewis Brown, and alto saxophone player, Rob Brown, 2007. Photography by Pedro Morino.
- P12** Margarita Cabrera, *Pink Blender*, vinyl sculpture. Women and Their Work exhibition. Photographer unknown.
- P14** Ballet East, *Paths*, dancers Vidya Ramirez, Leona Dixon, and Melody Zoch, 2003. Photography by Jose Medina.
- P16** Mark Landers, Landers Studio. Photography by Paul Bardagjy.
- P25** Blue Lapis Light, *Angels In Our Midst*, dancers Laura Cannon and Nicole Whiteside, December 2007, at the Radisson Hotel as part of *First Night Austin*. Photography by Steve Hopson.
- P26** Kathy Dunn Hamrick Dance Co., *Say, WHAT!?*, dancer Dru Chapman, March 2008. Photography by Brett Buchanan.
- P28** Austin Film Society, *Grindhouse, Austin Premiere*, March 2007, Paramount Theatre. Photography by Gary Miller for the Austin Film Society.
- P31** Roy Lozano's Ballet Folklórico de Texas, *La Culebra* from *Jalisco*, dancer Jessica Rodriguez, August 25, 2007 at Zilker Hillside Theatre. Photography by Ruben Loera.
- P35** Austin Lyric Opera, *Turandot*, "Ping, Pang, Pong"—actors, Ping Yu, Daniel Weeks, and Joseph Evans, 2003. Photography by Mark Matson.

