THE CULTURAL COLLABORATIVE

JUNE 2005

A PLAN FOR SAN ANTONIO'S CREATIVE ECONOMY

PREPARED BY THE TCC STEERING COMMITTEE
AND THE CITY OF SAN ANTONIO OFFICE OF CULTURAL AFFAIRS

SPONSORS

The Cultural Collaborative would like to acknowledge and thank the following sponsors of the planning process:

Cultural Alliance of San Antonio
KellyUSA
National Endowment for the Arts
Texas Commission on the Arts
San Antonio Business and Economics Society

TCC would also like to acknowledge and thank the sponsors of San Antonio's Creative Industry Economic Impact Study:

Cultural Alliance of San Antonio
KellyUSA
OnBoard Software
PacifiCare
San Antonio Hispanic Chamber of Commerce
Texas Commission on the Arts
The Greater San Antonio Chamber of Commerce
Zachry Group Inc.

THE CULTURAL COLLABORATIVE STEERING COMMITTEE

Co-Chairs:
Mayor Edward D. Garza
Judge Nelson W. Wolff

John Adams, Assoc. Exec. Director for Planning, UT Institute of Texan Cultures at San Antonio
Marco A. Barros, Executive Director, San Antonio Area Tourism Council
Melvin L. Braziel, President & CEO, San Antonio Housing Authority
Thomas F. Cannon, Dir., Tourism Management Program, University of Texas at San Antonio
Hector J. Cardenas, Vice President, Alta Vista Neighborhood Association
Mary Christine Castro, Communities Organized for Public Service
Rosemary Catacalos, Executive Director, Gemini Ink
Ramiro A. Cavazos, Director, City of San Antonio, Economic Development Department
William J. Chiego, Director, The Marion Koogler McNay Art Museum
Lila Cockrell, President, San Antonio Parks Foundation
John L. Collet, President, Collet International Inc
Meredith Coppolo, Member, San Antonio Cultural Arts Board
Mary P. Cruz, President, West San Antonio Chamber of Commerce
Michael De La Garza, Director of Client Services, Creative Civilization
Maria Lopez de Leon, Executive Director, National Association of Latino Arts and Culture
Henry Feldman, President & CEO, La Mansion del Rio Hotel
Bill FitzGibbons, Executive Director, Blue Star Contemporary Art Center
Roger O. Flores, Jr., San Antonio City Council, District 1
Tom Frost, III, Sr. Executive Vice President, Frost National Bank
Very Reverend David Garcia, Rector**,** Cathedral of San Fernando
Chave Gonzaba, Chair, Gonzaba Management Group
Malena Gonzalez-Cid, Executive Director, Centro Cultural Aztlan
Cathy Obriotti Green, Director of Public Relations, Zachry Construction Corporation
Joe L. Guinn, Vice President, PacifiCare
Ana M. "Cha" Guzmán, President, Palo Alto College
Patricia Hawk Wing, Executive Director, Native American Center of Texas, Inc.
Jon Hinojosa, Executive Director, SAY Sí
Nettie P. Hinton, Board of Directors, Neighborhood Resource Center
Peter M. Holt, CEO, HOLT CAT; Chairman, San Antonio Spurs
Sterling Houston, Artistic Director, Jump-Start Performance Co.
James C. Hu, President, Taiwanese Chamber of Commerce
Cunneen Ingmundson, Board Member, Government Canyon Natural History Association
Antoinette C. Jackson, Secretary of the Carver Community Cultural Center Development Board
Brenda L. Kingery, Artist
Joseph R. Krier, President & CEO, The Greater San Antonio Chamber of Commerce
Megan Kromer, Consultant
Claudia Ladensohn, Acting Chair, Texas Commission on the Arts
Jim LaVilla-Havelin, Young Artist Programs Director, Southwest School of Art & Craft
James M. LeFlore, Program Coordinator, Public Art & Design Enhancement Program, City of San Antonio Public Works
William Lewis III, Executive Director, Carver Community Cultural Center
James Lifshutz, President, Lifshutz Companies
Anna-Marie Lopez, President, 7 Records
Malcolm Matthews, Director, City of San Antonio Parks & Recreation Department
Jim McNutt, Independent Consultant
John Milam, President & CEO, VIA Metropolitan Transit
Bruce Miller, Executive Director, KellyUSA Business Park
Debbie Montford, Chair, Texas Cultural Trust Council
Toni Moorhouse, former City Council Representative
Lew Moorman, V.P. of Strategy & Corporate Development, Rackspace Managed Hosting
George W. Neubert, Director, San Antonio Museum of Art
Virginia S. Nicholas, Third Vice President, San Antonio Conservation Society
Al J. Notzon III, Executive Director, Alamo Area Council of Governments
Paula Owen, Director, Southwest School of Art & Craft
Linda M. Pace, Trustee, ArtPace, A Foundation for Contemporary Art, San Antonio
Felix N. Padrón, Executive Director, City of San Antonio Office of Cultural Affairs

Jackie Pepper, Kings Court Housing Foundation
Aaronetta Pierce, Board of Directors, Texas Cultural Trust Council
Mimi Quintanilla, Director, Witte Museum
Rick Reyna, Independent Consultant
Mark A. Richter, Director, Lyric Opera of San Antonio
Linda Rivas, President, SER Jobs for Progress, Inc.
Rudi R. Rodriguez, President, Texas Tejano.Com
Ricardo Romo, President, University of Texas at San Antonio
Richard Rosen, Executive Director, Magik Children's Theatre of San Antonio
Stephanie Sant'Ambrogio, Artistic Director, Cactus Pear Music Festival
John Phillip Santos, Author
Leslie Sapadin, Sr. Vice President, United Way of San Antonio
Sylvia Schmidt, Chair, San Antonio Cultural Arts Board
Diane Simpson, Managing Director, Holland & Davis, LLC
Terry Smith, Executive Director, Region 20 Education Service Center
Lionel Sosa, President, Sosa Consultation
Susan Spencer, President, San Antonio Business & Economics Society
Joci Straus, Chair, Las Casas Foundation
Juan Tejeda, Musician & Music Instructor, Palo Alto College
Melvin Tennant, Executive Director, City of San Antonio Convention & Visitors' Bureau
Maria Elena Torralva, Chair, Special Projects, Guadalupe Cultural Arts Center
Frank Villani, President, ARTS San Antonio
Joe R. Villarreal, Artist
Rebecca P. Waldman, Exec. Director, City of San Antonio Department of Asset Management
Thomas G. Wendorf, P. E., Director, City of San Antonio Public Works
Marc Wiegand, Attorney, Holland & Knight, LLP
Col. Clarence R. "Reggie" Williams USAF (Ret.), Exec. Dir. & CEO, San Antonio Area Foundation
Kenneth L. Wilson, President, Bank of America—San Antonio
Robert E. Zeigler, President, San Antonio College

Consultants:

Jerry Allen
Jerry Allen & Associates
444 Hoover Road
Soquel, CA 95073
jallen9876@aol.com
831-465-1953

David Plettner
The Cultural+Planning Group
1318 East 7th Street, Suite 201
Los Angeles, CA 90021
www.culturalplanning.com
213-622-6691

Carol Rodriguez
Consulting and Facilitation
2039 Steves Ave.
San Antonio, TX 78210
carolrodriguez@earthlink.net
210-531-0720

Pablo Miguel Martínez
Local consultant and writer
(through August 31, 2004)
P. O. Box 5557
Beacon Hill Sta.
San Antonio, TX 78201-0557

TABLE OF CONTENTS

EXECUTIVE SUMMARY 3
INTRODUCTION 9
OVERVIEW 9
VISION, GOAL AND OBJECTIVES 10
CULTURAL EQUITY 11
THE CREATIVE COMMUNITY 12
CULTURAL PLANNING CONTEXT IN SAN ANTONIO 15
THE DEMOGRAPHIC CONTEXT 15
THE CULTURAL ENVIRONMENT 16
COMPARATIVE STATUS OF SAN ANTONIO 22
POLITICAL REALITIES 23
STRATEGIES 25
ACCESS 25
ECONOMIC DEVELOPMENT 37
COMMUNITY AWARENESS 49
AUTHENTICITY AND CREATIVITY 55
RESOURCES 61
IMPLEMENTATION 71
TIMELINE, PRIORITIES AND BUDGET 71
IMPLEMENTATION PARTNERS 73
IMPLEMENTATION PARTNERS WITH THEIR RESPONSIBILITIES 75
APPENDICES 79
DETAILED VISION STATEMENTS 79
PUBLIC OPINION SURVEY 81
THE PLANNING PROCESS 85
PLANNING PARTICIPANTS 87
LIST OF CITY-OWNED CULTURAL FACILITIES 99
ACKNOWLEDGEMENTS 101

EXECUTIVE SUMMARY

Introduction *(Page 9)*

> *"We need to foster the spirit and practice of enterprise in San Antonio."*
>
> *Executive Committee member*

Will Rogers called San Antonio one of four unique cities in the United States. Its uniqueness can be traced back to the city's founding and the confluence of cultures that forged a new community. Both separately and collectively, our indigenous and immigrant populations have put their stamp upon the city. It is evident today in our architecture, neighborhoods and celebrations. And it is infused into our way of doing business and quality of life. One might say that San Antonio has a long history of supporting and advancing a creative community. Making the most of this long and colorful history, The Cultural Collaborative reinforces San Antonio's authenticity and lays the groundwork for a vibrant and prosperous future.

> ***What is the "Creative Economy"?***
>
> *The creative economy includes the full range of the arts and culture: fine arts as well as popular, ethnic, commercial and design arts. It also includes cultural events, such as festivals and celebrations, concerts and dances in the parks, and the preservation of history and heritage. It encompasses all individuals, businesses and nonprofit organizations that directly or indirectly produce cultural products or services. Also, thinkers and doers trained, whether formally or informally, in specific cultural and artistic skills.*
>
> *Creative individuals include visual artists, performing artists, designers, media artists, film makers, arts educators, craftspeople, architects, writers, production technicians, volunteers and others.*
>
> *Creative businesses include advertising, marketing, architecture, design, digital media, music and dance clubs, art galleries, art-related retail stores, film production and post-production, art-related printing, live theatres, festivals, and others.*
>
> *Creative nonprofits include all types of arts and cultural organizations, historical and heritage organizations, professional and volunteer associations, arts-related departments within a college or university, and others.*

The Cultural Collaborative (TCC) is a plan for San Antonio's creative economy and for the entire community. This plan is innovative in planning for the entire spectrum of San Antonio's creative economy: its nonprofit arts and cultural organizations, its creative businesses, and its creative individuals. As TCC research documents, more than nine of ten San Antonians, of all backgrounds, participate in arts and cultural activities, and they naturally weave them throughout their personal and work lives. TCC is among the first plans of its type to recognize and support this integration. The plan encompasses not only the recognized arts institutions but also the equally vibrant undercurrent of cultural activity flowing throughout the community—nonprofit and commercial, professional and community-based, institutional and individual.

Planning meetings brought about many hours of discussion and lively exchange of ideas resulting in the development of a vision, goal and set of objectives that describes the type of community that participants would like to strive towards and direct The Cultural Collaborative implementation.

Vision: *Because the creative expressions, both traditional and contemporary, of our diverse cultures and communities nourish us all, the people of San Antonio are committed to the expansion of resources, leadership, and infrastructure to support a healthy creative economy that benefits residents and visitors alike.*

Goal: *To support the growth and recognition of San Antonio's creative economy.*

Objectives: There are five objectives in support of the goal of TCC and the strategies of the plan are organized according to these five areas. Note that many of the strategies support more than one objective, and are cross-referenced at the end of each section in the body of the plan.

- Access: Provide greater access to the arts and culture to residents throughout San Antonio.
- Economic Development: Promote the economic growth of San Antonio's creative economy.
- Community Awareness: Increase community awareness of the role and value of all San Antonio's arts and culture.
- Authenticity and Creativity: Strengthen San Antonio's unique and diverse culture, heritage and architecture.
- Resources: Develop increased resources of all types.

Ensuring cultural equity is a fundamental value of The Cultural Collaborative, applying to all five of its objectives. Cultural equity is defined as an ongoing goal that includes the shared value of mutual respect for diverse cultures and the fair distribution of resources among cultural communities.

Cultural Planning Context in San Antonio *(Page 15)*

San Antonio has a relatively diverse, young and poor population. These demographics suggest a focus on arts and cultural programs that reflect a multicultural population; free and low-cost programs; and arts education beginning at an early age. Compared to other major American cities, San Antonio's arts and cultural community is generally smaller and under-resourced, with a relatively high reliance on public dollars. This comparison, along with previous plans and studies, suggest that TCC focus on development of a new, dedicated revenue stream for the arts and culture; deferred maintenance of cultural facilities; and shared marketing. San Antonio's political realities suggest that implementation of TCC will require a dedicated and sustained advocacy effort.

> *"While it will come as no surprise that cultural groups have limited resources with which to accomplish their missions, the current situation is particularly grave."*
>
> *Wolf, Keens & Co. Preplanning Study*

Objective: Greater Access *(Page 25)*

San Antonio is a city that values and participates in the arts and culture. According to the TCC public opinion survey (page 81), 93% of all residents participate in at least one cultural activity each year, 70% attend a church or neighborhood festival and 61% visit a museum or art gallery. Parents seek out cultural activities for their children—54% of households with children have a child participating in the arts outside of school. Nonetheless, increasing access to the arts and culture for all of San Antonio was a fundamental goal articulated by the community throughout the TCC planning process.

The objective of providing greater access to arts and cultural programs to residents throughout San Antonio encompasses the following strategies:

- Bringing the arts and culture to the neighborhoods by facilitating increased use of existing venues and programs throughout all geographic areas of the city.
- Making the arts and culture relevant to diverse cultures by focusing on the needs and interests of target populations and addressing other barriers to access, such as cost, transportation, time and information about available programs.
- Expanding arts and cultural education by addressing education on the policy level, and making existing arts and cultural resources more available to schools.
- Improving community-wide marketing to residents.

Objective: Economic Development *(Page 37)*

TCC is founded in part on the observation that San Antonio's creative economy is an important yet under-recognized economic sector, and that the community as a whole will benefit from development of the sector. This is corroborated by the results of an economic impact study of San Antonio's creative industry conducted by Drs. Richard Butler and Mary Stefl of Trinity University, which show a total annual output exceeding $1.2 billion and employment of almost 12,000 jobs. This means that San Antonio's creative industry has an economic impact comparable to other local industries currently targeted for economic development. Other regions of the U.S. include the sectors of broadcasting, publishing (including Internet publishing), printing and cable program distribution in the definition of the creative industry. With these sectors included in the economic impact study of San Antonio's creative industry, the total economic impact is raised to nearly $3.5 billion with an employment of over 22,000 jobs.

> *"I am reluctant to promote cheap real estate and labor as a competitive advantage; many communities offer this. Our real advantage is the sense of community, history and tradition."*
>
> *SATAI Executive*

Economic development of San Antonio's creative economy includes the following strategies:

- Small business development adapted to meet the particular needs of the creative community, including a business incubator and business training.

- Workforce development, including creative training at all educational levels and professional development.
- Supporting creative individuals through technical assistance and artists fellowships.
- Developing or enhancing cultural districts throughout the city in areas such as the Houston Street area, South Flores, South Town, Guadalupe Street, the Deco District, Nagolitos Street, Midtown on Blanco, South Presa Street, and the Carver Community Cultural Center District.
- Expanding cultural and heritage tourism by creating a specific plan and program at the CVB.

Objective: Community Awareness *(Page 49)*

Increasing community awareness of the arts and culture was a consistent, clear message from the community throughout the TCC process. Participants commented on the extraordinary accomplishments and value of San Antonio's arts and cultural community, and their frustration that this contribution is not better understood or supported by the public and by policy makers. This gap is a national phenomenon, not merely a San Antonio issue, which has prompted the creation of a national advocacy organization and a call for local advocacy programs.

> *"…young African Americans are not learning about their culture, just gangster rap—not blues, jazz, gospel or other art forms, and not about the accomplishments of San Antonio's own major Black artists."*
>
> *Community Press meeting participant*

Strategies for increasing community awareness include:

- Implementing an independent, long-term advocacy initiative to increase public understanding of the role and value of San Antonio's arts and culture.
- Ensuring cultural equity through adoption of a cultural equity policy.
- Increasing outreach to the community through technical assistance and targeted funding.

Objective: Authenticity and Creativity *(Page 55)*

> *"No longer the sleepy little village of Western-movie fame or the military town that once boasted five bases, San Antonio is now known as a tourist destination. It is also a hot spot of contemporary art…."*
>
> *Art in America, January 2002*

TCC planning participants view San Antonio as engaged in a long-term struggle to define and preserve its authentic identity. They place great value on aspects of San Antonio's way of life and view culture and creativity as essential ingredients. Their experience of this authenticity is largely a cultural one, intimately linked to creativity, as well as heritage and tradition.

Strengthening San Antonio's unique and diverse culture involves the following strategies:

- Improving urban design through development of an urban design master plan that addresses civic aesthetics in new public and private development and promotes the successful integration of contemporary architecture into the cityscape.

- Improving the Public Art and Design Enhancement Program by developing a public art master plan that addresses issues such as vision, maintenance and structure.

- Many of the other strategies throughout the plan also serve to fulfill the objective of strengthening authentic identity and creativity.

Objective: Increased Resources *(Page 61)*

> *"People are the source of the creative edge that technology and other industries require."*
>
> *Dr. Richard Florida, Finding Ways Conference Keynote Speaker*

San Antonio needs and supports increased resources for the arts and culture. Its creative community is now, and has been historically, under-funded and under-resourced. Increasing resources of all types was identified by planning participants as an objective, to "raise the bar" of support and reshape the ecology of resources for the creative community. Moreover, according to the TCC pubic opinion survey, San Antonians are willing to pay higher taxes for the arts and culture. Two out of three respondents (66%) indicated strong support for an initiative to generate tax revenue for arts support if it meant they would spend an additional $5 per year in taxes; 58% strongly support an additional $10. Moreover, at the levels of $10 and $5 in additional taxes per year, respondents who strongly favor an initiative outnumber those strongly against it by 3 to 1.

Increasing resources involves the following strategies:

- Generating new leadership by developing a temporary new arts and culture organization, The Cultural Collaborative (TCC), to oversee implementation of the plan and take the lead on advocacy.

- Increasing public funding by increasing City funding allocated to arts and culture, and developing a new, dedicated tax-based revenue stream through a joint tax initiative in collaboration with other community organizations.

- Supporting and working collaboratively with The Fund.

- Increasing private funding by convening funders around issues of community-wide importance.

- Addressing cultural facility needs by developing new capital funding programs and investigating the potential of adapting a cultural facility for a shared-use performing arts center.

Implementation *(Page 71)*

TCC is a ten-year plan and it is likely that fulfilling some objectives will require the entire time period. However, it is anticipated that work can begin on each of the recommended strategies, in a priority order, during the first three years of the plan.

TCC is an evolving document that lays the foundation for sustaining and nurturing one of San Antonio's greatest assets—our creative economy and all that it represents. Implementation of this ambitious plan will demand the serious consideration of leadership, advocacy, priorities, structure and funding. One of the most critical aspects will be active involvement of all stakeholders: the entire community.

INTRODUCTION

Overview

The Cultural Collaborative (TCC) is a plan for San Antonio's creative economy. The creative economy is the economic expression of the creative, or arts and cultural community. The Cultural Collaborative is innovative in planning for the entire spectrum of San Antonio's creative community—its nonprofit arts and cultural organizations, its creative businesses, and its creative individuals (see page 12). TCC research finds that more than nine of ten San Antonians of all backgrounds participate in arts and cultural activities, and they naturally weave them throughout their personal and work lives. The Cultural Collaborative is among the first national plans to recognize and support this integration. The TCC encompasses recognized arts institutions as well as the equally vibrant undercurrent of cultural activity flowing throughout the community—nonprofit and commercial, professional and community-based, institutional and individual.

> *"We must get away from thinking of San Antonio as a small town. We need loftier visions."*
>
> *Digital Media Cluster meeting participant*

The Cultural Collaborative is also San Antonio's vision for its cultural future. It was developed through more than a year of intensive community participation and planning. An 86-member Steering Committee of community leaders, representing the creative community and other sectors of San Antonio, oversaw and participated in the planning process. Beginning with the November 2003 conference, Finding Ways: A Conference on Art, Culture and Economic Development, more than 1,000 individuals and organizations participated directly, providing their insight and suggestions in interviews, focus groups and community forums. Wider input was gathered from a community-wide opinion survey and an economic impact study. To gain additional perspectives, the planning team also compared San Antonio to other cities and examined models from other communities. Collectively, the process yielded consistent, clear messages about the type of creative community San Antonians desire and the ways they want to achieve their vision.

TCC aims to achieve groundbreaking and far-reaching results for San Antonio. It will grow the creative sector of the economy, generating desirable new jobs and businesses. It will support thriving cultural districts and activities both downtown and in the neighborhoods. It will promote arts education in schools and expand cultural opportunities for young people throughout the city. And it will reinforce the authentic way of life, both traditional and contemporary, that San Antonio prizes so highly.

The Cultural Collaborative is a living document and its implementation a dynamic process. The pace of change in the world is not only faster but also less predictable. The plan is designed with a flexible framework that, as its name implies, activates a broad array of partnerships among nonprofits, businesses, government and community leadership. It also anticipates that these people and organizations will creatively adapt the strategies of the plan to the changed circumstances they will certainly encounter.

Vision, Goal and Objectives

Planning meetings brought about many hours of discussion and lively exchange of ideas resulting in the development of a vision, goal and set of objectives that describes the type of community that participants would like to strive towards and direct The Cultural Collaborative implementation.

The **vision**:

> *Because the creative expressions, both traditional and contemporary, of our diverse cultures and communities nourish us all, the people of San Antonio are committed to the expansion of resources, leadership, and infrastructure to support a healthy creative economy that benefits residents and visitors alike.*

The **goal**:

> *To support the growth and recognition of San Antonio's creative economy.*

This goal emphasizes the importance of San Antonio's creative economy and the creative community that comprises it—its nonprofit arts and cultural organizations, its creative businesses, and its creative individuals. The creative community is a major, yet under-recognized sector that is valued by San Antonians and attractive to visitors. It also has great potential to contribute further to the community if recognized as a critical industry.

The planning process identified ten focus areas for consideration:

Advocacy and outreach	Creative individuals	Resources
Arts and cultural infrastructure	Cultural and heritage tourism	Vital neighborhoods
Arts and culture in education	Cultural equity	
Civic aesthetics and public art	Economic development	

Investigation of these issues resulted in the development of five primary **objectives** in support of the plan's goal:

> **Access**: *to provide greater access to the arts and culture to residents throughout San Antonio*

Economic Development: *to promote the economic growth of San Antonio's creative sector*

Community Awareness: *to increase community awareness of the role and value of all San Antonio's arts and culture*

Authenticity and Creativity: *to strengthen San Antonio's unique and diverse culture, heritage and architecture*

Resources: *to develop increased resources of all types*

Note that in addition to the overall vision for TCC, the Executive Committee developed detailed vision statements for ten focus areas in the planning process (see page 79).

Cultural Equity

> *"The schools focus on European art; we need more attention to Chicano art and culture."*
>
> *Youth Focus Group participant*

Throughout the planning process, cultural equity was a constant topic of interest for the TCC Executive Committee (see roster, page 87) and other planning participants, such as ethnic-based arts and cultural organizations, making it clear it should be addressed throughout the Plan. The Executive Committee defined cultural equity as an ongoing goal that includes the shared value of mutual respect for diverse cultures and the fair distribution of resources among cultural communities. The West Side Arts Coalition of San Antonio also expressed the need to ensure that future cultural equity policies include the critical role and achievements of ethnic-based arts and cultural organizations. Ensuring cultural equity is a fundamental value of The Cultural Collaborative, applying to all five of its objectives. Accordingly, one of the TCC strategies is to develop and adopt a cultural equity policy for both TCC and the City of San Antonio (page 52) to serve as a guiding principle for TCC-related initiatives. Cultural equity is also discussed specifically in the Access section (page 26).

The TCC Executive Committee had two focused discussions on cultural equity and developed several foundational ideas that were later infused in a vision statement to help guide future policies. (The statement can be read along with the other vision statements for the TCC focus areas on page 79.) Pablo Martinez, writer and member of the TCC planning team, prepared the following statement, which eloquently describes San Antonio's aspirations for cultural equity.

> "To begin working toward the goal of cultural equity, present-day realities, as well as historical facts, must be carefully considered. Cultural equity, then, is something to which San Antonio aspires—it cannot be a blithely made assumption.

Just as certain forms of equity between individuals are founded on an abiding belief in the dignity and worth of every individual, so too must equity between and among groups of individuals whose work addresses cultural expressions recognize, value, respect and support diverse expressions with fairness, sensitivity and understanding.

Cultural equity also implies a fair distribution of resources, not only to artists and arts organizations (i.e., the not-for-profit sector of a creative economy), but also to the communities they serve and in which they reside. This aspect of cultural equity helps insure that what is fair and right is compellingly evinced in equal access and widespread cultural participation.

Given the constantly evolving nature of culture (here broadly defined), it follows that cultural equity must be constantly championed and protected, the same as any other basic right, tenet or resource.

Through a vigorous affirmation of cultural equity, San Antonio would boldly demonstrate a keen, fair and forward-looking vision for cultural expressions, their sources and their support systems, the critical bedrock of all creative environments."

The Creative Community

The Cultural Collaborative adopts an expansive, inclusive definition of San Antonio's creative community, but not one that is unlimited. TCC includes all individuals, businesses and nonprofit organizations in San Antonio that directly or indirectly produce cultural products or services. It also includes thinkers and doers trained, whether formally or informally, in specific cultural and artistic skills.

> *"Talented people are drawn to or stay in communities with visible signs of diversity. Diversity is the breeding ground of creativity and the source of economic growth."*
>
> *Dr. Richard Florida,*
> *Finding Ways Conference*
> *Keynote Speaker*

Following generally accepted definitions in the field, TCC equates the creative community with a broad view of "the arts and culture." This includes fine arts as well as popular, ethnic, commercial and design arts. TCC also includes cultural events, such as festivals and celebrations, concerts and dances in the parks, and the preservation of history and heritage within its purview. Another key aspect of San Antonio's creative community is the "undercurrent" of cultural activity and people that has generally gone unrecognized. Outside of San Antonio's nonprofit cultural institutions, "creatives" run clubs that are major music venues, produce poetry slams and independent films, and promote individual artists of all disciplines. These people and activities have previously "flown below the radar"—TCC specifically includes their interests within its strategies. Nonetheless, it is clear that TCC is not a plan for all cultural forms, such as religion,

science or the environment, but recognizes that art and creativity inherently inform these areas in a profound way.

The TCC Executive Committee discussed its understanding of arts and culture to focus the planning process for the San Antonio community. The committee detailed the breadth and subtleties of San Antonio's arts and culture, which is largely informed by the contemporary ramifications of its Mexican/Mexican American heritage and extensive cultural diversity. San Antonio's arts and cultural leaders embrace a broad and relativistic notion of the arts, rejecting past perceptions of valuing some art forms more than others. Rather, they value what is essentially "artistic" about all art forms. They also include many aspects of culture within their definition, including "shared expressions," "expressions of tradition," "way of life" and "invention." For example, TCC planning included a focus group on hip hop culture whose participants eloquently described the history and scope of hip hop, and its importance to the creativity of many young people in San Antonio.

"Arts" has traditionally meant the fine arts: visual arts, music, literature, theater and dance. Choreographer Liz Lerman, winner of the 2002 MacArthur "Genius" Award, describes the shift to a contemporary definition as a vertical hierarchy becoming a level playing field. Using the dance field as an example, ballet used to be on the top of a pyramid, with folk dance and hip-hop on the bottom. Now we see all art forms on the same level, having similar value but different focuses. Similarly, we now include in our definition of "arts" such art forms as crafts, ethnic, traditional, popular and electronic or digital arts.

"Culture" is most often defined in anthropological terms. A standard textbook definition is:

> "The system of shared beliefs, values, customs, behaviours, and artifacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning." Bates and Plog, Cultural Anthropology, McGraw Hill: 1990.

This is a very broad definition, one that extends far beyond the boundaries of even an expansive definition of the arts. The field of the arts and culture draws an indistinct circle around its central territory of the arts, and acknowledges other cultural expressions on a case-by-case basis. Community context is one useful key to determining what is a part of "the arts and culture." As one TCC planning participant noted, Charlotte, North Carolina, is the regional home of stock car racing and the NASCAR circuit. Charlotte views this racing as a cultural form and offers tours and events celebrating the races, racing history and the community's "racing culture." The San Antonio equivalent might be the Lowrider Festival, the San Antonio Stock Show & Rodeo and Charreadas.

San Antonio is clearly a community with a rich history and heritage, including a large and well-preserved collection of historical buildings and places, such as its historic theaters and five eighteenth-century missions. Planning participants agreed that this heritage and built environment are special, even unique to San Antonio, placing the cultural territory of heritage and historic preservation within the purview of The Cultural Collaborative.

CULTURAL PLANNING CONTEXT IN SAN ANTONIO

The Demographic Context

San Antonio Has a Large and Unusually Diverse Population

With a population of 1,144,646 in 2000, San Antonio is the eighth largest city in the nation, according to the 2000 U.S. Census. Moreover, the city is growing rapidly, having increased in population by nearly 15% between 1990 and 2000. San Antonio is also one of the most diverse cities in America, with 59% Hispanic or Latino, 32% White/non-Hispanic, 7% African-American, 2% Asian or Pacific Islander and 1% Native American. Twelve percent of the population is foreign-born.

> *Implication for cultural planning:* With a diverse multicultural citizenry, San Antonio needs a diverse cultural services delivery system that takes into account the fact that persons of different cultures may have differing ways of experiencing arts and culture.

San Antonio Has a Relatively Young Population

Persons under the age of 5 comprise 8% of the population. Twenty-nine percent are under the age of 18. Only 10% of the citizenry are over 65. While 77% of the citizens are high school graduates, only 23% have a Bachelor's degree or higher.

> *Implication for cultural planning:* Numerous studies have demonstrated that the greatest predictor of adult participation in the arts is exposure to the arts as a child. With arts education having been largely eliminated in the public schools in Texas and elsewhere in the nation, it has fallen to the nonprofit cultural sector to provide this arts education and exposure. Indeed, according to *The Arts Dynamic: A Survey of Arts Education in San Antonio Area Schools for the 1999-2000 School Year,* San Antonio's arts and cultural organizations provided services to more than 150,000 kindergarten through 12th grade students in the 1999-2000 school year. San Antonio must redouble its efforts to reintroduce the arts back into the school curriculum.

> *"Arts are a way of telling the story of what happens in the community. Too often, poor people are portrayed negatively. In Human Services, the arts can also express vision and hope for the future."*
>
> *Community Initiatives Director*

San Antonio Has an Economically Disadvantaged Population

Median household money income in 1999 was just $38,238, while fully 16% of the citizenry have incomes below the federal poverty level. The home ownership rate is relatively high, at 61% (2000), but the median value of owner-occupied units is just $74,100. According to the U.S.

Bureau of Economic Analysis, in 2000, San Antonio ranked 19th in per capita personal income among 20 cities with comparable demographics.

Implication for cultural planning: With many citizens possessing modest household incomes, widespread arts participation may be dependent upon the availability of free or low-cost arts activities. This may be one reason that festivals and outdoor events have been so successful. It will also be important that a range of family-oriented cultural activities be available in San Antonio.

The Cultural Environment

San Antonio Has a History of Arts and Cultural Studies and Planning

San Antonio has developed a number of relevant studies and plans prior to The Cultural Collaborative that represent a sustained effort to identify and address the community's cultural needs. In many cases, the previous work identified similar issues to those addressed in TCC and TCC has built on this accumulated knowledge, utilizing it to focus and inform the planning effort.

> *"We must not reinforce bad land-use planning that takes people out of the city and into the suburbs."*
>
> *Business executive*

1988 Blue Ribbon Committee on the Arts

This report, delivered at the request of then-Mayor Henry Cisneros, examined the current role of the City of San Antonio in delivering arts and cultural services to the citizens. It made six priority recommendations: 1) Create a Department of Arts and Cultural Affairs headed by a professional arts administrator; 2) Complete a written cultural plan; 3) Dedicate a source of public revenue; 4) Strengthen the Arts and Cultural Advisory Committee; 5) Complete necessary improvements at Lila Cockrell Theater and Beethoven Hall; and 6) Support culturally diverse participation on boards and staffs, programming and audiences.

1991 Economic Impact Report on the Arts in San Antonio

This study reported that nonprofit cultural organizations had an overall economic impact in San Antonio of $596 million in the 1990-91 budget year. Over 1.5 million people attended nonprofit cultural events during that year, including dance, theater, music performances, special events and art exhibitions. Of these 1.5 million attendees, 41% were offered free of charge. Nonprofit arts organizations subsidized 615,000 admissions. San Antonio's nonprofit organizations, as a whole, were one of the city's largest employers, with nearly 700 full- and part-time employees. The annual economic impact of visitors' arts-related spending on total expenditures in San Antonio was more than $445 million.

1993 Department of Arts and Cultural Affairs Strategic Plan

This plan, developed internally, identified seven priority goals, to: 1) Maintain and develop arts funding; 2) Implement initiatives to expand arts audiences; 3) Facilitate increased public dialogue on timely cultural issues: 4) Lead efforts, city-wide, to make the arts basic to education; 5) Shape a long-term cultural facilities plan; 6) Initiate and further international cultural exchange ventures; and 7) Continue development of governance, systems and structure for the Department of Arts and Cultural Affairs.

1995 San Antonio Arts Participation Survey

This report, based on a telephone survey of 400 San Antonio citizens, made several key findings: 1) San Antonio compares favorably to other cities of similar size in terms of arts participation; 2) Different market profiles of various segments of the population suggest different marketing challenges for local arts and cultural organizations; 3) Universal understanding of the value of the arts for children is a "communication entry point" even for people who do not relate to the arts; 4) Price sensitivity is a major issue for San Antonio arts consumers – more so for current attendees and less so for non-attendees; 5) Learning about other cultures is a strong value among adults; 6) San Antonio adults broadly recognize the social value of the arts and believe that the city should support local arts and cultural organizations; and 7) Respondents indicated a strong preference that new information services and ticket distribution methods should be used.

2001 The Arts Dynamic: A Survey of Arts Education in San Antonio Area Schools for the 1999-2000 School Year

This study by the San Antonio Arts in Education Task Force received survey responses for 19 local arts organizations. The data revealed that arts organizations offered predominantly free arts instruction and arts appreciation to every public school district in Bexar County, as well as to 136 private schools. San Antonio arts organizations' programs served 150,000 K-12 students in 1999-2000. This represents more than half of the 255,634 students enrolled in public schools that year. Fine arts experiences occurred in some of the 13 San Antonio public school districts, but not in all, and not consistently. Music was the art form with the most specialists. Dance and theatre had the fewest teachers. Though visual arts instruction was at its highest levels (60%) at the elementary grades, there were questions about the overall consistency of the instruction.

> *"…it's tough. Advocacy is needed. There is an attitude of benign neglect now. Teachers, parents and principals don't understand the benefits of arts education. Many immigrant parents don't speak up."*
>
> *Arts Education Focus Group participant*

2002 Arts Programming Survey

In Fall 2002, the Office of Cultural Affairs surveyed 115 local arts and cultural organizations (67 responded) to determine: 1) Current and desired programming levels, including funding sources

and program priorities; 2) Obstacles inhibiting new program development and successful fundraising; 3) Use of city-owned facilities for office space, performances and exhibitions; and 4) Need for technical and management training/assistance programs. Some of the key findings include: 1) only 27% of responding organizations are housed in city-owned facilities; 2) only 41% of respondents own their own facility; 3) Many responding groups reported direct collaborations with organizations, particularly educational institutions; 4) New program plans were being developed in the areas of support for individual artists, cultural exchange, cultural tourism and marketing initiatives; 5) Lack of funding was cited as the major obstacle in developing new programs, along with lack of staff; 6) 37 organizations had budgets of less than $100,000, 20 had budgets between $100,000 and $1,000,000 and 10 had budgets more than $1,000,000; 7) Most organizations cited lack of staff and lack of time as major obstacles to successful fundraising; 8) 63% of organizations reported that they have no staff dedicated specifically to fundraising; and 9) Most organizations identified audience development/outreach and information technology as their most pressing technical assistance needs.

2003 Finding Ways: A Conference on Art, Culture & Economic Development in San Antonio

This conference was attended by more than 450 people who represented a cross-section of the city, with an emphasis on arts, culture and business. The purpose of the conference was to kick-off the effort to develop The Cultural Collaborative, engaging the community in a dialogue and beginning the collaboration necessary to implement the strategies. One of the primary focuses of the conference was to explore the interconnectedness of arts, culture and creativity to economic development. Six specific challenges to local cultural development were noted:

> *"The challenge for [my company] is hiring enough qualified creative people. We are adding 12 per month at three times the average San Antonio salary. Better arts and culture, and better places, make it more attractive for potential employees."*
>
> *Creative business executive*

1. Exhausted funding sources. Mirroring a nationwide phenomenon, funding for the arts in San Antonio is down from every source – earned income and contributed income from corporations, foundations and individual patrons, as well as public sector subsidies. San Antonio is particularly challenged on several levels. It has few local corporate headquarters where business support might be garnered. It also has few sizeable foundations and none at which the arts are a primary funding priority. The city also presents a challenge. It, like many American cities, has a structural shortfall in its General Fund budget and tax revenues have not kept pace with growing demand for public services.

> *Implication for cultural planning:* In order to ensure long-term stability of the city's nonprofit cultural organizations, the city must seek a new dedicated revenue stream to support the arts. Several major American cities (St. Louis, Denver, and Salt Lake

City) have met this challenge by developing a cultural funding district supported by either property taxes or sales taxes.

2. Inadequate mix of facilities and resources. While the need for new cultural facilities did not emerge as the highest priority during the planning process, many planning participants noted the growing deferred maintenance in existing cultural facilities. Because of the city's budget problems, preventive maintenance on city-owned cultural facilities has been neglected in favor of providing basic public services to the citizens.

Implication for cultural planning: The city should develop a program to address the deferred maintenance of its cultural facilities and should explore a program to give matching grants for maintenance of cultural facilities not owned by the city.

3. Undercapitalized nonprofit organizations: Few, if any of San Antonio's nonprofit organizations, have financial resources that would constitute adequate capitalization. According to the National Arts Stabilization Fund, a nonprofit cultural organization is considered to be adequately capitalized if it has 50% of its annual operating budget in a cash flow reserve and enough endowment to generate 5% of its annual operating expenditures.

Implication for cultural planning: The long-term solution to this challenge is not readily apparent. While several cities have successfully created stabilization funds, many more have failed. Given the relatively modest resources in the corporate and foundation realms in San Antonio, it is highly doubtful that a stabilization effort would succeed.

4. Lack of communication among the cultural sector: As the Wolf, Keens & Co. preplanning study noted, the cultural sector is fragmented. It observed that city residents do not experience the arts in their neighborhoods and that, instead, the arts are focused in the downtown area. It noted that the arts and culture are not integrated into public education, which creates a disconnect for young people. It also noted that there was little effort to share audience information.

Implication for cultural planning: Nonprofit cultural organizations have historically been reticent to share audience information. This comes from the erroneous notion that audiences represent a zero-sum pool, where the choice to patronize one cultural organization necessarily means that another does not get patronized. In the cities where cultural organizations have pooled their marketing information, there is a net increase in overall cultural attendance. This may suggest that a new approach to shared marketing might find fertile ground in San Antonio.

5. Lack of awareness about activities in the cultural sector: The TCC public opinion survey indicates a general lack of awareness in the community about the availability of arts and cultural programs in San Antonio. While many citizens reported attending a festival or public celebration one or more times each year, much smaller numbers were reported to have attended a performance or exhibition each year. When asked about ways San Antonio's arts environment and cultural life could be made better, the most frequent response was "more advertising, marketing or publicity." It was noted by many planning participants that the attention of the local print media to the arts is minimal.

> *"These are the elements that would help foster a 'sense of place' in San Antonio:*
>
> - *Downtown planning for residents first, tourists second*
> - *Developing a broader reach of existing cultural assets*
> - *Support for cultural entrepreneurs*
> - *Long- and short-term investment in recreational resources*
> - *Marketing San Antonio's authenticity"*
>
> *Creative business executive*

Implication for cultural planning: It is an unfortunate phenomenon that when nonprofit cultural organizations feel a budget squeeze, one of the first areas to be cut is the marketing budget. While that may seem counterintuitive, the reality is that cultural organizations generally have high fixed costs associated with personnel, facility maintenance and production costs. Marketing, in many cases, is one of the few discretionary costs that can be managed.

6. Lack of awareness about the importance of the arts to education, revitalization, economic development and cultural tourism: It is only in the past few years that cities around the nation have come to realize that the arts play a vital role in many non-arts sectors. Numerous studies have demonstrated that the arts can significantly improve general educational achievement. Cities are realizing that the development of new cultural facilities and arts programming can be the catalyst to start the revitalization of blighted neighborhoods. Communities have begun promoting cultural development as a powerful economic development tool, as cities compete for creative and talented persons and enterprises. And cities like San Antonio, where tourism is one of the most significant industries, have learned that the cultural tourist stays longer and spends more than the average tourist.

Implication for cultural planning: These realities suggest that the cultural sector in San Antonio must develop new strategic partnerships to leverage its scarce resources for maximum impact. Partnerships should be forged with the educational system, the visitor industry, the chambers of commerce and the neighborhood associations.

2003 Cultural Pre-planning Report

This study, by Wolf, Keens & Co., assessed San Antonio's preparedness for a cultural plan. Several key observations were made: 1) Existing support of arts and culture provides a solid foundation; 2) Nonprofit cultural organizations are under-capitalized; 3) The commercial cultural sector in San Antonio is strong; 4) There is a lack of recognition of the cultural sector in San Antonio; 5) The cultural sector is fragmented; 6) There is a shortage of reliable data on the cultural sector; 7) The current mix of cultural facilities is inadequate; 8) There is potential for a significantly more effective cultural sector; and 9) Public sector funding comes primarily from a single source.

San Antonio's History of City Support

Since the 1970s, the City of San Antonio has provided funding and support for the arts; at first, arts funding came directly from the City Council to individual arts organizations. In an effort to de-politicize the process, the Arts Council of San Antonio was formed as a 501(c)(3) organization to receive funds from the City's General Fund and then re-grant them to other organizations. In time, the Arts Council was dissolved and in 1984-85, the funding process was pulled back into the city as a "Cultural Arts Program" within the Department of Parks and Recreation, still funded from the General Fund. The program was advised by the Cultural Arts Board, comprised of 11 members, each representing a City Council District, and a mayor's appointee.

In 1987, then-mayor Henry Cisneros established a Blue Ribbon Committee to study the state of the arts in San Antonio. Their report made two key recommendations. The first was that arts and cultural programming was vital to the citizens of San Antonio and deserved to be addressed by a Department of Arts and Cultural Affairs on an equal footing with other city departments. Secondly, the report recognized that arts and cultural institutions along with their collections and events were key reasons visitors chose to come to San Antonio. Therefore, since tourism was at that time the second largest industry, it would be appropriate to provide funding to these organizations from the Hotel/Motel tax to the extent allowable by law.

Accordingly, in 1989, the City Council approved the establishment of the Department of Arts and Cultural Affairs as an independent department of the city and established the Hotel/Motel tax as the source of its funding. Although the name of the Department changed to the Office of Cultural Affairs in 1997, the organizational structure and funding sources have remained the same.

The Office of Cultural Affairs currently has a budget of $3.3 million, or about $2.50 per capita, derived from approximately 7% of Hotel/Motel tax (Texas state law allows up to 15% to be allocated to the arts). This compares to a national average of about $5 per capita for the 50 largest cities. In 2002, San Antonio spent $2.78 per capita on the arts and culture, while Dallas spent $11.92, Austin spent $7.97 and Houston spent $4.33.

Comparative Status of San Antonio

In the year 2000, the City of Atlanta commissioned the Andrew Young School of Policy Studies at Georgia State University to do a comparative study of the state of the arts in 20 American cities. San Antonio was among those cities, which included Baltimore, Charlotte, Dallas, Denver, Houston, Miami, Phoenix, San Diego, San Jose and Seattle, among others. Their report, entitled *The Arts in 20 Cities: Where Does Atlanta Stand,* contains much information useful to San Antonio.

San Antonio has Fewer, Smaller Nonprofit Arts and Cultural Organizations

In 1997, according to the National Center for Charitable Statistics, San Antonio ranked 19th among the 20 cities in the number of arts nonprofits, with 90. That compares to 801 for Boston (#1) or 311 for Dallas (#4). San Antonio ranked 18th in the number of arts nonprofits per capita.

According to the same source, San Antonio also ranked 18th in total revenues of arts nonprofits per capita. In earned revenues of arts nonprofits per capital, San Antonio ranked 20th and in contributed revenues, it ranked 18th. In average profitability per arts nonprofit organization, San Antonio fared somewhat better, in 12th place.

San Antonio Relies More on Public Dollars

San Antonio's cultural organizations rely very heavily upon public subsidies. These subsidies as a percentage of total revenue (unearned revenues divided by total revenues), at 6%, placed San Antonio with the 4th highest ranking.

The study examined the number of accredited institutions of higher learning in the arts: art schools, dance schools, theater schools and music schools. San Antonio ranked 16th, with five: four music schools and one art school.

San Antonio ranked 8th among art museums per capita, with nine. It ranked 6th among the 20 cities in the number of performing arts seats per one thousand residents, with eight seats.

Looking at just the eight southern cities in the study, San Antonio ranked 7th in total revenues of arts nonprofits per capital, 8th in donated revenues to arts nonprofits per capital and 7th in the number of nonprofit arts organizations per million inhabitants.

The study cited "Places Rated Almanac," which covers many lifestyle, economic, institutional and environmental factors, including the arts. San Antonio ranked 139th among the 300 cities evaluated on arts and cultural criteria. A similar report by *Money Magazine, "Best Place to Live,"* ranked San Antonio at 168th among cities on arts and cultural criteria.

Political Realities

During the planning process, the consultant team met with every member of the City Council, as well as the Mayor and the City Manager. While many of the Council members had specific agendas relating to their districts, each expressed strong support for the arts and culture in San Antonio and an awareness of the vital role that arts and cultural programming plays in the life of the city. There was a general awareness of the fact that San Antonio lags behind comparable cities in the level of local public support of the arts and culture. However, the consultant team was reminded on numerous occasions about the challenges the city faces in providing for basic public services for the citizens of San Antonio. It was noted that the city has not had a general tax increase in more than a decade. The passage of the transportation initiative in 2004 was cited as evidence that the people of San Antonio, while generally averse to tax increases, will respond to well-articulated campaigns related to compelling community needs. The recently completed TCC opinion survey offers evidence that support for the arts and culture may be viewed as a compelling community need. When asked whether the "city government should spend more in support of the arts and cultural events," on a scale of 1 to 7 (1 being strongly disagree, 7 being strongly agree) 63% responded with a 5 or higher, with 31% responding with a 7. Similarly, more than 60% agreed that "more of the city budget should be provided to enhance development of arts and cultural activities in San Antonio." Finally, when asked the likelihood that they would "support an additional $5 per year in taxes" to support the arts, 73% agreed that they would support the increase.

The other notable political reality is the nature of city government. The City Council members represent 10 separate council districts. Only the Mayor is elected by the city at large. This district representation means that each Council member must attend, first and foremost, to the narrow concerns of his or her own district. This, by its nature, discourages focus on citywide issues, such as arts and cultural development. Another factor is the length of Council terms and term limits. Council members are limited to two two-year terms. This, in turn, encourages short-term thinking and planning. It also means that there is the possibility, every two years, of a major turnover in the elected leadership of the city.

> *Implications for cultural planning.* The implementation of San Antonio's cultural plan will require dedicated and sustained advocacy on the part of the cultural constituency. To be effective, advocacy on behalf of TCC and other cultural issues will need to be unified and disciplined. This level of advocacy will be necessary to provide support to elected officials who will champion cultural issues, and to "make the case" to voters for ballot initiatives.

STRATEGIES

The strategies are organized according to the five objectives of TCC (see page 10).

Access

Objective: To provide greater access to the arts and culture to residents throughout San Antonio.

San Antonio is a Cultural City

San Antonio is a city that values and participates in the arts and culture. According to the TCC public opinion survey (page 79), 93% of all residents participate in at least one cultural activity each year, 70% attend a church or neighborhood festival and 61% visit a museum or art gallery. Parents seek out cultural activities for their children—54% of households with children have a child participating in the arts outside of school. Nonetheless, increasing access to the arts and culture for all of San Antonio was a fundamental message from the community throughout the TCC planning process. Participants spoke often and convincingly about the concentration of cultural resources in the downtown area and the need to make programs and venues more available throughout the city. Parents in the outlying neighborhoods, City Council members and arts professionals all articulated a similar vision of "bringing the arts and culture to everyone" throughout all quadrants of the city.

Improving access encompasses several related issues:

- Bringing the arts and culture to the neighborhoods
- Making the arts and culture relevant to diverse cultures
- Ensuring cultural equity
- Expanding arts and cultural education
- Improving marketing

Provide More Arts and Cultural Programs in Neighborhoods

Making arts and cultural programs more available throughout all geographic areas of the city is a practical response to San Antonio's urban reality. San Antonio, like many American cities, has grown into a collection of far-flung and sometimes disparate neighborhoods. Residents seek to enjoy a sense of local community in their neighborhoods and the "hassle factor" of traveling between areas of the city makes it all the more important to have services available locally. The arts and culture are seen

> *"As you move out from the City's center, there are fewer and fewer services and facilities."*
>
> *Senior Citizen Focus Group participant*

as a way of reinforcing and celebrating the unique character of each neighborhood and increasing civic participation by having programs nearby.

Remove Barriers to Participation in the Arts and Culture

Access is more than geography, however. TCC participants identified many barriers to access, including cost, transportation, time, information about available programs, cultural relevancy, language, education about the arts and culture, and physical handicaps. San Antonio's socio-economic indicators reflect some of these barriers. Bexar County income and educational levels are lower than national averages, while poverty and disability levels are higher. The predominant culture is Chicano/Latino and nearly half of all households speak a language other than English at home. Clearly, improving access will require arts and cultural programs that address the actual circumstances and interests of the population.

> *"One of the important roles of festivals is to bring diverse peoples together."*
>
> *Senior Citizen Focus Group participant*

TCC participants spoke about the need for arts and cultural programs that are relevant to the cultural backgrounds of San Antonio's residents. This spans a breadth of programs from the San Antonio Symphony to the Tejano Conjunto Festival, and from art classes at the Southwest School of Art and Craft to the multicultural performance series of the Carver Community Cultural Center. Having a broad definition of the arts and culture is as important as having available a range of programs. They are seen as serving the interests of a culturally diverse population, while also providing various "entry points" for residents to participate in arts and culture. Recent national studies of arts participation suggest that this approach is essential to overcoming barriers to participation. A 2001 RAND Corporation study, A New Framework for Building Participation in the Arts, suggests that strategies to increase arts participation need to consider carefully the audiences they are trying to target. Similarly, strategies aimed at audiences that are not currently predisposed to the arts will need to change individual attitudes toward the arts.

> *"The problem in San Antonio is that the arts are conceived as elitist–the arts just aren't central to people's lives."*
>
> *Senior Citizen Focus Group participant*

Ensure Cultural Equity

Cultural equity emerged from the early phases of the community process as an important issue and one that is central to improving access (Cultural Equity, page 11). San Antonio's demographics alone, with a majority Chicano/Latino culture, strongly suggest the need to address this issue. According to the 2000 U.S. Census, San Antonio is the eighth largest U.S. city, with approximately 1.1 million residents. Its population includes 59% persons of Hispanic origin and 7% African Americans. National research indicates that arts participation varies by ethnicity, consequently cultural factors are key to increasing arts and cultural participation. For example,

participation among Hispanics and African Americans is lower than among Caucasians by conventional measures of attendance, while Hispanics participate more often through festivals and family-oriented events. San Antonio, with its majority *Mexicano* culture, is known for its cultural festivals and has a number of culturally specific arts organizations, including prominent institutions such as the Guadalupe Cultural Center and the Carver Community Cultural Center that are rooted in and reflective of communities of color. Many other arts and cultural organizations serve diverse populations through their programming. Nonetheless, the TCC Executive Committee and other planning participants defined cultural equity as an ongoing goal that includes mutual respect for diverse cultures and the fair distribution of resources among cultural communities. The Executive Committee discussed cultural equity in some detail and drafted a vision statement (page 79). Planning team member Pablo Martinez also prepared an equity statement (page 11). Both can serve as the basis for development of a cultural equity policy.

Expand Arts and Cultural Education

Another important element of access is arts and cultural education. People who have had more arts education are much more likely to attend the arts, and arts education is the strongest factor in predicting arts attendance, according to Effects of Arts Education on Participation in the Arts (National Endowment for the Arts Report, 1996). Also, the role of arts education in positive student outcomes has been thoroughly documented in the past generation. For example, *Champions of Change: The Impact of the Arts on Learning,* published in 2000 by the President's Committee on the Arts and Humanities, is a compilation of national research on the impact of arts education on student learning and success. This report concludes, "If we are to equip young people for professionally and personally rewarding careers, we must give them greatly enriched experiences [through the arts and humanities.]"

> *"How can we tackle arts education, when Texas doesn't have a handle on public education generally?"*
>
> *Arts Education Focus Group participant*

Arts and cultural education has been a subject of concern and action in San Antonio among the arts and cultural community for many years. Partially in response to a lack of such education, San Antonio's arts and cultural organizations and artists have provided programs to schools and lifelong learning to the general public on an ongoing basis. In recent years, the City of San Antonio identified arts education as a priority in its 1993 *Department of Arts and Cultural Affairs Strategic Plan*. The 1995 *San Antonio Arts Participation Survey* documented the public's shared understanding of the value of arts education. And in 2001, San Antonio's Arts Education Task Force prepared a landmark study, *The Arts Dynamic: A Survey & Analysis of Arts Education in San Antonio Area Schools for the 1999-2000 School Year*, which documented the state of arts education throughout Bexar County. According to *The Arts Dynamic*, San Antonio's public and

private schools provide a measure of arts and cultural education, but face significant gaps in services and resources. At the same time, San Antonio's arts and cultural organizations provide fine arts programs to more than half of Bexar County's school children. This is an impressive amount of community service, yet it falls far short of the comprehensive, sequential arts education needed to accomplish substantive outcomes with students. In short, it reflects the magnitude of need in the schools.

> *"Through the numerous grants we have made to arts organizations for work with youth, we have come to understand the importance of the arts in cognitive, social and emotional development. The documented decline of arts programming in our schools should be of great concern to all of us."*
>
> *Private Foundation Director*

Arts and cultural education is also the subject of recent state action. In 2004, the Texas State Board of Education (SBOE) adopted a statewide curriculum mandate for arts education. The SBOE requires that all school districts utilize Texas Essential Knowledge and Skills (TEKS), which include curriculum standards for art, dance, music and theater. While this mandate is unfunded, it provides a new policy platform for systemic change at both the elementary and secondary levels.

TCC's goals for improving arts and cultural education include:

- Reintroducing to schools comprehensive, sequential arts education in art, dance, music and theater for all students in all grades
- Providing more lifelong learning programs to the community, including after-school programs for students and continuing education for adults
- Inter-relating the programs in these two fields (in-school and lifelong learning)
- Serving under-served populations

There are significant local and statewide obstacles to achieving these goals that will require more than new and increased educational programs. Some of these obstacles relate to public awareness of the value of arts and cultural education, and others relate to Texas' ongoing challenges in financing public education. A long-term commitment to policy-level advocacy and change will be needed to address the systemic obstacles.

Improve Marketing

While San Antonio has a wealth of cultural resources, TCC participants discussed the practical difficulty of learning what is available. Currently, marketing is primarily the responsibility of individual cultural organizations, with some joint marketing provided by the Office of Cultural Affairs, the Convention and Visitors Bureau and others. Marketing efforts tend to be event-focused and less concerned with community wide or institutional audience building. Some of San Antonio's marketing needs are traditional and well-understood: making information more

systematic, comprehensive and user-friendly for diverse residents. Other marketing needs are subtle and will require innovation. Recent research suggests that marketing must adopt "new fundamentals" that do more than provide easy access to information. "New Fundamentals and Practice to Increase Cultural Participation and Develop Arts Audiences," (Yoshitomi, Gerald D., Grant Makers in the Arts Reader. vol. 2, no. 1, 2000) says that while the arts offer deeply meaningful and rewarding personal experiences, they are misperceived by many as elitist, unavailable or "not for me." *New Fundamentals* counsels that audience development should specifically aim to change these misperceptions and provide new participants with positive experiences. This type of effort requires marketing that integrates event marketing with long-term strategies for audience building that address the underlying barriers to attendance.

> *"…43% of first time attenders did not attend events in the past because they were unaware of programs offered."*
>
> *1995 Market Research Study*

Access Strategies

1. *Develop a network of neighborhood "cultural captains."*

A network of "cultural captains" will provide an ongoing, two-way link between the arts and cultural community and the neighborhoods. The two objectives of this network are to facilitate arts and cultural programs in local areas, and to help generate participation in programs taking place in other areas of the city. Cultural captains need not be "arts people," which will serve to broaden the dialogue and understanding of the overall access effort. The network should determine how often it needs to meet and how to coordinate with other marketing and outreach efforts.

Lead Agency:	CASA, in partnership with Neighborhood Resource Center, Westside Coalition and OCA
Begins:	2005/06
Resources Needed:	Staff resources

2. *Develop a Neighborhood Arts Catalogue of arts classes, exhibitions, performing arts groups and literary arts programs, supported by matching grants from the City to neighborhood based organizations, such as schools, libraries and churches.*

A "catalogue" of performing, visual and literary programs and classes is a vehicle to deliver arts services in the outlying neighborhoods at relatively low cost. Groups and individuals would be invited to apply for inclusion in the catalogue. Neighborhood groups, churches, schools and social organizations would be eligible for matching grants from OCA to support the programs they select from the catalogue.

Lead Agency:	OCA, in partnership with Neighborhood Resource Center, Library Department, Arts Education Task Force, Parks and Recreation Department and Office of External Relations
Begins:	2006/07
Resources Needed:	$30,000 for catalogue production and distribution; $50,000 annually for matching grants.

3. *Develop an inventory of available cultural venues and potential venues, and provide referrals and incentives to make the spaces more available for arts and cultural programs.*

Making better use of existing venues is the simplest way to address the lack of cultural facilities and this information is currently not available in any comprehensive manner. Cultural

venues to be inventoried should include not only the established cultural venues, but also parks, libraries, school facilities (including Edgewood Academy of Fine Arts), community centers, colleges, KellyUSA and Brooks City Base. Once the inventory is complete, staff should provide information and referrals to help facilitate venue use.

Lead Agency:	OCA
Begins:	2005/06
Resources Needed:	Staff resources

---

4. Acquire a well-equipped portable stage to support festivals and special events in parks and neighborhood settings.

A frequent comment about barriers to cultural programming in the neighborhoods was the lack of appropriate venues. A portable stage with the technical capacity for a broad variety of performing arts uses will meet many of these needs. To fulfill its purpose, specifications for the portable stage should be carefully identified in consultation with potential users. Fees for its use should be kept to affordable levels and/or subsidized through grants.

Lead Agency:	Parks and Recreation Department
Begins:	2006/07
Resources Needed:	$400,000 for equipment purchase

---

5. Develop, within OCA, a "one-stop" permitting process for festivals and special events, coordinating all city support services—police, street closures, sanitation, etc.

Another frequent comment about barriers to cultural programming in the neighborhoods was the difficulty of navigating the permitting process. Coordinating this process within OCA will provide the public with an arts-friendly staff person who can clarify the requirements and facilitate the permitting process.

Lead Agency:	OCA, in partnership with Economic Development Department, Parks and Recreation Department and the Public Works Department
Begins:	2006/07
Resources Needed:	Staff resources, including new staff position ($35,000)

6. ***Establish an affordable fee schedule for cultural organizations and festivals to use city-owned venues.***

Venue fees are a major impediment to increased cultural programming in the neighborhoods. Reducing costs, along with more readily available information about venues, will increase programming in areas throughout the city, at relatively low cost.

Lead Agency:	OCA, Parks and Recreation Department
Begins:	2006/07
Resources Needed:	Staff resources

7. ***Develop "Opportunity San Antonio," a program of board diversity training to encourage individuals to participate in the governance of San Antonio's cultural institutions.***

Cultural organizations that are criticized for not having ethnically diverse boards frequently complain that they are unable to identify qualified candidates. This proposed program would provide board training for persons wishing to serve on cultural boards, while at the same time allowing the cultural institutions to introduce their organization to a pool of trained and committed potential board members.

Lead Agency:	Local chambers of commerce, Nonprofit Resource Center, Neighborhood Resource Center, OCA, St. Mary's University and diverse stakeholder groups
Begins:	2006/07
Resources Needed:	Part-time staff plus related program expense

8. ***Establish a partnership to address arts and cultural education on a policy level through leadership, research, planning and advocacy.***

A partnership of CASA's Arts Education Task Force, The Westside Arts Coalition, TCC, OCA, the Hispanic Chamber of Commerce, school district officials and other stakeholders, should be formed to address arts and cultural education in a comprehensive manner. The partnership should convene a leadership group to develop a community wide arts education policy and a plan, including a comprehensive advocacy and community awareness program. Advocacy will need to address both state and local issues, and the partners should compile a research compendium to support advocacy efforts. They should also identify local model schools and programs, and document their educational outcomes as case studies.

Lead Agency:	CASA's Arts Education Task Force, The Westside Arts Coalition, TCC, OCA, Hispanic Chamber of

	Commerce and school district officials. Other stakeholders to be added as appropriate.
Begins:	2005/06
Resources Needed:	Staff resources plus potential research costs

---

9. Make existing arts education resources more available through information and referrals, coordination of existing programs and development of a comprehensive resource directory.

The partnership described in the previous recommendation can strengthen linkages among school-based and lifelong learning programs by convening program managers to network, share plans and identify collaborative opportunities.

OCA should convene an inter-departmental COSA committee to identify and develop arts education opportunities within city programs. Departments include Community Initiatives, Libraries and Parks & Recreation.

The partnership, through the efforts of CASA's Arts Education Task Force, should develop a comprehensive resource directory, available on-line and in hard copy. The resource directory will become an ongoing program, requiring staff resources to keep information up-to-date, and to provide information and referrals.

Lead Agency:	OCA in partnership with CASA's Arts Education Task Force for the resource directory
Begins:	2007/08
Resources Needed:	$50,000 for resource directory, plus staff assistance

---

10. Create an arts and cultural education staff position to support the arts and cultural education partnership.

For the first five years of the arts and cultural education partnership, OCA should provide funding for a dedicated staff position housed at OCA. CASA's Arts Education Task Force should take primary responsibility for defining and hiring this position. This position and its funding should be evaluated after (or before) five years, to assure appropriate ongoing staffing and support for the partnership. Staff efforts should be directed to support of the partnership, not to providing programming to students.

Lead Agency:	OCA
Begins:	2005/06
Resources Needed:	$35,000

11. *Strengthen the arts education curricula, programming and community connections at the three arts magnet schools.*

The efforts of all three arts magnet schools—Edgewood Fine Arts Academy, Thomas Jefferson High School and North East School of the Arts—can be strengthened by increased communication and coordination. The arts and cultural partnership should facilitate convening of these schools on a regular basis to share information, identify common issues, explore potential collaborations and advocate for improvements.

Lead Agency:	Edgewood Fine Arts Academy, Thomas Jefferson High School, North East School of the Arts, CASA's Arts Education Task Force, OCA and TCC.
Begins:	2005/06
Resources Needed:	TBD

12. *Create a scholarship program for students and continuing education program for artists.*

TCC should establish a competitive scholarship program, administered by OCA, to provide funding for students interested in careers in the arts and culture. In keeping with the commitment to lifelong learning, it should also establish a continuing education fund for artists to attend workshops and conferences, and undertake other study and travel. Even modest awards can provide important assistance to students and artists for their learning, and bring public attention to the achievements of San Antonio's young and established artists.

Lead Agency:	TCC & OCA
Begins:	2007/08
Resources Needed:	$25,000 annually

13. *Strengthen community wide marketing of San Antonio's arts and cultural organizations and events to residents.*

Community wide marketing should aim to both increase attendance for specific events and address long-term audience building needs. This includes supporting and expanding OCA's marketing program and website through such efforts as:

- Facilitating the exchange of audience data among arts and cultural organizations, and/or the development of a community wide audience list.

- Developing packages of "custom made seasons" that allow patrons to pick and choose among the offerings of several organizations.
- Continuing support for and development of packages such as the "Fall Arts Festival."

Local marketing should coordinate closely with community wide advocacy and outreach (page 52) and with the cultural and heritage tourism program (page 46).

Lead Agency:	OCA, in partnership with local cultural organizations, CVB, Parks and Recreation Department and Office of External Relations
Begins:	2006/07
Resources Needed:	Staff resources and related program expenses

CROSS-REFERENCES

Other strategies that apply to the Access objective:

Strategy	*Page*
16. Cultural Districts	44
20. Cultural and Heritage Tourism Program	46
21. Cultural and Heritage Tourism Plan	46
24. Advocacy Initiative	52
25. Cultural Equity Policy	52
26. Technical Assistance for Cultural Equity and Outreach	52
29. Neighborhood Tours	59

Economic Development

Objective: To promote the economic growth of San Antonio's creative economy.

Develop San Antonio's Creative Economy

The Cultural Collaborative is founded in part on the observation that San Antonio's creative economy is an important and under-recognized economic sector, and that the community as a whole will benefit from development of the sector. At the beginning of the process, the TCC Steering Committee identified planning for the creative sector of San Antonio's economy as a priority. TCC's opening event, the November 2003 Finding Ways Conference, featured economist Dr. Richard Florida as its keynote speaker. Florida's central thesis is that cities with stronger creative communities are more economically competitive. Investing in a vibrant cultural infrastructure helps attract and retain creative individuals and businesses that contribute to the local economy.

> *"Our success as a city is all about promoting imagination and creativity."*
>
> *Community Forum Participant*

> ***Who is in the "Creative Economy"?***
>
> *Creative individuals include visual artists, performing artists, media artists, film makers, arts educators, craftspeople, designers, architects, writers, production technicians, volunteers and others.*
>
> *Creative business include advertising, marketing, architecture, design, digital media, music and dance clubs, art galleries, art-related retail stores, film production and post-production, art-related printing, live theatres, festivals and others.*
>
> *Creative nonprofits include all types of arts and cultural organizations, historical and heritage organizations, professional and volunteer associations, arts-related departments within a college or university, and others.*

Other recent research extends this idea farther—the creative sector is a significant growth industry that has been little understood and has lacked the benefit of economic development planning. For example, The Creative Economy Initiative's 2000 study, The Role of the Arts and Culture in New England's Economic Competitiveness, documents the scope and growth of that region's "creative cluster" within its overall economy: 3.5% of the region's total workforce is employed by the creative economy; the occupations that comprise this sector are growing at a rate of 14% as compared to 8% in New England overall; and it generates $6.6 billion dollars in tourism revenue alone.

> "Through our research we can see that there is a "Creative Economy" in New England that is made up of both nonprofit and commercial sectors, as well as a significant population of individuals engaged in or trained in artistic or cultural fields. This creative economy is a fundamental component of our regional economic environment. Our research also supports a new way of looking at the arts and culture as an industry cluster in much the same way as we view the financial services and technology industry clusters, among others. With this new information,

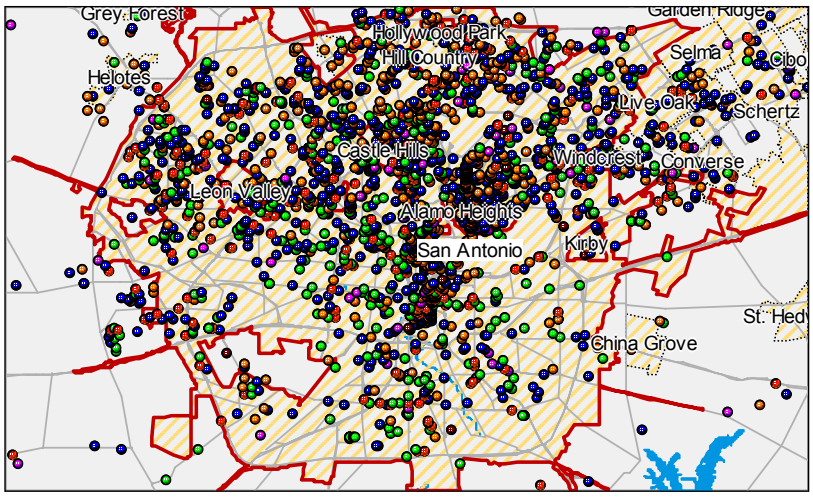
> we will be able to create and leverage extraordinary opportunities for collaborations that extend well beyond what is traditionally perceived as the "cultural community" to include business and government. The results will benefit every economic sector across New England."

That study led to the creation by New England's regional chamber of commerce of a strategic economic development plan for its creative economy.

Focusing on the creative sector fits with San Antonio's overall economic development strategies. San Antonio's 2004 Strategic Plan for Enhanced Economic Development adopts a fundamental strategy of strengthening existing targeted industries. It also seeks to identify and focus on industries that possess the greatest potential for steady economic growth and a positive return on the community's investment.

San Antonio's creative sector has that potential. The results of an economic impact study of the creative industry conducted by Drs. Richard Butler and Mary Stefl of Trinity University, show a total annual output of over $1.2 billion and employment of nearly 12,000 jobs. This means that San Antonio's creative sector has an economic impact comparable to other local industries targeted for economic development.

The Butler/Stefl study is corroborated in part by a second analysis of San Antonio's creative community, conducted in 2004 by Americans for the Arts, based on data from Dun & Bradstreet. This study identifies 2,010 arts-related businesses (including nonprofits), located throughout the city, that employ 10,411 people. Americans for the Arts notes that these figures are probably low, because the data on which the study is based does not count all arts nonprofits in the community.



There are at least 2,010 arts-related businesses throughout San Antonio.

The results of the Butler/Stefl study align with other national and local studies that have thoroughly documented the economic impact of this economic sector. Taken together, they demonstrate that the creative economy is more than a supporting player for other sectors of the economy. Americans for the Arts 2004 study, Creative Industries: Business & Employment in the

Arts, shows that the arts—nonprofit and for-profit—account for 4.3% of all U.S. businesses and 2.2% of all U.S. employees. Americans for the Arts 2002 study, Arts & Economic Prosperity, documented that U.S. nonprofit arts organizations alone are a $134 billion industry that generates tax revenues equal to eight times total government spending on the arts. It also showed a 45% growth in output between 1992 and 2000.

> *"The City of San Antonio needs to recognize the cultural industry as an economic engine."*
>
> *Community Forum participant*

The City has already initiated an effort to develop the local creative community, through the San Antonio Technology Accelerator Initiative (SATAI), a successful business incubator. In 2004, SATAI created a Digital Media Cluster to help support that portion of the creative community.

TCC participants identified several issues for economic development of San Antonio's creative sector:

- Small business development
- Workforce development
- Supporting creative individuals
- Developing cultural districts
- Expanding cultural and heritage tourism

Support Small Business Development

Creative businesses tend to be small businesses, ones that have basic needs for training, networking and access to capital. Still, the challenge of meeting these needs involves addressing the specialized backgrounds and requirements of the people who comprise the creative sector. The craftsperson selling artisan jewelry in a street fair or storefront gallery is typically an "arts person" who has more likely been educated at arts school rather than business school, and whose interest in, and understanding of, marketing may well be limited. The small entertainment software firm, with only a handful of employees, was probably founded by computer gamers and "geeks" who are successful by virtue of their creative passion and specialized expertise, not because of their business training. Similarly, banks and venture capitalists are often unfamiliar with the risks and potential rewards of these enterprises. Small business development must aim to develop skills, mutual understanding and new relationships that nurture the ecology of the creative sector. The success of these businesses is important to San Antonio's economy not only for their direct fiscal impact, but also, as Dr. Richard Florida

> *"What is the core business of the City? Are we doing this? Are we doing it well? The City has a critical role in cultural development as an important economic generator."*
>
> *Creative Business Executive*

asserts, because of their contribution to a creative and diverse community environment that is the seed bed of the creative sector.

Support Workforce Development

Workforce development, like small business development, is a fundamental economic development strategy. San Antonio currently has a number of college-level programs in creative fields, such as UTSA's rapidly growing Architecture Department. Aligning San Antonio's educational programs with the needs of its creative sector is a long-term strategy that benefits the educational institution as well as the creative community. This strategy is already in practice in San Antonio, through such initiatives as discussions between UTSA and SATAI to enhance digital media education at UTSA. Workforce development can begin at the high school level, as is currently done in San Antonio with academies that pair high schools with corporations in specific industries. It can also be supported by arts and cultural education incorporated into the elementary, middle and high school curriculum. Accordingly, involving economic development representation in initiatives to enhance arts and cultural education will strengthen the efforts of both.

Support Creative Individuals

The creative sector is populated by creative individuals, people who have specialized expertise in the arts or cultural fields. A key characteristic is the high level of their education, whether formal or informal. Lifelong learning is not only a part of the culture of the creative community, it is also a professional necessity. "Creatives" by nature are continually evolving and forging new directions and interests. This makes support for the creative individuals in the creative sector an important strategy for economic development.

Support for creative individuals includes aspects of workforce development, such as ongoing professional training and learning experiences. It also includes support for artists in the form of fellowships for the creation of new work and other support services that foster a continually-evolving and well-networked arts and cultural community, including the many volunteers that support local arts and cultural programs.

Develop Cultural Districts

San Antonio currently has several vibrant cultural districts, such as South Town, that capitalize on the community's unique built environment, heritage and artistic output. It also has additional areas with the potential to become cultural districts or less formal cultural zones. TCC planning participants spoke about the value of cultural places in the city, and the ways in which these places serve related

> *"I have personal memories of the theater district on Houston. We were far better than we thought we were and we need to reclaim that."*
>
> *TCC Review Focus Group participant*

community needs. Cultural districts provide a public meeting ground for the community, they are an economic generator and they help keep creative people in San Antonio. They can serve tourists, as well as residents, and offer a more genuine experience than a "tourist zone." Cultural districts are also a powerful tool for historic preservation and revitalization, two longstanding priorities in San Antonio.

Expand Cultural and Heritage Tourism

Cultural and heritage tourism is now a well-established and well-understood strategy for economic development. The cultural traveler offers many advantages to the tourism industry, staying longer and spending far more than the average tourist, and sometimes filling off-peak time periods. Cultural tourism also offers the prospect of converting day visitors into overnight visitors and encouraging visitors to move beyond the Riverwalk into other downtown areas (including HemisFair Park) and into the neighborhoods. Cultural tourism is also an integral strategy of San Antonio's competitor and benchmark cities, such as New Orleans. San Antonio has rich cultural and historic resources that currently enhance its tourism and the city ranks highest among comparable cities for these attractions. Historic sites are currently the third-highest reason, behind general sight-seeing and theme parks, for visitors' decisions to come to San Antonio. San Antonio's festivals are already a major draw. The Convention and Visitors' Bureau currently has no distinct cultural tourism program or budget but agency staff plan to create one and to reshape the community's brand to better reflect and capitalize on its unique cultural identity.

> *"Cultural tourism must begin with those things that define or identify our community."*
>
> *Community Forum participant*

San Antonio has a strong financial incentive to expand cultural tourism, since tourism is directly related to the Convention and Visitors Facilities Fund ("hotel occupancy tax"). Because of the greater average spending of the cultural traveler, cultural tourism programs can result in significant increases in tax revenues.

Cultural and heritage tourism offers benefits to the creative community as well. Businesses, nonprofit organizations and events that appeal and can be made accessible to tourists can realize gains in attendance, exposure and even contributions. It is important to note, however, that tourism programs require the development of mutual understanding among cultural organizations, the tourism industry and the managers of the program. For example, arts organizations often need to reshape programs and make other changes to enhance the visitor's experience. Tourism businesses must learn the requirements and limits of cultural events and organizations. Ongoing communication, planning and negotiation are required to forge a "win-win" program.

> *"San Antonio must expand its visitor zone beyond the Riverwalk and the Alamo."*
>
> *Community Forum participant*

TCC planning participants articulated another hope for cultural and heritage tourism. As discussed in the Authenticity and Creativity section (page 55), there was ample discussion of the desire to present a more authentic face of San Antonio to the visitor. Properly done, cultural and heritage tourism can highlight and support the most authentic and, therefore, desirable aspects of San Antonio, the ones that residents value most.

Economic Development Strategies

14. *Provide small business assistance targeted at creative businesses, including sole proprietorships.*

Creative businesses are typically small businesses. Small business assistance, adapted to meet the needs of creative businesses and individuals, is a powerful tactic for economic growth within the sector:

- Create a nonprofit incubator to manage the business affairs of creative businesses and provide business training; the incubator should also assist emerging nonprofit arts and cultural organizations.
- Establish a business training program for creative businesses, modeled on SATAI.
- Develop and enhance programs that provide access to capital and credit for small creative businesses.

Lead Agency:	EDD, in partnership with OCA and San Antonio Inc. Additional partners could include SATAI, South Texas Business Fund, chambers of commerce, UTSA Institute for Economic Development, ACCION Texas, Community Development Loan Fund and the Nonprofit Resource Center.
Begins:	2007/08
Resources:	Staff resources, plus program funding to be determined through strategic planning

15. *Support the education and development of the creative workforce.*

Workforce development should address the specific needs of the creative sector, including training in creative fields, arts and cultural education (K – 12), and ongoing professional development. Specific strategies should be developed through strategic planning and should include:

- Leverage elementary schools, middle schools, high schools and higher education institutions to provide programs that develop a future creative workforce to grow and sustain the creative sector.
- Develop a high school Creative Industry Academy, modeled on existing academies (e.g., Information Technology & Security Academy, Alamo Area Aerospace Academy and Manufacturing Technology Academy), that pairs magnet schools with local creative businesses.
- Work with local school districts, PTAs and education committees to enhance the arts education at the K-12 level.
- Support the securing of flagship status (i.e., Tier I Doctoral/Research Extensive Status) for the University of Texas at San Antonio.

- Facilitate the creation and expansion of degree programs in creative fields at local colleges, universities and arts and cultural organizations; also, lifelong learning programs, including mentorships, apprenticeships and other non-traditional learning arrangements.
- Support the expansion of local culinary arts programs.

Lead Agency:	EDD and OCA, in partnership with local school districts, local Parent-Teacher Associations, University of Texas at San Antonio, St. Mary's University, Trinity University, University of the Incarnate Word, Our Lady of the Lake University, Alamo Community College District, San Antonio, Inc., St. Philips College, Southwest School of Arts and Crafts, Arts Education Task Force (CASA) and other local arts and cultural organizations
Begins:	2007/08
Resources:	Staff resources, plus program funding to be determined through strategic planning

---

16. Support the development of existing and emerging cultural districts or zones in areas such as the Houston Street area, South Flores, South Town, Guadalupe Street, the Deco District, Nagolitos Street, Midtown on Blanco, South Presa Street and the Carver Community Cultural Center District.

Cultural districts develop organically around the natural gathering of cultural activity in certain areas of a city. Cultural districts with highly successful programming already exist to varying degrees in some areas of San Antonio, such as South Town and First Friday. OCA and the Planning Department, in consultation with representative San Antonio artists, should lead research and community planning efforts to explore specific potentials for augmenting existing and emerging cultural districts. This planning should include the less formal structure of a cultural zone. It should also identify next steps for such issues as designation, signage, structure, funding, programming and marketing.

Lead Agency:	OCA, Planning Department, CVB, Downtown Alliance, Public Works, Economic Development Department, VIA, Neighborhood Action Department, Downtown Advisory Board, Chambers of Commerce, individual artists and representatives of creative businesses. May require City Council and/or Bexar County Commissioners Court action.
Begins:	2007/08
Resources Needed:	Staff resources for planning

17. Create a program of fellowships for individual artists of all disciplines in San Antonio.

Fellowships for individual artists will support for the creation of new work by San Antonio artists and serve to develop and promote the creative sector. OCA should administer the fellowship program and arrange for exhibition of work created by fellows. Fellowships should be awarded on a competitive basis by peer review, with a transparent and equitable selection process.

Lead Agency:	OCA. May require City Council action.
Begins:	2007/08
Resources Needed:	$50,000 annually for fellowships plus related program expense, such as exhibition, marketing and catalogue

18. Develop support services for San Antonio's individual artists, including networking opportunities, information and referral services, a resource directory, professional development training, and leadership development.

A thriving creative community requires support services that inform and connect the artists and other creative individuals in the community. OCA should provide or arrange these services, partnering with other organizations to avoid duplication.

Lead Agency:	OCA, with potential partners such as the Nonprofit Resource Center and CASA's Arts Education Task Force
Begins:	2007/08
Resources Needed:	Staff resources, plus related program expenses, including $25,000 annually for professional and leadership development

19. Re-institute and enhance the Catalog of On-Site Artist Services (COSAS), the directory of San Antonio artists and craftspersons marketed to local architects and design firms.

In 2001 the Public Art and Design Enhancement Program published the Catalogue of On-Site Artists Services (COSAS), an attractive and well-designed directory of San Antonio artists and craftspersons who design and fabricate unique stone, metal, tile, surface, and wood crafts for the built environment. This catalogue was distributed to San Antonio architects, landscape architects and other designers to assist them in identifying artists to incorporate in their projects. This represented a relatively low-cost method of providing local artists and craftspersons with exposure in the design community. While the original COSAS directory exists on-line, it is not updated; OCA should restart and broaden the scope of this program

and re-publish both the internet and print version of the catalogue. Also, marketing of COSAS should be expanded beyond the design community to include developers, real estate agents and home buyers. In the long term, COSAS could evolve into an annual trade show and/or showroom.

Lead Agency:	OCA
Timeline:	2006/07
Resources:	$30,000 for selection process, design and printing of catalogue; staff resources

---

20. Create a cultural and heritage tourism program within CVB designed to promote San Antonio's cultural assets and identity, move visitors beyond current zones, and encourage visitation in neighborhoods.

This program should be developed following completion of the plan described in the following recommendation.

CVB should create a broadly-based committee to advise the cultural and heritage tourism program, including CVB, OCA, Economic Development Department, International Affairs Department, Film Commission, arts and cultural organizations and other relevant stakeholders.

CVB should also develop a matching grants program for arts and cultural organizations to fund marketing expenses related to the goals of the cultural and heritage tourism program.

Lead Agency:	CVB, in partnership with OCA, Economic Development Department, International Affairs Department, Film Commission, arts and cultural organizations and other relevant stakeholders
Begins:	2005/06
Resources:	Staff resources, plus related program expenses for marketing, product development, etc.

---

21. Develop a cultural and heritage tourism plan to inform the goals, structure and operations of the new cultural and heritage tourism program.

CVB should undertake a formal planning effort for the cultural and heritage tourism program, based on this TCC plan and the existing research done by CVB. The tourism plan should address fundamental issues such as vision and authentic identity, as well as tactical issues.

Lead Agency:	CVB
Begins:	2006/07
Resources:	$75,000 plus staff resources

22. *Identify and pursue other economic growth opportunities within San Antonio's creative economy.*

There are additional economic growth opportunities for the creative economy, many of which are already identified in San Antonio's 2004 *Strategic Plan for Enhanced Economic Development:*

- Conduct an economic impact study of the creative industry and conduct a cluster analysis of the creative industry.
- Conduct a census of the creative community, building on existing data bases and lists, to serve as a communications and research tool.
- Include The Cultural Collaborative as a member of the Economic Roundtable.
- Enhance efforts to recruit, expand, and retain targeted businesses.
- Create an Arts and Culture Committee in partnership with chambers of commerce.
- Implement the San Antonio Technology Accelerator Initiative action plans, particularly with respect to fostering the growth of the digital media cluster.
- Identify, support, and champion public/private investments in infrastructure, such as programs and facilities, necessary to support the growth of the creative sector.

Lead Agency:	EDD, in partnership with OCA and San Antonio Inc. Additional partners could include the Greater San Antonio Chamber of Commerce, SATAI, CVB, San Antonio Area Tourism Council and representatives of creative businesses
Begins:	Immediate (Economic Impact Study is underway)
Resources:	Staff resources

23. *Coordinate the efforts to develop the creative economy.*

The scope of economic development initiatives recommended in this plan is large and will require oversight to:

- Coordinate economic development efforts through The Cultural Collaborative and San Antonio, Inc.
- Establish performance measures to track and promote results of the aforementioned initiatives.
- Ensure reporting and accountability of the partner commitments to the economic development of the creative sector through reporting at The Cultural Collaborative and San Antonio, Inc. conferences.

Lead Agency:	TCC, San Antonio, Inc., EDD and OCA. May require City Council and/or Bexar County Commissioners Court action.
Begins:	2005/06
Resources:	Staff resources

CROSS-REFERENCES

Other strategies that apply to the Economic Development objective:

Strategy	*Page*
8. Arts Education Policy Partnership	32
13. Community Marketing to Residents	34
29. Neighborhood Tours	59
30. – 38. Resources Strategies	Beginning 65

Community Awareness

Objective: To increase community awareness of the role and value of all San Antonio's arts and culture.

The Apparent Paradox of the Arts and Culture

The goal of increasing community awareness of the arts and culture was a consistent, clear message from the community throughout the TCC process. Participants commented in detail about the extraordinary accomplishments and value of San Antonio's arts and cultural community, and their frustration that this contribution is not better understood or supported by the public and by policy makers.

The explanation for this apparent contradiction lies in perception. For example, San Antonio is a thoroughly cultural and creative community but it does not always see itself as one. Despite the high level of residents' actual participation in the arts and culture, the TCC public opinion survey (page 81) suggests a perception problem with the term "arts and culture." Some San Antonians, especially those who are younger and less-educated, do not relate to this term. They attend arts and cultural activities but tend to view it as entertainment or leisure activity. They are part of the unrecognized but critically important "undercurrent" of cultural activity that is integrated into San Antonio's way of life, and that is a key focus of TCC. This may reflect the common misunderstanding that the arts are elite and not for the average person, or that the arts are merely a quality of life issue.

> *"What is unique about San Antonio? Three hundred thousand people come to the Fiesta parade on a Friday night, and then six hundred thousand come the next night for the enjoyment of what is San Antonio. The entire city is there, it's very diverse, and there isn't even a big police or security presence."*
>
> *Marketing Consultant*

In fact, San Antonians want more arts and culture and are willing to pay for it, according to the TCC public opinion survey. A majority of San Antonians would pay an additional $10 annually in taxes to support the arts and culture, 57% want more arts education in schools, and 54% said that it was very important that the public schools redirect more of their existing budgets into arts education.

San Antonio is far from unique in this circumstance. In the arts and culture, there is frequently a discrepancy between public attitudes and behavior, on the one hand, and public policy on the other. A series of national polls and studies in the 1990's documents a consistent pattern: more than half the American public attends the arts annually, defined narrowly as museums, musical plays, classical music concerts, opera, jazz, plays, or ballet. And Americans overwhelmingly support more arts education and increased government funding for the arts. Yet arts support has declined substantially and disproportionately in recent years, by such measures as total state

spending on the arts and the portion of private charitable contributions going to the arts. This apparent paradox is now understood as a lack of community awareness and effective advocacy. Local and national organizations have long recognized the need to "make a better case" for the role and significance of the arts and culture in communities and the economy, and to broaden the public's understanding of what is included in the realm of the arts and culture.

Advocate for the Arts and Culture

For this reason, the issue of community awareness has risen to the top of the national agenda in the past year. Americans for the Arts created in 2004 a national political advocacy organization, the Arts Action Fund, to engage citizens in education and advocacy in support of the arts and arts education. Their goal is to recruit 100,000 members in the first year, and to have 1 million members within five years. This "PAC" will help ensure that arts-friendly public policies are adopted at the federal, state, and local levels, and public and private resources are maximized.

> *"Advocacy and outreach are the essential issues – they impact all of the other issues. We simply are not making our good work known."*
>
> *Community Forum participant*

TCC participants suggested a local version of this national effort. They repeatedly pointed out the lack of a coordinated effort to inform the general public about San Antonio's arts and culture, and the inadequacy of current, scattered advocacy efforts. The arts and cultural community has not had a unified voice and message. Planning participants believe that once the actual role of the arts and culture is better understood by more San Antonians, participation will increase and policy will become more supportive. They also desire to have a "place at the policy table," where the interests and resources of the arts and culture can be considered in decisions about community issues, such as education, economic development, and neighborhood and urban planning.

Build Greater Cultural Equity

The issue of cultural equity in the arts and culture is relevant to more than one TCC objective and is discussed in the Access chapter (page 25). The TCC Executive Committee discussed cultural equity in some detail and drafted an initial statement to serve as the basis for development into a cultural equity policy (page 11). Achieving greater cultural equity is an important part of community awareness for several reasons. First, the demographics and history of San Antonio make this an over-arching community issue that should be considered a part of most, if not all, public policy. Second, the arts and culture are an effective tool for promoting cultural understanding and respect; they should be an integral component of San Antonio's efforts to ensure greater cultural equity. Third, as discussed in the Access chapter, addressing cultural equity is also a necessary

> *"We must understand the importance of consolidating and unifying our message about the value of the arts to our community."*
>
> *Community Forum participant*

component of increasing attendance in the arts and culture, and overcoming barriers to participation.

Outreach to the Community

Achieving greater community awareness of the arts and culture in San Antonio will require more than television and billboard ads. Outreach programs that bring more arts and culture to more residents are a long-term strategy for changing attitudes and increasing understanding. Indeed, the nature of the arts and cultural experience is that it is meaningful and even transformative for participants. Having a positive arts and culture experience, and having early exposure, are the most important factors in a person's decision to participate. This means that programs designed to reach under-served and new participants, and the young, are the slow and steady means for converting non-attenders and building new audiences. As discussed in the Access chapter (page 25), increasing participation generally requires removing or diminishing barriers to attendance. This includes practical solutions such as better marketing as well as programs that are culturally relevant to the intended audience. This suggests that outreach programs must be designed in two-way communication with the target participants, a dialogue that often corrects misperceptions on both sides.

Community Awareness Strategies

24. *Create a comprehensive, long-term advocacy initiative.*

Successful advocacy will require sustained and focused effort, under the leadership of an independent organization with adequate resources, including staff. As recommended in Resources, a new organization, The Cultural Collaborative, created to oversee implementation of the plan, should take the lead on advocacy (page 65). It should create a strategic advocacy plan, including a unified agenda and message, and develop an advocacy toolkit for community use.

Lead Agency:	TCC, in partnership with local cultural organizations, such as CASA and the Westside Coalition
Begins:	2005/06
Resources Needed:	Staff resources

25. *Develop a cultural equity policy statement to guide the efforts of TCC and OCA.*

A cultural equity policy will help ensure that TCC implementation, City programs and City-supported cultural institutions reflect the community's cultural and ethnic diversity. The policy should be developed jointly by TCC and OCA, utilizing a process of community input, utilizing the draft cultural equity statement developed during the TCC process (page 11).

Lead Agency:	TCC, OCA. Requires City Council action.
Begins:	2005/06
Resources Needed:	Staff resources

26. *Provide technical assistance to arts and cultural organizations to develop plans for cultural equity and/or more effective outreach, and matching funds to implement such plans.*

Cultural equity and outreach, while not the same issue, are related and each challenge often requires planning, like other areas of management and governance. OCA, in partnership with the Nonprofit Resource Center and the UTSA Department of Public Administration, should coordinate a technical assistance program in the form of information resources, workshops and individual consultations to enhance cultural competency and develop cultural equity and/or outreach plans, with matching grants available to help implement the plans. Local cultural organizations can help provide and identify diversity resources and experts.

Lead Agency:	OCA, in partnership with Nonprofit Resource Center, UTSA Department of Public Administration, and local cultural organizations
Begins:	2005/06
Resources Needed:	$25,000 annually for technical assistance and matching grants

CROSS-REFERENCES

Other strategies that apply to the Community Awareness objective:

Strategy	*Page*
1. – 13. Access Strategies	Beginning 30
20. – 21. Cultural and Heritage Tourism Strategies	46

Authenticity and Creativity

Objective: To strengthen San Antonio's unique and diverse culture, heritage and architecture.

Use Culture and Creativity to Define San Antonio's Identity

TCC planning participants passionately discussed the twin issues of San Antonio's authentic identity and its creativity. They view San Antonio as engaged in a long-term struggle to define its authentic identity and choose how it embraces creativity. In essence, participants place great value on aspects of San Antonio's way of life and view culture and creativity as essential ingredients. They also object to the erosion of San Antonio's authentic identity and consider culture and creativity to be critical to improving it.

Participants expressed frustration that "authenticity" has sometimes been appropriated to mean simple preservation of the past, the "dumbing down" of heritage, or even erasure of ethnic identity. They commented that the community is generally slow to embrace innovation or change. They deplored the lack of "cool places" to gather and socialize outside the few well-known downtown areas.

> *"San Antonio has a very strong preservation ethic, but we need a paradigm shift here. San Antonio is afraid to build on the past."*
>
> *Architects Focus Group participant*

At the same time, they expressed great pride and enjoyment in what they perceive as San Antonio's authentic identity. Their experience of authenticity is largely a cultural one. They appreciated San Antonio's human scale and organic way of life that unselfconsciously integrate cultural activities into everyday experience. They appreciated the majority Mexican/Mexican American culture, bilingual atmosphere, international relationships and extensive cultural diversity. They love the tangible presence of cultural heritage in community events and in the historic buildings. Many people spoke about their choice to live in, or return to, San Antonio, often for reasons that included the cultural environment.

For many, San Antonio's authenticity is intimately linked to its creativity. The community's history includes great achievement in the arts and culture, and in the quality of the built environment. Planning participants also view creativity as essential to San Antonio's future. Fostering innovation and enterprise is the way to extend the community's heritage. It is also the way to address many of San Antonio's challenges, such as growing the economy, strengthening education and improving the urban landscape.

> *"In the 1920's, Paris thought San Antonio was competition in the arts."*
>
> *Executive Committee member*

Improve San Antonio's Urban Design

San Antonio has an extraordinary and well-preserved collection of historic buildings and places, such as El Mercado, La Villita and the King William Historic District. Some treasures have been lost, including La Gloria, but the community clearly values its heritage and has adopted strong preservation requirements, enforced primarily through the Historic and Design Review Commission. Yet planning participants often commented on the uneven quality of contemporary architecture and urban design. Some parts of the city are viewed as lacking a coherent plan and aesthetic standards, a situation made all the more objectionable in contrast to the intrinsic beauty and interest of the historic building stock. Design professionals, developers and citizens alike commented on their desire to see San Antonio do better in fashioning itself as a modern city. They also indicated that, while San Antonio had relatively strong urban planning and design guidelines in place, they are not rigorously enforced. The Historic and Design Review Commission (HDRC) has responsibility for conducting design review, but focuses almost exclusively on historic preservation and is described are "reactive" in nature. HDRC pays little attention to review of contemporary development and architecture.

> *"San Antonio lacks a coherent, compact arts center. It is a fragmented, distributed system, not connected to downtown."*
>
> *Architects' Focus Group participant*

Residents stated their desire for more interesting and authentic public gathering places. They cited the lack of urban spaces that encourage interaction and dialogue, and the apparent lack of planning and vision in designing this function into many new commercial and residential developments. Several employers commented on this as a significant weakness in attracting and retaining creative employees.

To address many of these concerns, a thoughtful urban design master plan can offer important benefits to San Antonio. It can bring into focus important aesthetic assets of the community that can be strengthened and reinforced. In an era of increasing suburbanization, an urban design plan can promote smart growth that emphasizes transit-oriented density along major corridors. It can highlight the unique identities of particular neighborhoods. Ultimately, property values rise and property tax revenues increase. Finally, it can ensure the careful integration of new buildings and infrastructure into the vibrant historic character of San Antonio.

Many participants also spoke about the limited image of San Antonio that tourists see, and their desire to project a more authentic representation. Rather than having an experience of cultural tourism, visitors are shown a shallow "touristic culture." Participants would strongly prefer to improve visitors' experience by directing them to

> *"The face time the Alamo gets makes a contemporary image for San Antonio impossible."*
>
> *Architects' Focus Group participant*

San Antonio's authentic arts and culture, such as Blue Star Contemporary Art Center and First Friday, the McNay Art Museum, the San Antonio Museum of Art, and the missions.

Use Public Art for Aesthetic Leadership

The City's Public Art and Design Enhancement Program is well-established and its collection adds value to the built environment. The program has the potential to contribute more to the community's authentic identity, and to provide aesthetic leadership in developing the contemporary definition of what is authentically San Antonian. Stakeholders of this program believe that it would benefit from development of a cohesive vision that would give the public art collection a better-focused and -articulated artistic identity, and would increase its value to the community.

> *"Private developers should be required to include public art whenever they ask for incentives or concessions from the City."*
>
> *Public Art Committee Focus Group participant*

Authenticity and Creativity Strategies

27. Develop an urban design master plan.

San Antonio has a wealth of historically significant buildings and architecture and has generally done an excellent job in preserving this rich cultural resource. The City has been less successful in ensuring the quality of new public and private development and promoting the successful integration of contemporary architecture into the cityscape. The creation of an urban design master plan would provide a roadmap to guarantee that new development reaches the highest level of civic aesthetics.

The master plan should employ a community process to articulate a community vision and identity for San Antonio's built environment, including how to integrate its historic and contemporary aesthetics. It should also address the question of whether the Historic and Design Review Commission or a separate Urban Design Review Board should assume authority for implementation of design standards.

The master plan should include development of an inventory of cultural and aesthetic assets in San Antonio's downtown and selected neighborhoods to inform local urban design decisions.

Lead Agency:	Planning Department, in partnership with Public Works Department, Public Art and Design Enhancement Program, Parks and Recreation Department, OCA
Begins:	2007/08
Resources Needed:	$250,000

28. Develop a Public Art Master Plan for San Antonio.

The City has successfully completed a number of excellent public art projects in recent years and has demonstrated a commitment to including public art in City public works projects. These projects, however, are developed on a case-by-case basis and lack an overarching vision that would integrate the public art into the fabric of the City in a cohesive way. Development of a public art master plan would accomplish this. The planning process should address issues that include:

- Adoption of a requirement for public art in new private development.
- Maintenance and restoration of the collection.
- A policy regarding monuments and memorials
- A policy regarding international gifts, and gifts of state, involving art works.

- Ways to enhance program management and effectiveness throughout the City organization.

Lead Agency:	Public Art and Design Enhancement Program (Public Works Department), Economic Development Department, Planning Department, Parks and Recreation Department, American Institute of Architects, OCA
Begins:	2005/06
Resources Needed:	$75,000

---

29. Complete implementation of OCA's neighborhood tour packages ("Neighborhood Discovery Tours").

The City has already developed plans for a series of "Neighborhood Discovery Tours" that highlight the heritage and cultural amenities of communities throughout San Antonio. It is recommended that OCA, in conjunction with the CVB, take steps to implement these tours. They represent an important opportunity for the city to move visitors out of the downtown and into other parts of the city. These tours include:

- East Side/Ellis Alley
- Fort Sam Houston/Government Hill
- South Side/Missions
- West Side/Murals
- Near Northside/Deco District

Lead Agency:	OCA, in collaboration with CVB and the cultural and heritage tourism committee, Neighborhood Resource Center, VIA
Begins:	2007/08
Resources Needed:	$30,000

CROSS-REFERENCES

Other strategies that apply to the Authenticity and Creativity objective:

Strategy	*Page*
16. Cultural Districts	44
20. – 21. Cultural and Heritage Tourism	46

Resources

Objective: To develop increased resources of all types.

San Antonio Needs and Supports Increased Resources

Resources are an essential ingredient in the implementation of any plan, and TCC will require a variety of resources for implementation of its objectives, over the next ten years. However, San Antonio's arts and cultural community is now, and has been historically, under-funded and under-resourced. Therefore, increasing resources of all types was identified by planning participants as an objective in its own right, to "raise the bar" of support and reshape the ecology of resources for the creative community.

According to the TCC pubic opinion survey, San Antonians are willing to pay higher taxes for the arts and culture. Two out of three respondents (66%) indicated strong support for an initiative to generate tax revenue for arts support if it meant they would spend an additional $5 per year in taxes; 58% strongly support an additional $10. Moreover, at the levels of $10 and $5 in additional taxes per year, respondents who strongly favor an initiative outnumber those strongly against it by 3 to 1.

Resources addressed in TCC include:

- Leadership
- Public and private funding
- Cultural facilities

Focus Leadership on Community wide Issues

The primary leadership need arising from the TCC process was to coordinate leadership to address community wide issues. Planning participants included many experienced and effective leaders from the arts and cultural community, and their allies from other sectors. The missing ingredient appears to be the structure and agenda to focus their efforts on broad community issues that impact the arts and culture. Indeed, many expressed the hope and belief that the TCC plan would provide that framework and consensus for collective action.

> *"San Antonio has no Committee of 100 or other collaborative to look at citywide cultural issues."*
>
> *Community Forum participant*

As with community awareness, San Antonio's leadership issues mirror a national need. The Center for Arts and Culture 2004 report, *Cultural Policy at the Grassroots,* made recommendations for solutions to national issues that can be implemented in local communities. The recommendations all involve collective action on the local level to garner new leadership

resources for the task of addressing community wide cultural issues. The first recommendation of that report is to create a coordinating, non-governmental organization dedicated to the local cultural community, one that can lead in the areas of advocacy, public policy and communications.

Address Cultural Facilities Needs

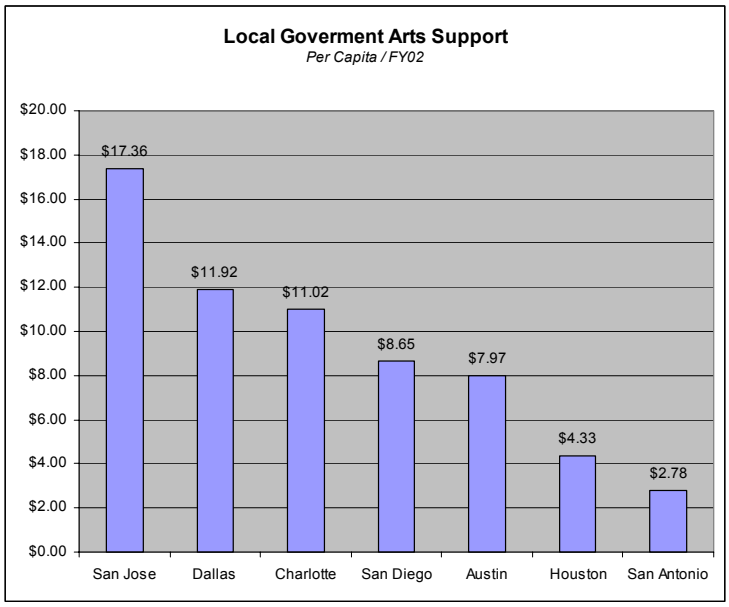
San Antonio has an extensive and attractive collection of cultural facilities and organizations. These range from historic renovations such as the Majestic Theater, to adaptive reuse such as the Southwest School of Art and Craft, the Carver Community Cultural Center and Blue Star Contemporary Art Center, to ambitious contemporary architecture like the Central Library, designed by Mexican architect Ricardo Legorreta. Participants detailed needs for additional facilities in under-served areas of the city and for specific uses, such as a performing arts theater suitable for symphony, opera and dance, and a potential museum at KellyUSA. In 1996, the City completed a community wide study of performing arts facilities. While few recommendations were implemented and the circumstances have substantially changed since that time, the study does help validate the general need for a broader array of cultural facilities.

However, one of the first and least glamorous needs expressed during the TCC process was the problem of deferred maintenance in cultural facilities. Deferred maintenance refers to building upkeep, such as repainting walls or replacing air conditioning equipment, that is delayed because of budgetary constraints. This problem highlighted San Antonio's primary facility issue—caring for the needs of existing facilities. There is no composite study quantifying the dollar amount of deferred maintenance, or the total value of desired and planned capital projects to improve existing cultural facilities. OCA does have strong anecdotal evidence of deferred maintenance among most cultural facilities, and several major capital campaigns are well behind schedule or on hold. It is clear that the magnitude of need for current cultural facilities is great. It is equally clear that current funding does not address the problem in a comprehensive manner.

The City does not currently have a capital funding program to address the needs of organizations occupying City-owned cultural facilities (see list, page 99). In fact, the City has a systemic problem of deferred maintenance and other capital needs for all of its real estate, not limited to cultural facilities, estimated in the billions of dollars. The lease agreements for City-owned cultural facilities generally transfer primary responsibility for facility maintenance to the user. As a result, all arts and cultural organizations must finance their capital needs through private funding, which poses special difficulties, as described in the next section.

> *"Fragmented is the one word that describes fund-raising in San Antonio."*
>
> *Fundraising professional*

Increase Public and Private Funding



San Antonio's arts and cultural community is under-capitalized and has faced structural problems and trends that have prevented substantial change. In the realm of public dollars, San Antonio's per capita funding for the arts and culture (measured as the budget of each city's local arts agency budget) is substantially less than the national average, and far below the cities of Dallas, Austin and Houston. Of the 50 largest U.S. cities, San Antonio ranks 26th, according to a 2003 study by Americans for the Arts. OCA's revenues derive almost entirely from the Convention and Visitors Facilities Fund (CVFF or Hotel Occupancy Tax). While these revenues have remained relatively constant over the past three years (an amount equivalent to approximately 7% to 8% of the CVFF), the total amount is inadequate to the needs identified through TCC. Recent cuts have diminished OCA's total arts grants to approximately the same amount as ten years ago, despite substantial growth in the city's population and the number of cultural organizations serving them. With no diversification of public revenues, San Antonio's arts and cultural community is unduly dependent on the state of the tourism industry.

> *"In San Antonio, there has been very poor cultivation of 2nd and 3rd generation philanthropy."*
>
> *Fundraising consultant*

Private funding presents a similarly limited environment. The number of local foundations and corporations that contribute to the arts and culture has declined in recent years. Total giving is down. In addition, fundraising experts note that family foundations are less oriented towards the creative sector, in part because newer generations of family members have different community relationships and priorities. Also, some arts and cultural organizations lack sufficient fundraising expertise or capacity to conduct state-of-the-art development campaigns. And without a unified set of cultural priorities, each organization must make its funding case individually, without strong reference to community wide consensus on a cultural need.

One bright note is the recent formation of the Bexar County Arts and Cultural Fund, a unified arts fund that seeks to generate new private dollars for arts and cultural organizations, modeled after

similar programs in Cincinnati and other cities. This fund plans to begin fundraising in 2005, targeting workplace giving and other business contributions.

Resources Strategies

30. *Develop a temporary new arts and culture committee, The Cultural Collaborative (TCC), to oversee implementation of the plan and take the lead on advocacy.*

TCC should be developed from the membership of the TCC Steering Committee with the addition of other community leaders. To avoid duplication of services and competition for resources, TCC should limit its mission to the duration of implementation of the plan and not produce public programming.

To oversee implementation, TCC should conduct an annual conference to monitor progress towards implementation of the plan and evaluate and adjust the strategies as needed. The conference should include broad representation from different sectors of the community, as well as the boards of directors of San Antonio's arts and cultural organizations. The conference should also include resource tables highlighting San Antonio's cultural offerings.

To lead on advocacy, TCC should undertake a comprehensive, community wide advocacy initiative, as recommended on page 52. Advocacy should include partnering with the Bexar County Arts and Culture Fund, as recommended on page 68.

Lead Agency:	TCC Steering Committee
Begins:	Immediately
Resources Needed:	To be effective, at least part-time staff will eventually be required

31. *Increase the annual budget allocation to the Office of Cultural Affairs for grant-making by $500,000 per year during the first three years of the implementation of the plan, to an annual total reoccurring increase of $1.5 million.*

As noted in the planning context section of this report, San Antonio lags far behind comparable cities in the level of annual support for the arts and culture. In addition, the public opinion survey indicated a high level of public support for increased allocations to the Office of Cultural Affairs. This additional funding could come from a variety of sources. One logical source would be the Convention and Visitors Facility Fund (CVFF or the Hotel Occupancy Tax). OCA currently receives an amount equivalent to approximately 7% to 8% of CVFF revenues, while state law permits dedicating as much as 15% to the arts and culture. OCA's share was more than $3.3 million in 2003; increasing it to 15% would have added approximately $2.9 million more. This recommendation would allocate, by the end of the three-year phase-in period, an amount equivalent to approximately 12% of CVFF to the arts and culture. Additional increases beyond $1.5 million, however, may be considered by

City Council as needs arise. One important advantage of allocating an increased portion of the CVFF is stability; these amounts historically are more predictable and, as a dedicated revenue source, would provide a greater assurance of continued funding. Alternatively, the City Council could consider other sources of funding, including allocation of additional support through the City's General Fund.

OCA's increased funding should be utilized to help fulfill its grant-making role to arts and cultural organizations. In addition, the Cultural Arts Board should review and revise funding guidelines to address OCA funding process issues raised during TCC meetings, including cultural equity, and to address other ways of implementing the recommendations of the plan.

In addition, regardless of how the percentage of revenues to OCA is increased, CVB should allocate funds from its own budget to fund the cultural and heritage program recommended by TCC.

Lead Agency:	CVFF Departments. Requires City Council action.
Begins:	2005/06, phased in over three years
Resources Needed:	Staff resources, $500,000 increase per year ($1.5 million total reoccurring increase per year)

---

32. Develop a new, dedicated tax-based revenue stream for arts and culture through a joint tax initiative in collaboration with other community organizations.

Going to the voters to create a source of dedicated tax revenues has been a successful strategy in communities around the U.S., including Denver (a seven county area), Salt Lake County and St. Louis. These revenue sources generate substantial amounts of annual funding and have transformed the environment for the arts and culture, providing a strong funding base that helps stabilize the community of nonprofit arts and cultural organizations. These initiatives are often based on coalitions of community interests, such as arts, natural science, parks and libraries. Packaging quality of life interests into one political initiative has been the most successful approach.

In San Antonio, both a sales and property tax initiative should be explored, in partnership with other community organizations, such as the San Antonio Public Library Foundation. TCC should provide the lead on advocacy in support of a voter initiative.

Lead Agency:	OCA in partnership with other organizations, such as the San Antonio Public Library Foundation. TCC lead on advocacy. Requires City Council action; may require Bexar County Commissioners Court action.
Begins:	2006/07
Resources Needed:	Staff resources; lobbying funds

33. *Develop a capital grants program for arts and cultural organizations for deferred maintenance and capital projects of less than $100,000.*

This recommendation addresses smaller capital needs and parallels the following recommendation for larger capital projects. Grants for smaller capital needs should be made on a competitive, bi-annual basis on the alternate years from OCA's arts funding cycle, with funds distributed annually. Eligibility should be open to any nonprofit San Antonio arts and cultural organization operating a cultural facility, whether owned by the City of San Antonio, owned by the nonprofit or secured by a long-term lease. Asset Management Department staff should compile cost estimates for deferred maintenance in city-owned cultural facilities to assess the magnitude and type of needs.

OCA, in partnership with the Asset Management Department, should investigate potential funding sources, including the CVFF (Hotel Occupancy Tax), Community Development Block Grants, private funds available through the Bexar County Arts and Cultural Fund or other private resources, City of San Antonio General Obligation and/or Certificate of Obligation Bonds, private bonds guaranteed by the city, Brownfield grants or General Fund. It is possible that funding sources for this grants program will vary from cycle to cycle.

Also, increasing communication and coordination among private and public funding agencies about the capital needs of San Antonio's arts and cultural organizations will leverage greater funding.

Lead Agency:	OCA and Asset Management Department, in partnership with Public Works Department, Housing & Community Development, Finance Department, Economic Development Department and Management & Budget Department. Requires City Council action.
Begins:	2007/2008
Resources Needed:	Funding (see above); staff resources

34. *Develop a capital grants program for arts and cultural organizations for capital projects in excess of $100,000, such as construction, renovation and endowment.*

This recommendation addresses larger capital projects and parallels the previous recommendation for smaller capital needs. Grants should be made on a competitive basis in advance of a bond election, with matching funds provided by the grantee. Eligibility should be open to any nonprofit San Antonio arts and cultural organization operating a cultural facility, whether owned by the City of San Antonio, owned by the nonprofit or secured by a long-term lease.

In the absence of, or in addition to bond funding, other funding sources should be considered, as listed in the previous recommendation. Also, increased communication and coordination about capital projects among private and public funding agencies will help to maximize and leverage funding and benefits.

Lead Agency:	OCA and Asset Management Department, in partnership with Public Works Department, Housing & Community Development, Finance Department, Economic Development Department and Management & Budget Department. Requires City Council action.
Begins:	2007/2008
Resources Needed:	Funding (see above); staff resources

---

35. Promote the increase of private funding for the arts and culture.

Private support of the arts and culture in San Antonio is relatively low and has been decreasing. To help encourage and leverage new and increased private funding, OCA should develop a quarterly forum for dialogue among both public and private funders to identify and address arts and cultural issues of community wide importance and assist with advocacy on these issues.

Also, TCC should coordinate support and advocacy in favor of the Bexar County Arts and Cultural Fund.

Lead Agency:	TCC, private funders (foundations and corporations), OCA, Bexar County Arts and Cultural Fund
Begins:	Immediate
Resources Needed:	Staff resources

---

36. Increase funding allocated to OCA for new staff positions and related program expenses.

Implementation of TCC will require increased funding allocations from the General Fund or other sources to OCA to help assure that the agency can fulfill its role. This will include new staff positions and increased program expenses.

Lead Agency:	OCA. Requires City Council action.
Begins:	2005/06
Resources Needed:	$70,000 for two new staff positions, plus related program costs, all specified in other strategies

37. *Explore the development of a performing arts center in such buildings as the Municipal Auditorium or the John H. Wood Federal Courthouse in HemisFair Park.*

The 1996 performing arts facility study and TCC participants identified the need for a proscenium theater with the technical capacity to accommodate symphonic and opera concerts, theater productions and dance. OCA should facilitate exploration of the potential for reusing the Municipal Auditorium, John H. Wood Federal Courthouse in HemisFair Park or other venue. It is anticipated that this facility would be the shared home of a consortium of organizations. Because of the large cost, this should be a long-term goal, one that will require a facility feasibility study to specify the requirements of the facility, location, potential users, management structure, funding and other issues.

Lead Agency:	OCA and TCC. Requires City Council action; may require Bexar County Commissioners Court action.
Begins:	2006/07
Resources Needed:	Staff resources and $100,000 for a feasibility study

38. *Explore the development of enhanced cultural uses of HemisFair Park, including a small (approximately 100-seat) outdoor amphitheater.*

The HemisFair Park Master Plan identifies the opportunity to develop a small amphitheater behind the Henry B. Gonzalez Convention Center that can be utilized by both the convention visitors and the general public. In addition, tenant organizations in the Park include a number of cultural institutions and have expressed the desire to augment the cultural identity of the Park. Enhanced cultural uses, including facility and program development, may also serve the goals of the new cultural and heritage tourism program, since CVB seeks ways to move visitors beyond current tourist zones and the Park is adjacent to those areas.

Lead Agency:	CVB, Parks and Recreation Department, OCA and Asset Management Department. Requires City Council action.
Begins:	2007/08
Resources Needed:	Staff resources for planning

CROSS-REFERENCES

Other strategies that apply to the Resources objective:

Strategy	*Page*
24. Advocacy Initiative	52
25. Cultural Equity Policy	52
28. Public Art Master Plan	58

IMPLEMENTATION

Timeline, Priorities and Budget

Any cultural plan needs to be implemented over time. The inevitable limitations of staff resources and new funding streams demand this. TCC is a ten-year plan and it is likely that fulfilling some objectives will require the entire time period. The following chart represents the consultant team's best estimation of the timeline and priority for beginning work during the first three years on each of the recommended strategies in the plan. To serve as a guide for City Council, it also identifies the city resources and budget needed. Some of the resources are one-time costs, as indicated on the chart, and other costs are ongoing in the form of annual appropriations. It should be noted that additional resources are required and will be provided by community partner agencies, multiplying and leveraging the impact of the city's investment.

TCC Strategy Implementation Chart			
#	**Starting Year of Implementation**		**City Resources/Budget Needed:**
	Year One: FY05/06		
1	Neighborhood cultural captains		Staff resources (OCA)
3	Inventory of cultural venues		Staff resources (OCA)
8	Art education partnership		Staff resources (OCA)
10	Arts education staff position at OCA		*$35,000 for new staff position
11	Magnet school program		Public school districts
20	Cultural and heritage tourism program		Staff resources (OCA/CVB)
22	Other economic growth opportunities		Staff resources (OCA/EDD), costs TBD
23	Coordinate creative economy efforts		Staff resources (EDD/OCA/TCC)
24/30	Advocacy organization and initiative		Staff resources (OCA/TCC)
25	Cultural equity policy		Staff resources (OCA)
26	Technical assistance grants		*$25,000
28	Public Art Master Plan		*$75,000 (consultant fees) (one-time cost)
31	Increase for OCA Arts Funding Program (3 year phase-in)		*$500,000 reoccurring increase per year
35	Promote increase in private sector funding		Staff resources (OCA)
36	Increase funding for OCA for staff and programming costs		(Costs specified in other lines in these tables)
	Year One Total:		***$635,000**

* If funding source(s) can be identified.

TCC Strategy Implementation Chart - continued			
	Year Two: FY06/07		**Resources/Budget Needed:**
2	Neighborhood arts catalogue		*$80,000 ($50,000 annual; 30,000 of this is a one-time cost for printing catalogue)
4	Portable stage		*$400,000 (one-time cost)
5	One stop permitting for festivals/special events		*$35,000 for new staff position
6	Affordable fee schedule for festivals/special events		Staff resources (OCA)
7	Opportunity San Antonio		Staff resources
13	Arts marketing program for San Antonio residents		Staff resources (OCA), costs TBD
19	COSAS catalogue		*$30,000 (one-time printing cost), staff resources
21	Cultural Tourism and Heritage plan to inform program		*$75,000 (consultant fees) (one-time cost)
31	Increase for OCA Arts Funding Program (3 year phase-in)		*$500,000 reoccurring increase per year
32	Explore dedicated tax to support the arts		Staff resources (OCA), potential lobbying costs TBD
37	Feasibility study – new performing arts center		*$100,000 (one-time cost)
	Year Two Total:		***$1,220,000**

	Year Three: FY07/08		**Resources/Budget Needed:**
9	Arts education resources available/resource directory		*$50,000
12	Scholarship program		*$25,000
14	Small business assistance		Staff resources (EDD/OCA), costs TBD
15	Foster/support workforce development		Staff resources (EDD/OCA), costs TBD
16	Develop cultural districts/zones		Staff resources
17	Artist fellowships		*$50,000
18	Artist support services		*$25,000
27	Urban design plan		*$250,000 (Planning Dept.) (one-time cost)
29	OCA neighborhood tours		*$30,000
31	Increase for OCA Arts Funding Program (3 year phase-in)		*$500,000 reoccurring increase per year
33/34	Capital grants programs		TBD
38	HemisFair Park cultural uses		TBD
	Year Three Total:		***$930,000**

*If funding source(s) can be identified.

Implementation Partners

Implementation of TCC will require a cooperative effort among many community partners. Lead and partner agencies are identified in each recommended strategy throughout the plan. A key partner will be "The Cultural Collaborative," a temporary new arts and cultural organization to oversee implementation, comprised of diverse community leaders and arising from the existing Steering Committee (see page 65). A list of lead agencies and partner agencies includes:

COSA Agencies
Asset Management Department
Convention and Visitors Bureau
Economic Development Department
Film Commission
Finance Department
Housing & Community Development Department
International Affairs Department
Library Department

Management & Budget Department
Neighborhood Action Department
Office of Cultural Affairs
Parks & Recreation Department
Planning Department
Public Works Department

Community Organizations
ACCION Texas
Alamo Community College District
American Institute of Architects
Arts and cultural organizations
Arts Education Task Force (CASA)
Bexar County Arts and Culture Fund
Businesses/corporations
Community Development Loan Fund
*Cultural Alliance San Antonio (CASA)
The Cultural Collaborative (TCC)
Downtown Advisory Board
Downtown Alliance
Edgewood Fine Arts Academy
Greater San Antonio Chamber of Commerce
Hispanic Chamber of Commerce
Independent school districts
Individual artists
Individual community leaders
Local Chambers of Commerce
Neighborhood Resource Center
Nonprofit Resource Center
North East School of the Arts
Our Lady of the Lake University
Private Foundations
Parent Teacher Associations
San Antonio Public Library Foundation
San Antonio Technology Accelerator Initiative (SATAI)
San Antonio, Inc.
South Texas Business Fund
Southwest School of Arts and Crafts
St. Mary's University
Thomas Jefferson High School

Trinity University
University of Texas at San Antonio
University of the Incarnate Word
VIA
**Westside Coalition

*Current Cultural Alliance San Antonio (CASA) Members:

Candance Andrews, San Antonio Botanical Center
Steve Bailey, Jump Start Performance Co.
Lynn Bobbit, Live from the Landing
Rose Mary Catacalos, Gemini Ink
Suzanne Dunmire, San Antonio Dance Umbrella
William Chiego, McNay Art Museum
Eduardo Diaz, SA Accorrdian Festival
Maricela Espinoza-Garcia, Guadalupe Cultural Arts Center
Bill FitzGibbons, Blue Star Arts Center
Colleen Frost, Askew Design Studio
Malena Gonzalez-Cid, Centro Cultural Atzlan
Jon Hinojosa, SAY Sí
Bruce Johnson, San Antonio Symphony
Kathryn Kanjo, ArtPace San Antonio
Cynthia Langston, Associate
Kaye Lenox, SA Public Library Foundation
Bill Lewis, Carver Cultural Center
Marise McDermott, Witte Museum
Jim McNutt, Bexar County Arts Fund
Ruth Medillin, The Alameda
Julie Mielke, Youth Orchestras of SA
Marion Oettinger, San Antonio Museum of Art
Paula Owen, Southwest School of Art & Craft
Mimi Quintanilla, Witte Museum
Richard Rosen, Magik Theatre
Graciela Sanchez, Esperanza Peace & Justice Center
Christine Sinick, San Antonio Children's Museum
Frank Villani, Arts San Antonio
Steve Whitesell, National Park Service
Bernice Williams, Blue Star Arts Center

**Current Westside Coalition Affiliates:

Centro Cultural Aztlan
Esperanza Peace and Justice Center
Guadalupe Cultural Arts Center
Jump-Start Performance Co.
National Association of Latino Arts and Culture
San Anto Cultural Arts
Urban - 15 Group

Implementation Partners with Their Responsibilities

Partners are separated into City of San Antonio (COSA) and community organizations, and listed alphabetically. Each partner's proposed responsibilities are listed by strategy number. The page numbers of all strategies are cross-referenced at the end of this section.

COSA Agencies

Asset Management Department

33. Capital Grants/Small (Co-Lead)
34. Capital Grants/Large (Co-Lead)
38. Enhanced Cultural Uses of HemisFair Park

Convention and Visitors' Bureau

13. Community wide Arts and Cultural Marketing
16. Development of Cultural Districts
20. Cultural and Heritage Tourism Program (Lead)
21. Cultural and Heritage Tourism Plan (Lead)
22. Other Economic Growth Opportunities
29. Neighborhood Tour Packages
38. Enhanced Cultural Uses of HemisFair Park

Economic Development Department

5. One-Stop Festival/Event Permitting (Co-Lead)
14. Small Business Assistance for Creative Economy (Lead)
15. Development of Creative Workforce (Co-Lead)
20. Cultural and Heritage Tourism Program
22. Other Economic Growth Opportunities (Lead)
23. Coordination of Creative Economy Development (Co-Lead)
28. Public Art Master Plan
33. Capital Grants/Small
34. Capital Grants/Large

Film Commission (CVB)

20. Cultural and Heritage Tourism Program

Finance Department

33. Capital Grants/Small
34. Capital Grants/Large

Housing and Community Development Department

33. Capital Grants/Small
34. Capital Grants/Large

International Affairs Department

20. Cultural and Heritage Tourism Program

Library Department

2. Neighborhood Arts Catalogue

Management & Budget Department

33. Capital Grants/Small
34. Capital Grants/Large

Neighborhood Action Department

16. Development of Cultural Districts

Office of Cultural Affairs

2. Neighborhood Arts Catalogue (Lead)
3. Inventory of Cultural Venues (Lead)
5. One-Stop Festival/Event Permitting (Co-Lead)
6. Affordable Use Fees for City Venues (Lead)
9. Arts Education Resource Availability (Lead)
10. Arts and Culture Education Staff Position (Lead)
12. Scholarships for Students and Artists (Co-Lead)
13. Community wide Arts and Cultural Marketing (Lead)
15. Development of Creative Workforce (Co-Lead)
16. Development of Cultural Districts (Co-Lead)
17. Individual Artists Fellowships (Lead)
18. Support Services for Individual Artists (Lead)
19. COSAS Catalogue (Lead)
23. Coordination of Creative Economy Development (Co-Lead)
25. Cultural Equity Policy Statement (Co-Lead)
26. Cultural Equity and Outreach Technical Assistance (Lead)
29. Neighborhood Tour Packages (Lead)
32. Dedicated Tax-Based Revenue Stream (Co-Lead)
33. Capital Grants/Small (Co-Lead)
34. Capital Grants/Large (Co-Lead)
36. Increased OCA Funding for Staff and Programs (Lead)
37. Exploration of Shared Performing Arts Center Facility (Co-Lead)

Office of External Relations

2. Neighborhood Arts Catalogue
13. Community wide Arts and Cultural Marketing

Parks & Recreation Department

2. Neighborhood Arts Catalogue
4. Portable Stage (Lead)
5. One-Stop Festival/Event Permitting
6. Affordable Use Fees for City Venues
13. Community wide Arts and Cultural Marketing
27. Urban Design Master Plan
28. Public Art Master Plan
38. Enhanced Cultural Uses of HemisFair Park (Lead)

Planning Department

16. Development of Cultural Districts (Co-Lead)
27. Urban Design Master Plan (Lead)
28. Public Art Master Plan

Public Works Department

16. Development of Cultural Districts
28. Public Art Master Plan (Lead)
33. Capital Grants/Small
34. Capital Grants/Large

Community Organizations

ACCION Texas

14. Small Business Assistance for Creative Economy

Alamo Community College District

15. Development of Creative Workforce

American Institute of Architects

28. Public Art Master Plan

Arts and Cultural Organizations

20. Cultural and Heritage Tourism Program
26. Cultural Equity and Outreach Technical Assistance

Arts Education Task Force (CASA)

2. Neighborhood Arts Catalogue
8. Policy Partnership for Arts and Cultural Education (Lead)
9. Arts Education Resource Availability
11. Arts Magnet High Schools
15. Development of Creative Workforce
18. Support Services for Individual Artists

Bexar County Arts and Culture Fund

37. Exploration of Shared Performing Arts Center Facility

Creative Businesses

16. Development of Cultural Districts

Community Development Loan Fund

14. Small Business Assistance for Creative Economy

Cultural Alliance San Antonio (CASA)

1. Neighborhood “Cultural Captains” (Lead)
17. Individual Artists Fellowships
24. Comprehensive Long-Term Advocacy Initiative

The Cultural Collaborative

8. Policy Partnership for Arts and Cultural Education
11. Arts Magnet High Schools
12. Scholarships for Students and Artists (Co-Lead)
23. Coordination of Creative Economy Development (Co-Lead)
24. Comprehensive Long-Term Advocacy Initiative (Lead)
25. Cultural Equity Policy Statement (Co-Lead)
30. Develop “The Cultural Collaborative” Organization (Lead)
32. Dedicated Tax-Based Revenue Stream
37. Exploration of Shared Performing Arts Center Facility (Co-Lead)

Downtown Advisory Board

16. Development of Cultural Districts

Downtown Alliance

16. Development of Cultural Districts

Edgewood Fine Arts Academy

11. Arts Magnet High Schools (Co-Lead)

Greater SA Chamber of Commerce

7. “Opportunity San Antonio” Board Training (lead)
16. Development of Cultural Districts
22. Other Economic Growth Opportunities

Hispanic Chamber of Commerce

8. Policy Partnership for Arts and Cultural Education

Individual Artists

16. Development of Cultural Districts

Local Chambers of Commerce

16. Development of Cultural Districts

Neighborhood Resource Center

1. Neighborhood "Cultural Captains"
2. Neighborhood Arts Catalogue
7. "Opportunity San Antonio" Board Training
29. Neighborhood Tour Packages

Nonprofit Resource Center

7. "Opportunity San Antonio" Board Training
14. Small Business Assistance for Creative Economy
17. Individual Artists Fellowships
18. Support Services for Individual Artists
26. Cultural Equity and Outreach Technical Assistance

North East School of the Arts

11. Arts Magnet High Schools (Co-Lead)

Our Lady of the Lake University

15. Development of Creative Workforce

Private Foundations

35. Increased Private Funding for the Arts and Culture

PTAs (Parent Teacher Associations)

15. Development of Creative Workforce

San Antonio Public Library Foundation

32. Dedicated Tax-Based Revenue Stream

San Antonio Area Tourism Council

22. Other Economic Growth Opportunities

San Antonio Technology Accelerator Initiative (SATAI)

22. Other Economic Growth Opportunities

San Antonio, Inc.

14. Small Business Assistance for Creative Economy
15. Development of Creative Workforce
22. Other Economic Growth Opportunities
23. Coordination of Creative Economy Development (Co-Lead)

School Districts

8. Policy Partnership for Arts and Cultural Education

Southwest School of Arts and Crafts

15. Development of Creative Workforce

South Texas Business Fund

14. Small Business Assistance for Creative Economy

St. Mary's University

7. "Opportunity San Antonio" Board Training
15. Development of Creative Workforce

Thomas Jefferson High School

11. Arts Magnet High Schools (Co-Lead)

Trinity University

15. Development of Creative Workforce

University of Texas at San Antonio

14. Small Business Assistance for Creative Economy (Institute for Economic Development)
15. Development of Creative Workforce
26. Cultural Equity and Outreach Technical Assistance (Department of Public Administration)

University of the Incarnate Word

15. Development of Creative Workforce

VIA

16. Development of Cultural Districts
29. Neighborhood Tour Packages

Westside Coalition

1. Neighborhood "Cultural Captains"
24. Comprehensive Long-Term Advocacy Initiative

City Council and Bexar County Commissioners Court

Action is or may be required in implementation for the following strategies:

City Council

16. Development of Cultural Districts
17. Individual Artists Fellowships
23. Coordination of Creative Economy Development
25. Cultural Equity Policy Statement
31. Increase OCA Budget Allocation
32. Dedicated Tax-Based Revenue Stream
33. Capital Grants/Small
34. Capital Grants/Large
36. Increased OCA Funding for Staff and Programs
37. Exploration of Shared Performing Arts Center Facility
38. Enhanced Cultural Uses of HemisFair Park

Bexar County Commissioners Court

16. Development of Cultural Districts
23. Coordination of Creative Economy Development
32. Dedicated Tax-Based Revenue Stream
37. Exploration of Shared Performing Arts Center Facility

Page

Recommendation	Page	Recommendation	Page	Recommendation	Page
1	30	14	43	27	58
2	30	15	43	28	58
3	30	16	44	29	59
4	31	17	45	30	65
5	31	18	45	31	65
6	32	19	45	32	66
7	32	20	46	33	67
8	32	21	46	34	67
9	33	22	47	35	68
10	33	23	47	36	68
11	34	24	52	37	69
12	34	25	52	38	69
13	34	26	52		

APPENDICES

Detailed Vision Statements

In addition to the overall vision for TCC, the Executive Committee developed detailed vision statements for ten focus areas in the planning process. These ten focus areas were reorganized into the five objectives of the completed plan.

Advocacy and Outreach: A culturally literate citizenry and community leaders that recognize the importance of arts and culture in civic life, the economy and education, and that actively support arts and culture through community participation, financial contributions, volunteerism and political advocacy

Civic Aesthetics/Public Art: A strong and well-supported program of public art, design and architectural preservation that, over time, will integrate arts and culture throughout the city's built environment, preserve San Antonio's historical resources and enhance its contemporary architecture and urban design

Creative Individuals: A strong system of support for professional and amateur artists of all ages, creative individuals, and local creative businesses that have the facilities and resources to produce their work, who are recognized for their talents locally, regionally and nationally, and who contribute to San Antonio's economy

Cultural Equity: Regarded as fundamental to San Antonio's arts and cultural environment, including the equitable distribution of resources among arts providers and the diverse communities they serve, as well as opportunities for relevant participation by all citizens

Economic Development: A well-understood and well-planned creative economy that is recognized by residents and visitors for its unique and authentic cultural identity that partners successfully with other economic sectors and that strengthens San Antonio's overall economy through the creation of sustainable jobs

Education: A fully developed, coordinated and well-supported system of arts and cultural learning opportunities in which schools actively partner with San Antonio's cultural institutions to integrate arts and culture into the curricula and in which citizens of all backgrounds, ages and interests have access to lifelong learning in arts and culture

Infrastructure/Ecosystem: High quality, well-equipped and well-maintained facilities and support services that allow the city's artists and cultural institutions to achieve their missions and that help attract creative people and businesses to San Antonio

Resources: A diverse system of public and private resources, partnerships and collaborations to support the artistic and cultural growth of the city, backed by leadership sufficient to create and sustain the system

Cultural & Heritage Tourism: Local, regional and national recognition of San Antonio as an important cultural and heritage destination and of the vital role San Antonio's arts and cultural community plays as an economic generator for the city, enhancing local culture and tradition, attracting visitors and bringing together residents and visitors

Vital Neighborhoods: Strong neighborhoods that possess the resources and facilities to permit arts and culture to reinforce community interaction, tradition and pride through a diverse program of performances, exhibitions, festivals and other activities

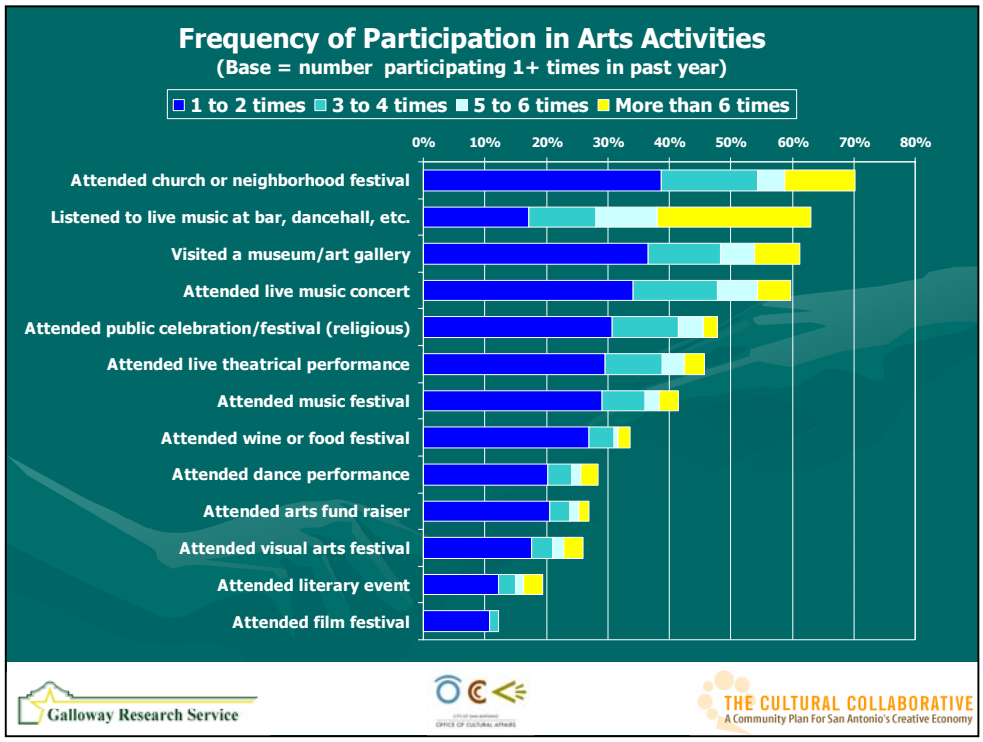
Public Opinion Survey

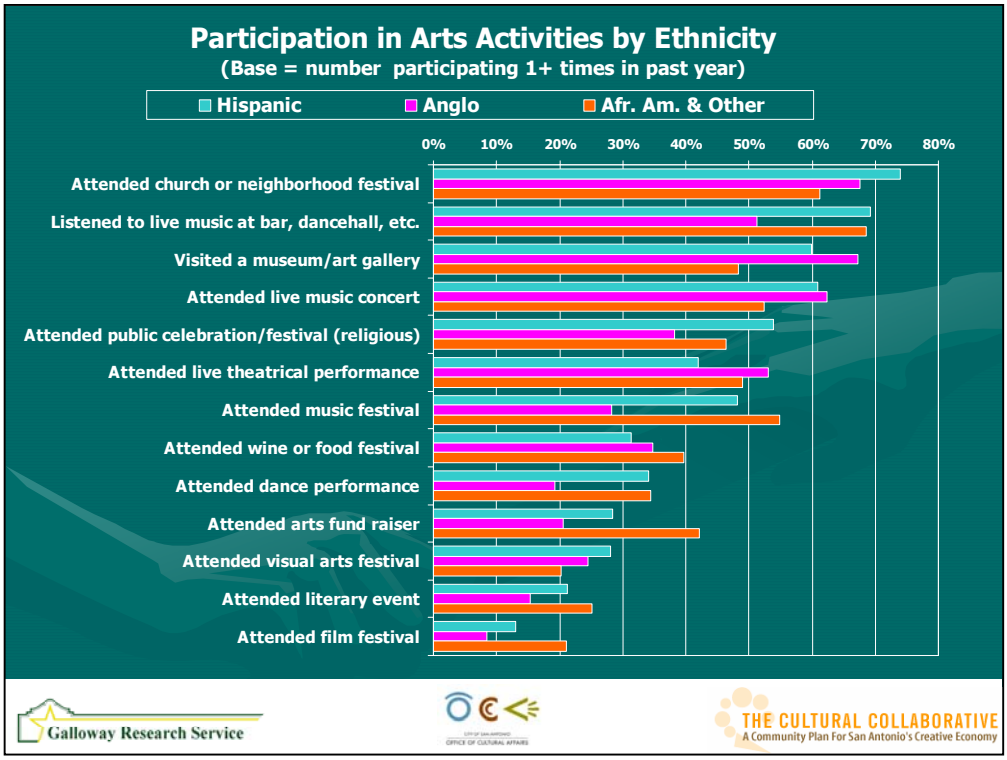
Overview

In October and November 2004, Galloway Research Service conducted a random household telephone survey in English and Spanish of 500 people in Bexar County. The purpose of the survey was to assess San Antonio's participation in arts and cultural activities and measure public opinions about arts education and government funding of the arts and culture. The methodology assured a representative sample of respondents, one that reflects the entire population in demographic terms and a 4% margin of error.

Summary Conclusions

- Nine out of ten people in San Antonio have participated in a cultural event or activity in the past year. Most have participated in multiple activities.
- The range of cultural activities and events in which San Antonians engage is very broad, from attendance at neighborhood and city-wide festivals to listening to live music in dancehalls and attending theatrical and live dance performances.
- Frequent participation in many types of art-related or cultural events is stronger among the better educated and more affluent and is weakest among those with a high school education or less and incomes under $35,000 per year.





- While participation at specific events may be higher among certain ages (i.e. young people at rock music concerts) or among certain ethnic groups (i.e. Hispanics at Spanish language plays) the great variety of specific events within most activity categories means that participation in most categories does not vary greatly by ethnicity or age as much as by education or income.

- Of all identified groups, voters are far more likely than non-voters to participate in cultural or art-related activities.

- More than half of all Bexar County households with children have a child who is active in an art-related activity outside school.

- More than half of all Bexar County adults think that it is very important that:

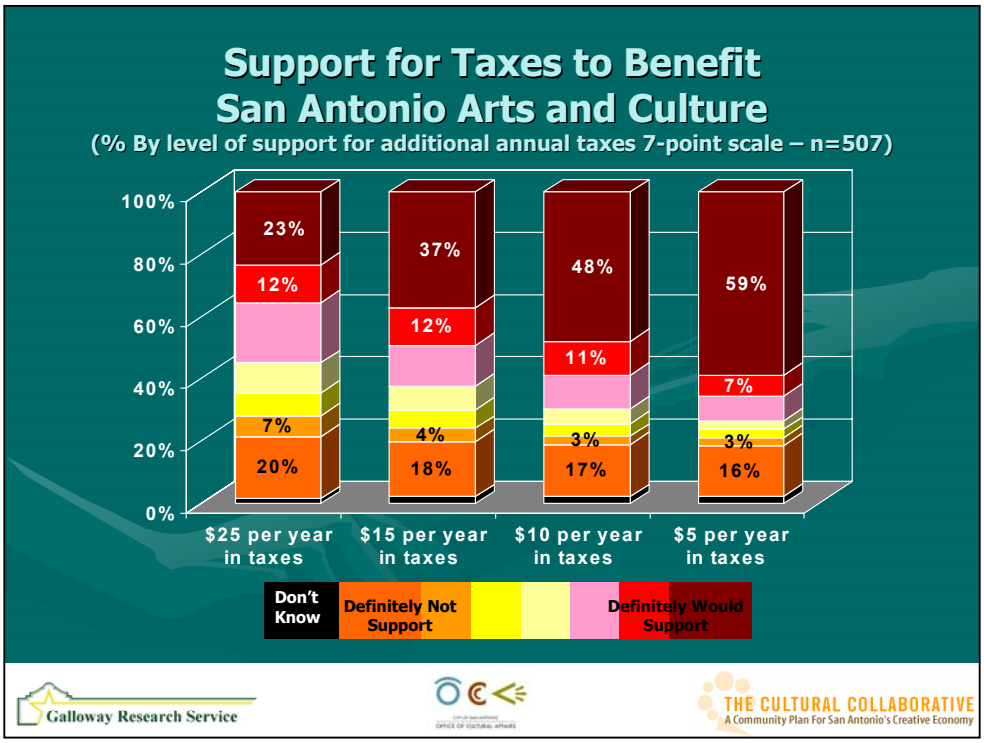
  - Public schools increase the amount of art and music education they provide
  - Public schools direct more of their budgets into art and music education without raising taxes

- More than four in ten adults also state that it would be very important to raise school taxes to provide for additional art education.

- Even though opinions are mixed on whether San Antonio lags behind other cities in its support of the arts, a majority of people in Bexar County strongly agree that the city government should spend more in supporting cultural events and that more of the city budget should go toward enhancing the development of art and culture in San Antonio.

- One half or more of all people in Bexar County would support a tax initiative to fund the arts at levels of $15 per year or less in additional taxes. More than two-thirds strongly support such an initiative at the $5 per year level.

- Support for any arts funding tax initiative is far more likely to receive public approval if it comes through hotel occupancy taxes than through sales or property taxes.



- In San Antonio, the phrase "art and culture" may sound foreign or even intimidating to some poorer and less-educated people. In practice, San Antonians frequently think of their participation in many types of cultural events as "leisure activities" or "entertainment." The most popular categories of events include:

  - Attendance at church or neighborhood festivals
  - Listening to live music in night clubs, bars and dancehalls

The complete public survey report is available upon request from OCA.

The Planning Process

The goal of the TCC planning process was to assist the community of San Antonio in developing its own cultural plan—like holding a mirror up to the community. The process was designed to elicit a range of ideas about needs and possible solutions from the broadest possible spectrum of stakeholders.

The planning process lasted 15 months, from the initial Finding Ways Conference in November, 2003 to completion of the plan in January, 2005. An 86-member Steering Committee of community leaders from inside and outside the creative community oversaw the planning process. An Executive Committee participated in five additional working sessions. More than 1,000 individuals and numerous organizations participated directly, providing their insight and suggestions through the conference, interviews, focus groups and six community forums held in neighborhoods throughout the city. Wider input was gathered from a random telephone household opinion survey, an economic impact study and a study of San Antonio's creative businesses. To gain additional perspectives, the planning team conducted an extensive review of relevant San Antonio plans and studies. They also compared San Antonio to other cities and examined models from other communities.

The planning process identified ten issues for consideration:

Advocacy and outreach	Creative individuals	Resources
Arts and cultural infrastructure	Cultural and heritage tourism	Vital neighborhoods
Arts and culture in education	Cultural equity	
Civic aesthetics and public art	Economic development	

Investigation of these issues resulted in the development of the five objectives of the plan:

Access	Community awareness	Resources
Economic development	Authenticity and creativity	

As discussed in the Cultural Equity section (page 11), this issue was viewed by participants as a fundamental value that applies throughout the subject areas of the plan.

The following is a list of meetings held as part of the TCC planning process. A list of participants and additional detail on the planning process is in Planning Participants, page 87.

Finding Ways: A Conference on Art, Culture & Economic Development in San Antonio
Approximately 450 attendees

TCC Steering Committee Meetings
November 2003
January 2004
October 2004
January 2005

TCC Executive Committee Meetings
January 2004
March 2004
April 2004
May 2004
July 2004

TCC Community Forums (6)
June 2004: City Council Districts 1 - 2
July 2004: City Council Districts 3 - 4 and 5 - 6
September 2004: City Council Districts 7 - 8 and 9 - 10
October 2004: Citywide Town Hall Meeting

TCC Focus Group Meetings (23)
Alliance of Chambers of Commerce
Architects
Art Galleries and Commercial Cultural Retailers
Artists
Arts and Cultural Festival Organizers
Arts and Cultural Funders
Arts Dynamic Task Force
Arts Education Task Force
Arts Organizations
Bexar County Arts and Cultural Fund Board of Directors
College and University Facilities Directors
Cultural Arts Board
Digital Media Arts
Film Industry
HemisFair Park Tenants and Park Planners
Hip Hop Culture
Neighborhood Resource Center 2004 Conference
OCA Funding Policies & Guidelines
Public Art Committee
Public Artists
Senior Citizens
West Side Coalition
Youth

TCC Key Person Interviews
69 Individuals

TCC Implementation Partners Meeting
18 partners

Planning Participants

Since November 2003, when TCC officially began with Finding Ways: A Conference on Art, Culture & Economic Development in San Antonio, the community cultural planning initiative has involved more than 1,000 people.

TCC Steering Committee (See roster inside cover)

TCC Executive Committee

John Adams
Tom Cannon
Rose Catacalos
Ramiro Cavazos
Lila Cockrell
Michael De La Garza
Tom Frost, III
Virginia Gill
Malena Gonzalez-Cid
Joe Guinn
Woody Halsey
Patricia Hawk-Wing
Jon Hinojosa
James Hu
Emily Jones
Megan Kromer
Claudia Ladensohn
James LeFlore
William Lewis
Maria Lopez de Leon
Michael Martinez
James McNutt
John Milam
Debbie Montford
George W. Neubert
Virginia S. Nicholas
Steven Nivin
Al J. Notzon
Paula Owen
Jackie Pepper
Aaronetta Pierce
Linda Rivas
Richard Rosen
Graciela Sánchez
Stephanie Sant'Ambrogio
Leslie Sapadin
Susan Spencer
Mary Ann Turner
Frank Villani
Rebecca Waldman
Marc Weigand
Reggie Williams

All TCC Participants (partial list)

The following is a partial list of people who participated in the TCC planning process through community forums, focus groups, meetings and interviews.

Mark Abbott
Donald Abering
John Adams
Cynthia Adams
Noel Merriam
Jerry Allen
Gilbert Alonzo
Richard Alvarado
Rubin Andrade
Andres Andujar
Arthur Armigo
Donna Aronson
Twyla Arthur
Susan Athene
Susan Auderer
Lara August
Michael Avila
Camille Bach
Mike Bacon
Tom Baggs
Evelynn Bailey
Steve Bailey
Brandy Balderas
Jerry Barloco
Leticia Barrera
Enrique Barrera
Marisela Barrera
Marco A. Barros
Mary Bartlett
RM Benavides
Andy Benavides
Tracey Bennett
Donald Berdes
Susan Blackwood
Chuck Blische
Robert Bona
Carl Booker
Michael Bowen
Barbara Bowie
Penny Boyer
Cakky Brawley
Terry Brechtel
Alexis Brerman
Ben Brewer
Mary Briseño
Rolando Briseno
Hazel Browning
Camille Buck
Ruth Buenello
Bruce Bugg
Barbara Burk
Bett Butler
Laura Cabanilla-Cruz
DH Cadena
Drew Cameron
Dennis Campa
Tom Cannon
Fernando Cano
Mary Cantu
Richard Cardenas
Hector Cardenas
Kate Carey
John Carroll
Marcie Casas
Manu Castill
Michael Castillo
Roger Castillo
Christina Castro
Julian Castro
Rosemary Catacalos
Ramiro Cavazos
Celeste Cavazos
Cathleen Ceneto
Danville Chadbourne
Asia Ciaravino

George Cisneros
Antonio Cisneros
Katherine Cisneros
Kathy Clay-Little
Lila Cockrell
Cathy Cockrell-Newton
Shirley Coleman
Giorgio Colussi
Edward Conroy
Meredith Coppolo
Kim Corbin
Kerra Corson
Elizabeth Costello
Charlotte Cox
Elizabeth Cramirez
Stephen Cross
Teresa Cruz
Agosto Cuellar
Mariana Dannelley
Jackie Darby
Heather Davis
Michael de la Garza
Maria deLeon
Rachel Delgado
Marilyn Dering
Eduardo Diaz
Euselsio Diaz
Siboney Diaz-Sanchez
Dominick Dina
Ned Dobberfuhl
Gene Dowdy
Michelle Dudley
Louis Dufault
Lou Dufault-Navarro
Jane Dunnewold
Heather Eichling
Allison Elder
Joshua Elzy
Charles English
Mara Epoaida
Edna Escudero
Maricela Espinoza-Garcia
Sara Eyestone
Marely Faye
Marilyn Faye
Mel Feldman
Charles Field
Germaine Field
Erin Finney
Bill FitzGibbons
Bruce Flohr
CCR Flores
Carolina Flores
Reginald Flowers
Saskia Focher
Paul Ford
AnaMaria Fox-Baker
Kenneth Freudigman
Colleen Frost
Tom Frost III
Jesus Fuentes
Ralph Galvan
Gini Garcia
Jose Garcia
Adriana Garcia-Searcy
Mayor Edward D. Garza
Marisa Garza
Aubrey George
Virginia Gill
Rose Glennon
Shirley Glueck
Dan Goddard
Randall Goldsmith
Gordan Gomer
Angelica Gomez
Mike Gonzaba
Bruce Gonzales
David Gonzales
Bruce Gonzales
Malena Gonzalez-Cid
Jordan Gouser
LE Green
Kate Green
Mike Greenberg
Julius Grubou
Jose Guadiana
Elena Guajardo
Milton Guess
Joe Guinn
Amber Gurrola
Lupita Gutierrez
CCR Haass
Louise Haeuser
M Haeuser
CCR Hall
Art Hall
Woody Halsey
Lloyd Hawkins
Patricia Hawk-Wing
Carol Haywood
Andrew Herdeg
Debbie Hewitt
Barbara Hill
Jon Hinojosa
Nettie Hinton
James Hu
Marcie Ince
Cunneen Ingmundson
Michael Ingraham
Michael Ingudson
Antoinette Jackson
Charlie Jarrell
Laurel Jensen
Stacey Johnson
Ken Johnson
Barbara Johnson
Brenda Johnston
Emily Jones
Elena Guajardo
Emil R.W. Juis
June Kachtik
Charlotte Kahl
Kathryn Kanjo
Rory Keeth
Amy Ketzler
Tom Kingery
Brenda Kingery
Zapata Klien
JPal Knight
Joseph Krier
Megan Kromer
Kay Kutceyan
Claudia Ladensohn
Tabetha Landin
Cynthia Langston
Tamara Langwell
Jesse Lara
Jim LaVilla-Havelin
Jaime Ledezina
Marion Lee
James LeFlore
Kaye Lenox
William Lewis
James Lifshutz
Jim Lindsey
Al Lomas
Jo Long
Rodolfo Lopez
Maria Lopez de Leon
Roland Lozano
Barbara Lozier
Victor Luna
Florence MacDaniel
Bruce MacDougal
Fannie Mann
Rowland Martin
Dennis Martinez
Mari Martinez
Michael Martinez
Leroy Martinez
Pablo Martinez
Vince Martinez
Elena Martin-Villarreal
Benito Matate
Malcolm Matthews
Drew Mayer-Oakes
Dean McCall
Marguerite McCormick
Marite McDermott
Lisa McNeel
Jim McNutt
Ruth Medellin
Dennis Medina
Michael Mehl
Patricia Mejia
Alicia Mena
Chris Mendiola
Pete Mendiola
Elaine Mendoza
Betty Merchant
Noel Merriam-Gourley
CA Messina
Charles Middlefeo
Charles Middleton
John Milam
Karen Miller

Dodie Miller
Joan Miller
Bruce Miller
Bryce Milligan
Ken Mireles
Palmer Moe
Keith Mohlestein
Emil Moncivias
Debbie Monford
Kenneth Moore
Lew Moorman
Gabriel Morales
Jesse Moreno
Eloise Morin
David Morin
Rex Moss
Keith Muhlestein
Robert Munillo
Mikky Muniz
Dolores Murff
Danita Nelson
George Neubert
Virginia Nicholas
Milo Nitschke
Steven Nivin
Ron Noble
Al Notzon
Carl Oberlender
Cathy Obriotti Green
Lisa Ortiz
Paula Owen
Linda Pace
Felix Padrón
Peggy Pasko
Michael Pasko
Nettie Patricia
Annalisa Peace
Manrial Pena
Dora Pena
Jackie Pepper
Ruby Perez
Richard Perez
Joe Picazo
Aaronetta Pierce
Kathleen Pittman
Diane Powers
Patricia Pratchett
Ed Preston
Amy Putney
Juan Quijano
Mimi Quintanilla
CCR Radle
Rajam Ramamurthy
Karlos Ramirez
Norma Ramirez
Dr. Elizabeth Ramuiz
Nicole Rarling
Phil Reidinger
Al Rendon
Kathleen Renhood
Leticia Retamozo
Diana Reyes
Elizabeth Reyna
Mark Richter
Ken Riddell
Sarah Rios
Bethany Rios
Linda Rivas
Diana Roberts
Leticia Rodrigez
Roland Rodriguez
Leticia Rodriguez
AJ Rodriguez
Carol Rodriguez
Angel Rodriguez
LadyRay Romaro
Isabel Romero
Ricardo Romo
Tom Rooke
Richard Rosen
Bob Ross
Alex Rubio
Tom Rumora
Kara Sagebiel
Kara Sagelin
Graciela Sanchez
Enrique Sanchez
Isabel Sanchez
Ana Sandoval
Jorge Sandoval
Laura Sanford
Stephanie Sant'Ambrogio
Leslie Sapadin
Joseph Saucedo
Steven Schaner
Pat Schefield
Mark Schlesinger
Sylvia Schmidt
Linda Schuber
Carroll Schubert
Sally Schwab
Dick Schwab
Jonathan Seals
Bill Searcy
Michael Segovia
Ron Segovia
Joel Settles
Sherry Shaw
Regis Shephard
Betty Sides
Harpreet Singh
Jemoore Slepture
Ric Slocum
Diann Sneed
Susan Spencer
Paul Stahl
Margaret Stanley
Claude Stanosh
Barbara Stanush
Michelle Stanush
Claire Stevenson
Cher Stratton
Mash Sullivan
Noel Sunige
Colleen Swain
Juan Tejeda
Melvin Tennant
Lyndsay Thom
Jon Thompson
Laura Thompson
A Thompson
Anthony Tobins
MariaElena Torralva-Alonso
Kathleen Trenchard
Victor Trevino
MaryAnn Turner
Marta Valadez
Eric VanBuren
Deon VanRooyen
Laura Varela
Kathy Vargas
Laura Varla
Ramon Vasquez
Gloria Vasquez
Ramon Vasquez y Sanchez
Elizabeth Vega
Sophie Vilea
Frank Villani
Joe Villarreal
Mike Villyard
Rebecca Waldman
Anne Wallace
Lloyd Walsh
Bettie Ward
Pendleton Ward
Deborah Warner
Hubert Watson
Tom Wendorf
Brent Widen
Marc Wiegand
Bernice Williams
John Williams
Kim Williams
Reggie Williams
John Wish
Nelson Wolff
Elaine Wolff
John Worthington
Terry Ybanez
Stephen Yndo
Judith York
Peter Zanoni
Laurie Zapalac
Bob Zeigler

TCC Key Person Interviewees (69 Individuals)

Marco A. Barros, Executive Director, San Antonio Area Tourism Council
Bacon Lee & Associates: Mike Bacon and Marion Lee, Principals
Andy Benavides, Owner, 1906 Gallery
Susan Blackwood, President, San Antonio Sports Foundation
Terry Brechtel, City Manager
Ben Brewer, President, Downtown Alliance
Drew Cameron, Director, COSA Housing & Community Development
Dennis Campa, Director, COSA Community Initiatives Department
Ramiro Cavazos, Director, COSA Economic Development Department
George Cisneros, Technology Artist & Composer
City Council Representative Barrera
City Council Representative Castro
City Council Representative Flores
City Council Representatives Haass
City Council Representative Hall
City Council Representative Perez
City Council Representative Radle
City Council Representative Carroll W. Schubert
City Council Representative Segovia
City Council Representative Williams
Edward Conroy, Development Director, Southwest School of Arts and Crafts
Elizabeth Costello, Director, COSA International Affairs Department
Eduardo Diaz, Former Exec. Dir., COSA Office of Cultural Affairs
Barbara Johnson, President-Elect, San Antonio Conservation Society
James LeFlore, COSA Public Art & Design Enhancement Program
Colleen Frost, ASKEW
Jose Luis Garcia, Chief of Protocol, COSA International Affairs Department
Mayor Edward D. Garza
Aubrey George, Acting Director, COSA Library Department
Rose Glannon, Curator of Education, McNay Art Museum
Dan Goddard, Arts Writer, San Antonio Express-News
Randall Goldsmith, President, San Antonio Technology Accelerator Initiative
Milton Guess, Chair, San Antonio Area Tourism Council
Jim La-Villa Havelin, Southwest School of Art & Craft
Jon Hinojosa, Executive Director, SAY Sí
Laurel Jensen, COSA Asset Management
Stacey Johnson, Dean, Arts, Humanities & Social Sciences, Palo Alto College
June Kachtik, President, Bexar Land Trust
Joseph Krier, President, San Antonio Greater Chamber of Commerce
Megan Kromer, Consultant
Kaye Lenox, President, San Antonio Library Foundation
James Lifshutz, President, Lifshutz Companies
Jo Long, Arts Supporter
Anna-Marie Lopez, President, 7 Records
Roland Lozano, Assistant to the City Manager
Florence MacDaniel, Executive Director, Nonprofit Resource Center of Texas
Bruce MacDougal, Executive Director, San Antonio Conservation Society
Elena Martin-Villarreal, Director General, Casa San Antonio en Monterrey, Mexico
Dennis Martinez, Chair, San Antonio Library Foundation
Malcolm Matthews, Director, COSA Parks & Recreation Department
Elaine Mendoza, Chair, San Antonio Hispanic Chamber of Commerce
Bruce Miller, Executive Director, KellyUSA Business Park
Palmer Moe, Exec. Dir., Kronkosky Charitable Foundation
Emil R. Moncivais, Director, COSA Planning Department
Lew Moorman, V.P. Rackspace Managed Hosting
Keith Muhlestein, Brooks City Base
Milo Nitschke, Director, COSA Finance Department
Steven Nivin, Senior Economist, COSA Economic Development Department
Linda Pace, Trustee, ArtPace A Foundation for Contemporary Art San Antonio
Dr. Ricardo Romo, President, Univ. of Texas at San Antonio
Laura Sanford, President, SBC Foundation
Margaret King Stanley, former President, San Antonio Performing Arts
Melvin Tennant, Director, San Antonio Convention & Visitors' Bureau
Kathy Vargas, Artist
Frank Villani, Co-Chair, CASA
Rebecca Waldman, Director, COSA Asset Management
Tom Wendorf, Director, COSA Public Works Dept.
Nelson Wolff, Bexar County Judge
Peter Zanoni, City of San Antonio Budget Office

Focus Groups (23)
(In chronological order)

Cultural Arts Board
March 8, 2004
OCA Conference Room

Meredith Coppolo
Woodruff Halsey
Ruby Perez
Patricia Pratchett
Bettie Ward

Arts Organizations Focus Group
Alameda Theatre Koehler Auditorium
April 7, 2004

Steve Bailey
Allison Elder
Kenneth Freudigman
Jon Hinojosa
Kathryn Kanjo
Cynthia Langston
Rodolfo Lopez
Leroy V. Martinez
Michael Martinez
Marguerite McCormick
Michael Mehl
Lisa Ortiz
Mark A. Richter
Diana Roberts
Graciela Sanchez

Artists Focus Group
April 7, 2004
Alameda Theatre Koehler Auditorium

John Carroll
Danville Chadbourne
Asia Ciaravino
George Cisneros
Dora Pena
Alex Rubio
Mark Schlesinger
Regis Shephard
Lloyd Walsh
Bernice B. Williams
Terry A. Ybanez

Press Meeting
May 3, 2004
Alameda Theatre Koehler Auditorium

Kathy R. Clay-Little, Kat C Communications
Mike Greenberg, San Antonio Express-News
Rory Keeth, Liberty Broadcasting & Media, LLC
Elaine Wolff, San Antonio Current

Youth Focus Group
May 3, 2004
Bazan Library

Brandy Balderas
Ruth Buenlello
Mary Cantu
Antonio Cisneros
Siboney Diaz-Sanchez
Amber Gurrola
Tabetha Landin
Victor Luna
Gabriel Morales
Mikky Muniz
Juan Quijano
Bethany Rios
Sarah Rios
Elizabeth Vega

Neighborhood Resource Center/15th Annual Neighborhood Conference
TCC Workshop: Enhancing Your Neighborhood Through Cultural Arts
June 5, 2004
KellyUSA

Gilbert Alonzo
Enrique M. Barrera
Leticia G. Barrera
Richard H. Cardenas
Stephen Cross
Heather Davis
Elena Guajardo
Lloyd Hawkins
Cynthia Langston
Fannie Mann
David Morin
Eloise D. Morin
Carl Oberlender
Elizabeth Reyna
Sherry Shaw
Betty Sides
Mike Villyard

Senior Citizens Focus Group
June 7, 2004
Central Library

Andres Andujar
Arthur Armigo
Shirley F. Coleman
Nettie Patricia Hinton
Jackie Pepper
Bob Ross

Arts and Cultural Festivals Focus Group
June 7, 2004
Alameda Theatre Koehler Auditorium

Chuck Blische
Rosemary Catacalos
Leroy V. Martinez
Vince Martinez
Michael Mehl
Dodie Miller
Jesse Moreno
Juan Tejeda
Anthony C. Tobins
Gloria F. Vasquez
Ramon Vasquez y Sanchez

Bexar County Arts and Cultural Fund Focus Group Meeting
July 6, 2004
Alameda Theatre Koehler Auditorium

Donna Aronson
Michael Bowen
Marcie Casas
Cathy Cockrell-Newton
Bruce Flohr
Brenda Johnston
James McNutt
Ric Slocum
John Worthington

Arts Dynamic Task Force Meeting
July 6, 2004
Alameda Theatre Koehler Auditorium

Camille Bach
Jon Hinojosa
Jim LaVilla-Havelin
Noel Merriam-Gourley

College and University Facilities Directors Focus Group
July 7, 2004
Alameda Theatre Koehler Auditorium

Michael Avila
Louis Dufault
Jim Lindsey
Mari Martinez
Karlos Ramirez

Hemisfair Park Focus Group Meeting
July 7, 2004
Institute of Texan Cultures

John Adams
Jerry Barloco
Mary Briseno
Laura Cabanilla-Cruz
Teresa Cruz
Ana Maria Fox-Baker
Mike Gonzaba
Barbara Lozier
Malcolm Matthews
Jesse Moreno
Rex Moss
Richard Rosen
Rebecca Waldman

Digital Media Arts Focus Group
July 8, 2004
Alameda Theatre Koehler Auditorium

Susan Auderer
Tom Baggs
George Cisneros
Paul Ford
Kara Sagebiel

Art Gallery and Commercial Cultural Retailers Focus Group
July 8, 2004
Alameda Theatre Koehler Auditorium

Carolina G. Flores
Gini Garcia
Alicia Mena
Charles Middleton
Al Rendon
Kathleen Trenchard

Architects Focus Group
September 1, 2004
Alameda Theatre Koehler Auditorium

Mary Bartlett
Michelle Dudley
Julius M. Grubou
Andrew Hendeg
Lyndsay Thom
Laurie Zapalac

OCA Funding Policies and Guidelines Focus Group
September 1, 2004
Alameda Theatre Koehler Auditorium

Rose Catacalos
Maricela Espinoza-Garcia
Bill FitzGibbons
Malena Gonzalez-Cid
Lupita Gutierrez
Woody Halsey
Jon Hinojosa
Cynthia Langston
Leroy V. Martinez
Ruth M Medellin
Felix Padrón
Ruby A. Perez
Mimi Quintanilla
Lady Ray Romano
Joe R. Villarreal
Frank Villani
Bettie Ward

Public Artists Focus Group
September 2, 2004
Alameda Theatre Koehler Auditorium

Twyla Arthur
Angel Rodriguez Diaz
Bill FitzGibbons
Tamara Langwell
Jimmy LeFlore
Robbins
Anne Wallace
Bernice Williams

Public Art Committee Focus Group
September 2, 2004
Alameda Theatre Koehler Auditorium

Cakky Brawley
Woody Halsey
Tamara Langwell
James LeFlore
Bernice Williams

Hip Hop Culture Focus Group
September 3, 2004
Alameda Theatre Koehler Auditorium

Cynthia Adams
Carl T. Booker
Barbara Bowie
Kerra S. Corson
Reginald Flowers
Felix Padròn
Jemoore Slepture
A. Thompson
Laura Thompson
Eric Van Buren

Arts Education Task Force Meeting
October 18, 2004
Southwest School of Art and Craft, Navarro Campus

Noel "Bella" Merriam
Camille Buck
Bett Butler
Mary Cantu
Kate Carey
Rose Glennon
Barbara Hill
Jim LaVilla-Havelin
Betty M. Merchant
Alexis Brerman Roberts
A.J. Rodriguez
Isabel Romero
Judith York

Film Industry Focus Group
October 19, 2004
Alameda Theatre Koehler Auditorium

Fernando Cano
Roger Castillo
Jesus Fuentes
Drew Mayer-Oakes
Dora Pena
Manrial Pena
Deon Van Rooyen
Jorge Sandoval
Mash Sullivan
Marta Valadez
Laura Varela

Alliance of Chambers of Commerce Focus Group
October 20, 2004
Greater SA Chamber, McDermott Briefing Center

James Hu
Joe Krier
Diane Powers
A.J. Rodriguez
John Williams

Arts and Cultural Funders Focus Group
October 20, 2004
Alameda Theatre Koehler Auditorium

Bruce Bugg
Michael Castillo
Euselsio Diaz
Jim McNutt
Laura Sanford
Leslie Sapadon
Lady Ray Romano

West Side Coalition Meeting
October 20, 2004
JumpStart Theater

Steve Bailey
George Cisneros
Katherine Cisneros
Malena Gonzalez-Cid
Amy Ketzler
Zapata Klein
Maria de Leon
Graciela Sanchez
Ramon Vasquez y Sanchez

TCC Community Forums (6)
(In chronological order)

Council Districts 1 & 2
June 7, 2004
San Antonio Central Library

Donald Abering
Susan Athene
Lara August
Marisela Barrera
Tracey Bennett
Robert Bona
Penny Boyer
Ben Brewer
Rolando Briseno
Hazet M. Browning
Cathleen Ceneto
George Cisneros
Meredith Coppolo
Agosto Cuellar
Michael De La Garza
Rachel Delgado
Marilyn Dering
Ned A. Dobberful
Jane Dunnewold
Heather Eichling
Joshua Elzy
Charles English
Marilyn Faye
Mel Feldman
Erin Finney
Maria Fox-Baker
Colleen S. Frost
Ralph Galvan
Gordan Gomer
Kate Green
L. E. Green
Jose Guadiana
Woody Halsey
Carol Haywood
Barbara Hill
Nettie Patricia Hinton
Michael Ingraham
Charlie Jarrell
Tom Kingery
Brenda Kingery
Kay Kutceyan
Jesse L. Lara
Rowland Martin
Vince Martinez
Ruth Medellin
Charles Middleton
Joan Miller
Karen L. Miller
Bryce Milligan
Danita Nelson
Annalisa Peace
Ruby Perez
Kathleen Baker Pittman
Patricia Pratchett
Mimi Quintanilla
Norma I. Ramirez
Phil Reidinger
Kathleen Renhood
Elizabeth Reyna
Ken Riddell
Tom Rooke
Tom Rumora
Graciela Sanchez
Jonathan Seals
Joel Settles
Barbara Stanush
Colleen Swain
Jon Thompson
Ramon Vasquez
Sophie Vilea
Bettie Ward
Pendleton Ward
Hubert Eugene Watson
Kim Williams
Stephen W. Yndo

Council Districts 3 & 4
July 6, 2004
Palo Alto College

Andy Benavides
Meredith Coppolo
Lou Dufault-Navarro
Heather Eichling
Colleen Frost
Mike Greenberg
Ken Mireles
Keith Mohlestein
Robert Munillo
Councilman Richard Perez
Ruby Perez
Leticia Retamozo
Councilman Ron Segovia

Council Districts 5 & 6
July 7, 2004
Edgewood Fine Arts Academy

Richard Alvarado
Enrique Barrera
Leticia Barrera
D. H. Cadena
Manu Castill
Celeste Cavazos
Dr. Elizabeth Ramirez
Rachel Delgado
Eduardo Diaz
Dominick Dina
Ned Dobberfuhl
Heather Eichling
Mara Posada
Saskia Fischer
Colleen Frost
Adriana Garcia-Searcy
Angelica Gomez
Bruce Gonzales
David M. Gonzales
Malena Gonzalez-Cid
Jon Hinojosa
Benito M. Matate
Jim McNutt
Dennis Medina
C. A. Messina
Keith Muhlestein
Dolores Zapata Murff
Danita Nelson
Ruby Perez
Joe Frank Picazo
Diana Reyes
Leticia Rodriguez
Graciela Sanchez
Isabel Sanchez
Enrique Sanchez
Pat Schofield
Bill Searcy
Ramon Vasquez y Sanchez
Dolores Zapata

Council Districts 7 & 8
September 1, 2004
O.P. Schnabel Park Braundera YMCA

Ned Dobberfuhl
Barbara L. Burk
Councilman Julian Castro
Mariana Dannelley
Gene Dowdy
Marely Faye
Charles Field
Germaine Field
Colleen Frost
Shirley Glueck
Grace Padrón Gonzalez
Councilman Art Hall
Woody Halsey
Charlie Jarrell
Elena Guajardo
Charlotte Kahl
Marite McDermott
Kenneth Moore
Peggy Pasko
Michael J. Pasko
Ruby Perez
Nicole Rarling
Roland Rodriguez
Carol Rodriguez
Ana Sandoval
Harpreet Singh
Paul C. Stahl
Noel Sunige

Council Districts 9 & 10
September 2, 2004
McArthur Senior High School Auditorium

Charlotte Cox
Jackie Darby
Ned Dubberfuhl
Chuck M Eoljls
Colleen Frost
Marcie Ince
Charlie Jarrell
J. Pal Knight
James Le Flore
Jim McNutt
Ron Noble
Jackie Pepper
Kathleen Pittman
Amy Putney
Mimi Quintanilla
Steven Schaner
Cher Stratton
Mary Ann Turner
Mike Villyard

Town Hall Meeting
October 18, 2004
McAllister Fine Arts Center, San Antonio College

Mark Abbott
Rubin Andrade
Tom Baggs
R. M. “Bob” Benavides
Donald Berdes
Edna Escudero Boggess
Penny Boyer
Bett Butler
Mary Cantu
Danville Chadbourne
Giorgio Colussi
Kim Corbin
Stephen Cross
Rachel Delgado
Gene Dowdy
Charles English
Sara Eyestone
Marilyn Faye
Mel Feldman
Colleen Frost
Bruce Gonzales
Jordan Gouser
Jose Guadiana
M Haeuser
Louise Haeuser
Woody Halsey
John Hinojosa
Nettie Hinton
Michael Ingudson
Ken Johnson
Charlotte Kahl
Cynthia Langston
Jesse L. Lara
Jamie Ledezina
Dean McCall
Lisa McNeel
Jim McNutt
Dennis Medina
Pete Mendiola
Keith Muhlestein
Jackie Pepper
Patricia Pratchett
Ed Preston
Rajam Ramamurthy
Dianna Roberts
Leticia C. Rodrigez
Graciela Sanchez
Joseph Saucedo
Silvia Schmidt
Linda Schuber
Dick Schwab
Sally Schwab
Di Ann Sneed
Michele Stanish
Barbara Stanush
Claude Stanosh
Claire Rhodes Stevenson
Victor Trevino
Marta Valadez
Laura Varla
Bettie Ward
Deborah Warner
Brent Widen
John Wish
Laurie Zapalac

TCC Implementation Partners Meeting
January 19, 2005
Witte Museum

Richard Alvarado
Evelynn Bailey
Marisa Garza
Emil R W Juis
Jim LaVilla-Havelin
James LeFlore
Al Lomas
Patricia Mejia
Chris Mendiola
Mimi Quintanilla
Dr. Elizabeth Ramuiz
Kara Sagelin
Sylvia Schmidt
Michael Segovia
Colleen Swain
Frank Villani
Judith York
Peter Zanoni

List of City-Owned Cultural Facilities

The following cultural facilities are owned by the City of San Antonio:

Alameda Theater
Arneson River Theater
Carver Community Cultural Center Theater and Auditorium
Empire Theater
Guadalupe Theater
Lila Cockrell Theater
Magik Theater
Majestic Theater
Mexican Cultural Institute
Municipal Auditorium
Museo Americano
San Antonio Botanical Garden
San Pedro Playhouse
Sunken Garden Theater
Witte Museum
Other Parks Department facilities

Acknowledgements

Just as it takes a village to raise a child, it has taken the patient and caring efforts of an extended group to create The Cultural Collaborative. Community planning on the large scale of TCC was only possible with the visionary leadership and diligent work of Felix Padrón, Director of the City of San Antonio's Office of Cultural Affairs, and his staff, especially Arts Program Coordinator Ava Lambert and Project Management Specialist Laura Braden.

Mayor Ed Garza and Bexar County Judge Nelson Wolff, co-chairs of the Steering Committee provided their singular leadership and counsel to the process. The efforts of all Steering Committee members are greatly appreciated, all the more so because many were new to the creative community. They have established a new collaborative spirit and practice that will ensure the success of the plan.

Special thanks must be given to the members of the Executive Committee, who gave their time and expertise to discuss ideas, review and develop materials, and guide the efforts of the planning team.

All City Council members gave generously of their time and advice at both the beginning and end of the planning process. This unanimity of interest and commitment is unusual and reflects the new political compact of reform and integrity of the current Council.

The work of Economic Development Department Director Ramiro A. Cavazos and Senior Economist Steven R. Nivin, Ph.D. was essential to making TCC truly comprehensive in its approach to development of the creative economy. They displayed their own vision and creativity in learning and adapting to this new field and taking the lead role in several areas of the planning process.

And finally, thank you to all the 1,000-plus community members who demonstrated their interest in and commitment to the cultural future of San Antonio by participating in the TCC planning process.