

City of Sugar Land Cultural Arts Strategic Plan and Implementation Guide



Foreword

Dear Residents,

As City Manager, it gives me great pleasure to present you with the City of Sugar Land's Cultural Arts Strategic Plan.

The tangible results of years of input from residents, planning and public investments can already be seen throughout our city. Through partnerships with many great community organizations, the City has had the opportunity to invest in the Sugar Land Auditorium, the Houston Museum of Natural Science at Sugar Land, the Sugar Land Heritage Foundation, Sugar Land Town Square, the Sugar Land Wine & Food Affair and many more events and facilities. Additionally, we continue to plan for future venues such as an indoor Performing Arts Center.

We know we must continue to build on our achievements to ensure cultural arts remain a common thread throughout Sugar Land. With this goal in mind, we have recognized the need to establish a formal decision-making process to help prioritize future funding requests and needs in an effort to ensure public dollars continue to be invested in the most appropriate and successful ways. Such a process will provide guidance for decisions on everything from operating support for existing organizations to funding for new facilities, such as a potential community theater recommended by the 2008 Visioning Task Force.

This Cultural Arts Strategic Plan will serve as a roadmap for future cultural arts opportunities to further enhance Sugar Land's position as a regional leader and destination city. The Plan recommends innovative strategies for community leadership, the empowerment and promotion of existing organizations and sustainable funding mechanisms, including how to utilize the Sugar Land Legacy Foundation, which the City proactively established in 2010 to support the acquisition and development of capital facilities for activities such as the arts.

I hope you are proud of this plan, which is as much yours as it is ours. It reflects the results of an extensive, enthusiastic public engagement process – including focus groups, an open house, a community-wide survey and a stakeholder charrette – and builds on the City's rich history and growing cultural venues. Without a doubt, Sugar Land's arts sector is alive, thriving and ready to enhance its offerings, and we look forward to partnering with the community – from residents to arts organizations to businesses – to implement this plan and advance cultural arts in our city.

Sincerely,
Allen Bogard
City Manager

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Residents and visitors enjoying a special event at Oyster Creek Park.

1 Introduction

Sugar Land: **Sustaining Success through Cultural Arts**

Over the last century and a half, Sugar Land has evolved from a sugar cane plantation, to a company town, to an incorporated city and now a booming community. With one of the most affluent, educated and ethnically diverse populations in Texas, Sugar Land enjoys a high quality of life that is among the most desirable in the nation. This impressive resume contributes to Sugar Land's immense appeal, attracting residents and businesses at a rapid rate that is projected to continue in the foreseeable future.

This success has brought both opportunities and challenges as the City must manage this rapid growth while maintaining a high quality of life for all residents. An ongoing population increase and limited land available for new development have resulted in the need for improved mobility and infrastructure. Meanwhile, Sugar Land desires to continue attracting residents and businesses but faces increasing competition from surrounding areas, not only for new residents and business but for the leisure time and dollars of Sugar Land residents. The strong positioning Sugar Land currently enjoys in the region presents the opportunity to harness the community's strengths to elevate it to a destination city in its own right.

Why a Cultural Arts Plan for Sugar Land? **Why Now?**

The City of Sugar Land has a history of making public investments in cultural arts. These investments are evident throughout Sugar Land and were made using funding from a variety of sources, including special economic development sales taxes, hotel occupancy taxes and tax increment financing among others.

When residents began to express a growing desire for cultural arts through an update to the City's Comprehensive Plan in the early 2000s, there were few existing opportunities in Sugar Land. Since

then, however, the City has begun addressing challenges head on to ensure a successful future. Today, progress on these goals is tangible and far-reaching.

For instance, as a result of the City's investments in many community organizations, residents can now visit the Houston Museum of Natural Science at Sugar Land, host performances at the historic Sugar Land Auditorium, attend a variety of events in Town Square, learn about the City's past through the Sugar Land Heritage Foundation and participate in the Sugar Land Wine and Food Affair. Planning also is ongoing to develop an indoor performing arts center - one of several recommendations made by a 2008 Visioning Task Force. Further, it is anticipated that there will be continued requests for public support of community cultural arts initiatives - whether that is programming support for existing organizations or capital funding for new facilities, such as the community theater also identified as a goal by the Visioning Task Force.

Before future investments are made, however, the City has recognized the need to develop a Cultural Arts Strategic Plan to lay out a formal decision making process to assist in the prioritization of funding requests. Recognizing the likelihood of increased requests and the limitations on dollars to invest in arts initiatives, such a process is necessary to ensure the community's vision for cultural arts continues to be successful and public dollars are invested appropriately. Additionally, the Plan will also recommend ways to utilize the Sugar Land Legacy Foundation, which the City proactively established in 2010 to further support funding facilities and activities benefiting the community, including in the arts.

Therefore, this Plan aims to guide Sugar Land government, businesses and residents in enhancing cultural arts opportunities that will elevate the City to an even stronger position regionally and nationally. Further, this Plan supports the goals and objectives established in the Comprehensive Plan, which was recently updated to incorporate the "Vision 2025" document established after an extensive public input process beginning in 2009. Particularly, the Plan will address the following important points:

Diversity

One of Sugar Land's greatest strengths and distinguishing characteristics is its ethnic diversity: The city has been recognized internationally for its multi-cultural outreach and education efforts. Further celebrating this diversity through cultural arts initiatives can strengthen connectivity and community pride among residents, attract businesses internationally and connect Sugar Land with other communities around the world.

Creativity

A strong cultural arts life — defined broadly according to the interests of Sugar Land residents and including performing and visual arts, creative industries, educational and recreational opportunities — will offer opportunities that stimulate the imaginations of this highly educated population, in

turn fueling innovation and the continued growth of the local economy. Solidifying its identity as a major cultural arts center in the region will help Sugar Land to attract young, creative professionals and cultural arts participants who will help to build the cultural arts sector. By planning for culture at this time, the City looks to build upon existing assets and further strengthens Sugar Land's brand.

Prosperity

While Sugar Land already is strengthening its competitive position as a vibrant and safe community, planning for growth and development will allow Sugar Land to foresee and adapt to changing demands. A robust cultural arts plan will prioritize strategies to create a creative economy even more attractive to investment from local and international sources, which will play a crucial role in updating the city's infrastructure and keeping its business sector vibrant. Finally, it will guide the development of a strong, innovative, and sustainable cultural sector that reflects current trends and nurtures the passions of tomorrow's citizens.

The Purpose of this Plan

The Cultural Arts Strategic Plan and Implementation Guide for the City of Sugar Land launches a ten year process to ensure the sustainability and vitality of the city's cultural offerings.

This document is the culmination of extensive community consultation, policy and initiative research, analysis of existing cultural assets, and brainstorming among Sugar Land's cultural arts, business and education sectors and the broader community. The process has led to an understanding of the current state of Sugar Land's cultural arts landscape, which will be addressed in the following pages, and what will be required to bolster it. This plan is intended to set the vision for cultural arts in Sugar Land. It also provides a playbook for residents and officials to use in shaping the cultural arts to contribute to a vibrant and prosperous future for Sugar Land.



The annual Dragon Boat Regatta on Brooks Lake.



One of the many diverse celebrations hosted by the community in Sugar Land Town Square.



Fireworks over City Hall as part of the City's "New Year's Eve on the Square" event.

"Cultural art" includes many disciplines and formats of artistic expression, heritage and activity. In this plan, "cultural art" includes: *Audio-visual, film and interactive media; live performance; visual and applied arts; heritage/history; writing; sound recording; and festivals*



A snapshot of one the many diverse performing arts groups at the Sugar Land Cultural Kite Festival.

What is a **Cultural Arts Strategic Plan**?

Vision meets strategy in a cultural arts strategic plan. A cultural arts strategic plan translates the cultural art needs and identity of a community into a tool for implementing recommendations. These recommendations seek to address gaps in cultural arts service delivery; expand participation; broaden the impact of cultural arts on the wider community; identify new opportunities for a city's future audience; stake out a city's identity through cultural expression; or, very likely, all of the above.

The Cultural Arts Strategic Plan was commissioned to address distinct objectives specific to the city's cultural arts sector, including all cultural arts forms and heritage. These are:

- **To increase the impact of Sugar Land's existing cultural arts assets** through improved visibility, increased accessibility, effective delivery of cultural arts services, preservation of local heritage resources, enhanced public infrastructure, and close examination of public and private support.
- **To realize far-reaching civic impact** through contributions to the overall well-being of the community, coordination between stakeholders and the community at large, and cultural tourism.
- **To ensure that the needs and aspirations of the community into the future are met** through a variety of cultural arts activities, opportunities, and facilities, growth of citizen participation, partnership development, and value for all age groups.

What is meant by **"Cultural Arts"**?

Culture is the shared identity of the community — multi-dimensional and ever-changing. It is the creative expression of individuals and how they perceive the world — their beliefs, customs, values, traditions, and aspirations. Cultural Arts include cultural expression through the arts, connection to the community through heritage, creative learning and the stories and experiences that make up a vibrant community.

Why a **Cultural Arts Strategic Plan**?

A cultural plan
**“should offer
hope and
ideas and
opportunities.”**

- Gord Hume,
author and speaker
on municipal government,
cultural planning, and
creative cities

Strategically planning for the cultural arts provides the opportunity for Sugar Land to harness and accelerate cultural arts activity as an engine for the city's broad-based initiatives. Doing so requires vision and the practical tactics to implement recommendations, which are articulated in a cultural arts strategic plan. At the center of every cultural arts plan — including strategic and master plans — is a set of guiding principles that addresses cultural participation, arts sustainability, content and audience diversity, cultural heritage, issues of authenticity, and cultural identity. A plan that reflects the needs of its community can propel that community forward, allowing it to respond to growth and evolution and reflecting a distinct community, proud of its origins and passionate about a shared sense of place.

Both the plan and the planning process strive to:

1. **Leverage the community's network of attractions and venues.** Building capacity through creative collaborations at thriving and emerging venues will both diversify and increase the audiences in the visual arts, performing arts, festivals, and community events. Additionally, integrated marketing, broader funding options, private/public partnerships, and shared service opportunities are just a few of the economic reasons for forming alliances across organizations and events.
2. **Nurture future cultural leaders, artists, volunteers, and audiences.** Cultural attractions must plan for the next generation of cultural participants. Often, cities are competing to retain and nurture artists, a group that represents the life-blood of an authentic cultural community. It is essential to involve emerging participants in the cultural sector, both as contributors and visionary leaders. Engaging these groups in the planning process is vital.
3. **Support culture as an engine for a creative economy, attracting and retaining young professionals.** A community's greatest asset is its residents, those who seek renewal through its cultural activities. A plan looking years into the future must respond to present needs but also project the needs that will arise as the population evolves.
4. **Position the cultural arts as an integral part of the local government's overall responsibilities.** Cultural plans rarely succeed when they stand alone, apart from the initiatives guiding other areas of the community. Cultural policy can have implications on economic impact; neighborhood revitalization; efficient institutions; cohesive physical communities with thriving public spaces; quality of life and environmental sustainability. As a community determines the qualities that will help it compete for residents, visitors and business with other locales, it will take a visionary cultural plan to make these connections and bring community collaborators into the process.



CITY OF SUGAR LAND

COMMUNITY

FAMILY

EDUCATION

CHARITY

Preparations for one of the City's signature special events, Christmas Tree Lighting.

2 Methodology

The consultant team undertook a three-phase approach to developing the Cultural Arts Strategic Plan and Implementation Guide:

- Phase 1 – Research and Analysis
- Phase 2 – Public Engagement Process
- Phase 3 – Development of the Cultural Arts Strategic Plan and Implementation Guide

Phase 1 Research and Analysis

In Phase 1, a review was conducted to understand the cultural environment in which the City of Sugar Land operates and to identify gaps and opportunities for future cultural development. This phase included a kick-off meeting with the City staff to define the project's vision and discuss scope and objectives; a literature review and analysis of background documents including all current and previous plans relevant to this process; and an assessment of existing cultural assets and cultural participation. This initial research was synthesized in a Preliminary SWOT Analysis (Strengths, Weaknesses, Opportunities and Threats) that was further refined in Phase 2 after additional research.

Phase 2 Public Engagement Process

An extensive public engagement process was undertaken by the consultant team to ensure all segments of Sugar Land's population had the opportunity to participate and be heard. The public engagement process sought feedback through a number of methods. These included:

- Focused discussions with members of Sugar Land's cultural, business and education sectors
- An open house for the general public
- An online survey of the general public regarding their participation and interest in cultural activities
- Interviews with cultural providers and other local stakeholders



Attendees of the City's Christmas Tree Lighting are treated to exciting walk-around entertainment throughout the event.



Participants in the costume contest in one of Sugar Land's most popular special events, Halloween Town.

Nearly three hundred community members participated in the process. The findings of this process were described in a State of Culture Report, which also included GIS mapping and analysis of local assets, undertaken in collaboration with City staff. That report informed the development of this draft plan in Phase 3.

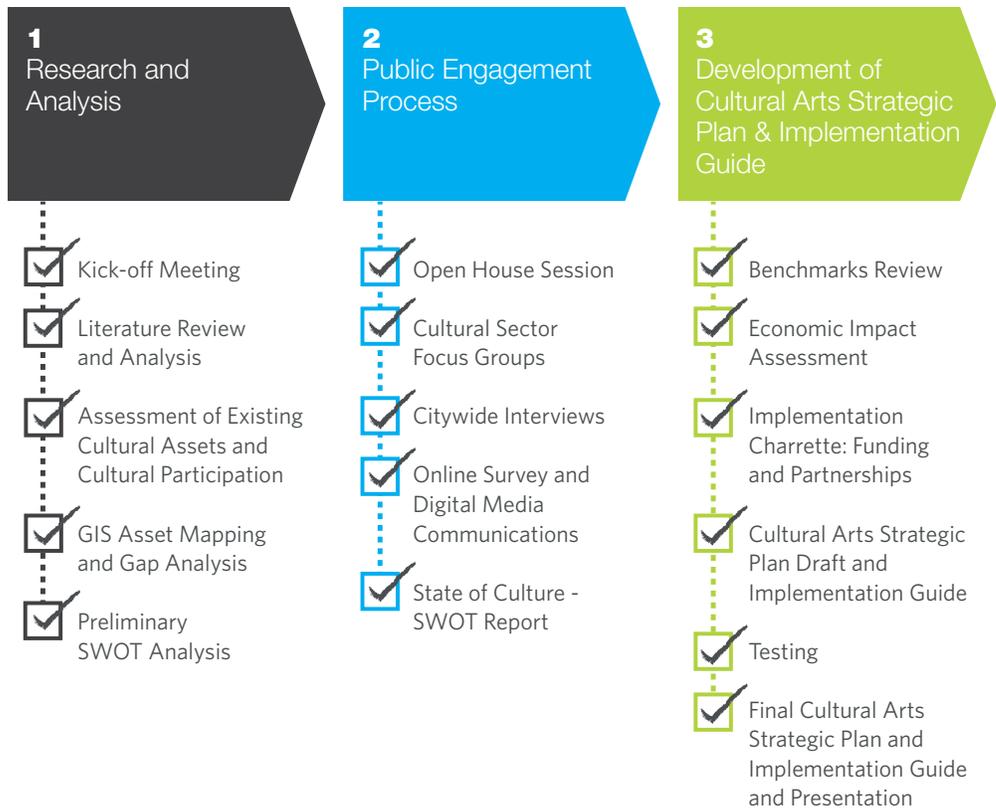
Phase 3 Development of the Cultural Arts Strategic Plan and Implementation Guide

In Phase 3, the findings of the State of Culture report were shared with community stakeholders from the cultural arts, education and business sectors of Sugar Land, who participated in a half-day Implementation Charrette to discuss the findings and set direction for the plan. Approximately 25 community stakeholders and 5 City staff participated in this work session to set actionable goals and objectives for the plan. A benchmarks review of program examples and best practices from other communities was presented at the charrette to inspire discussion around potential strategies and initiatives. Following the charrette, a summary of the key outcomes was circulated to the participants for further feedback. A draft cultural arts strategic plan then was developed and tested at a public open house in Sugar Land to gauge residents' interest in the plan's priorities. Based on the input from the public, a draft plan was revised and presented at a City Council meeting. An economic impact assessment is included in the Appendix of this plan as additional information for consideration in support of undertaking the goals and objectives recommended herein.

Through further conversation and testing with stakeholders, the City has also developed an implementation guide. The strategy and implementation guide were refined through multiple rounds of feedback from the City Council, and the finalized plan is presented in this document.



One of Sugar Land's newest special events, the Cultural Kite Festival at Sugar Land Memorial Park, features kite flying contests and workshops as well as cultural performances.





Residents and visitors fill Sugar Land Town Square in anticipation of the annual Christmas Tree Lighting.

3 Defining Sugar Land's Cultural Arts Needs

Sugar Land has many strengths, highly developed business and education sectors among them. But the cultural sector lags behind in terms of infrastructure and capacity. For Sugar Land to become the well-rounded, global city it aims to be, its cultural sector must be elevated to a level on par with its corporate, education and civic sectors. This will require commitment, investment and collaboration throughout the community.

Some of the building blocks are here: a limited base of existing cultural arts organizations, passionate amateur and professional artists, a committed local government and a wealthy and educated population that enjoys the arts and could become enthusiastic supporters. This plan identifies the ways in which Sugar Land can build on these assets and advance its cultural sector for the benefit of the entire community.

Research and engagement with the Sugar Land community pointed to overarching needs in seven main areas, as detailed below. The priorities and recommendations in this Cultural Arts Strategic Plan respond to these needs and are based on analysis of existing conditions and the capacity for new initiatives.

Community Pride

The need to maintain and leverage the many assets from which Sugar Land's residents draw pride and a sense of community.

Sugar Land residents express an overwhelmingly positive view of their city, which they perceive to be well managed, clean, safe and aesthetically pleasing. Residents cite a very high quality of life, premier education system, and unique history as strengths that motivate them to live here. Building on these successes will give Sugar Land a head start at further enhancing the community through arts and culture; ensuring a high quality of life will be necessary to maintaining interest from potential new residents, visitors and businesses.

“The cultural plan should help make Sugar Land a Mecca to come play and learn in.”

“A variety of programming is also important.. people are just dying to get out of their houses to do something.”

Identity through Arts and Culture

A need to establish an identity for Sugar Land as a city of arts and culture — art everywhere you turn.

While residents regard their city very positively, they express a desire to elevate Sugar Land’s aesthetic and public profile through arts and culture. Community members noted that — while the city has a generally appealing appearance — they would like to see more artistry incorporated into architecture and public spaces and distinctive features that set Sugar Land apart from neighboring cities.

Access to, and Availability of, Programs and Activities

A need to increase, diversify and strengthen cultural offerings to reflect the backgrounds and interests of local citizens as well as to attract new, younger people.

Existing offerings are limited in number, range and reach, and many are not widely known. Residents value the diversity of ages and cultures in Sugar Land and desire cultural offerings that serve everyone in the community. Existing offerings, though valued, are perceived as being limited. However, Sugar Land residents are optimistic about the sector’s potential to grow and express a hunger for more programs and activities.

Facilities

A need for more, better-equipped facilities.

The GIS mapping and asset inventory and public engagement process revealed gaps in the facilities infrastructure available for cultural arts activity in Sugar Land. Present cultural spaces are limited — in earned income opportunities, use and operations, and their capacity to support new groups, and this feeling was supported by the quantitative research. The lack of cultural facilities is offset, however, by the small number of artists and cultural arts organizations presently operating in the City and their ability to sustain any new, unplanned cultural arts facility at this time. Respondents particularly expressed a strong interest in dedicated performing arts and visual arts facilities, even given the recent opening of Constellation Field and the planned performing arts center. The City has taken steps by investing in multiple cultural arts spaces, including the Houston Museum of Natural Science at Sugar Land, Sugar Land Auditorium, Constellation Field, the planned festival site, and the planned

performing arts venue. However, more spaces are needed—by improving and better equipping current facilities or adaptive reuse—to increase opportunities for the display of art and for cultural arts experiences to be held.

“We need to have somebody who’s kind of an umbrella group.”

Coordination and Communication

A need for a dedicated entity to spearhead development of the cultural arts community through centralized leadership, coordination and communication.

There is a strong desire for an organization to lead the development of the cultural arts community — setting direction and building consensus. Additionally, a centralized point of coordination for —and information about — the cultural arts in Sugar Land is desired to assist artists and cultural organizations to better collaborate and to help area residents and visitors take full advantage of all that is available.

“It has to start with the political because once they get on board, others will too.”

Role of the City

A need for the City to lead growth and support of cultural arts in Sugar Land.

Throughout the planning process, community members widely praised the City for its leadership in strengthening the cultural life of the community. Given the City’s strong reputation, the relative sparseness of the cultural sector, and the lack of a clear leader in the field, the City’s continued leadership will be crucial to promoting the arts. The City should spearhead efforts — both on its own and with strategic partners — to attract businesses, develop tourism, allocate resources, and build capacity and community within the sector.

“We have a higher socioeconomic community and people will embrace it, and eventually we’ll be a great city for it.”

Sustainability

A need to achieve sustainability through a range of approaches.

Though Sugar Land enjoys high average income levels, funding was cited as the primary concern regarding the community’s ability to achieve a successful arts and cultural sector. Some expressed skepticism about the community’s willingness to fund arts and cultural initiatives, while others expressed optimism, especially about individual and corporate giving. Cultural groups and residents alike believe that partnerships and collaboration are crucial to a sustainable cultural sector.

*All quotes are from participants in the public engagement process.



Activate Life's
Simple Pleasures
ENCHANTED
BY BRAYLINDA
HARRIS BELL

PUM

Farmers Market at Imperial.

4 Priorities

The scope of this Cultural Arts Strategic Planning Process is a product of the far-reaching and highly collaborative project staff planning team headed by Sugar Land City Staff. In November 2012, the team brought together representatives from the City’s municipal, cultural, business, education and real estate development sectors for an Implementation Charrette. The result is a broad definition of the importance and application of arts and culture in the Sugar Land. The potential to employ this broad scope exists far beyond the conclusion of this planning process.

The Plan focuses on the following five priorities, listed in no particular order:

- A. Designate an Individual or Organization to Lead Development of the Cultural Sector**
- B. Create Conditions in which the Cultural Arts Thrive**
- C. Strengthen Capacity of Cultural Arts Community**
- D. Celebrate and Distinguish Sugar Land through the Cultural Arts**
- E. Strengthen and Increase Cultural Participation**

Each priority is described below and then translated into an action plan in Section 5 with initiatives — potential strategies — that will achieve the priority.

Priority A: Designate an Individual or Organization to Lead Development of the Cultural Sector

As identified in previous chapters, cultural arts sector leadership and citywide collaborations are central concerns expressed in interviews with participants, users, and audiences of Sugar Land’s arts and cultural landscape. By designating one individual, such as a cultural arts commissioner, or organization, such as a Cultural Arts Commission or an existing board, the City of Sugar Land can centralize planning, funding, and direction-setting for cultural arts in the city.

Purpose

A “Uniquely Sugar Land” Opportunity: In order to become a leading competitor in the Houston-area, the City of Sugar Land must expand its public service offerings across many sectors. By establishing a central point of leadership in the cultural arts to guide this sector’s growth, ***the City can expand its cultural arts community in a controlled way while remaining true to its founding roots as a carefully planned community.***

Impact

The cultural arts sector will grow in a concerted way allowing for sustained growth. A well-governed leading body for the cultural arts sector will provide a stable platform for increased public/private partnerships within and across sectors; establish a focus of coordination and communication; provide an opportunity to accurately reflect the community’s diversity; and be able to publicize and raise awareness of cultural arts in Sugar Land.

Priority B: Create Conditions in which the Cultural Arts Thrive

The cultural arts contribute to the economic vitality of communities in part by generating productive networks, like a community arts center partnering with a neighborhood business to provide business education and artistic design services. Models of sustainability and doing business are integral to creating cultural arts vitality. Sugar Land has the opportunity to maximize the output of these networks.

Purpose

To further encourage the development and enhancement of arts offerings in Sugar Land and to ensure the wise investment of limited City dollars, provide for the acquisition of funds for support of cultural arts, and establish policies and practices that promote cultural vitality throughout the city.

Innovative funding structures and culture-friendly regulatory practices — such as cultural funding tied to civic initiatives like improved public safety or new funding mechanisms in collaboration with development — can be derived from diverse sources.

Impact

Through funding, zoning and licenses and other policies, the City will respond to unique needs identified in the cultural arts sector, resulting in creative neighborhoods, arts incubators, and public art. This environment will provide fertile ground for other needs to be addressed by the cultural sector and its partners, allowing them to increase awareness, interest, and visitation and participation in the cultural arts in Sugar Land.

Priority C: Strengthen Capacity of the Cultural Arts Community

Purpose

By establishing leadership in the cultural arts community as described above and through increased professional development, audiences or participation, the City can stimulate the cultural arts sector to become an economic engine for smart growth.

Currently, the cultural arts community in Sugar Land is not networked in any way that may benefit the growth of the sector. The arts are commerce, revitalizing cities both through their bottom-line as well as through their social role. A strong artistic community can therefore enhance the whole community's well-being. Cultural arts organizations and artists contribute to changes in local economies, social environments, neighborhood character and demographics. By viewing the cultural arts as growing small businesses requiring similar infrastructure development, Sugar Land can sustainably develop this sector and realize benefits from this potentially powerful economic asset.

Impact

Cultural arts organizations will be better equipped to meet the needs of the community and plan for a sustainable future. Confidence of the business community in the cultural arts sector will be enhanced, inspiring collaboration among the non-profit and for-profit cultural arts sector and business sector and transforming non-profit, mission-based organizations into private-sector partners. Finally, the people of Sugar Land will reap the benefits of a stronger more vibrant cultural scene, including enriching experiences and stimulating creative opportunities.

Priority D: Celebrate and Distinguish Sugar Land through the Cultural Arts

Sugar Land's greatest asset is its cultural heritage as a planned community. The arts attract talented people, jobs and investment to communities. Through broad cultural arts activity, like the incorporation of public art throughout the city and creation of creative neighborhoods, the cultural arts have the power to bring positive attention to the city and become a powerful economic engine, creating distinct identities for new communities and revitalizing older areas.

Purpose

To leverage the City's creative and cultural assets to spur revitalization and economic development.

Impact

Creation of a unique community, distinct from others in the greater Houston area by encouraging the permeation of arts throughout the entire City; further development and promotion of Sugar Land's brand; and finally, attraction of tourists to the city to explore the unique heritage of this ever-evolving community.

Priority E: Increase and Deepen Cultural Participation

The cultural arts have the unique ability to stimulate, inspire and entertain, on a distinctly individual level. The arts are no longer just about going to the symphony, the ballet, or a Broadway musical. They are more active, more accessible, and more polyglot. Artists draw on the variety of the world's traditions as well as the distinctive and diverse rhythms of the contemporary city.¹

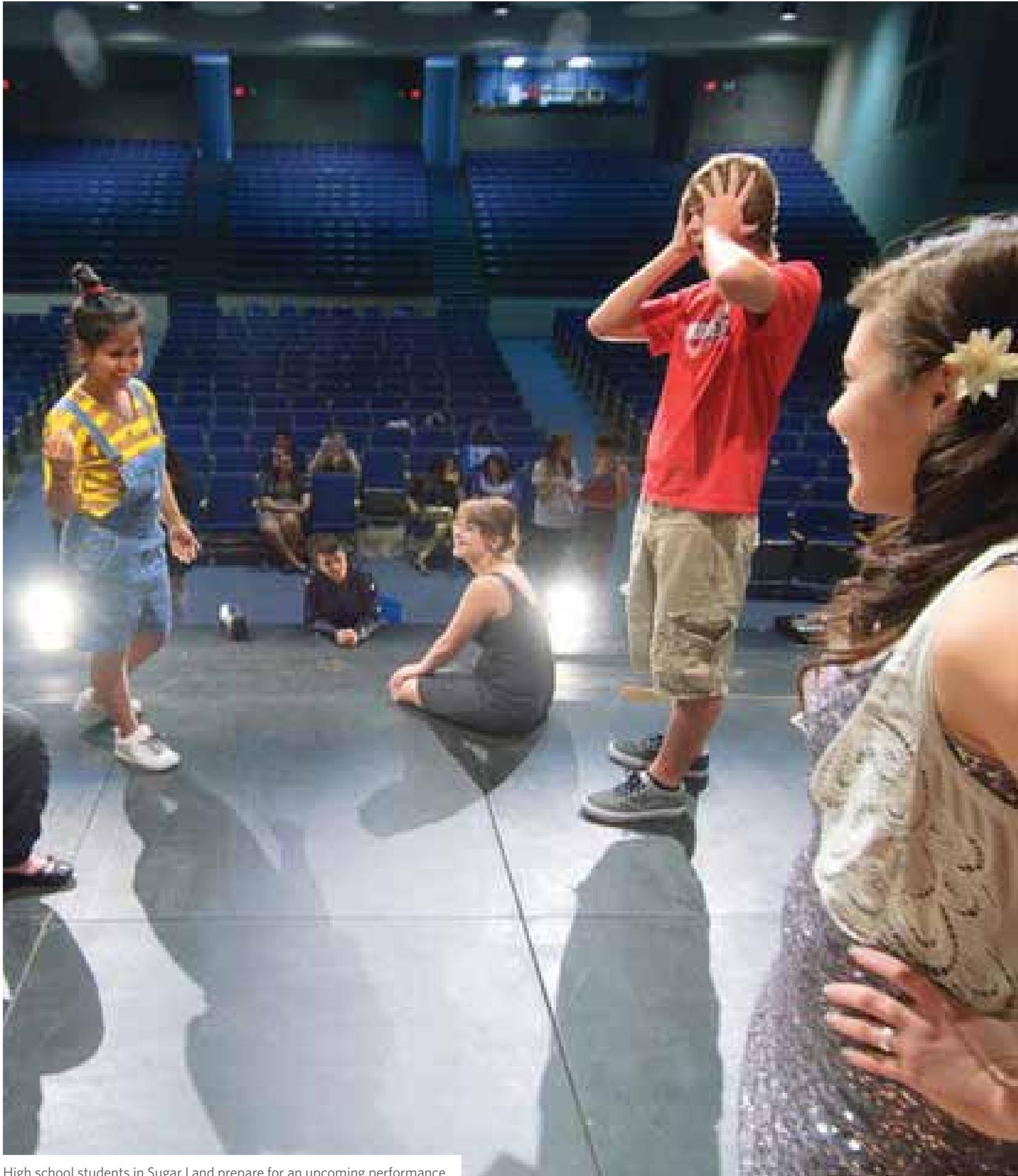
Impact:

By providing access to the cultural arts through schools, exposing more children at multiple levels; providing cultural opportunities to visitors, residents, and lifelong learners, the cultural arts can build ties that bind — neighbor-to-neighbor and community-to-community.

¹ Cultivating “Natural” Cultural Districts. Mark J. Stern and Susan C. Seifert from Creativity & Change A collaboration of the Social Impact of the Arts Project and The Reinvestment Fund funded by The Rockefeller Foundation.



Students perform in a local high school marching band.



High school students in Sugar Land prepare for an upcoming performance.



Sugar Land City Hall.

5 Recommended Strategies to Fulfill Priorities

The following strategies are ways in which the priorities specified in Chapter Four can be achieved. Strategies are grouped under designated Recommendations to assist the reader (and user) in implementation. These recommendations and strategies are inspired by data and research and come directly from the input of Sugar Land citizens and community leaders, followed by a process of refinement and further definition by decision-makers and “doers” from the private, not-for-profit, and public sectors, including civic leaders.



Christmas Tree Lighting attendees are all smiles after being surprised by magical and very realistic snow flurries.

Priority A: Designate an Individual or Organization to Lead Development of the Cultural Sector

Recommendation 1:

Coordinate and lead cultural arts efforts in Sugar Land through an existing City Board or Commission and partner with community organizations on collaborative efforts when appropriate.

Strategies:

- A. Incorporate responsibility for cultural arts within an existing City decision-making board or commission by ordinance or resolution to coordinate and lead cultural arts activities in Sugar Land and partner with community organizations on appropriate collaborative efforts.
- B. Ensure the board or commission:
 - Is appointed by the City.
 - Possesses skills and qualifications useful to cultural arts/nonprofit administration and leadership.
 - Represents the various sectors in the community (arts and culture, education, business, philanthropy, etc.).
 - Represents the diversity of ages, socio-economic levels and ethnic backgrounds present in Sugar Land.
- C. Establish bylaws or a formal program to ensure criteria are clearly outlined.
- D. Consider contracting with an existing community organization to partner together on the leadership and oversight of collaborative efforts; if pursued, establish a clearly outlined scope of work and list of outcome expectations.
- E. Retain a professional staff or consultant, experienced in cultural arts administration, to provide support to the board or commission.
- F. Through a granting program overseen by the City, award funding to cultural arts organizations and initiatives and individual artists. Utilize a variety of funding mechanisms (grants, program-related investments, fellowships, etc.) and through fair, peer-reviewed processes.
- G. In possible partnership with a community organization, provide and coordinate capacity-building technical assistance and training to the cultural sector.
- H. In possible partnership with a community organization, spearhead cross-collaborative and cross-sector cultural initiatives, promote the cultural sector, coordinate communication efforts for the cultural sector, and seek to enable creation of affordable, accessible, relevant, diverse arts programming as well as strengthen the arts base in Sugar Land.
- I. In possible partnership with a community organization, collaborate with existing cultural arts organizations and other local nonprofit, for-profit and civic agencies to maximize impact (e.g. Sugar Land Cultural Arts Foundation, Sugar Land Legacy Foundation¹, Sugar Land Heritage Foundation).

¹ Sugar Land Legacy Foundation supports facilities only.

Priority A:
Designate an Individual or Organization to Lead Development of the Cultural Sector (continued)

- J. In possible partnership with a community organization, serve as a voice for cultural arts organizations of all disciplines, sizes and ethnic groups – performing arts, visual arts, public art, etc. – and support the cultural arts activities of local heritage and educational organizations.
- K. Fund the arts program directly to avoid competition with other local arts nonprofits for fundraising dollars.

Role of the City:

It is recommended that the City designate responsibility for cultural arts efforts – including responsibility for a possible partnership with a community organization – as soon as possible to jumpstart capacity building for the cultural sector. It also is recommended that the City perform leadership functions (items G through J) until a collaborative partnership is established with a community organization. Following the establishment of the partnership, City departments should continue to work with the community organization.

UTILIZING A PUBLIC REDEVELOPMENT AGENCY GOVERNANCE MODEL

SFRA (San Francisco Redevelopment Agency)
San Francisco, California

SFRA incorporated in 1948 and operational until February 2012, was authorized under the provisions of the California Community Redevelopment Law (CCRL). SFRA was an entity legally separate from the City and County of San Francisco, but existed solely to perform certain functions exclusively for and by authorization of the City and County of San Francisco. The agency operated in areas designated by the Board of Supervisors and the local city council. These designated areas define both the targeted area of SFRA's activity and the source of dedicated revenue streams.

For a more detailed overview of the SFRA model, please see Appendix B: Overview of Governance Models for Umbrella Entities.

NOTE: In February 2012, the State of California dissolved all public development authorities in order to refocus funding in other areas. The SFRA has been replaced by two successor agencies. Meanwhile, experts are suggesting utilizing tax increment reinvestment zones (TIRZ), as Texas does, to achieve the same goals as the now-dissolved umbrella entities. Sugar Land has three TIRZs, including one to support the flourishing Town Square area.

Priority B: Establish Conditions in which the Cultural Arts can Thrive

Recommendation 2:

Establish funding sources for the cultural arts.

Strategies:

- A. Designate a “Percent for Art Fund”² for municipal works of art (public art) so that all City-funded construction projects include an amount equal to at least one (1) percent of the estimated cost of the project for works of art to be located in public spaces throughout the city.
- B. Develop and incorporate an arts component for the City’s development process (e.g. Planned Developments) that would further encourage the inclusion of public art in future developments within the City. Additionally, if pursued, consider offering developers an “in-lieu” fee that could be paid instead of installing original art work in the development to go toward funding for City cultural arts efforts – including the granting program.
- C. Include cultural arts projects in Tax Increment Reinvestment Zones (TIRZ) to support the development of arts facilities and programming.³
- D. Designate a portion of hotel room tax revenue (HOT tax) to benefit cultural arts activities – to be dispersed.
- E. Allow city residents to volunteer financial support of the arts through their utility bills. For example, city utility customers could opt to add \$2, \$5 or \$10 a month to their utility bill by filling out a “Check Yes for Arts and Culture” on their bill.⁴
- F. Utilize the Sugar Land Legacy Foundation to maximize dollars available for capital projects supporting the development of arts.

² There are 26 state (and over 90 municipal) public art programs around the country that use “percent for art in public spaces” to commission work to enliven shared public spaces and provide opportunities for artists.

³ Public financing method that allocates tax incurred from rising real estate values to subsidize cultural arts projects.

⁴ See Priority A.

Role of the City:

It is recommended that the City be responsible for structuring, promoting and enforcing the implementation of the transfer of funds. Money collected should be expended by the City Board or Commission chosen by the City Council as responsible for overseeing cultural arts efforts in Sugar Land. Those dollars should be spent on projects as prescribed by this Cultural Arts Strategic Plan, with any unexpended funds carried over automatically for general art purposes only.

Priority B:
Establish Conditions in which the Cultural Arts Can Thrive
(continued)

ESTABLISHING FUNDING SOURCES FOR CITY SUPPORT OF CULTURAL ARTS

Ohio Percent for Arts Program

Ohio

In 1990, the Ohio Legislature, recognizing the state’s responsibility to foster culture and the arts and to encourage the development of artists and craftspeople, established the Ohio Percent for Arts Program. Administered by the Ohio Arts Council, the law provides funds for the acquisition, commissioning and installation of works of art for certain new or renovated public buildings. Whenever the legislature appropriates more than \$4 million for a public building, the law requires one percent of the total appropriation to be allocated for artwork. Since the legislation went into effect many projects have been completed. Those projects have brought public art into many cities and small communities around Ohio.

In the city of Columbus, the law allows for the city to partner with the public agencies and city departments like the Education, Public Safety and Transportation and private entities like the Voinovich Livestock and Trade Center to bring public art to public areas throughout the city.

Image: Public Safety Sculpture by Bruce West.



Priority B:
Establish Conditions in which the Cultural Arts Can Thrive
(continued)

Recommendation 3:

Implement City policies and practices that encourage cultural arts activity.

Strategies:

- A. Create simple government processes to encourage cultural arts “happenings.” Such as:
 - Ease of permitting process and low-cost permits for cultural events or activities (like public gatherings or film productions)
 - Noise ordinances that accommodate cultural activities, such as outdoor concerts and gatherings or live music venues
 - Zoning that is conducive to cultural arts activity in venues such as live music or arts businesses
- B. Incorporate cultural arts-specific performance measures for City departments.
- C. Identify cultural arts opportunities throughout the initiatives of all city departments.

Role of the City:

It is recommended that the City implement and promote all of the above recommendations and strategies including integrating cultural arts-friendly policies and practices wherever possible and appropriate. Leadership from the City in this area not only will result in immediate benefit to the cultural arts in Sugar Land but also will encourage similar behavior by private and civic sector entities.

Priority B:
Establish Conditions in which the Cultural Arts Can Thrive
(continued)

PROMOTING CULTURAL ARTS THROUGHOUT CITY DEPARTMENTS

Pioneer Courthouse Square *Portland, Oregon*

The City of Portland, Oregon, has long recognized that public art is a way to collaboratively create community identity and to heighten public awareness of vital issues. Public art in Portland has become an accepted and expected element of the City's public projects. In 1989, The City Council directed the Metropolitan Arts Commission, now the Regional Arts & Culture Council (RACC), "to work with representatives of the Bureaus of Water and Environmental Services to develop a procedure through which (they) might become involved and participate in the 2% for Public Art Program."

Since that time, both departments have identified and executed expenditures for public art to help promote bureau objectives, as well as further public policy and quality of life. Examples of these include policies that require funds to be dedicated for artist designed system elements, informational exhibits or tours, artworks of limited duration, or other opportunities for communicating environmental messages and system identity. Among other results, these requirements result in increased work for area artists as their participation on project design teams is usually required.

One project on which the City was instrumental is, Pioneer Courthouse Square, which has been called "Portland's living room," in reference to its enhanced civic role as a place for the public to gather. Its modern design includes public art, amenities, flowers, trees, walls and ample stairs that do double duty as seating areas. It is the site of frequent events and includes a coffee shop, food vendors and the information center for TriMet (Portland's regional transit agency), which was the key agent of the square's successful redevelopment. Pioneer Courthouse Square was one of the first in a new generation of public squares. No longer just passive green spaces, these squares are designed to be programmed and used by the public. With an effective management organization in place, the square has become the city's place of pride and a focal point for all kinds of community activities.



Priority B:
Establish Conditions in which the Cultural Arts Can Thrive
(continued)

Recommendation 4:

Optimize use of existing cultural arts facilities.

Strategies:

- A. Establish grants, marketing, outreach and partnerships that encourage existing cultural arts facilities to improve their spaces (e.g. add restrooms to the Sugar Land Auditorium, create additional cultural arts spaces within the Imperial Redevelopment).
- B. In possible partnership with a community organization, increase use of Sugar Land public libraries for cultural arts performances and programs through collaboration with city artists and arts organizations.
- C. In possible partnership with a community organization, encourage collaboration between local businesses and corporations and operators of current cultural arts facilities to offer a sliding scale of reduced rate space rentals for cultural arts providers.
- D. In possible partnership with a community organization, establish or become part of a cultural space brokerage (see example below) to market affordable or low-cost spaces that are currently available for rent to cultural arts practitioners - these could include storefronts, surplus office inventory, etc.
- E. Periodically reassess the need for future facilities, such as the community theater recommended by the Visioning Task Force as part of the Comprehensive Planning Process completed in 2008.

Role of the City:

Though there are seemingly limited facilities for the display and performance of cultural arts in Sugar Land, at this time, it is recommended that the City - in possible partnership with a community organization - encourage adaptive reuse of existing spaces until artists and cultural arts organizations develop a stronger capacity for supporting its facilities. As a result of the implementation of this Cultural Arts Strategic Plan, it is anticipated that the City of Sugar Land will need to re-assess the need for dedicated cultural arts facilities at the conclusion of this Plan's life cycle.

Priority B:
Establish Conditions in which the Cultural Arts Can Thrive
(continued)

BROKERING SPACE USAGE

Empty Spaces

An international program of the New South Wales (NSW) Government, Australia

Accessible, affordable, dedicated space for artists, organizations, and cultural groups of all types and sizes has been a concern in New South Wales and a topic of conversation for decades. The long term vision is of a cultural ecosystem with an affordable, mixed variety of space (e.g., small, medium, large, temporary, and long-term) where individual artists and arts groups may work, live, meet, practice, and present arts and culture. Toward that end, funded by the NSW government, Arts NSW and the University of Technology, Sydney has created Empty Spaces, an international program of the New South Wales (NSW) Government. The website promotes short-term reuses of empty shops and spaces for creative and community development by publishing tools to start a ‘pop-up’ initiative, success stories, information for landlords and local government about creative space reuse for local development and an online community to share knowledge.

The program provides convincing language for landlords—e.g. Having someone occupying your empty property can attract visitors and footfall to revitalize a local area. The website also provides rules for participating in a program.



Priority C: Strengthen Capacity of Cultural Arts Community

Recommendation 5:

Provide access to financial resources to individual artists and cultural arts organizations for operations and programs.

Strategies:

- A. Support cultural arts providers financially through numerous and varied sources, including City departments, a City-led granting program, partnerships with community non-profit organizations, private and corporate foundations, for-profit businesses, and private donors.
- B. Create a grant program to be approved by the City Council to establish clear guidelines for awarding grants at least annually through a fair, confidential, peer-review process. Grant guidelines should reference the priorities of the Cultural Arts Strategic Plan where applicable.
- C. Employ a variety of funding vehicles as appropriate, including: grants, fellowships, program-related investments (PRIs), sponsorships, loans, matching gifts (for donations by employees).
- D. Offer guidance to prospective grantees during application process.
- E. Fund City's financial support of cultural arts through a variety of streams, such as: Sugar Land Legacy Foundation⁵, HOT funds, property tax and Sugar Land 4B Corporation.

⁵ Sugar Land Legacy Foundation supports facilities only.

Program Related Investments (PRIs)

Program Related Investments (PRIs) are those in which:

1. *The primary purpose is to accomplish one or more of the foundation's exempt purposes,*
2. *Production of income or appreciation of property is not a significant purpose, and*
3. *Influencing legislation or taking part in political campaigns on behalf of candidates is not a purpose.*

For more information, visit: <http://www.irs.gov/Charities-&-Non-Profits/Private-Foundations/Program-Related-Investments>

Role of the City:

Once the City Council incorporates responsibility for overseeing cultural arts within a City Board or Commission, it should administer a grants program. Many cities have multiple sources of funding available for cultural arts through various departments.

Priority C:
Strengthen Capacity of Cultural Arts Community
(continued)

FUNDING THE CULTURAL ARTS

Mechanisms from the Decatur Arts Alliance *Decatur, Georgia*

The Decatur Arts Alliance (DAA) in Decatur, Georgia, is a nonprofit partnership of artists, business owners, residents and government dedicated to supporting and enhancing the arts in the city of Decatur. It is a membership organization, partially funded by the City of Decatur. The DAA sponsors several annual festivals including the Decatur Arts Festival as well as special events for members only. It also provides a collaborative environment to coordinate the interests of artists, gallery owners, theater groups, dance groups and performance venues within Decatur and to help build the image of the city as a strong arts community. The DAA operates the city's Cultural Space Brokerage, a database of vacant spaces that can be utilized by arts and arts organizations at reduced rates.

Image: www.visitdecaturgeorgia.com



Priority C:
Strengthen Capacity of Cultural Arts Community
(continued)

Recommendation 6:

Empower cultural arts organizations and artists through training and technical assistance.

Strategies:

- A. In possible partnership with a community organization, provide monthly or quarterly professional development and capacity building training for cultural arts organizations and individual artists.
- Train staff through existing training programs in Sugar Land or greater Houston area when possible. Design/create new professional development program(s) if needed. If creating a new program, survey local cultural organizations first to determine areas of greatest need/interest.
 - Potential topics include: leadership, board development, strategic planning, budgeting, grant proposal writing, measurement and evaluation, marketing and publicity, small business development guidelines, accessing City resources, volunteer and intern program development, donor cultivation, etc.
 - Explore partnerships with Fort Bend Chamber of Commerce or other resources to realize efficiencies.
 - Provide these programs for free or offer tuition assistance or fee waivers to make such training accessible.
 - Engage trainers knowledgeable and experienced in these topics, especially with regard to arts and culture, to provide the trainings.
 - (Potentially) Provide an orientation program or training to all local cultural arts organizations (and artists, if interested) providing an overview of successful cultural sectors and organizations as well as information on funding sources and guidelines.
 - (Potentially) require such training of organizations applying for funding.
- B. In possible partnership with a community organization, streamline operations through collaboration or consolidation of departments/function where possible and appropriate. Potential areas include: back-office operations, donation processing, marketing/publicity, copying/filing.
- C. In possible partnership with a community organization, establish a mentor program between administrators at Sugar Land cultural arts organizations and administrators at established, successful Houston-area organizations.

Role of the City:

It is recommended that the City – in possible partnership with a community organization – facilitate such training opportunities and mentorship programs through existing programs or through collaborations with additional community partners (such as with the Chamber of Commerce). Once a partnership is established with a community organization, that organization should continue to coordinate such opportunities among City departments and with partner organizations on behalf of the City.

Priority C:
Strengthen Capacity of Cultural Arts Community
(continued)

TRAINING AND ASSISTING THE CULTURAL SECTOR

ArtsBuild

Chattanooga, Tennessee

ArtsBuild is a private, nonprofit united arts fund and arts council, providing a united voice for all cultural organizations and activities in Hamilton County (Chattanooga, Tennessee). ArtsBuild hosts the Holmberg Arts Leadership Institute designed for those who share a passion for advancing the arts in our community. The four month program develops leadership skills necessary to prepare the participants for prominent roles within arts organizations. The Holmberg Institute educates participants about the mission and goals of ArtsBuild and Chattanooga arts organizations; explores current issues facing the arts community; and strengthens individual talents and skills needed to serve as volunteers, board members and fund raisers. The Holmberg Institute provides many opportunities for networking as the participants receive a unique behind-the-scenes view of the arts.

A maximum of 30 people have the opportunity to participate in the program each year. Criteria for selection of participants include level of interest in the arts, background, relevant experience, and degree of commitment to volunteer for service with arts and cultural institutions. The Institute offers behind-the-scenes visits to cultural and educational institutions, panel discussions with community leaders, case studies of arts agencies and a unique forum for pursuing shared goals among arts leaders, educators, business people and foundations. Topics to be addressed include non-profit governance, fund raising, public funding, arts education, cultural sensitivity, marketing and audience development. There is a tuition fee of \$250 per person and limited scholarships are available.

Graduates of the Holmberg Arts Leadership Institute will be identified as potential board member and committee candidates for cultural organizations.



Priority C:
Strengthen Capacity of Cultural Arts Community
(continued)

Recommendation 7:

Promote the cultural arts through policy and practice throughout private and civic sectors.

Strategies:

- A. In possible partnership with a community organization, encourage cultural arts activity and volunteerism at local cultural arts nonprofits through corporate social responsibility programs, including volunteer and mentor programs.
- B. In possible partnership with a community organization, support cultural arts activity through in-kind support, such as donations of food, equipment and supplies, and space.

Role of the City:

It is recommended that the City – in possible partnership with a community organization – actively encourage cultural arts-friendly practices in the private sector by entities aiming to reside or do business in Sugar Land wherever possible and appropriate. Leadership from the City in this area not only will result in immediate benefits to the cultural arts sector in Sugar Land but also will encourage similar behavior by private and civic sector entities.

SUPPORTING THE ARTS THROUGH BUSINESS AND CIVIC ACTIVITY

Richardson Corporate Challenge

Richardson, Texas

The Richardson Corporate Challenge is an Olympic style competition involving as many as 22 athletic and non-athletic events held in late August through early October. For the first time in 2013, the event will include events at cultural arts organizations. The event has a lead corporate sponsor and encourages friendly competition among businesses and provides exposure for organizations throughout the city. The challenge benefits the Special Olympics. Activities are scheduled during the week after normal business hours and on weekends. Employees, spouses, and retirees are eligible to participate.



Priority D: Celebrate and Distinguish Sugar Land through the Cultural Arts

Recommendation 8:

Build a critical mass of artists and arts organizations in areas with existing cultural arts entities and supporting amenities.

Strategies:

- A. Cultivate and promote a cultural arts district in Sugar Land. Possible locations include: the area including and around the Imperial redevelopment, the area including and around Town Square, and in the area surrounding the Sugar Land Auditorium. Incentivize location of artists and arts entities in the cultural district through:
 - Permitting, zoning, noise ordinance, and other previously described policies.
 - Tax incentives encouraging cultural arts entities to locate in Sugar Land, particularly in the designated area(s).
- B. In possible partnership with a community organization, apply for “cultural district” designation by the Texas Commission on the Arts (TCA). This official designation will help raise the profile of Sugar Land’s cultural arts district when promoted in tourism and city branding efforts. The designation also will allow the cultural district to apply for the TCA’s Arts Respond Projects grant program.
- C. In possible partnership with a community organization, facilitate or provide free or low-cost/subsidized space for the purposes of art creation or display (such as artist studios, performance and exhibition space, whether free standing or as part of existing businesses or residential spaces).
- D. In possible partnership with a community organization, develop cultural arts activity in neighborhoods through “Creative Neighborhoods” - areas that are attractive to artists for a number of reasons: inexpensive housing, access to employment and self-employment opportunities, access to resources (such as studio space, galleries, rehearsal and performance space, artist-run centers and associations), social networks with other artists and creative professionals, appealing physical environment, and family-friendly living.

Role of the City:

It is recommended that here, too, the City lead by integrating policies and practices wherever possible and appropriate to foster growth of a critical mass of cultural arts organizations and artists. This should be done through City departments as well as through a possible partnership with a community organization to facilitate such activities with local businesses, the TCA and others as opportunities arise. The City should examine appropriate methods for fostering (re-)location of creative businesses and cultural arts organizations to Sugar Land as well as job creation for creative professionals in Sugar Land. These efforts could be conducted in conversation with the Fort Bend Chamber of Commerce.

Priority D:
**Celebrate and Distinguish Sugar Land
through the Cultural Arts** (continued)

BUILDING CRITICAL MASS

Yerba Buena Center
San Francisco, California

The Yerba Buena Center in downtown San Francisco has been transformed from a blighted area into a major cultural destination. The 87-acre site combines cultural and recreational uses with residential and commercial ones, including hosting the international launch of the iPad. The result is a thriving cultural area, visited and enjoyed by millions each year, with a positive impact on San Francisco as a whole. The center, which was conceived in the 1950s and developed over decades, features a convention center with hotel rooms, a shopping center, residential units and cultural and recreational facilities, including a park, an ice rink, a child care center, a historic carousel and an entertainment/retail cineplex. The center has agreements with the site’s cultural institutions — including several museums — and has leases with the recreational and commercial entities. The project is funded through real estate sales/leases and tax increment financing.



Priority D:
**Celebrate and Distinguish Sugar Land
through the Cultural Arts** (continued)

Recommendation 9:

Establish and promote a “cultural arts identity” for Sugar Land.

Strategies:

- A. In possible partnership with a community organization, promote Sugar Land’s history – including Imperial Sugar heritage, the city’s connection to Stephen F. Austin, historic cemeteries – through cultural arts to distinguish the city and relevant neighborhoods.
- B. In possible partnership with a community organization, build on existing historic and cultural assets, such as the Imperial complex, Sugar Land Auditorium, Houston Museum of Natural Science at Sugar Land (formerly the prison), the Sugar Land Wine and Food Affairs and others, by:
 - Strengthening these assets through capacity building
 - Promoting them through publicity efforts
 - Expanding them to include other arts disciplines or venues (if appropriate)
 - Linking them with other local and regional cultural arts activities
- C. In possible partnership with a community organization, undertake a branding exercise for Sugar Land cultural arts. Integrate this with related efforts by the City’s communications department and tourism program.
- D. In possible partnership with a community organization, create and implement a media campaign promoting local cultural arts targeted both to Sugar Land residents and businesses and other area residents and businesses. The campaign could include testimonials from local residents and businesses regarding the value of cultural arts in Sugar Land.
- E. In possible partnership with a community organization, develop and distribute a written piece promoting cultural arts in Sugar Land for use in business development (formats: video, art, email). The piece could include an online version with a menu of video links to information or website of local cultural arts offerings.
- F. In possible partnership with a community organization, create a cultural arts research or intellectual body (i.e. Aspen Institute⁶) to attract international arts scholarship and thinking.

⁶ The Aspen Institute is an educational and policy studies organization based in Washington D.C. It hosts seminars, fellowships, policy programs and public conferences and events (www.aspeninstitute.org).

Role of the City:

It is recommended that the City pursue these strategies through its communications department and tourism program, as well as in possible partnership with a community organization and through cooperation with other local entities. NOTE: As with nearly all the strategies in this plan, these strategies should be pursued not only by the City but by other community stakeholders as well.

Priority D:
**Celebrate and Distinguish Sugar Land
through the Cultural Arts** (continued)

ESTABLISHING A CULTURAL ARTS IDENTITY

“Live Music Capital of the World”

Austin, Texas

Austin, Texas, is one of the most vibrant communities in the United States, with constant, diverse, high-caliber activity in nearly every area of the arts. Known for decades as a music hub, Austin formally adopted the brand “Live Music Capital of the World” in 1991 and has successfully promoted its music scene and built its film, theater, dance and literary scenes on top of it. To do so, the city has employed a number of methods:

- The city has promoted its music industry throughout municipal departments and has fostered strategic partnerships with non-profits and industry groups. In 2008, the city council passed a resolution to create a 15-person live music task force, divided into four committees: venues, entertainment districts, musician services and sound enforcement and control.
- The task force led to the establishment of a central Music Department within the city government.
- The city — through a combination of incentives and financial assistance — has fostered festivals such as the South by Southwest International Music, Film and Interactive Media Festival; Austin City Limits Festival; Austin Film Festival; and FronteraFest fringe theater festival.
- When Austin officials attend marketing conferences for various professional trades, they take musicians with them to perform at the conference or at a venue nearby. This effort is supported through a public-private partnership with Continental Airlines, which comps the musicians’ plane tickets.
- The city sponsors musicians to perform in the airport.

The buzz that results from these policies, it is believed, brings more convention business and visitors to Austin.



Priority D:
**Celebrate and Distinguish Sugar Land
through the Cultural Arts** (continued)

Recommendation 10:

Enliven Sugar Land’s public spaces through public art.

Strategies:

- A. Develop and implement a City Council-approved public art plan and ongoing program by the City.
- Enhance Sugar Land’s aesthetic appeal while maintaining current high standards.
 - Establish clear guidelines for the program, including what type(s) of art are included (i.e. visual arts, performing arts, architectural design, etc.).
 - Administer the program through an existing City Board or Commission.
 - Fund the program through any of the potential funding sources outlined in Priority B, Recommendation 2.
 - Community-generated suggestions include:
 - Electronic Bulletin Boards on Highway 59
 - Artistically developed border/high-traffic roads
 - Patterns in sidewalk/streets (ex. mosaics)
 - Creative opportunities on sidewalks: chalk art, something that Sugar Land can be known for
 - Embellished manhole covers, possibly displaying a crown (for Imperial Sugar) or the City’s logo
 - Music or sound design incorporated into crosswalks (such as bird sounds)
- B. In possible partnership with a community organization, host an artist-in-residence program through which new, unique art for Sugar Land can be commissioned.
- C. Encourage or require aesthetic elements to be integrated into architectural treatments for new structures built in Sugar Land.

Role of the City:

It is recommended that the City pursue these strategies through its policies and departments, including through the City Board or Commission that the City Council establishes as responsible for overseeing cultural arts efforts in Sugar Land.

Priority D:
**Celebrate and Distinguish Sugar Land
through the Cultural Arts** (continued)

ENLIVENING PUBLIC SPACES THROUGH ART



Frisco Public Art Program *Frisco, Texas*

The City of Frisco established a Public Art Program in 2002 to promote the city's growth and development and strengthen community identity. The mission of the program is "to promote cultural, aesthetic, and economic vitality in Frisco, Texas, by integrating the work of artists into public places, civic infrastructure and private development." The program is funded through a commonly used "Percent for Art" tool wherein a percentage of Capital Project Funds is used to commission public art. Frisco developed a public art master plan for the program and appointed a citizen Public Art Board to oversee the implementation of the program in collaboration with city staff. The board advises the council on the commissioning of public art in parks, City facilities and along roads.

Priority E: Increase and Deepen Cultural Participation

Recommendation 11:

Provide access to affordable cultural arts experiences and arts education for all.

Strategies:

- A. In possible partnership with a community organization, offer free/sponsored cultural arts activities at Sugar Land cultural organizations periodically (monthly, quarterly or semiannually). Examples include a museum day or a multi-day event showcasing multiple performing and visual art entities.
- B. In possible partnership with a community organization, explore cross-promotional opportunities between cultural arts providers and businesses to make arts offerings more widespread. Community-generated ideas include:
 - Sugar Land superstar event (Showcase featuring Tommy Tune)
 - Create event for digital arts, gaming, movie production, local tech companies
- C. In possible partnership with a community organization, incorporate the arts into everyday experiences throughout Sugar Land so that there is “art everywhere you turn”. Possibilities include: exhibits of student art in mall (mall gets customers), art by local artists and organizations displayed/performed/for sale in restaurants and cafes.
- D. In possible partnership with a community organization, promote free/affordable cultural arts opportunities for all age groups. Community-generated ideas include:
 - Make Fort Bend ISD “Gold card” available to all Sugar Land residents, not just to seniors.
 - Student participation in student art exhibitions at City parks and the mall. Encourage partnerships between arts and business to provide scholarships for arts training.
 - Educate parents on benefits of cultural arts involvement.
- E. In possible partnership with a community organization, ensure Sugar Land cultural arts offerings are inclusive and welcoming to all.
 - Encourage diverse audiences to use festival grounds once complete.
 - Host cultural arts activities in spaces throughout the city that are geographically accessible and appealing to residents throughout Sugar Land.
 - Diversify Sugar Land’s cultural offerings to appeal to the interests of residents. Community-generated ideas include: a juried art show, a Confection Fair (“everything’s sweet”; people can bring their products to sell)
 - Host shows (performing, visual or otherwise) by domestic or international artists from various cultural and ethnic backgrounds represented in Sugar Land.
- F. In possible partnership with a community organization, provide arts education to all Sugar Land students in school. Work with educators, school administration and arts organizations to find creative approaches to achieve this both in and out of school time.

Priority E: Increase and Deepen Cultural Participation (continued)

Role of the City:

It is recommended that free or sponsored multi-day events among local arts organizations and incorporation of art into everyday experiences be pursued by all stakeholders in Sugar Land, especially cultural arts entities in cooperation with civic and private entities. The City – in possible partnership with a community organization – should play a role in helping to facilitate such conversations and activities. It is recommended that the City and its possible partner facilitate or offer a promotion among Sugar Land cultural arts providers through collaboration. The City and its possible partner should also spearhead efforts among local education entities and arts education provider to find ways to provide adequate arts education to Sugar Land students from a young age.

INCREASING ACCESS AND AFFORDABILITY



WOO Card *Worcester, Massachusetts*

The Worcester Cultural Coalition's WOO Card is designed to open the door to Worcester County's creative community. Cardholders receive discounts and special offers for concerts, theater, museums, music, street festivals and outdoor events throughout the year. Users can earn WOO points, making them eligible to win prizes each month. College WOO Cards are free to students at participating colleges. (Central Massachusetts Convention & Visitors Bureau)

NURTURING CULTURAL PARTICIPANTS THROUGH ARTS EDUCATION



Oklahoma A+ Schools *Oklahoma City, Oklahoma*

Oklahoma A+ Schools (OKA+) is the state's only research-based whole school network with a mission of nurturing creativity in every learner. OKA+ values art as an essential component of

education and adheres to a set of commitments that include daily arts instruction, experiential learning and enriched assessment. Located on the campus of the University of Central Oklahoma, OKA+ provides schools with ongoing professional development and an intricate network of support. Each A+ School builds community-wide ownership through collaboratively developed goals and objectives aimed at preparing Oklahoma youth from early childhood through high school with skills for the 21st century workplace. Through fostering creativity, innovation and critical thinking, OKA+ engages students, teachers, and community with creative, focused instruction and leads to leadership and higher achievement within its network of 70 schools in urban, suburban and rural Oklahoma.

Priority E:
Increase and Deepen Cultural Participation
(continued)

NURTURING CULTURAL PARTICIPANTS THROUGH ARTS EDUCATION

Allen Art to Go

Allen, Texas

Art to Go exposes Allen residents to exemplary art and encourages appreciation of the visual arts. Primarily serving elementary school age children, the program exposes participants to visual artworks they might not otherwise have seen by bringing fine art reproductions to the classroom and encourages them to explore what they think and feel about the art. Over 200 trained Classroom Volunteers make presentations to over 5,000 students a year at schools throughout Allen ISD. The initiative is sponsored by Allen Arts Alliance with support from the City of Allen and Target Corporation.



Priority E:
Increase and Deepen Cultural Participation
(continued)

Recommendation 12:

Attract cultural arts participants from outside of Sugar Land.

Strategies:

- A. In possible partnership with a community organization, promote Sugar Land cultural arts through City tourism program, City communications department, Fort Bend Chamber of Commerce and other regional outlets (including traditional and new/social media).
- B. In possible partnership with a community organization, cluster events and cultural arts offerings – such as by holding additional or complementary cultural arts activities at same time as existing signature events – to attract visitors with more to do.
- C. In possible partnership with a community organization, offer discounts to regional residents and/or Texas residents who might be traveling from elsewhere in the state to encourage visitation at local cultural arts entities by travelers.
- D. In possible partnership with a community organization, publicize local cultural arts offering through hotel concierges both within Sugar Land and in nearby cities.

Role of the City:

It is recommended the City – in possible partnership with a community organization – continue to spearhead promotion of Sugar Land cultural arts as a whole through its tourism program already underway and through its communications department and other cross-promotional initiatives that may arise. However, cultural arts entities should pursue their own efforts to attract participants from outside Sugar Land – in addition to building their participant base locally – if it fits with their mission to do so.

Priority E:
Increase and Deepen Cultural Participation
(continued)

ATTRACTING VISITORS THROUGH CULTURAL ARTS

Denton Arts and Jazz Festival

Denton, Texas

The Denton Arts and Jazz Festival is a free, two-day event that brings 200,000 people to Denton’s Quakertown Square annually. Sponsored by the Denton Festival Foundation, the City of Denton and sponsors, such as the Dallas/Fort Worth American Federation of Musicians Local 72-147, the event provides an affordable communal, cultural arts experience for Denton residents and visitors, with seven outdoor stages of music, fine art, crafts, food, games, information booths and nationally recognized headlining jazz artists. Proceeds from booth rentals and concessions support arts facilities, service organizations, preservation projects and public art.



Priority E:
Increase and Deepen Cultural Participation
(continued)

Recommendation 13:
Increase awareness of the cultural offerings available in Sugar Land.

Strategies:

- A. In possible partnership with a community organization, create a catalogue of cultural arts offerings that is accessible in multiple formats: online, in print and via social media outlets.
- B. In possible partnership with a community organization, create and maintain an up-to-date calendar of city-wide cultural arts activities and make it available online, in print, and via social media outlets. This could be integrated with existing calendars, such as the school cultural events/fine arts calendar and/or the calendar hosted by the Fort Bend Chamber of Commerce, if appropriate.

Role of the City:

It is recommended that the City pursue these strategies through City departments and policies, including through the City Board or Commission that the City Council establishes as responsible for overseeing cultural arts efforts in Sugar Land. The calendar should be spearheaded by the City – in possible partnership with a community organization and in collaboration with existing calendars to realize efficiencies and be as comprehensive as possible.

COORDINATING COMMUNICATION ABOUT CULTURAL ARTS

Online Calendars

Various Cities

Central online calendars provide one place for residents and visitors to easily access information about upcoming local events. Organizations can submit event details using a web-based form, and these details can be displayed on a calendar or in a list, depending on the website visitor’s preference. Cities like Albuquerque, New Mexico; Columbus, Georgia; Fairfield, Connecticut; and Santa Clarita, California, currently use this feature to improve community awareness about local arts, entertainment, civic and sports and recreation events.

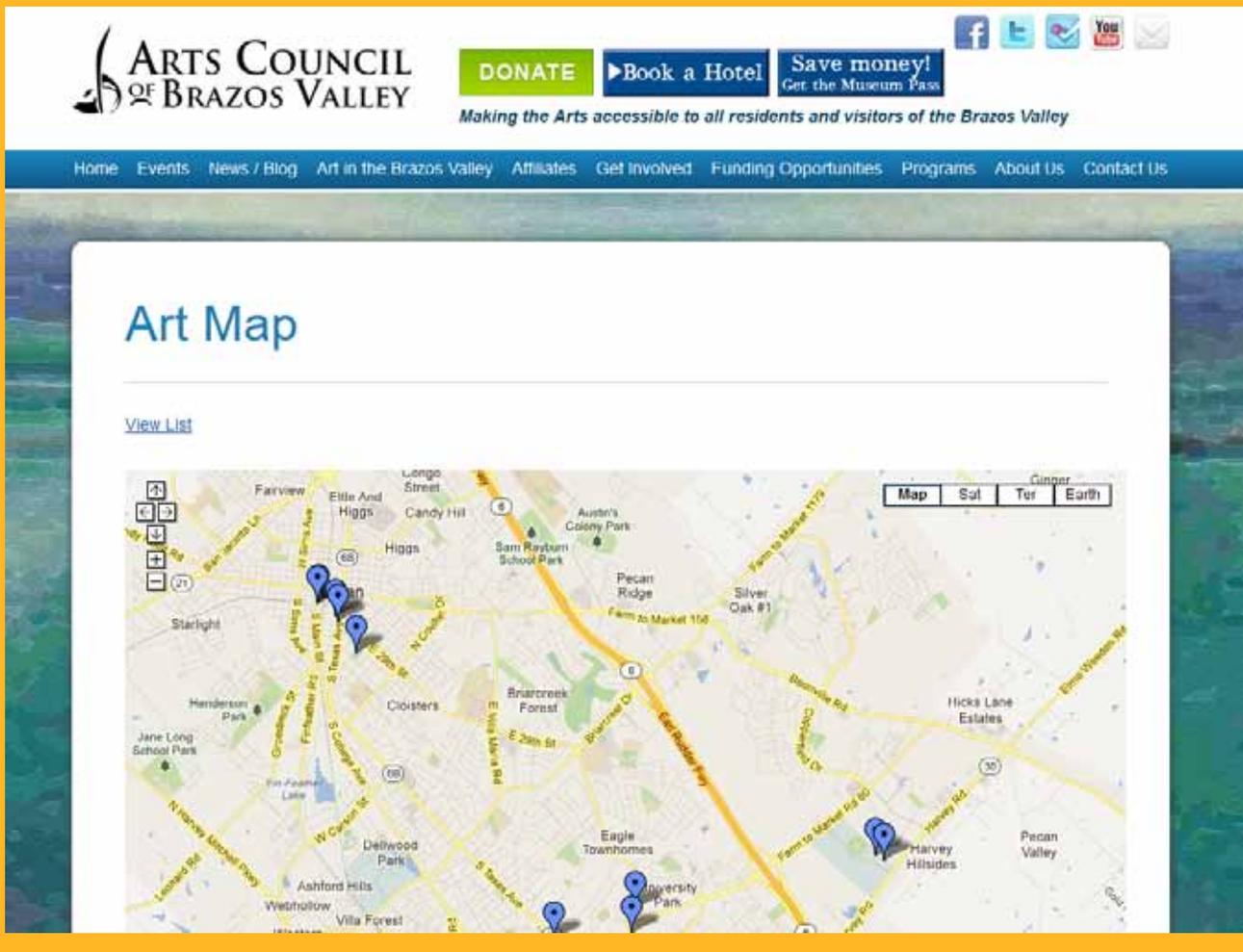


Priority E:
Increase and Deepen Cultural Participation
(continued)

COORDINATING COMMUNICATION ABOUT CULTURAL ARTS

Arts Council of Brazos Valley *College Station, Texas and surrounding area*

The Arts Council of Brazos Valley uses multiple methods to increase awareness among the public about local arts. On their website are a community calendar of cultural arts events, an interactive map (powered by Google maps) showing where local public art is located, and a registration form for the council's email newsletter.



Priority E:
Increase and Deepen Cultural Participation
(continued)

Recommendation 14:

Communicate the value and impact of culture on Sugar Land’s public and private industries as well as residents.

Strategies:

- A. In possible partnership with a community organization, officially endorse (by City Council) culture as a public good – on the City’s future governmental/community signage program, television segments, City website, print ads, etc.
- B. In possible partnership with a community organization, measure annually the size, strength and impact of the cultural arts sector in Sugar Land; contrast with the Houston area.
- C. In possible partnership with a community organization, launch promotional campaign with local celebrities touting the benefits of culture.
- D. In possible partnership with a community organization, evaluate progress of this Cultural Arts Strategic Plan through loop-back or “Dashboard” measurement and reporting of quantitative and qualitative information.

Role of the City:

It is recommended that the City spearhead this education and awareness campaign in possible partnership with a community organization. Once a partnership is established, the community organization should administer this awareness campaign. However, City employees and elected official should make themselves available for the campaign.

COMMUNICATING THE VALUE OF THE ARTS

“Get Connected in Chicago”

Chicago, Illinois

“Get Connected In Chicago,” a visually engaging advertising campaign targeted at the more than thirty-eight million business and leisure travelers passing through O’Hare International Airport on connecting flights. This fun, high-impact campaign, at no cost to taxpayers, invites travelers to ‘walk through’ Chicago and get a taste of what they’re missing outside of the terminals. On behalf of the City of Chicago, World Business Chicago initiated a partnership with the Chicago Convention and Tourism Bureau, Department of Aviation, and a team of international, award-winning Chicago-based advertising executives to create a witty campaign chock full of Chicago humor and enticing visuals reflecting Chicago’s true differentiators and advantages.

Campaign elements appear in more than 100 locations throughout O’Hare terminals and its internal transit system resulting in over 100 million impressions valued at more than \$3 million in media spending over the course of one year. “Get Connected In Chicago” represents an unprecedented partnership among Chicago’s business, government, and non-profit sectors to promote the region’s quality air transportation, tourism, and business strengths to business travelers.

6 Implementation Guide

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
Priority A: Designate an Individual or Organization to Lead Development of the Cultural Sector								
<i>Recommendation 1: Coordinate and lead cultural arts efforts in Sugar Land through an existing City Board or Commission and partner with community organizations on collaborative efforts when appropriate.</i>								
A. Incorporate Responsibility within an Existing City Decision-Making Board or Commission						Under \$25K	City	
B. Ensure Entity is Appointed by the City, Possesses Qualifications for Administration & Leadership, Represents Various Sectors in Community & Represents Diversity in Sugar Land						No Expenditure Required	City	
C. Establish Bylaws or a Formal Program to Ensure Criteria are Clearly Outlined						Under \$25K	City	
D. Consider Contracting with an Existing Community Organization to Partner Together on Leadership & Oversight of Collaborative Efforts (If Pursued, Establish Clearly Outlined Scope of Work)						TBD Based on scope of work approved by City council	City & Community Organization Partner	Arts Organizations
E. Retain Professional Staff or Consultant to Provide Support to the Board or Commission						\$75-100K	City	
F. Award Funding to Cultural Arts Organizations, Initiatives & Individual Artists through Variety of Mechanisms & Peer-Reviewed Processes						TBD Pending Creation of and City Council Approval of Grant Program (See Recommendation #5)	City	
G. Provide & Coordinate Capacity-Building Technical Assistance & Training to the Cultural Sector						TBD Pending Creation of and City Council Approval of Grant Program (See Recommendation #5)	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce, Houston Arts Alliance
H. Spearhead Cross-Collaborative & Cross-Sector Cultural Initiatives, Promote the Cultural Sector, Coordinate Communication & Strengthen Arts Base in Sugar Land						Under \$25K	City & Community Organization Partner	Arts Organizations, Other Non-Profits, Businesses, Other Funders
I. Collaborate with Existing Cultural Arts Organizations & Other Non-Profits to Maximize Impact						Under \$25K	City & Community Organization Partner	Arts Organizations
J. Serve as Voice for Cultural Arts Organizations of All Disciplines, Sizes & Ethnic Groups						Under \$25K	City & Community Organization Partner	Arts Organizations
K. Fund the Arts Program (Excluding Staffing & Grants Listed Separately Above)						Seed Funding for Year 1: \$25-50K (Remaining Years TBD Based Upon Growth of Cultural Sector)	City	

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
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Priority B: Establish Conditions in which the Cultural Arts Can Thrive

Recommendation 2: Establish funding sources for the cultural arts.

A. Designate a "Percent for Art" Fund for Municipal Works of Art						TBD Pending Completion of and City Council Approval of Public Art Plan	City	
B. Incorporate Arts Component in City's Development Process						Under \$25K	City	Development Partners
C. Include Cultural Arts Projects in Tax Increment Reinvestment Zone Project Plans						Included in TIRZ Plans of Finance	City	TIRZ Partners
D. Designate a Portion of Hotel Occupancy Tax to Benefit Cultural Arts						TBD Pending Creation of City Council Approved Grant Program & Analysis of Capacity	City	Hotel Partners
E. Allow Residents to Donate to Arts through Utility Bills						No Expenditure Required	City	Residents
F. Utilize Sugar Land Legacy Foundation to Maximize Dollars for Capital Projects						TBD Pending Reassessment of Facility Needs (See Recommendation #4)	City	Philanthropists, Other Funders, Sugar Land Legacy Foundation

Recommendation 3: Implement City policies and practices that encourage cultural arts activity.

A. Create Simple Government Processes to Encourage Cultural Arts (e.g. Ease of Permitting Process for Cultural Arts Activities, Noise Ordinances to Accommodate Cultural Activities, Zoning Conducive to Cultural Arts)						No Expenditure Required	City	Development Partners
B. Incorporate Cultural Arts-Specific Performance Measures for City Departments						No Expenditure Required	City	
C. Identify Cultural Arts Opportunities throughout the Initiatives of All City Departments						No Expenditure Required	City	

Recommendation 4: Optimize use of existing cultural arts facilities.

A. Establish Grants, Marketing, Outreach & Partnerships that Encourage Existing Cultural Arts Facilities to Improve their Spaces						TBD (See "Award Funding" in Recommendation #1)	City	
B. Increase Use of Sugar Land Public Libraries for Cultural Arts Performances & Programs in Collaboration with City Artists & Arts Organizations						No Expenditure Required	City & Community Organization Partner	Fort Bend County, Arts Organizations & Libraries
C. Encourage Collaboration between Local Businesses & Corporations and Operators of Cultural Arts Facilities to Offer Reduced Rental Rates						No Expenditure Required	City & Community Organization Partner	Corporate Partners, Development Partners, Arts Organizations
D. Establish a Cultural Space Brokerage to Market Affordable or Low-Cost Spaces						Under \$25K	City & Community Organization Partner	Development Partners, Arts Organizations
E. Periodically Re-Assess Need for Future Facilities (Such as Community Theater)						TBD	City	Sugar Land Legacy Foundation, Development Partners, Arts Organizations

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
Priority C: Strengthen Capacity of Cultural Arts Community								
<i>Recommendation 5: Provide access to financial resources to individual artists and cultural arts organizations for operations and programs.</i>								
A. Support Cultural Arts Providers Financially through Varied Sources (City Granting Program, Private & Corporate Foundations, For-Profit Businesses & Private Donors)						TBD (See "Award Funding" in Recommendation #1)	City	Foundations, Corporations & Philanthropists
B. Create a Grant Program to be Approved by the City Council to Establish Clear Guidelines for Awarding Grants at Least Annually through a Fair, Confidential, Peer-Review Process						Under \$25K	City	
C. Employ a Variety of Funding Vehicles (Grants, Fellowships, Program-Related Investments, Sponsorships, Loans, Matching Gifts, etc.)						TBD (See "Award Funding" in Recommendation #1)	City	
D. Articulate Clear Guidelines for Such Programs (Grants, Fellowships, Program-Related Investments, Sponsorships, Loans, Matching Gifts, etc.)						No Expenditure Required	City	
E. Fund City's Financial Support through Variety of Streams						See Recommendation #1	City	
<i>Recommendation 6: Empower cultural arts organizations and artists through training and technical assistance.</i>								
A. Provide Monthly or Quarterly Professional Development & Capacity Building Training for Cultural Arts Organizations & Individual Artists						Initial Funding: Under \$25K (Future Years TBD Based Upon Grant Program Created Under Recommendation #5)	City & Community Organization Partner	Fort Bend Chamber of Commerce, Arts Organizations & Artists, Houston Arts Alliance
B. Streamline Operations through Collaboration or Consolidation of Departments/ Functions Where Possible (Back-Office Operations, Donation Processing, Marketing/ Publicity, Copying/Filing, etc.)						No Expenditure Required	City & Community Organization Partner	Arts Organizations
C. Establish Mentor Program Between Administrators at Sugar Land Cultural Arts Organizations & Administrators at Established Houston-Area Organizations						Under \$25K	City & Community Organization Partner	Arts Organizations, Houston-Area Arts Organizations, Houston Arts Alliance
<i>Recommendation 7: Promote the cultural arts through policy and practice throughout private and civic sectors.</i>								
A. Encourage Cultural Arts Activity & Volunteerism through Corporate Social Responsibility Programs (Volunteer Programs, Mentor Programs, etc.)						No Expenditure Required	City & Community Organization Partner	Arts Organizations, Corporate Partners
B. Support Cultural Arts Activity through In-Kind Support, Such as Donations of Food, Equipment, Facilities & Supplies						No Expenditure Required	City & Community Organization Partner	Arts Organizations, Development Partners, Corporate Partners, Businesses, Individual Donors

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
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Priority D: Celebrate and Distinguish Sugar Land through the Cultural Arts

Recommendation 8: Build a critical mass of artists and arts organizations in areas with existing cultural arts entities and supporting amenities, such as restaurants and retail.

A. Cultivate & Promote a Cultural Arts Districts in Sugar Land through Policies & Other Incentives (Town Square, Imperial, etc.)						TBD	City	Development Partners, Arts Organizations
B. Apply for "Cultural District" Designation by the Texas Commission on the Arts						Under \$25K	City & Community Organization Partner	Arts Organizations, Community Organizations
C. Facilitate or Provide Low-Cost/Subsidized Space for the Purposes of Art Creation or Display						Under \$25K	City & Community Organization Partner	Development Partners, Corporate Partners, Arts Organizations & Artists
D. Develop Cultural Arts Activity in Neighborhoods through "Creative Neighborhoods" - Areas Attractive to Artists due to Inexpensive Housing, Access to Employment & Resources, Self-Employment Opportunities, etc.						\$250K+	City & Community Organization Partner	HOAs, Development Partners, Arts Organizations

Recommendation 9: Establish and promote a "cultural arts identity" for Sugar Land.

A. Promote Sugar Land's History to Distinguish the City & Relevant Neighborhoods through Cultural Arts						Under \$25K	City & Community Organization Partner	Arts Organizations, Sugar Land Heritage Foundation, HOAs
B. Build on Existing Historic & Cultural Assets: Strengthen Assets through Capacity Building, Promote through Publicity Efforts, Expansion to Include Other Disciplines if Appropriate, Link with Other Cultural Arts Activities						TBD Pending Creation of and City Council Approval of Grant Program (See Recommendation #5)	City & Community Organization Partner	Sugar Land Heritage Foundation, Fort Bend Chamber of Commerce, Arts Organizations
C. Undertake a Branding Exercise for Sugar Land Cultural Arts & Integrate with Related Efforts by the City's Communications Department & Tourism Program						Under \$25K	City & Community Organization Partner	Arts Organizations
D. Create & Implement Media Campaign Promoting Local Cultural Arts Targeted Both to Residents & Businesses (Including Testimonials from Residents & Businesses Regarding Value of Cultural Arts in Sugar Land)						Under \$25K	City & Community Organization Partner	Corporate Partners, Development Partners, Fort Bend Chamber of Commerce, Arts Organizations
E. Develop & Distribute a Written Piece Promoting Cultural Arts in Sugar Land for Use in Business Development with an Online Version Available with Links to Videos, Websites, etc.						No Expenditure Required	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce
F. Create a Cultural Arts Research or Intellectual Body to Attract International Arts Scholarship & Thinking						\$50-75K	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce

Recommendation 10: Enliven Sugar Land's public spaces through public art.

A. Develop & Implement a City Council-Approved Public Art Plan and Ongoing Program in City						Year 1 (Plan Completion): \$25-50K Years 2-10 (Implementation): TBD Pending Plan	City	
B. Host an Artist-in-Residence Program through which New, Unique Art for Sugar Land can be Commissioned						Under \$25K	City & Community Organization Partner	Arts Organizations, Development Partners, Corporate Partners, Other Funders
C. Encourage or Require Aesthetic Elements to be Integrated into Architectural Treatments for New Structures Built in Sugar Land						TBD Based on Public Arts Plan	City	Development Partners, Corporate Partners

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
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Priority E: Increase and Deepen Cultural Participation

Recommendation 11: Provide access to affordable cultural arts experiences and arts education for all.

A. Offer Free/Sponsored Cultural Arts Activities at Sugar Land Cultural Organizations Periodically (e.g. Museum Day or Multi-Day Event Showcasing Multiple Performing & Visual Art Entities)						Under \$25K	City & Community Organization Partner	Arts Organizations, Businesses, Other Funders, Fort Bend Chamber of Commerce, Other Potential Collaborators
B. Explore Cross-Promotional Opportunities Between Cultural Arts Providers & Businesses to Make Arts Offerings More Widespread						Under \$25K	City & Community Organization Partner	Arts Organizations, Businesses, Sugar Land Town Square, Fort Bend Chamber of Commerce
C. Incorporate the Arts into Everyday Experiences throughout Sugar Land so “Art is Everywhere You Turn” (e.g. Exhibits of Student Art at Mall, Local Art Displayed in Local Small Business & Restaurants)						Under \$25K	City & Community Organization Partner	Schools, Arts Organizations, Business Community, Development Partners, Corporate Partners, Everyone
D. Promote Free/Affordable Cultural Arts Opportunities for All Age Groups						Under \$25K	City & Community Organization Partner	Arts Organizations, Schools, Businesses
E. Ensure Sugar Land Cultural Arts Offerings are Inclusive & Welcoming to All (e.g. Diverse Use of Festival Site in Future, Activities in Spaces throughout City, Diversify Current Offerings, Host Artists from Various Backgrounds)						Under \$25K	City & Community Organization Partner	Businesses, Other Funders, Schools, Arts Organization, City Manager’s Multi-Cultural Advisory Team
F. Provide Arts Education to All Sugar Land Students in Schools (Work with Educators, Administrators & Arts Organizations to Find Creative Approaches to Achieve Both In & Out of School Time)						Under \$25K	City & Community Organization Partner	Schools, Arts Organizations

Recommendation 12: Attract cultural arts participants from outside of Sugar Land.

A. Promote Sugar Land Cultural Arts through City Tourism Program & Communications Department, Fort Bend Chamber of Commerce & Other Regional Outlets (Including Traditional & New/Social Media)						Under \$25K	City & Community Organization Partner	Arts Organizations, City Tourism Program, Fort Bend Chamber of Commerce
B. Cluster Events & Cultural Arts Offerings (Such as Holding Additional or Complementary Cultural Arts Activities at Same Time as Existing Signature Events)						Under \$25K	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce
C. Offer Discounts to Regional Residents and/or Texas Residents Possibly Traveling from Elsewhere in the State to Encourage Visitation by Travelers						Under \$25K	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce
D. Publicize Local Cultural Arts Offerings through Hotel Concierges Both within Sugar Land and in Nearby Cities						Under \$25K	City & Community Organization Partner	Arts Organizations, City Tourism Program, Fort Bend Chamber of Commerce

Recommendation 13: Increase Awareness of the cultural offerings available in Sugar Land.

A. Create a Catalogue of Cultural Arts Offerings Accessible in Multiple Formats (Online, Print, Social Media, etc.)						Under \$25K	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce, Houston Arts Alliance
B. Create & Maintain Up-to-Date Calendar of City-Wide Cultural Arts Activities & Make Available Online, In Print & Via Social Media Outlets (& Integrate with Existing Calendars - School, Chamber, etc.)						Under \$25K	City & Community Organization Partner	Arts Organizations, Fort Bend Chamber of Commerce, Houston Arts Alliance

	Year 1	Year 2	Years 3-4	Years 5-7	Years 8-10	Budget Estimate	Leading Entity	Potential Collaborators or Financial Partners
<i>Recommendation 14: Communicate the value and impact of culture on Sugar Land's public and private industries as well as residents.</i>								
A. Officially Endorse (by City Council) Culture as a Public Good (Signage, Television Segments, Website, Print, Ads, etc.)						Under \$25K	City & Community Organization Partner	Arts Organizations, Businesses
B. Measure Annually the Size, Strength & Impact of Cultural Arts Sector in Sugar Land and Contrast with the Houston Area						Under \$25K	City & Community Organization Partner	Arts Organizations
C. Launch Promotional Campaign with Local Celebrities Touting the Benefits of Culture						Under \$25K	City & Community Organization Partner	Businesses, Arts Organizations, Other Funders
D. Evaluate Progress of Cultural Arts Strategic Plan through Loop-Back or "Dashboard" Measurement & Reporting of Quantitative and Qualitative Information						Under \$25K	City & Community Organization Partner	Arts Organizations

Appendix A: Economic Impacts of Culture

EXECUTIVE SUMMARY

As a part of the development of the Cultural Arts Strategic Plan and Implementation Guide, the team undertook to complete an analysis of the economic impacts of the cultural industries in Sugar Land. Using publicly available quantitative data to evaluate the strengths and weaknesses of cultural industries to help determine the most effective return to Sugar Land for investments in cultural industries.

Sugar Land has a higher proportion of people working in the arts, entertainment, and recreation industry, when compared with the greater Houston area and the **arts, entertainment and recreation sector is growing strongly**. From 2007-2012,

- The volume of business (measured in employer value of sales, shipments, receipts, revenue, or business done) has increased by 11%
- The number of jobs and salaries have also increased during this period (4% and 6.7% respectively) but do not match the growth levels of business volume (are approx half). In other words: *more return is going to the employer; it is becoming a more profitable sector* – more money, (proportionally) less employees and (proportionally) lower salaries.

The impact on job creation and artists' salaries could be stronger. Implement some policy to better translate economic growth in the sector to job creation and salaries. See *Chapter 6, Priority C*.

In 2007, in real numbers, arts, entertainment, and recreation in Sugar Land totaled:

- \$46,888,000 in total employer value of sales, shipments, receipts, revenue, or business done
- \$14,182,000 in total wages
- 922 paid employees.

Using techniques to estimate the change over time, it can be estimated that in 2012, Sugar Land's arts, entertainment and recreation totals:

- \$51,914,000 in total employer value of sales, shipments, receipts, revenue, or business done
- \$15,700,000 in total wages
- 957 paid employees.

Regional input-output multipliers suggest that, for the MSA, the arts and culture industries have minimal impact on other areas of tourism. Increased production in different areas of culture industries tend to provide some benefits to other industries. Input-output multipliers suggest that, for every dollar increase, the direct effects to the region include:

- An increase in output between \$1.40 to \$1.70, depending on the particular cultural industry
- An increase in wages between \$0.31 and \$0.60, depending on the particular cultural industry
- An increase in jobs between 7 and 36 jobs for every million dollars, depending on the particular cultural industry.

Overall, it is estimated that the total value of business done in the arts, culture and recreation industry in Sugar Land is \$51,900,000 in 2012.

An analysis of the industries within the arts sector based on the three parameters of the study - output, earnings, employment - allows the classification of industries strategically as follows:

- **HIGH RETURN INDUSTRIES: INVEST.** Industries that perform well across all three parameters. Well balanced and generate the highest levels of output (indirect economic activity), earnings and employment per dollar invested.

These industries will experience the fastest economic improvement per dollar invested. The City should focus on these first-- in the short term-- to ensure continued leadership. They are;

- o Performing arts companies, generating a medium level of output and high levels of earnings and employment.
 - o Museums, historical sites, zoos, and parks, generating a medium level of output and high levels of earnings and employment.
 - o Promoters of performing arts, sports & agents for public figures, generating a high level of output, medium level of earnings and high level of employment.
- **LOW RETURN INDUSTRIES: DO NOT INVEST.** These industries present the lowest levels of return for dollar invested in the three parameters considered. The consultants recommend that the City not concentrate on these sectors at this time, as the return will be very low. They are;
 - o Motion picture and video industries
 - o Cable and other subscription programming
 - o Software publishers

- **UNBALANCED RETURN INDUSTRIES: QUIVOCAL.** These industries tend to have a high performance in one parameter, and weak on the other two. They are higher risk and will require strategic thinking to determine if worth investing depending on priorities, for instance will earning potential and job creation balance the output from the City.
 - o Independent artists, writers, and performers have a high capacity to create jobs per dollar invested.
 - o Radio and television broadcasting have high earnings per dollar invested.
 - o Sound recording industries have high output per dollar invested, but low job creation.

Impact of arts on other sectors:

- **The MOST impacted sectors by culture are:**

1. The Information sector is closely related to creative industry and currently is a weak sector in Sugar Land, compared to the MSA. However, investment in the cultural arts sector would quickly improve the performance of information sector, since its impact on it is highest.
2. The Cultural Arts sector- One cultural industry benefits other cultural industries.
3. The Professional, scientific, and technical services - These sectors are involved in the operations of cultural institutions through contract services and the like.

- **At present, the LEAST impacted sectors by culture are:**

1. Agriculture, forestry, fishing and hunting
2. Health care and social assistance
3. Mining
4. Educational services: Due to the weak cultural arts offerings in Sugar Land, this sector has little connection to the cultural arts sector. In most cities, the connection between universities/schools and cultural arts is stronger and results in a higher quality of life, educational attainment, etc.

Both sectors have the capacity to benefit each other greatly. Implementing the strategies to connect these two sectors is key. See Chapter 6, Priority E.

5. Accommodation: Again, due to the weak cultural arts offerings in Sugar Land, there is a low correlation between the culture arts and tourism. This illustrates the need to establish strategies that leverage the impact of culture on tourism—i.e. discount tickets, partnerships with hotels and tour operators, etc. See Chapter 6, Priority E.
6. Retail trade
7. Construction
8. Food services and drinking places: Similar to Accommodation, the lack of a connection demonstrates the low correlation with tourism. A strategy to address cultural tourism is important. See Chapter 6, Priority E.

1. INTRODUCTION

This analysis evaluates the economic impacts of the cultural industries in Sugar Land. It uses publicly available quantitative data to evaluate the strengths and weaknesses of cultural industries. It is intended to help determine the most effective return to Sugar Land for investments in cultural industries.

1.1 What is an Economic Impact Assessment?

An economic impact assessment is a tool used to evaluate how local economic circumstances will be affected by a particular policy, program or project. It is typically measured in terms of changes in economic growth through associated changes in jobs, income, and revenue to government. State and local governments have used the tool to estimate the regional economic impacts of government policies or of projects such as firms locating within their jurisdictions.

1.2 How can this analysis best be used?

Although this analysis has similarities to many types of economic impact assessments, it would be inappropriate to assign an overall figure for the economic impact of cultural industries as a whole for Sugar Land. The U.S. Bureau of Economic Analysis (BEA) specifically warns against using a regional input-output multiplier to calculate the impact of an entire industry.¹ In conceptual terms, it would mean that if all cultural business activity stopped, all cultural workers would stay put, stop working, board up their offices, not spend money, and not work in different sectors. It falls into one of the BEA's "common mistakes" and would over-value the impact of the industry on the local economy.

What this assessment does provide is the following: a review of the labor market strengths for Sugar Land, as compared with the metropolitan region; the regional input-output multipliers for each of the selected cultural industries that measure the direct and indirect effects of cultural industries in the broader regional economy; and a list of the total earnings, payrolls, and number of paid employees for Sugar Land, with adjustments made to estimate the most current conditions.

With this information, Sugar Land has the potential to better inform policy decisions. This includes:

- securing sustainable funding for culture through new funding mechanisms,
- benefiting resident organizations in their grantmaking pursuits to foundations and contributors,
- advocating more strongly for cultural vitality in Sugar Land, and
- attracting new stakeholders to participate in and support culture in response to its impacts on overall civic objectives.

¹ U.S. Department of Commerce, Regional Multipliers: A User Handbook for the Regional Input-Output Modeling System (RIMS II), Third Edition, March 1997 <http://www.bea.gov/scb/pdf/regional/perinc/meth/rims2.pdf>; Bureau of Economic Analysis, "Input-Output Models for Impact Analysis: Suggestions for Practitioners Using RIMS II Multipliers," presentation by Rebecca Bess, 65th Annual AUBER Fall Conference, 2011 <http://www.slideserve.com/gail/input-output-models-for-impact-analysis>

2. METHODOLOGY

2.1 What Tools can Assess the Economic Impact of Culture?

Economic Impact Assessments require a host of tools for analysis. Tools include the type of dataset used; the multipliers in effects; and the location quotient. Each of these items is described below.

NAICS Codes

This analysis indicates the direct and indirect effects of cultural industries in the region. It defines cultural industries using the following North American Industry Classification System (NAICS) Codes:

NAICS Code	Industry
511200	Software publishers
512100	Motion picture and video industries
512200	Sound recording industries
515100	Radio and television broadcasting
515200	Cable and other subscription programming
711100	Performing arts companies
711A00	Promoters of performing arts, sports & agents for public figures
711500	Independent artists, writers, and performers
712000	Museums, historical sites, zoos, and parks

Regional Multipliers

This analysis also uses regional input-output multipliers to indicate which cultural industries provide the greatest economic benefits to Sugar Land. The concept of an input-output multiplier is that it shows the distribution of inputs purchased and the outputs sold for each industry. The BEA tracks the input and output structure of nearly 500 industries, which are then calibrated for each industrial region in order to reflect a region's structure and trading patterns.² The multipliers can then be used to estimate the total impact of the project or program on regional output, earnings, or employment.

This study uses the Houston-Sugar Land-Baytown Metropolitan Statistical Area (MSA) for the industrial region.

Datasets

This assessment examines two key datasets. The first is the Regional Input-Output Modeling System (RIMS II), which is published by the BEA.³ The dataset referenced is the benchmark series, which examines 406 detailed industries⁴ for the Houston-Sugar Land-Baytown MSA. It is based on national data from 2002 and regional data from 2008.

The second set of data includes the 2007 Economic Census,⁵ which provides employment, earnings, and production data for both Sugar Land and the metropolitan area. This is supplemented with 2007 and 2011 data on employment and wages published by the U.S. Bureau of Labor Statistics.⁶

This approach has several advantages. It evaluates the most recent economic statistical data for these areas that are available from public agencies. With this approach, it is also possible to compare the relative strengths of Sugar Land with the broader metropolitan area, using non-proprietary, public sources of data.

There are a few disadvantages, however. The age of each dataset ranges, with some data approaching 10 years old, and both Sugar Land and the Houston area have undergone several changes over the years. In addition, some cultural industries in particular rely on the resources external to study area. For instance, a performing arts company might rely on tourists for its audience and recruit temporary talent from other parts of the nation or world. This creates some conceptual challenges when assigning specific numbers to the economic impacts, particularly on a local scale.

Therefore, this analysis uses the data to qualitatively evaluate the strengths and weaknesses of cultural industries in Sugar Land. It is intended to help determine the most effective return to Sugar Land for investments in cultural industries. As new data become available, the same techniques can be used to update, refine, and inform policies to strengthen Sugar Land’s cultural industries.

Location Quotients

The economic base of an area can be shown through comparing the local employment of specific industries to a larger reference area. Location quotients are part of a technique calculated through the following equation:

$$LQ = \frac{e_i/e}{E_i/E}$$

Where:

LQ = Location Quotient

e_i = Local employment in industry i

e = Total local employment

E_i = Reference area employment in industry i

E = Total reference area employment

Location quotients are frequently used to compare a local area to state or national reference areas; however, the primary concern is how Sugar Land compares with the broader metropolitan region. Therefore, the reference area is the Houston-Sugar Land-Baytown Metropolitan Statistical Area (MSA), and the location quotients can be calculated to show the ratio between the number of employees in Sugar Land versus the number of employees in the Houston MSA.

2 See U.S. Department of Commerce, *Regional Multipliers: A User Handbook for the Regional Input-Output Modeling System (RIMS II)*, Third Edition, March 1997 <http://www.bea.gov/scb/pdf/regional/perinc/meth/rims2.pdf>; and U.S. Department of Commerce, Bureau of Economic Analysis, *Benchmark Input-Output Accounts of the United States, 1987* (Washington, DC: U.S. Government Printing Office, 1994); and U.S. Department of Commerce, Bureau of Economic Analysis, *Local Area Personal Income, 1969-92* (Washington, DC: U.S. Government Printing Office, 1994).

3 See Bureau of Economic Analysis, “Regional Input-Output Modeling System (RIMS II),” <http://www.bea.gov/regional/rims/>

4 For a full list of industries, see: <http://www.bea.gov/regional/pdf/rims/406%20Industry%20List%20A.pdf>

5 U.S. Census Bureau, 2007 Economic Census Industry Series, Geographic Area Series, and Summary Series data files. Available at: <http://www.census.gov/econ/census07/>

6 Bureau of Labor Statistics, Quarterly Census of Employment and Wages, years 2007 and 2011, available at: http://data.bls.gov/location_quotient/ControllerServlet

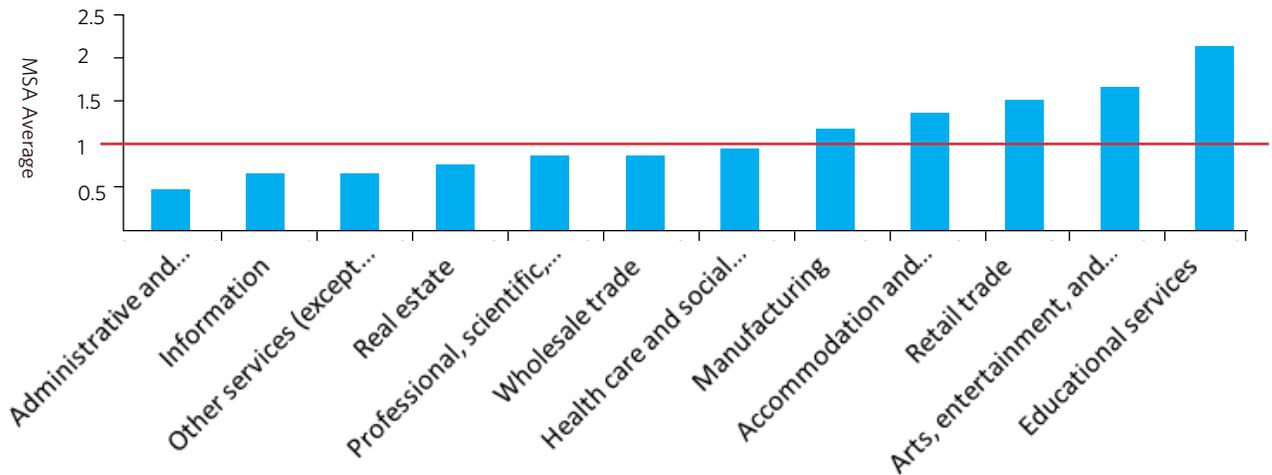
3. FINDINGS

3.1 Strength of Sugar Land’s Cultural Work Force

The 2007 Economic Census provides employment data for Sugar Land at the sector level. These figures are used to calculate the location quotients for each sector, as shown below:

NAICS code	Industry	Employees - Sugar Land	Employees - Houston MSA	SL-MSA Location Quotient
31-33	Manufacturing	4,819	222,142	1.16
42	Wholesale trade	2,248	138,496	0.87
44-45	Retail trade	7,114	251,088	1.51
51	Information	537	43,824	0.65
53	Real estate and rental and leasing	652	47,101	0.74
54	Professional, scientific, and technical services	2,930	182,324	0.86
56	Administrative and support	2,357	276,515	0.45
61	Educational services	302	7,506	2.15
62	Health care and social assistance	4,482	255,500	0.94
71	Arts, entertainment, and recreation	922	29,645	1.66
72	Accommodation and food services	5,017	197,339	1.36
81	Other services (except public administration)	839	67,524	0.66

Location Quotient: Sugar Land vs Houston MSA



What this indicates is that, compared with the Houston metropolitan region, Sugar Land has a **comparatively higher proportion of its labor force working in arts, entertainment and recreation, and a comparatively lower proportion working in the information industries.**

By percentage, Sugar Land has a concentration of arts, entertainment and recreation professionals that almost doubles that of the Houston Metropolitan region

- The arts, entertainment and recreation sector in Sugar Land represents 2.9% of total employment (957 paid employees over a total workforce of 32,219 – these are our 2012 estimate); while in the MSA region it represents 1.7% of total workforce (29,645 over 1.72 million). This is close to twice as many proportionally (x1.6).
- The second highest difference across all sectors when comparing Sugar Land with MSA (after the education sector).
- It seems that Sugar Land has one of the highest concentration of artists in the MSA -> it could become the creative cluster of the region. Consider policies to become creative cluster regionally. Draw artists from MSA to Sugar Land (a pool of an extra 29,645 employees) -> to further increase economic activity in the sector.
- The education sector is also very strong compared to the MSA. This indicates that Sugar Land could become a cluster of culture and education regionally.

The information industry in Sugar Land is small compared to the MSA region

- This suggests that the profile of creative industries in Sugar Land may be “old fashioned”? more inclined to the traditional museum & theatre kind of venue/attraction, rather than develop newer aspects of the creative economy that are related to new info technologies and communications. Innovation! consider initiatives to further develop more avant-garde creative industries / innovation. Creative Labs.

3.2 OVERALL ECONOMIC IMPACTS FOR THE METROPOLITAN AREA

Economic data for the Houston-Sugar Land-Baytown Metropolitan Statistical Area (MSA) are used to calculate the following input-output multipliers, representing the total output and earnings generated for every dollar spent. The employment multiplier indicates the number of expected jobs in the MSA for every million dollars spent.

NAICS Code	Industry	Final Demand Multiplier		
		Output (dollars)	Earnings (dollars)	Employment (jobs)*
511200	Software publishers	1.3834	0.4813	7.4467
512100	Motion picture and video industries	1.2622	0.3062	12.4664
512200	Sound recording industries	1.7169	0.4129	7.7361
515100	Radio and television broadcasting	1.4268	0.5437	8.163
515200	Cable and other subscription programming	1.3306	0.4885	8.0834
711100	Performing arts companies	1.4141	0.5075	35.9108
711A00	Promoters of performing arts, sports & agents for public figures	1.5808	0.4594	21.013
711500	Independent artists, writers, and performers	1.3767	0.4244	23.2429
712000	Museums, historical sites, zoos, and parks	1.4524	0.6014	21.4973

* Number of jobs is measured on the basis of a \$1 million change in output

What this chart tells us is that, for the MSA:

- **sound recording industries and promoters tend to create the greatest output,**
- **radio and television broadcasting and performing arts companies tend to create the highest earnings, and**
- **performing arts companies and independent artists, writers and performers tend to create the most jobs.**

Questions to Consider:

1. Given the job creation resulting from the work of artists and the performing arts in Sugar Land, what needs are most pressing within this sector that should be addressed to sustain the economic impact that it brings?
2. How can the regional economic benefit of Sugar Land’s creative sector be fully leveraged in conversations and policy decisions between Sugar Land and its neighbors?

3.3 EFFECTS OF CULTURAL INDUSTRIES ON OTHER INDUSTRIES

Increased productivity for particular industries tends to affect other industries in different ways. A conceptual example may include an out-of-town visitor who spends on a hotel (accommodation), a restaurant (food services), and a taxi to and from the airport (transportation). The following chart shows the multipliers for the cultural industries on related industries.

NAICS Code	Industry	Agriculture, forestry, fishing, and hunting	Mining	Utilities*	Construction	Manufacturing	Wholesale trade	Retail trade	Transportation and warehousing*	Information	Finance and insurance	Real estate and rental and leasing	Professional, scientific, and technical services	Management of companies and enterprises	Administrative and waste management services	Educational services	Health care and social assistance	Arts, entertainment and recreation	Accommodation	Food services and drinking places	Other services
511200	Software publishers	0	0.0012	0.0047	0.0023	0.0201	0.0193	0.0022	0.0135	1.0412	0.0332	0.0496	0.0639	0.0276	0.0811	0.0002	0.0001	0.0036	0.0048	0.0092	0.0055
512100	Motion picture and video industries	0	0.0012	0.0076	0.0029	0.0184	0.005	0.0021	0.0145	1.0431	0.0187	0.0476	0.0449	0.0091	0.0289	0.0001	0.0001	0.0085	0.0013	0.0031	0.0051
512200	Sound recording industries	0	0.002	0.0088	0.0029	0.044	0.0096	0.0041	0.0408	1.3144	0.0502	0.0424	0.0819	0.0128	0.0399	0.0006	0.0002	0.03	0.0085	0.0141	0.0097
515100	Radio and television broadcasting	0	0.0019	0.007	0.0033	0.0123	0.0042	0.0022	0.01	1.1471	0.0119	0.0371	0.0317	0.0133	0.0239	0.0014	0.0002	0.1044	0.0025	0.0044	0.0082
515200	Cable and other subscription programming	0	0.0016	0.0055	0.0028	0.0348	0.0141	0.0029	0.0098	1.0483	0.0262	0.0344	0.0479	0.0081	0.0282	0.0006	0.0002	0.0488	0.0025	0.0048	0.0091
711100	Performing arts companies	0	0.0016	0.0074	0.0028	0.0169	0.0115	0.0029	0.0314	0.029	0.0244	0.0693	0.0684	0.0191	0.066	0.0016	0.0002	1.0441	0.0015	0.0035	0.0127
711A00	Promoters of performing arts and sports and agents for public figures	0	0.0026	0.0119	0.0045	0.0206	0.0068	0.0029	0.035	0.0384	0.0953	0.0846	0.0745	0.0169	0.0685	0.0082	0.0015	1.0843	0.0029	0.0088	0.0124
711500	Independent artists, writers, and performers	0	0.0008	0.0037	0.0015	0.0086	0.0031	0.0045	0.0116	0.0319	0.0213	0.0258	0.0799	0.0167	0.0356	0.0011	0.0002	1.1216	0.0011	0.003	0.0047
712000	Museums, historical sites, zoos, and parks	0.0001	0.0045	0.0341	0.0104	0.0268	0.0086	0.0038	0.0304	0.0286	0.0266	0.1509	0.0545	0.0056	0.0435	0.0042	0.0001	1.0024	0.0015	0.0035	0.0122

For each specific cultural industry, the greatest output effects are for their respective broader industrial groups. For instance, a performing arts company increases the output for the arts, entertainment, and recreation industry, while motion picture and video industries increases the output for the information industries. These multipliers quantify how much, specifically, the output is generated for each related industry.

This chart also indicates that an increase in output for any cultural industry in the MSA has a minimal impact on accommodation and food services, which is frequently used to indicate the strength of tourism. It may be that while cultural industries complemented the success of accommodations and food services, increased productivity in cultural industries does not contribute to direct increased spending in food services and accommodation for this particular region. In other words, **more cultural events do not necessarily translate into more money spent in restaurants and hotel stays.**

3.4 Overall Earnings, Wages, and Employment for Cultural Industries

The 2007 Economic Census tracks the earnings, wages and employment for businesses in Sugar Land. These data are publicly available and released on a 5-year cycle. The next economic census, for 2012, will be released in 2013-2015.⁷

The Economic Census anonymizes sub-sectors for Sugar Land, in order to protect the anonymity of individual businesses. Therefore, the two-digit sector code (arts/entertainment & recreation) is only available at the City level for Sugar Land. As noted in the Location Quotient analysis, the specific creative industries as part of the information sector (such as motion pictures, radio and television) are proportionally less in Sugar Land and, as a proportion of the overall sector, expected to be a small component of the overall information industry in Sugar Land. Therefore, the information sector is excluded from this analysis.

NAICS code	Industry	Year	# of employer establishments	Employer value of sales, shipments, receipts, revenue, or business done (\$1,000)	Annual payroll (\$1,000)	Number of paid employees for pay period including March 12
71	Arts, entertainment & recreation	2007	26	46,888	14,182	922

This indicates that, **as of 2007, the total value of business conducted by the arts, entertainment and recreation sector was \$46,888,000 for Sugar Land, with annual payrolls of \$14,182,000 to 922 paid employees.**

Earnings of artists and other cultural sector employees continue to be low

- Although sector employees have seen their salaries increase by 6.7% in the last 5 years, they earn an average of \$16,405 in 2012.

The population of Sugar Land has increased roughly proportionally to the population of Texas,

- with Sugar Land's population increasing by 24% from 2000 to 2010 (to 78,817), and Texas's population increasing 21% (25,145,561) over the same period according to the Census.

Using data provided by the U.S. Bureau of Labor Statistics, annual changes in the labor force can be determined at the state level. Those working in Texas in the arts, entertainment, and recreation industry (as defined in NAICS 71) have increased from 106,613 paid employees in 2007 to 109,839 employees in 2011,⁸ maintaining a similar overall proportion of the labor market over this period. This represents an annualized gain of approximately 0.75%.

Assuming that Sugar Land has approximately the same proportional growth as Texas in the sector, this suggests that, as of 2012, Sugar Land has an estimated 957 paid employees working in arts, entertainment and recreation. If the same trend holds, Sugar Land could be expected to have 1,000 paid employees by 2018.

BLS data show that the earnings in the arts, entertainment, and recreation sector have fluctuated by season, but the annual average wage has increased steadily each year.⁹ Using a similar technique and data provided at the national level, earnings in the sector have increased from an average of 17.32 in 2007 to 18.79 in 2012, representing an annualized gain of 2.1%. This would suggest that the annual earnings in Sugar Land for the arts, entertainment, and recreation industry would total approximately \$15,700,000.

If the total employer value of sales, shipments, receipts, revenue, or business done has increased by the same amount, this suggests that the industry total in Sugar Land would be \$51,900,000 as of 2012.

⁷ For details, see Economic Census Data Release Schedule at http://www.census.gov/econ/census07/www/data_release_schedule/

⁸ "Quarterly Census of Employment and Wages," Bureau of Labor Statistics, http://data.bls.gov/location_quotient/ControllerServlet

⁹ Ibid

4. THE BOTTOM LINE

An analysis of the industries within the arts sector based on the three parameters of the study - output, earnings, employment - allows the classification of industries strategically as follows:

- **HIGH RETURN INDUSTRIES: INVEST.** Industries that perform well across all three parameters. Well balanced and generate the highest levels of output (indirect economic activity), earnings and employment per dollar invested.

These industries will experience the fastest economic improvement per dollar invested. The City should focus on these first-- in the short term-- to ensure continued leadership. They are;
 - o Performing arts companies, generating a medium level of output and high levels of earnings and employment.
 - o Museums, historical sites, zoos, and parks, generating a medium level of output and high levels of earnings and employment.
 - o Promoters of performing arts, sports & agents for public figures, generating a high level of output, medium level of earnings and high level of employment.

- **LOW RETURN INDUSTRIES: DO NOT INVEST.** These industries present the lowest levels of return for dollar invested in the three parameters considered. The consultants recommend that the City not concentrate on these sectors at this time, as the return will be very low. They are;
 - o Motion picture and video industries
 - o Cable and other subscription programming
 - o Software publishers

- **UNBALANCED RETURN INDUSTRIES: QUIVOCAL.** These industries tend to have a high performance in one parameter, and weak on the other two. They are higher risk and will require strategic thinking to determine if worth investing depending on priorities, for instance will earning potential and job creation balance the output from the City.
 - o Independent artists, writers, and performers have a high capacity to create jobs per dollar invested.
 - o Radio and television broadcasting have high earnings per dollar invested.
 - o Sound recording industries have high output per dollar invested, but low job creation.

Impact of arts on other sectors:

- **The MOST impacted sectors by culture are:**

1. **The Information sector** is closely related to creative industry and currently is a weak sector in Sugar Land, compared to the MSA. However, investment in the cultural arts sector would quickly improve the performance of information sector, since its impact on it is highest.
2. **The Cultural Arts sector** – One cultural industry benefits other cultural industries.
3. **The Professional, scientific, and technical services** – These sectors are involved in the operations of cultural institutions thru contract services and the like.

- **At present, the LEAST impacted sectors by culture are:**

1. Agriculture, forestry, fishing and hunting
2. Health care and social assistance
3. Mining
4. **Educational services:** Due to the weak cultural arts offerings in Sugar Land, this sector has little connection to the cultural arts sector. In most cities, the connection between universities/schools and cultural arts is stronger and results in a higher quality of life, educational attainment, etc.

Both sectors have the capacity to benefit each other greatly. Implementing the strategies to connect these two sectors is key. *See Chapter 6, Priority E.*

5. **Accommodation:** Again, due to the weak cultural arts offerings in Sugar Land, there is a low correlation between the culture arts and tourism. Illustrates the need to establish strategies that leverage the impact of culture on tourism—i.e. discount tickets, partnerships with hotels and tour operators, etc. *See Chapter 6, Priority E.*
6. Retail trade
7. Construction
8. **Food services and drinking places:** Similar to Accommodation, the lack of a connection demonstrates the low correlation with tourism. A strategy to address cultural tourism is important. *See Chapter 6, Priority E.*

Appendix B: Overview of Operating Models for Umbrella Entities

Outlined below are a number of different operating models that currently exist for successful arts and culture umbrella entities. **Chapter 5 of the plan recommends a modified version of one of these models (i.e. in possible partnership with a community organization) – the public-private partnership – as the most appropriate model for Sugar Land.** This appendix provides context for that recommendation. Arts administrators and other professional arts managers and staff of the umbrella entity should be charged with developing and delivering programming and day-to-day implementation of the Cultural Arts Strategic Plan.

Advisory Body

In the advisory body format, members are appointed by a legislative body; they serve as volunteers and, in turn, help to shape public policy for the appointing legislative body. The advisory body does not control a budget.

Pros: An advisory body can fulfill an arts advocacy role, is free to take risks and can possibly raise funds in a limited capacity. The press and funding agencies may be more likely to listen to this type of entity because it is perceived to be independent of the appointing body. Of the options listed in this report, this format is the easiest to implement.

Cons: Because an advisory body does not control a budget, decision-making is not in their hands. For this reason it may not attract the strongest or most prominent members of the community. An advisory body would require other organizations to conduct direct fundraising and apply for grants. It would be subject to political change and steady turnover. If influential members of the local community do not populate the advisory body at its outset, the appointing body may ignore its recommendations.

Example: CODAC (Cultural Overlay District Advisory Committee) was a volunteer advisory committee that developed recommendations for the Seattle City Council and mayor in 2009. They met from July 21, 2008, through April 2, 2009. CODAC was open to all who served a principal role in a for-profit or non-profit cultural, arts or entertainment organization in a specific neighborhood of the city. Residents, independent artists and those with an interest in arts, culture or entertainment were welcome to join the committee as non-voting members.

CODAC's goal was to devise creative ideas for long-term promotion and preservation of cultural, arts and entertainment activities and spaces in Seattle neighborhoods and transform those ideas into recommendations the Seattle City Council could implement through ordinance and budget authority, beginning with an area of the city known as Capitol Hill.

CODAC made six formal recommendations that cut across the jurisdiction of several city departments. The mayor moved forward and implemented five of the recommendations through legislation and executive orders to various city agencies.

Advisory Committee Members

CODAC was composed of 17 private citizen members and 6 ex officio members that represented various arms of government (i.e., city council central staff, the Office of Arts & Cultural Affairs, the Department of Planning & Development and Council members' staff). The private citizens ran the gamut from artists of various disciplines (visual art, music, choreography, theater, etc.) to private real estate developers, nightclub owners, housing experts, an architect and an expert in new market tax credits. Many of the citizen members lived in the proposed art district.

The strong representation of the initial committee enabled it to wield considerable influence.

Public-Private Partnership

Board members of a public-private partnership is appointed by a legislative body. The umbrella entity oversees a budget and manages professional staff. The funding for its programs and operations is derived from a policy-based revenue source, such as a hotel tax or a percent-for-art fee from new development and/or from the activities associated with programs and other initiatives.

Pros: This structure benefits from insight and strategy from members and allows for professional staff to manage day-to-day activities and implement long-term strategy. Additionally, since a governing body appoints its members, its activities are quasi-governmental. The organization can serve a variety of functions that can change over time, as needed. It can also assume responsibilities, such as shared services, that reduce expenses for arts organizations (e.g., back-

office administration or marketing and publicity). The single most important benefit of this model, however, is that it has a dedicated and reliable income stream, and can often leverage anticipated revenues into short-term cash infusions associated with bonds.

Cons: This body does not control the amount of money with which it works. Also, board members of this type of entity are usually not fundraisers. They are typically business people, arts administrators, artists, community leaders or in the legal or finance professions. They may be limited in their ability to raise an endowment (or engage in other investment activity). Additionally, due to the quasi-governmental nature of their work, public participation in shaping their plans and actions often adds many months to their initiatives. In addition, public-private partnerships often require strong legal counsel on staff.

Example: City of Plano Cultural Affairs Commission, receives annual applications for grants and arts and event activities within Plano – including major arts grants, small arts grants, special event sponsorship grants, and urban-town center grants. The Cultural Affairs Commission recommends, based upon an established scoring criteria, the disposition of funds to the City Council.

Activities and Mission

- Major Arts Grants & Small Arts Grants: The purpose of these grants is to enhance the arts, culture and humanities in Plano, with “arts” including performing, visual and literary. Grants are meant to support artists and projects that cultivate appreciation for the diversity of Plano and to spur the creation of new programs. In particular, grants also encourage collaboration within the cultural sector among multiple organizations.
- Special Event Sponsorship Grants: The purpose of these grants is to support short-term community celebrations that are open to the public and cultivate appreciation for the diversity of Plano and to spur the creation of new programs. Additionally, these grants also encourage collaboration within the cultural sector.
- Urban-Town Center Grants: These grants are only available for short-term community celebrations that are open to the public and held within a form of development or redevelopment that combines retail, office, and residential uses into a pedestrian-oriented environment.

Commission Members

Seven commissioners are appointed by the City Council for two-year terms to govern the commission. The Commission meets monthly at the Plano Municipal Center.

Non-Profit Arts Council or Foundation (501(c)(3))

A non-profit arts council or foundation has a board that holds fiduciary responsibility. This type of entity raises funds and uses them to fund its initiatives. Typically, government contributions and earned revenue are part of its operating income.

Pros: This type of entity can set policy, yet it is at “arm’s length” from the government and therefore is not beholden to the public in the same way as a government entity. It benefits from insight and strategy from members and allows for professional staff to manage day-to-day activities and implement long-term strategy. Board and staff members of a non-profit arts council or foundation can fundraise. This allows for an endowment as well as earned income activities. Board members are naturally either big donors or fundraisers. Like a public-private partnership, a non-profit arts council or foundation can provide shared services and other benefits that reduce expenses for arts organizations (such as back-office administration or marketing and publicity).

Cons: Funding is not guaranteed from the government and must be raised from a variety of sources. Therefore, the organization must be very careful to have an upstanding reputation in the community. Also, policy has the potential to change radically based on the makeup of the board, and the board may risk losing its accountability to the community. In another potential drawback, as a fundraising organization, this entity may compete with existing organizations for funds.

Additionally, due to the need to raise substantial amounts of funds from the private sector, these boards tend to be large, making consensus-building and decision-making somewhat laborious.

Example: The cornerstone and catalyst for creative vitality in the region, the **Dallas Arts District** is home to Dallas’s leading visual and performing arts institutions, whose range and depth have made the city a strong destination for the arts, both regionally and nationally.

As early as the 1970s, the city hired a series of consultants to determine how and where to house its arts and cultural institutions. In 1978, the Boston firm Carr, Lynch recommended that Dallas relocate its major arts institutions from various parts of the city to the northeast corner of downtown. This location would allow for easy access from a vast network of freeways, as well as local streets, and would lead into an area that would become a lively mix of cultural and commercial destinations, further defined by a mix of contemporary and historic architecture.

The city progressed to define the boundaries and design guidelines with the assistance of Sasaki Associates. With the adoption of the Sasaki Plan and the opening of the Dallas Museum of Art, designed by Edward Larrabee Barnes (1984), the formation of the Arts District was underway. Over the next 20 years, the development of the district continued with the Morton H. Meyerson Symphony Center, designed by Pritzker Prize-winning architect I. M. Pei (1989); the Crow

Collection of Asian Art in the existing Trammell Crow Center (1998); the Nasher Sculpture Center, designed by Pritzker Prize-winning architect Renzo Piano (2003); and the Booker T. Washington High School for the Performing and Visual Arts, which recently opened a new addition designed by Brad Cloepfil (2008).

The opening of the AT&T Performing Arts Center (2009) completed the 30-year vision of the Arts District as a “village of the arts” downtown, establishing Dallas as the only city in the world with buildings designed by four Pritzker Prize-winning architects in one contiguous block and creating a self-contained, pedestrian-friendly oasis in the heart of the city.

Since January 26, 2009, the Dallas Arts District has operated under the umbrella of Downtown Dallas, Inc., a private non-profit 501(c)(3) organization that serves as an advocate for the venues and organizations in the Arts District and as a representative for the Dallas Arts District as a whole.

Stakeholders of the Dallas Arts District spent three years studying the future of the district, assessing its needs as a vibrant urban destination. That process led to the hiring of Fregonese Calthorpe Associates to create a Strategic Assessment and Action Plan for the Arts District, which was completed in May 2007. In 2008, Webb Management Services was hired to build on that plan and “write a business plan for an entity to represent and advance their common interests.”

As a result, after incorporating feedback from existing Arts District organizations into the plan’s recommendations, the Governance Sub-Committee of the Arts District Strategic Planning Committee finalized a vision and management structure for the future. That model utilized existing assets of the Arts District and partnered those assets with the resources and programs housed within Downtown Dallas, Inc.

Board of Directors

There are 85 board members, 15 of whom serve on the Executive Committee. There are two additional ex officio members, one of whom is the local representative to the Texas House, the other to the Texas Senate. The board is a self-perpetuating board with a Nominating Committee. Downtown Dallas, Inc. is funded by voluntary membership dues, assessment revenue from the Improvement District established in 1992 and contracts with the City of Dallas for specific projects and programs.

Government Funding Agency

A government funding agency receives an annual appropriation from a governmental division, such as a city, county or state legislative body. It is responsible for making grants and sometimes for administering and delivering programs.

Pros: As a government agency, this type of organization often qualifies for additional funds from higher levels of government (i.e., state and federal) and can also tap into private sector support such as foundations and corporations. The staff members are government employees, and funding comes from the government; therefore, the agency does not compete with other arts organizations for funds.

Cons: This model is not entrepreneurial. It is primarily dependent on government funds; therefore, funding can be cut (as occurred across the country during the recent economic recession). This model also does not have any endowment.

As a government agency, this organizational model cannot play an advocacy role. The example below skirted the prohibition against advocacy by creating a volunteer advisory board.

Example: The Miami-Dade County Department of Cultural Affairs (MDC-DCA) and its volunteer advisory board, the Cultural Affairs Council, develop cultural excellence, diversity and participation throughout Miami-Dade County by strategically creating and promoting opportunities for the community's thousands of artists and not-for-profit cultural organizations. Its programs are designed to serve residents and visitors alike. MDC-DCA and the Cultural Affairs Council provide grants and technical assistance to cultural organizations and individual artists; develop and improve cultural facilities; create and advance arts education; provide visibility and public information on cultural events and implement outreach programs to engage a diverse audience; advocate for effective cultural policies and more public and private resources to invest in cultural development; and broadly promote and market the region's cultural assets. The MDC-DCA is a public arts agency with an annual budget of more than \$24 million and a staff of 26.

Founded in 1976, the MDC-DCA and the Cultural Affairs Council cultivate greater Miami's thriving, vibrant, international cultural community. Three central goals have been identified in their strategic plan:

- To secure more public and private resources to invest in and promote cultural development;
- To develop better cultural facilities in neighborhoods throughout Miami-Dade;
- To make cultural activities more accessible for residents and visitors.

The MDC-DCA receives funding through the Miami-Dade County mayor and Board of County Commissioners; the Children's Trust; the National Endowment for the Arts; the State of Florida through the Florida Department of State, Division of Cultural Affairs and the Florida Arts Council; and the John S. and James L. Knight Foundation. Ticketmaster provides other support and services for the Culture Shock Miami program, the Miami-Dade County Communications Department, the Greater Miami Convention and Visitors Bureau, the South Florida Cultural Consortium and the Tourist Development Council.

Sample Programs

Grants Programs

A balanced portfolio of 15 matching grant programs is designed to invest public funding in support of cultural activities, individual artists and improvements to facilities. MDC-DCA utilizes a transparent and equitable public process for allocating public funds and has earned a national reputation for openness and effectiveness.

Technical Assistance

Training through group workshops and individual counseling sessions is offered to cultural organizations and artists to help advance their work.

Facilities Improvement and Management

Currently, work is underway to improve and develop 15 cultural facilities in neighborhoods throughout the county with \$54 million in county funding support. In addition, the Cultural Affairs Council and MDC-DCA are working on establishing effective management structures and programming initiatives for this network of facilities. This will ensure that these capital improvements result in well-run and well-attended venues for artists and cultural groups and their audiences.

Communications and Publications

Information about the cultural community is developed and promoted through such vehicles as a biannual calendar of events, a website, directories of cultural organizations and arts education opportunities, a discount guide to cultural activities, studies on the economic impact of the arts and cultural planning brochures. These promotional efforts are magnified by the council's close collaboration with such civic organizations as the Greater Miami Chamber of Commerce, the Greater Miami Convention and Visitors Bureau and municipal arts councils including the Miami Beach Cultural Arts Council, the Coral Gables Cultural Affairs Council and the Hialeah Arts Board.

Arts Education and International Cultural Exchange

Through new initiatives like Arts for Learning Miami and the Discount Student Ticket Program, the Cultural Affairs Council is establishing its commitment to reaching young audiences by utilizing the Internet and special, discount ticket offers. This work is complemented by training programs for teachers, artists, administrators and social service organizations to ensure that arts education programming is integrated into the school curriculum, is utilized by community-based organizations and reflects the community's cultural excellence and diversity. In addition, the council pursues international cultural exchange opportunities to deepen appreciation and advance the development of the region's many cultures and heritages.

Advocacy and Outreach

The council provides leadership regarding key local, state and national issues that affect cultural growth. The MDC-DCA created Culture Shock, which provides \$5 tickets to students and, in 2004, launched Golden Ticket, which gives senior citizens free access to a wide array of the county's arts events. In addition, the council initiates special outreach efforts to promote cultural diversity, access and collaborations. These include helping to establish and support coalitions and service organizations like the Diaspora Arts Coalition, the Children's Cultural Coalition, the Arts and Business Council, the Hispanic Cultural Caucus, the Theatre League of South Florida, the Haitian Artists Network, the Greater Miami Festivals and Special Events Association and the Dade Cultural Alliance, among others.

Planning

For the past 17 years, the council has conducted an annual action planning process. By design, it involves the public in helping to evaluate the council's work and make recommendations for the future. An annual brochure sets forth updated goals and objectives, and an accompanying series of town meetings solicits input and partnerships to advance this work.

The Miami Emerging Arts Leaders

This is a leadership development program that identifies and cultivates the next generation of arts leaders in the community. Modeled and named after a successful program initiated in 1999 by Americans for the Arts, the nation's leading non-profit organization for advancing the arts in America, the program invites arts professionals of any age and any demographic to participate. The initiative provides networking and resource-sharing opportunities to encourage arts administrators to explore professional development issues and opportunities.

The Cultural Affairs Council

The Cultural Affairs Council is a 15-member volunteer board, appointed by the Board of County Commissioners. Members act as advisors to the Department of Cultural Affairs.

Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide. We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

AndrisinAbbey, LLC, offers marketing, communication, event planning and fundraising services to civic groups and not-for-profits—from grass-root startups to established charities—while balancing value with outstanding service quality. Our staff have served many roles in non-profit organizations and consulting firms, from executive directors to event planners to capital campaign managers. We have worked on projects large and small—from \$100,000 special events to multi-million dollar mega-campaigns.

