



Mike McGinn, Mayor
City of Seattle

April 4, 2011

The Honorable Richard Conlin
President, Seattle City Council
Seattle City Hall, 2nd Floor
Seattle, Washington 98104

Dear Council President Conlin:

I am pleased to transmit to the City Council the following confirmation packet for my appointment of Vincent Kitch as the Director of Arts & Cultural Affairs. The materials in this packet are divided into two sections:

A. Vincent Kitch

This section contains Mr. Kitch's Appointment and Oath of Office forms, his resume, and the press release announcing his appointment.

B. Background Check

This section contains the Mayor's Office report on Mr. Kitch's background check.

Mr. Kitch has worked in the arts for nearly 20 years, most recently as the Cultural Arts Program Manager for the city of Austin, Texas. Austin, famous for its annual South by Southwest music, film and interactive conference and festival, has been compared to Seattle as a place that values and supports artists and arts programming. Mr. Kitch also serves as a member of the United States Urban Arts Federation.

Previously, Mr. Kitch was the Education and Capital Improvement Programs Coordinator for the Michigan Council of Arts and Cultural Affairs; the director of Performing Arts/Magnet Program Coordinator for Ysleta High School Performing Arts Magnet and the Arts Program Coordinator for the city of El Paso, Texas.

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Conlin, Honorable Richard

April 4, 2011

Page 2

Mr. Kitch has served as a volunteer mentor for the Kennedy Center's Arts in Crisis Program, as an executive committee member of the Americans for the Arts United States Urban Arts Federation and on numerous other local, state and national boards and committees.

Mr. Kitch holds a Master of Music degree from Illinois State University, a Bachelor of Science (Music Business) from Quincy University and Bachelor of Arts (Music Performance) from Quincy University.

Mr. Kitch will be an asset to the City Council, the Mayor and Department of Arts & Cultural Affairs.

If you have any questions about the attached materials or need additional information, please contact Tim Killian, Council Liaison to the Mayor at 233-3886.


Sincerely,

A handwritten signature in cursive script that reads "Michael M.A." with a horizontal line extending from the end.

Mike McGinn
Mayor of Seattle

City of Seattle

Notice of Appointment

Name: VINCENT KITCH	<input checked="" type="checkbox"/> Executive Appointment <input type="checkbox"/> Legislative Appointment
Appointed to: Director, Office of Arts & Cultural Affairs	Date of Appointment: April 4, 2011
Authority (Ord., Res.):	Term of Office From: Confirmation To: Confirmation + Four Years or Mayor's Discretion
Comments: 	
Authorizing Signature: 	Name and Title of Officer Making Appointments: Mike McGinn, Mayor

Confirmed by the Following Vote at City Council

In Favor:	Against:	Date:
Attested by:		Title:

City of Seattle
Oath of Office

STATE OF WASHINGTON

County of King,

I, Vincent Kitch, confirm that I am the person appointed on April 4, 2011 to the position of Director of the Office of Arts & Cultural Affairs, City of Seattle, in the State of Washington and that I possess all the qualifications prescribed for said position by the Charter of the City of Seattle; that I will support the Constitution of the United States and Constitution of the State of Washington; and the Charter and Ordinances of the City of Seattle; and that I will faithfully conduct myself as the Director of the Office of Arts & Cultural Affairs.

(Signed)

Subscribed and sworn to before me

this ____ day of _____, 2011.

Monica Martinez Simmons, City Clerk



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2/15/2011 For more information contact:
Aaron Pickus. (206) 684-4000
[More news from Mayor McGinn](#)

Mayor appoints Vincent Kitch to head Office of Arts & Cultural Affairs

SEATTLE - Mayor Mike McGinn today announced Vincent Kitch as the new acting director of Seattle's Office of Arts & Cultural Affairs.

"Vincent has a strong reputation for supporting and expanding the arts in Austin, and I look forward to working with him here in Seattle," McGinn said.

Kitch has worked in the arts for nearly 20 years, most recently as the Cultural Arts Program Manager for the city of Austin. The city is famous for its annual South By Southwest music, film and interactive conference and festival, and has drawn comparisons to Seattle as a place that values and supports artists and arts programming.

Previously, Kitch was the Education and Capital Improvement Programs Coordinator for the Michigan Council of Arts and Cultural Affairs; the Director of Performing Arts/Magnet Program Coordinator for Ysleta High School Performing Arts Magnet; and the Arts Program Coordinator for the city of El Paso.

Kitch has a Master of Music from Illinois State University, a Bachelor of Science (Music Business) from Quincy University and a Bachelor of Arts (Music Performance) from Quincy University and serves as a member of the United States Urban Arts Federation.

His appointment is subject to City Council confirmation. His first day as acting director is April 4.

- 30 -

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- | | |
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• AUSTIN, TX 78745
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VINCENT E. KITCH

OBJECTIVE:

A senior leadership position for the management, presenting, or promotion of the arts with a City government where arts, culture, and creativity can be fostered through leadership, entrepreneurship, resourcefulness, to develop successful programs and activities on behalf of the City and have an impact on the broader local community and visitors alike.

ADMINISTRATIVE EXPERIENCE:

Cultural Arts Program Manager

City of Austin Economic Growth and Redevelopment Services Office, 2003 - Present

- Provide leadership and direction for the City of Austin's development of arts and cultural programs and services. Coordinate the use of arts, culture, and creative industries as an economic development strategy on behalf of the city.
 - Develop initiatives designed to support and encourage the community's cultural vitality and nurture Austin's creative industries and assets.
 - Manage the City of Austin Cultural Arts Division. Supervise cultural arts staff of 10-12 arts professionals as well as graduate interns and volunteers.
 - Oversee Art in Public Places Program, cultural funding programs, civic arts, film, creative industry development, outreach and communications; and participate in national and international cultural and economic development initiatives.
 - Developed and administer the City's Cultural Arts Funding Programs providing \$4M-\$6M annually to support hundreds of arts and cultural organizations and individual artists.
- Note: The Cultural Arts Funding Programs underwent comprehensive review and redevelopment in 2004 and the resulting policies, practices, and funding procedures have been heralded by the city as a model. At the request of the Mayor, they were used by the Health and Human Services Department as a model to revise their awarding of social service contracts.*
- Served as City arts and culture representative on Mayoral delegations to Saltillo, Mexico and Istanbul/Antalya, Turkey.
 - Interface with international delegations and coordinate cultural exchange programs.
 - Serve as the City's liaison to film and television companies conducting business in Austin and coordinates the City's film incentive program.
 - Created and coordinated the Live from the Plaza Music series, Faces of Austin, Austin Music Memorial, Music on Hold, Next Level Workshop and Speaker Series, and City Hall Art program.
Note: All new programs developed under my tenure.
 - Coordinate and implement technical assistance activities for local artists, arts organizations, and creative industry workers and businesses.
 - Oversee cultural space development, capital projects and job creation initiatives focused on arts and culture.
 - Develop and implement cultural tourism, marketing, and other programs/projects, to support the arts, culture, and creative industries in the Austin.
 - Represent the City of Austin and make presentations at local, state, national, and international conferences and events as needed.
 - Serve as City point person on the development of the Downtown Arts Master Plan and the Create Austin Community Cultural Plan, and ensure arts are represented in the Austin Comprehensive Plan.
 - Prepare, administer and report division budgets.
 - Develop grants and other funding sources from local, state, national and private sources.
 - Serve as liaison at local, state and national levels:
 - ❖ National Endowment for the Arts
 - ❖ Americans for the Arts
 - ❖ Texas Arts agencies and advocacy groups
 - ❖ Mayor, City Council, Arts Commission
 - ❖ City Managers and other departments
 - ❖ Austin Convention and Visitors Bureau
 - ❖ Austin Independent School District

VINCENT E. KITCH

EXECUTIVE SUMMARY

PROFILE:

Experienced, energetic, professional arts administrator with a diverse background of education, training and experience and a proven track record of successful project development and implementation. A successful history of increasingly demanding management positions with significant administration, personnel and financial responsibilities and experience. Strong personal and professional reputation with networks and resources at the local, state, national, and international levels.

ADMINISTRATION:

- Comprehensive arts administration and senior management experience
- Extensive grant program development, assessment, management and administration
- Arts based economic development including film, music, and creative industries
- Public/civic art coordination and arts related community development.
- Cultural planning, space development, arts marketing, and cultural tourism activities.
- Consultant, speaker, and grant reviewer on arts, culture, and creative industries.
- Work with/serve on nonprofit, community advisory, and politically appointed boards, commissions, and committees; at local, state, and national levels.

PERFORMING and VISUAL ARTS:

- Significant experience presenting/producing multi-cultural performing, visual, and literary arts events and programs; including international artists and collaborations.
- Booking, contract negotiation, technical requirements and event management experience.
- Developed and implemented the Live from the Plaza Concert Series, Austin Music Memorial, People's Gallery Exhibition, and Faces of Austin multi-media programs.
- Extensive experience as a free-lance professional/community musician.
- Broad based training/experience in all performing, visual and literary arts.

ARTS EDUCATION:

- Managed and developed arts education programs at local, state, and national levels.
- Developed and implemented the *Big Culture Lesson* as a state-wide arts education funding program for the Michigan Council for Arts and Cultural Affairs.
- Developed and administrated a high school performing arts magnet program
- Developed, funded, and implemented first *Artists in Schools* program for City of El Paso.
- Former certified teacher appraiser, State of Texas.
- Former School Board member.

ADMINISTRATIVE EXPERIENCE - Continued

Education and Capital Improvements Programs Coordinator

Michigan Council for Arts and Cultural Affairs, 1999 - 2003

- Administered three statewide arts education funding programs and a capital improvements program for municipalities with annual requests over \$4M including grant program development, guidelines publication, implementation, administration, peer review panels and contract management.
- Served as liaison at local, state and national levels:
 - ❖ National Assembly of State Arts Agencies
 - ❖ MCACA Council and committees
 - ❖ MCACA Latino Arts & Culture Initiative
 - ❖ MCACA Canadian Exchange activities
 - ❖ MI Department of Education and others
- Developed statewide network of Latino arts organizations and facilitated meetings and community outreach efforts.
- Prepared National Endowment for the Arts grant applications and developed other funding opportunities.
- Served as statewide leader, consultant, and resource in arts education.
- Developed and conducted workshops and technical assistance activities statewide.
- Conducted on-site visits and consultations with funded organizations.

Director of Performing Arts/Magnet Program Coordinator

Ysleta High School Performing Arts Magnet, 1996 - February 1999

- Founding director of the Ysleta High School Performing Arts Magnet Program including original design, marketing, implementation, and management of the program.
- Contracted guest artists and managed 1200 seat thrust auditorium for school, district, and community use.
- Supervised development and initial construction of black box theater and two dance studios.
- Managed all performing arts events on-site.
- Day to day direction of the magnet program as a assistant principal level equivalent manager.
- Supervised and evaluated professional performing arts educators, support staff and student workers of 12-15.
- Developed specialized arts curriculum for magnet school arts classes and secured State approval.
- Prepared and administered annual budgets and reports.

Arts Program Coordinator

City of El Paso Arts Resources Department, 1991 - 1996

- Booked and scheduled of over 80 annual performing and visual arts events including negotiating contracts, artist payments, coordination of events on-site, and emcee'd at events.
- Managed artistic fees, grants, cosponsored events and arts in education program budgets.
- Administered the City's Direct Funding Grant Programs for local arts organizations including development, publishing and distributing grant program guidelines.
- Conducted annual grant workshops for local arts organizations and facilitated grant review panels.
- Liaison to Arts Commission, other city departments and boards.
- Coordinated international exchange programs with arts organizations from Mexico.
- Developed, funded and implemented the City's first arts education program, Artists in the Schools.
- Wrote state, regional and national grants:
 - ❖ Texas Commission on the Arts
 - ❖ Mid-America Arts Alliance
 - ❖ National Endowment for the Arts
 - ❖ Private local foundations

OTHER ACTIVITIES:

• **Arts Consultant**

Cuyahoga Arts and Culture, Cleveland, OH – Grant program assessment - 2010
City of San Jose Office of Cultural Affairs – Creative cities comparison to San Jose, 2006-2007
Instituto de Cultura Puertorriquena, San Juan, Puerto Rico - Arts education program assessment, 2001

• **Guest Speaker/Presenter**

National Assembly of State Arts Agencies, annual conference – Arts Organizations Surviving and Thriving during the Recession, 2010
American Marketing Association, New Orleans, LA – Marketing your city through live music, 2009
Left Coast Live Festival, San Jose, CA – Local government support for live music and nightlife, 2009
By:Larm Festival/Conference, Oslo, Norway – Creative cities panel, Austin, TX and Hong Kong, 2008
Americans for the Arts Annual Conference, Milwaukee, WI – Arts as creative city development, 2007
1st Act Silicon Valley, San Jose, CA – Creative cities, local government support for arts and culture, 2005
Michigan State PTA conference – Arts education programs and strategies for arts integration, 2003

• **Volunteer, Board Participation, and Other Related Activities**

Kennedy Center Arts in Crisis - Volunteer Mentor 2009 – Present
Americans for the Arts U.S. Urban Arts Federation - Executive Committee 2008 – Present
Austin's Campaign for Philanthropy - Nonprofit Advisory Council & Executive Committee 2008 - Present
Texans for the Arts - Board Member 2005 – Present
StrataTx – Texas Cultural Trust - Founding Steering Committee Member, 2006 – 2009
Policy Coalition on Culture - University of Texas Student group - Professional sponsor, 2004 – 2006
Arts Americans for the Arts Emerging Leader Council 2003 - 2005
Arts Americans for the Arts Conference planning committees, 2003 - 2005
National Assembly of State Arts Agencies – Vice Chair, Arts Education Committee, 2001 – 2003
Lansing Concert Band - Vice President and performing member, 2000 - 2003
Capital City Brass Band - Vice President and performing member, 2001 – 2003
Bath Community Schools School - Board member, 2000 – 2001
El Paso Friends of Jazz Society - Program Director and Board Member, 1992 – 1995
Office of Research in Arts Technologies Illinois State University - Graduate Assistant, 1988 – 1990
Free-lance/community musician – Illinois, Michigan, Texas, 1985 - Present

• **Grant Reviewer**

The Joyce Foundation 2010
Cuyahoga Arts and Culture 2009, 2010
National Endowment for the Arts 2006, 2007, 2009, 2010
City of Dallas 2007
City of Houston 2005
City of San Antonio 2004, 2008
U.S. Department of Education 2003
Kentucky Arts Council 2001, 2003, 2009

EDUCATION:

Master of Music - Illinois State University
Bachelor of Science - Music Business - Quincy University
Bachelor of Arts - Music Performance - Quincy University

Professional and personal references available upon request.



City of Seattle

Michael Patrick McGinn, Mayor

Personnel Department

Darwyn B. Anderson, Acting Personnel Director

MEMORANDUM

DATE: March 7, 2011

TO: Carl Marquardt – Legal Counsel – Mayor’s Office

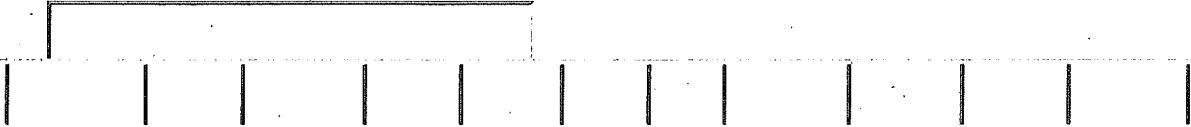
FROM: Pam Inch – Acting Employment Services Director - Personnel

SUBJECT: Criminal History and Background Review – Vincent E. Kitch

The Personnel Department has completed the criminal history and background review for Vincent E. Kitch. There were no findings that would impact the employment eligibility of Mr. Kitch.

Cc: Personnel recruitment file

The Stranger



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THURSDAY, FEBRUARY 17, 2011

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ARTS / CITY / VISUAL ART / THEATER / DANCE **Your New Arts Guru,
Vincent Kitch, Shows Promise—and Raises Some
Questions**

posted by JEN GRAVES on THU, FEB 17, 2011 at 8:43 AM

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Vincent Kitch's favorite gig in nearly 20 years in arts management was winning over a drum corps of tough girls at a high school next to the Mexican border.

New on the job as director of performing arts at Ysleta High School, and a Midwestern outsider, Kitch found himself having to fire their popular teacher and take over himself, though he plays trombone, not drums.

What he knew about group dynamics, he'd learned by having been in bands since the fourth grade (not as an only child at home, he jokes). So he made a deal with the furious girls that if they reached a certain level in a statewide competition, he'd humiliate himself by wearing



one of their Indian Maidens uniforms and marching with them in a home-game halftime show.

A few years later, in Austin, Texas, he did not have to put on a maiden's uniform again. But in his first five months on the job as Austin's Cultural Arts Program Director, he brokered a peace among contentious arts groups over the city's funding process. From an **article** in the *Austin Chronicle* in early 2004: "Hercules had it easy...Vincent Kitch, Austin's first official arts tsar, is tackling a task almost as mythic in proportion—overhauling the city's arts funding program, which is encrusted with at least two decades of conflicts and controversies...Even though he has only the strenght of a mortal, Kitch has...[developed] a different, less contentious, more supportive way for the city to fund artists."

Seattle Deputy Mayor Darryl Smith says he hasn't seen that article. But he's equally excited about Kitch, Mayor Mike McGinn's selection for new director of Seattle's Office of Arts and Cultural Affairs.

"Given that he has a deep arts education background, he understands arts as an economic driver, he knows how to work with capital projects, he has worked in public art—he was the whole package, frankly," Smith said by phone Wednesday.

Kitch's appointment, which must be confirmed by City Council, was the result of a national search conducted by Smith, the mayor, and a nine-member panel of Seattle Arts Commissioners and community members. (That panel **included *The Stranger's* Brendan Kiley**, who was asked to join after Kiley and I wrote **this piece** listing our dream candidates for the job, and explaining why. All the panel's members were sworn to secrecy.)

Talking by phone from Austin, Kitch said, in his slight Southern accent, "It's just a huge, new, and exciting thing." He explained that Texans, including him, are happy to drive three hours for a barbecue, and said he's planning to become "more green" in Seattle.

Asked about his professional reputation as a peacemaker, he said, "Our work touches the community. The people are who we serve—I'm a big customer service guy. We have to leverage everything we have, and that takes collaboration and partnership."

Here's a summary of Kitch's resume: He's from Quincy, Illinois and attended Quincy University, where he studied music performance and business, then Illinois State University, earning a master's degree in music (in 1990). He went on to become arts program coordinator for the city of El Paso, then uniform-wearer at Ysleta High, and then Education and Capital Improvement Programs Coordinator for the Michigan Council of Arts and Cultural Affairs, before going to Austin.

Is he perfect for this job? Obviously, he hasn't even started yet—it's impossible to say. There are promising indicators, like his early work in Austin, and also a few question marks.

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Kitch has shown himself to be a diplomat rather than a visionary; his record is as a stalwart public servant.

He'd never been to Seattle before his job interview, which Seattle Deputy Mayor Smith sees as a bonus, for the potential for fresh ideas to arise out of the novelty of a new place, but which also means he's starting from scratch, without relationships outside the city government structure already in place.

Meanwhile, Seattle's Office of Arts and Cultural Ideas needs a shakeup. Formerly a national leader, it has in recent years become just middling. Other governmental agencies, like 4Culture (an agency of King County), have surpassed OACA in terms of ambition and relationships with working artists. It's unclear whether McGinn's administration understands this; Smith said the mayor's office has sent no broad, game-changing directives to OACA.

The press release sent out earlier this week from McGinn's office was a little odd. It read, "Kitch has worked in the arts for nearly 20 years, most recently as the Cultural Arts Program Manager for the city of Austin. The city is famous for its annual **South By Southwest** music, film and interactive conference and festival, and has drawn comparisons to Seattle as a place that values and supports artists and arts programming."

This was a little odd because South by Southwest is a private, not governmental event. And Seattle's **Office of Arts and Cultural Affairs** is separate from Seattle's **Office of Film and Music** (headed by James Keblas). Kitch has connected the arts with film and music interests in Austin, Smith explained.

Another oddity: Though the release says Kitch's most recent post is Cultural Arts Program Manager in Austin, he does not actually hold that job today. Before the holidays, he began a new post in the same division, as Arts and Culture Development Manager, working with major local arts institutions on real-estate projects. It's unclear why the mayor's office didn't list his current employment on the press release.

There has not been much media coverage on Kitch since the *Austin Chronicle's* 2004 story.

An **article in the *Austin American-Statesman*** last March reported that Kitch got on the wrong side of arts groups when he sent out an email not long before their funding application deadline announcing that guidelines had changed and they'd need to justify their programming in tourism terms. It turned out, as the *American-Statesman* **reported the next day**, that Kitch had jumped the gun, and that under pressure from a lobbying group a change was being considered to the guidelines but had not been implemented (even today, the lobbying group has not been able to convince the mayor and council to implement the change, which might make it harder for some groups to get funding).



Kitch says the episode is unrelated to his job change or departure from Austin. Smith, Seattle's deputy mayor, says the last-minute change of jobs "wasn't even a blip" in the interview process.

"We were just very impressed," Smith said. "He brings different types together. He has 20 years in the business. And there's something about him that seems unflappable."

He's expected to start work April 4.



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Arts groups oppose new rules for getting city funds

Guidelines require offering activities that 'support tourism.'

By **Jeanne Claire van Ryzin**

AMERICAN-STATESMAN ARTS WRITER

Updated: 2:48 p.m. Wednesday, March 24, 2010

Published: 7:36 p.m. Tuesday, March 23, 2010

Representatives from several dozen arts groups gathered Tuesday to strategize how to challenge changes in the city's arts funding guidelines that could leave many cultural organizations ineligible for municipal monies.

At issue is new language that requires groups applying for the city money to offer "public activities that directly support tourism," according to a document produced by the city's Cultural Arts Funding Program. The guidelines also require organizations to keep track of and report on how many out-of-town tourists attend arts events and programs.

The city pays for its cultural contracts program principally through the 9 percent hotel-motel occupancy tax. Cultural funding receives the smallest share — 12 percent — of the occupancy tax fund. For the current budget year, the Cultural Contracts Program distributed \$5.2 million to more than 200 arts groups and projects.

Arts groups were notified of the guideline changes by the city's Cultural Funding Program on March 12. The deadline to apply for city money is May 1.

The new guidelines — and the timing of the announcement — have some arts leaders crying foul.

Alex Alford, managing director of Austin Shakespeare, said that his group routinely collects audience statistics, but the new guidelines seem to require a new level of information-gathering.

"It appears that what they're now asking for us to do is not just keep track of more audience demographics, but specifically who in our audiences stayed in a local hotel," said Alford.

Austin Shakespeare has an annual budget of \$350,000, of which 17 percent comes from city money, Alford said.

"We use the bulk of our city money to fund our annual free Shakespeare production" in Zilker Park, Alford said. "If the city pulled our funding, we'd have to cancel that free show."

Alford said that the arts community would like to get the guideline changes on the City Council's agenda as soon as possible.

"We don't have a lot of time before the funding deadline," he said.

"This change stands to harm the smaller and minority arts group the most," Gloria Mata Pennington, chairwoman of the Austin Arts Commission, said Tuesday. "I find it a little disturbing that the guidelines were changed like this."

"It shouldn't be about getting more tourists into hotel rooms," said Bruce Willenzik, vice chairman of the arts commission. "It's about what brings people to Austin for business or pleasure in the first place, and that's our creative culture as a whole."

The Austin Convention Center is allocated 50 percent of hotel-motel occupancy tax revenue, while 16 percent goes to the Austin Convention and Visitors Bureau. About 22 percent goes to a bond redemption fund used to pay for the convention center expansion.

According to cultural arts program manager Vincent Kitch, the current cultural contractors have combined cash budgets of nearly \$65 million and reached an audience of 4.3 million individuals in 2009, including more than 1 million tourists.

At its Monday night meeting, the arts commission, which does not have the authority to change funding guidelines, voted unanimously to ask the City Council not to accept the changes.

jvanryzin@statesman.com; 445-3699

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<http://www.austin360.com/arts/arts-groups-oppose-new-rules-for-getting-city-433050.html>

statesman.com

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Austin ponders changes to new funding rules for arts organizations

By **Jeanne Claire van Ryzin**

AMERICAN-STATESMAN ARTS WRITER

Updated: 5:42 a.m. Thursday, March 25, 2010

Published: 8:05 p.m. Wednesday, March 24, 2010

The Austin City Council says it is looking into how new guidelines for city arts funding can be reconsidered, with the deadline for municipal support less than two months away.

Arts groups say the recently announced guidelines, which require them to prove how their programs promote tourism, could leave many ineligible for the money.

The guidelines are needed, hotel industry representatives say, to bring the city into compliance with state law governing the use of hotel occupancy tax dollars.

"The vast majority of arts events probably do" support tourism, said Scott Joslove, president of the Texas Hotel and Lodging Association. "But our concern is when the city chooses to fund programs that have no potential impact on the hotel industry, like an arts education program in a grade school. There's no way a hotel guest would go to that program."

Joslove said his group "has had a consistent level of contact with City Council members over the years to educate them on this issue and asked them to enforce the statutory requirements" of the use of the local hotel tax under state law.

The city pays for its Cultural Contracts Program principally through a 9 percent hotel-motel occupancy tax.

Cultural funding receives 12 percent of the occupancy tax fund. For the current budget year, the program distributed \$5.2 million.

Mayor Lee Leffingwell said that he only learned of the changes to the guidelines as word spread to arts groups.

"Certainly if there are restrictions regarding (the use of the hotel occupancy tax), we want to know about them," he said. "But we want to continue to nurture the arts community in the ways that we have in past."

Council Member Randi Shade said that the issue of the tax came up last summer and that she and others on the council had asked the city's legal department for clarification.

"I have concerns if the city has failed to comply with Texas tax laws," she said. "I think we clearly have arts that are connected to tourism. But it may be that we're funding some things where it's a little more difficult to make that connection. Perhaps we need to be looking at a more flexible funding source for the arts."

Cultural arts program director Vincent Kitch sent an e-mail to arts groups March 12 informing them that they are now required to "identify specific public activities and/or services in your proposal that directly enhance and promote tourism." The application deadline for money is May 1.

Latifah Taormina, executive director of the Greater Austin Creative Alliance, a nonprofit that is organizing the arts community's response to the guideline change, said that in the short term, arts groups wanted "the language (in the guidelines) to go back to what it was in the last funding cycle."

Taormina said the debate points to a larger issue of finding other financial resources to support the arts beyond the hotel occupancy tax.

"We need the city to buy into the idea of the creative ecosystem, where parts feed the whole of what makes an artistic community," Taormina said. "It's the community that the hotel is in that makes people want to be in the hotel, not just the hotel itself."

jvanryzin@statesman.com; 445-3699

Find this article at:

<http://www.statesman.com/news/local/austin-ponders-changes-to-new-funding-rules-for-441633.html>

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SXSW 2011 Film Award Winners Announced



music

SXSW Music: Picks and Sleepers Every Night

the arts

Cultural Affairs Division

Austin's first arts tsar departs for parts northwest

BY ROBERT FAIRES, FRI, MARCH 11, 2011



Vincent Kitch
Photo by John Anderson

On Tuesday, Vincent Kitch winds up seven years of working for the city of Austin on arts and cultural issues and heads to Seattle to serve as director of the Office of Arts & Cultural Affairs in the mayor's office there. Kitch spent most of his time here as cultural arts program manager, arriving in fall 2003 with a huge first assignment: overhauling the city's arts funding program, which had been dogged by controversies and conflicts for more than 20 years. Against all odds, he instituted reforms that, if not always pleasing to everyone, were fair enough to diffuse the antipathy toward and distrust of the process. He stayed in that job until last fall, when, in an under-the-radar reorganization of the Cultural Arts Division in the Economic Growth & Redevelopment Services Office, Kitch was shifted to a post titled "arts and culture development manager," focusing on integrating creative industries into the city's economic development strategy. (Megan Crigger was moved from Art in Public Places coordinator to acting cultural arts program manager.)

Kitch's tenure saw a major shift in the development of Austin's creative community, from being largely fractured – with artists, disciplines, and industries fighting one another for scant resources – to being greatly united, with creatives planning their futures together and collaboration as the norm. "The funding programs work absolutely galvanized the arts community," Kitch wrote in an e-mail, "and I remember those first months in front of the Austin Arts Coalition with everyone wanting operating support for organizations of \$10,000 or bigger and how I had to talk about all the changes and why we could not do everything they wanted. Then the next year working on the matrix, etc.

"But all that brought people together and the CreateAustin planning process kept them together and got them working and with more and different people and industries. Now I certainly can't take credit for CreateAustin, but the real relationships that have developed in the community I think come from the shared experience of first the funding programs and then CreateAustin. If our work has contributed to that collaborative environment, then that should be the greatest accomplishment [of my time here], but it's not mine. I only played a small part in it."

Kitch leaves some projects unfinished: "My recent work in tax credits and cultural space development was just getting started, and we have so many capital projects that are coming online or need to come online. I would have liked to have had more impact on public awareness and more marketing and cultural tourism development, and we only have begun to look at artist live/work space and really start pursuing that."

But he entrusts those to other hands while he considers a new city's needs. Bon voyage, Mr. Kitch. Thanks for your good work, and all the best in Seattle.

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Culture Flash!

The Longs give a million, the Rudes add a co-PAD, Mills shows his new dance, and Kitch joins a board

BY ROBERT FAIRES, FRI., JUNE 20, 2008



Thomas Graves

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- Giving must be so deeply ingrained in **Joe R. and Teresa Lozano Long** that the philanthropist couple can't receive something without giving something back. On Friday, June 6, at the **Austin Museum of Art's** Art Ball XII gala, the recent Austin Arts Hall of Fame inductees were being given the Clara Driscoll Arts Award – named for the patroness who donated her home, Laguna Gloria, to the people of Texas for use as a museum – when the Longs promptly announced a surprise \$1 million gift to AMOA for its proposed permanent Downtown museum.
- Is the sixth co-PAD anything like the fifth Beatle? You'd have to ask the **Rude Mechanicals**, who have added a new co-producing artistic director for the first time since the theatre collective was founded 13 years ago. The lucky guy is **Thomas Graves**, a company member for four years who will be familiar to Rudes fans from his work in *The Method Gun*, *Have You Ever Been Assassinated?*, and *Decameron Day 7: Revenge*. The recent Master of Fine Arts grad of the Performance as Public Practice program in the UT Department of Theatre & Dance now joins founders Madge Darlington, Lana Lesley, Kirk Lynn, Shawn Sides, and Sarah Richardson in the "low-pay, high-stress job" of planning, guiding, and implementing artistic projects and producing Rude Mechs shows.
- **Stephen Mills** premiered his latest work last weekend, but it was far from home. The Ballet Austin artistic director was at **Jacob's Pillow**, the storied dance festival in the Berkshires, where he was the only choreographer invited to create and present a new work for the gala opening of its 76th season. Mills' *Argelina*, set to music by Radio Tarifa, featured 11 men and 11 women, drawn from such notable companies as Boston Ballet, Dutch National Ballet, Julio Bocca Ballet Argentino, Royal Danish Ballet, Royal Winnipeg Ballet, and San Francisco Ballet, among others. Also on the bill June 14 were Garth Fagan Dance, Keigwin + Company, and, in a rare solo appearance, Bill T. Jones.
- **Vincent Kitch**, Cultural Arts Program manager for the city of Austin, has been elected to the executive committee for the **United States Urban Arts Federation**, an alliance of the directors of arts agencies in the nation's 60 largest cities. Federation members meet twice a year in conjunction with events for Americans for the Arts, a national nonprofit that promotes the arts in America, to discuss urban arts policy and funding.

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City Arts Funding

A matter of opinion

BY ROBERT FAIRES, FRI., APRIL 9, 2010

Each year Austin Jazz Workshop introduces some 35,000 kids to the music of an illustrious American jazz musician or composer from the Great American Songbook through concerts and hands-on presentations at schools across Central Texas. Sounds like a cultural enterprise worthy of our tax dollars, right? Kirk Watson thinks so; the former Austin mayor, now state senator, has said, "The Austin Jazz Workshop, Inc. serves as a model organization for city support and private sector support." Well, the Texas hotel industry begs to differ – at least with the "city support" side and how AJW has been receiving it.

You may have heard that the Austin arts community rose up in arms in late March over an 11th-hour revision to this year's application for cultural contract funding. The change suggested a new narrow reading of the Texas Tax Code that covers arts groups receiving Hotel Occupancy Tax funds. The broad interpretation that's been guiding the city of Austin for years is that Austin's overall reputation as a creative capital brings tourists to town, so the city is free to distribute its HOT funds for supporting the arts – just 12% of the HOT total – without each grantee having to quantify how many out-of-towners it puts in local hotel beds. But in a March 12 letter, Cultural Arts Program Manager Vincent Kitch noted that cultural contract applicants for the next two-year funding cycle would need to start estimating tourist audiences in their applications due May 1. Allegedly, someone suggested last fall that the city was out of compliance with the state statute's stipulation that HOT funds for the arts be used "directly" for the promotion of tourism, and a new opinion from the city's legal department opted for the strict constructionist approach to cover the city's backside. The letter garnered little attention at first, arriving as spring break and South by Southwest hit, but once artists realized what was up, they mobilized with uncommon speed. E-mails of alarm were fired off across the creative community, dozens attended a Monday Arts Commission meeting and a follow-up forum at the Dougherty Arts Center the next day, artists paid visits to City Hall, and e-mails flooded council member inboxes by the hundreds. The size and intensity of the response caught staff and elected officials off-guard – and got results. The Arts Commission drafted a letter to council urging repeal of the cultural contract changes, and the Economic Growth & Redevelopment Services Office, which oversees the program, complied. In a March 26 letter, new EGRSO Director Kevin Johns – just two months on the job, bless him – fell on his sword, calling the revision's launch "poor" and the message "unfortunately horrible" and apologizing to all concerned. But he also made clear the matter wasn't closed. He would be holding further discussions with a group of representatives from the arts community, the Arts Commission, and the hotel industry (at press time, that group was still being assembled) and would ask city legal to review the opinion.

And therein lies the issue: The Tax Code statute is open to interpretation. The hotel folks, who understandably want HOT monies going to entities that will boost their industry, interpret it to say that groups such as Austin Jazz Workshop, which may be culturally valuable but don't put heads in beds, don't qualify. The arts folks say that by contributing to the city's overall cultural life and making it more appealing to visitors, they do. Previous opinions by the state attorney general have indicated that the statute gives municipalities the leeway to decide what's appropriate or not. So the city gets to make the call, but it may well have ramifications on a statewide level. New opinions are being sought, both publicly and privately. This could be a precedent setter. More details as they develop.

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Shape of Things to Come

What will the arts in Austin look like in 10 years?

BY ROBERT FAIRES, FRIL, MARCH 7, 2006

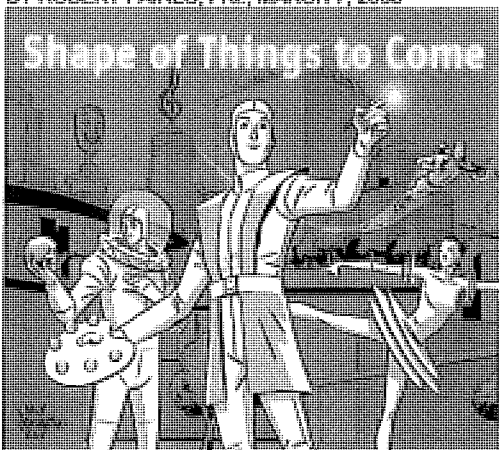


Illustration by Nick Derington

As with the weather, everyone talks about the future, but nobody does anything about it. At least, that's often how it feels in Austin, where folks seem to enjoy nothing so much as sitting around in meetings jawing about what the city (or county or region) ought to be like anywhere from five to 50 years down the line and then distilling and preserving their grand projections for that time in bound and printed long-range plans. Alas, said plans aren't always implemented with the fervor of their creation – sometimes they get shelved out of a lack of resources or the political will to realize them; sometimes they get superseded by another round of meetings to replan the future that was just planned – which means we frequently wind up with less action, more gab.

At first blush, CreateAustin might look to be yet one more example of locals indulging in their predilection for talking 'bout tomorrow. At the heart of this city-sponsored project are dozens upon dozens of citizens from all corners of the community gathering to chat about Austin's cultural landscape as they'd like to see it 10 years from now and to map out how we might reach that place. Cultural infrastructure, arts education, social support for individual artists, tourism, tax districts, cultural facilities, public art, philanthropy – all of it has been talked about, along with most everything else that might affect the cultural life of Austin in the coming decade, and the dialogue has been good and long: The process is currently in its 19th month.

And yet, even though this civic conversation has had all the earmarks of the classic long-range plan – identification of stakeholders, vision statements, task forces, strategy development, and, of course, plenty of lengthy, lengthy meetings – CreateAustin hasn't felt like just another exercise in talking about the future that won't ever go anywhere. Not only did the process generate an unusual level of interest that's been sustained over a year and a half, but rumbling under the discussions all that time has been a sort of restless energy to move beyond the oral stage, to seize on ideas sparked by the process and run with them. And some of that has already been happening. Even before City Council has been presented with the final draft of the Cultural Master Plan (which is slated to happen in the next month or so), teams of CreateAustin participants and newcomers to the project are already taking action on some of the plan recommendations.

Now, I can't pretend to be an unbiased observer here – I've been embedded in the process from day one, starting with an interview with consultant Bill Bulick of the Portland-based Metropolitan Group way back in September 2006. I then agreed to sit on CreateAustin's 70-member Leadership Council and to co-chair the task force on Support for Individual Creativity, one of the six task forces that developed the 33 recommendations in the final plan. And I'm

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currently involved in the Interim Action Initiative that's trying to take advantage of the momentum generated by the planning process and translate it into real change. That said, I've been witness to similar attempts at arts plans over the past 20-plus years, and not only do I see a difference in this plan, but other longtimers on the scene who are also veterans of these previous cultural planning processes have told me they see a difference, too. There's a sense that the ideas being proposed in this plan have a better chance of being implemented than just about any proposed in the past. Some of that is the process; some of it is the people involved; some of it is the timing – where Austin is a city and where its arts scene is.

Ripeness Is All

Earlier efforts to craft a big-picture plan for Austin arts and culture are instructive in the crucial roles that timing and implementation tactics play in a plan's success or failure. In 1985, when the city commissioned an extensive study of the arts scene from Opinion Research Associates (commonly referred to as the June Spencer report, after the consultant who authored it), it seemed like a good time to be establishing a new direction for the city's cultural policy; Austin was still flush from the real estate boom, and the voters had just approved bond money for a new Downtown museum, a renovation of the State Theatre, and a second theatre for the Zachary Scott Theatre Center. What no one knew was that a real estate bust was waiting right around the corner, and when it hit shortly after, it effectively sank any new cultural initiatives just as it did the plans for the museum and the State. It also tightened up the money available to arts groups through the city's cultural contracts program, which rises and falls with the amount collected through the city's hotel/motel "bed tax." That, in turn, helped spark some of the most fiercely divisive struggles over funding that the arts community has ever seen.

The worst of the "art wars" had died down by the city's next try at plotting its cultural future, the Austin Comprehensive Arts Plan (1993), but disputes over the cultural contracts process continued throughout the Nineties and beyond. They proved to be an ongoing distraction for the Austin Arts Commission, which had been tasked with implementing a number of the recommendations of the ACAP. The failure of that plan was laid largely at the commission's feet in a 2002 audit of the program by the city auditor. "The Commission, though empowered by ordinance to implement the recommendations and strategies in the ACAP, has made minute progress," it noted, "because the Commission appears focused on short-term issues." Key committees were never created, so strategies for improving advocacy, public relations, arts education, and technical assistance were never developed. That audit, inspired by a wave of particularly contentious cultural contract funding cycles, paved the way for a reform of the program, which coincided with other significant changes in the city's cultural policies, among them an economic impact study on the arts that prompted the city to move the Cultural Arts Division out of the Parks and Recreation Department into the Economic Growth and Redevelopment Services Office. That represented a seismic shift in attitude toward the arts, acknowledging that they weren't just for playtime but were, along with other creative industries such as film, live music, gaming and digital media, fashion, and design, part of the economic engine that kept the city humming.

Other similarly important shifts were reshaping the cultural landscape in the years since the drafting of the ACAP – mainly, a whole lot of building going on: the Blanton Museum of Art, the Carver Museum and Cultural Center, the Mexican American Cultural Center, the Long Center. Cultural facilities that had been dreamed of, fought for, and sweated over for years – in some cases, decades – were actually being constructed. Though progress on the projects sometimes seemed painfully slow or moved in fits and starts, it signaled that Austin's arts dreams could be realized. And with several more cultural facilities earning approval from the voters in a 2006 city bond election, it confirmed a willingness on the part of the city – lowercase "c" – to support cultural projects.

So when the CreateAustin planning process comes along in the fall of '06, you have a cultural scene that is no longer fighting many of the same old battles that it did in the Eighties and Nineties. It has grown and become more diverse. It's not so much at odds with itself. And it's being taken much more seriously than it ever was before. All that combines to make for a creative community that's able to look toward the future with perhaps more confidence and less self-interest, that's more open to the possibilities of change and new dreams.

Who's Driving the Bus?

If the timing was right for a new round of long-range planning, there was still that old bugaboo of implementation. Would Austin get any closer to seeing its vision of a better tomorrow this go-round if it followed the same strategies for implementing them that it did in the past? Doesn't seem likely. That's why one of the most encouraging aspects of CreateAustin is that it isn't relying on the old model, which was, in a nutshell, "Let the city do it."

"Prior city- or chamber-sponsored art and culture plans addressed key dilemmas that were urgent in our community at the time – and the resulting actions were very much city-government driven," notes Deborah Edward, consultant with Greenlights for NonProfit Success, which has been engaged by the city to facilitate the planning process. "This time around, there's a different context: We're building on strengths and trying to align our interests and issues with the various groups looking at the city infrastructure as a whole. The CreateAustin ideas are being incorporated into other city plans, which means more likelihood that the ideas will be acted on. But perhaps most important, there's been a call for community leadership, and there is reference to many potential actions that rely on collaborations across community-business-government."

The city may have sponsored CreateAustin, but it was made clear from the outset that the process would really be driven by all of us who call Austin home. We would decide what was important to us, what we wanted our cultural future to look like. We would figure out what it would take to make it a reality. We would design the steps to get there, and we would put them in place. This would be *our* plan. In September 2006, CreateAustin consultant Bill Bulick and staff in the Cultural Arts Division began recruiting participants: the 70-member Leadership Council, composed of artists, administrators, activists, attorneys, educators, businesspeople, and others; a 13-member

Working Group of cultural professionals; and an Arts & Culture Round Table with more than 70 individuals in the arts and creative industries. They would do the most talking over the next 10 months, but they weren't the only ones. Bulick also conducted interviews with a few dozen more civic and cultural leaders and presided over four open community forums around town at which anyone could offer up his or her views on what Austin's cultural scene ought to look like in the future. Everyone who wanted to had a chance to speak up.

With so many voices in the mix, you might expect those futuristic visions to run the gamut from *Buck Rogers* to *Blade Runner*, but what was interesting was how much of the talk overlapped, covering similar issues: affordable living and work spaces for artists; technical assistance and professional development for artists, arts organizations, and businesses; partnerships between universities and artists and artists and businesses; an alliance to provide support services to artists and creative individuals across all disciplines; arts education on all levels; accessibility to cultural events; a public relations campaign touting the city's "culture of creativity." The commonality of these concerns helped determine the nature of the six task forces that met in late spring of 2007 to generate the actual ideas, recommendations, and strategies for the final plan: support for individual creativity, learning and creativity, communication and collaborative ventures, the built environment, financial resources, and cultural infrastructure. And even though these task forces met separately over six weeks, their independent recommendations included numerous overlapping ideas.

The shared concerns were another sign that this long-range planning process caught Austin at a propitious moment, when individuals from different corners of the community were on the same page about what needed to be addressed and how. Deborah Edward summed it up this way: "The consensus vision that I see emerging is about making Austin a dynamic, friendly, diverse incubator and presenter of arts. But in some ways, this is less a consensus vision than a collection of visions that are complementary. We're all talking about stronger community leadership that can transcend the silos of arts institutions or mediums, and we're all excited about building participation at many levels – artists, audiences, arts businesses, students, and so on."

As Bulick worked to summarize and synthesize the original 120 pages of recommendations into a draft document that could be more readily digested, he was able to tie together a number of the concepts from the various reports into what he called the "10 Big Ideas" of CreateAustin. Some are specific (establishing a city Department of Cultural Affairs; creating a cultural alliance; launching a "culture of creativity" PR campaign), while others are general, but all reflect a sense of the values prized by the participants in the process – and by extension, the community – as we move forward through the next decade. (See "The 10 Big Ideas," below. To read the full draft of the CreateAustin Cultural Master Plan, visit www.ci.austin.tx.us/culturalplan/plan.htm.)

In October, Bulick shared his final draft in a meeting of the Leadership Council and in a public forum. Ordinarily, that might be where the process stalls out until the City Council has its say, but this process generated something more than a set of recommendations; it generated an enthusiasm for these visions of the future that people didn't want to abandon. So, with the presentation of the plan to council not expected until March at the earliest, an Interim Action component of CreateAustin was launched. Anyone who wanted to help keep the ball moving forward could join in one of several projects: developing an inventory of cultural venues and arts spaces, conducting a survey of arts education programs, researching and discussing how to structure and focus a Creative Alliance to serve artists and arts organizations, and identifying people and models to lead the community-based implementation of the cultural arts plan.

Cultural Arts Program Manager Vincent Kitch is encouraged by this activity. "People in the community are taking on issues and working on projects before the plan has even been finalized, which is a great sign the community will embrace the ideas and help make them a reality," he says. "Key to implementation is the idea of this as a public/private collaboration. It is not a plan for how the city of Austin can support arts, culture, and creativity, but how the whole community can get involved. With the traction we have already, I am optimistic that we will see a lot of positive results from CreateAustin."

Deborah Edward, who has been spearheading the Interim Action efforts, agrees. "People are continuing to get to know one another – and it's exciting to see that the players in the work go beyond the community of artists and arts organizations. We've gotten the attention of civic builders at many levels. As some of the Interim Action players have said, 'The train has left the station.'"

Next stop: the future we're going to make.

THE 10 BIG IDEAS

1) Establish a CreateAustin Leadership Task Force.

This group, to be drawn from individuals who have already participated in CreateAustin along with other stakeholders in the community, will assist in the implementation of the plan and make regular reports on its progress to the City Council and the community. It will also provide mechanisms for continuing advocacy, problem solving, leadership, and action.

2) Create a City Department of Arts and Culture.

All arts, culture, music, and film activities overseen by different agencies in the city government would be consolidated into a single department, providing a unified vision of initiatives and activities related to culture and creativity, improved coordination of such activities and opportunities for leveraging city resources, and increased importance of these issues within the city organization.

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3) Form a community-based Creative Alliance.

A large-scale, grassroots membership and advocacy organization would be formed that would be open to *all* creative individuals, organizations, and businesses. It would offer a central clearinghouse of information about resources for creatives (e.g., professional development, networking, and marketing opportunities), broker for services such as health care and insurance, and be a vehicle for advocacy.

4) Launch a focused public-will-building/awareness campaign.

With information drawn from qualitative and quantitative research into community values and attitudes about the arts, culture, and creativity, a focused public-will-building campaign would be created to develop communitywide awareness of and support for the vision, values, and recommendations of Austin's "culture of creativity," and enhance audience development and cultural tourism marketing.

5) Forge new partnerships between area universities and the creative community.

After taking an inventory of existing partnerships between Central Texas academic institutions and the creative sector, the most effective and productive ones in terms of education, training, and professional development will be used as models for maximizing and expanding collaborations and cultural resources throughout the community.

6) Increase private sector support for creative activities.

New methods and programs will be explored to boost financial support of Austin's arts and creative activities and develop a culture of giving at all financial levels, across geographic area, age, economic status, ethnicity, and race, among them educational programs and networking mechanisms regarding philanthropy, development of an incentive-based matching fund, and workplace giving.

7) Increase business development and technical assistance services.

Efforts will be made to give artists, creative individuals, organizations, and businesses greater access to resources that will strengthen their business management, marketing, professional development, and other skills so as to help ensure their long-term survival and productivity.

8) Encourage neighborhood-based cultural development and activity.

"Ground up" development of cultural and heritage community/neighborhood districts will be supported and promoted as part of the diverse, dynamic, attractive, and innovative mix of cultural amenities and destinations in Austin's community fabric.

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

An inventory of existing public and private cultural spaces – studios, live/work, performance, exhibition, instruction, storage, offices, etc. – will be created, with mechanisms to keep the list up to date and efforts to encourage affordable access to these spaces. The development of new spaces throughout the city and even outside it (including large, multiuse facilities) will also be explored.

10) Develop a Creativity Teaching and Learning Project.

An inventory of current programs involving cultural and creative education will be used as the basis for designing systemic improvement, including integrated curriculum and professional development for teachers and creative individuals who provide arts education opportunities. This will improve access to creative and cultural education programs across ages, arts disciplines, geography, and class.

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Office of Arts and Cultural Affairs Director
Seattle City Council Confirmation Questions

4/15/2011

Vincent E. Kitch

1) What are some of your most notable accomplishments during your tenure as Cultural Arts Program Manager for the City of Austin, Texas? What are some of your disappointments?

The most well-known accomplishment during my time in Austin is the redevelopment and implementation of the Cultural Arts Funding Programs and the matrix-based allocation system for distribution of funds. The programs awarded \$5-\$6M annually to over 250 arts organizations and individual artists through three core programs. That work was further augmented by the development of Auxiliary Funding Programs, which included support for individual and organizational development, capacity building of cultural specific organizations, and funding for collaborative projects between organizations of various types, sectors, and focus with the goal to increase or reach new audiences/constituents.

The CreateAustin cultural planning process and the development of the Next Level Technical Assistance workshop series are also important tangible accomplishments. Probably as important as these “programmatic” developments, is the more intangible outcome of fostering an atmosphere of unity and collaboration within the arts and cultural ecosystem which was not present when I arrived. I certainly cannot take full credit for this phenomenon, but the collaborative and transparent approach to the development of the funding programs and the resulting panel review and allocation process established the public good will that allowed CreateAustin to happen and be successful. CreateAustin has been a very unifying force for the community and further strengthened the cultural landscape of Austin to what I believe are unprecedented levels.

Disappointments come with any job, and I am fortunate there were not many serious ones during my time in Austin. Primary among them is the loss of momentum on the City’s side related to CreateAustin. As we finished planning, the City was in the midst of a city manager transition, and management delayed the presentation to Council and the city manager for nearly a year. In public art, one project that went through an exhaustive public process was influenced somewhat by a city council member when it came time to award the contract. Due to own personal objections to the artists endorsed by the selection panel, art in public places panel, and the Austin Arts Commission, he garnered enough Council support to select the runner up for what is to date one of our largest public art commissions. As a defender of transparent public process, our lack of ability to dissuade the Council from setting this dangerous political precedent was disappointing. Toward the end of my tenure I was engaged in a number of cultural space development projects, including assisting arts organizations access New Market and Historic Tax credits. I wish I could have done more work in this area during my time in Austin.

2) What are your major goals for the Office of Arts and Cultural Affairs (OACA) over the next four years?

I am very excited to be in Seattle and taking on this important role. I think it would be somewhat premature for me to outline a four-year strategy of goals and objectives for OACA given my limited time in the community and the broad nature of the current programs and services. I look forward to the opportunity to work with the Mayor's Office, City Council, the Seattle Arts Commission, and the numerous community partners to maximize our impact on the community and create an environment where local arts and culture flourish.

Broadly, I hope to expand and enhance public awareness of OACA and other City arts and cultural programs and services; engage in activities that support cultural space development and organizational capacity building; and create increased opportunities for artists and emerging organizations. I have made some preliminary contacts with the DeVos Institute of Arts Management at the Kennedy Center to discuss the possibility of offering board training for mid-sized organizations. With outside funding, the trainings could lead to a two-year capacity building program for 25 to 30 local arts organizations led by Kennedy Center President Michael Kaiser.

I also want to support arts education development and inclusion wherever possible; expand outreach and participation within the local community, leverage resources through strategic partnerships, and work to maintain OACA as a local, state, regional, and nationally recognized local arts agency.

3) What do you see as the primary challenges facing OACA over the next four years?

There are some issues facing many local arts agencies around the country that I believe are likely appropriate to Seattle as well. Finances, outreach, and adaptability are three I would propose. Without careful assessment, consultation, and input, I hesitate to be specific on OACA challenges, but based on my limited time in Seattle I believe shoring up of the dedicated revenue sources of the office, including admissions tax and percent for art, as well as leveraging other support through grants and strategic partnerships is critical. OACA as the local arts agency and a leader both in the state and nationally, has a significant mandate and service responsibility that will require resources, both financial and in personnel, to support all the activities in its current portfolio of services.

Outreach comes in many forms, from community engagement to capacity building/organizational development of the organizations that are the heart and soul of Seattle's creative community. OACA must be engaged at the community level, tracking current trends and community issues. As we know from national research, arts patronage is decreasing and arts participation is on the rise. We must consider programs and services that not only help organizations adapt and respond, but we must also offer programs and services to support ongoing community development.

Finally, adaptability is an important characteristic, which means we must be willing to change and embrace new ideas. If the city wants to continue to have a strong arts and culture industry, then OACA must help lead and provide support to take us in new directions. For instance, there has been significant discussion at the national level about the nonprofit model. As funders we may have to expand our concept to

embrace more activity, audience, or outcome-based results, rather than focus on an applicant's institutional structure; and we have already begun this work.

The Families and Education Levy presents an opportunity to engage, challenge and motivate students through the arts. The arts are an essential ingredient in a complete education, but are not equally available to all students in Seattle's public schools. Evidence suggests that when schools invest in arts education, students demonstrate academic gains. These benefits are even greater for disadvantaged students. Through strategic partnerships in the arts, the community and with the Seattle school district, OACA is committed to making a quality arts education accessible to every student, with a focus on lower income communities and communities of color.

4) How will you ensure that Council members and Legislative staff receive timely information needed from your department for Council to make sound policy and budgetary decisions?

My approach to this work includes open and frequent communication strategies. I will work with Seattle Arts Commissioners to actively inform the Mayor, City Council and their respective staff as well as providing information and updates personally. It's important that the Mayor and Council are kept abreast of not only local issues but key trends in the state and nationally that can impact or inform our policy and program development in Seattle. This is an ongoing process and cannot be focused solely around budget planning time.

I will ensure that communication is a key activity of the office. I will work with the commission and related subcommittees and meet regularly with the Mayor's Office and City Council members and Council committees to provide updates on arts and culture issues. We are in the process of reviewing current OACA communication strategies, both internally and externally. We hope to expand both the frequency and content of our communications to better inform the community and our constituents.

Staff is currently working to develop a fiscal policy for annual budgeting and allocation of the dedicated Admissions Tax to OACA as requested by City Council ordinance. In addition, OACA and the Seattle Arts Commission will provide an annual briefing to Council, and OACA will continue to produce the comprehensive annual Report to the Community.

5) What opportunities do you see for improving collaboration between your department and other City departments?

I believe there are a number of opportunities within City government to improve collaboration and streamline services. There is an obvious connection with the Office of Film + Music. I gained valuable experience with both industries as part of my management portfolio during my time in Austin. This, along with my work on arts economic development and cultural space projects, lays a great foundation for collaboration with the Office of Economic Development.

Many city departments, from parks to libraries to neighborhoods and transportation, have arts-related programs and activities that OACA can assist with. OACA can serve as an advisor with professional staff and expertise. We can work directly with other departments to develop joint programs and pilot

initiatives, or we can coordinate activities through inter-departmental agreements. There may be outside grant funding opportunities for programs to engage arts in neighborhoods or parks.

My goal is to strengthen current collaborations, such as the shared staff position with Seattle Department of Transportation to realize the SDOT Art Plan, as well as to streamline and refine activities, such as percent- for-art funding allocation with City Light.

I hope to expand on an already strong partnership with the Parks and Recreation Department. OACA is developing the memorandum of understanding outlining use of the Admissions Tax to support arts-related programming in Parks; OACA supports the ARTSparks project to activate Occidental Park in Pioneer Square; and we partner on other issues from public art maintenance to staging OACA's summer concert series; saving our department several thousand dollars. The OACA philosophy must be to develop strong staff liaison protocols and director to director communications to help facilitate work that can benefit the community in real time.

6) Will you, and if so, how do you intend to promote artistic and cultural intergovernmental relations? How will you foster partnerships with local, state, and federal governments to develop effective arts and culture policies? How will you work to ensure that Seattle's goals and priorities are reflected in regional arts and culture projects?

Throughout my career I have been active at the local, state, and national levels with arts service and advocacy organizations, and I plan to continue that practice in Seattle. Prior to my selection for the position, I had already reached out to the Washington State Arts Commission and the Washington State Arts Alliance to introduce myself and conduct research on the position. Since my appointment, I have become active with both organizations as well as the network of arts organizations throughout the state working on arts advocacy and policy development in Olympia. Seattle and OACA's position in the state as a leader makes it a critical component of the regional and state development of arts and culture, and I will take on that assignment to be active and engaged in those discussions and activities.

Currently, with our partners at 4Culture, we were invited to apply to the National Endowment for the Arts' competitive Our Town grant, which focuses on creative place making projects that contribute toward the livability of communities. Our proposal positions cultural spaces as anchors in urban-village and transit-oriented development. We're seeking full funding of \$250,000, \$50,000 of which would fund planning for a city cultural facilities program.

Also, OACA is in the fourth year of a five-year agreement to support arts education development and integration in the Seattle Public Schools.

I will keep the Mayor, City Council, and Seattle Arts Commissions informed of ideas and agendas that support our ongoing role as part of a regional, state and national platform. At the national level I am active in the Americans for the Arts Urban Arts Federation (60 largest cities), serving on the executive committee 2009-2011 (active since 2004). I have a strong national network and colleagues at the National

Endowment for the Arts and have served as a volunteer mentor for the Kennedy Center Arts in Crisis program. Seattle's prominence in arts and culture is known nationally, and we must work to keep the environment that feeds the creative sector fertile and rich.

7) What have you accomplished in the past and what improvements are you working on for OACA in the area of neighborhood outreach to audiences and to potential applicants, especially to those that may be considered underrepresented in the arts?

I have been fortunate to have worked and interacted with a number of diverse communities throughout my career. In El Paso, I worked in a Title One school a quarter mile from the U.S./Mexican border. In Michigan, I worked to triple funding for and participation in the arts education program. This endeavor included state-wide outreach to rural/isolated areas as well as inner-city neighborhoods. I also coordinated the Latino Arts and Culture Initiative on behalf of the Michigan Council for Arts and Cultural Affairs

In Austin, my work included serving on the arts and culture committees of both the African American and Hispanic Quality of Life initiatives. I was also responsible for the development of the Auxiliary Programs including the Capacity Building program, which was designed to provide organizational development funding for culturally specific community-based organizations. Eligible applicants were identified as organizations whose board and staff, as well as the audiences they served, were predominately minority, underserved or cultural specific; which included the disabled community.

We conducted targeted outreach for funding and public art workshops in neighborhoods and community centers, partnering with community service and ethnically specific organizations. At the time of my appointment to the position in Seattle, I was in preliminary discussions and planning with staff on the development of a neighborhood-based arts program (CreateAustin recommendation) for future consideration and implementation. I believe this experience and perspective will allow me to expand OACA efforts and activities to support broader outreach and engagement. OACA is already active with the Neighborhood and Community Arts and smART ventures programs, funding neighborhood festivals and a wide variety of activities. We have ramped up participation in neighborhood plan updates and neighborhood initiatives such as the South Park Action Agenda. We also worked with Department of Neighborhoods to review arts-related applications to the Neighborhood Matching Fund program.

8) How will OACA address the City's evolving workforce, such as filling positions vacated by aging City workers, welcoming more people of color, and embracing people with disabilities - workers who traditionally may not have been represented in the arts in large numbers?

OACA is fortunate to have a very diverse staff with excellent professional credentials and great respect within the community – something the department should be very proud of. It is by far the most diverse staff I have had the opportunity to work with. When recruiting and hiring qualified staff, diversity and inclusion has to be a core philosophy. This is achieved through targeted outreach; broad publicity of employment and contract opportunities; and strengthened community engagement, support and

encouragement to ensure the most diverse applicant pool possible. Internships, contracts and temporary positions offer an opportunity to diversify our workforce.

We will continue to examine our contracts for services, aiming to maintain or increase our contracts with women and minority-owned businesses. Racial equity simply has to be part of the overall philosophy of the organization. The City's Racial Equity Toolkit can help the department examine its recruitment practices and emphasize fairness in hiring and promotions.

9) How will you review internal operations at OACA to determine if they warrant improvement? What are your goals for continuing to improve the internal operations of OACA?

I plan to take time to assess and learn the current operational procedures and programs of OACA so I can have a fundamental understanding of how things work. While I have implemented a number of new programs and worked as a change agent in my career I do not embrace change for the sake of change. I am definitely analytical and approach the work always with an eye for efficiency and assessment for improvement. In addition to my own assessment, I am engaging staff both formally and informally through surveys and interviews to seek candid input, suggestions for improvement and creative ideas.

It's also important to seek input from the community and OACA clients to gain a advice and a broader perspective. I have the benefit of having the outside perspective and solid experience in the key program areas of OACA as well as government arts administration, which should allow me to effectively lead staff in implementing changes, should they be warranted. As I mentioned, my philosophy, which I will work to instill in staff as an organizational mission, is to examine the how, what and why of what we do; identify efficiencies; and support and recognize staff that develop creative solutions and new ideas.

10) How do you approach making decisions on improving the City's arts and culture climate? Do you have a strategy for OACA being able to respond to arts funding emergencies that may threaten organizations or respond to public controversies involving the arts?

The success of my work in the past has been in collaboration and leveraging limited resources. I have always worked best when I am engaging broadly and openly with the cultural community and actively in the trenches with them so I can understand the needs, issues and trends. When it comes to policy and program development, I draw on both my understanding of the community and related regional/national trends to help inform the direction that is needed.

I work with stakeholders, policy makers, staff, commissioners, community partners, and anyone I believe can inform, assist, and support the issue at hand to help create a solution. I then make a determination as to the most appropriate position for the City. There are frequently controversies involving the arts; it is the nature of the job. Controversies can spring from public input, media commentary and political posturing; and it is not always appropriate for OACA to be involved or weigh in. If OACA finds itself at the center of a controversial issue, established policies should become the foundation of our cool and informed response.

With that said, I also believe that in all the work we do, there must also be discretion and flexibility. I have witnessed significant rifts in communities where a body or agency used a missed grant deadline to zero fund an arts organization whose politics were not popular, to the detriment of the community. This caused great turmoil and required Council action on a very sensitive community issue focused around race and equality.

While we operate with multiple deadlines and there are guidelines established for most every action we take in government, there are also occasionally situations that are unique or born from extraneous circumstances. In these circumstances a director must exercise discretion to determine the best course of action for the City and outcome for the community. The human factor is also always present in the work we do.

11) How do you intend for OACA to approach its awarding decisions so as to give ample opportunity for women, minority, and disabled artists?

The goal in any sort of funding program has to be in the creation of the programs and processes that allow and promote the broadest participation and support the overarching goals of the city. Along with this philosophy, the implementation must also take into account the transparency of the application, review, and funding processes. Beyond standard grant programs, activities can be supplemented with targeted outreach and technical assistance; the creation of specialized funding opportunities and contracted services with community-based service organizations.

Funding programs in general must be open, inclusive and fair. Applicants, regardless of color, affiliation, creed, must compete for funding with other similar organizations. There are programmatic ways to address outreach or service to underserved populations that can assist in achieving the intended goals. Further compounding this issue, which was certainly true in Austin, is that oftentimes minority and disabled organizations and artists made up a small percentage of the overall applicant pool and they were likely small in scale and service. However, we were able to create opportunities for funding that were on par with similar organizations, and we also implemented the Capacity Building Program to assist in that need in addition to funding programs and activities.

Outreach and technical assistance workshops also helped us diversify our funding. However, in any given year, there was no way to control what type of organization may apply or be successful in the process. Therefore, it is imperative that OACA engages in targeted outreach, offers support, ensures programs are accessible and fair, and works to proactively make connections in the community that support the diversity of the funded organizations and artists.

12) What are some of your most notable accomplishments working with advisory bodies, such as the Austin Arts Commission? What are some of your disappointments?

Cities create boards and commissions for a multitude of reasons, and the bodies have varying levels of authority from advisory to regulatory. Contributions of these citizen volunteers and ambassadors are

important. My personal story and relationship in working with the Austin Arts Commission certainly runs the gamut, for when I arrived in Austin, management told me the commission was going to be disbanded. So while I spent months retooling the funding programs the commission had administered since 1987, I didn't attend commission meetings. When Council decided not to disband the commission, I had to begin a relationship with a body that was extremely hostile towards me personally. I approached this work openly, honestly and in a straightforward fashion, explaining my charge and responsibility in the organization. I coordinated a retreat and reviewed the roles and responsibilities of the commission, which the Council and administration changed, limiting the commission's role to that of an advisory body to the Mayor and Council.

Over the next few months I engaged the commission and cultural contractors, providing ongoing updates and seeking feedback on guidelines, etc. When we went before Council six months later, the commission was by my side supporting the work. The Arts Commission was notorious for being dysfunctional, and the collaborative approach to the funding reforms allowed them to realize their position and role, to unite on a project of extreme importance, and to become a recognized body by the community as advocates for the arts which had all but been lost. I worked with them on my next goal of conducting a cultural plan, with the commission securing the Council support to move ahead.

It's key that boards and commissions clearly understand the mandated role of both the commission and professional staff and that they work to support the goals of the city to better the community. They guard and observe process, advise council and staff, and support the work and efforts of the department. They are advocates in and for the arts community and the community at large. The Austin Arts Commission saw its role as one of resource for me and the community, advisor to Council and the community but also as a sea wall for discontent on behalf of the Council as well. When I left Austin, I had worked with commissioners who served the entire time I was there as well as new commissioners. Unbeknownst to me, the Commission sought and presented me with the City's Distinguished Service Award in recognition of my work in Austin. I was humbled and honored to receive the award signed by the Mayor and Council as a final act of support.

13) How do you anticipate working with and supporting the Seattle Arts Commission, keeping in mind its recommendations may at times challenge the Executive or the Council?

I am very fortunate to have already had a number of positive experiences with the Seattle Arts Commission. Their warm welcome and enthusiastic support of my appointment has provided a great entre into the community. I am also aware of their passion and commitment and know full well there will be times when they will make recommendations that challenge the Executive, Council, and me. I see my role as the director of OACA to help lead the city's arts and cultural development and serve as a resource to the , City Council, commission and community.

I will work to establish a positive rapport and relationship with the commission and provide resources to support their interests and work. I will help inform their decisions with my perspective and experience and

look for ways to engage them in supporting the current OACA activities as well as current events and issues that they may be involved in. I will support and respect their roles and responsibilities, as I know they will respect those of staff and seek their input and support on initiatives impacting the community. I am counting on their assistance to help me understand Seattle's arts community and to help me make the connections I need to be successful. When the commission's position differs from city policy and/or recommendations, I will respectfully provide information and context so the Mayor or City Council can make the best possible determination. Once a policy determination has been made, I will use the resources of OACA to implement that decision, and it is my hope the Commission will then be supportive. Open communication and professionalism are important as is respect for everyone's history, context and point of view as well as a mutual goal to work on behalf of Seattle and the people who make this their home.

14) What are your thoughts on how the City of Seattle organizes separately from its arts and culture activities its music and film businesses in its Office of Economic Development?

Arts, culture, film, and music can be found in many cities in every possible configuration. Arts and culture can be in parks or economic development, and I can make a case or argument for virtually any scenario. I was very fortunate to be selected as the first Cultural Arts Program Manager in Austin. It was the height of the Richard Florida craze, and the city was one of the first in the country to move arts and culture into the department of economic development.

I have had both music and film industry development in my management portfolio at different times even personally serving as the City's film liaison as well. Film and music are certainly arts and culture and economic development tools as is the nonprofit arts and culture industry. All contribute to economic vitality, quality of life, tourism and nightlife development and creative workforce development, etc. I may have a unique experience in working directly in all these industries. While the organizational structure can play a role in overall effectiveness, the ability to collaborate and work jointly is more important. I look forward to the opportunity to work with the Office of Film + Music, Office of Economic Development, and other city departments whenever possible.

15) What are your thoughts on the Cultural Overlay Districts Advisory Committee's recommendations for cultural development in Seattle, which were endorsed by the City Council in 2009 by Resolution 31155?

Development continues to threaten access to dedicated, affordable space for artists and cultural groups throughout the country and certainly in Seattle. Familiar scenarios play out such as the 619 Western Building and Building 11 at Magnuson Park. Space for arts and culture is key to connecting people, ideas and communities. Cultural spaces are an important part of Seattle's livability and the success of our creative industries is dependent upon creating an environment where artists and creatives can live and work.

Transit-oriented development and urban-village design are avenues for fostering cultural space via many of the CODAC's recommendations. I'm not sure the formalization of cultural districts is a requirement for this type of development. The City could spend a lot of time and energy developing maps and outlining

boundaries when the real task is to provide resources and assistance to encourage appropriate development in our downtown, neighborhoods, and entertainment districts. We must work to break down barriers that prevents cultural development from occurring. However, I also think support should be considered for naturally occurring development or neighborhood initiated cultural districts; and the city can play a role in evaluating the feasibility of such designation. With informed consideration, the city could then identify ways to support, designate, and promote cultural district activities it deems appropriate. In my opinion, tool kits for individuals interested in developing cultural spaces and support with the development and review processes would accomplish more CODAC goals and objectives than a designated cultural district.

I believe many of the observations in the report are accurate and suggestions for partnerships, outreach to neighborhoods and community development are on target. Again, with the current budgetary constraints, the Our Town proposal to the National Endowment for the Arts presents an opportunity to begin to look at these issues in a systematic way and would help fund planning for a city cultural facilities program that could enable us to move this issue forward and respond to this growing need.

16) Both Austin and Seattle have privately run arts and music festivals (Austin – SXSW; Seattle – Bumbershoot) that have significant community support. In your role with Austin, what types of support were you able to provide SXSW and how do you see OACA’s role in providing support to Bumbershoot and other significant privately run Seattle events (SIFF, Folk Life, etc.).

SXSW is a \$100M private organization, and my personal interaction with the festival was somewhat limited. For the last three to four years, I coordinated the Economic Growth and Redevelopment Services Office’s festival involvement, which included \$30,000 in marketing and related activities as well as coordinating staff participation during the conferences. SXSW worked with a number of City departments as a result of City Council action recognizing SXSW as an annual co-sponsored event whose support included important public purpose. The primary assistance received included fee waivers, permitting, and assistance with police and traffic control, etc.

I was involved with a number of other festivals and events which received varying city support, including the Urban Music Festival, Pecan Street Festival, and Austin Film Festival, etc. I was also involved in varying capacities, ranging from managing co-sponsored event agreements to cultural contracts funding. In these instances the City provided funding, permit and fee waivers, or short-term event loans. In all these situations, City staff first and foremost served as resources with professional advice and technical assistance to help the festival organizers make connections with other community resources that could help support their efforts or serve as a liaison to other departments when issues with the City arose.

I believe OACA can serve in many similar capacities. For several years, OACA has partnered with One Reel to produce the Mayor’s Arts Awards as well as provide general festival support for Bumbershoot. The office also supports other festivals large (SIFF and Folklife – Civic Partners Program) and small (neighborhood festivals) through its smART Ventures and Neighborhood and Community Arts funding programs. Continued investments and technical assistance are key to continuing the success of Seattle’s many popular festivals.

17) Press articles during your tenure in Austin highlight your ability to resolve conflict, in particular between arts organizations that may not share common goals. Please explain what skills you possess that help in conflict resolution and examples of both positive and negative outcomes.

I think in any community building or conflict resolution situation, the primary keys to success are to be open and honest with all parties, listen to the concerns of those involved, look for common goals and strategies, and implement strategies that are in the best interest of the broader community. When I arrived in Austin my first task was to retool the funding programs. The community had experienced years of bad management practices and political infighting. Consultants spent two years working on the City's funding program, but didn't engage the community in meaningful ways. I reviewed the past programs and consultant reports and began working on a revision of the system. The Austin Arts Coalition, an ad-hoc assembly of local arts organizations and artists that met regularly, asked me to attend to hear their concerns and discuss and get feedback on my work. I also met with the arts commission, City Council and management, numerous community leaders and arts groups throughout this process. Not everything I proposed or implemented was universally appreciated by the community. A more politically motivated system had developed over 10 to 20 years, and many organizations would ultimately receive less funding when the new processes were established.

Throughout the process I shared with the community information that was appropriate and ready for public distribution. I listened to their concerns, included what I could, and explained from a professional standpoint what I could not incorporate. Following adoption of the new funding guidelines and the first year of panel reviews, the community was extremely supportive. Even groups who may have done well in the previous system could not argue against the fair nature and transparency of the new programs. In the following year we developed a new funding model that changed the landscape completely for many organizations. With increased funding we were able to raise some groups to appropriate levels of investment and incrementally lower groups who needed an adjustment, while being sensitive to their needs. I believe if you are open, communicate with people, work to common best interests and are honest in your approach, you can be successful more often than not.

18) Your recent post with the City of Austin was in the role of Cultural Arts Program Manager. Please explain the types of projects you took on in this role and how you believe those skills will benefit OACA.

The position of Cultural Arts Program Manager, as well as previous positions I have held, gave me a number of opportunities to gain direct experience in many current program areas and activities that OACA currently operates. In Austin, my management portfolio included supervision of the cultural arts division staff, including staff responsible for the first percent-for-art program in the state. I revised the cultural arts programs, managed the funding programs and staff, and facilitated the peer review panels. In addition, I supervised staff that worked on arts marketing, community collaborations and cultural planning. Working with staff we created and implemented the Next Level Technical Assistance Workshop series and wrote state and federal grant applications. I was the staff liaison to the Austin Arts Commission. This body of work directly correlates to current OACA activities.

During my tenure I was responsible for the creation of the Live from the Plaza concert series, People's Gallery Exhibit, and Faces of Austin city hall programs. In addition, I worked in music and film industry development, cultural space development projects, international cultural exchange events, and a number of other community-related events. We also took on management of First Night Austin, the New Year's Eve celebration for 2011. I served as the city's liaison on arts and culture related matters and represented Austin with state, national, and international organizations and events. I served on the board of Texans for the Arts, Austin's Campaign for Philanthropy, and the executive committee of the Americans for the Arts U.S. Arts Federation; all of which include skills that will be similar to my responsibilities at OACA and for the City of Seattle.

Including my leadership and management responsibilities for the past seven years for the City of Austin, I have a total of 20 years of government arts administration experience. I've worked for cities, a state arts agency, and I have extensive work in arts education, including the management of a performing arts magnet program in a comprehensive high school. I believe this experience will also be useful and needed in my role with the City of Seattle.

19) During your tenure with Austin, significant changes occurred in the way arts organizations received funding. In particular, groups that received City funding were required to demonstrate that funds would be used to offer "public activities that directly support tourism". Please explain how that requirement came about and describe the challenges of implementing specific policy direction through the use of City funds for arts and arts related programming.

As mentioned in my previous responses, there were tremendous changes in the funding programs and processes that I was personally responsible for in design, implementation, and administration; however, the requirement to support tourism was always a requirement and was not a new change. The monies for the Cultural Arts Funding Programs in Austin, and indeed many cities in Texas, comes from a dedicated Hotel/Motel bed tax authorized by state legislation.

That law provides for the use of those funds to support arts and culture among other allowable uses up to 15% of the locally collected tax. At the time of the adoption of the funding programs, Austin had a long tradition of supporting the work of individual artists, and the philosophy of the City Council was to continue that practice. The law provides that it is the local governing body, in the first instance, that makes the determination as to what activity supports tourism, so I developed guidelines that stated the Council's purpose, interpretation of the statute, and how funded activities would support tourism. Throughout the guidelines there were references to encouraging tourism and audiences from outside the city so this was not a new requirement. The debate in Texas over the arts and use of hotel/motel bed tax has been a political fireball for more than 20 years. The original intent of the legislation is clear, and the funding of arts and cultural activities was one of the core mandates.

Over the years the lodging industry has lobbied and conducted a number of marketing and propaganda campaigns browbeating smaller or more conservative communities into supporting their "interpretation" of the legislation. Austin had the most liberal interpretation of the legislation in the state, and the

Auxiliary Programs were created to support the ongoing development of the arts and culture ecosystem and an inherent component of an overall tourism development strategy for the city.

In the last year, with the waning economy and a reduction in bed tax, council members with close ties to the lodging industry raised questions related to the broad nature of the funding practices which are still currently under discussion. It sparked a heated debate between the arts community and the hotel industry and the unity of the arts community fostered via CreateAustin has held strong. Under the leadership of the CreateAustin chair, a top constitutional law attorney was commissioned to develop a legal opinion referencing the history of the legislation from its inception, and this legal opinion has already changed the language of the lodging industry lobbyists that had been used for 15 to 20 years.

20) In 2007, the City of Austin undertook a 2-year planning effort to adopt a Cultural Master Plan highlighting 10 principal recommendations, which included:

- **Creation of a city department of Arts and Culture;**
- **Forging relationships between higher education and the creative community;**
- **Encouraging “ground-up” based cultural/neighborhood districts; and**
- **Developing an inventory of public and private cultural spaces.**

While the 10 principal recommendations call for changes to, or adoption of, new systems or bureaucracies they do not explicitly address defined financial commitments to arts and cultural endeavors. Please elaborate on why financial investment in Austin’s arts and culture infrastructure was not more explicitly stated in the plan.

The CreateAustin cultural master planning process was a tremendous effort and engaged hundreds of citizens from all facets of the community. Participants included leadership council members from business, education, philanthropy, arts and culture, etc. to artists, community leaders, activists, and citizens. From the onset and throughout the 18-24 months of planning, the working chair and I attempted to instill a sense of real visioning and planning for the future. We did not want a plan for what the city could do for arts and cultural development but a plan for the entire community for the next 10 years. As the working chair so aptly put it, “the city will never have the budget to realize my goals and dreams for the future, so we should not limit our thinking in those sorts of terms.”

The content of the published plan is the work of the consultant, who reflects back the interests and discussions of the community and the participants. It is a road map for development, not a prescription, and frequently does not include details such as financing, which could potentially be out of date shortly after publication. After completion of the plan, the economy dipped and the City faced challenges in many areas. Staff conducted an analysis of the plan and created internal matrices that identified recommendations in which the City could play a role, outlined what that role would be, identified needed resources both financially and other, and developed a timeline for implementation. That work is ongoing and implementation priorities are being reviewed and developed accordingly.

The community did not wait for the City to begin implementation and quickly formed a community leadership committee and spent a year analyzing recommendations and identifying community partners to assist in implementation. A creative alliance was formed (one of the principal recommendations) and work began in a number of areas. The collaborative environment fostered by CreateAustin has transformed the arts, culture, and creative community in Austin and created a powerful force that was

unprecedented in Austin's history; according to the community leadership chair, Cookie Ruiz, executive director of Ballet Austin.

-- *END* --