Artist-Planner Collaborations
Lessons learned from the arts and culture ecosystems of three Sun Belt cities for a new model of inclusive planning.
Table of Contents

2 Executive Summary
4 Introduction
6 Case Studies
8 Emerging Themes
16 Arts and Culture within Complete Communities
18 Employing Artist-Planner Collaboration in Complete Communities
20 Conclusion
22 Citations
Vibrant arts and culture offerings attract visitors from around the region and beyond, provide gathering spaces and encourage social interaction and collective action. Furthermore, they facilitate the celebration of unique places through historic preservation, public art, cultural festivals and other community-rooted creative activities. In Houston and other cities, cultural planners are working to proactively and comprehensively plan for the impact that the arts and culture can have on their cities and neighborhoods, strategize how to promote and expand those impacts and engage with diverse stakeholders to envision the future of arts and culture moving forward.

City leaders have an opportunity to critically engage with community-rooted artists and cultural organizations to orient arts and culture efforts toward communities’ most pressing issues. Artists should be more than resources for neighborhood promotion, but rather, key stakeholders in navigating neighborhood change. While some efforts in the cities discussed below have begun to move in this direction, there is opportunity to deepen the involvement of artists and cultural workers in the various streams of work going on in changing neighborhoods. Artists and other community-rooted creatives can work alongside planners to build deeper trust with neighborhoods and create more informed and inclusive outcomes. Given this potential, leaders in the arts and culture sector should seek a deeper understanding of how place-specific cultural work and spaces contribute to community and economic development, as well as how arts institutions and cultural ecosystems impact urban policy. In doing so, artists and arts organizations can be brought into planning processes to shape them and resulting policy around the needs of the community. Artists may also face challenges ensuring their work benefits of existing community members, rather than playing into processes of displacive neighborhood change, particularly given the prominence of tourism-related funding streams for the arts. Artists also have to consider balancing creative independence and ownership, with funding that often comes with particular requirements or waivers.

**Cultural planning in three peer cities**

This report seeks to understand the state of cultural planning in three peer cities—Houston, San Antonio and Denver. These cities share some key traits. They are experiencing rapid socio-demographic and economic changes which play out in dynamic and contested ways across the cities’ neighborhoods. Furthermore, neighborhood leaders, as well as planners and policymakers, have become increasingly driven to central issues of context sensitivity, cultural preservation, equitable development and equitable access to resources. The study reveals emerging themes by reviewing planning documents and interviewing key stakeholders in the arts and culture ecosystems of those three cities. Because arts and culture work is highly integrated across industries, public and private entities and organizations of various sizes, interviews in the study included artists and arts organization employees, leadership in philanthropy, cultural planners, private consultants and others. This comparative, themes-based approach suggests a way to leverage the range of talent and resources in that space toward positive neighborhood change. The emergent themes included the following:
EQUITY OF ACCESS TO RESOURCES AND PROGRAMS: Increasing transparency, offer organizations opportunities for capacity building and open up new sources of funding that reach more diverse groups.

INCLUSIVE PLANNING PROCESSES: Having a deeply representative group of stakeholders present to guide the process in cultural planning and decision-making and including artists as key stakeholders in other planning efforts.

IMPLEMENTATION: Implementing new strategies in public arts administration, as well as in private funding to promote inclusivity, maximize economic impact and find new ways to measure impact.

By exploring the experiences of funders, community groups and artists whose work intersects, core lessons arose that suggest how an emerging model of artist-planner collaboration can be tested in Houston. This form of planning would creatively explore and address equity concerns both in access to the arts as well as equitable neighborhood change. Those lessons include the following:

1. Cities and philanthropic actors are exploring new strategies to answer demands for increased cultural equity in the arts and culture ecosystem of cities. They do this by helping small organizations and individual artists build capacity, by diversifying how they evaluate and invest in art and artistic programming and by intentionally trying to reach broader audiences.

2. Many artists grounded in specific communities create work focused on the stories of those communities. Because of the unique communicative and representative skills required to do work, artists adeptly discover histories and celebrate visions for the future. As such, they have increasingly sought stakeholder roles in both cultural and general planning processes. In the case of Houston, for example, three grant-funded residencies paired artists with a specific neighborhood and city department or nonprofit to produce original work. But other cities, like Los Angeles, have tried out longer-term, strategic residencies, including embedding an artist in the city’s department of transportation to help advance its Vision Zero efforts.

3. Understanding their own potential to make positive changes in their communities, artists and their organizations have begun to strategize partnerships to help spark community-sensitive social programs and services. Furthermore, cultural planners have employed more intentionality when inviting stakeholders into planning processes, thinking of arts and culture as an essential piece of neighborhood vitality.

Applying these lessons to an artist-planner partnership model in Houston

The emergent themes presented above provide insight into how Houston can accomplish the equity goals in its 2015 Arts and Culture Plan and how the city can operationalize an emergent artist-planner collaboration model within efforts such as Complete Communities. This neighborhood planning initiative was started in 2017 as a way to provide action plans for five pilot neighborhoods in Houston that have been historically underserved by public and private investment. This initiative provides an ideal testing grounds for bringing in artists and creative organizations to enhance community engagement rather than merely providing opportunities for promoting tourism. In order to do this, programs such as Visit My Neighborhood, which provided some resources for community groups to work with artists on place-based projects, and the Resident Artist Program can be directly integrated into the Complete Communities planning and engagement processes. To do this, artists can be brought in as co-planners, utilizing cultural programming and arts engagement to elicit stories and input from residents. Furthermore, arts and culture can also be made a topic of focus in the planning process in addition to issues such as housing, health and transportation.

The city and others who fund and support the arts can make other changes to explore the integration of arts and culture and community development. Firstly, funding capacity building can support artists doing social-justice oriented or place-based work, leveraging city resources with private investment and bridging the talents of community developers to artists and cultural workers. Secondly, support can be offered to arts organizations seeking to integrate human and social services into their suite of programming, take note of where successes occur and promote those victories. Thirdly, planners in Complete Communities and other planning efforts can and should include artists or representatives of cultural groups in the core planning and implementation teams. In doing so, arts and culture can be an effective tool to engage neighborhoods around the history, culture and unique aspects of place. That wisdom can then be used to inform the policy proposals presented in the planning documents.
Houston continues to undergo deep social and economic changes. This evolution creates several great opportunities as well as complex challenges. To fully benefit from these changes, leadership in Houston has to explore all available options to shape positive and equitable growth. Stepping outside of traditional planning and policy-making, the city has the chance to craft new, creative and inclusive models.

This study explores movement in this area in three cities—San Antonio, Denver and Houston—to build understanding around how cultural planning and artistic work intersects with inclusive community development and neighborhood planning. Houston shares some key features with San Antonio and Denver which make for an ideal comparison. First, Houston has experienced rapid economic and population growth. As the region becomes more diverse across age, ethnicity, race and religion, a greater focus has had to be placed on tailoring planning and programming to the specific needs of neighborhoods, rather than implementing centralized approaches. Secondly, rapid changes at times cause contention. Houston and peer cities have legacy black and Latino neighborhoods in which leaders and activists experiment with new ways to help longtime residents remain in place and preserve cultural heritage without missing out on the benefit of increased investments. Third, arts and culture, as well as cultural planning, have emerged as key components in larger discussions around planning, economic development and resilience.

**Cultural planning** is a place-based process that enhances cultural opportunities for creatives and their audiences. It also uses arts and culture resources across different facets of local government and planning process to achieve objectives in economic and community vitality. The central feature of cultural planning is that it centers community decision-making and looks at a neighborhood’s complete cultural landscape as a resource for positive change. Planning for the future of the cultural landscape goes hand in hand with strategies in community development and other civic objectives.

Because the region continues to diversify, public and private funding need to support more diverse work. That means funding and supporting work that extends to a variety of cultural backgrounds, socioeconomic groups, ages and neighborhoods. It also includes work that seeks to preserve culture and history as well as strengthen neighborhoods. Philanthropic partners, the Mayor’s Office of Cultural Affairs (MOCA), and its partner agency Houston Arts Alliance (HAA) all value supporting work community organizations already do to strengthen and celebrate their neighborhoods. The end goal is to ensure that audiences and artists reflect the diversity of the region.

Stakeholders engaged in cultural work understand that impacts extend well beyond specific art pieces or events. The effects of these programs and projects spill over into several other areas. On one hand, building up robust arts ecosystems can attract skilled labor and bolster the creative economy in a region. On the other hand, investing in small, place-based or community-centered
ARTIST-PLANNER COLLABORATIONS
LESSONS LEARNED FROM THE ARTS AND CULTURE ECOSYSTEMS OF THREE SUN BELT CITIES FOR A NEW MODEL OF INCLUSIVE PLANNING.

ARTS can generate neighborhood anchors to contribute to the revitalization of neighborhoods. The mechanisms and motives behind these two processes often come into conflict with each other and sometimes leave creatives, their audiences and their home communities at odds. For instance, in cities where arts and culture are funded primarily through Hotel Occupancy Tax (HOT) dollars, municipal arts agencies must balance the needs and demands of tourists and visitors with those of residents and artists. In many cases, these limitations lead to a concentration of funding in larger arts institutions and signature venues while smaller community-based organizations struggle to build programming around the framework of visitor draw.

Nevertheless, place-based or social issue-oriented cultural work—sometimes called social impact art—can encourage civic engagement among residents. These projects can take the form of historic preservation projects, public art, cultural festivals and others. Furthermore, community arts spaces serve as key public spaces in neighborhoods, which in turn provide places to gather, catalyze social interaction and spark collective action, as well as providing space to nurture new artistic talent by providing shared resources, gallery and workspace and other services.

Social impact art celebrates and builds on the very best of existing neighborhood life without losing sight of the particularities of neighborhood change.

As demographic changes in the Houston region accelerate, so too do demands for new and more context-sensitive approaches to equitable community development and neighborhood planning. Artists can contribute uniquely to the planning process using creative activities and practices. Furthermore, artists and cultural organizations are often deeply attuned to the connections between a neighborhood’s history and unfolding changes and gives them the ability to build community trust. This understanding of the symbolic elements of a place—or how a place looks and functions as a reflection of peoples’ values—is often lacked by planners and should be seen as an invaluable resource. Partnering arts and culture with planning can empower residents to participate in those changes while also encouraging equitable community development. By bringing artists to the table both as integral community stakeholders and as process shapers, plans and programs can respond more thoughtfully to the needs of communities.

Given the possibilities of arts and culture, city leaders can utilize artist-planner collaborations as a central tool in the equitable planning toolbox. Arts and culture can be more than a checkbox in a larger list of planning topics. It can be a foundational component to inform the entire process. As neighborhoods, cities and regions become more diverse, the need to integrate culturally sensitive and creative work in the arts into formal, expert-driven processes, such as planning, could provide a key tool in inclusive process design. Houston and other Sun Belt cities provide excellent testing grounds for this emerging practice.

To set the stage, the report begins with brief descriptions of the creative economies, cultural landscapes and impetuses for cultural plans in each of the three cities. The next sections will dive into major themes around successful efforts and persistent implementation challenges, drawing from interviews, planning documents and other resources. Because arts and culture projects almost always cut across sectors and require heavy collaboration and leveraging of resources, the interviewees included individuals in city cultural affairs offices, non-profit arts agencies, philanthropy, museum district leadership, neighborhood organizations and individual artists. Gleaning insights from across the arts ecosystem uncover areas where the arts intersect with community development, in turn bringing us closer to a concept of an artist-led planning model.
Case Studies

Houston

The Houston metropolitan area had an estimated population of nearly 6.5 million people in 2016. Arts and culture have a major impact on the region’s economy. From 2013 to 2017, the Houston region saw 40 percent growth in arts and cultural industry employment (41,147 to 66,206). Houston’s major creative industries included colleges and universities, computer systems, architecture, museums and advertising, offering opportunities and connections for planning, design and engagement. However, the region has seen employment growth in museums, independent writing, musical groups, photography and others. The most recent study of the creative economy’s impact on the overall Houston economy found that 146,000 individuals were employed in related fields spanning diverse industries and sectors, both non-profit and private businesses. In 2011, creative businesses accounted for $9.1 billion in the Houston economy.

Furthermore, Houston has a deep history of community-oriented arts and cultural programming and organizing. Project Row Houses (PRH) in the historic Third Ward has been the national gold standard of arts and cultural practice rooted deeply in community vitality and neighborhood history since its beginnings in 1993. Other small- and medium-sized organizations such as Art League, founded in 1948, Lawndale Art Center, launched in 1979, and MATCH, which grew out of a conversation about arts equity and philanthropic funding in 2003, provide both opportunities for local artists and national talent to show their work and attract audiences from around the region. Much of the work done is by public investment in smaller organizations and individual artists, administered through a contract between the City and Houston Arts Alliance. Lastly, Houston’s Museum District and Theater District offer access to world-class cultural experiences such as the Museum of Fine Arts, Houston, Menil Collection and Alley Theatre.

With such a rich cultural ecosystem, the Mayor's Office of Cultural Affairs (MOCA) underwent the city’s first Arts and Culture Plan in 2015. The plan was created in conjunction with Houston’s first General Plan, which included a core strategy aiming to “Celebrate what’s uniquely Houston.” The cultural plan process brought together artists, arts organizations, community members and representatives of government and Houston First—the government corporation which manages many of the city’s venues and promotes tourism in Houston. That plan has provided a platform for MOCA, HAA and elected officials to elevate the discussion of the cultural sphere’s contributions to the city. Those activities include grants to cultural and community organizations and individual artists, providing business training for arts organizations, convening leaders and conducting research, commissioning public art and expanding arts-based tourism and economic activity.

The plan’s goals include:

- Examining equity in the allocation of cultural investments
- Create strategies to strengthen the local creative economy
- Enhance support for the city’s cultural assets

Complete Communities, which will be discussed in more depth below, provides one space for implementing goals outlined in the Arts and Culture Plan.

San Antonio

The San Antonio metropolitan area, with an estimated population of around 2.3 million people in 2016, has had slower but significant growth in the arts and culture industries—adding 1,100 jobs in those fields between 2013 and 2017. Performing arts and sports promotion, graphic design, landscape design and interior design have had large growth in employment.
The city has a rich ecosystem of small- and medium-sized arts organizations doing impactful work in their neighborhoods. For example, San Anto Cultural Arts, founded in 1993 to preserve the history of San Antonio’s Westside neighborhood and foster community development, runs a Community Mural and Public Art Program to engage residents and foster youth talent, tell the stories of neighborhood history and introduce residents to the public art implementation process. In addition, Esperanza convenes diverse communities for arts and cultural programs to raise political consciousness and build solidarity among different groups and causes. Another organization, Musical Bridges Around the World seeks to make performing arts available to people in San Antonio regardless of socioeconomic status or neighborhood, recognizing the vital role the arts play in the economic vitality of the city.

To celebrate and plan for the expansion of San Antonio’s cultural offerings, the city’s Department of Arts and Culture proposed completing a cultural plan in 2017. In that plan, called CUL-TU-ART, the San Antonio Arts Commission and Department of Arts and Culture embedded an equity focus by releasing a cultural equity statement at the plan’s start. The planning process focused on:

- The creation of a new funding strategy for the city’s Hotel Occupancy Tax that would distribute more resources to smaller, neighborhood-based organizations
- A new public art strategy and a cultural districts framework which put increasing focus on geographic and social equity in resource allocation
- Strategies to enhance accessibility, preserve culture, attract and retain artistic talent and build inclusiveness into decision-making processes

While most of the planning process was recently completed, implementation is still underway. Much of this work has been taken on by the department, which has organized the planning process, hosted the engagement meeting, conducted surveys and produced planning documents.

Denver

The Denver metropolitan area had an estimated population of about 2.75 million in 2016. Like the Houston area, it has seen rapid growth in arts and culture employment—gaining over 16,000 jobs (67 percent growth) in the 2013-2017 period. Its major creative industries include computer systems design, university-related jobs, architecture and promotion. It has seen significant growth in the design professions between 2013 and 2017. Like the other two cities, Denver has a rich arts and culture ecosystem, with active artists, organizations, audiences and cultural organizations of all sizes.

In 2014, Denver’s Arts and Venues Department did an extensive cultural planning process—the first since 1989—called IMAGINE 2020 with the support of the mayor. The plan aims to:

- Articulate and align the visions and aspirations of artists, cultural organizations, residents, elected officials and city agencies
- Bring together stakeholders across the cultural sphere to elevate arts and culture as a central part of daily life in Denver
- Promote diversity, equity and inclusion (DEI) initiatives in the city
- Cultivate local creative talent and use arts and culture to boost the city’s economy

To address the regional nature of the arts ecosystem, the State of Colorado and stakeholders in the Denver region worked to pass authorizing legislation to create the Science and Cultural Facilities District, covering the counties and municipalities surrounding and including Denver. Now in its 30th year, the district collects an additional 1 percent tax which is spent to support the arts ecosystem in the region. Organizations are split into three tiers based on budgets and funds are allocated at various times during the year according to a formula created at the beginning of every 10-year authorization period.
Emerging Themes

Analyzing data from interviews and documents revealed insights that touch on three primary thematic areas. The following sections will touch on those themes and provide examples of pertinent policy, program or funding changes which exemplify successful improvements or ongoing challenges. The three themes are as follows:

- **EQUITY of ACCESS TO RESOURCES AND PROGRAMS**: Changes in approach that increase transparency, offer organizations opportunities for capacity building and generate new sources of funding that reach more diverse groups.

- **INCLUSIVE PLANNING PROCESSES**: Including a deeply representative group of stakeholders to guide the process in cultural planning and decision-making and including artists as key stakeholders in other planning efforts.

- **IMPLEMENTATION**: New strategies in public arts administration as well as in private funding that promote inclusivity, maximize economic impact and find new ways to measure impact.

### Centering Equity

**Cultural equity** embodies the values, policies and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression and the fair distribution of programmatic, financial and informational resources.

To ensure that the diversity of a city is matched by the diversity of cultural offerings, and the audiences who enjoy them, equity concerns must be addressed thoughtfully and directly. Actors across the sector have begun grappling with a variety of ways to define and measure cultural equity. Cultural equity requires strategies that ensure arts and culture are available everyone, regardless of their location in the city or their socioeconomic status. These considerations are critical considering the increasing diversity of cities, demographic shifts in increasingly contested neighborhoods and growing demands for equitable access to resources in historically underserved communities.

- As CUL-TU-ART began, San Antonio’s Department of Arts and Culture convened leaders from across the sector, including the mayor, other elected officials and representatives from Americans for the Arts.
The group produced a working definition of cultural equity and released it publicly. They aimed to set a tone of inclusivity and to ensure that principle would guide the entire planning process.

- In Houston, MOCA and HAA have begun more systematically examining the distribution of funding, with the goal of understanding how the funds are distributed across the city and what types of projects are being funded. In doing so, they hope to understand and address equity gaps, bring resources to neighborhoods that have been underserved, and fine-tune programs that reach more diverse artists, organizations, and audiences.

- Southern Methodist University’s DataArts team, which aims to help leaders in the arts sector make data-driven decisions around audience and organizational development, is developing a report to analyze the demographics of Houston's arts and culture audiences, as well as the arts and culture workforce. Breaking up the analysis by budget size and by other factors will help leaders in Houston's cultural ecosystem understand how well the sector reflects the age, gender and cultural diversity of the region.

City arts and culture agencies, cultural planners and philanthropy have utilized a number of strategies to work toward cultural equity. These techniques have included providing artists and organizations with capacity building support, reducing barriers to information and resources, increasing transparency in decision making and diversifying the funding sources available to small organizations and individual artists. These efforts support quality of life and neighborhood vitality, features which attract visitors from around the region.

**Capacity building**

Interviewees across the cultural sphere emphasized a needed shift in funding strategies in both the public and philanthropic spheres. These leaders began expanding from traditional grant-making, wherein funders passively receive applications for funding and administer the funds without oversight to qualified applicants. Instead, more proactive approaches have focused on individual artists and small organizations. Seeking out artists and organizations that have good ideas and empowering them to bring those ideas to life can bring cultural offerings into new areas of the city and to new groups.

**Houston Endowment: ENGAGE Program**

Administered by the Mid America Arts Alliance, the three-year opportunity provided a coaching and peer learning model in which 20-30 organizations’ boards and executive teams came together for a capacity building program covering topics such as board governance, financial planning and management, audience development and other topics. One of the participants, Project Row Houses, found the program to be transformational, saying that afterwards they have been able to more deeply explore the establishment of a Financial Opportunity Center (FOC) in the Third Ward. Supporting expansion of cultural organizations into the community development space exemplifies the sort of intersectional work being increasingly supported by arts funders.

Investing in capacity building provides one tool to address increased demands for racial and economic justice from traditionally marginalized and underserved communities. Because organizations who engage in arts and culture or community development have deep understandings of the issues their communities face, their work can provide powerful insight and meaningful opportunities for cultural preservation. However, they often lack operational capacity or project management experience. As such, interviewees across the cultural sphere in the three case cities alluded to the reality that a lack of capacity should not indicate that a project does not deserve support. Rather, it likely speaks to the historically uneven access to resources faced by some communities. This is why a proactive approach must include helping organizations build new partnerships, articulate their missions, train executive leadership, diversify revenue streams and access new communities of learning and data resources. Bringing opportunities for shared learning to community organizations engaged in the arts can and should be made a priority for not just cultural planning but planning in general.

- HAA offers free workshops in Houston that introduce potential grantees to funding opportunities in each city council district. These workshops provide support to first-time applicants. HAA has also begun experimenting with smaller, riskier grants. This program, called *Let Creativity Happen!*, has a lower maximum grant amount, easier applications, fewer reporting requirements and comes with technical support. These kinds of opportunities expand access to public resources to new artists, organizations and audiences.
The Denver Department of Arts and Venues offers a Speaker Series, which brings high-caliber local and national leaders to discuss key topics in Imagine2020 such as demographic and economic shifts, audience development, and leadership development in the arts. This popular speaker series takes place five times each year and has had over 4,000 registrants.

Denver’s Safe Creative Space Fund has helped artists and organizations bring their spaces up to code, partnering with code inspectors, the police department, the fire department and others. The opportunity not only helps people conduct their work safely and without risk of fines, but also provides them with the knowledge to undergo those processes in the future. By addressing the capacity needs of artists by either training them or providing backend services, cultural policymakers and funders can make it easier for them to focus on their work.

Transparency
Transparency also emerged as a key element of cultural equity. The public sector has a great opportunity to actively share information about how public sources of funding, such as HOT or other special tax funds are spent, as well as the documents entailing the strategy behind those investments. When artists and organizations have access to more information about funding eligibility and process, they can more effectively advocate the value of their work to the city’s cultural ecosystem.

In Houston, MOCA and HAA have undergone a number of efforts to increase accountability around HOT for the arts investment by adding resources to the Cultural Affairs website about how to access the funds. In response to criticism regarding a lack of accountability and transparency in the past, they have also shared the business plan, budget, board meeting minutes and information about past contracts. Expanding on these moves toward transparency will further empower arts organizations to advocate for policy changes that improve access to funding.

Equitable funding allocation

Houston Arts Alliance is the entity whose programs most actively reflect the equitable economic and community development goals mentioned in the Cultural Plan. Despite playing such a vital role in providing Houstonians with diverse cultural experiences, in 2014 only $6.2 million, or 2.8 percent of the total 17 percent HOT funds dedicated to the arts went to Houston Arts Alliance.

Local governments and other institutions have great potential to bolster and shape the creative economy by de-
veloping an infrastructure to support burgeoning neighborhood-based arts and cultural work. This can happen through provision of land, planning for equitable redevelopment, and the creation of new funding streams. In Texas and Colorado, local agencies provide the bulk of the legwork in funding for arts and culture. In statewide per-capita support for the arts, Texas ranks forty-seventh and Colorado ranks thirty-eighth. Regions can begin filling funding gaps by collecting additional taxes, such as Hotel Occupancy Taxes, additional assessments in defined geographies or by raising revenues through the ownership and management of public venues. On top of these separate revenue streams, public agencies often have to respond to tight funding realities with creative leveraging with private foundations or other private interests. To achieve equity goals, public arts funding can be shifted toward the work of smaller scale, neighborhood based, people-of-color run organizations. Furthermore, cities can work with those diverse arts organizations to help them articulate their mission and outcomes in terms of attracting visitors and conventions to help them qualify for the funding.

- A component of CUL-TU-ART in San Antonio has been a newly formed funding strategy for its HOT. The new funding plan which was recently approved by council caps on the amount of HOT funds received by large institutions. The Mayor’s Arts Commission, which approves the department’s plan for spending the HOT arts funds, has been instrumental in bringing about this priority. Arts and Culture Department staff work closely with artists’ organizations to work through HOT eligibility requirements.

- The Science and Cultural Facilities District in the Denver region must decide on the allocation strategy every 10 years for state re-authorization. The District has increasingly shifted funding to Tier III organizations. These organizations often have staff and audiences that are LGBTQ, people of color or from other historically marginalized groups.

- A newer component of the SCFD to address equity concerns is the Inclusivity Fund, which will partner with an area foundation to make capacity building grants for the smallest organizations in Tier III. These grants will be targeted to organizations that serve communities of racial or ethnic minorities, people with disabilities, the elderly, low-income populations, veterans, LGBTQ people and geographically underserved communities. The steering committee partnered with foundations to establish the fund, which will receive financial support from the large institutions in the district through 2029.

Another issue cultural industries grapple with is the ongoing tension between smaller organizations and larger ones in terms of how impact measurement affects access to funds. Despite fundamentally different missions, small and large organizations often compete for the same pools of public and private support. An issue now being addressed by public and private sectors, this reality has historically left smaller organizations, which tend to respond to the unique histories and needs of the community in which they are rooted, to attempt articulating their impacts in the traditional audience, attendance and returns framework.

- Project Row Houses staff shared that their organization, which tries to center responsiveness and relationships, works to find more qualitative and open-ended measurements of impact. Because much of their work sits at the intersection of community development and the arts, finding the right indicators of impact can be difficult, considering the many nuanced and indirect social impacts of their programs. Neither economic development indicators such as jobs creation or completed real estate projects nor arts impact indicators such as attendance and earned revenue fully capture how the work builds social cohesion and empowering residents to articulate their needs and aspirations. In other words, listening to stories and needs, and stewarding that wisdom through public programming and planning processes has myriad outcomes that are difficult to measure.

**Inclusive Planning Process**

Because of the diversity of organizations and levels of capacity in the arts ecosystem, cultural planners must bring a high degree of intentionality and inclusivity to the process. Without making sure the right people are around the table to craft the plan goals, it may lack cred-

---

The Denver region has a Science and Cultural Facilities District, which is a special tax district covering facilities including zoos, science and art museums, performance venues and others around the Denver region. Institutions who receive SCFD funding are divided into three tiers based on budget size. Funding plans allocate a set proportion of those funds among the three tiers. The District deliberates that allocation every 10 years for reauthorization by the State.
Rice University Kinder Institute for Urban Research

EMERGING THEMES

ibility or miss key insights. The case cities all had unique approaches to ensure that a diversity of voices—with sometimes limited experience collaborating with industry peers—were involved. These voices included institutional actors, individual artists, city officials, funders and others. The planning processes were shaped to involve a representative set of participants to build relationships, drive goal setting and understand how arts and culture function as an ecosystem.

- The City of Houston had never done a cultural plan before 2015. Therefore, a successful process required slow and deliberate trust-building and outreach to all the key stakeholders. The process and, to some degree results, were not without tension, particularly around the distribution of public dollars that went largely to a handful of high-profile organizations, including the Houston Ballet and the Houston Children’s Museum. Having funding tied to tourism also made smaller organizations reliant on their smaller share of the dollars much more vulnerable to economic downturns. Furthermore, these undercapitalized organizations have a difficult time putting on programming that meets the creative needs of their communities while also taking the necessary creative risks to stay relevant in their fields. The planning team knew the process of creating the plan would create opportunities for industry peers to come together in an unprecedented way. Because the document would need to represent all voices, the final plan included 27 major vision statements. These visions were incorporated into a narrower set of recommendations.

- The Mayor’s Commission on Cultural Affairs in Denver, an appointed body which takes on a number of DEI and arts and culture initiatives in the city, was heavily involved in the Imagine2020 cultural plan. The Commission applies a DEI lens in all of its work. The commissioners are appointed to represent the full array of arts and culture practitioners in the city. These members served as ambassadors for the plan in the communities they serve, bringing feedback back into the process.

Implementation

Cultural plan implementation requires heavy collaboration across many city departments, leveraging resources with the private sector, continued public support from elected officials and the public and many other factors. In this stage, planners have to develop new partnerships, resources have to be leveraged and progress tracked. In interviews and document analysis, these challenges manifested in three ways. First, planners and city staff have increased efforts to integrate civic art into the regular functioning of city departments that impact the built environment. Secondly, cultural planners have improved the way arts impact is evaluated. Third, planners have begun paying closer attention to how to support the positive impacts that the arts have on neighborhoods, supporting work already happening in neighborhoods.

Civic arts as a city function

Cities have passed ordinances to integrate civic art into the work of other city functions such as public works, libraries and parks and recreation. Civic arts ordinances can create opportunities to bring high quality, place-sensitive art to libraries, fire stations, community centers and other public facilities in neighborhoods across the city.

- Houston’s MOCA has made strides in elevating arts and culture as a priority in city structure, with an eye toward cultural equity. This has manifested in increased coordination with other city departments to push the boundaries of which civic arts projects could qualify under the ordinance. After several early
successes, other departments and neighborhoods around Houston have expressed interest in participation.\textsuperscript{38}

- MOCA has established a mural program which works with UP Art Studio or other managing entities to contract local artists to create murals on traffic control cabinets and utility boxes. After a city council district funded the studio’s initial pilot program with 13 artists, it was expanded across the city, with a range of sponsors paying for individual murals. The program has provided an effective graffiti abatement, an opportunity for neighborhoods to display and celebrate their identities and a chance for local artists to get exposure to doing civic art through the city’s procurement process.

\textbf{Evaluation}

One of the foremost skills that planners bring cultural planning is the ability to formulate and track indicators of plan success. A foundational part of planning is the ability to generate and harness data and other evaluative tools. This piece of cultural planning is critical to understand where further efforts are needed, which areas of the plan have been successfully implemented and to keep up support from public officials needing justification to continue approving additional funding. Many interviewees recognized the importance of investing heavily in the creation of actionable data. Despite being a tough sell in cities with already stretched arts funds, generating this data has proven extremely valuable where available.

Finding new ways to promote and fund project evaluation can go a long way in helping planners and community organizations alike understand what is working and where to focus efforts.

- In Denver, a scientifically robust phone survey cost $35,000 per year out of the City’s Arts and Culture Department’s operating budget, which comes primarily from the operation of some of the City’s major arts venues. The first round of surveys collected at festivals, museum free days and online, the planning team for Imagine2020 oversampled whites, women and higher income people. Because this effort was meant to expand access beyond demographics already highly engaged with arts and culture, the team moved to the larger phone survey project. The phone survey reached 800 people in 2013 and in 2017, and asked about perceptions of and participation in the arts and culture ecosystem of Denver. The robust sample allowed the team to identify differences in opinion across racial groups and identify gaps. Conducting the survey in multiple years has allowed the team to understand to what degree implementation of the plan has addressed identified gaps.\textsuperscript{39}

Leaders also emphasized the value of collecting data yearly throughout a plan’s implementation, which allows progress tracking, continued understanding about resident and artist perceptions and identification of improvement areas. Furthermore, local arts and culture agencies stressed that surveying efforts allow stakeholders to understand who arts audiences and practitioners are and where they live and whether those groups match the diversity of the city at large.

- In the implementation of the City of San Antonio’s comprehensive plan, SA2020, a private nonprofit that emerged out of the planning process, took on tracking almost 60 indicators of the comprehensive plan’s success, allowing it to understand how different areas of the comprehensive plan are progressing in relation to each other and sustain energy around the plan between administrations. The Department of Arts and Culture became the point entity in tracking success in San Antonio’s arts industries by collecting data of its own. This combined effort has helped the plan’s implementation retain momentum.\textsuperscript{40}

- HAA has improved tracking and analyzing the data that emerges from ongoing funding and engagement. These include information such as locations of funded projects, types of organizations receiving funding, attendance figures and other indicators collected in the course of giving and managing grants.\textsuperscript{41}

\begin{flushright}
\textbf{Aesthetic Perspectives Frameworks}

Americans for the Arts’ Animating Democracy initiative created a framework for evaluating a concept it calls Arts for Change, which are projects at the intersection of artistic production and civic engagement, community development and justice. The framework contains social evaluative concepts such as communal meaning and subversion of dominant narratives, as well as aesthetic considerations such as sensory experience, ethical use of material with specific cultural origins and work that can hold openness and contradiction. Bringing these new concepts to arts has helped refresh the conversation about the value of cultural practice and encouraged funders to support efforts that strengthen neighborhoods and communities.\textsuperscript{42}
\end{flushright}
Impact of Arts and Culture on Neighborhoods

Arts and culture work can positively impact economic vitality and quality of life in neighborhoods and their cities, generating new goods and services which make a city more competitive. A diversity of cultural offerings catalyzes tourism and other economic activities. That said, in many cities experiencing in-migration of higher income families into central neighborhoods, strong links exist between the real estate industry and the cultural economy wherein investors use artistic production to attract capital to new markets. Furthermore, public funding streams such as Hotel Occupancy Taxes inextricably link the arts to tourism, leaving some neighborhoods skeptical of placemaking efforts, which often seem to be more focused on attracting visitors and higher income people than on meeting the needs of residents.

In addition, increased activity in arts and culture within neighborhoods might spark rapid property tax and rent increases, loss of historic small businesses and buildings and displacement of longtime residents. While attempts to measure property value effects of some small scale improvements such as community gardens, vacant lot cleanups and others have proven effective, studies that examine the impacts of new arts and culture amenities have produced mixed results. However, instances of gentrification happening alongside the development of arts and culture amenities do challenge the assumption that these programs improve the quality of life for current residents.

Despite these valid concerns, strong neighborhood-based arts ecosystems can provide vehicles for neighborhoods to celebrate and protect that which makes them unique and to share those stories. Street festivals, culturally specific art practice, public art and other civic assets can bolster and preserve the unique character of neighborhoods. They can also improve social cohesion, foster a sense of place and give residents a way to identify common strengths and challenges. The best versions of public arts and cultural programming are designed and driven by the community and done with care and sensitivity to the social particularities of the neighborhood.

Artists and creatives have a unique ability to absorb the values, aspirations and reservations of a community. They also can create programming that holds those narratives with care. Undesired outcomes are not inevitable. Artist-led community planning can help foster revitalization and economic development opportunities that empower existing residents and build on the unique history of the place.

- Su Teatro is a Latino performing and cultural arts center in Denver. Serving as a kind of cultural center, the organization provides an event space, as well as a place where Latino and Chicano artists can convene around issues impacting their neighborhoods and communities. Although many of Su Teatro’s productions are in Spanish, it promotes its work as accessible to anyone in Denver. Honoring traditions and preserving traditions has been a core part of its mission since its founding in 1972.

- Staff at Houston’s Project Row Houses intentionally complicate the idea of placemaking, which they see as a mechanism that often uses arts and culture as a catalyst to bring outside investment to a neighborhood. They fear that this outsider attention can lead to displacement of existing residents, businesses and cultures. They understand the need for jobs and economic opportunity but want to make sure the benefits of neighborhood changes catalyzed by their work do not cause harm to Third Ward’s longtime residents.

These findings emphasize the importance of including artists and their organizations not as stakeholders in planning processes, but as facilitators on equal footing with planning practitioners. The combination of planners’ technical expertise and the care with which community-rooted arts organization handle neighborhood stories and imaginations can provide an opportunity for a new, radically inclusive form of community planning and policy-making. This model—an artist-planner nexus—goes beyond the assumptions and problems of placemaking for its own sake.

Intersection of Arts and Culture with Community Development

Many organizations and planners in the arts and culture space have successfully begun integrating creative work into community development. Arts organizations and their funders understand the intersectionality of cultural work and other outcomes such as wealth building, job creation and neighborhood stabilization. In other words, funders and practitioners alike have begun asking, “What is the role of artists in neighborhood change?”

The question is especially crucial for artists working in neighborhoods that are experiencing rapid development, increasing costs or demographic shifts. First, artists can take on more prominent roles in planning processes by utilizing their unique communicative capacity to steward information and insight between planners and residents.
In doing so, transparency in the planning process can be improved to ensure that home neighborhoods’ concerns make it into final planning documents.

Second, arts and culture work has increasingly been positioned as complementary to other social services and neighborhood development activities. This study revealed that arts funders in the case study cities have explored avenues for supporting arts and culture organizations in considering how to offer other social services to their neighborhoods. As mentioned above, these have included deep relationship building, coaching and financial support. On the other hand, because not every neighborhood has active organizations arts or cultural organizations, some funders have begun exploring the possibility of human services organizations that serve a specific social group expanding into the cultural space.

- Project Row Houses, as a stakeholder with 25-year roots in Houston’s Third Ward, has begun the process of developing a Financial Opportunity Center (FOC) partnering with Local Initiatives Support Corporation (LISC) which would offer integrated wrap-around services in wealth building, workforce development, training and other services. They are well-positioned to bring these types of services to the community in a way that carefully considers the unique histories, cultures, strengths and unmet needs of that neighborhood. LISC has helped stand up a number FOC models in Houston, and working with Project Row Houses provides a new opportunity for that neighborhood to explore what examining financial opportunity and economic development through the lens of culture and place might look like.

- The Arts in Society grant, established by Bonfils-Stanton Foundation, Hemera Foundation and Colorado Creative Industries helps organizations and artists engage in social issues through the arts across Colorado. Aside from artists, neighborhood organizations, human services groups, health care providers and other nonprofits can be eligible. The goal of this grant program is to promote the integration of arts and culture into community development work.

To be able to execute programs at the intersection of arts and culture with community development, funders must move beyond traditional measurements of impact. Evaluating work at that intersection can rely neither solely on traditional success measures for arts organizations nor solely on the evaluative techniques for social service providers or economic development. A complete approach to cultural equity must, therefore, depend more on relational, qualitative measurements of impact. Compelling data must be brought together with resident stories of how engaging with programming has impacted their lives and how they relate to their neighborhood as well as with formal planning and development processes that impact their communities.
Arts and Culture within Complete Communities

Complete Communities, a Houston neighborhood planning initiative initiated in 2017, includes two arts components to help promote the unique cultures of the five pilot neighborhoods. As such, this planning effort provides an ideal space for MOCA and HAA to collaborate in implementing the cultural equity aspects of the 2015 Arts and Culture Plan. Those two programs were the mayor’s Resident Artist Program (RAP) and the Visit My Neighborhood Grant.

Visit My Neighborhood
The first arts component from Complete Communities was Visit My Neighborhood, a pilot program designed by HAA and MOCA. In this program, the two city agencies partnered with community groups to provide unique, place-based cultural experiences for residents and tourists. The program involves actors called Storytellers, which document the work being done by the community organizations to showcase cultural assets. Once a neighborhood organization has been identified, it teamed up with HAA, which provided technical assistance (insurance, funds, legal templates, etc.) and funding ($75,000 for each community) to do the cultural projects. The community organizations work with the artists and residents to decide how to use the stories that come out of the work—whether it would be marketing material, educational, cultural preservation, etc. This effort has brought artists engaged in social impact work together with Houston First, the city’s tourism agency. It hopes to explore how creative, place-based work can be leveraged to promote Houston as a cultural destination, again highlighting the delicate role arts and culture creators play in balancing community-extracting cultural production versus community-enhancing cultural production. Taking a neighborhood-based cultural tourism approach was one of the highlighted recommendations in Houston’s Arts and Cultural Plan. An important tool that can justify investment that furthers cultural equity aims, the Visit My Neighborhood program has the potential to push into the realm of artist-led planning. In addition to using creative work to promote work being done by others in neighborhoods, the participating artists themselves can work with the neighborhood organization to elicit neighborhood visions and goals through the use of culturally specific, creative and interactive programs.

Resident Artist Program
The second arts component in Complete Communities was the Resident Artist Program (RAP), initiated by the City of Houston with modest one-time financial support from the National Endowment for the Arts. Three artists were selected to work with local organizations in a 16-week “community impact artist residency” to use art to highlight the cultural assets of host neighborhoods and to help some of Houston’s talented artists raise their profiles in the city and beyond. Of the five Complete Communities neighborhoods, three were chosen that had strong local organizations providing human services. From there, artists’ proposals were evaluated based on compatibility with the host organizations’ missions. Though it was funded by a one-time grant, RAP holds great potential to develop a model for artist-led community engagement, while also having a number of areas that
can be strengthened in future iterations. For example, with only 16 weeks and $10,000 dollars ($2,500 for the project, $7,500 as an artist fee), the artists felt limited in what they could accomplish.

The program also demonstrated both the difficulty of bringing artists together with community organizations and artists unique capacity to grow into that role. For example, the Third Ward resident artist was placed with the city’s Office of Veterans Affairs. While both parties were very interested in creating an impactful project, there was a considerable two-way learning curve; the Office of Veterans Affairs had no experience with arts and culture programming and the artist had to learn how the office’s history and work connected to the neighborhood. Creating a project that satisfied the community and the office required a slow, thoughtful learning process on the part of the artist. The resulting work drew on the artist’s creative practice mining and repurposing history to recreate a WWII-era event meant to rally support for the troops in Third Ward’s recently renovated Emancipation Park.

Because the RAP program represented a first-of-its-kind effort for the city, it was important that the projects succeeded to set a precedent for future residency programs that brought city officials, nonprofits and artists together. Therefore, the selection process was heavily influenced by the availability of capable and enthusiastic community partners to work with. Furthermore, the caliber of artist needed to ensure success meant that two of the three artists had no roots in the neighborhoods in which they conducted their projects. This challenge illustrates another tension of bridging the arts and community impact. Not all neighborhoods have active artists, and others do not have active human services organizations. These two facts limit where and how artists and planners can collaborate for social impact.

In the future, the city has a wonderful opportunity to support artists by not only providing residency programs, but also by aggressively seeking additional outside funds and other resources for participants. All of these moves would support goals articulated in the cultural plan while bringing attention to the assets of participating neighborhoods. Future iterations of the plan would also benefit from adding more time and resources for engaged stakeholders in the neighborhoods to learn about each other’s work and more effectively design a project that responds the community’s story.
The City of Houston has the opportunity to apply the above lessons to begin imagining ways to bridge arts and culture on the one hand with neighborhood planning and community development on the other. Using possible future iterations of Complete Communities as a testing ground for an artist-planner collaborative approach could lead to expansion into other planning efforts. The city can do this in two ways. First, it can find and develop artistic talent rooted in the community and help them build capacity to work with human services organizations, thereby expanding the work of both. Second, artists and staff from cultural organizations can be made part of the core planning team of Complete Communities, enhancing the equity and inclusivity aims of that effort.
In future Complete Communities efforts, or any neighborhood planning effort for that matter, artists rooted in involved neighborhoods should be active participants in the cultural planning piece. Because not all neighborhoods may have active artists or arts organizations, the city can develop programming to locate and develop creative talent and help those practitioners determine how best to positively impact their home communities. One key way would be to work with human services organizations focused on serving a particular community to expand into the cultural sphere. Fostering the intersection of arts and culture programming with community development can help deepen social engagement. It can also foster continuous dialogue between residents and the organizations that serve them, helping the organizations ensure their approaches match community need.

Furthermore, artists and cultural organizations should be made key partners in the Complete Communities process. Artists and staff from cultural organizations should be included in technical advisory functions, the shaping of action plans, and most importantly, community engagement. Engagement in planning usually starts with residents sharing perceptions of the current strengths and challenges in their neighborhoods. That insight becomes the foundation for goals and visions. Arts and culture needs to be included with other traditional planning topics such as economic development, housing and transportation. Going one step further, artists and cultural practitioners themselves should lead the engagement process from start to end to promote honest and inclusive participation. For instance, hosting cultural festivals and other arts activities can bring community members together to tell stories and share wisdom about the neighborhood. This feedback provides more inclusive and honest insight into the things that residents most value, both past and present. Other creative programming can work with that insight to creatively come up with ideas for the future. At both steps, the strength of artist-led engagement lies in the relationship between the participant residents and the process of engagement. Because ideas are being generated in activities that center community celebration and togetherness, rather than formal processes led by outside technicians, the conversations could be more candid, insightful and complete.
Leaders in arts and culture in the three cities explored have begun finding ways to ensure that the allocation of funds, the body of artists and cultural organizations doing the work and the audiences enjoying that work all match the diversity of their regions. Interviewees recognized that tackling this goal is vital to long term social, cultural and even economic health. To do this, cultural planners and others who support the arts have begun to change the way program guidelines and plan goals conceive of what makes cultural work valuable and what kinds of projects contribute to a city’s quality of life. It has also required recrafting how success indicators are formulated and tracked so as not to exclude smaller, more experimental and more community-centric work. In making these shifts, leaders in the field have begun thinking about the cultural ecosystem with more intentionality, creativity, agility and care. All this enforces the notion that cultural planning—and conceptions around why it is valuable—continues to evolve with the needs of cities and their neighborhoods.

Therefore, cultural planners and arts agencies have begun actively tracking where and how resources are allocated and which audiences are being reached. By using survey data, convenings, and public engagement to understand the gaps in access, decision-makers can more accurately change strategies to fill those gaps. In addition to enhancing quality of life and boosting tourism, small business and investment, diverse arts and culture offerings in neighborhoods have other even more important positive effects. Arts organizations in the three case cities were shown to provide gathering spaces, opportunities for communities to celebrate shared values and histories, space for neighborhoods to articulate their values and assert them publicly and even new partnerships to provide human services.

Investing in arts and culture across neighborhoods, race and income is a matter of cultural equity. Leaders in the arts ecosystem increasingly recognize the fact that access to quality cultural offerings and the ability to design and implement them should not be limited by identity, socioeconomic status or neighborhood. The evidence presented above affirms that even in sprawling cities such as Houston with low levels of public investment from the state and city in the arts, progress can be made in cultural equity. Houston and its peers have important insights to add to the discussion, and many key opportunities to build on progress already made.

Given the powerful impacts that supporting quality arts and cultural programming can have on neighborhoods and cities, art and culture should be a key part of any comprehensive planning process, be it at the neighbor-
hood or the city scale. Rather than just a means to promote further development—equitable or otherwise—cultural programming and the arts need to play a vital role in preserving and nourishing unique spaces and places. Policymakers need to strive to understand symbolic meanings in neighborhoods—the ways in which a neighborhood’s values are encapsulated in the built environment and social functions there — and integrate a sensitivity to those meanings into their work. Arts and culture play a critical role in that process.

Artists who root themselves in neighborhoods and communities have thought of themselves as having a role in the shaping of those communities’ futures together with residents for decades. Planners and funders have finally begun to not only catch up to that awareness, but also think of ways to support them in those endeavors. Policy makers and planners interested in equitable neighborhood planning should actively explore ways to harness the unique abilities and positions of artists in the planning process, thinking of them as partners. This is not to say that all artists need to become planners. Rather, artists and creative organizations engaged in place-based social issues can help planners engage neighborhoods, enable residents to share their concerns about ongoing changes and empower them to think outside of the box in envisioning the best possible future.
Citations

21. Ibid.
23. Long Chu, Program Officer, and Elizabeth Love, Senior Program Officer, Houston Endowment. In person interview (May 2018).
24. Debbie McNulty, Director, City of Houston, Mayors Office of Cultural Affairs. Phone interview (May 2018).
29. “City of Houston Hotel Occupancy Tax dedicated to the arts.” City Council Quality of Life Committee. (February 2016).
Artist-Planner Collaborations

Lessons learned from the arts and culture ecosystems of three Sun Belt cities for a new model of inclusive planning.

CITATIONS

31 Debbie Racca-Sittre, Director, City of San Antonio Department of Arts and Culture. Phone interview. (July 2018).
32 Gary Steuer, President and CEO, Bonfils-Stanton Foundation. Phone interview. (July 2018).
35 Ryan Dennis, Curator and Programs Director and Tamika Evans, Director of Strategic Partnerships, Project Row House. In person interview. (May 2018).
36 McNulty. (May 2018).
37 Bobby LeFebre, Commissioner, Denver Commission on Cultural Affairs. Phone interview (June 2018).
38 Ibid.
39 Karla Raines, Principal and CEO, Corona Insights. Phone interview. (June 2018).
40 Molly Cox, President and CEO, and Kiran Kaur Bains, Director of Community Impact, SA2020. Phone interview. (June 2018).
41 John Abodeely, CEO, Houston Arts Alliance. Phone interview. (June 2018).
46 Mathews, Vanessa (2010).
49 Yolanda Ortega, Former Chair, Denver Commission on Cultural Affairs. Phone interview. (June 2018).
50 Dennis and Evans (May 2018).
53 Dennis and Evans (May 2018).
54 Chu and Love (May 2018).
55 Steuer (July 2018).
57 Phillip Pyle II, Resident Artist, Third Ward, City of Houston Resident Artist Program. In person interview. (May 2018).
The Kinder Institute thanks the following contributors for their transformational support of our mission to *build better cities and improve people’s lives*.

---

**KINDER FOUNDATION**

- Kathryn and Hank Coleman *
- Laura and Tom Bacon *
- Becky and Ralph O’Connor *
- Sis and Hasty Johnson
- Sarah and Doug Foshee
- Franci Neely
- Melissa and Steve Kean
- Regina Rogers
- Phoebe and Bobby Tudor

**HOUSTON ENDOWMENT**

- Laura and John Arnold
- Patti and Richard Everett
- Reinnette and Stan Marek *
- CenterPoint. Energy
- H-E-B Helping Here.
- Bank of America
- Hines
- United Way

---

Additional support comes from the **Friends of Kinder Institute, Kinder Institute Corporate Council and Kinder Institute Supporting Foundations and Funds**.

* Denotes multi-year commitments to the Kinder Institute.
† Includes gifts made through family foundations, donor-advised funds, or other organizations.

Current as of February 28, 2019
Mission

The Kinder Institute for Urban Research builds better cities and improves people’s lives by bringing together data, research, engagement and action.