

SETTING ^{THE} STAGE

ASSESSING & PRIORITIZING THE ARTS
FOR THE CREATIVE FUTURE
OF ORANGE COUNTY, NORTH CAROLINA



**ORANGE COUNTY
ARTS COMMISSION**

JANUARY 2019



Carrboro Music Festival | Alicia Stemper/Vitamin O

Cover: Pop Up Chorus | Carrboro | Alicia Stemper/Vitamin O



North Carolina Youth Tap Ensemble | Alicia Stemper/Vitamin O

SUMMARY

Beginning in early 2017, the Orange County Arts Commission (OCAC) embarked on a fact-finding mission to determine the future path of the OCAC. Data were gathered through listening sessions, research of other communities, and analyses of survey and federal employment data in order to better understand the arts communities of Orange County, including the towns of Chapel Hill, Carrboro, and Hillsborough.

Our findings identified Orange County as a community of arts consumers, but a community lacking key components required for a healthy creative economy. Many of these components are found in neighboring Triangle communities, which causes our many artist-residents to go outside of Orange County to create, learn, exhibit or perform, taking revenue from sales, tickets, fees, and rent with them. A declining presence of the arts and artists amid rapid economic growth will impact the character of our communities unless immediate efforts are made to prioritize the creative economy of Orange County.

Our research identified three primary areas needed to protect the cultural character of the county and strengthen our arts ecosystem:

1 Expansion of the role of the OCAC as the Orange County Local Arts Agency (LAA) to support the creative community, serve as a voice for the arts, and ensure Orange County is a leader in artistic and cultural development

2 Increased permanent space for the arts, including space to create, sell, perform, and learn

3 Arts access for all residents, especially youth, regardless of socioeconomic status or geographic location

The OCAC will expand its services as the county-wide LAA by addressing these challenges from the ground up. By developing a strong foundation for our creative community, our artists and arts organizations will be more successful, thus increasing the economic impact of the arts and contributing to the quality of life for our county. As a part of our goal to create a healthier arts ecosystem for Orange County, the OCAC will explore additional channels of funding for the arts, short and long-term solutions to our lack of dedicated arts space, and ways in which the arts can become part of the signature identity of Orange County.

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Boom Unit Brass Band at Hillsborough Handmade Parade | David Hunt/Orange County



SETTING THE STAGE: ASSESSING & PRIORITIZING THE ARTS FOR THE CREATIVE FUTURE OF ORANGE COUNTY, NC

Hillsborough Arts Council's Solstice Lantern Walk | Alicia Stemper/Vitamin O

INTRODUCTION

The Orange County Arts Commission (OCAC) was created in 1985 by the Board of County Commissioners (BOCC) to serve as a clearinghouse for arts information, a facilitator of arts programs, and an advisor to the BOCC regarding the arts. The OCAC is the Designated County Partner (DCP) for the North Carolina Arts Council for Orange County and is responsible for dispersing state-funded Grassroots Arts Program funds to the local arts community in the form of grants.

In August 2016, the OCAC began a period of research to identify the challenges and opportunities impacting the arts community of Orange County, including the towns of Chapel Hill, Carrboro, and Hillsborough. The findings of this research would help determine the future path of the OCAC to fulfill its mission to “promote and strengthen the artistic and cultural development of Orange County, North Carolina.”

SCOPE OF RESEARCH

To determine the strengths and weaknesses of the local arts community, the OCAC and associated partners used several methods of data collection (see Appendix A for more information).

- **Americans for the Arts' Arts and Economic Prosperity Survey 5 (AEP5):** A national survey that examines the economic impact of the nonprofit arts sector every five years
- **Creative Vitality Suite (CVSuite):** A data collection tool that gathers federal employment data to demonstrate economic impact
- **Local Surveys:** Anonymous surveys gathered from members of the arts community throughout 2017
- **One-on-one and Committee Meetings:** Information gathering with community stakeholders ranging from artists to elected officials to directors and staff of local arts organizations
- **Research of arts infrastructure in neighboring communities:** Comparison studies of public support for arts infrastructure in neighboring communities compared to the Town of Chapel Hill
- **Listening Sessions:** Nine listening sessions including approximately 180 stakeholders within the arts community, UNC-Chapel Hill, and local government

FINDINGS

THE ARTS MEAN BUSINESS FOR ORANGE COUNTY

Orange County is a perfect place to live or visit for arts enthusiasts. From world-class productions and exhibits on the campus of UNC-Chapel Hill to signature events to a long-standing, vibrant live music scene, there are many options for the arts supporter and participant on any given day in Orange County.

According to Americans for the Arts' Arts and Economic Prosperity Survey 5 (AEP5), the nonprofit arts sector is a \$130 million annual industry in Orange County. It attracts two million tourists each year, more than half of whom live outside of the county. **Thanks in part to several large UNC-affiliated arts foundations, more than 75% (\$72 million) of the money generated by the nonprofit arts sector in Orange County is generated by UNC; however, more than half of our two million arts attendees come to Orange County to attend non-UNC arts events.** Patrons spend \$36.7 million annually (excluding the cost of admission) on items such as meals, souvenirs, and travel costs when attending arts events, contributing to the \$5.7 million generated each year for local government through taxes and fees¹.

The arts also generate many jobs in Orange County. AEP5 states an estimated 5,001 full-time-equivalent jobs are generated each year. This includes arts workers as well as restaurant wait staff and parking attendants, whose jobs are partially dependent on arts events. According to Economic Modeling Specialist International (EMSI), creative industry earnings in 2016 totaled \$213.6 million county-wide. EMSI occupation codes totaled 4,499 total creative jobs in Orange County in 2016, ranking fourth behind retail, health care, and the service industry. **The creative sector employs more people in Orange County than education, construction, finance and insurance, manufacturing, and farming².** Clearly, the data illustrate the arts are part of economic development for Orange County, not an alternative to it.



**“CLEARLY,
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ARTS & ECONOMIC PROSPERITY 5

THE ECONOMIC IMPACT OF NONPROFIT ARTS & CULTURAL ORGANIZATIONS & THEIR AUDIENCES



\$93.6M

ANNUAL SPENDING BY
ARTS & CULTURAL OR-
GANIZATIONS



\$36.7M

ANNUAL SPENDING BY
ARTS AUDIENCES
(excluding cost of admission)

=



\$130.3M

TOTAL ANNUAL ECONOMIC
IMPACT OF NONPROFIT ARTS
& CULTURE SECTOR



\$12.4M

LOCAL & STATE
GOVERNMENT REVENUE



5,001

FULL-TIME EQUIVALENT
JOBS SUPPORTED

1.9M

ARTS ATTENDEES
EACH YEAR



5,034

VOLUNTEERS
EACH YEAR



CHAPEL HILL

ANNUAL SPENDING:

ORGANIZATIONS: \$88,407,897

AUDIENCES: \$28,613,313



\$117M

TOTAL ANNUAL
ECONOMIC IMPACT



1.5M

TOTAL ANNUAL
ATTENDANCE

HILLSBOROUGH

ANNUAL SPENDING:

ORGANIZATIONS: \$1,594,300

AUDIENCES: \$3,982,167



\$5.6M

TOTAL ANNUAL
ECONOMIC IMPACT



284k

TOTAL ANNUAL
ATTENDANCE

CARRBORO

ANNUAL SPENDING:

ORGANIZATIONS: \$3,640,757

AUDIENCES: \$4,070,927



\$7.7M

TOTAL ANNUAL
ECONOMIC IMPACT



213k

TOTAL ANNUAL
ATTENDANCE

THE IMPACT OF

UNC

81%

OF CHAPEL HILL'S
ORGANIZATIONAL
SPENDING

59%

OF CHAPEL HILL'S
ANNUAL ARTS
ATTENDANCE

Arts and Economic Prosperity 5 is the most comprehensive economic impact study of the nonprofit arts and culture industry conducted every five years in all 50 states. It is conducted by Americans for the Arts (AFTA) in partnership with economists from the University of Georgia. The Orange County Arts Commission and the towns of Chapel Hill, Carrboro, and Hillsborough partnered with AFTA for the implementation of this study for Orange County. Data represent survey input from 82 (or 49%) eligible Orange County organizations, as well as 1,000 audience participation surveys. Data represent fiscal year 2015, collected throughout the 2016 calendar year.

AN INCOMPLETE ARTS ECOSYSTEM

One might assume a community with a \$130 million nonprofit arts industry would be an easy place to be a successful working artist. However, further research shows a significant disconnect in the creative ecosystem of Orange County.

A healthy creative economy goes beyond consumerism; it offers all citizens the opportunity to experience the arts while also offering its artists the opportunities to learn, create, live, and work. A county-wide Local Arts Agency is a key factor in the health of a creative community and is something that has been historically lacking in Orange County. As explained in the following pages, these are the primary needs of the Orange County creative community as identified through our research.



Top: Jimmy Carter | Carrboro | by Alicia Stemper/Vitamin O

Left: Community Clay Studio | Chapel Hill | by Alicia Stemper/Vitamin O

Right: Renzo Ortega | Carrboro | by Alicia Stemper/Vitamin O

Bottom: Fluid Revolutions | Carrboro | by Alicia Stemper/Vitamin O

NEED #1

A PRIMARY LOCAL ARTS AGENCY

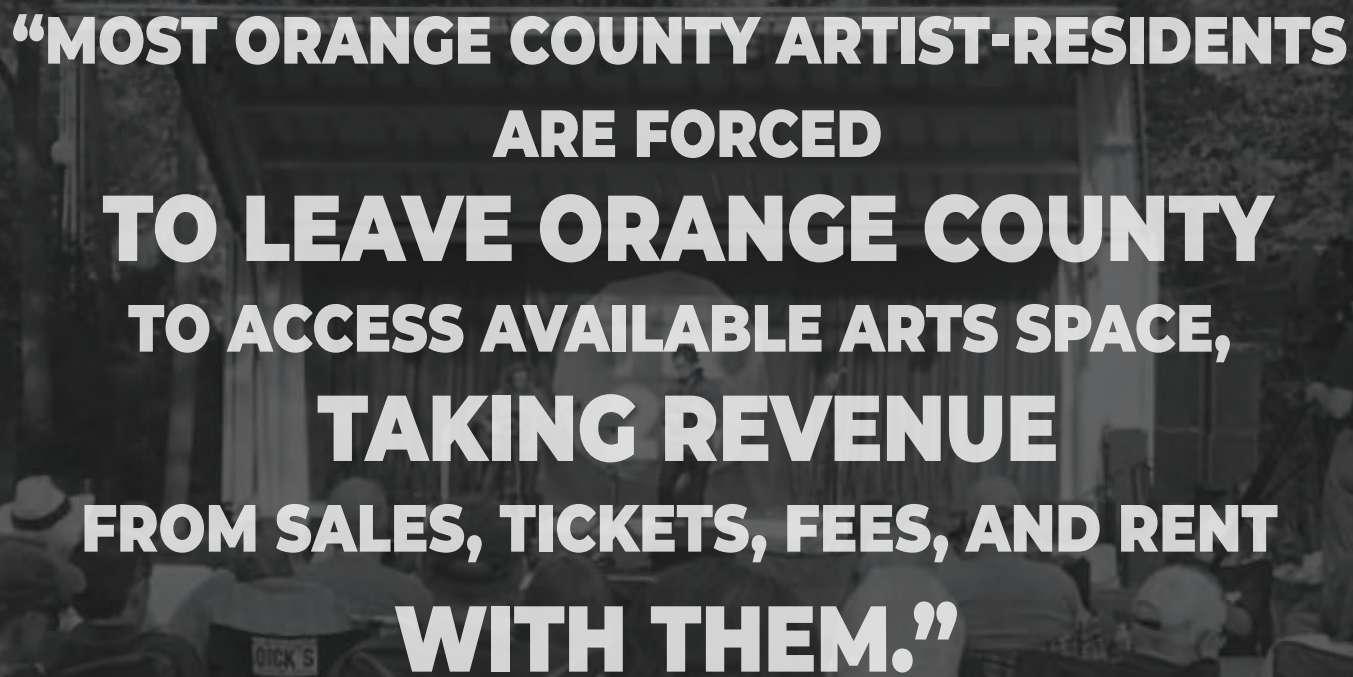
Orange County is home to five times the national average of working artists³ and more than 170 arts and cultural organizations, all working to provide arts and culture for our residents. These individuals and organizations are understandably focused on their own work and mission, while the OCAC has historically focused on serving as a granting agency for the county. **Unlike nearly all counties in NC, there has never been a county-wide arts council for Orange County.** Because of this, there has never been an organization focused on “big picture” topics impacting the arts—topics that ensure a healthy creative economy and make sure the arts are not left behind with rapid economic growth. Comparable neighboring organizations would be other N.C. Arts Council Designated County Partners, such as the Durham Arts Council serving Durham County, United Arts of Raleigh/Wake County, and Alamance Arts.

Americans for the Arts defines a Local Arts Agency (LAA) as the nucleus of the arts community, serving the creative community in the following ways:

- ☐ Act as primary granting agency for the local arts community
- ☐ Offers arts programming for the community
- ☐ Ensures arts accessibility and engagement culturally, socially, educationally, and economically
- ☐ Supports and advances arts and culture at the local level and brings communities together
- ☐ Manages cultural arts facilities
- ☐ Provides artists and organizations professional development, advocacy, and support
- ☐ Serves as a leader in community cultural planning
- ☐ Advocates on behalf of the arts community, including funding policies and other issues
- ☐ Develops partnerships with community leaders and organizations
- ☐ Manages public arts programs

Music Maker Relief Foundation | Hillsborough | Alicia Stemper/Vitamin O





**“MOST ORANGE COUNTY ARTIST-RESIDENTS
ARE FORCED
TO LEAVE ORANGE COUNTY
TO ACCESS AVAILABLE ARTS SPACE,
TAKING REVENUE
FROM SALES, TICKETS, FEES, AND RENT
WITH THEM.”**

Chapel Hill's Mandolin Orange at YepRoc Record's 20th Anniversary Concert | Hillsborough | Katie Murray

NEED #2

PERMANENT SPACE FOR THE ARTS

The most visible issue facing the arts community is a lack of arts infrastructure. The need for space does not include UNC-Chapel Hill, as their spaces are only available to art majors and faculty, or university-initiated projects. The needs differ somewhat depending on the town. Hillsborough is rich with galleries and exhibit space, but aside from several small bars and restaurants, lacks indoor performance space for music or theater, as well as class space. Chapel Hill and Carrboro are lacking in quality exhibit space for local artists, as well as community performance and rehearsal space. The county as a whole has very little class space or arts learning space for children, teens, or anyone who wants to learn to create art. Studio space, which is the most identified need of local artists, does not currently exist in Orange County, aside from a very small number of privately owned spaces. The bottom line is **most Orange County artist-residents are forced to leave Orange County to access available arts space, taking revenue from sales, tickets, fees, and rent with them.**

The only significant off-campus center for the arts in Orange County is The ArtsCenter in Carrboro, which provides classes, performances, and programs for 100,000 patrons per year. Theater spaces within The ArtsCenter are occupied nearly 70% of the year. Currently, The ArtsCenter receives approximately \$50k a year from local government, or about 3% percent of their annual operating budget.

Other arts organizations such as the Hillsborough Arts Council and FRANK Gallery serve our community through programs and events, but neither have learning or creation space. The Community Clay Studio, funded by the Town of Chapel Hill, is in a small garage space and is limited by size and inadequate HVAC. Co-working studio space for artists in Orange County is extremely limited. **As a result, artists with the necessary resources have created home studios; artists who do not own their home or lack space for a studio travel to Chatham, Durham, and Alamance Counties to rent space.**

PUBLICLY SUPPORTED ARTS SPACE IN NEIGHBORING COMMUNITIES

FACILITY/CITY	TYPE	SIZE	OPERATING MODEL	MANAGEMENT
Pullen Arts Center Raleigh	Studio, class, exhibit	20,300 square feet	Owner/operator: City of Raleigh	City of Raleigh
Theater in the Park Raleigh	Performing Arts	250 seats	Owner/operator: City of Raleigh Rents to Theater in the Park (nonprofit) for \$1/year	Theater in the Park
Sertoma Art Center Raleigh	Studio, class, exhibit	14,000 square feet	Owner/operator: City of Raleigh	City of Raleigh
Red Hat Amphitheater Raleigh	Performing Arts	5,990 capacity	Owner/: City of Raleigh Contractually managed by Live Nation	Live Nation
Cary Arts Center Cary	Visual/performing arts, class, studio	48,000 square feet	Owner/operator: Town of Cary	Town of Cary
The Cary Theater Cary	Performing arts	7,000 square feet	Owner/operator: Town of Cary	Town of Cary
Koka Booth Amphitheater Cary	Performing arts	7,000 seats	Owner: Town of Cary Contractually managed by SMG	Town of Cary SMG
Durham Arts Council (DAC) Durham	Visual/performing arts, events, class, studio	52,000 square feet	Owner: City of Durham Managed by DAC (nonprofit) through \$650k annual contract	Durham Arts Council
GreenHill Gallery Greensboro	Exhibit, class, events	7,000 square feet	Owner: City of Greensboro Rents to GreenHill (nonprofit) for \$1/year + \$133k annual contribution	GreenHill Gallery
The Kirby Cultural Arts Complex Roxboro	Visual/performing arts, events	827 seats/ 8,400 square feet	Owner: Person County Operations 50% Person County, 50% Person County Arts Council Contractually managed by Piedmont Community College	Piedmont Community College
Alamance Arts Graham	Visual arts, class, events	5,538 square feet	Owner: City of Graham Operated by Alamance Arts	Alamance Arts



Durham Arts Council



Red Hat Amphitheater



Cary Arts Center



Artist James Keul during Paint it Orange Plein Air Paint-out | Katie Murray

NEED #3

ACCESS TO THE ARTS FOR ALL RESIDENTS

Cultural equity and accessibility of the arts is a problem in most communities, and Orange County is no exception. The arts significantly improve nearly every facet of life but are most easily accessed by those with the financial resources to do so.

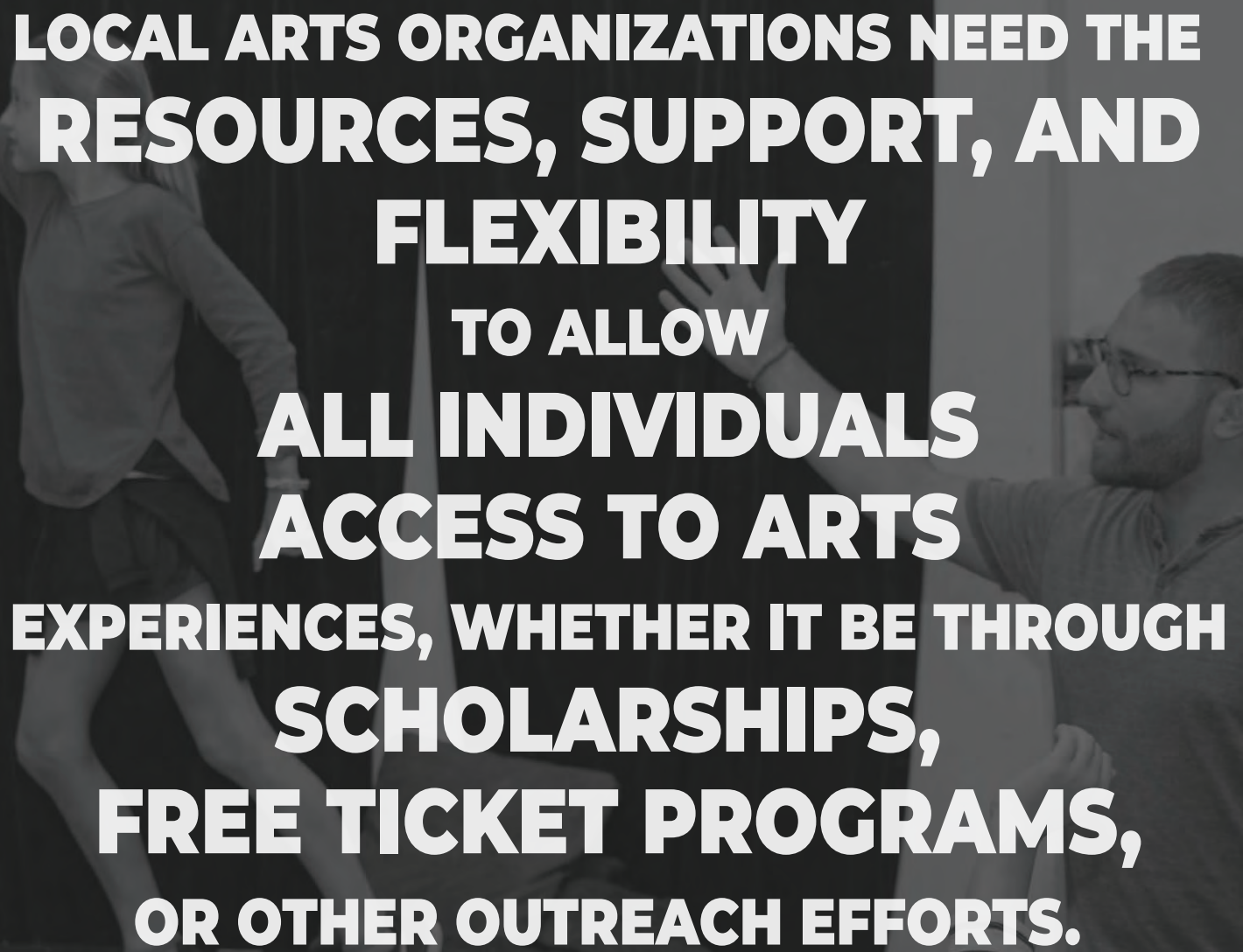
Mary Scroggs Elementary School | Chapel Hill | Alicia Stemper/Vitamin O

THE BENEFITS OF ARTS ACCESS

- Students with four years of arts and music classes in high school score an average of 92 points higher on their SAT scores³. They are more engaged in their community and have lower dropout rates, regardless of socioeconomic status⁴.
- Creativity is among the top five applied skills sought by business leaders, with 72 percent saying creativity is of high importance when hiring. Research on creativity shows Nobel Laureates in the sciences are 17 times more likely to be actively engaged in the arts than other scientists⁵.
- Nearly one-half of the nation's healthcare institutions provide arts programming for patients, families, and even staff. Seventy-eight percent deliver these programs because of their healing benefits to patients—shorter hospital stays, better pain management, and less medication⁶.
- The arts heal the mental and physical injuries of war for military service members and veterans, who rank the creative arts therapies in the top 4 (out of 40) interventions and treatments⁷.
- A high concentration of the arts in a city leads to higher civic engagement, more social cohesion, higher child welfare, and lower poverty rates⁸.

Despite these proven advantages to arts access, arts education for people of color is significantly lower than for their white peers, and has been steadily declining for three decades⁹. In addition, schools with a higher concentration of students in poverty are less likely to have access to arts education. Essentially, the students who could benefit the most are the least likely to have access¹⁰.

Fortunately, most schools within both systems of Orange County prioritize access to the arts, but in different ways. For Chapel Hill-Carrboro City Schools, in-school cultural arts programming is mainly handled through PTA groups. These groups work with The ArtsCenter to book acts and apply to the OCAC for funding to hire artists. In Orange County Public Schools, administrators apply directly to the OCAC for funding to provide arts programming, such as the Title 1 Artist in Residence Program handled through The ArtsCenter.



LOCAL ARTS ORGANIZATIONS NEED THE RESOURCES, SUPPORT, AND FLEXIBILITY TO ALLOW ALL INDIVIDUALS ACCESS TO ARTS EXPERIENCES, WHETHER IT BE THROUGH SCHOLARSHIPS, FREE TICKET PROGRAMS, OR OTHER OUTREACH EFFORTS.

The ArtsCenter | Carrboro | Alicia Stemper/Vitamin O

In both systems, it is widely understood that disadvantaged youth have less access to extracurricular arts activities, such as after-school programs. For the majority of schools in both systems, transportation is the primary barrier to their involvement. **For nonprofit arts organizations, space and financial security are the primary barriers to being able to offer more free services.** For example, The ArtsCenter's after-school and summer camp programs are consistently filled to capacity. Tuition paid by parents is a significant source of revenue for The ArtsCenter; if they had additional space to accommodate more students, and more public financial support, they could be in the position to offer more scholarship opportunities to local children.

The arts community is also fragmented based on race, cultural heritage, and socioeconomic status. To many people, the arts are still considered a "luxury" rather than a necessity that could immensely improve their quality of life. The majority of local arts providers are nonprofit organizations, reliant on participation fees to make their programs sustainable. Few free opportunities are available and what are available are funded by the relatively small amount of grant funding available through organizations such as the OCAC and local government. **Local arts organizations need the resources, support, and flexibility to allow all individuals access to arts experiences, whether it be through scholarships, free ticket programs, or other outreach efforts.**

FUTURE GOALS

One word was mentioned time and time again throughout our research and continues to be mentioned whenever the arts of Orange County are discussed: character. The character and authenticity that accompany a healthy arts community are critical components to making the community somewhere people want to live. There is significant concern that despite Orange County having five-times the national average of working artists¹¹ and despite its impressive rankings among similar communities according to AEP5, the arts are being left behind amid rapid economic growth. The OCAC will work to protect the arts, and therefore the character of Orange County, by working with county partners to fulfill the following goals.

GOAL #1

THE OCAC WILL EXPAND ITS ROLE AS ORANGE COUNTY'S LOCAL ARTS AGENCY

Orange County is extremely fortunate to have a county-funded arts commission with a full-time director, an advisory board, and resources not available to many nonprofit arts organizations. Unlike communities such as Durham, mentioned in the excerpt to the right, our community has an organization who can serve the “primary role of coordinator and facilitator.” Because of its unique position as a county agency, the OCAC is able to assess the creative community as a whole and determine ways to protect and prioritize the arts and make them part of the signature identity of our county.

Orange County is fortunate to have more than 170 arts and cultural organizations. By working with fellow arts organizations, the OCAC will not

“THE DURHAM CULTURAL MASTER PLAN ENCOURAGED A LARGER GOVERNMENT ROLE. IMPLEMENTING THE PLAN ‘MUST FALL TO ONE ORGANIZATION OR ENTITY TO SERVE IN THE PRIMARY ROLE OF COORDINATOR AND FACILITATOR,’ IT STATES. ‘WITHOUT THIS RESPONSIBILITY BEING ASSIGNED TO A SINGLE ENTITY, IT IS LIKELY THAT SOME ELEMENTS OF THE PLAN WILL MOVE FORWARD BUT THAT THE BULK OF THE PROPOSALS WILL FALL BY THE WAYSIDE.’ ”

- THE ARTS DROVE DURHAM'S DOWNTOWN RENAISSANCE. BUT DID ARTISTS' SUCCESS SEAL THEIR OWN DOOM? THE DURHAM HERALD SUN

John Brown | David Hunt/Orange County

duplicate services, but will help to address the needs not being met. The OCAC will expand its role as the county's Local Arts Agency through the addition of these specific programs and initiatives:

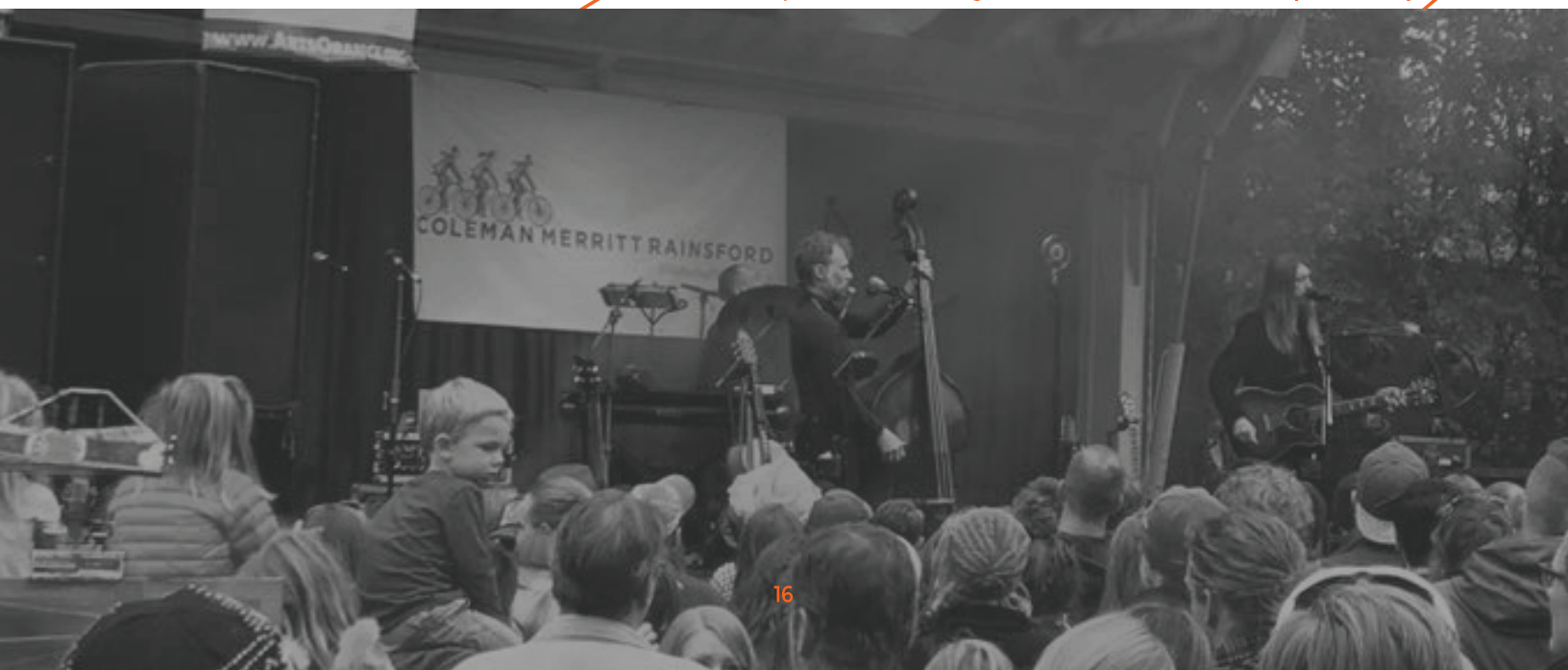
- Advocate on behalf of the arts community regarding specific issues, such as the need for more arts infrastructure and equitable access to the arts
- Seek additional funding for the arts through public and private sources
- Work in partnership with the organizations providing arts services for our community, such as our Arts in Education Partnership with The ArtsCenter
- Work with local economic development boards to create programs that encourage creative small businesses and protect space for the arts
- Provide learning opportunities for our local artist community and our arts organizations, helping them to be successful, as well as networking events to encourage connection and collaboration
- Continue to provide grant opportunities for our local artists and organizations
- Continue to provide promotion of the arts community and work to develop a signature brand to define the arts of Orange County
- Work with town and county staff, local elected officials, and the community to offer a county-wide perspective for cultural planning

GOAL #2

SECURE ADDITIONAL FUNDING FOR THE ARTS

In contrast to nonprofit arts councils, public arts commissions are funded through a specific tax or allotment. The OCAC is currently funded by part of a 6 percent Hotel Occupancy Tax collected by Orange County. Half of the 6 percent goes to the three towns in which the hotels are located. The other 3 percent is allocated towards the Chapel Hill/Orange County Visitors Bureau, the OCAC is then allocated 10 percent of those dollars. The OCAC annual budget is approximately \$140,000. After grant funds and personnel costs are deducted, approximately \$30,000 remain for expenses such as programs, advertising, and supplies. In the past, when the OCAC has hosted a special event, or been a part of a public art project, the funds have come out of state grant funds. This practice is allowed, but it decreases the amount of funds available for local arts organizations.

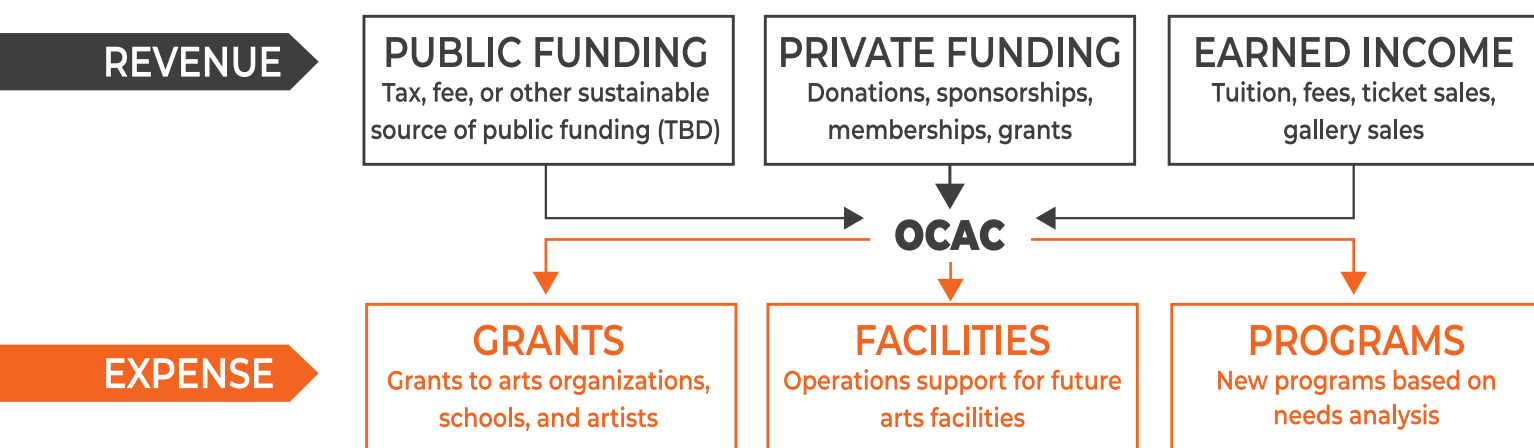
Wood Brothers perform at Hillsborough Arts Council's River Park Concert | Katie Murray



An increase in public funding for the arts would mean the OCAC could follow the three-part model of other public arts commissions, such as the Raleigh Arts Commission, which allows the following:

- **Increased grant funding for the arts community.** For the 2019 Grant Cycle, our total request for funds was \$162,334. The amount available for disbursement was \$61,394. Additional funds could provide much-needed operating support for nonprofit arts organizations, provide seed money for artist projects, and more.
- **Support arts infrastructure.** If cultural arts facilities are created or secured in the future, public arts funding could support the maintenance and operations of these facilities, similar to facilities in neighboring communities (see Appendix B).
- **Additional arts programming and promotion.** Increased funding would provide the OCAC with the capacity to offer more programming for the community, such as large-scale events and programs geared toward supporting our creative community. It would also allow Orange County to be marketed as an arts destination on a larger, more impactful, scale. Some possible programs that could be made available include:
 - More public events, showcasing the diversity of arts and culture in Orange County
 - Youth arts programs for low income neighborhoods
 - Expanded public art throughout the county
 - Funding incentives for arts-focused small businesses
 - High school scholarship fund for students pursuing the arts in higher education
 - Affordable housing development for artists
 - Development of a children's theater program
 - Mentorship programs for emerging artists/students with our local professional artists
 - Arts-tourism resources for residents, students, and visitors, such as travel packages with local attractions and businesses
 - Free CEU courses and Arts Integration courses for arts educators

The OCAC plans to pursue public and private funding options including the creation of a 501(c)3 fundraising arm; however, a designated, more significant source of public funding is critical to the livelihood of our creative community. In Spring 2018, the OCAC partnered with the UNC Public Policy Capstone Project to examine potential funding models for the arts. The group examined similar communities around the country and state, and presented several commonly used options for consideration. In the coming months, the OCAC plans to examine these options to determine which are possible for our community. Once a viable solution is identified, the OCAC and local arts partners will begin a call for support among our community leaders.



GOAL #3

SECURE ADEQUATE INFRASTRUCTURE FOR THE ARTS

The securing of space for the arts is critical. The OCAC plans to examine immediate and long-term solutions to this problem through a newly created ArtSpace Working Group. The goals of this group include:

- ☐ Explore current vacant spaces throughout the county that could possibly be used for arts purposes. Group members will research specific locations, making contact with owners/managers and determine whether or not the space would be appropriate for the arts.
- ☐ Discuss the possibility of new arts and cultural facilities for Orange County, including what features would be needed, how much funding would be required, and where they should be located.

Consider the following: As stated on the Durham Arts Council website, “The Durham Arts Council building is the home for the arts in downtown Durham, serving nearly 400,000 visitors and hosting more than 5,000 arts and community events, classes, meetings and celebrations each year. Open seven days a week, the DAC provides a venue and support for the entire community and our Durham arts organizations to explore, experience, create and celebrate the arts.” If Orange County had a comparable facility relative to our size, based on the data acquired through the AEP5 survey for our county, the following could be assumed:

- ☐ The facility could serve 200,000 visitors and host 2,500 arts and community events, classes, meetings, and celebrations.
- ☐ Patrons of the facility would spend an additional \$3.6 million annually on items such as dining out, travel expenses, and souvenirs.
- ☐ Approximately \$540,000 would be generated annually for local government through taxes and fees. The facility would support roughly 140 full-time equivalent jobs.

The facility could serve the following purposes for the Orange County community and provide additional space for current arts and cultural organizations to expand their programs and offerings, potentially including:

- ☐ Exhibit, studio, and class space for the visual arts such as fine art and traditional crafts
- ☐ Rehearsal and performance (indoor/outdoor) space for local theater, comedy, and dance groups
- ☐ Makerspace for youth and adults
- ☐ Children's creative space and after-school programs
- ☐ Exhibit space for historic artifacts and cultural exhibits
- ☐ “Member organization” meeting/administrative space for arts and culture nonprofit organizations
- ☐ Affordable artist-in-residence housing

A future arts facility could serve as a rural arts destination, possibly integrating former farm space, while offering the quality of an urban arts environment:

- ☐ A facility that showcases the character of Orange County: the intersection of the arts, agriculture, and history
- ☐ A “geographically neutral” space available to residents of the entire county
- ☐ Culinary arts space featuring everything farm to fork: a working farm, classes, and restaurant
- ☐ Lodging for artist retreats or small conferences

NEXT STEPS

In the coming months, the OCAC will begin to address the aforementioned goals through the following steps:

1

Begin new programs as the LAA for Orange County, focusing on needs not currently being met by other arts organizations, including professional and organizational development opportunities, networking events, and opportunities for arts educators.

2

Set up 501(c)3 nonprofit arm, enabling the OCAC to more efficiently secure private funding and donations.

3

Examine findings of the UNC Capstone project to determine feasible source of sustainable public funding for the arts to support infrastructure, grants, and programs.

4

Determine steps needed to secure identified public funding.

5

Create a coalition comprised of local arts partners, supporters, and organizations to present and rally support for the proposed funding allocation.

If public funding is secured:

6

Conduct feasibility study for county arts facility to determine needs and capacity.

7

Launch county-wide capital campaign, in combination with grants and private partnerships, to construct facility.

8

Use secured public funding, private contributions and earned income for facility operations, grants to nonprofit organizations and artists, and new programming (see diagram on page 15).

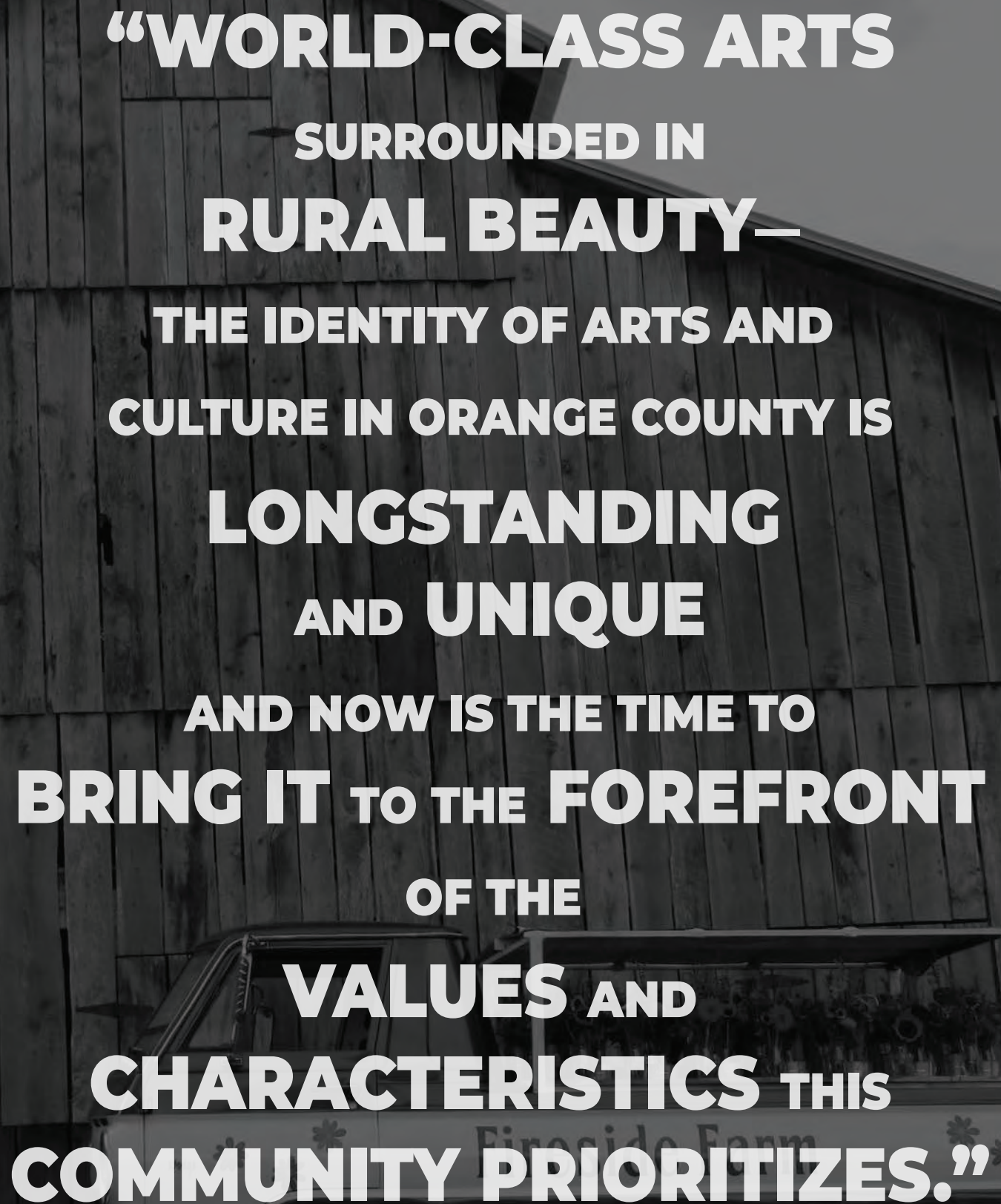
CONCLUSION

This assessment comes at a time when the arts community of Orange County is at a crossroads. There is a groundswell of support for the arts among local artists and community leaders. It is clear that many among our community leadership understand the importance of the arts for our community, but greater support and understanding of the impact of the creative community is needed. This change will require not just the support of the arts community, but the support of all stakeholders including economic development boards, chambers of commerce, and members of the business community.

Orange County is a state leader in areas such as human rights and environmental protection; there is no reason it should not also be a leader in the arts. Unlike other communities who have successfully used the arts to re-brand themselves or revitalize deserted downtowns, Orange County is ahead of the curve in nearly every way. It has one of the largest populations of artists in the state. Unlike many neighboring Triangle communities, it has urban amenities tucked between farmland and rolling hills. Arts and culture have always been synonymous with Orange County—the rich history of Hillsborough, the legendary musical legacy of Chapel Hill, and the free-spirit character of Carrboro. World-class arts surrounded in rural beauty—the identity of arts and culture in Orange County is longstanding and unique and now is the time to bring it to the forefront of the values and characteristics this community prioritizes.

The goal of the OCAC is to maintain a clear path forward to support and sustain the arts. Using a ground-up approach, the arts will be prioritized in all facets of the community, from equitable access to the arts, to arts-based economic development, to creating a community for artists to be successful. By working with community partners as the LAA for Orange County, identifying additional funding for the arts, and working to support the creative community, the OCAC will preserve, protect, and grow the arts of Orange County.

**“ORANGE COUNTY IS A
STATE LEADER IN
AREAS SUCH AS HUMAN
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**“WORLD-CLASS ARTS
SURROUNDED IN
RURAL BEAUTY—
THE IDENTITY OF ARTS AND
CULTURE IN ORANGE COUNTY IS
LONGSTANDING
AND UNIQUE
AND NOW IS THE TIME TO
BRING IT TO THE FOREFRONT
OF THE
VALUES AND
CHARACTERISTICS THIS
COMMUNITY PRIORITIZES.”**

APPENDIX A

DATA SOURCES

To determine the strengths and weaknesses of the arts community of Orange County, the OCAC and community partners used several methods of data collection:

- **Americans for the Arts' Arts and Economic Prosperity Survey 5 (AEP5):** This national survey examines the economic impact of the nonprofit arts sector every five years. This is the largest study of its kind, endorsed by the National Association of Counties, the U.S. Conference of Mayors, and the National League of Cities. The survey collects two sets of data: organizational spending by nonprofit arts organizations and spending habits of arts patrons. The survey took place throughout the 2016 calendar year examining the 2015 fiscal year on a national, state, and local level. The State of North Carolina, Orange County, as well as the towns of Chapel Hill, Hillsborough, and Carrboro participated in AEP5.
- **Creative Vitality Suite (CVSuite):** The CVSuite is a data collection tool that gathers creative industry data to demonstrate economic impact. Unlike AEP5, CVSuite examines the for-profit, gig, and non-profit creative economies, utilizing employment data from Economic Modeling Specialist International (EMSI), the National Center for Charitable Statistics, and the National Assembly of State Art Agencies.
- **Local Surveys:** The OCAC gathered anonymous feedback from members of the arts community through physical and electronic surveys throughout 2017. Approximately 200 surveys were collected from artist-resident members of the visual, performing, and literary arts communities.
- **One-on-one and Committee Meetings:** OCAC director Katie Murray spent much of her first year listening to community stakeholders ranging from artists to elected officials to nonprofit arts directors and staff. Through conversations and meetings of local arts leaders, the OCAC gained a thorough understanding of idiosyncrasies of the creative communities of each town and within each arts genre.
- **Research of arts infrastructure in neighboring communities:** OCAC partners and Orange County Artist Guild members Judith Ernst and Pat Saling gathered information regarding public support for arts infrastructure in neighboring communities, as compared to the Town of Chapel Hill.
- **Listening Sessions:** In December of 2017, the OCAC hosted a series of nine listening sessions consisting of round table discussions regarding the challenges of the arts community. Approximately 180 stakeholders participated in the sessions.

PARTICIPANTS OF 2017 OCAC LISTENING SESSIONS

VISUAL ARTS

Heather Delisle: Hillsborough Arts Council; Visual Artist
Judith Ernst: Orange County Artists Guild, Visual Artist
Gordon Jameson: FRANK Gallery; Visual Artist
Tinka Jordy: Owner, Eno Gallery; OCAC Advisory Board; Visual Artist
Delia Keefe: OCAC Advisory Board
Nerys Levy: FRANK, Preservation Chapel Hill, Artist
Bronwyn Merritt: OCAC Advisory Board, Visual Artist
Anita Mills: OCAC Advisory Board, OCAG,, Visual Artist
Marcela Slade: OCAC Advisory Board, Visual and textile artist
Alicia Stemper: Vitamin O, Photographer, Writer
Steve Wright: Town of Chapel Hill
Jeff York: Town of Chapel Hill

ARTS IN EDUCATION: ORANGE COUNTY PUBLIC SCHOOLS

Wesley Barnhouse: Orange County Public Schools
Sydney Boggs: Orange County Public Schools
Rene-Ann Daughtry: Orange County Public Schools
Victoria Frisch: Orange County Public Schools
Patricia Harris: Orange County Public Schools
Micki Henderson: Orange County Public Schools
Jesse Hollars: The ArtsCenter
Tim Hoke: OCAC Advisory Board, CH/OC CVB Board
Treana Jones: Orange County Public Schools
Patrick Mitchell: Orange County Public Schools
Andrea Perrone: Orange County Public Schools

ARTS IN EDUCATION: CHAPEL HILL-CARRBORO CITY SCHOOLS

Sarah Cornette: Chapel Hill-Carrboro City Schools
Ann Daleman: Chapel Hill-Carrboro City Schools
Amy Evars: Chapel Hill-Carrboro City Schools
Gretchen Fisher: Chapel Hill-Carrboro City Schools
Corrie Franklin: Chapel Hill-Carrboro City Schools
Kay Johnson: Chapel Hill-Carrboro City Schools
Michael Jones: Chapel Hill-Carrboro City Schools
Sheila Kerrigan: Southeast Center for Arts Integration
Alder Keene: Chapel Hill-Carrboro City Schools
Chris Kubica: OCAC Advisory Board; Writer
Danka Kulikowski: Chapel Hill-Carrboro City Schools
Lynn Lehman: Chapel Hill-Carrboro City Schools Foundation
Natalie Rambaldi: The ArtsCenter
Ashley Sample: Chapel Hill-Carrboro City Schools
Brett Stegall: Chapel Hill-Carrboro City Schools
Melissa Vrooman-Olson: Chapel Hill-Carrboro City Schools
Amelia Ward: Chapel Hill-Carrboro City Schools
Brenda Whiteman: Chapel Hill-Carrboro City Schools
Laura Williams: Chapel Hill Cultural Arts Commission
Jeff York: Town of Chapel Hill Community Arts & Culture

PERFORMING ARTS

Jeff Crawford: Owner, Arbor Ridge Studios
Christian Foushee-Green: Performing Artist
Doris Friend: OCAC Advisory Board
Aaron Greenhood: Music Maker Relief Foundation
Sheila Kerrigan: Performing Artist
John Konanc: Chapel Hill Philharmonia
Steph Stewart: Performing Artist
Neil Stutzer: Hillsborough Arts Council

TOWN, GOWN & THE ARTS

Rachel Ash: UNC Arts Everywhere
Vivienne Benesch: Playmakers Repertory Company
Susan Brown: Town of Chapel Hill
Judith Ernst: Orange County Artists Guild; Visual Artist
Christian Foushee-Green: Performing artist
Pam Hemminger: Mayor, Town of Chapel Hill
Emil Kang: Carolina Performing Arts
Dan Mayer: The ArtsCenter
Meg McGurk: Chapel Hill Downtown Partnership
Michael Parker: Town of Chapel Hill Town Council
Bernadette Pelissier: The ArtsCenter
Rachel Schaevitz: Chapel Hill Town Council; UNC Public Humanities
Haley Smyser: Carolina Performing Arts
Christina Theodorou: UNC American Indian Center
Jeff York: Town of Chapel Hill Community Arts & Culture

LITERARY ARTS

Pam Baggett: Poet
Barbara Claypool White: Writer
Libbie Hough: Orange County Library
Heather Lewis: Carrboro Cultural Arts Committee; Writer
Chris Kubica: OCAC Advisory Board; Writer
Ashley Nissler: OCAC Advisory Board; Poet
Nancy Peacock: 2018 Piedmont Laureate; Writer
Celisa Steele: West End Poetry Festival; Carrboro Poet's Council; Poet
Elizabeth Woodman: Eno Publishers

HILLSBOROUGH ARTS

Sarah DeGennaro: Historic Hillsborough
Denise Duffy: Music Maker Relief Foundation
Eileen Ferrell: Hillsborough Arts Council
Mary Knox: Owner, Margaret Lane Gallery
Mary Ann Minsley: Hillsborough Arts Council
Tom Stevens: Mayor, Town of Hillsborough; Visual Artist
Stephanie Trueblood: Town of Hillsborough
Bill Whitmore: Hillsborough Arts Council

NONPROFIT ARTS & EVENTS

Susan Brunssen: Voices Chorus
Sarah Geer: Chapel Hill Historical Society
Annette Lafferty: Town of Carrboro
Alex Rike: Chapel Hill Downtown Partnership
Neil Stutzer: Hillsborough Arts Council

ARTS AND BUSINESS

Judith Ernst: Orange County Artists Guild; Visual Artist
Paul Hrusovsky: Owner, The Cave
Tinka Jordy: Owner, Eno Gallery; OCAC Advisory Board; Visual Artist
Eric Lars Myers: Owner, Mystery Brewing Company
Beth Yerka: Triangle ArtWorks Literary Arts

APPENDIX B

MODELS OF PUBLIC ARTS SUPPORT IN NEIGHBORING COMMUNITIES *Prepared by Judith Ernst and Pat Saling*

RALEIGH

"At the core of all arts and cultural activities are the generative artists themselves. No art happens without the painters and sculptors, the writers, the playwrights and actors, the choreographers and dancers, and the composers and musicians who create and interpret the art and, in turn, inspire creativity throughout the community. Strong support for artists by the City and the community are essential for Raleigh's artistic ecosystem."

- RALEIGH ARTS PLAN

PULLEN ARTS CENTER

"The Centers (Pullen and Sertoma) provide a nurturing creative atmosphere in beautiful park settings for novices and professionals alike, with skilled arts instructors, specialized equipment, large studio spaces and classrooms, and an art exhibit gallery program."



SUMMARY

This is primarily a facility for art classes, with a (currently) small exhibition space. City operated. Classes vary in price from about \$70 to \$160 (supplies extra). Ceramics classes are \$94; some of the metal jewelry classes are up to \$160. After taking one class, Raleigh residents have access to open studios (\$20/month, \$45/6 months, or \$70/year).

- ☐ 400 programs per year
- ☐ Classes usually 12 hours

- ☐ 6 to 12 students per class
- ☐ 2,000 students per year

CURRENT FACILITIES:

- ☐ Ceramics
- ☐ Painting
- ☐ Drawing
- ☐ Fiber Arts
- ☐ Printmaking
- ☐ Bookmaking
- ☐ Jewelry (Metal) (sandblasting, etc.)
- ☐ Enameling
- ☐ Glass
- ☐ Fusing
- ☐ Arts-based Summer Camps for Children
- ☐ Support Spaces for Administration, Meetings, Gallery, and Operation

PULLEN ARTS CENTER, CONTINUED

RENOVATION PROGRAM:

The building was originally built in the 1960s. A \$6 million bond for renovation of Pullen Arts Center was passed and renovation started in the summer of 2017. It is growing from a current 12,900 square feet to 20,300 square feet. There will be an addition to the building as well as an upgrade of existing spaces and equipment. For ceramics, they will have a dedicated “open studio” space so the hours will not be restricted. Gallery space will more than double.

FINANCIAL MODEL:

The City of Raleigh owns and runs the Center out of the Park and Recreation facilities fund and the city’s general fund. Currently there are 3 full-time (Director, Assistant Director, and a tech/maintenance person) and many part-time employees. They are all employed by the Raleigh Parks and Recreation Department.

The financial structure of the classes is more or less self-sustaining, with class and open studio fees mostly covering payments to the teachers of the classes and some equipment. With ceramics, students and open studio artists must purchase their clay at the Center for \$20/25 lb. bag. However, this cost also covers glaze chemicals and firing, so it’s reasonable. The ceramics programs make a bit of money from the sale of clay.

SERTOMA ARTS CENTER

“The Center offers classes and workshops in painting, drawing, photography, pottery, performing arts and more, along with exhibitions, studio spaces, group support and community outreach. Sertoma's outreach partners include the North Carolina Arts Council and Wake County Public Schools.”



RENOVATION PROGRAM:

Reopened in April, 2018, after major HVAC upgrade. (This is not part of the Bond fund, but a capital improvement project funded by the city of Raleigh.)

FINANCIAL MODEL:

Same model and prices as Pullen Arts Center, above.

ARTSPACE

“ArtSpace is one of the largest open studio environments in the country and the premier organization of its kind in North Carolina.”



CURRENT FACILITIES

Primarily individual studio spaces and exhibition space, with some classes and children's art camps. Nonprofit.

- ☐ 30,000 square feet
- ☐ Studios for more than 30 artists working in a variety of media
- ☐ 3 exhibition spaces (one quite large)
- ☐ Education space
- ☐ Gift shop
- ☐ Administrative offices
- ☐ Art-based summer camps for kids
- ☐ Some art classes for adults (more in the summer than at other times)

HISTORY:

Located in downtown Raleigh in the historic Sanders Ford building, the ArtSpace facility was once the city's livery and later Sanders Ford Car Dealership. In the 1980's the City of Raleigh purchased the building and renovated it to house ArtSpace. For many years, the city rented the space to ArtSpace for a low rate, so that finally, in 2009 ArtSpace was able to buy the building from the city.

Since its inception, ArtSpace has inspired more than 2 million visitors and served as the heart of Raleigh's visual art community. ArtSpace offers more than 100,000 visitors annually more than 30 challenging and award-winning exhibitions; interactive workshops to more than 2,000 school-aged children each year; art programming for at-risk youth; classes and workshops to more than 3,000 youth and adults annually; and approximately 100 public events open to all in the community free of charge.

FINANCIAL MODEL:

Revenue Streams:

- ☐ Rent from one space in the building that is leased to a restaurant
- ☐ Leased studio spaces (30); they rent for about 1/2 market rate
- ☐ Grants from city and state arts councils
- ☐ Private and corporate donations
- ☐ Artist (\$75), Family (\$75), and individual (\$45) memberships (currently there are 135 artist members and about 2,000 other memberships; members get various benefits)
- ☐ Last year ArtSpace received \$175,000 in support from the City of Raleigh

ArtSpace currently has 8 staff members, including a dedicated development officer.

NC CRAFTS CENTER

“The Craft Center’s mission is to provide hands-on, immersive, life-long learning skills to NC State Students, Faculty and Staff, affiliates, alumni, and the general public to support research, enhance critical thinking through creativity, and strengthen personal and professional development.”



SUMMARY

Very well-designed workspaces and facilities for classes and workshops in many different crafts and some fine arts. Small exhibition space. Nonprofit. NC State owns the building. Funding comes partly from NC State (including student fees), fund-raising, and revenue from classes and workshops.

CURRENT FACILITIES

- ☐ 20,000 square feet
- ☐ Large clay studio (multiple rooms for throwing, hand building, glazing, firing)
- ☐ Lapidary studio (cutting, polishing, faceting)
- ☐ Fiber arts studio with multiple looms
- ☐ Wood shop (included wood turning)
- ☐ Photography (black and white darkroom; studio with lighting for portrait and object photography)
- ☐ Jewelry (enameling, cloisonné, silver smithing, casting)
- ☐ Glass (fused, slumped, leaded, bead making)
- ☐ Drawing, painting, arts on paper (book binding, paper making, printing)
- ☐ Bike repair

HISTORY:

Originally founded to serve vets returning to university on the G.I. Bill, the Crafts Center moved into the old athletic building (with a theater and other facilities on the other two floors) after Carmichael Gym opened in the early 1960's. From 2007 to 2009 the building went through an extensive 16.2 million dollar renovation (this includes all 3 floors).

FINANCIAL MODEL:

The operating budget (\$175,000/year) is mostly covered by the yearly revenue goal from class and space rental fees (\$165,000). Otherwise, the funding structure is complex, since some revenue comes from student fees approved by the student senate, some costs are covered by NC State, and some are covered through private fundraising and grants. There are currently 5 full time employees whose salaries are paid by NC State. Contracted teacher and part time student employees are paid out of the operating budget. The NC Crafts Center hosts many crafts and arts guilds that use the space for meetings, workshops, and classes.

THEATRE IN THE PARK

"Theatre in the Park strives to involve the community in the creation and development of live theatre to nurture a general appreciation and respect for the arts."



SUMMARY

This space is used for theater productions. Nonprofit.

FINANCIAL MODEL:

Right next door to the Pullen Arts Center is the Theater in the Park. It is not run by the City of Raleigh but by a nonprofit theater group. However, the building is owned by the city and is rented to the group for \$1 per

CARY

"Cary's community centers are multi-purpose buildings that generally have a core of athletic or sports-oriented components. Because of the level of interest in cultural arts, it would be wise to shift the emphasis of community centers that are in the planning stages to incorporate cultural arts components as core features. Planned community centers should be designed around cultural usages instead of solely athletic and recreational ones."

- TOWN OF CARY PARKS, RECREATION, AND CULTURAL RESOURCES MASTER PLAN, 2003

TOWN OF CARY CULTURAL FACILITIES, 2019:

CULTURAL ARTS CENTERS:

Cary Arts Center

48,000 square foot multipurpose arts center

The Cary Theater

7,000 square foot performing arts venue

Page-Walker Arts and History Center (right)

History museum, gallery, and events center



PERFORMANCE & ENTERTAINMENT FACILITIES:

Koka Booth Amphitheater (right)

7,000-seat outdoor amphitheater

Sertoma Amphitheater in Bond Park

350-seat outdoor amphitheater



CARY ARTS CENTER

"The Cary Arts Center is the downtown hub of arts activity for Cary."



SUMMARY

Including a performing arts theater, this space offers just about everything except individual studio spaces for emerging and professional artists. City operated. There are now 140 active studio users in the ceramic area. Total attendance to the center in 2016 was 171,223.

CURRENT FACILITIES

- ☐ 48,000 square feet
- ☐ Painting (has Open Studio Program)
- ☐ Drawing
- ☐ Ceramic Studios (has Open Studio Program with separate space)
- ☐ Fiber Studio (has Open Studio Program)
- ☐ Woodworking Shop (has Open Studio Program)
- ☐ Metals and Jewelry (has Open Studio Program)
- ☐ Glass (Fusing) (has Open Studio Program)
- ☐ Dance Studio
- ☐ Theater (437 seats)
- ☐ Children's Theater
- ☐ Gallery Space
- ☐ Rental Space
- ☐ Arts-based Classes & Camps for Kids

HISTORY:

The Cary Arts Center moved in to its current location in 2010 after a major renovation project that repurposed the old Cary High School. The renovation was funded by the town of Cary through taxes and money from development. Even before moving into this new building, the town supported an arts program in a dedicated space, though it was much smaller.

FINANCIAL MODEL:

Like Raleigh's art centers, the Cary Art Center is funded by the city through its Parks and Recreation Division. The budget in 2016 was \$1,882,087 (\$1,006,385 for personnel; \$521,140 for building and maintenance; \$354,562 for internal service.) The Center itself is city-owned and maintained. It has 8 full-time employees and many part time employees, all of which are employed by the city of Cary. Classes are not self-sustaining. They aim to cover around 40% of the cost, so 60% of their cost is picked up by the city. Kids classes cost around \$14-\$58 for residents, \$25-\$69 for non-residents. Adult classes vary in price from \$17-\$180 for residents, \$22-\$210 for non-residents. (These prices are based on a cursory review of the lengthy online brochure, so are not comprehensive but meant to give a sampling of prices. There seems to be a lot of price variation, depending on the subject.) Open Studio prices for 12 months are \$60 for residents and \$72 for non-residents. In the ceramic area, some revenue is generated by the sale of clay and tools (cost of clay is \$25/25lb bag, but that also covers the cost of glaze and firing.) The ceramic studio receives about \$30,000 a year from the city budget for glazes, class supplies, and small equipment.

DURHAM

“Cultural facilities represent a key ingredient in a strong and vibrant cultural sector. Organizations can present their art in the best light only in facilities that provide a high level of technical excellence and audience comfort.”

- CITY OF DURHAM CULTURAL MASTER PLAN

DURHAM ARTS COUNCIL

“The Durham Arts Council Building is the home for the arts in Downtown Durham, serving nearly 400,000 visitors and hosting more than 5,000 arts and community events, classes, meetings, and celebrations each year. Open seven days a week, the DAC provided a venue and support for the entire community and our Durham arts organizations to explore, experience, create and celebrate the arts.”



SUMMARY

Offers space for classes, exhibition, and performance. Nonprofit. Over 700 courses are taught each year to more than 3,400 adults, teens and children.

CURRENT FACILITIES

- ☐ 52,000 square feet
- ☐ Clay studio at Northgate Mall (classes include some access to open studio time)
- ☐ Digital arts studio
- ☐ Dance studio
- ☐ Photography studio
- ☐ Fiber arts studio
- ☐ Jewelry arts
- ☐ Printmaking
- ☐ Encaustic
- ☐ Visual arts studio
- ☐ Children's art studio
- ☐ Three galleries
- ☐ Two theaters with support space
- ☐ Rehearsal space
- ☐ Meeting rooms
- ☐ Offices
- ☐ Rental space for events
- ☐ Summer art-based camps for kids
- ☐ Music and writing classes

DURHAM ARTS COUNCIL, CONTINUED

HISTORY:

“The Durham Arts Council building is a City-owned facility that has been managed and programmed by the Durham Arts Council since 1978. This is the oldest building in continuous public service in Durham. Built in 1906 as the original high school for Durham, it then served as City Hall from 1926 – 1977. Durham Arts Council enlivened the building with the arts in 1978 and launched a major capital campaign in partnership with the City, County, State and private donors to renovate the building, creating a professional, first-class arts center which was completed in 1988.”

FINANCIAL MODEL:

In 2014, DAC negotiated a new 10-year agreement with the City of Durham with two 5 year extensions (total 20 years) to ensure a long-term home and support for DAC and the arts in Durham at the City-owned DAC Building. The management contract starts at \$649,954 each year with a 3% +/- negotiable variance year to year, and includes a long term preventative maintenance plan and an ability to request capital improvements and major repairs. Last year this was \$667,000. This means that the city owns and maintains the building and in addition, pays the DAC for specified expenses of the facility. Total public support for 2016 is listed at \$1,933,030; this consists of in-kind donations (\$847,933), contracts (\$678,238), grants (\$226,772), and contributions (\$180,087).

As an arts council, the DAC is also a granting institution. In 2014 DAC Grant Programs supported 34 arts organizations in Durham through \$174,720.62 in cash grants. DAC awarded \$280,019.50 for in-kind facility space grants, and DAC Emerging Artist Program provided \$23,100 in career development grants to 16 artists. Support for the grants and technical assistance DAC provides to the artist and arts organization community is from state grants, local foundation grants, and corporate and individual donors.

The DAC employs 10 full-time staff members and 2 part-time staff. They contract with approximately 150 teaching artists and performers each year to deliver specific services in classes, events, and festivals and pay out more than \$1 million each year to the arts sector for services they provide through their programs.

Revenue Streams:

- | | |
|---|--|
| <input type="checkbox"/> Rental space (\$249,562 in 2016) | <input type="checkbox"/> State, local foundation, and corporate grants |
| <input type="checkbox"/> Artist booth fees (festivals) | <input type="checkbox"/> Individual donors |
| <input type="checkbox"/> 30% commission on sale of art | <input type="checkbox"/> Endowment |
| <input type="checkbox"/> Fees for classes | |

Clay Classes cost generally \$250 for a 10 week class. This includes open studio access, 25 lbs. of clay, glazes and firing. Drawing and painting classes are around \$100-\$256 for 10 sessions. Arts education programs are approximately 75% earned income from tuition/fees and 25% subsidized with donations and grants.

GREENSBORO

“The City of Greensboro is an important investment partner in building and sustaining the arts community, with a history of significant financial and programmatic contributions to the arts. The Greensboro Cultural Center represents an extraordinary long-term commitment and has been an important anchor for cultural organizations and activity. The public/private partnership for the Steven Tanger Center for the Performing Arts is a remarkable investment coming to fruition in 2020. Additionally, the City supports operating and capital funds for nonprofit arts organizations through the Community Partners program.

- CREATIVE GREENSBORO CULTURAL ARTS MASTER PLAN

GREENHILL GALLERY

“We are the only non-collecting organization dedicated to presenting, promoting, and advocating contemporary visual art and artists of NC ”



SUMMARY

This is primarily an exhibition space, though it does have some classroom space. Nonprofit.

CURRENT FACILITIES

- ☐ ArtQuest Studios (classes for children and families)
- ☐ The Gallery (7,000 square foot exhibition space)
- ☐ InFocus Gallery (art sourcing and installation; connecting collectors with exceptionally collectible work; also sponsor pop-up 10 day residencies for NC artists)
- ☐ The Shop (handcrafted art from selected NC artists)
- ☐ Event space for rent

HISTORY:

“On October 7, 1974 Green Hill Art Gallery was incorporated as a gallery space for professional artists with a statewide mission of supporting NC artists, soon after finding a home at the Sternberger House on Summit Avenue. GreenHill has moved three times since; first, to the old News and Record building (i.e., Greensboro Cultural Center), then, while it was being renovated, to 327 South Elm Street, and finally back to our current home, the Greensboro Cultural Center at 200 North Davie Street. We have served well over a million visitors, shown work of more than 9,850 artists, traveled shows, brought in outside curators, given artists the opportunity to have important retrospectives, shown comprehensive surveys of mediums and genres, started an award-winning program ArtQuest, and have always strived for excellence in all we do.”

GREENHILL GALLERY, CONTINUED

FINANCIAL MODEL:

GreenHill Gallery is located within a city owned building and its annual lease paid to the city is \$1. The gallery also receives an in-kind contribution of \$133,000 from the city. In return for that support, GreenHill is open six days per week and offers programs that are accessible to the entire community. Revenue streams also include profits from sales at The Shop, commissions on artwork sold in the gallery, revenue from classes (though this may be structured to break even with costs of teaching), rental of space for events, memberships, and fundraising.

ALAMANCE COUNTY

ALAMANCE ARTS

“We are committed to shaping the cultural identity of Alamance County by making art a tangible presence in the lives of its citizens.”



SUMMARY

“Alamance Arts is a 501(c)3 nonprofit organization. In 2016-17 year the facility saw 32,000 visitors which included attendees for its international art exhibition Chihuly: The Venetians. A total of 23 diverse exhibits, representing work in all media, were presented in the Sister Galleries, SunTrust Gallery, and our satellite galleries at the Paramount Theatre and Mebane Arts and Community Center.”

CURRENT FACILITIES

- ☐ The Captain White House
- ☐ SunTrust Gallery
- ☐ Patrick Gallery
- ☐ Rhyne Gallery
- ☐ Gift Shop
- ☐ The Captain White House rents its various rooms for private and public events.

Satellite Galleries in Mebane (Mebane Arts and Community Center) and Burlington (Paramount Theater)

HISTORY:

In 1990, the Captain White House was sold to the town of Graham. Through adaptive restoration, the Alamance County Arts Council has turned the 1871 Queen Anne style mansion into an art gallery and a home office for Alamance Arts. The Sister Galleries feature changing exhibits of artists of local, regional and national acclaim.

ALAMANCE ARTS, CONTINUED

FINANCIAL MODEL:

The towns of Graham, Burlington, and Mebane own the respective facilities and do not charge rent to the Arts Council. Previously the Arts Council had to raise money for an extensive restoration of the Captain White House. Currently, the town of Graham, with the help of a “visitor’s tax” collected by the county, pays for the upkeep of the House. The yearly budget (for 3 full time and 2 part time salaries; events, etc.) comes 80% from the Arts Council funding and 20% from state, county, and municipal funds.

ARTS RESOURCES ELSEWHERE

In an effort to determine whether Chapel Hill/Carrboro/Orange County is unusual in terms of arts funding, we looked at several university towns of about a similar size. These were:

- Ann Arbor, Michigan
- Boulder, Colorado
- Eugene, Oregon
- South Bend, Indiana

Using only web-available information, it was difficult to identify specific dollar amounts directed to arts funding; however, for each location examined, it was readily apparent infrastructure for support of the arts is in place and has been for some time. The details and extent of the infrastructure varies, but one consistent feature for each of the art centers described is that they are incorporated into the fabric of their locale, situated squarely within the downtown area, often within an ‘arts corridor’ that emerges outwardly from it.

ANN ARBOR, MICHIGAN

ANN ARBOR ART CENTER

For 108 years, the Ann Arbor Art Association, a Michigan nonprofit, has run the Ann Arbor Art Center, a downtown multi-function center, which engages more than 49,500 people annually in exploring the arts. The Center aims to serve both artists and the community in four distinct, yet related ways:

- Retail - The 117 Gallery Shop presents original, handmade works of art for sale by emerging and established artists.
- Exhibition – two gallery spaces, one on site and one off site, with rotating shows
- Education – year-round art education programs provide experiential learning opportunities through workshops, classes, art parties and open studio.
- Community engagement – public art, art pop-ups, Artini, curated exhibitions at City Hall



Other art venues in Ann Arbor are also found for theater, literary arts, music, and film, among others. These are funded, in part, by the Michigan Council for Arts & Cultural Affairs. The 2017 total support afforded to Ann Arbor by this organization was \$830,000.

BOULDER, COLORADO

DAIRY ARTS CENTER

The Dairy Arts Center is the cornerstone of the arts in Boulder. Founded in 1992 to provide cooperative workspaces for local artists and venues for live performance in Boulder County, the Center is **owned by the city and rented to Center for \$1 per year**. Originally owned by the Watts-Hardy Dairy, the building's transformation from a milk-processing facility to a thriving multi-disciplinary arts hub for Boulder and beyond is a nationally recognized example of constructive urban development and renewal.



The Dairy's founders envisioned a community arts center where artists of all genres would create and inspire each other and the greater community. Today, this dream of shared art making is a thriving reality. The Dairy's 42,000 square foot facility houses disciplines ranging from visual arts, theater, and film to dance and music.

A professional environment complete with art galleries, performance venues, teaching studios, offices, rehearsal spaces, dance studios, and a 60-seat art-house cinema, it is Boulder's largest multi-disciplinary arts center. The Dairy's audience spans all ages, backgrounds, and ability levels, from young student to seasoned performer, from first-time to seasoned theatergoers.

EUGENE, OREGON

THE HULT CENTER

Built by the people of Eugene, the Hult Center opened in 1982 and is the foundation of downtown Eugene's emerging and vibrant arts and culture district, featuring events and programming from six resident companies, a Broadway presenter, local dance troupes, and touring productions. **The Hult Center is operated by the City of Eugene's Cultural Services Division**, as part of the City's Library, Recreation and Cultural Services Department. More than 700 events and performances take place here each year. For special events and meetings the Hult Center has inviting spaces, and the staff provides exceptional service. Located in the center of downtown, the Hult Center is within easy walking distance of hotels, shopping, art galleries, and restaurants.



SOUTH BEND, INDIANA

Three public venues underlie the rich cultural life of South Bend. In addition to the public facilities described below, multiple theater, music, and art spaces appear to be thriving, based on their growth in recent years. An 'Arts Corridor' has been identified and developed in the downtown, largely by renovation of existing, early 20th

century commercial properties. Several of these entities have been partially funded by the Indiana Arts Commission (<http://www.in.gov/arts/files/FY18-Organization-Grants.pdf>).

MORRIS PERFORMING ARTS CENTER

Built in the 1920s but scheduled for demolition in 1959, the theater was saved by local philanthropist, Mrs. Ella M. Morris, who purchased the Palace and directly sold the building to the city for \$1. Today, **the Morris is owned by the City of South Bend** and operated by a nonprofit organization. Morris boasts a brand-new, state-of-the-art stage house with interiors that were restored to their original 1921 splendor. Among many updates to the theater, the auditorium stage was expanded and the theater seating capacity was increased to 2,564 seats. The Morris Bistro Restaurant was added to the lower level of the Morris Performing Arts Center in 2003. The Morris hosts three resident producing companies including the Broadway Theatre League of South Bend, Inc., South Bend Symphony Orchestra, and Southhold Dance Company.



PALAIS ROYALE BALLROOM

The Morris Performing Arts Center is a gem on the waterfront of the St. Joseph River in South Bend and the Palais Royale is a part of this unique and amazing venue. Restoration of this elegant facility began on December 27, 2001. This renovation/restoration totaled \$6.9 million in public-private funding. **The Palais Royale is also owned by the City of South Bend** and welcomes private, public, and corporate functions.



SOUTH BEND CENTURY CENTER

With over 100,000 square feet of flexible meeting space, **the Century Center is owned by the City of South Bend**, governed by the Century Center Board of Managers, funded by the Saint Joseph County Hotel/Motel Tax Board, and located on an 11-acre riverfront park that anchors the Downtown South Bend Convention District. Its flexible space includes:

- ❑ 25,000 sqft. Dividable Exhibit Hall
- ❑ 16,640 sqft. Great Hall
- ❑ Island Park & Pavilion – Outdoor concert venue and multi-purpose park
- ❑ 12,000 sqft. Discovery Ballroom (divisible in 2)
- ❑ 2 Theaters - the 694 seat Bendix Theatre and 164 seat Recital Hall
- ❑ 18 meeting rooms with more than 35 combinations including 6,000 sqft.
- ❑ Whitewater Ballroom



APPENDIX C

A CASE STUDY: LAWRENCE, KANSAS



Lawrence develops and celebrates its creative capital to become a more sustainable, equitable, vibrant, and innovative community; and to improve the quality of life for all residents by employing its creative capital to address challenges and build on assets—its people, natural environment, identity, civic institutions, and creative, cultural, and economic enterprises.

- BUILDING ON LAWRENCE'S CREATIVE CAPITAL: A CITY-WIDE CULTURAL PLAN FOR LAWRENCE, KANSAS

In November of 2018, the Chapel Hill-Carrboro Chamber of Commerce took approximately 80 community leaders on the Inter-City Visit to Lawrence, Kansas. The similarities between Lawrence and Chapel Hill are plenty; both are similar in size, with Chapel Hill/Carrboro's population being 81,406 as of 2017, and Lawrence's being 96,892. Both are home to major universities, with Lawrence being the home of the University of Kansas. Both communities have long-standing traditions of progressive values, with Lawrence's Douglas County being one of only two counties in the state to vote blue in 2016. Additionally, both communities are sandwiched among other metropolitan communities, with Lawrence being 25 minutes east of Topeka and 40 minutes west of Kansas City.

But there was one big difference between the two communities - the arts are everywhere in Lawrence. While this feature was largely not included in the programming of the visit, it could not be ignored, and certainly made an impression on the participants of the trip. The downtown area and the newly renovated Warehouse District were full of locally run, creative businesses, ranging from galleries to art supply shops to co-working artist studio spaces to design firms. Art spaces and artists seemed to be integrated into all parts of town.

How could these two seemingly similar communities be so different when it comes to the prevalence of the arts? The answer may lie in the 2015 report, *Building on Lawrence's Creative Capital: A City-Wide Cultural Plan*. While the plan itself is impressive, the most interesting part of the plan is who helped develop it. Among the task force were the obvious, members of the Lawrence Cultural Arts Commission and local artists, but also included were representatives from both local universities and the local school system, as well as the Chamber of Commerce COO, and non-arts business owners. The arts not only seem to be a source of pride, but intentionally ingrained in the economic development, tourism, and city planning of Lawrence.

The most shining example of Lawrence's prioritization of the arts is a 40,000 square foot building located in the heart of downtown—The Lawrence Arts Center. Originally created in 1974, the center, in partnership with the City of Lawrence, was built in 2002. The building cost \$7.25M to build; \$4.25M was through city issued bonds, and a fundraising committee raising the remaining \$3M¹². Today, the facility is owned by the City of Lawrence and leased to the center, a 501(c)3 nonprofit. The City maintains the exterior of the building and contributes to interior maintenance. It also pays all utilities and service contracts and contributes \$30,000 toward scholarships for low-income residents¹³.

Today, the center welcomes 200,000 visitors annually, hosts 10,000 students, and employs more than 120 teaching artists. Their operating budget is approximately \$3M, with revenue coming from membership, donations, grants, tuition and fees, gallery sales, and facility rentals.

CURRENT FACILITIES

- | | |
|---|--|
| <input type="checkbox"/> 3 exhibition galleries | <input type="checkbox"/> Metals Studio with enameling and forming equipment |
| <input type="checkbox"/> 300-seat main stage theater with set building area | <input type="checkbox"/> Printmaking Studio with letterpress, etching press, and silk screening facilities |
| <input type="checkbox"/> 100-seat Black Box Theatre | <input type="checkbox"/> Photography Studio with dark room and chemical supply |
| <input type="checkbox"/> 2 dance studios | <input type="checkbox"/> Painting & Drawing Studios with easels and supplies |
| <input type="checkbox"/> 2 arts-based early education classrooms for arts-based preschool and kindergarten programs | <input type="checkbox"/> Two permanent artist-in-residence offices |
| <input type="checkbox"/> Children's outdoor play and garden space | <input type="checkbox"/> Staff offices and meeting space |
| <input type="checkbox"/> Ceramics Studio with kilns, wheels, mills, slab roller, and materials | |
| <input type="checkbox"/> Digital Media Lab with 10 Mac computers with design and production software and printers | |

From the Lawrence Public Library to Theatre Lawrence, the Lawrence Arts Center, VanGo, Lawrence Creates Makerspace and private maker-spaces and studios, and public recreational facilities—not to mention KU and Haskell—this city of 90,000 is served well.

- BUILDING ON LAWRENCE'S CREATIVE CAPITAL:
A CITY-WIDE CULTURAL PLAN FOR LAWRENCE, KANSAS

THE LAWRENCE ARTS CENTER



300-SEAT MAIN THEATER



SET-BUILDING AREA



ONE OF TWO DANCE STUDIOS



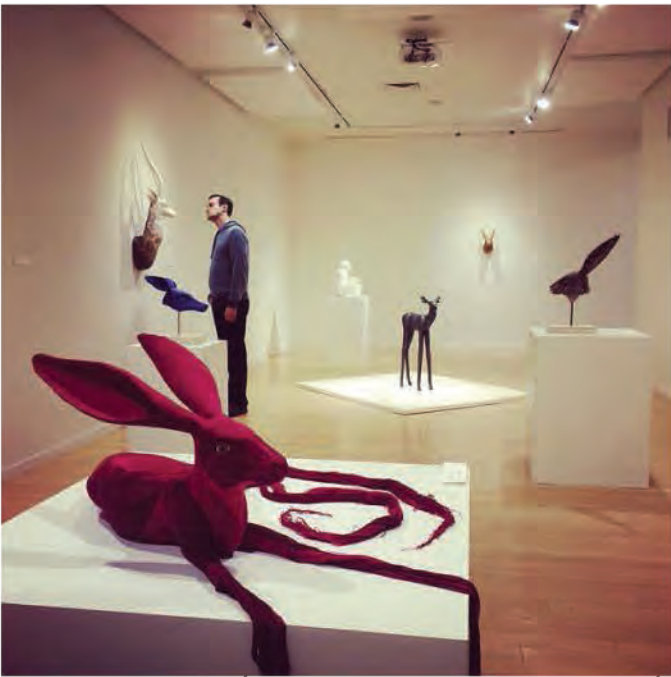
100-SEAT BLACK BOX THEATER



ARTS-BASED KINDERGARTEN



OUTDOOR PLAY/CREATE SPACE AND GARDEN



ONE OF THREE GALLERIES



STREET-FRONT GALLERY



CERAMICS STUDIO



GAS KILN AND SPRAY BOOTH

ELECTRIC KILNS



METALS/JEWELRY STUDIO





CLASS ROOM



ONE OF TWO ARTIST-IN-RESIDENCE OFFICES



DARK ROOM



PRINTMAKING STUDIO



SCREEN-PRINTING STUDIO

According to Grantmakers in the Arts, a national network of private, public and corporate arts funders, to compete for workers and businesses, municipal and county governments have increased direct expenditures on the arts each year since the 2008 Recession. In the 2013 Ewing Marion Kaufmann Cultural Entrepreneur study, Anne Markusen, director of the Arts Economy Initiative and the Project on Regional and Industrial Economics, at the University of Minnesota's Humphrey School of Public Affairs, wrote, "Since the Great Recession, North American mayors and city councils have boosted investments in arts and culture to improve the quality of life, to attract residents, managers and workers, and to welcome visitors. **Many city leaders are newly aware that artists bring income into the city, improve the performance of area businesses and creative industries, and directly create new businesses and jobs.**" Arts organizations and artists are a vital part of the economic systems of cities that know how to attract and retain businesses.

- ATTRACTING ARTISTS TO COMMUNITIES ESSENTIAL TO SUCCESS
LAWRENCE BUSINESS MAGAZINE, SEPTEMBER 2016

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