Report to the Dalton-Whitfield Archway Partnership Executive Committee on Arts Councils

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June 6, 2012
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Executive Summary

Per a request from the Archway Partnership in Dalton, Georgia this report presents research on arts councils operating primarily in Georgia, although two out-of-state councils were also included in this study. The researchers were initially tasked with identifying arts councils and consortiums and interviewing representatives on the range of projects and programs they had undertaken in their community. The research evolved to focus on the structure of the arts councils and best practices for accomplishing initiatives to benefit the community.

Arts councils in Georgia were identified using the Foundation Center database, which compiles information on private foundations including their areas of interest and giving history. In collaboration with representatives from the Dalton-Whitfield Archway Arts and Culture Issue Work Group and the Archway Professional, a questionnaire was developed for use during interviews with arts council representatives. Interviews were then conducted by phone and e-mail and supplemented with web-based research. Research focused on the following arts councils:

- Fulton County Arts Council (Atlanta, GA)
- Conyers-Rockdale Council for the Arts (Conyers, GA)
- Cultural Arts Council of Douglasville (Douglasville, GA)
- Hudgens Center for the Arts- formerly Gwinnett Council for the Arts (Duluth, GA)
- Arts and Education Council of Chattanooga (Chattanooga, TN)
- Nevada Council for the Arts (Carter City, NV)

Additionally, the researcher briefly reviewed scholarly articles to identify best practices for partnership and collective impact initiatives. Collective impact initiatives bring together a variety of organizations and sectors within a community to achieve a desired result. The proposed Dalton Arts Council can be considered a collective impact initiative. While such initiatives can amplify the impact of individual organizations, they can be challenging since the goals and priorities of individual partners may not closely align with the overall goals or some of the tactics of the larger group. Scholarly articles reviewed for this report provide some insight into the characteristics and processes of successful collective initiatives.

This report summarizes web-based research, information collected during interviews with arts council representatives, and scholarly perspectives on collective action problems. It also synthesizes this information to highlight lessons learned and recommendations for consideration by the Executive Committee and the Arts and Culture Issue Work Group. Based on this research we recommend that:

1. The Executive Committee confirms its commitment to arts and culture as a strategy for economic development in Dalton-Whitfield County.
2. The Executive Committee identifies potential Arts Council members from a variety of sectors and professional backgrounds who value the arts and are committed to leveraging arts and culture to achieve sustainable economic growth in the community.
3. The Arts Council, with input from local members of the arts community, identifies and recommends to the Executive Committee tactics to leverage arts and culture to achieve sustainable economic growth in Dalton.

4. The Arts Council communicates, implements and measures the outcome of tactics approved by the Executive Committee.
Comparative Analysis of Art Councils

Table 1 summarizes information gathered on the six arts councils researched for this report. More detailed information on each of the organizations is provided in the organizational profiles and interview transcripts included as appendices to this report. A review of the information compiled in Table 1 reveals several trends. For example, the majority of the arts councils researched for this report:

- Have a legal status that aligns with their mission:
  - Traditional arts councils (e.g. Nevada and Fulton) that exist to promote the arts and support other local arts organizations are public entities.
  - Arts Councils focused on projects and programming have 501 (c)(3) status.

- Are not member organizations (they are not comprised of local member arts organizations).

- Have a governance structure that adheres to best practices in non-profit Board composition (e.g. Council Boards include members with legal, financial/accounting expertise as well as representatives from the business and philanthropic communities).

- Have revenue streams that align with their mission:
  - Traditional arts councils (e.g. Nevada and Fulton) that exist to promote the arts and support other local arts organizations function primarily as re-granters and receive a significant amount of local and state government funding.
  - Arts Councils focused on projects and programming have more diverse revenue streams (e.g. government, foundation, individual donations, membership, earned revenue, etc.) that is used to provide direct services to the community.

- Have facilities that align with their mission:
  - Councils that focus on re-granting and capacity building (e.g. Nevada and Fulton) share, borrow or lease space for offices, conferences, events, etc.
  - Arts Councils focused on projects and programming own or lease office, exhibition, performance, classroom space as needed to implement their programs.
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<thead>
<tr>
<th>Council or Consortium</th>
<th>Founded</th>
<th>Members</th>
<th>Funding</th>
<th>Facilities</th>
<th>Projects and Programs</th>
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</thead>
</table>
| **Name:** Fulton Arts Council  
Website: www.fultonarts.org  
Address 1: 141 Pryor St SW # 2030  
Address 2: Atlanta, GA 30303  
Phone: (404) 612-5780 | 1979 | Arts: 3 (2 also counted under business)  
Accounting/Finance: 1  
Business: 4 (2 also counted under arts)  
Law: 1  
Communications/PR: 1  
Education/Social Work: 2  
Politician/Community Leader: 1  
Other/Unknown: 3 | Government agency: the Fulton County Arts Council is funded by local government as well as fee-for-service programs. The Council re-grants public funds to local arts organizations and artist collectives through grants and contracts, and administers programs that provide arts programming to local citizens. | • Abernathy Arts Center  
• John's Creek Arts Center  
• South Fulton Arts Center  
• West End Arts Center  
• Wolf Creek Amphitheatre-performance venue  
• Southwest Arts Center  
• Visual Arts Center | • Ninth Annual Uncommon Threads (quilt exhibition)  
• GA Artists: A Juried Reception  
• A Night of Choreography with Juel D. Lane and Friends  
• Funk Fest 2012  
• Traveling Souls, Hispanic Heritage Month Celebration  
• Art at Work: summer art and work training for teens  
• Public Art Program  
• Artist Resources |
| **Name:** Conyers-Rockdale Council for the Arts  
Website: www.conyersarts.org  
Address 1: PO Box 852  
Address 2: Conyers, GA 30012  
Phone: 770-922-3143 | 1989 | Artists/Arts Org: 1  
Accounting/Finance: 3  
Business: 2  
Law: 1  
Communications/PR: 0  
Education/Social Work: 1  
Politician/Community Leader: 0  
Foundation/Philanthropist: 0  
Other/Unknown: 1 | 501 (c) (3) status - government (city and county), donations, 5K Fundraiser, playbill ads, grants (GCA, Community Foundation of Greater Atlanta, General Mills, etc. see logos on website) | • Center Street Arts  
• Rockdale Auditorium  
• Olde Town Pavilion  
• Edwards Middle School Theatre series, Music series, Programs for Families and children including Arts Smart Summer Enrichment Program, Summer Drama Camp and Preschool Pops |
| **Name:** Cultural Arts Council of Douglasville  
Website: www.artsdouglas.org  
Address 1: P.O. Box 2018  
Address 2: Douglasville, GA 30133  
Phone: 770-949-2787 (ARTS) | 1986 | Arts: 1  
Accounting/Finance: 0  
Business: 6  
Law: 0  
Communications/PR: 0  
Education/Social Work: 1  
Politician/Community Leader: 6  
Foundation/Philanthropist: 0  
Other/Unknown: 2 | 501 (c) (3) status - government, donations, Taste of Douglasville Fundraiser, corporate sponsorship (see logos on website) | • Roberts-Mozeley House  
• Public venues (e.g. schools, O'Neal Plaza)  
• Visual Arts - art on loan, gallery exhibitions  
• Arts Education – vocal and instrumental music lessons, dance, specialty workshops, spring break camp, school based programming, community mural project  
• Literary Arts - poetry readings, culture exchanges, writers group, literary festival, Mad Hatters Tea Party- literary festival for kids  
• Music Performances  
• Festivals and Community Outreach – Kings Day and Dia de los Reyes |
| **Name:** Gwinnett Council for the Arts  
Website: www.thehudgens.org  
Address 1: 6400 Sugarloaf Parkway  
Address 2: Duluth, GA 30097  
Phone: 770-623-5577 | 1981 | Arts: 1  
Accounting/Finance: 0  
Business: 4  
Law: 2  
Communications/PR: 2  
Education/Social Work: 1  
Politician/Community Leader: 1  
Foundation/Philanthropist: 5  
Other/Unknown: 0 | 501 (c) (3) status - membership, individual donations, corporations and foundations. No county funding. | Hudgens Center for the Arts:  
- Galleries  
- Children's Art Museum  
- Sculpture garden  
- Studios/Classrooms  
- Grand hall  
- Exhibitions: Drawn from Athens features Athens-area artists, The Hudgen's Juried Members Exhibition  
- Events: Free Family Day  
- Summer Art Camps  
- Adult Classes: Korean Language Painting Classes, Intro to Photoshop, Creative Drawing and Painting  
- Children's Classes: Exploring Art Media, Basic Drawing and Cartooning, Acrylic Painting |
# Table 1: Comparison of Arts Councils (cont.)

<table>
<thead>
<tr>
<th>Council or Consortium</th>
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<th>Members</th>
<th>Funding</th>
<th>Facilities</th>
<th>Projects and Programs</th>
</tr>
</thead>
</table>
| **Name:** The Arts and Education Council of Chattanooga  
**Website:** www.artsedcouncil.org  
**Address 1:** 3069 S. Broad St. Ste. 2  
**Address 2:** Chattanooga, TN 37408  
**Phone:** (423) 267-1218 | 1952 | Arts: 4  
Accounting/Finance: 2  
Law: 1  
Communications/PR: 2  
Education/Social Work: 2  
Politician/Community Leader: 1  
Foundation/Philanthropist: 1  
Other/Unknown: 0 | 501 (c) (3) status  
grants including those from local foundations, individual donations, corporate sponsorship, and earned revenue. | • Offices  
• Public venues (parks, schools, etc.)  
• Private venues for conferences and screenings (e.g. Majestic Theatre, Tivoli Theatre) | • Conference on Southern Literature  
• Literacy outreach  
• Chattanooga Festival of Writers  
• Culture Fest  
• Theatre Express  
• Back Row Film Series  
• Independent Film Series  
• Current affairs television programs “Point of View” and “First View” |
| **Name:** Nevada Arts Council  
**Website:** nac.nevadaculture.org  
**Address 1:** 716 North Carson Street, Suite A  
**Address 2:** Carson City, NV 89701  
**Phone:** 775-687-6680 | 1959 | Arts: 3  
Accounting/Finance: 0  
Business: 1  
Law: 0  
Communications/PR: 0  
Education/Social Work: 1  
Politician/Community Leader: 4  
Foundation/Philanthropist: 0  
Other/Unknown: 0 | Government agency: The Nevada Arts Council is a Division of the Department of Tourism and Cultural Affairs and is government funded. It provides financial support to artists, arts organizations and arts programs and events in Nevada through grants and contracts. Additionally, it builds the capacity of arts organizations in the state. | N/A | • Programs: Artist Services, Arts Learning, Community Development Program, Folk Life Program, Governor’s Arts Awards  
• Grants: Artists, Educators, Organizations  
• Publications: Folk life, Arts Education, Travelling Exhibit Guides, Poetry Outloud  
• Resource Center: Individuals, Organizations, Educators and Schools, ACCESSibility Matters |
Overview of Collective Action Research

In her article, “The Reality Underneath the Buzz of Partnerships,” Francie Ostrower examines the potential pitfalls of collaboration between non-profit arts organizations. In her research for the book, Ostrower, “repeatedly came across cases in which partnerships’ realities did not coincide with their intended goals.” Partnerships and collaborations amongst non-profits in the same field are often touted by funders as a means of achieving cultural-participation goals, increase efficiency and build organizational capacity and networks. Ostrower found, however, that partnerships often fell short of expectations in achieving these objectives. Collaboration, she states, “are costly both in terms of time and money, and experience shows again and again that they are a poor strategy for reducing costs.” As they spend time and energy on activities required to successfully execute collaborative efforts, non-profit staff members may be pulled away from activities central to their mission.

For collaborations with a fundraising component, there is also an inherent conflict of interest for participating organizations. Will organizational leaders use their time and leverage their relationships to fundraise for their organization or the collaboration? Such conflicts of interest can also lead to distrust amongst collaborative partners potentially undermining a collaborative effort before it begins. It is therefore worthwhile to explore alternatives to traditional collaborations that tend to pull together partners from similar fields (e.g. the arts) in the same sector (e.g. non-profit); cross-sector collaborations models such as the Archway Partnership may be more successful at overcoming issues related to conflicts of interest.

In their article “Collective Impact,” Kania and Kramer define collective impact as the commitment of a group of important actors from different sectors to a common agenda for solving a specific problem. Collective impact efforts are springing up across the United States as actors from the public, private and non-profit sectors come together to address such issues as educational achievement, teen binge drinking, and river conservation. Advantages of “Collective Impact” over “Isolated Impact” (that of one organization or a single sector) are summarized in Table 2, taken directly from Hanleybrown, Kania and Kramer’s article.

Table 2: Isolated Impact vs. Collective Impact

<table>
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<tr>
<th>Isolated Impact</th>
<th>Collective Impact</th>
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<tr>
<td>➢ Funders select individual grantees that offer the most promising solutions</td>
<td>➢ Funders and implementers understand that problems and their solutions arise from the interaction of many organizations within a larger system</td>
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<tr>
<td>➢ Nonprofits work separately and compete to produce the greatest independent impact</td>
<td>➢ Progress depends on working toward the same goal and measuring the same things</td>
</tr>
<tr>
<td>➢ Evaluation attempts to isolate a particular organization’s impact</td>
<td>➢ Large sector impact depends on increasing core-sector alignment and learning among many organizations</td>
</tr>
<tr>
<td>➢ Large scale change is assumed to depend on scaling a single organization</td>
<td>➢ Corporate and government actors are essential partners</td>
</tr>
<tr>
<td>➢ Corporate and government sectors are often disconnected from the efforts of foundations and nonprofits</td>
<td>➢ Organizations actively coordinate their actions and lessons learned</td>
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</tbody>
</table>
Based on the definition of collective impact cited above one could view Archway’s work in Dalton-Whitfield as a collective impact effort aimed at fostering diversified and sustainable economic growth in the community. Stimulating a vibrant local arts and culture scene thus becomes a strategy to achieving the broader goal of economic development. In order to leverage arts and culture as a strategy for economic development, however, the group focused on the implementation of this strategy (i.e. the Arts and Culture Issue Work Group) needs to represent a diverse spectrum of sectors and experiences, or the group risks degenerating back into the isolated impact described in Table 2.
Lessons Learned & Recommendations

Composition of Arts Council
Currently, the Archway Arts and Culture Issue Work Group is composed almost entirely of artists and representatives from local arts organizations. To date the Group has struggled to identify common goals and action steps. Research conducted for this report suggests that a best practice is to populate arts councils with representatives from the public, private and non-profit sectors who understand the value of the arts in their community. It may therefore be necessary to identify Arts Council members from the public, private and non-profit sectors who are committed to leveraging the power of arts and culture to stimulate and sustain economic development. While arts organizations can play a vital role in advising arts councils, implementing programs, and from time to time, serving on the council, research suggests that it is ineffective to populate an arts council entirely with artists and representatives of arts organizations.

Role and Goals of Arts Council
The researcher assumes that the ultimate goal of Archway’s work with Dalton-Whitfield was to foster sustainable economic growth. With this in mind, research into best practices for collective impact reveals that in order for the Arts and Culture Issue Work Group to play an effective role in this effort, objectives and measures need to be clarified. The interview with Mike Hillerby, who ran the Cabinet Department that oversees the Nevada Arts Council, and currently serves on the Nevada Commission for Cultural Affairs as well as the Board of Trustees for the NV Museum of Art and the Western States Arts Federation, further elucidated this point. In his experience, arts councils that did not clearly define their goals, especially in terms of fundraising, were more threatening and therefore less effective in working with other arts organizations, than those whose goals were clearly articulated. This role and goal clarification could be done at the Executive Committee level or delegated to the re-structured Arts Council, but in either case it should be a priority.

Possible Action Steps
Based on the analysis above, the following may provide a course of action going forward:
1. The Executive Committee confirms its commitment to arts and culture as a strategy for economic development in Dalton-Whitfield County.
2. The Executive Committee identifies potential Arts Council members from a variety of sectors and professional backgrounds who value the arts and are committed to leveraging arts and culture to achieve sustainable economic growth in the community.
3. The Arts Council, with input from local members of the arts community, identifies and recommends to the Executive Committee tactics to leverage arts and culture to achieve sustainable economic growth in Dalton.
4. The Arts Council communicates, implements and measures outcomes of tactics approved by the Executive Committee.
References


Fulton County Arts Council
Atlanta, GA
www.fultonarts.org

Mission
We believe the arts are essential to the quality of life of our citizens and to the economic and social health of our communities. The mission of the Fulton County Department of Arts and Culture is to insure all citizens’ access to the arts.

History
In 1979, the Fulton County Board of Commissioners established the Fulton County Arts Council to enhance the quality of life of Fulton County residents. The Fulton County Arts Council and the Fulton County Department of Arts & Culture serves as Fulton County’s funding agency to support cultural programs and the agency which provides services to Fulton County based nonprofit arts organizations and Fulton County residents.

Facilities
- Abernathy Arts Center
- John’s Creek Arts Center
- South Fulton Arts Center
- West End Arts Center
- Wolf Creek Amphitheatre- performance venue
- Southwest Arts Center- Visual Arts Center

Sample of Programs
- Ninth Annual Uncommon Threads (quilt exhibition)
- GA Artists: A Juried Reception
- A Night of Choreography with Juel D. Lane and Friends
- Funk Fest 2012
- Traveling Souls, Hispanic Heritage Month Celebration
- Art at Work: summer art and work training for teens
- Public Art Program
• Artist Resources

**Arts Council Composition**
The 15-member Arts Council, appointed by the Board of Commissioners, advises Commissioners on arts and cultural related policy. Each commissioner appoints two members for two-year rotating terms.

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<th>Category</th>
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**Interview**

The researcher was unable to interview a council representative as the organization was in the midst of a leadership transition during the development of this report.
Conyers/Rockdale Council for the Arts
Conyers, GA
www.conyersarts.org

Mission
The mission of the Conyers/Rockdale Council for the Arts is to make the arts an integral part of community development through accessibility to, advocacy for, and promotion of the arts and artists.

History
In 1989 the Conyers/Rockdale Council for the Arts was established in an effort to enhance the cultural offerings in Rockdale County. In subsequent years, the organization has continued to provide a variety of quality arts programs.

In 1995 the organization received a donation of stock which was designated toward the purchase of a building in the historic "Olde Town" area of Conyers. In October of 2000 the facility opened to the public. In March of 2001, the building, located at 910 Center Street, was officially named Center Street Arts. This facility is now the home of the Conyers/Rockdale Council for the Arts and houses a 99-seat black box theatre and offices.

In 2000 Rockdale County purchased the First Baptist Church complex, located at 903 Main Street, for use as office and performance space. The arts council is building a program of events conducive to this space. The newly named Rockdale Auditorium has been used to present the Preschool Pops Series as well as other events.

Facilities
- Center Street Arts
- Rockdale Auditorium
- Olde Town Pavilion
- Edwards Middle School

Sample of Programs
- Theatre Series
- Music Series
- Art Smart Summer Enrichment Program
- Summer Drama Camp
- Preschool Pops
Arts Council Composition
The Arts Council is not comprised of member agencies/organizations although the Council does make an effort to reach out to local arts agencies and has good relationships for the most part. In fact, most of the teachers of the arts programs belong to the other organizations making these programs mutually beneficial.

The Council has three staff members: an Executive Director, an administrative assistant, and a bookkeeper. There 9 or 10 members on the Board of Directors. The Council looks for professionals from a variety of fields when filling roles, such as bankers and lawyers, as well as artists.

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<td>Other/ Unknown</td>
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Interview
Name: Jennifer Baker
Title & Organization: Administrative Assistant, Conyers-Rockdale Council for the Arts
Role on Art Council: Staff
Phone: 770-922-3143
E-mail: information@conyersarts.org

Please tell me a little about The Conyers/Rockdale Council for the Arts:

“The mission of the Conyers/Rockdale Council for the Arts is to make the arts an integral part of community development through accessibility to, advocacy for, and promotion of the arts and artists.

The arts council's vision is to be a partner in building a community enriched by the arts - providing opportunities for community involvement and participation in the arts for all our citizens; to celebrate our diversity and to encourage a balanced quality of life.”

How and why did the council first come into existence? How long has it been in existence?

In 1989 the Conyers/Rockdale Council for the Arts was established in an effort to enhance the cultural offerings in Rockdale County. In subsequent years, the organization has continued to provide a variety of quality arts programs.

In 1995 the organization received a donation of stock which was designated toward the purchase of a building in the historic "Olde Town" area of Conyers. In October of 2000 the facility opened to the public. In March of 2001, the building, located at 910 Center Street, was officially named Center Street Arts. This facility is now the home of the Conyers/Rockdale Council for the Arts and houses a 99-seat black box theatre and offices.

In 2000 Rockdale County purchased the First Baptist Church complex for use as much needed office space, but made a decision to leave the sanctuary as a performing space. The arts council has begun to build a program of events in that space.

The newly named Rockdale Auditorium has wonderful acoustics and ample seating. The council presents the Preschool Pops Series here as well as other events. It is located at 903 Main Street.

Please tell me about the members of the council.

The Council does not have member agencies, however, they do try to reach out to local arts agencies and have good relationships for the most part. In fact, most of the teachers of the arts programs belong to the other organizations (benefitting both parties).

The Council has three staff members: an Executive Director, an administrative assistant, and a bookkeeper.

There 9 or 10 members on the Board of Directors. The Council looks for professionals from a variety of fields when filling roles, such as bankers and lawyers, as well as artists.

Please tell me about some of the projects and programs that council has undertaken. What were they? Would you say that they achieved their goals? Why or why not?

The Council feels that the overall quality of the programs it offers is quite good, but that attendance has been down since the economy went sour.
Theatre Series

- Depot Players Community Theatre
- Variety of theatrical and musical productions

Music Series:

- CRCA Concerts: Range of concert opportunities for community from intimate concert experience at Center Street Arts, the 83 seat black box theater, to outdoor concerts in the Olde Town Pavilion.
- Elks Aidmore Music Festival: Blues, jazz, and soul music.

Family and Children Programs:

- ArtSmart: A Summer Arts Enrichment Program for 6-14 year olds. The 2012 ArtSmart Camp will be held on Monday through Thursday from 8:30am - 3:30pm. The camp offers students the opportunity to learn about different types of art. Tuition is $125 for current donors of the Arts Council and $150 for non-donors. Tuition includes all supplies, daily snacks and a pizza party on Thursday. Campers are asked to bring lunch Monday - Wednesday. Classes are filled on a first-come, first-served basis. Registrations before May 15th receive 10% off.
- Summer Drama Camp: Acting, singing, and movement program for rising 3rd graders to college age. Each student has the opportunity to improve in all three disciplines and participate in a performance. Tuition is $125 for the entire two week camp.
- Preschool Pops: An enrichment program featuring music, theater, and story-telling for 3-5 year olds
  - David Stephens "The Adventures of the Gingerbread Man"
  - Wendy Bennett "Alphabet Soup Seconds"
  - Scott Douglas "Shake, Rattle, and Roll"
  - Mama Koku "Seven Continents, Seven Stories"

Does the council receive funding from any sources? Government, private foundations, individuals? How much would you estimate the Council is able to fundraise on an annual basis?

The Council receives city funding annually. Additionally, the Council used to receive $30,000 in county funds, but those were just cut.

The Community Foundation for Greater Atlanta provided the Council with three grants in 2010 (two for $17,800 and one for $22,500). It also receives small grants from such companies as General Mills.

The Council puts on an annual 5K fundraiser. This year, it will hold a Beatles Tribute Concert to raise funds, which is more in line with the types of fundraisers it hopes to do more of (arts-based).

Other art council members sometimes mention how challenging it can be to bring different people together to partner and collaborate. Can you relate to this experience at all? In what ways?

Orrin Norris was one of the original members of the Council and could provide more insight into this line of inquiry.

Around 1984 – 1985, the Chamber of Commerce began pushing for an Arts Alliance to increase the area’s art programming, as those on the Chamber believed it would be important to economic development. The Chamber sponsored the organization without providing any funding, but individual corporations provided some initial funds.
Cultural Arts Council of Douglasville
Douglasville, GA
www.artsdouglas.org

Mission
The mission of the Cultural Arts Council in Douglasville & Douglas County is to nurture, guide and stimulate the enjoyment of and participation in the arts among Douglas County residents and visitors by providing an atmosphere conducive to the arts, broadening the spectrum of quality exhibits and performances available to the community, and fostering individual interactions with the arts through a wide range of satellite groups.

History
The Council was established in 1986 with the support of the mayor and his community service director who worked with a group of visionary citizens to set up the arts council. The council was set up as a nonprofit and a core group of 12 people came on as the first board.

For the first 5 years there were many different directors without organization or clear goals. Nevertheless, over time, the Council acquired several historic homes to use as gallery and class space.

The next director was there for 10 years and institutionalized the operations, worked with the Board to set up programs, developed staff projects, hosted events, did work during the Olympics, etc.

Laura Lieberman has served as the Executive Director for the last 10 years. Under Lieberman’s leadership the Council expanded to take over a building next door for more classes and programs, streamlined exhibits from 12 to 6 a year, established an art on loan program, did a 60 ft long mural with tiles decorated by hundreds of people in the community, and developed a full scale music performance program in partnership with Kennesaw State University.
Facilities
- Roberts-Mozley House
- Public venues (e.g. schools, O’Neal Plaza)

Sample of Programs
- Visual Arts- art on loan, gallery exhibitions
- Arts Education – vocal and instrumental music lessons, dance, specialty workshops, spring break camp, school based programming, community mural project
- Literary Arts - poetry readings, culture exchanges, writers group, literary festival, Mad Hatters Tea Party - literary festival for kids
- Music Performances
- Festivals and Community Outreach – Kings Day and Dia de los Reyes
- Fundraisers - Taste of Douglasville, GALA, Chili cook-off

Arts Council Composition

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Interview
Name: Laura Lieberman
Title & Organization: Executive Director, Cultural Arts Council of Douglasville
Phone: 770-949-2787
E-mail: culturedirector@earthlink.net

Please tell me a little about the Cultural Arts Council of Douglasville. How and why did the council first come into existence? How long has it been in existence?

The arts council was established in 1986, so it has been around for 25 years. The current Executive Director has been there for 10 years. When the council was established, the mayor of Douglasville was very supportive of the arts; his community service director was also involved with the arts. They worked with a group of visionary citizens and helped to support and set up the arts council. The council was set up as a nonprofit and a core group of 12 people came on as the first board.

For the first 5 years there were many different directors without organization or clear goals. One of the founding board members helped them to secure a loan to purchase an historic house for around $180,000 – a classic two story house that was built by Confederate colonel in 1901 and served as home to 3 mayors. The house was renovated and turned into an arts center. The Council then worked to get the house on the national historic registry. From here the group evolved into a historic preservation commission focused on historic preservation in the city. They now use this space as a gallery, for art classes and programs, and as a revenue generator (facility is rented out for special events/weddings on the weekends).

The next director was there for 10 years and institutionalized the operations, worked with the Board to set up programs, developed staff projects, hosted events, did work during the Olympics, etc.

Laura Liberman, the current director, further developed this basic structure using her background in program and fund development. The Council expanded to a building next door in order to have space for more classes and programs; streamlined exhibitions from hosting 6 to 12 exhibits a year; established an art on loan program with major sponsors including ex-county commissioners, businesses, etc; created a 60 ft long mural with tiles decorated by hundreds of people; and developed a full scale music performance program in partnership with Kennesaw State University with free concerts in the historic downtown area in May - September, small chamber music series in the house, and performances at receptions and events.

Please tell me about the members of the council. Who are they? How were they identified or selected? Is there an organizational structure? Coordinator? Committees?

The council has 3 part time and 2 full time staff. The Board consists of up to 20 people with 2 appointed, one by the mayor/city council and one by the county commission. Informally they have always had a senior administrator from the school system as a member of the Board. Committees include an executive committee, finance committee, gallery committee, arts education committee, programming committee and fundraising committee.

When considering Board composition, the arts council thinks about who represents the diversity of the community (age, ethnic, cultural diversity). The Board currently includes teaching artists, professional artists, 2-3 native Spanish speakers, someone from the school system, 5 African-Americans, professors, etc.
Please tell me about some of the projects and programs that council has undertaken. What were they? Would you say that they achieved their goals? Why or why not?

Programming reached its zenith in height in 2009 when the council served 55,000 people and 15,000 students.

Visual Arts- 12 gallery exhibits each year and art on loan program.

**Arts Education** - regular arts education for children and adults includes
- music lessons (voice and piano),
- dance (tweens and teens)
- specialty workshops
- spring break camp in partnership with county parks and recreation department
- summer camps in partnership with city parks and recreation dept.

The Council had extensive school based programming but lost 90% of funding from the Georgia Council for the Arts (from $27,000 to $2700). They would do 2-3 programs for elementary schools, a program for middle school and 2 programs for high schools. Programs were organized in rotation, so every 3 years every school would become the base of operations for the program while 2 other schools would have visiting artists.

The Council currently has an arts afterschool program that has 5 residencies a year (e.g. dance, printmaking, drawing, etc.) paid for through corporate sponsorships. The council often cites a report from the President’s Commission on Arts and Culture that showed that children who do not have exposure to a full range of activities benefit the most from arts education - longitudinal studies show that if you take the lowest socioeconomic status of children and give them arts education they begin to perform just as well as their academically achieving peers.

**Literary Arts** –
- specialized but high profile poetry readings by “cowboy poets” (some of whom are actual cowboys, some of whom are following an aesthetic tradition) have attracted 2000 people
- community theater groups
- culture exchanges
- writer’s groups.

FAME (Friends of Arts and Music Education) hosts local writers/poets for open house events and organizes a literary festival with a reception, exhibitions, writers’ workshops, symposium for participants, ice cream social, featured authors who read for the public, and a send off keynote. Symposium had 5 writers, one from NY, one from FL, others from GA and 150 participants. Institutions for higher learning sponsored the event and all sponsors were given scholarships for students to attend the festival based on their level of sponsorship.

**Festivals and Community Outreach** –
- There were no non-church related events for native Spanish speakers, so the arts council began hosting Kings Day and Dia de los Reyes celebrations
- Mad Hatters Tea Party in March for 2-9 year olds, dress up, pictures taken with the white rabbit, games, food, readings, tea party - literary festival for kids
Fundraisers –

- Taste of Douglasville in May with 12-14,000 people, local arts and craft vendors, and other vendors (exercise, dance programs, summer camps, public health, etc), musicians, and restaurants, face painting, dance; makes around $50,000
- GALA to thank and honor volunteers, nice dinner with a good band
- Chili cook-off

Please tell me about some of the projects and programs that council has undertaken. What were they? Would you say that they achieved their goals? Why or why not?

See above for more detailed description of projects. Yes, in general council projects have reached their goals, but some programs have been altered due to long-term strategic goals and funding cuts. Ideally, the council has 2-3 full-time staff so that everyone is not burnt out.

Does the council receive funding from any sources? Government, private foundations, individuals? How much would you estimate the Council is able to fundraise on an annual basis?

Ideally funding for the council would be ⅓ public, ⅓ contributed - sponsors, donors, and ⅓ earned. The council currently has to raise most of its income through earned revenue and individuals contributions because there are not many private foundations in the community. The organization’s biggest corporate sponsors have been the local power company, hospitals and schools. The council has an overall budget of 400,000 that includes 75,000 in-kind services; other than in-kind, about 40% of the council’s revenue is earned and 35% is contributed. The largest fundraising obstacle for the council has been the recent extreme cuts to public arts funding.

Other art council members sometimes mention how challenging it can be to bring different people together to partner and collaborate. Can you relate to this experience at all? In what ways?

This has not been a major issue for this group. The council recently had a project fall through with a partnership with the library because of a personality conflict. This is where a board can be tremendously effective; having a board member who is a member of rotary or another influential organization will help to smooth out partnerships and collaborations. Board members from city council will understand the organization and can be advocates in the community. It is important to have a board made up of old timers who understand the heart of the community and also newcomers so that can bring different experiences.
Gwinnett Council for the Arts
Duluth, GA
www.thehudgens.org

Mission
The Hudgens is committed to bringing superior arts programming to the Gwinnett community.

History
Since its organization in 1981, the Jacqueline Casey Hudgens Center for the Arts (formerly the Arts Council) has grown from a grassroots effort into a thriving center for the arts.

In 1983, the Board of Directors renovated the Council’s first home – the 2,000 sq ft Williams House in Lawrenceville.

In 1989, the Board and staff once again renovated a facility, this time the historic Lawrenceville Post Office, which provided a ‘spacious’ 7,000 sq ft building and served the Council until 1993, when the Council moved to the new Jacqueline Casey Hudgens Center for the Arts at the Gwinnett Center.

The Arts Facility Authority leased the present site, adjacent to Gwinnett Center, in 1991. Operated by the Arts Council and supported by generous grants and donations, the Fine Arts Center opened in 1992, the Al Weeks Sculpture Garden in 1993, and the Children's Art Museum in 2000.
The original 14,000 sq ft Hudgens Center for the Arts featured 4,000 sq ft of gallery space, a large education department, and an additional 28,000 sq ft comprising the Al Weeks Sculpture Garden, which graces the eastern side of the building.

Enormous commitment and energy was expended in raising private funds to build the Center and to create the accompanying endowment. In 2000, an additional 20,000 sq ft of galleries, classrooms and performance space was added to the Center, bringing it up to the current size and configuration. The Hudgens Center is the proud recipient of a 2012 Gwinnett Chamber of Commerce Pinnacle Non-Profit Small Business Award.

Facilities
- Hudgens Center for the Arts
  - Galleries
  - Children’s Art Zone
  - Sculpture garden
  - Studios/ Classrooms
  - Grand hall

Sample of Programs
- Drawn from Athens features Athens-area artists
- Summer Sk8 Skateboard designs
- The Hudgen’s Juried Members Exhibition
- Free Family Day
- Summer Art Camps
- Adult Classes: Korean Language Painting Classes, Intro to Photoshop, Creative Drawing and Paiting
- Children’s Classes: Exploring Art Media, Basic Drawing and Cartooning, Acrylic Painting

Arts Council Composition

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Notes
Interview

Name: Theresa Osborn
Title and Organization: Executive Director, The Hudgens (formerly Gwinnett Council for the Arts)
Role on Art Council: Staff
Phone: (770) 623-6002
E-mail: tosborn@thehudgens.org

Please tell me a little about the Cultural Arts Council of Gwinnett. How and why did the council first come into existence? How long has it been in existence?

The genesis of the arts council was a small group of women sitting around a kitchen table in Lawrenceville. They saw a void in the arts and created a non-profit organization to foster appreciation for the arts. The council was incorporated 1981. Although there are sixteen cities in Gwinnett, for first 10 years the organization operated in donated spaces solely in downtown Lawrenceville. The organization focused on lifting up all of the arts and organized exhibits and events.

By the late 1980’s, the organization had matured to the point where it needed a permanent home. The Board was able to secure a land lease for 50 years adjacent to a complex (convention center, performing arts, performing arena, etc.) that was in the process of being developed. The facility became part of the master plan for this development and was eventually named after the wife of one of the project’s major donors, Scott Hudgens.

In the 1990’s the organization became very self-focused, raising money to support its organizational efforts rather than those of others arts organizations. It still, however, was acting in the capacity of an arts council to select and distribute “grass roots” grants of under $2000 for projects and programs based in Gwinnett on behalf of Georgia Council for the Arts (GCA).

The Hudgens opened in 1993 with exhibit space, a sculpture garden and 4 classrooms. From 1993 to 2000, the organization secured additional funding to expand the space. While the organization was still managing the grass roots grants for GCS, for all intents and purposes it was not truly functioning as an arts council.

Theresa Osborn became interim director in 2008, and since then the organization has been reexamining everything they do. In 2009 GCA re-organized its grass-roots program. Prior to 2009 each county had an administrative agency which had discretion to award $20,000 in grants, 10% of which was allocated to the management organization for overhead. The Hudgens was the administrative agency for Gwinnett County. After 2009 this program went regional and the Hudgens opted not to apply to be a regional administrative agency because it was in the process of re-evaluating its role in the community. The organization had evolved from arts council to an arts institution. Several years ago the Board of the Hudgens voted to stop being an arts council and the organization changed its name to the Hudgens. Legally the organization is still an arts council but the county understands that it are not acting in that capacity.

From 2005-2006 there was no arts council in the community and this left a void. During this time the Chamber of Commerce created Partnership Gwinnett to bring all aspects of the county together to identify strengths and grow. Strength and Arts was formed out of this effort and began raising money. This initiative evolved into Art Works Gwinnett, and the organization eventually hired an Executive Director and for all practical purposes became the Gwinnett Arts Council. Art Works Gwinnett is focused on capacity building for non-profits; training them how to
market themselves, plans, share resources with the community etc. The Hudgens now partners with them.

**Please tell me about the members of the council. Who are they? How were they identified or selected? Is there an organizational structure? Coordinator? Committees?**

When the organization was still functioning as a council it had a Board and members (individuals and organizations). Members did not govern the organization, however. They paid dues, received benefits and attended an annual meeting. The Board was comprised of members who were selected to represent different sectors of the economy and the geographic diversity of Gwinnett.

Currently the Hudgens strives to maintain a Board that is diverse in background but does not necessarily represent the entire geographic area of Gwinnett. It is more important for the Hudgens to have a Board that can fundraise for the organization, so it is structured more like a non-profit Board.

**Please tell me about some of the projects and programs that council has undertaken. What were they? Would you say that they achieved their goals? Why or why not?**

When the organization were still functioning as a council it was focused primarily on raising community awareness of existing programs, coordinating programs (e.g. publishing a community calendar, etc.) and distributing funding to local arts organizations. It did not particularly focus on advocacy or capacity building.

The Hudgens now focuses on visual arts programming including exhibitions, classes, camps, curators’s talks, family days, managing a gift shop with local artists etc. in the facility, and coordinating community arts programming at schools, children’s shelters, etc. For example the Hudgens has an art therapy programs for cancer patients and caregivers, and as part of a homelessness to homeownership program. The organization also provides SMART scholarships for high school juniors.

**Does the council receive funding from any sources? Government, private foundations, individuals? How much would you estimate the Council is able to fundraise on an annual basis?**

In the past the council received GCA funding and support from individuals.

The organization currently earns about 50% through classes, rentals, memberships etc. and wants to bump this up even more. A few major donors contributed large sums to build the facility, and the organization also receives more limited grass-roots funding annually. The Hudgens is in the process of rebuilding the good-will that was lost when it switched over from being a council to an arts organization. Currently the Hudgens is very focused on marketing and fundraising since grants have really dried up and it does not receive county funding.

**How have you handled transition from council to “competing” arts organization?**

At first there was a lot of distrust within the local arts community. Shorty thereafter new leadership came on at the Board level and the organization began to rebuild bridges. Recently, the Executive Director Theresa Osborn was asked to be on Board of Art Works and she is considering it although she has already told the Executive Director os Art Works that she would not be able to do any fundraising for them. The Hudgens pays its membership dues and is involved with Art Works.

25
Osborn believes that the organization is handling things well and keeping its eyes on the long-term goal of developing everyone in the community. She also believes that in the future funders will support both organizations (the Hudgens and Art Works) rather than either/or.

From her perspective, arts councils need to have members who do not have a vested interest in advancing one particular arts organization. Conflict of interest should be minimized so that councils can function efficiently. Her ideal would be to create a board that believes in the value of the arts for the community, for economic development and for quality of life and is willing to fundraise around these issues.
The Arts and Education Council of Chattanooga
Chattanooga, TN
www.artsedcouncil.org

Mission
The Arts and Education Council (AEC) enriches the Chattanooga community by providing innovative, artistic experiences.

History
The AEC was founded in 1952 as the Adult Education Council. It was one of 12 pilot agencies founded by a Ford Foundation grant. In 1983, the organization changed its name to the Arts & Education Council to more accurately reflect its outreach in Chattanooga. The AEC is the only organization of the 12 still in existence.

In 2009, the AEC reached 70,000 people through these outreach initiatives. The AEC receives support from Allied Arts of Greater Chattanooga, the Tennessee Arts Commission, local and regional foundations, corporations, community and individual contributors.

Facilities
- Offices
- Public venues (parks, schools, etc.)
- Private venues for conferences and screenings (e.g. Majestic Theatre, Tivoli Theatre)
Sample of Programs
- Conference on Southern Literature
- Literacy outreach
- Chattanooga Festival of Writers
- Culture Fest
- TheatreExpress
- Back Row Film Series
- Independent Film Series
- Current affairs television programs "Point of View" and "First View."

Arts Council Composition

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Please tell me a little about the Arts and Education Council of Chattanooga. How and why did the council first come into existence? How long has it been in existence?

AEC was founded in 1952. It started as adult education council, mostly for enrichment and to increase the quality of life. They organized community dinners, brought in speakers, etc.

In the 1980s it became the arts and education council. At that point there was no arts council in the city, so the change was made to fill a need; there were museums but not many organizations were bringing in and promoting the arts.

Please tell me about the members of the council. Who are they? How were they identified or selected? Is there an organizational structure? Coordinator? Committees?

The Council has 3 staff and a board of directors with 24 members. There are committees for each program; most committees are populated with board members, but there are also non board members. Most board members were already involved in organization through one or more of our programs and then they joined the board. We have a working board; we depend on our board members for assistance in running everything. They are very hands-on, diverse board. They range in age from 20s up to retired in their 70s, although the average is in 40s-50s. We have a nominating committee to help keep our Board fresh; each member can serve 3 year-long terms and once these terms are up they can nominate a new member.

Please tell me about some of the projects and programs that council has undertaken. What were they? Would you say that they achieved their goals? Why or why not?

In the 1950’s, the Council started a television show called “Point of View” that still comes on every week.

We have an Independent Film Series, and conference on southern literature. The conference on southern literature is our signature event and is a partnership with the Fellowship for Southern Writers. The event takes place every other year, and is our largest event. Due to the partnership with the Fellowship, the council can bring in amazing writers for the conference, who in turn bring attract over 1000 participants from all over the country. This is a week-long conference. It also has an education-outreach component; writers visit schools and facilitate workshops for teachers while they are in town, and we also sponsor a competition for K-12 students with 5000 entries who are honored in a ceremony. The writers come and talk to the kids and present medals. Approximately 3000 people attend the awards ceremony.

Does the council receive funding from any sources? Government, private foundations, individuals? How much would you estimate the Council is able to fundraise on an annual basis?

We receive grants, individual donations, corporate sponsorship, and support from local foundations. The annual budget varies depending on whether or not the organization is hosting a conference that particular year. The annual
budget in conference year is between $400,000 and $500,000. We also have an annual campaign to raise donations and increase ticket sales, but most of our funding is through grants.

Other art council members sometimes mention how challenging it can be to bring different people together to partner and collaborate. Can you relate to this experience at all? In what ways?

Most of our programs rely on partnerships, so we are constantly reaching out to organizations and community groups to build and strengthen relationships. We try not to compete with other arts organizations; we were just part of a city-wide arts festival last week called “HATCH Fest” that brought a bunch of organizations together under the same umbrella. We all pooled together to have the 10 day festival, and every group was involved. We focus on their mission and work toward good of the whole community.
Mission
To enrich the cultural life of the state through leadership that preserves, supports, strengthens, and makes excellence in the arts accessible to all Nevadans.

History
- N/A

Facilities
- N/A

Sample of Programs
- **Programs**: Artist Services, Arts Learning, Community Development Program, Folklife Program, Governor’s Arts Awards
- **Grants**: Artists, Educators, Organizations
- **Publications**: Folklife, Arts Education, Travelling Exhibit Guides, Poetry Outloud
- **Resource Center**: Individuals, Organizations, Educators and Schools, ACCESSibility Matters

Arts Council Composition
The nine-member Board of the Nevada Arts Council (NAC) is appointed by the Governor of Nevada. Board members serve terms of four years and are selected for their knowledge of and experience in the arts, and to ensure geographic and ethnic representation of all areas of the state. The NAC Board advocates on behalf of the arts and arts education in Nevada, and promotes policies and viewpoints to benefit members of the creative industry and residents throughout the State of Nevada. The NAC Board attends meetings to receive public comment, to develop recommendations for cultural policies and priorities for the State of Nevada, and to approve grant allocations.
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Most important factors when starting an arts council:

1. Figure out what the scope of the council will be.

2. Be up front with would-be participating arts organizations about that scope.

   These organizations have most-likely heard horror stories about arts councils that started out with a limited scope and then began fundraising (taking donations away from the smaller organizations) because they want to be able to give out the grant money. They also tend to begin programming (creeping in on the organizations’ niche) and the organizations do not want to have to compete with the arts council.

   If this arts council will not be moving into those areas, that will help alleviate any pre-conceived notions. If they will be seeking out fundraising, the council should emphasize that organizing into a council will generally grow the fundraising pie available to everyone rather than shrink the dollars the organizations get now on their own.

3. The arts council must decide what they want their relationship to be with the city in terms of what they want to involvement to be: Do they want the city to make space available in the city hall, do they want money, do they need the city’s help with special events, etc.

Please tell me a little about the councils you have worked with. How and why did the council first come into existence? How long has it been in existence?

1. Nevada Arts Council began with the National Endowment of the Arts in the 60’s. It is a state agency that uses federal dollars, grants, and matching state funds to provide professional development support and help for local arts agencies and sometimes does programmatic work. It generally provides support for individual artists, especially those who are in rural areas or focus on art that deals with western heritage.

2. The Sierra Arts Agency is a local council that does some arts education, provides support for art teachers, helps find dedicated art space, helps individual artists, helps curate the city gallery, and became the owner of a building that they changed into artist loft space.

3. Reno is ARTown began as a way to market and organize local arts groups, but it has grown so much that now many local arts groups have problems with it. ARTown is able to bring in such big names that now people have to pay more and the local groups are getting bad spots on the calendar due to quality judgments (Friday night versus Monday night).

Please tell me about the members of the council. Who are they? How were they identified or selected?

1. The Nevada Arts Council is made up of Gubernatorial appointments (focus on a north and south representation; has more to do with politics).
2. Sierra Arts Council is a Community Board made up of those who have good business contacts; those with fundraising, legal, and accounting backgrounds; and those with credibility with local arts places (a board member from their organization).

If your council will be supporting individual artists, you should also have those people who are both early in their art careers and those who have already enjoyed success as artists.

**How much would you estimate the Council is able to fundraise on an annual basis?**

This truly depends on the community and the type of arts council.
Author Bios

Megan Miller
Megan Miller is a graduate of Oberlin College and a first year Master of Public Administration (MPA) candidate at the University of Georgia. Megan recently moved to Georgia with her family from Detroit, Michigan where she served as the Director of Programs at Mosaic Youth Theatre of Detroit. Mosaic is an internationally acclaimed youth development organization that has performed with artists such as Maya Angelou, Aretha Franklin, Al Green, Sweet Honey in the Rock, and the Temptations for audiences in North America, Europe, Asia, Africa and the Kennedy Center. While at Mosaic, Megan grew satellite program participation from 230 to more than 1000 youth served each year, and represented Mosaic in an inter-agency collaboration recognized as a model for collaborative youth arts programming. In 2009 Megan was selected to represent Mosaic as the organization’s Emerging Leader at a nine-month Neighborhood Excellence Initiative Program sponsored by the Bank of America Foundation.

Hillary DeJarnett
Hillary DeJarnett is currently pursuing her Master of Arts in Nonprofit Organizations at the University of Georgia with a specialization in International Development. She is also a Graduate Assistant for the UGA Archway Partnership. While at Archway, DeJarnett has worked with Dr. Michelle Carney to develop a model asset map for several local counties; the model maps census data and local resources to create a virtual community for county leaders in order to facilitate decision-making and connect citizens to services in the communities.

Natalie Okeson
Natalie Okeson earned a Master of Arts in Nonprofit Organizations at the University of Georgia where she also held an assistantship with the Archway Partnership. Okeson earned a Bachelor of Arts in Political Science from Virginia Tech and has a background in political campaigning and legislative work. She is currently working for a corporate foundation in Las Vegas, NV.