

Community Arts Development Peer Session Report

NASAA Assembly 2008, September 11-13

Submitted by Leigh Patton

Thursday, September 11, 3:00 – 5:00 p.m.

Workshop Presenter: Bill Kornrich

Topic: Practical applications of economic development and cultural tourism initiatives

Bill Kornrich is a professional consultant with nearly 30 years' experience in community arts, tourism and economic development. His extensive resume includes many turns as a Tennessee Arts Commission technical assistance consultant (providing expert consultancies on needs assessment, feasibility studies, strategic planning, community engagement, organizational development, programming, etc.). Bill was the initial coordinator of The Crooked Road: Virginia's Heritage Music Trail (www.thecrookedroad.org) and continues to serve on the organization's executive board. Other current positions include Humanities Tennessee's Community History Program consultant, Hancock County director of tourism, and panelist for the East Tennessee Foundation Arts Fund and the Tennessee Arts Commission.

Attendees: Mitch Menchaca (AZ), Michael Naylor (HI), Michelle Coleman (ID), Kristina Davis (IN), Chris Cathers (KY), Jen Lawless (MA), Keith Ludden (ME), Michael Donovan (MO), Katherine Eckstrand (OH), Dan Katona (OH), Brian Wagner (OR), Leigh Patton (TN), Anna Boulton (UT), Mary Margaret Schoenfeld (AFTA), Julia Lowell (RAND), Jesse Rye (NASAA)

Notes from Workshop: Bill Kornrich conducted an interactive discussion about economic development and the arts. He asked the following questions and workshop participants provided the answers:

What was the initiative? (examples of economic development-related arts initiatives)

1. Bristol Rhythm & Roots Festival, three-day music festival, Bristol, Tennessee
2. Franco House Party, music, cross-pollination of Acadian & Cajun culture, Maine (one-time event)
3. Quilt Barns Trail, Ohio
4. Art & Story, visual arts and storytelling program, Lanai, Hawaii, five-week project with community performance at conclusion
5. Culture Fest, Smithsonian Project, two rural communities and state agency partnerships, Arizona

Whose initiative was it? (top-down or grass-roots?)

1. Mayor started it
2. Top-down by a public arts professional (state agency)
3. One person in rural Southern Ohio (field rep of Ohio Arts Council)
4. Top-down state arts agency (based on need to distribute money in community or lose money)
5. State tourism department initiative

Who made up the team? (partners)

1. City of Bristol initially, but a nonprofit was eventually created to partner with CVB, Chamber, corporations and businesses
2. NEFA, Franco-American Heritage Association, NEA grant, artists and venues, managed by Cultural Resources, Inc., a nonprofit
3. Grass-roots, individual artists, local chambers, CVBs, schools, local partners defined by each community
4. State arts agency, local arts center, University of Hawaii oral history center

5. Local arts agencies and CVBs or local tourism agency submitted RFPs to participate, state tourism office paid Smithsonian fees and managed tourism outreach, state arts council funded project grants

What defined success?

1. Proceeds, interest in serving on the board, pool of volunteers, organizing agency seen as a resource, growing activities and programming year-round
2. Nearly sold out, made connections between Acadian and Cajun artists and culture, brought awareness to music apprentice program, spread message to larger audience at major music festival appearance
3. Impact study documented social, cultural and economic benefits, creating social capital, created partnerships, pride of place and culture, artists have received new commissions, quilt bard products and merchandising, tourism and hospitality entities noticing increased activity and asking visitors about their awareness, preservation of barns and quilts
4. Event is continuing, helped strengthen local cultural arts infrastructure, community owns it, education impact on young people, commercial hotel now hosts event for free, mixing hotel guests (tourists) with local community culture
5. Influx of documented cultural tourists (evaluation tools used), solid relationships between local arts agencies and CVBs beyond standard give-and-take, partnerships between state agencies and CVBs, etc., with positive impact throughout state

After this discussion, Bill described his involvement with The Crooked Road, Virginia's Heritage Music Trail.

- Top-down initiative, partners included Appalachian Regional Council and State Dept of Housing and Community Development.
- Continuing to steer toward grass-roots-based program – 10 counties and 20 cities now contribute the operating funds for the organization
- Should have done before and after indicators, so we don't have a basis for comparison. A good lesson.
- Virginia Arts Commission was not involved initially, but they are now funding The Crooked Road.
- 50-member board, 15 of whom are executive committee.
- The Crooked Road is a driving tour with a beginning and end.
- PBS is doing a 15-part series on The Crooked Road, so there is more interest in participation in the state. However, participation has been limited to the areas involved now.
- This project is successful because it uses existing resources. Authentic culture is featured; no new projects are generated.
- It's not possible to be a "Crooked Road Musician," but there is a CD series featuring some of the musicians who are featured on the Road. They are not officially sanctioned musicians. Likewise, many sites along the Road want to be "The Crooked Road" sites, but they have to go through an application process.
- Events and festivals want to be included now. Semi-annual application process determines whether they will become a Crooked Road partner.
- Major venues are the backbone of The Crooked Road. Partners will be listed on a map in the next brochure.
- Starting to do bus tours with six or so specific tour guides along the Road to work with large tour operators.
- Staff includes executive director, office manager, and a potential new merchandising manager, and board committees manage all aspects.
- Bed and breakfast establishments are popping up all along The Crooked Road indicating need for tourist housing.

- Including recreational, sports, historical, etc., activities through Web and tourism entities to encourage comprehensive experience for tourists and participants.

Friday, September 12, 6:30 – 8:00 p.m.

About ten of us had a wonderful informal dutch-treat dinner at The Meeting Place restaurant.

Saturday, September 13, 8:30 – 10:30 a.m.

Facilitators: Katherine Eckstrand, Community Development Director, Ohio Arts Council, and Mitch Menchaca, Senior Director of Programs, Arizona Commission on the Arts

Attendees: (listed in introductions bullet below)

Notes from Meeting:

- Katherine and Mitch met with NASAA's Jesse Nye and Angela Han regarding a staffing and compensation survey being sent by NASAA to state arts agency (SAA) executive directors. The survey asks for job descriptions and other data. Angela will be analyzing the data. Mitch and Katherine requested specific results from the survey on CDDs. Our peer group will follow up with a survey to CDDs directly. Looking for a core list of CDD duties and will then focus on future professional development opportunities in those areas. Will share pertinent info with our executive directors to help advocate internally.
- There was discussion about paring down CDD listserv to CDDs specifically because so many people on the list are not CDDs. NASAA will be sending out an unsubscribe opportunity.
- Introductions of attendees (very brief list of name, state, titles, duties, current activities, tenure, etc.)
 - Saunders McNeill, Alaska, ADA & CDD, native arts, folk arts, grants management, ad hoc tech person, eight years on the job.
 - Jen Lawless, Massachusetts, program manager of communities, oversees grants to 329 cultural councils, improving online resources and toolkit, online reporting, two years on the job.
 - Michael Naylor, Hawaii, community arts coordinator, ADA coordinator, work with small, rural arts nonprofits who need professional development and basic skills, developing some workshops for local arts agencies (LAAs). Manages some grants, so some grantees are wary of offers for professional development assistance. Three years.
 - Michelle Coleman, CDD, Idaho, making sweeping guideline changes to two primary applications; planning to tour state and meet in every town to discuss changes; CDD was vacant for one year, so looking at whether there are alternatives to 501(c)(3) process and other improvements to the system. Four months. Would like to know more about other non-501(c)(3) support programs from other CDDs.
 - Julia Lowell, RAND research, doing a study on SAAs. Economist by training interested in community and econ dev.
 - Donna Chase, chair, Tennessee Arts Commission.
 - Katherine Eckstrand, CDD, Ohio, and co-chair of peer group. On the job three years. Position was vacant for one year, so role had shifted within the agency. Not ADA, but accessibility is part of program. Appalachian initiatives, lost South Ohio field rep in Appalachian counties, so trying to maintain and forge those relationships. Manage diversity programs. Capacity building grant program, and other grants mgmt. Plans professional development for staff and field. Working on State of the Arts report (strategic plan).
 - David Nary, vice-chair, Wyoming.

- Allison Winstead, arts-based community development, 2.5 years on the job, grants management, performing arts, core program for youth, restructuring database for agency, catch-all for other grants and project that don't squarely fit into other programs. Coordinating CDD Big Book initiative (see notes below).
- Brian Wagner, community arts coordinator, Oregon, 10 months on the job. Spent 10 years running an arts center in Colorado. Grants management, arts services grants for arts org and artists support, ABC program, which does not require a 501(c)(3). Managing a USDA rural business enterprise grant – got to spend \$50,000 on small arts enterprises for artists (professional development and tech assistance). Publishes a Creative Vitality Index and ABC monographs each year. Works with TCC Consulting on surveying 110 grants-making agencies in state. CCAT is their online proprietary survey.
- Chris Cathers, Kentucky program branch manager, one year with agency, came from East Kentucky University economic development program. Ran Kentucky Artisan Heritage Trail, worked with Appalachian artists, created trails. Was a grant writer for communities. Keeping barn quilt project sustained, published book on quilt project, broadening scope of project. Building relationships with extension offices and agents – major ripple effect in local communities. Working on cultural district planning. Bringing folks to talk to begin partnerships. Arts Ed and Arts Marketing positions are currently vacant, so Chris is handling these roles as well. ADA will become his responsibility in November.
- Leigh Patton, CDD, Tennessee, 3.5 years. Lots of grants mgmt responsibilities, so was interested in Michael's observation about constituents being wary of assistance from CDD who also reviews grants. Manages mostly community arts programs, including direct grants, decentralized grants, student ticket subsidy, cultural tourism grant (through NEA Challenge America), rural arts, peer advisor network, professional consultant network, "Capacity Building Services" resource listings, technical assistance and professional development for constituents, and liaison with state dept of Economic and Community Development. Taking maternity leave in early 2009, but will be back to the grindstone in the spring!
- Jesse Rye, NASAA policy and program associate, examining exemplary programs at SAAs, searching SAA Web sites, writing newsletter columns, NASAAA liaison for CDDs, can help with data, research, etc., for CDDs. Now working on creative economy initiatives.
- Mary Margaret Schoenfeld, Americans for the Arts (AFTA) community arts development manager, one year at AFTA. Shepherding community and econ development and creative economy issues through AFTA. Launching Creative Economy listserv on September 24, launching new professional development opportunities via webinars, etc.
- Theresa Cameron, AFTA membership director, helped write first legislation for cultural districts in Maryland, many other in-field board and staff positions. Will be asking CDDs for input on LAA mailing lists and will share AFTA's lists with us. Hosted sessions at both Democratic and Republican national conventions that were very successful. Strongly encourages visitors to Washington, D.C., and happily offers her guest rooms to anyone for Arts Advocacy Day.
- Dan Katona, director of organizational services, Ohio, seven years (formerly a CDD).
- Mitch Menchaca, senior director of programs, Arizona, four years. LAAs, cultural tourism, econ and community development, oversees program areas, manages program staff and front office staff, scaling down grant applications, establishing policies. Challenged to keep community arts connections, seeking

guidance from peers on new role (not a deputy director, not a program director). Manages outreach tracking and reporting. Also approves travel requests! Grantmaking and liaison to other state agencies. Working with Main Street programs now. AFTA Emerging Leaders council, statewide Arizona emerging leaders network, state arts conferences.

- Katherine recognized AFTA and NASAA's support of and participation in the CDD peer group. Asked for technical assistance and professional development funding consideration from both parties.
- Top professional development needs indicated by attendees:
 - Main Street programs
 - Staff management issues
 - Diplomacy/conflict resolution/mediation
 - Community with networks of constituents
 - Webinars and other new techniques for technical assistance
 - Community college partnerships
 - Job listings managed by SAAs?
 - Nonprofit management – fiscal health of constituents
 - Capacity building, self-assessments for nonprofits