

2018-2019

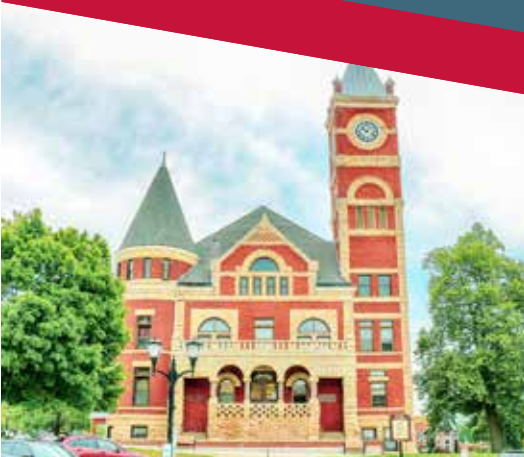
FINAL REPORT

UniverCity Year

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# Organizational models for the Monroe Cultural Collaborative

WISOLVE CONSULTING GROUP



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## **Executive summary**

### **Project goals and structure of report**

The purpose of this project is to identify potential organizational models that the Monroe Cultural Collaborative (MCC) could emulate for the purpose of more efficient and effective stewardship of the arts in City of Monroe. For this purpose, we conducted market research on arts organizations from different parts of the United States based on similar demographics, in similarly sized communities, and with a similar number and variety of participating organizations. Based on the results from our market research, we interviewed stakeholders and key members of arts organizations within MCC to assess the needs of MCC and the feasibility of various organizational models for MCC.

The report is structured with an executive summary which highlights the top-level key findings and recommendations, followed by a detailed section on our findings from arts organizations from our market research, and a detailed section on our findings from interviewing stakeholders. Each of the section contains an overview about the selected arts organizations and their organizational structure and operations.

### **Key findings and recommendations**

- Main goal of the formation of MCC is to enhance and facilitate communication in the Monroe arts community and to engage the local community in the arts.
- Organizations within MCC will need to show commitment in the first year of formation as a key success factor; clear communication and regular attendance of meetings are crucial for the success of MCC.
- Rotational leadership and/or steering committee(s) is essential to share responsibilities among members.
- The consensus is that a shared calendar will be useful; further discussion is needed to discuss the specifics of the shared calendar by MCC members.
- Volunteers from the high school are highly welcomed by organizations within MCC that have a shortage of volunteers.

## **Art organizations in art towns**

The following 3 art organizations/collaboratives are in art towns that share similar characteristics to Monroe such as demographics and communities. Each of the 3 art organizations/collaboratives have unique features that can be used as a reference.

### **Milwaukee Artists Resource Network (MARN)**

#### **Key findings**

- ***Organizational:*** MARN is run by 1 part-time staff, 7 volunteer board members, 10 volunteer advisors, and occasionally summer interns from local colleges. Most of the board members work in corporate financial organizations. The board members now include volunteers and more senior board members take the role of mentors.
- ***Artist mentorship:*** MARN offers programs to support adult artists such as fellowships, workshops, fiscal sponsorships, mentorship, and networking opportunities.
- ***Hurdles:*** There is not enough funding that MARN can apply for to support adult artists and thus collaborations with other art organizations are important.
- ***Funding:*** MARN is supported primarily by grant funding.

#### **Short description**

MARN is a unique art collaborative that focuses on the development of adult artists financially and professionally in Milwaukee, WI. With the help of MARN, Milwaukee can attract artists by providing financial support and career development for aspiring artists. MARN started prior to 2003 as a non-profit with a volunteer board and a part-time executive director. The presence of members from the corporate sector has helped in getting things done efficiently during board meetings. Collaborations with donors and sponsors have been the main source of fundraising and hence building relationships is key.

### **Belfast Creative Coalition (BCC)**

#### **Key findings**

- ***Organizational:***
  - Getting highly involved with the city/state is a good thing because board members (full-time) chosen by the city can take the reins without burdening any single arts organization. The major downfall is that art funding may be cut if there is a cut in the government's budget.

- BCC has a full-time staff (or an intern) who does event coordination and marketing. This setup is essential to the success of BCC.
- Infrastructure creation was the first year's major goal.
- **Operations:**
  - Google calendar is the easiest tool for calendar syncing.
  - It is important to maintain good communication within the collaborative. Organizations and individuals within BCC come together to discuss upcoming grants and collaborate on proposals regularly.
  - Facebook is the most effective social media marketing tool.
- **Hurdles:** BCC was being overly ambitious when there were not enough personnel. They needed to establish a main goal and work towards it. They also have to consistently apply for grants.

#### Short description

Belfast, Maine is in Waldo County. At only 6,700 people, it is a small city with limited financial resources. However, Belfast is like Monroe demographically and is committed to diversifying its economy through the arts. BCC was created from a \$50,000 Creative Communities Economic Development grant. When BCC first started out, it was comprised of a volunteer-based executive committee. After BCC was more well established, it transitioned to having a Board of Directors full-time. It consists of individual artists, entrepreneurs, and businesses. They have an artist's networking event 4 times per year and are in communication consistently. Individuals in BCC can either join via the free or the pro membership. Pro members can go to networking events and post on BCC's Facebook page to promote their events. Individual Pro memberships are \$25 per year. Arts organizations can also join the BCC for \$100 per year. In addition, BCC also utilizes blogs to promote a variety of arts topics. BCC holds an Art Walk to engage the community with local artists on the 4<sup>th</sup> Friday of every month from May to September.

## Racine Arts Council (RAC)

### Key findings

- ***Collaborative activities:***
  - ArtSpace gallery allows artists to have a physical space to display their artwork.
  - ArtSeed grant program allows local artist to apply for a small grant if they are looking to start an experimental or innovative art project or program.
    - One project hired an MATC animation student to guide high school students in Racine on digital arts.
    - Another photography project aimed to capture personal stories of Racinians for people to share their untold stories in the form of art.
  - ArtStart project aims to make art accessible to everyone in the community regardless of socioeconomic status.
  - RAC does not organize many events per year and has no shortage of volunteers. The main events that RAC has are to promote the various programs that they have and like most organizations, they are moving away from traditional media to promote their programs.
- ***Organizational:*** There is no full-time staff at RAC and the executive director volunteers for about 15-20 hours per week to keep RAC running.
- ***Funding:*** RAC is mainly funded by grants and does not receive any government funding.

### Short description

Racine Arts Council was founded in 1967 with the purpose of encouraging and supporting artists and getting younger people in the community to be interested in the arts. RAC provides many opportunities and events for Racine's local residents to engage in the arts.

## **Selected organizational models**

The following 2 art collaboratives have been established for over 20 years and have increased awareness of the arts in Wisconsin. While these 2 organizations started off as different models, they are similar in structure now as they continuously change their model to accommodate the needs of its members. The common features of these organizations are being strategic and focused in their approaches and setting realistic goals.

### **The Peninsula Arts & Humanities Alliance, Inc. (PAHA)**

#### **Key findings**

- ***Organizational:***
  - PAHA is run by volunteer board members and has rotational leadership that keeps board members from burning out.
  - PAHA holds a meeting every month except in the summer. The location of meetings rotates between member organizations. Full attendance is important to maintain the collaborative nature of PAHA.
- PAHA convinced local government of the importance of the arts industry by calculating the economic contributions of all non-profit arts organizations in Door County.
- PAHA maintains a collaborative effort in distributing art racks for art display around Door County to advertise art organizations and activities.
- ***Funding:*** PAHA members also collect advertisement fees from local business that uses their brochure as a marketing platform.

#### **Short description**

When first established, PAHA centralized resources to advertise and develop the arts industry in Door County. In the 1990s and 2000s, PAHA had a centralized marketing effort to help its members with limited resources. They had an art hotline, created a website for its members, and a calendar of shared fundraising events. With the help of PAHA, smaller art organizations became independent 501(c)(3) nonprofit organizations and contributed to the growth of the arts industry in Door County.

Nowadays, the mission of PAHA is to raise awareness of the arts industry in Door County. PAHA collaborated with Wisconsin Arts Board and Americans for the Arts to conduct a

study to show the economic contribution of art organizations in Door County. According to the study, the arts organizations generated \$24.7M worth of economic activity to Door County annually. This convinced the local government about the importance of arts organizations in the community.

PAHA currently consists of 14 diverse organizations such as an art school, a theatre, a gallery, and a writing group. There is some collaboration among members on art activities, but most of them organize art events independently. PAHA members collaborate on marketing campaigns to promote art activities to local residents and tourists. PAHA still maintains 25 arts racks for art display throughout the county to highlight the summer performances of all members. PAHA no longer maintains the art map which is a tourist guide for art activities in Door County. This is currently maintained by a member organization, Hardy Gallery. To diversify their revenue source, some PAHA members also collect advertisement fees from local businesses who want to print advertisements on art brochures.

## **Wisconsin Presenters Network (WPN)**

### Key findings

- ***Organizational:***
  - WPN is run by volunteer board members. It has a rotational leadership system that is similar to PAHA. A board member will start as a treasurer and will be promoted to vice chair and then to chair in 4 years. After a 4-year tenure, he/she will serve as a mentor for the current chair.
  - WPN organizes annual conferences and social events for its members.
  - Through a member-only section on the WPN website, members can access lists of artists and members' contact information.
- ***Funding:*** WPN is financially supported by membership fees, personal donations, and proceeds from quarterly member meetings.



### Short description

WPN is a collaborative that supports presenting organizations in WI. Established 20 years ago, WPN has successfully maintained a well-organized art collaborative that provides members suggestions and networking opportunities from its strong connections with art communities not only in WI, but also in neighboring states. WPN has 109 members and memberships are not open to artists and art agencies.

WPN has a well-organized website with member-only and public sections. WPN meets 3 times each year, which serves as a great networking platform. If any member organization needs help, the leadership team can help with connecting the member organization with the appropriate resource. With a membership fee, members were able to lower the cost of bringing in performances to town. WPN's funding comes from membership fees, personal donations, and proceeds from quarterly member meetings. As such, WPN established scholarships to support aspiring young artists and students majoring in art management.

## **Findings from MCC members**

Members of MCC are very enthusiastic about the formation of MCC and are dedicated to its success. Currently, Kathy Hennessy of Monroe Arts Center (MAC) is taking the reins on the administrative tasks of MCC. However, once MCC becomes more established, the consensus is that every member is amenable to having either rotational leadership or a steering committee in order to prevent one organization from bearing an excessive burden of responsibility and to prevent burnout. An issue was raised that some smaller organizations lack manpower and may not be able to contribute as much compared to bigger organizations. This is a concern that will need to be discussed internally.

When it comes to marketing, Facebook is the most widely used social media platform in Monroe. Although the idea of having a newsletter was brought up to promote events by member organizations and MCC, the burden of the newsletter is heavy and would not be the best means. It was suggested that it would be beneficial to have a few people who are dedicated to marketing and promotion of MCC.

The formation of MCC serves two purposes: 1) to improve communication amongst MCC members and 2) to promote local artists and businesses. Within the first year of the formation of MCC, members would like to assess the commitment from each other. They recognize the need to lay out tangible goals and expectations for the MCC and that focus is required to achieve the goals.

Arts in Monroe mainly take the form of conventional art such as painting and sculptures. Locals in the community would like to see non-conventional forms of arts being promoted, e.g. tattoo artists and city-wide band/orchestra. Most events currently take place in the downtown area of Monroe; however, other surrounding areas, such as park spaces, can be utilized for such events as well.

In order to make communication effective, members of MCC have agreed upon using a joint calendar to promote major events for their organizations. Currently, there are overlaps in similar events for similar dates, and by having a joint calendar, organizations can stagger their events so that both events can have good attendance. Organizations within MCC are willing to

promote the events of other MCC members. For example, when MAC has an event at Turner Hall, it would serve to promote MAC to Turner Hall members and vice versa. Additionally, the Monroe Youth Center lacks sufficient resources to provide all the arts materials that the students need. By encouraging collaboration between the Monroe Youth Center and other arts organizations such as MAC, arts resources can become more readily available to students, thereby increasing awareness of the arts.

City organizations (e.g. Monroe Parks and Rec and Monroe Chamber of Commerce and Industry) within MCC are enthusiastic about contributing to MCC's success. While arts organizations within MCC seem to have a lack of volunteers, city organizations do not. One way to address the volunteer shortage within members of MCC is to utilize the wide network of volunteers of the Monroe Chamber of Commerce and Industry. The network of volunteers is not well-utilized currently and a requisition can be done via its website by inputting type of event and number of volunteers required. By facilitating communication regarding volunteer availabilities between the Monroe Chamber of Commerce and Industry and MCC organizations, MCC may be able to alleviate some of their volunteer shortages. Additionally, the idea of having a program in the high school that allows high school students to volunteer is highly accepted and this will promote arts to high school students and help with the issue regarding a lack of volunteers.

Overall, organizations within MCC are enthusiastic about its formation and are willing to help each other to further bolster Monroe's creative economy.

## **Possible ideas for implementation**

Through our interviews with stakeholders and members of MCC as well as interviews with other arts collaboratives around the country, we have come up with the following ideas that MCC can implement.

- Have an art walk that features local artists.
  - Start off small with just one art walk per year and if it goes well, increase quantity of art walks in the summer to facilitate networking and artist exposure.
- Use local historical landmarks and locations for events.
  - Parks in Monroe can be better utilized.
  - Arts organizations can hold events in historical buildings such as Turner Hall or the Historical Museum.
- Hang local artists paintings (including art work from the middle school and high school) at the library or at restaurants to increase exposure and awareness.
- Have a one-day volunteer fair at grocery stores or city center where locals can sign up to be volunteers and increase awareness.
- Create a mobile application that enables residents to buy tickets and view events by the members of MCC.
- Organize a donation drive for local businesses to donate art materials. Children can use the donated materials for their artwork and display it at public places such as the parks as another way to increase awareness.

## **Conclusion**

Our market research has shown that there are few similar arts towns in the United States with an art collaborative. Many arts organizations in famous arts towns of similar demographics as Monroe function independently of each other with minimal collaboration. However, there are a handful of art collaboratives that MCC can emulate, for example, the Belfast Creative Coalition in Maine and Wisconsin Presenters Network. In addition, we found that there are grants for organizations like MCC to encourage and promote local artists and thereby increase awareness of arts in the community.

Our interviews with MCC members and stakeholders revealed that all members are positive and enthusiastic about the formation of MCC and believe that it will help grow the Monroe arts community. MCC members are committed in helping each other's organizations succeed in their own way and collaborate effectively to have a synergistic effect in promoting the creative economy in Monroe. Clear communication, realistic goals, and a strategic approach are key success factors.

Overall, our team sees the formation of MCC as a great opportunity for the community to come together and is very excited to see the progress of MCC. We hope that this report is useful in identifying models applicable to MCC and highlighting key findings and recommendations for MCC's next step. We look forward to the success of MCC and the arts community and creative economy in Monroe.

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## **Appendices**

Prepared for Monroe Cultural Collaborative – Kathy Hennessy

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## **Appendix A: Interview with MCC member organizations**

### **Monroe Arts Center (MAC) – Kathy Hennessey**

1. **When did MCC start the initiative to consolidate calendars for all members?**
  - MCC collaborative calendaring started in October 2018 for October 2018 - May 2019.
2. **How do you anticipate resolving the issue of conflicting events among MCC members?**
  - Since events are planned 12 months in advance, MCC would need to wait until October 2019 or end of 2019 to see if this system made a difference in mitigating event clashes.
3. **How often do MCC members meet?**
  - MCC meets once every 4-6 weeks except for Christmas holidays (3 months gap).
4. **Would MCC members agree to collaborate and apply for grants?**
  - Yes.
5. **Would MCC members agree to contribute a small share of annual income as dues?**
  - Since budgets are already planned for 2019, dues for 2020 can be discussed now.
6. **Is MCC planning to organize an event in 2019?**
  - Our next big collaborative effort will be April Gallery Walk 2019.

**Additional comments:** Currently working with Suzann Holland for shared calendar/website.

**Katie Doyle-Baumann – Board Member, Monroe Theater Guild (MTG)**

**1. What are your expectations for MCC?**

- Sharing ideas/projects with one another. We have been separate organizations and with the formation of MCC, it will be good to come together to share ideas, understand what each other does, improve on communication.
- Will inadvertently have overlap in events. With a shared/master calendar, we will be able to avoid 2 events on the same night.

**2. How do you think the theatre guild will benefit from the formation of MCC and how can the theatre guild contribute to MCC?**

- Can have someone who oversees the shared calendar - paid position or volunteer. Scheduling may be difficult for volunteer position compared to a paid position.
- Master communication system will be better. e.g. we can send a list of upcoming events and what each organization has been up to our email list (newsletter).

**3. Are there any concerns that you may have regarding the formation of MCC?**

- None, every organization within the MCC want to make this work.

**4. How much responsibility realistically do you think the theatre guild can take?**

- MAC has a full-time person, but the theatre guild only has one part-time (20h/wk.) position and the rest are volunteers. Limitations in human resources. We are open to the idea of pooling resources to hire someone in the future to deal with coordination once the collaborative gets going.
- Currently, MAC and MTG share the same financial person where all the ticketing is taken care of. Another example is that MTG's phone calls are answered by MAC because MAC has a full-time person whereas MTG does not. If we can have more shared resources like this, it will greatly benefit everyone.

**5. Is there a shortage of volunteers? Who are your current volunteers?**

- We have volunteers aging 45 and above. Most volunteers are for technical assistance, e.g. lighting. Have issues with volunteers sometimes and will have to make individual phone calls. Individual phone calls work better than placing a call to a pool of volunteers.

**6. Would you be open to having high school students as volunteers?**

- Yes.

**7. Do you think there is competition within the MCC regarding ticket sales on events that might fall on the same night?**

- Not competitions per se but there have been clashes during the holiday season.
- Clash with schools too because schools have a less flexible schedule - will be able to avoid with a shared calendar.

**8. How is your organization funded?**

- Companies like Colony Brands, Klondike Cheese are common donors. MTG also obtains some funding from individual donors.

9. **Do you know of any donor who donates to other organization within the MCC too? If so, do you think it will be a good idea for organizations funded by the same donor to have a collective meeting with the donor instead of approaching the donor individually?**
- Will be a good idea to have a collective meeting, but it needs to be executed properly and well thought out.
10. **Are you open to MCC applying for grants as a whole?**
- Yes.
11. **What is your organization's current marketing strategy? How do Monroe residents hear about a new play? How do residents get tickets?**
- Billboards, used to do radio, marquee (limitation - you will have to drive by to see it).
  - Facebook (main social media platform).
  - Residents can buy tickets or online or via phone calls.

## **Monroe Public Library/Monroe Theatre Guild – Suzann Holland**

- 1. What are your expectations for MCC? How do you think it will benefit the community and your organization?**
  - MCC should be a catalyst for collaborative projects. It would be good if all thirteen organizations got together to work on a big project, but this is probably not feasible.
- 2. How do you think the public library can contribute to the formation of MCC?**
  - The library has unique connections with the community. We have well-established youth and senior connections. The theatre guild has a well-established senior connection. The hardest connections to make are people in their 20s and 30s who do not have children.
- 3. Are there any concerns that you may have regarding the formation of MCC?**
  - No concerns at this point. Kathy is a strong leader.
  - The biggest conflicts that they currently have are in term of scheduling. People schedule big events targeting the same demographic for the same day during holidays.
- 4. How much responsibility realistically do you think the public library can take?**
  - There needs to be constant communication within MCC. MCC have had only approximately 3 meetings.
  - It may be advantageous to have meetings every other month. Important for people to meet more often to get the momentum going.
  - We would be okay with rotating leadership or with bringing someone externally to help with the management of MCC.
- 5. Are there any tangible goals you want to reach at the 1-year/2-year mark of MCC?**
  - Increasing volunteers would be a good marker for reaching a goal. There is reason to go at things in a slow and deliberate manner as well as being aggressive. Being more aggressive with events will allow the community to more readily experiences the impact. Have some organizations share technical volunteers, e.g. sound and lighting.
- 6. How often does your organization independently hold public events? How have you been getting feedback for past events?**
  - Public library holds events rather frequently. We try to target all demographics (e.g. adult book clubs, family events, twice weekly story time for kids).
  - The most effective way to promote their events is through multiple mediums. For example, their events are posted on their website and utilize a google calendar. We also have a kiosk at the library that highlights their events.
  - In terms of social media, we primarily use Facebook. Instagram is mainly for events that are currently happening.
- 7. Who coordinates new/special projects in your group?**
  - Laura Schmiedicke - Adult Services Coordinator of the Monroe Public Library.
- 8. Are you open to the idea of a joint calendar open to the public that advertise all the events including other art organizations in MCC?**

- Yes. Another idea is that the organizations could play a part in marketing and promoting each other's events.
  - MCC can be selective about joint calendar (e.g. major performances and joint events). Currently, we have paper brochures for the library while upcoming events are listed on the website, google calendar, library kiosks as a slideshow and LED board near the bank.
9. **Any issues with volunteers? Who are your current volunteers? Are you open to the idea of having a program where if someone has a library card, they can attend some events at other art organizations at a discounted price?**
- For the theatre guild, there is a shortage of volunteers especially in the technical department (e.g. lighting and sound).
  - We like the idea of getting people from the high school to volunteer and are open to the idea of giving a special arts patron discount to individuals who hold a library card. This way, arts events seem accessible.
  - Not many volunteers required for the library. Events taken care of by library staff.
10. **Are you open to a collaborative grant that support hiring administrative staff for MCC management? Is your organization open to contribute part of your budget to it in 2020? Are you open to apply an additional funding for this specific task?**
- We are very open to a collaborative grant. It is easier for the theatre guild to contribute and apply for a grant because of its 501(c)(3) status rather than the library. The library is limited because it is a government entity and is funded primarily by school district taxes.
11. **What do you think can raise the awareness of art community in residents and local government?**
- Some arts events in Monroe feel inaccessible because they cost too much. Therefore, people will not go, and awareness will not be raised. If organizations committed to a few free events, they would be able to showcase their talent to a wider group of people. People know about art events but just are not going.

**Additional comments:** Things that people do not normally think about is parking. So, if people have cars on the square then it might be hard to find parking for the theatre guild/library.

**Christina Johnson – Coordinator, Monroe Youth Center (MYC)**

1. **How does your organization interact with others in MCC?**
  - We mainly interact with the School District of Monroe (SDM) and the library since we are only open during school year. The library sponsors us and works with us. We have 250 kids registered with us including homeschooled kids (2-6 pm). Our activities are different from SDM.
2. **What kind of model would you like MCC to have - centralized or loosely connected?**
  - Loosely connected.
3. **What is your expectation for MCC? How do you think it will benefit the community and your organization? Any needs that MCC can fulfill?**
  - We keep looking for resources to make events possible. With MCC, we want to expand our arts as 6<sup>th</sup> to 8<sup>th</sup> graders really want to do an art gallery.
4. **Are you open to the idea of a joint calendar open to the public that advertises all the events including other art organizations in MCC?**
  - Yes.
5. **Do you face any challenges in recruiting volunteers? How do you meet your volunteer requirements?**
  - Kids here are really interested in volunteering. We have high school students as science tutors and MTG students come and help in speaking skills. In return, we record their efforts and write them a letter of recommendation.
  - SDM students serve their 40 hours of volunteering through MYC. A lot of them want to be teachers.
  - We usually have volunteer needs for generosity day (September) booths, making birthday cards for all middle school kids in 2018, making reading and food boxes across Monroe, open-house, fundraisers, and imagination creation stations.
6. **How much responsibility do you want to take for collaborative events under MCC?**
  - Can take up a good part of MCC responsibilities. Can be a liaison too.
  - Our board is very enthusiastic about this and our president is extremely supportive.
  - Our junior board members can also help without any stipend. All MYC members are volunteers that meet monthly. MYC would help in providing student volunteers.
  - Did not sit on the previous meeting but would be interested to attend these in the future.
7. **Any restrictions to your involvement?**
  - None.
8. **What can MCC do to create awareness with the city government officials and Monroe residents?**
  - We let our kids do arts administration under supervision. They keep our Facebook page updated. Parents and School District learn from these kids about their involvement and it creates reinforcement from the community.



**Jenny Bochar – Performance Arts Center (PAC) Director, School District of Monroe**

1. **How does your organization interact with others in MCC?**
  - SDM has had collaborations with other Monroe organizations where individual teachers served as contact person for MTG or the Monroe City Band.
2. **What kind of model would you like MCC to have - centralized or loosely connected?**
  - Loosely-connected.
3. **What is your expectation for MCC? How do you think it will benefit the community and your organization? Any needs that MCC can fulfill?**
  - We are good at offering activities, but everything falls on the same weekend. A coordinated calendar would be helpful.
  - Oftentimes, new teachers do not know who to contact for event planning in Monroe. It will be helpful to have some resource/contact person for MCC events.
4. **Are you open to the idea of a joint calendar open to the public that advertises all the events including other art organizations in MCC?**
  - Yes.
5. **Do you face any challenges in recruiting volunteers? How do you meet your volunteer requirements?**
  - Elementary age has an art program with the MAC where they can coordinate with students but SDM does not have a requirement from students to volunteer into arts.
  - A lot of students also work at nights and on weekends so their availability might be tricky.
  - Not all school-age children have childcare/MYC registration.
  - Resources like buses for school kids are also challenging to get for art tours.
6. **How much responsibility do you want to take for collaborative events under MCC?**
  - Can serve as a board member and connect people at SDM, not as much for volunteer recruitment or grant writing.
  - Can pay dues but have to ask SDM to pay as an organization.
7. **Any restrictions to your involvement?**
  - It may be challenging to add more to my schedule.
8. **What can MCC do to create awareness among government officials & Monroe residents?**
  - I can set up a time for MCC to give presentations to students and get signups during the flex hours (40 minutes during the day) so that they can reach a lot of students at once.
  - MCC can support family-centered events for more volunteer access. Concerts are not as much attended by families, as they have a festival-like feel.
  - Open house events are another fundraising option.
  - UW Varsity band concert and plays for middle school as an entire grade are great ways to involve middle-schoolers. Not all students can afford these events outside of school.

## **Turner Hall of Monroe/Green County Historical Society - Terry Goetz**

1. **What are your expectations for MCC? How do you think it will benefit the community and your organization?**
  - Would like a community calendar so that events are centralized.
  - Want more collaborative events that can promote the history and culture of Monroe (e.g. arts walk can include a cooking demo station to get people interested in Swiss cooking).
2. **How do you think the Turner hall or the historical society can contribute to MCC?**
  - Promote events for others and provide space in a historical location.
3. **Are there any concerns that you may have regarding the formation of MCC?**
  - No.
4. **How much responsibility realistically can Turner hall/historical society take?**
  - Cannot take much responsibility because of lack of staff, but open to rotating leadership.
5. **Are there any tangible goals you want to reach at the 1-year/2-year mark of MCC?**
  - Getting more of the youth population interested in historical and cultural events.
  - Want to have a centralized calendar and garner more volunteers.
6. **Are you open to the idea of a joint calendar open to the public that advertises all the events including other art organizations in MCC?**
  - Yes. We have a hard time with marketing. Currently relies on fliers and advertisements.
7. **Volunteer recruitment: Any issues with volunteers? Who are your current volunteers? Do you need volunteers?**
  - Yes. We need a lot of volunteers. Volunteer pool is not changing, and they are aging.
  - Very open to having high school students volunteer at both Turner Hall/Green County Historical Museum.
  - Want a simple and standardized way to get new volunteers.
8. **Are you open to a collaborative grant that support hiring administrative staff for MCC management? Are you open to contribute part of your budget to it in 2020?**
  - Yes.
9. **What do you think can raise art awareness among the residents & local government?**
  - Joint events between MCC organizations.

## **Monroe Parks and Recreation Department – Marge Klinzing**

1. **How does your organization interact with others in MCC?**
  - Parks and Rec has been sharing resources (people, facility, equipment) with most of the MCC members.
2. **What is your expectation for MCC? How do you think it will benefit the community and your organization? Any needs that MCC can fulfill?**
  - Mainly collaboration – we would also be happy to have MCC members put ads in our brochure. We are open to include new projects through MCC.
3. **Are you open to the idea of a joint calendar open to the public that advertises all the events including other art organizations in MCC?**
  - Yes.
4. **What kind of model would you like MCC to have - centralized or loosely connected?**
  - Loosely connected with rotating leadership (mainly for information updates).
5. **Do you face any challenges in recruiting volunteers? How do you meet your volunteer requirements?**
  - We usually get volunteers by asking participating families and had 400 volunteers for July 4 so recruiting them is not an issue.
  - We also reach out to key club and the Kiwanis club to work with us for Easter egg fund.
  - For cheese day celebration, different sports teams do organizational tasks.
  - Builder's club and junior optimists club help too as they work with us already.
6. **How much responsibility do you want to take for collaborative events under MCC?**
  - Can ask these volunteers to help in MCC.
  - Can help with grant writing.
  - Open to be a board member and pay dues as an individual.
7. **Any restrictions to your involvement?**
  - Cannot attend MCC meetings during the day (missed out on the last one).
8. **What can MCC do to create awareness with the city government officials and Monroe residents?**
  - Organize events including sports and families to get more volunteers.

## **Monroe Chamber of Commerce and Industry (MCCI) – Melissa Even**

- 1. How does your organization interact with others in MCC?**
  - MCCI promotes events of MCC members and has a natural format to solicit financial support.
- 2. How can MCCI contribute in MCC?**
  - MCCI can promote arts in local businesses (e.g. murals from artists in restaurants).
  - Our volunteer network website can be used to meet part-time staffing needs. There is an option to create recurring volunteering requirements. It hasn't been utilized as much by art organizations.
  - We also have 15-20 ambassadors that could be asked to help in marketing/community outreach for MCC. MCC can get onto our promotion network for a weekly information email and monthly newsletter.
  - Specific emails and a social media blast can be sent out to everyone for \$65.
  - Colony Brands and Family Promise of Green County have their internal art program where employees are artists. MCC can interact with them for possible collaborations.
- 3. What is your expectation for MCC in terms of tangible goals for the next 2 years? How do you think it will benefit the community and your organization?**
  - We would like MCC to find a way to market the diversity of our artistic talent in the community and create a platform for all forms of art (e.g. city-supported band and orchestras do not get much publicity).
  - MCC could provide spaces for non-traditional artists.
  - MCC could also organize an indoor-outdoor event (e.g. art event inside and MCCI's cars-on-the-square outside).
- 4. Are you open to the idea of a joint calendar open to the public that advertises all the events including other art organizations in MCC?**
  - Yes. We do have our own calendar though.
- 5. What kind of model would you like MCC to have - centralized or loosely connected?**
  - Loosely connected.
- 6. How do you meet your volunteer requirements? Do you face any challenges?**
  - MCCI volunteer network is county-wide - one doesn't have to be a member to be on it. We have been running it for 3 years through donations from United Way of Green County.
- 7. How much responsibility do you want to take for collaborative events under MCC?**
  - Can give few hours a week for drafting emails and event planning.
- 8. What can MCC do to create awareness with the city government officials and Monroe residents?**
  - Business community with MCCI would like art presence to expand to the West and South side of Monroe, away from the downtown or town square.

- i. Airport parks are underutilized. Aviation-themed exhibits could be a good idea.
- ii. Swimming pool parks are the most popular ones. Arts could be hung around the pool in a weather-protected manner.

## **Green County Development Corporation (GCDC) – Cara Carper**

### **1. What does GCDC do and how does it operate?**

- GCDC works as a fiscal agent with new and existing business owners on expansion or succession planning with only 1.5 staff members at present. It will be easy to tie arts with economic development.

### **2. Are there any concerns that you may have with MCC?**

- No, we are very enthusiastic and excited for MCC. It is great that organizations are finally coming together, sharing calendars, planning, and moving in the same direction.

### **3. How much responsibility do you think GCDC can take within MCC?**

- We have no qualms about smaller organizations not contributing or bigger organizations dominating. For leadership, we will go along with the plan that makes sense for all.
- We are open to bringing in someone for administrative work when it gets to that. MCC needs committees for various purposes – event planning, social media, etc.

### **4. Are there any tangible goals that you want to reach at the 1-2-year-mark with MCC?**

- We have no baseline measurements yet. It will be good to have a baseline to measure how successful MCC is after a year. We need to start the conversation on setting goals for how MCC can come together, what MCC can do, etc.

### **5. Are you open to the idea of a joint calendar or newsletter?**

- Yes, Tourism has one calendar, but it will be good if one entry of event appears in both calendars. Joint calendar will work well with the Tourism calendar if it is easy to share.
- Newsletter may not work because of the burden of work involved. Short email blasts may work better.
- We do not think that there would be conflict between MCC calendar with already established calendars (e.g. tourism website or Main Street Monroe website).

### **6. What types of events are available at GCDC? Is there a shortage of volunteers for GCDC's events?**

- Business-related events, e.g. breakfast with CEOs. Small events for a handful of people and does not require volunteers. Getting volunteers from high school is a good thing.
- A volunteer list is available for Green County volunteers indicating their interests.

### **7. How is GCDC funded? Are you open to MCC applying for grants?**

- Mainly funded by municipalities and donations from corporations (more than ½).
- MCC should apply for grants as early as they can as it can give MCC something to measure against and some funding to move forward with.

### **8. What do you think can be done to increase awareness of arts in Monroe?**

- Most people know about events but will not go, as these are not incentivized. If their child volunteers get free tickets for the show, maybe the parents will go to the show then.
- Library card allowing for free visit to other art studios/galleries can be another incentive.

## **Main Street Monroe (MSM) – Jordan Nordby**

### **1. How does Main Street Monroe operate?**

- Main Street Monroe has been around for 14 years. We have only 1 full-time staff (myself) and a board of directors. We have monthly board meetings and four committees according to the four aspects of WI Main Street – organization, design, economic vitality, and promotion.
- Funding comes from the City of Monroe. One third of our funding comes from sponsorship/donations. Organizations within Main Street Monroe pay additional taxes that go towards Main Street Monroe. We do not receive any funding from the government or state.
- Main purpose of Main Street Monroe is to grow Main Street, increase the vitality of downtown, promote economic development, tourism, historic preservation of buildings, and event planning.

### **2. What are your expectations for MCC? How do you think it will benefit the community and your organization?**

- MCC can help to bring people to the community for the greater good. It is important that other organizations attend MCC meetings to understand what is going on.

### **3. Are there any conflicts that you foresee might happen with MCC?**

- Possible personality clashes may occur, as could happen with any organization. Some organizations are doing very similar things – may be possible to find a niche group. We need to think through what the goals are for MCC.

### **4. How much responsibility do you think Main Street Monroe can take for collaborative events? Do you think rotating leadership within MCC is a good idea?**

- Might be a better idea to have a steering committee (~3 people) to make decisions with discussion with the rest of MCC. Steering committee can be rotated to prevent burnout.
- It will be easier if MCC started out with leadership locally – residents in Monroe feel very strongly about something done locally compared to something done by an outsider.

### **5. Are there any tangible goals that you want MCC to reach in 1-2-year mark?**

- To get a sense of commitment from all organizations, we can try to start slowly and deliberately – set minimal goals, e.g. 1 gallery walk for 8 different locations. We need to make sure that ideas are not just generated but executed as well.
- We also need a sense of how often everyone can make to the meetings and level of commitment people must making MCC work.

### **6. Are you open to a joint calendar? Does Main Street Monroe have a calendar?**

- All events held by Main Street Monroe are given to Tourism where they have a calendar of events. Other organizations may not be sending events to Tourism.
- The events held by Main Street Monroe for the entirety of next year are planned by October of the previous year. Main Street Monroe tries to plan for events all-year round, targeting different demographics.
- Clashes in events may not be a huge issue since the target audience is different for the most part. Might be good for organizations that have similar target audience to reduce

duplicates and redundancy in events. For example, if MAC and theatre guild both conduct children's art classes, maybe it can be co-hosted and held at MAC for one time, and at the theatre guild the next.

**7. How does Main Street Monroe feel about sharing a donor list or approaching the same donor with other organizations within MCC?**

- We will have reservations, particularly for individual donors who do not want their privacy disclosed.
- Some donors are major companies like Colony Brands which everyone knows donates to multiple organizations. To ask for a collective donation, the need must be justified – may not be done as easily as if it was done by individual organization. On the other hand, it may facilitate finding the right donor to ask if MCC wants to ask for donations.
- Might be better if a collective donation is specifically meant for events within MCC instead of trying to split funds for individual organizations.

**8. Who does the marketing for the events organized by Main Street Monroe?**

- Mainly by me, but Facebook page is maintained by me and 3 volunteers.
- MCC can also have a social media committee but should not just be 1 person.
- Main Street Monroe uses both social media and traditional promotion for events.
- MCCI has a newsletter. It is important to keep newsletter short – might be a good idea to just include things regarding the MCC (for example, chamber may have too much content for the newsletter and other art organizations may not have as many events) or have short email blasts.

**9. Who are the volunteers at Main Street Monroe and are you open to the idea of recruiting volunteers from high school?**

- Volunteers from high school are a great suggestion. Would prefer high school students to middle school students.
- Most of the volunteers for Main Street Monroe are business and property owners, retirees, or people with flexible jobs. About 10% volunteers do 90% of the volunteer work. No issues with lack of volunteers.



## **Appendix B: Interview with non-MCC members**

### **Synqronous Communications – Patrick Bodell**

#### **1. Is social media the best way to reach out to Monroe residents?**

- From a marketing perspective, social media is the best way to reach out to residents in Monroe. However, it depends highly on the audience, so for older audiences, traditional media such as newspapers and billboards may work better.

#### **2. Does the SynqUp radio show get a lot of traction?**

- It gets a good amount of traction. People mainly listen if they think that the topic is interesting or if the person getting interviewed is well-known in Monroe.

#### **3. What do you think of Monroe as an arts town?**

- Monroe has a lot of talented artists and writers for a town of its size. It is not currently known as an arts community. There are a lot of artists in Monroe, but there is a lack of awareness regarding arts organizations and activities that are ongoing in Monroe.

#### **Additional comments:**

- One issue with ticket sales for many organizations is that people forget what events are happening.
  - Need to be able to showcase what event is happening and allow people to buy tickets for it right away.
  - Thinks that the best thing to do is create a hub for events (perhaps an app) so that people can see important events all at the same time.
  - One idea is to create a centralized place to buy tickets so that people buy tickets when they see the event on their app and then they are more likely to go.
  - Newsletters and emails are outdated.
- Increasing attendee pool.
  - People go to events that they think they will meet like-minded people. Kids are a great way of connecting people.
  - Need to change perceptions of what sorts of people go to which organization. In order to draw a larger audience, organizations that do not draw many families can start doing more family friendly events or more events that involve kids and gradually they can increase their attendee pool.
- People might be more hesitant to share individual donors (rather than corporate donors) because these are donations gathered from garnering relationships. Organizations do not necessarily think that they need or should share money from individuals they have cultivated a good relationship with.
- Monroe is ethnically homogenous, but socioeconomically diverse. People will give money if they think the cause is good.

## **Monroe Clinic/SSM Health – Ron Spielman**

- 1. What are the core struggles that impede Monroe's progress towards becoming an art town?**
  - Most of the volunteers are 50-70 years old age and have challenges in adapting to social media methods.
  - MAC has tried to encourage teachers to give extra credits to students if they bring in an art/music related event, but they already have a lot of responsibilities and have little time for event planning.
  - Each group used to calendar its events separately prior to October 2018. Not all calendars are updated on social media. Multiple events on the same day compete for the same audience & parking space. Examples from December 2018:
    - i. MAC's Saturday Night clashed with SDM's basketball varsity game
    - ii. MTG's 'It's a Wonderful Afterlife' clash with Monroe Band Concert event
  - MCC does not have funding currently for hiring new coordinator.
- 2. How involved is the Monroe Public Library in MCC?**
  - Monroe Public Library is controlled by the School District of Monroe hence easy to involve, however events to involve the library are a black box at the moment.
- 3. How does MCC interact with Blackhawk Technical College?**
  - Most of the students at Blackhawk have jobs and kids among other responsibilities hence they are not heavily inclined to volunteering.
- 4. Has MCC gained the attention of Monroe's city officials?**
  - At the moment, MCC has not done enough to attract attention of the city officials who can be critical in implementing some of the ideas MCC have.
- 5. How can MCC address the key challenges you just mentioned?**
  - 100-paid volunteer hours by Monroe Optimists Club can be used towards MCC.
  - Creative Economy Week (May 12-19) could be an instant small success that can gather attention from city legislative, mayor, municipalities, and taxpayers.
  - Middle school teachers can be provided with a stipend by the Kiwanis group.
  - Key grant-funding bodies including Monroe fund, Colony Brand, R. Kubly Family Foundation could be mobilized to address lack of funds.
- 6. How much responsibility do you want to take for collaborative events organized by MCC?**
  - Willing to assist the MCC board member as a collaboration advisor about the government/marketing/out-of-Monroe network from institutional knowledge.
- 7. How do you see MCC meeting its volunteer requirements?**
  - Monroe has community days where everyone is expected to give 4-6 hours per day to volunteer work (too many volunteers in this initiative).
  - We also have the octagon club and other clubs at middle and high schools where students can get a lot more done. We also have a fine arts festival coming up for Monroe high school students with 60 events so interested students can sign up.

- At Monroe Clinic, someone is paid to recruit volunteers and has gone through these hurdles so I can connect them to MCC.

8. **What can MCC do to create awareness with the city government officials and Monroe residents?**

- Most parents have still not been to the arts center so involving student volunteers has the benefit of getting more viewership.
- For community outreach, Monroe Clinics' hospital lobby can be used. It is the main exhibit space where the art center can hang paintings 4 times a year and have a reception for new exhibits. These paintings can go through rotation in corridors of departments and institutions e.g. colony brands, libraries etc and gain more mileage.

## **Appendix C: Interview reports for art organizations in art towns**

### **Milwaukee Arts Resource Network (MARN) - Michele St. Amour**

- 1. MARN started off as a volunteer board. How have you been maintaining your volunteer pool ever since?**
  - Members usually offer to work voluntarily. Michele also reaches out to the university system and posts internship and volunteer opportunities through the handshake website. Schools also have programs that will pay for the internship expense.
- 2. How does MARN function?**
  - All the board members are involved in its everyday operations. Advisory members meet rarely and voluntarily input information to MARN.
  - Board members handle most of the campaigning. Most of the board is from financial sector, so they get things done through their network.
  - The board also works on talent recruitment through their network.
  - Michele maintains most of event programming, sometimes with the help of an external program coordinator hired on a project basis.
- 3. What struggles did your organization go through and how did you resolve them?**
  - Buy-in for board membership is quite difficult. Board members have to pay, and it has been a struggle to get members to pay for membership fee.
  - Finance is always a struggle in terms of finding the corporate sponsorships and grants.
  - Board members can get burnt out if there are too few of them. Hence, MARN is always looking for new board members to share the responsibilities.
  - MARN is also restructuring the advisory board so that this group can take some responsibility off of the board members. The turnover rate of board member is about 2 years, but former board members are available to help.

## **Belfast Creative Coalition (BCC) - Kimberly Callas**

1. **What was the reason for creating BCC? How did BCC initially define success of their efforts?**
  - Main need was similar to Monroe in that they found it necessary to have a centralized system for the arts so that they could be the most effective in promoting the arts. They were successful in their efforts—the first year alone generated \$25K of funding. In the first year, they also posted 438 arts and culture events to their website. Google calendar seems to work the best for them.
2. **Is it the coalition that organizes and schedules all of the events and because of the small city size is there a conflict of events in terms of attendance?**
  - It is actually city/state members that comprise the board. The BCC was created from a city Creative Communities Economic Development Grant.
3. **How are events at BCC advertised? Do you use social media or traditional methods (such as newspaper or the radio)? And is there a preference between the methods for the community?**
  - Facebook is their main source of social media. They also do some flyers and newspaper. Highly recommends hiring someone for marketing.
4. **With all of the things offered through BCC there must be a high need for volunteers. Is there a centralized place for volunteers or does each individual arts organization find their own people? How does BCC disperse volunteers?**
  - They have directors and board members from the city and state, they had people to do a lot of the leg work for them. They also had an intern who worked 35 hours/week.
5. **Can you elaborate more on the collaboration between BCC and the city of Belfast?**
  - Founded from a city creative economy grant so it is highly dependent on the city.
6. **Who comprises the volunteer pool? Do they interact with local high schools?**
  - Mainly 45 and older, but they do not have that many volunteers. However, very recently (after Kim's tenure there), they established a volunteer database. They do not interact with local high schools, but Kim says that she wished they did.
7. **How centralized is the resources of art orgs in town?**
  - Very centralized. Revolves around city grants. People from the state and city are among the board of directors
8. **What is the benefit of this model?**
  - Everyone knows about when events take place. Individual organizations don't need to take the burden of planning things
9. **What struggles did your organization go through and how did you resolve them?**
  - a. When the city decides it wants to cut funding, the arts are inevitably affected. Not really much of a way to resolve this in her experience.

## **Racine Arts Council (RAC) - Kathi Wilson**

- 1. How did Racine Arts Council first begin and how does it operate on a day-to-day basis?**
  - RAC started in 1967. RAC does not receive any government funding and is funded mainly via grants and donations. There are a few main programs that RAC has – (a) ArtStart, (b) LINK, and (c) ArtSeed.
  - The goal of ArtStart is to make art truly accessible to everyone in our community, no-matter their socio-economic status. Examples of an ArtStart program can be bringing children from families with financial needs to watch a performance at the theatre or have one-on-one opportunities backstage with an artist. LINK is a program where locals can donate their older instruments and there is a group of local musicians who donate their time to appraise the instruments and document in the database before giving it to children who are financially unable to pay for an instrument. ArtSeed is a program funded by the WI Arts Board and philanthropist and is given to individuals or organizations that have a project in mind that encourages or enhances the arts in Racine.
  - The grants that RAC has applied for are grants from the Walmart Foundation, SC Johnson, Racine Community Foundation, and Lang Family Foundation.
- 2. How many full-time staff or volunteers are there?**
  - No full-time staff, every member of the team is a volunteer. The executive director donates about 15-20 hours per week. There is a list of volunteers.
- 3. Is there anyone in RAC who also works for another art organization in Racine?**
  - Not that I know of. We have the Dean of the College of Arts and Humanities at UW-Parkside on the board/team (Lesley Walker) and Dave Blank, CEO of Real Racine (Racine County Convention and Visitors Bureau).
- 4. Do you see a lack of volunteers as an issue in your organization?**
  - No, we usually have more volunteers than work available.
- 5. Does RAC have their own events or does RAC promote events for other art organizations?**
  - RAC has an annual Monument Square Art festival where local artists will come together to perform.
- 6. Has there been any struggle within the organization or working with other art organizations who might be concerned about sharing resources?**
  - RAC does not really talk about list of donors with other art organizations and vice versa.
- 7. How do you get the locals to be more interested in arts?**
  - Not an issue in Racine. Broad spectrum of arts activities provided. Two theatres available in Racine, longest symphony in the state of Wisconsin, many choral and instrumental groups.
  - Trying to be more involved with social media rather than traditional media.
  - Focusing more on getting the word out than the events available.

## **Appendix D: Interview reports for selected organizational models**

### **Peninsula Arts and Humanities Alliance (PAHA) - Brian Kelsey**

#### **1. PAHA seems to be loosely connected in terms of campaigning efforts and volunteering.**

##### **Why did your organization choose this model?**

- PAHA is an ever-evolving organization based that began as a committee in the 1990s. At that time, a lot of non-profit organizations were small and did not have websites. PAHA created a shared website for campaigning, but this website no longer exists because there is no need anymore. PAHA used to deliver art racks and provide art maps to publicize member organizations around Door County. PAHA no longer maintains art maps and Hardy Gallery, one of its member organizations, now runs this campaign effort.
- Nowadays, PAHA serves as a safe place for directors to communicate and network. Directors of member organization are required to meet every month except for during the summer. They can initiate collaborations and share concerns of their organizations. They hold monthly meetings all over the county, and rotate which organization hosts it.
- PAHA focuses more on advocacy (cannot lobby) to promote art as a tourism-improving activity with legislators. PAHA has collaborated with the Wisconsin Arts Board and Americans for the Arts to conduct a study looking at the economic benefits of the arts industry in Door County. This study found that non-profit arts organizations generate \$24.7M worth of economic activities annually in Door County.
- PAHA is a 501(c)(3) organization. The leadership rotates with 3-year terms. Members still pay for dues.

#### **2. How do you deal with volunteer shortages?**

- Volunteers are typically retirees. High school students can be a potential source for volunteers but a lot of them are working already.
- Sometimes high school students fill out their volunteer hours through church or helping their teachers out. If schools can be asked to engage students through arts, that may help.
- Liability and volunteer management are major issues, especially for high school volunteers. Some incentives will for sure help (e.g. reduced membership fee and working with a local artist).

## **Wisconsin Presenters Network (WPN) - Michael Ranscht**

1. **WPN seems to be a loosely connected collaborative (not 501(c)(3)). Why was this model chosen?**
  - WPN has been very successful in sustaining and collaborating for more than 20 years, serving as a supporting organization for presenter organizations around WI. There are discussions about potential application for 501(c)(3), but most members prefer not.
  - The funding comes from membership fees (\$50 in 2018, will increase next year to \$150 in 2019) from each member organization, proceeds from meetings, and personal donations. The funding helps to pay for website maintenance and scholarship for art students, etc. WPN provides mentorship and networking opportunities to member organizations. The member-only feature of the website gives members access to members' contact information.
  - WPN is run by volunteers. Each volunteer will have 4-year tenure. After these 4 years, the volunteer will retire but remains a resource to the current chair.
2. **What activities/events do your members organize together?**
  - Conferences are mostly done by a volunteer-led board. Each member organizes art activities on their own. Members will collaborate if they host the same artist and would like to negotiate a good deal.
3. **Is there anything that can be improved in this model?**
  - Expenses - costs have gone up but not membership.
4. **What struggles did your organization go through and how did you solve your struggles?**
  - Some organizations are competitive. WPN facilitates communication.
5. **How do you deal with volunteer shortage as a collaborative?**
  - Volunteer shortage is an ongoing issue facing the arts community. Being in the college campus, faculty and student are good resources for volunteers. Most of the events that WPN hosts lasts for 3 months during the summer, so it is not a long-time commitment.
6. **How do you connect with your community?**
  - Every member uses different things - radio, broadcast television, posters, podcasts, and social media. WPN does not get directly involved in marketing arts events but will provide suggestions for members.



## **Wisconsin Arts Board - George Tzougros and Karen Goeschko**

### **1. What are some funding sources that MCC can tap into?**

- One way to solve the issue of competing donor list is for the art organizations to collectively approach their common donor - some bigger organizations may not like it because they may not get the same amount of donation as they would otherwise have gotten.

### **2. What advice do you have for MCC?**

- MCC needs to establish their expectations and agree to share to benefit from this collaborative and better serve the Monroe community.
- MCC should also expect the collaborative to be dynamic (may change their business model after the first few years).
- Good to get organizations not in the arts to be involved.
- Foundation work done now will be helpful to apply for grants in the next 3 years.

### **3. How do you know if your collaborative is successful?**

- Firstly, find out what the focus of the collaborative is and what success looks like.
- Narrow the focus to something tangible rather than something vague like improving art literacy.
- Need to know what metrics can be measured to determine success - e.g. increase in number of volunteers by 20%.

## **Appendix E: Other art organizations (key findings and interviews)**

### **Arts UpNorth**

Arts UpNorth has a similar organizational structure as PAHA in that most members are loosely connected organizations and the collaborative is run by volunteers. Arts UpNorth has implemented two strategies to attract volunteers.

#### **Key findings:**

- A close collaboration between school district and art organizations can increase volunteer pool.
- Art centers attract high school volunteers by providing discounted courses/performance can be a great incentive.
- One-day volunteer fair at grocery stores or city center can attract new volunteers and increase awareness of art among residents.

### **Brittany Beyer – Formerly with The Warehouse**

#### **1. Arts UpNorth seems to have a centralized organizational model. Why was this model chosen?**

- Arts UpNorth recognized that coordinated marketing efforts and art activities can maximize the gain for both the art organizations and the local residents. For instance, we coordinated art workshops and courses so that there is one class offered each day.
- Arts UpNorth is entirely run by volunteers and thus there is no clear hierarchy. Decentralized leadership model helps to alleviate the pressure for each member. There are organizations with more resources (full-time employees) and with less resources (part-time employees or entirely run by the volunteers).
  - i. The bigger organizations will naturally shoulder more responsibility and therefore become the natural leader for the collaborative.

#### **2. What struggles did your organization go through and how did you resolve them?**

- Leadership experienced burnout, especially for the full-time employees from bigger organizations. A steering committee consisting of 4-5 people will be helpful to prevent burnout. However, a formal support (ideally regional arts council) with funding is necessary.

#### **3. How do you deal with volunteer shortage as a collaborative?**

- It is difficult to reach out to younger population because they work multiple jobs in order to make ends meet.
- For high school students, each student in Eagle River has to complete 10-20 hours of volunteer work per semester and most art centers provide these volunteer experiences.
  - i. Students get discounted courses and performances as an incentive.

## **Melinda Childs – ArtStart, Rhinelander (previously with Arts UpNorth)**

### **1. How does Arts UpNorth function and why do you choose this model?**

- Arts UpNorth is run by volunteers from member organizations. Volunteers from member groups form a board that meets once a month to coordinate art activities around Vilas and Oneida county. The coordinated regional marketing efforts help to attract tourists and build brand.

### **2. When do you need volunteers and what is your recruitment process?**

- Arts UpNorth does not recruit volunteers as it is a marketing collaborative. However, for ArtStart, volunteers are mostly needed for family days and art activities geared towards early school age. Older kids (mostly high school students) helped in simple volunteer tasks, such as being a gallery assistant.
- Recruitment of students is either via word of mouth or collaboration with a high school club. In an art event held by the high school, the art department in the school worked with teen arts councils. For older residents, ArtStart organized volunteer fair in grocery stores and parks to attract retirees. Non-profit groups can set a table and introduce their volunteer program to the residents.

### **3. What struggles did your organization go through and how did you resolve them?**

- ArtStart is growing so fast that it is not sound financially. We are establishing a lot of collaborations and programs at once and it is hard to keep up with just 2 employees.

## **Contact Information**

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## **Cultural Coalition of WI – George Tzougros**

1. **What was the main purpose of establishing the cultural coalition?**
  - Cultural Coalition was mainly formed out of the need to increase communication between different cultural groups around WI. Facilitating conversation decreased conflicts in terms of event planning.
2. **Does leadership rotate for the Cultural Coalition?**
  - Yes. Currently the Wisconsin Public Television leads the coalition right now.
3. **How does the cultural coalition work? How does it get funding?**
  - Everyday costs of the coalition are low because it is just a website that serves as a hub for cultural events and education across WI. However, when organizations within the coalition decide they want to conduct a project, they can go and apply for funding for their specific project.
4. **What is the format of Cultural Coalition meetings?**
  - Meetings are held 4 times a year. Typically, one or two important topics or events are addressed.
5. **Is there a lot of competition within the Cultural Coalition?**
  - Some. Especially when it comes to funding. If people want to approach the same sponsor, they must be careful about whether they want to go as individual organizations or if they want to collectively go to a specific sponsor.
  - Organizations that are 501(c)(3) worry more about funding than government organizations (such as Wisconsin Arts Board).
6. **Some people in Monroe mentioned making changes slowly and deliberately. Others mentioned being very aggressive about change. Do you have any advice on which approach might be better?**
  - It depends. If certain organizations within MCC want to draw in more of the younger population or if they want to keep the younger populations in Monroe, they might be better off being more aggressive with change. The younger populations tend to want to see immediate effects.
  - If an organization's purpose is to bring in older populations, they might be better off being slow and deliberate. They need to make sure to do everything properly as to not destroy credibility.

## Grand Marais Arts Colony

Grand Marais Art Colony (GMAC) has been financially successful in acquiring and building local resources and is extremely involved with the school district to the extent that there are multiple scholarships to support arts in schools. Furthermore, the local government has been key to establishing its art organization, Grand Marais Arts Inc. (also known as Grand Marais Art Colony), as a community-supported, 501(c)(3) entity.

### **Key findings:**

- ***Calendaring:*** The organization has a complete listing of upcoming events on the website and past events on its Facebook page.
- ***Operations:*** There are 7 members for everyday operations, event planning, website maintenance, administrative tasks, and marketing. Additionally, there are 12 board members.
- ***Volunteering:*** Employment, paid internships, paid residencies, and paid work-study positions are available apart from regular volunteers. Scholarships are also available for students.
- Multiple avenues for financial support through membership dues, monthly donations (33% towards operation costs), honoraria, endowment funds, matching gifts from companies, Amazon Smile (0.5% donation from every Art Colony purchase).
- Clearly-defined roles of each member (lodging, funding, beverage, community events). GMAC is main event organizer - most members are resource providers or sponsors.

### **Contact Information**

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## **Kimball Art Center – Amy Roberts**

1. **How are classes at the Kimball Art Center (KAC) advertised? Do you use social media or traditional methods? And do you see a difference between the methods?**
  - Social media and electronic communication are our main media of choice for advertising. We do still print a limited number of class catalogs, which are created quarterly and mailed to target audiences, including our members, donors, and occasionally a purchased targeted list. Word of mouth, online community calendars are also an avenue. Because we are a resort town and have a huge tourist surge in the winter, we also work with hotel concierges to promote our classes and events to their guests.
2. **With over 300 classes offered at the KAC, are there volunteers who help at the center on a regular basis?**
  - There are volunteers, but most of the classes are taught by paid teachers. Volunteers are used mainly for events. You can't really have volunteers teach an art class because they need to be qualified to instruct. People need to be paid for their expertise, and those paying to take a class expect to learn from a qualified teacher.
3. **Is there a list of volunteers and is this list shared with other art organizations that also need volunteers on an ad-hoc basis?**
  - Yes, we have a database of volunteers. To protect their privacy, we do not share this information. However, if our community partner organizations have large events and request our help, we will often contact our volunteers to let them know about the need and decide if they wish to volunteer.
4. **KAC offers a great selection of classes, how does KAC find instructors for these?**
  - Our education director oversees this so I would need to get more information from her. she's very active in the art scene and recruits through her network, as well we encourage class proposals to be submitted online. In general, the art world is relatively small and teachers in the area know about us. We also bring in visiting artists from time to time. Many of these we have a relationship with from our annual Arts Festival, in which about 1,000 artists apply.
5. **Do you think collaborating with other art galleries/studios at Park City has helped KAC grow as an organization?**
  - We are a nonprofit, so typically the galleries don't see us as competition. I don't believe there's an annual fee, if there is it's nominal. I don't have much info for this question or the next as it's not something I manage. But overall, it's generally beneficial to collaborate and be a good community partner rather than view others as competition.

## Lanesboro Arts

Lanesboro Arts (est. 1980) is a non-profit, multidisciplinary arts organization. Lanesboro Arts was formed by the merger of multiple art clubs and resources in town. The organization is funded by a wide variety of sponsors (individual donations, small businesses, financial institutions, state arts program, and private foundations). Lanesboro Arts has a range of diverse and highly successful art programs have made Lanesboro an award-winning art town in the US, despite its small population. The city was also the first to pass a resolution to declare the entire city as an Arts Campus.

### Key findings

- ***Calendaring:*** Highly centralized organization with one calendar for all event listings. The organization regularly updates and maintains its calendar of events updated on its website and Facebook.
- ***Operations:*** Seven dedicated staff members handle social media/press/marketing, finances, operations in addition to a 10-member board
- ***Volunteering:*** SignUp.com used to temporarily gather 180 volunteers. Website lists types of volunteering duties within each event. Employment and internships are separately listed on the website to address routine needs
- ***Underrepresented communities:***
  - i. State grant-funded initiatives (Over the Back Fence) allows for historically underrepresented audiences to be a part of the organization.
  - ii. A separate event series, aside from professional performances encourages residents to perform and visit theater.
  - iii. A grant-funded performing artist engagement program features visiting artists in Lanesboro's community spaces (schools, museum, library) to allow diverse audiences (i.e. senior citizens, low-income families, rural youth etc) to attend organization's events
- ***Involvement of local authorities:*** Arts Campus has incorporated the principles of creative place making to enhance existing public assets aesthetically and build an appreciation for art in the city. Art Loft Lodging has vacation rentals designed by the organization.

### Contact Information

Name	Affiliation	Contact information
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Kara Maloney	Advancement Director	kara@lanesboroarts.org

## **Lanesboro Arts – Adam Wiltgen and Kara Maloney**

### **1. How do you describe the structure of Lanesboro Arts?**

- Lanesboro Arts is a centralized model. We just transitioned from one executive director to a leadership team (board members) last month. We have a dashboard system to facilitate communication in the board. Each board member has a circle of responsibility.

### **2. Can you elaborate on the history of Lanesboro Arts?**

- We were the Lanesboro Arts Council, a non-profit that brought the theater into its system. Several similar organizations merged in 2010 when one member moved out from an old theatre. It took a lot of consultancy and by-laws to get the community buy-ins to make it 501(c)(3).

### **3. How is Lanesboro Arts funded?**

- We are supported by the culture legacy program and other foundation funds arts in Minnesota.

### **4. How did you come up with multiple events focused on children?**

- Lanesboro has an independent school district and a full-time art school teacher who gets resources from us.
- Surprise Sculpture asks local business to donate materials which kids below 10 years of age can use to make sculpture. We place these in unused areas across the city.
- Students above 10 years of age help with variety show, galleries and high-school art show. Youth access technology program is in place to recruit students from school, but it has been easier to recruit someone already known to art community.

### **5. How is the town/city government involved in this process?**

- We incorporate city officials into multiple activities. City council supports us in terms of venue and helps in promoting the event. We have been doing fundraising events at the community center. We also have events where arts use public spaces (senior center, library) and reach out to community to build relationship with them outside of the concert performances.

### **6. What are some of the struggles that your organization has encountered?**

- Recruiting new people.



## Saugatuck Center for the Arts

Saugatuck Center for the Arts has been expanding its programming since 2003 and currently attracts nearly 28,000 visitors annually. Its main event listings include professional equity theater shows, film screenings, fundraisers, etc. Spaces are also available for rent.

### **Key findings:**

- ***Calendaring***: Complete listing of upcoming events on the website and Facebook page.
- ***Operations***: A staff of 11 members for everyday operations year-round and 22 members during the summer including school and college students and 13 board members for leadership insight
- ***Volunteering***: School students are hired for employment during the summer
- Scholarships offered to students for joining summer camps

### **Contact Information**

<b>Name</b>	<b>Affiliation</b>	<b>Contact information</b>
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## **United Fund for Arts and Humanities (UFAH) La Crosse**

UFAH LaCrosse started in 1983 as a non-profit organization that provided financial support to member organizations that may not meet the eligibility criteria of various grants and sponsorship schemes. It is a formal structure in which only non-profit art organizations with well-maintained financial records and a volunteer board of directors can apply to be a member. These organizations must be run for a minimum of three years and must be willing to collaborate with UFAH campaigns. Based on each organization's cumulative financial standing, funds will be allocated to them from the UFAH.

### **Key findings:**

- UFAH has many roles that an individual can volunteer for including grant writing and fundraising. Board members include other stakeholders in town that are not directly associated with UFAH.
- Events are conducted by member organizations; annual fundraising campaign is the only UFAH organized event.

## **Mindy Steitzer – United Funds for the Arts and Humanities (UFAH) LaCrosse**

### **1. What is the structure of UFAH?**

- There are 20 board members, only one part-time employee. Board has all volunteers. We encourage members (art organizations) to raise funds themselves and campaign for their operations and budget. We have 2 3-year terms + 1-year special term and we take turns in annual meeting. Some of the board members have been there for 11 years. A mix of new and experienced ones are important to keep UFAH fresh.

### **2. Is it loosely connected or centralized in fundraising?**

- We do not help member to raise funds, but we help our members to advertise/publicize their events.

### **3. How is the town/city's government involved in this process?**

- We invited the city mayor to one of our events last year (no events prior to that). Local businesses are often involved as donors and sponsors as they can donate to one group and help 11.

### **4. How does UFAH decide which organization to fund?**

- We collect budget estimates for 11 organizations and ask them for their funding needs.

### **5. What struggles did your organization go through and how did you resolve them?**

- Grant applications and fundraising efforts. It is sometimes difficult to include all 11 organizations at once. We have started focusing on fewer organizations now. Mostly volunteers that are donors show up to these events.

## **Appendix F: Other arts towns**

### **Easton, MD**

Easton, MD is a small town of approximately 16,500 people. Known as the cultural capital of the eastern shore of the Chesapeake Bay, the town is famous for its annual Waterfowl Festival which features more than 400 artists displaying their art work such as sculptures, paintings, and music.

One of the main art organizations is the Academy Art Museum (AAM). The AAM has a permanent collection of over 1000 pieces of European and American art work. The AAM offers adult art classes and workshops such as painting and pottery and organizes trips to arts-related events such as the flower show at Philadelphia and museums in Washington DC. The AAM was founded by 6 residents who created a place for their residents to create and appreciate art. AAM also works with other non-profit organizations to host events such as the annual Waterfowl Festival and Plein Air Competition among others.

Another prominent art organization is the Working Artists Forum (WAF) which consists of more than 100 professional working artists who come together to foster visual art in local public schools. The WAF is affiliated with the AAM and often provides free class demonstrations. Although the WAF consists of many members and members have won awards in competitions, they have a strong passion in serving the community to promote art in the community.

### **Contact Information**

<b>Name</b>	<b>Affiliation</b>	<b>Contact information</b>
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Betty Huang	President Working Artists Forum	bettyartist@gmail.com

## Red Bank, NJ

Red Bank, NJ is a small town of 12,000 people and is home to many galleries. Monmouth Arts is a 501(c)(3) organization that provides programs and services to promote arts in Monmouth county. Monmouth Arts has received grants up to \$94,000 from NJ Department of Tourism and NJ State Council on the Arts. With over 14,000 artists involved and more than 3000 arts events in a year, Monmouth Arts is the official county arts agency and provided services and assistance to the community to enhance and strengthen the arts and quality of life in Monmouth County.

Most of the galleries have an original collection of contemporary artworks from renowned artists. The Guild of Creative Art is an organization established to promote art amongst residents and create a place for artists to interact and connect. The Guild depends mainly on proceeds from workshops, donations from members and fundraising events, and a grant by the Monmouth County Arts Council.

Another organization is the Art Alliance of Monmouth County (AAMC) which consists of more than 300 members who have come together to promote various forms of art and art spaces to local residents. By providing a support network and pooled resources AAMC increases the awareness of art amongst residents in Red Bank.

## Contact Information

Name	Contact information
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## **Sandpoint, ID (Pend Oreille Arts Council)**

Sandpoint, Idaho is a small city of 8,390 people. Although there are a multitude of artists and at least a dozen galleries in Sandpoint, the largest collective of artists is known as the Pend Oreille Arts Council (POAC).

Both galleries and individual artists can choose to be a member of POAC. The mission of POAC is to improve quality of life in through the arts and through arts education programs in Northern Idaho. POAC was established in 1978 and is a non-profit community group that stages many arts events throughout the year. POAC receives funding at the local, state, and federal level. POAC is run by three part time staff members as well as a volunteer board of directors. Committees for various events are led by board members and supported by volunteers.

Cultural events in Sandpoint can be accessed through the POAC website. Events in Sandpoint do not typically clash, as they have a citywide calendar. POAC hosts a variety of educational events. One such program is POAC's Kaleidoscope Art program. Kaleidoscope is an all-volunteer run group. Volunteer trainings are held twice a year and supports children grades 3-6. There are Student Art Shows hosted throughout the year and is a collaborative effort put forth by the school district and the students studying AP art.

In the summer, Sandpoint hosts their annual Artwalk event. The Artwalk is sponsored by POAC and is a self-guided walking tour where people can view up to 20 revolving arts exhibits. In the summer, Sandpoint residents can also go on the Artists' Studio Tour, which is a self-guided tour where individuals can go behind the scenes at various arts studios to see how art is made. In order to allow for new artists to gain exposure, the POAC sponsors satellite exhibits, which change every six weeks.

Additionally, every winter, the POAC has the Performing Arts Series in order to promote the local theatre. POAC also promotes non-conventional arts such as music. There is a music conservatory in Sandpoint that offers instrumental and vocal music lessons.

## **Contact Information**

<b>Name</b>	<b>Affiliation</b>	<b>Contact information</b>
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## **Yellow Springs, OH (Yellow Springs Arts Council)**

Yellow Springs is a small city of approximately 4000 people. The majority of arts activities in Yellow Springs go through the Yellow Springs Arts Council (YSAC).

The mission of YSAC is encourage and support the arts in Yellow Springs. YSAC began in the 1950s and in 1972 became a non-profit organization. YSAC has three main programs. The Gallery Program provides exhibition opportunities for local artists. Arts Alive hosts music and other performing arts. Finally, the Yellow Springs Experience is YSAC's marketing program and provides networking opportunities for local artists. YSAC has a Permanent Collection which in 2018 alone went from 16 to 200 and showcases the art of local artists. During 2018, YSAC coordinated the formation of three galleries: YSAC Gallery, Alcove Gallery, and John Bryan Gallery. The Alcove Gallery is in partnership with Antioch University Midwest and the John Bryan Gallery is in partnership with the Yellow Springs Arts and Culture Commission. In addition to artwork, YSAC supports music. YSAC supports PorchFest, which showcases a variety of musicians. The YSAC has over 50 regular volunteers who make events possible. YSAC relies on membership dues, donations, fundraising, and grants. YSAC works closely with the Yellow Springs Chamber of Commerce, which works to bring people to Yellow Springs to engage in arts-related activities.

### **Contact Information**

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# About UniverCity Year



UniverCity Year is a three-phase partnership between UW-Madison and one community in Wisconsin. The concept is simple. The community partner identifies projects that would benefit from UW-Madison expertise. Faculty from across the university incorporate these projects into their courses, and UniverCity Year staff provide administrative support to ensure the collaboration's success. The results are powerful. Partners receive big ideas and feasible recommendations that spark momentum towards a more sustainable, livable, and resilient future. Join us as we create **better places together**.



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