

Executive Summary

Introduction

Interest in a cultural master plan for Durham has grown over the past few years. This process, funded by the County's Occupancy Tax, with the leadership of a Steering Committee appointed by the County Commissioners, and project administration provided by Durham Arts Council, is the culmination of that interest. The purpose of the plan is to identify the priorities of the citizens who participate and provide a road map to fulfill those priorities.

Planning Tasks and Process

Over 500 people have been directly engaged in this process. The tasks that were undertaken include:

- Overseeing a series of **community meetings** with over 250 participants
- Conducting a comprehensive **cultural assessment** through a series of individual interviews and small group meetings with a wide range of stakeholders
- Facilitating a series of meetings with a 63-member community-based **Steering Committee**
- Conducting a **regional facility inventory**
- Performing **economic and financial analyses** of the cultural sector
- Conducting a **cultural market analysis** of Durham
- Compiling a **cultural organization/program inventory** of local organizations
- Conducting a **web-based survey of Durham civic, community, and business leaders**, in cooperation with the Durham Convention and Visitors Bureau.

The consultants, through a series of community sessions and meetings with the Steering Committee, developed emerging themes which were revised into “situation papers” on key topics. These were reviewed by working groups and in turn formed the basis for a draft of goals and objectives. After these were reviewed by the Steering Committee, the preliminary report was drafted.

Key Themes

- Durham is uniquely defined by a history of racial and cultural **diversity**, as well as increasing diversity in lifestyle.
- Arts and culture, as part of the mix of “quality of life” factors, can be a powerful ally in **economic development**.
- Arts and culture is **a way to pass on traditions**. Involving young people in arts and culture can build audiences, enhance learning and communication skills, build self esteem, foster community involvement, and train potential artists and arts appreciators.
- Building a dynamic program to raise the awareness of Durham’s cultural offerings throughout the Triangle region will not only **build audiences** but will **enhance Durham’s image** in the region and beyond.
- It is critical to **build the local audience** by providing opportunities to experience culture beyond Durham’s Downtown.
- Significant efforts must be undertaken quickly to **buttress Durham’s cultural assets**.
- Little of this plan will be implemented without **additional human and financial resources**.

Durham’s Vision for its Cultural Sector in 2020

A vision for the Durham Cultural Master Plan (DCMP) and for the general shape of the Durham cultural community in 2020 has been developed, tested, and revised. Highlights of it include the following:

- In Durham, culture is more than the visual and performing arts and includes the history and heritage of this region, the sciences, the

humanities, as well as the forms of cultural expression that ground the diverse people who live here.

- Durham's arts and culture is enriched by its history, heritage, and diversity. Durham celebrates its rich cultural mix and works to continue its future growth.
- Durham's cultural "ecology" is strong and supports Durham's economic, social, and cultural well-being. It has been built on Durham's strong local cultural sector.
- With active and committed civic, public, and cultural leadership, cultural organizations have access to the financial and human resources they need.

Key Findings

Context

Durham's cultural sector already represents a significant industry. The consultants' research indicates that the total economic activity generated by the nonprofit cultural sector in Durham is nearly \$103 million annually. This is all the more impressive given the severe limitations – both in terms of personnel and dollars – under which cultural organizations work.

Much of the focus of this Cultural Master Plan revolves around capacity building within the cultural sector *and* strengthening the working relationship between that sector and the civic, commercial, development, tourism, and hospitality sectors.

Organizations and Artists

The success of Durham's cultural sector, and its ability to serve priority community goals, rests not only on the artistic and programmatic vision of its organizations and artists, but also on their organizational capacity. All evidence suggests that Durham's cultural sector is significantly more mature programmatically than it is organizationally. For example, nearly half of all organizations that responded to the consultants' financial survey had budgets of under \$100,000. Time and again, the consultants heard that the first priority is to stabilize existing cultural organizations, events, and programs.

The notion of shared services resonates for many participants. They point to the need for better, more effective collaborative initiatives to help sustain cultural groups. Initiatives that provide effective technical assistance and foster shared office space, equipment, and even support staff can cut costs and improve efficiency in significant ways.

Artists have many needs that must be addressed. One top priority is simplified procedures for rezoning lofts and other spaces for studio, rehearsal, or live/work space. These and other needs require specific solutions that take into account the various and unique working requirements of artists and require flexibility on the part of City and County officials.

Diversity

Durham is uniquely defined by a history of racial and cultural diversity, as well as increased diversity in lifestyle. The historic treatment of African American residents represents a legacy that has not yet been fully overcome. Many participants, representing different sectors of the community, described the value of and need for programs to address the history and heritage of Durham as a way to continue an on-going process of reconciliation and to celebrate Durham's past.

The growth of the Latino population has added both a richness and a complexity to racial interactions in Durham – the community is multi-racial rather than bi-racial. Some participants articulated the need for a physical space for the Latino community and others interested in Latin culture to gather and offer cultural programs.

Most participants agree that the addition of more culturally specific programming would be welcome. With a 44 percent African American and 10 percent Latino population, and with these numbers increasing steadily, exploring further programming relevant to these communities is critical.

What is most important is that arts and culture can bring people together in a celebratory, positive, and non-confrontational way. According to the recent survey of civic, community, and business leaders conducted by the Durham Convention and Visitors Bureau (DCVB), 90 percent of respondents agreed or strongly agreed that “arts and culture provide great ways to learn about our various ethnic and racial backgrounds.”

Economic Development

More than in most communities in which the consultants have worked, civic leaders in Durham generally understand that arts, culture, history, and heritage are community assets and can be used to support economic development. With respect to the Downtown core, efforts have been made to enhance the streetscape and to provide more opportunities for activities and celebrations as well as increase the number of cultural retail outlets.

The key challenge is to understand and address the unique needs that artists and artist-run businesses have so that they can more readily participate in these activities. In this context, it is important to recognize that support for artists *is* support for economic development.

It will be important to bring together leadership in the arts and cultural sector with developers, City officials, and other business leaders so that they can learn more about one another's ways of operating. It will also be important to work jointly on such issues as establishing effective incentives or protections for small cultural businesses and partnerships between commercial and nonprofit entertainment venues.

Cultural activities can – and should – occur in many places besides commercial areas. It is important to provide opportunities to experience arts and culture in neighborhoods throughout the County. In this way, the level of interest, engagement, and support will grow as more and more people see themselves reflected in the mix of activities that are fostered.

Education

According to the DCVB's survey of civic, business, and community leaders, 92 percent of respondents agreed that "learning arts skills is an important way for children to master other basic skills." It is held virtually unanimously that the initial focus for cultural education must be on K-12 education, since exposure to arts and culture must begin at an early age. Durham Public Schools (DPS) has generally been supportive of such an approach, as has the community.

Funding constraints have limited the growth of cultural programs in the schools. However, there is general agreement that arts and cultural education offerings in DPS (and likely in other independent and charter schools in the community) would benefit from better coordination among educators, administrators, parents, and providers of cultural programming.

And the DCVB's survey found that only 28 percent of respondents felt there were sufficient activities for children, indicating room for improvement.

Many people point out that schools are not the only places where learning about arts and culture can and should occur. Young people in particular have an interest in such activities outside the school framework that embrace their definition of culture. Other neighborhood sites – parks, recreation programs, churches, and community centers – are viable places for such activities and partnerships with cultural organizations may be a way to use these sites more effectively.

The role of the many institutions of higher learning in Durham – Duke University, North Carolina Central University, and Durham Technical Community College – is also important to consider relative to arts and cultural education. Better communication and coordination among college and university arts and cultural programs, the public schools, independent schools, and cultural organizations would allow for better usage of these resources to the benefit of all parties.

Audiences

Even a cursory look at the demographics of the Triangle will show that it is rich in potential cultural audiences and its residents have a wealth of cultural opportunities, many of which are situated in Durham. The cross-fertilization of the Triangle market suggests an interdependent cultural enterprise.

The actual patterns of existing cultural attendance, has uncovered the need for a wider range of cultural offerings as well as more effective and innovative strategies for cultural engagement. Thus it will be important to work to build stronger cultural participation using a variety of approaches, making sure that they address both traditional and innovative programs, marketing, and venues.

Many participants confirm the importance of creating more opportunities for residents to experience the types of arts and entertainment they are interested in, in venues they want to attend. This means a range of venues – from major performance halls that book nationally prominent acts to small jazz clubs, galleries, coffee shops and bookstores that provide exciting, innovative, “edgy” entertainment.

This will be assisted by developing ties to and programs for college and university students. Many times, according to students, Durham is seen as

a challenging community to interact with. As areas such as Ninth Street offer more cultural amenities for students, it might serve as an incentive for additional forays into Durham.

Festivals are an excellent way to build audiences as well. By developing local programming in such a way that it can culminate with a Downtown festival, residents who might not otherwise feel comfortable in Downtown cultural institutions can feel more welcome there.

Facilities

Durham has a fairly varied array of local and educationally oriented performance venues that are well-distributed in various neighborhoods. They are generally configured for avocational or educational usages. However, the need for additional cultural facilities of various types and to perform various functions was raised consistently. Participants commented frequently on the lack of available space of all types – exhibition, studio, performance, rehearsal, and the like.

Durham lacks a coherent *system* for choosing among various proposed facility options. Developing such a system to guide civic leaders' thinking about setting priorities among needs is critical to the rational development of cultural assets in Durham County. Such a system would weigh factors like the proposed facility's projected usage, possibilities for earned revenue, competing venues in the region, and the degree to which the project fits within the vision of this plan.

That said, there are a number of cultural facilities that the consultants believe are worthy of support. These include the following:

- Performance and rehearsal spaces of between 100 and 300 seats (including better utilization of existing spaces of this size).
- A space for a history and heritage museum.
- A multi-purpose facility that could provide space for small-budget cultural organizations as well as a Latino cultural program and the African American Dance Ensemble.
- Space for the American Dance Festival (if it is not able to work within the proposed Event Center).
- A multi-purpose space as part of Central Park, already in the planning stage.

Community-wide Organizational Infrastructure

Many of the strategies in this Plan have to do with enhancing communication, providing facilitation, serving as a catalyst, and coordinating activities or programs. One reason is that currently no single agency has the clear mandate – or staff capacity – to offer those services to the cultural sector.

Because this administrative function is so critical to the success of implementation, the DCMP Co-chairs, Peter Anlyan, MaryAnn Black, and Sylvia Kerckhoff and the Executive Committee have developed with the City and County management a recommended structure for implementation. It is proposed that, for the first two years of implementation, the County appoint an “implementation advisory board” that will be housed within the City, ideally in the Office of Economic and Employment Development. The City will retain a staff person and the body will be responsible for a range of tasks involving the initial stages of implementation of the plan. After two years, this arrangement will be reviewed and either continued or revised.

The initial source of funding for the administrative functions described above and launching specific community initiatives outlined in the Plan will be provided by the \$500,000 which was collected through the occupancy tax, as provided in North Carolina. Legislature, Session 2001, House Bill 917.

Resources

There is a high level of support for arts and culture in Durham, whether for its own value or its benefits to the community. The DCVB’s survey of civic, business, and community leaders indicates that 92 percent of respondents agreed that arts and culture plays a key role in Durham’s quality of life *and* economic development.

The cultural financial analysis suggests that cultural organizations’ aggregate revenue at the current time appears at best barely adequate to sustain them. In order to provide the level of service desired by residents – and required to fulfill the programmatic needs of Downtown redevelopment projects – additional resources will be required.

According to the consultants’ interviews, the need for cultural organizations to increase revenue and decrease expenses is a common theme of many in the business sector. Cultural organizations understand the need to

coordinate expenses for greater impact and stand prepared to work to that end.

The current level of local government support for operations, according to the consultants' research, represents just under 10 percent of total cultural sector revenues. This is significantly lower than other southeastern communities where the same research has been conducted. So, while the City and the County are doing much, they need to do more.

Many participants also pointed out the need for increased support from the private sector. Some have suggested that government should explore incentives that might be offered to corporations that fund cultural amenities or otherwise contribute to arts and culture in Durham. Increases in individual, corporate, and foundation support will likely be forthcoming but only with significant work to overcome a series of challenges presented by the lack of corporate headquarters in the City, the fact that many Durham workers live elsewhere, and the expanding demand on foundation funding.

Almost 70 percent of respondents agreed that "organizations and businesses should contribute more to cultural organizations in Durham." By only a slightly lower percentage (66 percent), respondents agreed that "the City and County should make funding for arts and culture a high priority."

Goals and Strategies

GOAL 1: Organizations and Artists. Strengthen the organizational structure and build the capacity of Durham's existing cultural assets, including organizations, events, festivals, and artists.

- **Strategy 1.1.** Establish a high visibility entity that will actively foster collaborations, mentoring relationships, joint initiatives, and, if appropriate, mergers in the cultural sector.
- **Strategy 1.2.** Coordinate a program of technical assistance that addresses the needs of cultural organizations and artists at all stages of development, working with existing service providers.
- **Strategy 1.3.** Work to strengthen corporate involvement with cultural nonprofits through a coordinated program of volunteer recruitment and board development.
- **Strategy 1.4.** Develop a "cultural economic development committee" through DDI, DCVB or other existing entity to provide a consistent and on-going mechanism to improve communication between the business and cultural sectors.

- **Strategy 1.5.** Consider a range of support mechanisms for individual artists, including subsidized live/work space, property tax breaks, incubator space, group health and disability insurance, and low interest loans.

GOAL 2: Diversity. Use arts and culture as a way to increase understanding and communication among people of diverse backgrounds.

- **Strategy 2.1.** Increase culturally specific programming throughout the County using focus groups, advisory bodies, and other mechanisms to assist in determining program priorities.
- **Strategy 2.2.** Establish partnership programs among religious institutions with cultural activities to share venues and programs and to mix the range of artistic styles accessible to all attendees.
- **Strategy 2.3.** Strengthen the network of City and County facilities that can be used to deliver cultural programming in neighborhoods throughout the County (e.g., libraries, parks, schools, churches, etc).
- **Strategy 2.4.** Cultivate African American and Latino civic and business leaders who could be tapped for service on boards of cultural organizations.
- **Strategy 2.5.** Create programs that celebrate and preserve the history and cultural heritage of Durham County.
- **Strategy 2.6.** Create opportunities to link emerging and existing African American, Latino, and Asian cultural organizations and artists to more established peers through on-going mentoring relationships.
- **Strategy 2.7.** Include arts and cultural components in any community discussions of racial issues and explore ways cultural activities can help to foster community harmony.

GOAL 3: Economic Development. Use Durham's many arts and cultural assets as a key component of strategies to foster economic development throughout Durham County.

- **Strategy 3.1.** Focus on and market Downtown as the hub of Durham's cultural life while emphasizing activities in neighborhoods and areas such as Ninth Street, Hayti, Southpoint, and others.
- **Strategy 3.2.** Establish a formal percent-for-art program for Durham.
- **Strategy 3.3.** The cultural sector should work in partnership with groups like DCVB, DDI, the Chamber, and others, to establish shared services between the cultural and economic development sectors.
- **Strategy 3.4.** Establish incentives for developers and small cultural businesses to relocate or expand in key commercial areas (Downtown, Ninth Street, etc.) in the County to strengthen the critical mass of activities and events that will draw residents and visitors.

GOAL 4: Education. Improve access to formal and informal arts and cultural education for people of all ages and in all walks of life.

- **Strategy 4.1.** Establish a community-wide Cultural Education Task Force to engage parents, students, artists, administrators, teachers, and arts educators in support of enhancing cultural educational opportunities for public school children.
- **Strategy 4.2.** Integrate specific arts disciplines into a wide range of curricular areas.
- **Strategy 4.3.** Strengthen programs to provide cultural education outside of school settings.
- **Strategy 4.4.** Forge better links between higher education and Durham’s cultural sector so college and university resources – people, programs, and facilities – can be more effectively used in the community.
- **Strategy 4.5.** Establish a program to foster mentoring relationships between youth and teachers and/or individual artists to assist young people in learning about and exploring specific art forms beyond what can be accomplished in a public school setting.

GOAL 5: Audiences. Build cultural audiences by increasing participation of existing audience members and bringing new attendees to activities.

- **Strategy 5.1.** Strengthen and expand existing cultural festivals, such as the Blues Festival, to build regional and national audiences by connecting with unique aspects of Durham.
- **Strategy 5.2.** Design and fund a program to provide shuttle bus or other transportation assistance to major cultural events and activities.
- **Strategy 5.3.** Encourage cultural organizations to collaborate on “sampler” programs that are designed to appeal to a broad range of cultural tastes.
- **Strategy 5.4.** Establish a “First Friday” monthly series of events that includes gallery openings and mini-performances in designated areas throughout the County on a rotating basis.
- **Strategy 5.5.** Develop systems to improve the usage of the web-based calendar system for cultural events and activities maintained by the Durham Convention and Visitors Bureau.
- **Strategy 5.6.** Encourage cultural organizations to produce bilingual marketing materials and engage in other nontraditional marketing approaches to reach new audiences.

GOAL 6: Facilities. Strengthen and diversify Durham’s mix of cultural facilities throughout the County.

- **Strategy 6.1.** Improve systems for maintaining and upgrading Durham’s existing cultural facilities.
- **Strategy 6.2.** Develop a rigorous system of guidelines for evaluating potential cultural facility projects so that priority is given to projects that fit into community priorities as articulated by the DCMP and other planning documents.
- **Strategy 6.3.** Foster Central Park’s role as an “arts park” by providing multi-purpose spaces for performance, exhibition, and other uses and exploring

- options for developing smaller performance and rehearsal spaces (in the 100- to 300-seat range).
- **Strategy 6.4.** Once programmatic issues have been addressed, develop a building in Durham’s Downtown for a history and cultural heritage museum.
 - **Strategy 6.5.** If necessary, explore options to assist in relocating American Dance Festival to a suitable performance and rehearsal facility in Durham.
 - **Strategy 6.6.** Explore options for one or several facilities that incorporate an organizational “incubator” space, a Latino cultural center, an “art space” for youth, and temporary spaces for cultural organizations and artists.

GOAL 7: Community-wide Organizational Infrastructure. Sustain and strengthen existing community-wide organizations that support the arts and cultural sector.

- **Strategy 7.1.** As an short-term measure, the County Commission and City Council should appoint a twelve person advisory board to oversee the implementation of this cultural master plan, as part of an inter-local agreement with the City of Durham.
- **Strategy 7.2.** The Implementation Advisory Board should be housed within the City of Durham, ideally in its Office of Economic and Employment Development, and full-time paid staff should be engaged by the City.
- **Strategy 7.3.** Use the County’s allocation for DCMP implementation for grants to organizations based on initiatives in this plan and to cover the costs in the first two years of the DCMP Advisory Board and its staff.
- **Strategy 7.4.** Explore options for establishing a chapter of the Arts & Business Council in Durham.
- **Strategy 7.5.** Engage with the leadership of the cultural sectors of other Triangle communities to work toward regional approaches to common problems.

GOAL 8: Resources. Build a stronger resource base for arts and culture in Durham.

- **Strategy 8.1.** Develop new and stronger earned revenue streams and reduce expenses for cultural organizations through partnerships and collaborations.
- **Strategy 8.2.** Strengthen funding from existing sources in the public sector while exploring options for dedicated revenue streams for arts and culture.
- **Strategy 8.3.** The DCMP Implementation Advisory Board should explore options to restructure, coordinate, and regrant City and County support for arts and culture.
- **Strategy 8.4.** Develop a “round-up” funding program that allows residents to round up their tax and utility bills to support a special fund for arts and culture.
- **Strategy 8.5.** Broaden the base of individual, corporate, and foundation donors.

The chart on the following pages summarizes additional details of the strategies, including:

- A general assessment of the priority of the strategy
- A list of potential partners that might be considered for involvement in the initiative
- An “order of magnitude” sense of implementation costs. These estimates reflect *aggregate* costs and do not include individual organizational expenses.¹

¹ For this Executive Summary, to provide a more accurate estimate of costs, an asterisk in the “approximate cost” cell indicates a measurable impact on individual organizations’ budgets.

	Description	General Priority	Implementation Partners	Approx. Cost
GOAL 1: Organizations and Artists Strengthen the organizational structure and build the capacity of Durham's existing cultural assets, including organizations, events, festivals, and artists.				
1.1	Establish entity to foster collaboration	Very high	City, County, cultural organizations, artists	\$80,000-\$120,000
1.2	Coordinated program of technical assistance	Very high	Cultural organizations, artists, Volunteer Center, Duke University, NC Center for Nonprofits, representatives of other nonprofit sectors	Minimal – using existing programs
1.3	Coordinated program of volunteer recruitment and board development.	High	Cultural organizations, Volunteer Center, representatives of corporate external affairs offices	\$5,000
1.4	Cultural economic development committee	Moderate	Cultural organizations, DDI, DCVB, Chamber, City Office of Economic and Employment Development (OEED)	Minimal
1.5	Support mechanisms for individual artists	Moderate	Artists, cultural organizations, DADA, DAC, City and County Planning Department, City Office of Economic and Employment Development	\$10,000
GOAL 2: Diversity Use arts and culture as a way to increase understanding and communication among people of diverse backgrounds.				
2.1	Increase culturally specific programming	Very high	Cultural organizations, religious organizations, sororities and fraternities	Minimal *
2.2	Partnership programs among religious institutions with cultural activities	Moderate	Religious groups, cultural organizations	Minimal *
2.3	Strengthen the network of neighborhood City and County facilities	High	Cultural organizations, religious institutions, City and County service providers	\$10,000-\$15,000
2.4	Cultivate African American and Latino civic and business leaders for service on boards	Moderate	Cultural organizations, other nonprofits, Chamber, Volunteer Center, the proposed chapter of the Arts & Business Council	Minimal *
2.5	Celebrate and preserve history and cultural heritage of Durham County	Very high	History and heritage organizations and sites, appropriate City and County agencies	\$25,000 for planning
2.6	Create opportunities for on-going mentoring relationships	Moderate	Cultural organizations and artists	Minimal *
2.7	Include arts and cultural components in any community discussions of racial issues	High	Leadership groups including Rotary and other civic clubs, corporate leaders, the Chamber, and the City's Human Relations Commission	None

	Description	General Priority	Implementation Partners	Approx. Cost
GOAL 3: Economic Development Use Durham's many arts and cultural assets as a key component of strategies to foster economic development throughout Durham County.				
3.1	Downtown as the hub of Durham's cultural life while emphasizing activities in neighborhoods	High	Cultural organizations, cultural retailers, artists, City and County Planning Department and City Department of Parks and Recreation, developers, neighborhood associations, and cultural organizations	Minimal*
3.2	Percent-for-art program	High	Cultural organizations, City and County planners, developers	Set % of public sector capital project budgets
3.3	Establish shared services between cultural and economic development sectors	Very high	Cultural organizations, cultural retailers, City and County Planning Department and City Department of Parks and Recreation, developers, neighborhood associations, cultural organizations	As projected for strgy 1.1
3.4	Incentives to relocate or expand in key commercial areas (Downtown, Ninth Street, etc.)	High	Cultural organizations, developers, cultural businesses, City and County planners	Minimal to implement
GOAL 4: Education Improve access to formal and informal arts and cultural education for people of all ages and in all walks of life.				
4.1	Establish Cultural Education Task Force	Very high	Durham Public Schools (administrators and educators), parents, DAC, students, cultural organizations, artists	Minimal
4.2	Integrate specific arts disciplines into a wide range of curricular areas	Moderate	Cultural organizations, DAC, Durham Public Schools	Minimal for planning
4.3	Strengthen programs to provide cultural education outside of school settings	High	Social service organizations, cultural organizations, artists, City and County government agencies, DAC	\$2,500 for convening
4.4	Better links between higher education and Durham's cultural sector	High	Duke and North Carolina Central Universities, Durham Technical Community College, cultural organizations.	Minimal *
4.5	Mentoring relationships between youth and teachers and/or individual artists	Moderate	College or university arts programs, Durham Public Schools	\$10,000-\$15,000

	Description	General Priority	Implementation Partners	Approx. Cost
GOAL 5: Audiences Build cultural audiences by increasing participation of existing audience members and bringing new attendees to activities.				
5.1	Strengthen and expand existing cultural festivals	Very high	Festival organizations, cultural organizations, City's Office of Economic and Employment Development, County government, and civic organizations	\$50,000
5.2	Shuttle bus or other transportation assistance	High	Transportation service providers, cultural organizations	\$30,000 for pilot project
5.3	Collaborate on "sampler" programs	Very high	Cultural organizations, commercial businesses, DCVB, DDI, Chamber of Commerce, other civic and community groups and neighborhood associations	\$25,000
5.4	"First Friday" monthly series	High	Cultural organizations, artists and craftspeople, neighborhood and civic organizations, DCVB, DDI, Chamber of Commerce, City's Office of Economic and Employment Development, Arts and Business Coalition for Downtown	\$10,000
5.5	Improve the usage of the web-based calendar system	High	Cultural organizations, Chamber, DCVB	Minimal *
5.6	Bilingual marketing materials and non-traditional marketing approaches to reach new audiences	Moderate	Cultural organizations, Latino and other ethnic cultural and social service organizations	Minimal *
GOAL 6: Facilities Strengthen and diversify Durham's mix of cultural facilities throughout the County.				
6.1	Maintain and upgrade Durham's existing cultural facilities	Very high	Cultural organizations that own facilities, City and County government	Data not available
6.2	Develop a rigorous system of guidelines for evaluating potential cultural facility projects	High	City, County government, civic and cultural sector leaders, facility planners	\$25,000 for research
6.3	Foster Central Park's role as an "arts park"	High	Durham Central Park, DDI, other civic leaders and organizations	Estimates not available
6.4	Develop a building in Durham's Downtown for a history and cultural heritage museum.	Very high	Civic leaders, City and County government, Durham Library, history and heritage organizations	\$25,000-\$100,000 for planning
6.5	Explore options to assist in relocating American Dance Festival	High	Civic leaders, City and County government, developers, ADF	Depends on location
6.6	Explore options for "incubator" space, a Latino cultural center, a youth "art space", and temporary spaces	Moderate	Cultural organizations and artists, City and County Planning Department, developers	\$15,000-\$40,000 for planning
GOAL 7: Community-wide Organizational Infrastructure Sustain and strengthen existing community-wide organizations that support the arts and cultural sector.				

	Description	General Priority	Implementation Partners	Approx. Cost
7.1	County- and City-appointed implementation advisory board	Very high	County, City, other civic organizations.	\$2,000 for administrative costs
7.2	Advisory board housed within City (OEED)	Very high	City and County	\$140,000 for 1 st 2 yrs.
7.3	Use County seed funding in support of implementation	Very high	County	\$500,000 (inclusive of above)
7.4	Establish a chapter of the Arts & Business Council	Moderate	DAC or other civic organization	\$15,000-\$25,000
7.5	Engage with the leadership of the cultural sectors of other Triangle communities	Moderate	Triangle cultural organizations, local arts agencies, civic leaders	Cost spread among all regional entities
GOAL 8: Resources				
Build a stronger resource base for arts and culture in Durham.				
8.1	Coordinate expenses for cultural organizations through partnerships and collaborations.	Very high	Cultural organizations, DAC, proposed Cultural Collaborative	N/A
8.2	Strengthen funding from public sector existing sources	Very high	Cultural organizations, civic and business leaders, DAC, elected officials	Minimal
8.3	Restructure and coordinate City and County support for arts and culture	High	City and County government, cultural organizations,	\$15,000
8.4	Develop a "round-up" funding program	Moderate	City, appropriate businesses, DAC, other cultural organizations	\$5,000
8.5	Broaden the base of individual, corporate, and foundation donors	High	Cultural organizations, DAC	As projected for stgy. 1.2

Acknowledgements, Leadership, and Participants

The Durham Cultural Master Plan initiative is made possible through the vision and commitment of many organizations and individuals.

- The Durham Delegation, whose leadership established the legislation funding the creation and implementation of the plan:

Current

Senator Wib Gulley
Senator Jeanne Hopkins Lucas
Representative Russell Capps
Representative James Crawford, Jr.
Representative Paul Luebke
Representative Henry M. Michaux, Jr.
Representative Paul Miller

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Representative George W. Miller, Jr.
Representative Jennifer Weiss

- The Durham County Commissioners, and County staff whose commitment to the future of Durham County ensures the creation and implementation of the plan:

Current

Ellen Reckhow, Chair
Joe W. Bowser, Vice Chair
Philip R. Cousin, Jr.
Becky M. Heron
Mary Jacobs

2001

MaryAnn E. Black, Chair

Durham County Manager, Mike Ruffin, and the staff of the Offices of the Manager, the County Attorney and Purchasing.

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Sherry L. DeVries, Executive Director, Project Director
Margaret DeMott, Director of Artist Services, Project Manager
Jennifer Collins, Artist Services Associate
Cheryl Stephens, Executive Assistant
Wendy Lam, NCAC Intern and Project Coordinator
Charles Phaneuf, NCAC Intern and Project Coordinator

Steering Committee Co-Chairs

<i>Peter Anlyan</i>	General Manager, Capitol Broadcasting Company; Chairman, Greater Durham Chamber of Commerce
<i>MaryAnn E. Black</i>	Former Chair of Durham County Commissioners; Associate Vice President, Community Affairs, Duke University Health System
<i>Sylvia Kerckhoff</i>	Former Mayor of Durham & City Council member

Executive Committee Members

<i>Brenda Brodie</i>	American Dance Festival; Community Leader; SEEDS, Inc.
<i>Connie Campanaro</i>	President/CEO, Carolina Theatre
<i>E'Vonne Coleman</i>	Assistant Director, Duke University Continuing Education
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<i>Sherry L. DeVries</i>	Executive Director, Durham Arts Council
<i>Pepper Fluke</i>	Ceramic Artist, Arts Volunteer
<i>Barker French</i>	Principal & Chief Investment Strategist, Brinker Capital, Inc.
<i>Vedia Jones-Richardson</i>	Attorney, Olive & Olive

<i>Tom Krakauer</i>	President Emeritus, Museum of Life and Science
<i>Steve Martin</i>	Durham Board of Education; former Director, Carolina Theatre
<i>V. Dianne Pledger</i>	President & CEO, St. Joseph's Historic Foundation
<i>Carlota Santana</i>	Founder & Artistic Director, Carlota Santana Spanish Dance
<i>Alice Sharpe</i>	Special Events Coordinator, Office of Economic and Employment Development, City of Durham
<i>Charles Wilson</i>	Wilson Construction

Steering Committee Members

<i>James Ammons</i>	Chancellor, North Carolina Central University
<i>John Atkins</i>	President & CEO, O'Brien/Atkins Associates (Architecture & Design)
<i>Toby Barfield</i>	Herald-Sun Newspaper
<i>Steve Barringer</i>	Dealer's Supply Company
<i>Sue Beisher</i>	Community Leader; Fox Family Foundation
<i>John Best</i>	Durham City Council member
<i>Reyn Bowman</i>	President, Durham Convention & Visitors Bureau
<i>Nancy Buirski</i>	Founder & Executive Director, Full Frame Documentary Film Festival
<i>Bert Collins</i>	President & CEO, North Carolina Mutual Life Insurance Company
<i>Ted Conner</i>	Vice President of Economic Development, Greater Durham Chamber of Commerce
<i>Chuck Davis</i>	Founder & Artistic Director, African American Dance Ensemble
<i>Don DeFeo</i>	President & CEO, Washington Duke Inn and Golf Club
<i>Ann Denlinger</i>	Superintendent, Durham Public Schools
<i>John Friedman</i>	Rabbi, Judea Reform Congregation
<i>Dale Gaddis</i>	Former Director, Durham County Library System
<i>Cathy Gilliard</i>	White Rock Baptist Church
<i>Dean Hamric</i>	Central Carolina Bank
<i>Paula Harrell</i>	Department of Music, North Carolina Central University
<i>Joseph S. Harvard</i>	Pastor, First Presbyterian Church, Urban Ministries
<i>Carolyn Henderson</i>	retired Education Administrator, Durham Regional and Duke University Hospital
<i>Joseph Henderson</i>	Co-Founder, Walltown Children's Theater
<i>Meredythe Holmes</i>	Monarch Services
<i>Lee Johnson</i>	Mechanics & Farmers Bank
<i>Joe Jordan</i>	President, Practice Management Services, Inc.
<i>Bill Kalkhof</i>	President, Downtown Durham, Inc.
<i>Sharon Goode Laisure</i>	Assistant Manager, City of Durham
<i>John Mallard</i>	President & CEO, Cardinal State Bank
<i>Michael Mezzatesta</i>	Director, Duke University Museum of Art
<i>Lisa Morton</i>	Gallery Director, Durham Art Guild
<i>Katushka Olave</i>	ESOL Program Director, Durham Literacy Council
<i>Michael Palmer</i>	Director, Duke University's Office of Community Affairs
<i>Yvonne Penna</i>	Department of Human Relations, City of Durham

<i>Ella Fountain Pratt</i>	Director of Emerging Artist program, Durham Arts Council; former Director, Duke University Cultural Affairs
<i>Charles Reinhart</i>	Director, American Dance Festival
<i>Kenneth Rodgers</i>	Director, North Carolina Central University Art Museum
<i>Charlie Sanders</i>	former CEO, Glaxo Wellcome
<i>Kathy Silbiger</i>	Director, Duke Institute of the Arts
<i>William Smith</i>	Mutual Community Savings Bank
<i>Ben Speller</i>	Dean, North Carolina Central University School of Library & Information Sciences
<i>James Tabron</i>	Durham Housing Authority
<i>Carr Thompson</i>	Senior Program & Communications Officer, Burroughs Wellcome Fund
<i>C. Eileen Watts Welch</i>	Associate Dean, Duke University
<i>JonScott Williams</i>	GlaxoSmithKline
<i>Phail Wynn</i>	President, Durham Technical Community College
<i>Douglas C. Zinn</i>	Duke Semans Fine Arts Foundation; Mary Duke Biddle Foundation

Interview and Group Meeting Participants

<i>Lavonia Allison</i>	Chair, Durham Committee on the Affairs of Black People
<i>Johnny Alston</i>	North Carolina Central University Department of Dramatic Arts
<i>Diane Amato</i>	Visual Artist
<i>James Ammons</i>	Chancellor, North Carolina Central University
<i>Karen Anderson</i>	Zola Craft Gallery
<i>Mary Linda Andrews</i>	Director, North Carolina Community Partnerships, GlaxoSmithKline
<i>Peter Anlyan</i>	General Manager, Capitol Broadcasting Company; Chairman, Greater Durham Chamber
<i>Kate Dobbs Ariail</i>	Writer, Founder, Liberty Arts, Inc.; Convener for Artist Meeting
<i>Katherine Arnott-Maheu</i>	Dance Instructor, Durham Public Schools
<i>Barbara Bailey-Smith</i>	Art Educator, Durham Public Schools; Adjunct Professor, North Carolina Central University
<i>George Bakatsias</i>	Giorgios Hospitality Management Group
<i>Donald Baker</i>	Geer Street Media; former General Manager, WNCU-FM
<i>Leslie Balkany</i>	Museum Educator
<i>Don Ball</i>	Fairview Restaurant & Bull Durham Lounge at the Washington Duke Inn & Golf Club
<i>Glenna Batson</i>	Director, Wellness Partners in the Arts
<i>Kate Beasley</i>	Director of Religious Education, Eno River Unitarian Universalist Fellowship
<i>Linda Belans</i>	Director, Cultural Services, Duke University Medical Center; Convener for Artist Meeting
<i>Bill Bell</i>	Mayor
<i>Greg Bell</i>	Festival Coordinator, Festival for the Eno
<i>Kathy Berberian</i>	Dance Teacher, Riverside High School
<i>Amy Berklich</i>	The Streets at Southpoint

<i>Stafford Berry, Jr.</i>	Dance Artist; Associate Artistic Director, African American Dance Ensemble
<i>Bonita Best</i>	Triangle Tribune
<i>MaryAnn E. Black</i>	Former Chair, Durham County Commissioners; Associate Vice President, Community Affairs, Duke University Health System
<i>Reyn Bowman</i>	President, Durham Convention & Visitors Bureau
<i>Brenda Brodie</i>	American Dance Festival; Community Leader; SEEDS, Inc.
<i>Lora Brooker</i>	Team 1512 Productions
<i>Julia Borbely-Brown</i>	Self Help
<i>Mark Borkowski</i>	Head of School, Triangle Day School
<i>Ginnie Bowman</i>	Managing General Partner, Northgate Associates
<i>Roberta Boyd-Norfleet</i>	Regional Director, Self Help
<i>Kian Brown</i>	Student Body President, North Carolina Central University
<i>Marta Bugel</i>	Youth Meeting
<i>Dena Byers</i>	Music Teacher, Hillandale Elementary
<i>Connie Campanaro</i>	President/CEO, Carolina Theatre
<i>Melvin Carver</i>	Visual Artist; Chairman, North Carolina Central University Visual Arts Department
<i>Mary Casey</i>	Art Teacher, Durham Public Schools
<i>Xavier Cason</i>	Director of Bands, Hillside High School
<i>Diane Catotti</i>	City Council
<i>Adera Causey</i>	Duke University Museum of Art
<i>Steve A. Channing</i>	President, Video Dialog, Inc.
<i>Philip Cherry, III</i>	Director, Durham County Library
<i>Howard Clement, III</i>	City Council, Ward 2; Attorney
<i>Dale Coates</i>	Historic Site Manager, Duke Homestead
<i>Angela D. Coleman</i>	President & CEO, Sisterhood Agenda
<i>E'Vonne Coleman</i>	Assistant Director, Duke University Continuing Education
<i>Leonora Coleman</i>	Visual Artist, Owner Claymakers
<i>Jennifer Collins</i>	Visual Artist
<i>Will Collins</i>	General Manager of Human Resources, AW North Carolina
<i>John Compton</i>	Executive Director, Historic Preservation Society of Durham
<i>Marcia Conner</i>	City Manager
<i>Ted Conner</i>	Vice President of Economic Development, Greater Durham Chamber of Commerce
<i>Sue Coon</i>	Former Director Duke University Artist Series; Cultural Volunteer
<i>Willie Covington</i>	County Registrar of Deeds
<i>Phil Cousin</i>	Durham County Commissioner
<i>James Crawford, Jr.</i>	North Carolina House of Representatives
<i>Courtney Crossen</i>	Chair of Visual Arts Committee, Duke University Union
<i>Steve Cruse</i>	Senior Planner, City/County Planning
<i>Karen Dacons-Brock</i>	North Carolina Central University Department of Dramatic Arts
<i>Ellen Dagenhart</i>	Marie Austin Realty; Community Volunteer
<i>Kelly W. Dail</i>	Membership, Marketing Coordinator, Duke University Museum of Art
<i>Kenny Dalsheimer</i>	Media Educator, Documentary Film Maker

<i>Chuck Davis</i>	Founder & Artistic Director, African American Dance Ensemble
<i>Amy Daw</i>	Choral Director, Northern High School
<i>Acha Debela</i>	North Carolina Central University Visual Arts Department
<i>Paul Della Maggiora</i>	High Strung
<i>Alan DeLisle</i>	City of Durham Office of Economic and Employment Development
<i>Lois Deloatch</i>	Jazz Vocalist
<i>Ann Denlinger</i>	Superintendent, Durham Public Schools
<i>Sherry L. DeVries</i>	Executive Director, Durham Arts Council
<i>K.v.R. Dey</i>	Community Leader
<i>Larry Downing</i>	Art Teacher, Durham School of the Arts
<i>Cynthia Greenly Donnell</i>	The Herald Sun
<i>Debbie Durham</i>	One World Market
<i>Johanna Edens</i>	Chair, Nasher Museum Student Advisory Board
<i>Kenneth Edmunds</i>	Carolina Times
<i>Laura Edwards</i>	President, New Rhythms, Inc.
<i>Amy Elliott</i>	Program Manager, Durham County Juvenile Justice
<i>Dana Ensley</i>	Wellness Director, Durham YMCA
<i>Jessica T. Eustice</i>	Board member, Duke Park Neighborhood Association
<i>Paul Evans</i>	Visual Artist
<i>Bernard Farmer</i>	Training Manager, City of Durham
<i>Nancy Ferree-Clark</i>	Pastor, Congregation at Duke Chapel
<i>Joanne Fitzgibbon</i>	Joe & Jo's Downtown
<i>Pepper Fluke</i>	Ceramic Artist, Arts Volunteer
<i>Joe Franklin</i>	Chair, WXDU
<i>Johanna Franzel</i>	Staff Specialist, Center for Documentary Studies
<i>Joe Freddoso</i>	External Affairs Manager, Cisco Systems
<i>Al Frega</i>	Visual Artist
<i>Barker French</i>	Principal & Chief Investment Strategist, Brinker Capital, Inc.
<i>John Friedman</i>	Rabbi, Judea Reform Congregation
<i>Dale Gaddis</i>	Former Director, Durham County Library System
<i>Adron Garcia</i>	Youth Meeting
<i>Scott Gardner</i>	Duke Power
<i>Jim Gates</i>	Youth Minister, First Presbyterian Church
<i>Lisa Ghirardelli</i>	Dance Artist
<i>Sara Gibbs</i>	Executive Director, South Eastern Efforts Developing Sustainable Spaces, Inc. (SEEDS)
<i>Walter Gibson</i>	President, Interministerial Alliance
<i>Diane Gilboa</i>	Theatre Artist
<i>Shelly Green</i>	Durham Convention and Visitors Bureau
<i>Roger Gregory</i>	President, Durham Pan-Hellenic Council
<i>Helen Griffin</i>	Art Teacher, Riverside High School
<i>Wib Gulley</i>	North Carolina Senate, District 18
<i>Joy Guy</i>	Assistant Director, Durham Parks and Recreation
<i>Lucy Haagen</i>	Executive Director, Durham Literacy Center
<i>Tyesha Hal</i>	Youth Meeting
<i>Dean Hamric</i>	Central Carolina Bank
<i>Joseph Henderson</i>	Co-Founder, Walltown Children's Theater
<i>Lana Handerson</i>	Associate Dean, North Carolina Central University of Arts & Sciences

<i>Paula Harrell</i>	Associate Professor of Music, North Carolina Central University
<i>David Harris</i>	Old Farm Neighborhood Association; Partners Against Crime District 2
<i>John Rogers Harris</i>	Postdoctoral Fellow, UNC Department of Dramatic Art
<i>Danielle Harman</i>	Art Teacher, Githins Middle School
<i>Richard Hart</i>	The Independent Weekly
<i>Joseph S. Harvard</i>	Pastor, First Presbyterian Church, Urban Ministries
<i>John Heitzenrater</i>	Performance Artist
<i>Meredythe Holmes</i>	Monarch Services
<i>Ed Hunt</i>	Managing Director, Manbites Dog Theater Company; Durham Central Park
<i>Mya Hunter</i>	Youth Noise Network
<i>Ron Hunter</i>	Radisson Hotel Research Triangle Park
<i>Virginia Ingram</i>	Music Promoters Meeting
<i>William Ingram</i>	Chief Instructional Officer, Durham Technical Community College
<i>Mary Jacobs</i>	County Commissioner
<i>Beverly Washington Jones</i>	Dean, North Carolina Central University
<i>Vedia Jones-Richardson</i>	Attorney, Olive & Olive
<i>Eleanor Jordan</i>	President & CEO, United Arts Council of Raleigh and Wake County
<i>Bill Kalkhoff</i>	Executive Director, Downtown Durham Incorporated
<i>Ben Keaton</i>	Music Director, Long Leaf Opera
<i>David Kellogg</i>	Carolina Wren Press
<i>Bridget Kelly</i>	Dance Artist
<i>Sarah Kerr</i>	Project Manager, Bryan Properties
<i>Sylvia Kerckhoff</i>	Former Mayor of Durham & City Council member
<i>Bill King</i>	Board Member, History of Arts in Durham
<i>Marta King</i>	Flying Machine Theatre Company
<i>Terri Koch</i>	Books on Ninth
<i>Wendy Kowolski</i>	Visual Artist
<i>Tom Krakauer</i>	President Emeritus, Museum of Life and Science
<i>Sharon Goode Laisure</i>	Assistant City Manager
<i>Barbara Lau</i>	Director of Community Documentary Programs, Center for Documentary Studies
<i>Marc Lee</i>	Lee Entertainment
<i>Ken Lile</i>	Durham Civic Center
<i>Joe Liles</i>	Visual Artist and Arts Educator, North Carolina School of Science and Math
<i>Ronnie Lilly</i>	Cultural Coordinator, Durham Public Schools
<i>Nancy Love</i>	Program Director, Council for Senior Citizens
<i>Keith Luck</i>	Coordinator, Durham Comprehensive Plan
<i>Paul Luebke</i>	North Carolina House of Representatives, District 30; Professor of Sociology, UNC-G
<i>John Mallard</i>	President & CEO, Cardinal State Bank
<i>Kiara Malloy</i>	Youth Meeting
<i>Alex Maness</i>	Photographer, The Independent Weekly, Youth Meeting
<i>Tom Marriott</i>	Manbites Dog Theater Company
<i>Carl Martin</i>	Durham School of the Arts

<i>Steve Martin</i>	Durham Board of Education; former Director, Carolina Theatre
<i>Mike Martino</i>	Sheraton Imperial Hotel & Convention Center
<i>Sterling Mason</i>	J-Corp
<i>Juanita Massenburg</i>	Delta Sigma Theta Society, Inc.
<i>Fred Mason, Jr.</i>	Music Teacher, Durham School of Arts; Church Musician
<i>Mara Mathews</i>	Program Coordinator, SeeSaw Studio
<i>Nancy Tuttle May</i>	Visual Artist
<i>Kevin McDonald</i>	Executive Director, TROSA
<i>Licia McDonald</i>	Youth Coordinator, Mt. Level Missionary Baptist Church
<i>Angelica McGregor</i>	Youth Meeting
<i>Timothy McNair</i>	Theatre Artist
<i>Brian Matthew Melvin</i>	Youth Meeting
<i>Humberto Mercado</i>	Latino Community Outreach Specialist, City of Durham
<i>Harvey Mercadoocasio</i>	Visual Artist
<i>“Mickey” Michaux, Jr.</i>	North Carolina House of Representatives, District 31
<i>Carlton Midyette</i>	Creedmore Partners, American Dance Festival Board
<i>Randy Mills</i>	Durham County ABC
<i>Larry Moneta</i>	Vice President for Student Affairs, Duke University
<i>Phil Montemayor</i>	Durham Central Park Meeting
<i>Cheryle Moody</i>	Curriculum Director, Duke School
<i>Richard Morgan</i>	Morgan imports, LTD & Peabody Place LLC
<i>Diane Morizio</i>	Visual Artist
<i>Lisa Morton</i>	Visual Artist; Gallery Director, Durham Art Guild
<i>Richard Mullinax</i>	Old North Durham Neighborhood Association, Stone Artist
<i>Jim Newlin</i>	Executive Director, African American Dance Ensemble
<i>Linda Norflett</i>	Professor, North Carolina Central University Department of Dramatic Arts
<i>Katherine O’Brien</i>	Partners Against Crime District 2
<i>Katushka Olave</i>	ESOL Program Director, Durham Literacy Council
<i>Janice Palmer</i>	Society for the Arts and Health Care
<i>Joshua Parker</i>	Blue Devil Ventures
<i>Kathy Parkins</i>	Minister of Music, First Presbyterian Church
<i>John Parton</i>	Artist
<i>Raymond Paschall</i>	Carolina Theatre
<i>Pemela Pecchio</i>	Visual Artist
<i>Joan Pellettier</i>	Executive Director, Council for Senior Citizens
<i>Yvonne Penna</i>	Director of Human Relations, City of Durham
<i>Perry Pike</i>	Education Coordinator, Historic Preservation Society of Durham
<i>Bepi Pinner</i>	Ninth Street Dance
<i>V. Dianne Pledger</i>	President & CEO, St. Joseph’s Historic Foundation
<i>Thomas Prassa</i>	Executive Director, Youth Café
<i>Ella Fountain Pratt</i>	Director of Emerging Artist program, Durham Arts Council; former Director, Duke University Cultural Affairs
<i>Rita Rathbone</i>	Teacher, Riverside High School
<i>Ellen Reckhow</i>	Chair, County Commissioners
<i>Charles Reinhart</i>	President, American Dance Festival
<i>Lucy Reuben</i>	Provost, North Carolina Central University
<i>Betty Rhodes</i>	Community Outreach/Volunteer Coordinator, Carolina Theatre
<i>Richard Robeson</i>	Performance Artist

<i>Guillermo C. Rodriguez</i>	President, Watts Hospital-Hillandale Neighborhood Association
<i>Tyson Rogers</i>	Music Artist
<i>Risa Roster</i>	President, Trinity Heights Neighborhood Association
<i>Mike Ruffin</i>	County Manager
<i>Carlota Santana</i>	Artistic Director, Carlota Santana Spanish Dance
<i>Cynthia Satterfield</i>	Project Manager, <i>A History of the Arts in Durham</i>
<i>Paul Savery</i>	Coordinator of Prevention Services
<i>Amy Schaich</i>	Artist
<i>John Schelp</i>	President, Old West Durham Neighborhood Association
<i>Angelina Schiavone</i>	Executive Director, El Centro Hispano
<i>Denise Schreiner</i>	Operations Director, Full Frame Documentary Film Festival
<i>Mark Schultz</i>	The Herald-Sun
<i>Anthony Scott</i>	Artist
<i>Leigh Scott</i>	Executive Director, Durham Central Park
<i>Merrill Shatzman</i>	Duke University Department of Art
<i>Alice Sharpe</i>	Special Events Coordinator, Office of Economic and Employment Development, City of Durham
<i>Kathy Silbiger</i>	Director, Duke University Institute of the Arts
<i>Steven Silverleaf</i>	Visual Artist
<i>Cornelia Simons</i>	Shodor Foundation
<i>Annette Smith</i>	Durham Parks and Recreation
<i>Marie Snider</i>	President, Durham Savoyards, Ltd.
<i>David Southern</i>	Artist
<i>Ben Speller</i>	Dean, North Carolina Central University School of Library & Information Sciences
<i>Jeffryn Stephens</i>	Theatre Artist; Artistic Director, Young Peoples Performing Company
<i>Jeff Stern</i>	Alliance for Improvised Music
<i>Robbie Stone</i>	Durham Central Park Meeting, Director Pullen Arts Center
<i>Jeff Storer</i>	Duke University Drama Department; Artistic Director, Manbites Dog Theater Company
<i>Robert Stromberg</i>	Durham Association for Downtown Arts (DADA)
<i>Gloria Teber</i>	Proprietor, Arrowhead Inn Bed and Breakfast
<i>Carr Thompson</i>	Senior Program and Communications Officer, Burroughs Wellcome Fund
<i>Gussie Thompson</i>	Past President, Interministerial Alliance
<i>Kathryn Thompson</i>	Vaguely Reminiscent
<i>Steve Toler</i>	Verizon Foundation
<i>Richard Townley</i>	Director of Music, St. Stephen's Episcopal Church
<i>Rafael Lopez-Barrantes</i>	
<i>Trinchant</i>	Performance Artist; CEO Celebrations, Inc.
<i>Linda Tудay</i>	Vice President of Resource Investment, Triangle United Way
<i>Mark Tustin</i>	Board Chair, PROUD Program
<i>Federico van Gelderen</i>	Que Pasa Communications
<i>Denise Van De Cruze</i>	Owner, Blue Coffee
<i>Lucio Vasquez</i>	Immaculata Catholic School
<i>Maya Washington</i>	President, Duke University Black Student Alliance
<i>Zelphia Watson</i>	Alpha Kappa Alpha Sorority

<i>Sioux Watson</i>	Publisher Independent Weekly, Durham Arts Council Board
<i>Chuck Watts</i>	North Carolina Mutual Life Insurance
<i>Carl Webb</i>	President & COO, Webb Patterson Communications
<i>Timothy Savage Werrel</i>	Savage Arts
<i>Tom White</i>	President & CEO, Durham Chamber of Commerce
<i>Preston Whiteway</i>	Chair, Broadway at Duke
<i>Melvin Whitley</i>	Chair, Partners Against Crime District 1; former Inter Neighborhood Council President
<i>Anna Wilson</i>	Artistic Director, Mallarme Chamber Players
<i>Charles Wilson</i>	Wilson Construction
<i>Jim Wise</i>	The Herald Sun
<i>Ann Woodward</i>	Program Director, The Scrap Exchange
<i>Normadien Woolbright</i>	Director of Programs, African American Dance Ensemble
<i>Rodney Wynkoop</i>	Director, Duke University Choral Program
<i>Phail Wynn</i>	President, Durham Technical Community College

Community Meeting Participants

Kate Dobbs Ariail	Frank DePasquale
Zoila Airall	Ben Donnelly
Anne Aitchison	Ronna Dornsife
Mary Aven	Debra Elfenbein
Marv Axelrod	Daniel Ellison
Debra Barbee	Brenda Estrella
Julius Bartell	John Ervin
David Bartlett	Audrey Evans
Kathy Bartlett	Phillip W. Evans
Harold Batiste	Margie Fishman
Glenna Batson	Guadalupe Flores
Linda Belans	Sherman Fogg
Jonathan Bigelow	Risa Foster
Jonathan Blackwell	Sterling Freeman
Sara Botwick	Cavett French
Dean Briere	Leslie Frost
Simeon Burman	Jimmy Gamble
Barbara Busse	Rita Gonzalez-Jackson
Anthony Caporale	Joanne Grosshans
Cindy Carlson	Phillip Grosshans
Pepe Caudillo	David Harris
Kate Chomsky-Higgins	Marcus Harris
Dorothy Clark	Samuel Heard
Tom Clark	Wilma Herndon
Yolanda Clemons	James Heyward
John Compton	Tamara Heyward
Sue Coon	Kole Heyward-Rotimi
Mary Marsha Cupitt	Kelly Hicks
Anita Daniels	Brenda Howerton
Jack Davis	Frank Hyman
Alan DeLisle	Andrew Jackson

Lynne Kane
Paul Kartcheske
Kristie Kaufman-Rollen
Jim Kellough
Janet Kenneth
David Kraus
Barbara Lau
Davesene Lawson
Rich Lee
Jan Martell
Consita Martinez
Debbie May
Jessica McAdoo
Linda McGloin
Tim McGloin
Timothy McNair
Stacey L. Mewbron
Jane Mickey
John Mickle
Eleanor Mills
Amy Milne
Phil Montemayor
Fiona Morgan
Richard Mullinax
Hope Murdock
Patricia Murray
Danielle Nolen
Donna Norfolk
Eric Olson
Joshua M. Parker
John Parton
Raymond Paschall
Didi Pearce
Alice Petersen
Perry Pike
Don Piper
Johnny Pompey
Jack Preiss
Ryon Price
Danielle Purifoy

Courtney Reid-Eaton
Kacey Reynolds
R Jay Rich
David Rogers
William Roman
Jay Ruez
Vicki Schneider
Leigh Scott
Tom Shaffer
Carolyn Siefkin
Noni Simmons
Annette Smith
Jane Smith
Kirby Smith
D Spellman
Constance Stancil
Robbie Stone
Robert Stromberg
Jeff Sturkey
Ann Sundberg
Melissa Takacs
Denita Thomas
Ronteesha Thomas
H. Diane Thornton
Amelia Thorpe
Dave Tilley
Beth Timson
Elias J. Torre
Rafael Lopez-Barrantes Trinchant
Lenora Ucko
Barry Varela
Charlotte Vaughn
Linda J. Warren
Fred Nash Westbrook
Mary White
Nancy Wilson
Catherine Wmson-Hardy
Mike Woodard
Constance Wright
Cindy Yee

Part I

Introduction

Background

For many years, developing a cultural plan for Durham County has been a priority for those working in the cultural sector. In the last few years, that interest has gained momentum and in 2002, the County allocated funds, appointed a community-based Steering Committee, and chose the Durham Arts Council (DAC) as the County's agent to oversee the planning project. In early 2003, after a nation-wide search, the County contracted with Wolf, Keens & Company for assistance in developing a cultural master plan for Durham County. Since that time, a team of consultants from Wolf, Keens & Company and AMS Planning & Research has undertaken the following tasks:

- Overseen an extensive public process of **community meetings** held at Hayti Heritage Center, Museum of Life and Science, and several high schools, that had more than 250 participants over the course of the planning initiative.
- Conducted a **comprehensive cultural assessment** through a series of individual and group meetings and interviews that engaged over 260 individuals from all sectors of the County, including artists, representatives of arts and cultural organizations, business and civic leaders, educators, youth, and many others.
- Facilitated a series of meetings with the **Steering Committee**, a 63-member body appointed specifically to oversee the development of the Cultural Master Plan.
- Conducted a **regional facility assessment** that inventoried major cultural facilities in the Triangle region.
- Performed an **economic activity study** and a **financial analysis** of Durham County's cultural sector.
- Conducted a **market analysis** of the Durham cultural market.
- Compiled a **cultural organization and program inventory**, providing baseline information on 40 local organizations.

- Conducting a web-based survey of Durham civic, community, and business leaders, in cooperation with the Durham Convention and Visitors Bureau.

As part of the planning process, the consultants worked with the Steering Committee and submitted a series of papers for community review and comment. These papers have been distributed to all interested individuals and posted on the web site designed for this project, <http://www.durhamculturalmasterplan.org>. The process has been designed to learn from itself by gathering and assessing new information as an ongoing part of the study process and then bringing those findings back for review. This iterative sequence was quite effective in informing the cultural assessment.

1. After the initial round of interviews, a material review, and a meeting of the Steering Committee, the consultants summarized what they had learned in a document called "**Emerging Themes**." This formed the information base of the first community meeting and was revised based on feedback generated there.
2. Using the revised "**Themes**" document and with information from additional interviews and early research findings, the consultants developed a series of six "**Situation Papers**" in key areas – audiences, diversity, economic development, education, organizations and artists, and resources. The papers were reviewed by the Steering Committee, circulated to all participants, and posted on the web site.
3. In some cases, **Situation Papers** were reviewed by a "**working group**" made up of individuals with particular interest or expertise in the topic area and revisions were made to these Papers. In other cases, the Paper's contents were tested through individual interviews and targeted group sessions.
4. Using the revised **Papers** and the findings of the various **research components**, the consultants generated a **preliminary set of goals and strategies**, which were reviewed with the Steering Committee. Feedback from that meeting was used to refine those goals and strategies for this **cultural master plan** report.

The consultants will discuss the sequence of events to follow the distribution of this report in a later section of the report.

Key Themes

The following themes have been refined throughout the planning process and reflect some of the on-going priorities articulated in this planning document. Among them are the following:

- Durham is uniquely defined by a history of racial and cultural **diversity**, as well as increasing diversity in lifestyle. Arts and culture represent an important way to bridge such differences between people in a celebratory, positive, and non-confrontational way.
- Arts and culture, as part of the mix of “quality of life” factors, can be powerful allies in **economic development**. The vibrancy and excitement generated by arts and culture represent critical ways to support business growth and relocation in areas throughout Durham.
- Arts and culture is **a way to pass on traditions**. Involving young people in arts and culture can build audiences, enhance learning and communication skills, build self-esteem, foster community involvement, and train potential artists and arts appreciators. The role of arts, crafts, and design in **building creativity skills** – and the importance those skills play in later life – is increasingly being recognized.
- The Triangle is rich in cultural audiences and cultural opportunities. Building a dynamic program to raise the awareness of Durham’s cultural offerings throughout the Triangle region will not only **build audiences** but will **enhance Durham’s image** in the region and beyond. In addition, it is critical to build the local audience by providing opportunities to experience culture beyond Durham’s Downtown.
- The success of Durham’s cultural sector rests ultimately on the strength of its organizations and artists. The current economic climate is the worst in decades with little significant improvement in the short- or mid-term, and substantial efforts must be undertaken to **buttress Durham’s cultural assets**. The challenge is to stabilize existing, excellent organizations, events, and programs while encouraging innovative and emerging ones.
- Little of this plan will be implemented without **additional human and financial resources**. A key task will be to develop the civic and cultural leadership necessary to strengthen the available resources.

Contents of the Report

The full consultants’ report is submitted in two volumes, including the **Cultural Master Plan** and the **Master Plan Technical Volume**. This volume, the Cultural Master Plan, includes the following sections:

- **Part I**, this introduction, includes background on and context for the cultural planning process, as well as a vision for the cultural future of Durham.

- **Part II** provides a description of the research components undertaken for the project as well as a synthesis of the key findings from that research.
- **Part III** offers the proposed goals and strategies in the following areas:
 - o Cultural Organizations and Artists
 - o Diversity
 - o Economic Development
 - o Education
 - o Audiences
 - o Facilities
 - o Community-wide Organizational Infrastructure
 - o Resources.
- **Part IV** addresses the early stages of implementation, including the process by which this report is reviewed and revised by the community.
- **Part V** provides acknowledgement to and a list of all leaders and participants in this planning process.

The Master Plan Technical Volume, which is bound separately and submitted at the same time as this document, includes detailed research findings in the following sections:

- **Chapter 1** provides details of the **economic and financial analysis** of Durham's cultural sector.
- **Chapter 2** offers the results from the **regional cultural facility inventory** research that examined facilities throughout the Triangle region.
- **Chapter 3** includes the findings from several **market analyses** performed in conjunction with this project.
- **Chapter 4** provides details of the **organizational/program inventory** of Durham organizations.
- **Chapter 5** includes the details on the DCVB's web-based survey of civic, business, and community leaders.

Durham's Vision for its Cultural Sector in 2020

The following statement has been developed, tested, and revised during the cultural master planning process. It is presented here and reflects the consensus of individuals engaged in this process.

We start with agreement that by culture, we refer to more than the fine visual and performing arts. We include those and expand our definition to encompass the history and heritage of our region and the forms of cultural expressions that ground the diverse people who live here. We also include

the sciences and humanities as part of our cultural life.

As we think about the future of arts and culture in Durham in 2020, we envision the following characteristics:

- *Durham's arts and culture is enriched by its history, heritage, and diversity. From the historic African American community to the newest of immigrants, from jazz to classical music, and including folk art and literary fiction, the sciences and modern dance, **Durham celebrates this rich cultural mix and works to continue its future growth.***
- *The County is vibrant throughout – in its various and varied neighborhoods and its vital Downtown. Its neighborhoods have exciting opportunities for residents to experience arts and culture close to home. Its Downtown is alive with arts and cultural activities, attracting people of all ages and backgrounds from all over Durham and the region. **This cultural “ecology” is strong and supports Durham's economic, social, and cultural well-being.** It has been built on Durham's strong local cultural sector.*
- *With active and committed civic, public, and cultural leadership, information about activities everywhere in Durham County is plentiful. **Cultural organizations have access to the financial and human resources they need.** As a result, people in Durham and from all over the region acknowledge the central role Durham plays in the life of the Triangle.*

We know that much preliminary work must be accomplished in order to realize this vision. We are ready to start, to learn what we need to learn, to change our ways of working where necessary, to explore new partnerships. And we do so knowing that we – our community and our cultural sector – will be stronger for this effort.

Part II

Research and Findings

The research on which this planning project is based contained five distinct components that range from quantitative to qualitative. In addition, the Durham Convention and Visitors Bureau (DCVB) conducted a web-based survey of civic, business and community leaders and the results of that survey have been made available to the consultants. This section of the report describes the research components and provides a synthesis of the findings from the research. Additional details on each of the research components can be found in the Technical Volume of this report.

Brief Description of Research Components

Financial and Economic Activity Analysis

As part of the research conducted for this planning process, budget information was requested from cultural organizations in Durham. The Durham Arts Council (DAC) distributed surveys to cultural organizations in the area and 46 organizations responded. While participating organizations do not include all nonprofit cultural organizations in the region, a sufficient number did respond to allow for the subsequent analyses. Furthermore, the majority of all major institutions are included in these analyses. The resulting aggregate information indicates the level of activity in the nonprofit cultural sector.

The data gathered was used to generate a number of analyses:

- Level of economic activity, which incorporates total operating expenditures and audience ancillary spending
- Range of development of cultural organizations in Durham
- Ratio of earned to contributed income
- Relative percentages of sources of revenue (individuals, corporations, foundations, and public sector)

- Level of local public sector support, including comparative data with other comparable communities.

Regional Facility Inventory

A regional facility assessment survey was conducted by AMS Planning & Research, working in conjunction with Wolf Keens & Company. The survey was designed to gather information about facility uses and the conditions and capabilities of the Triangle's regional cultural arts facilities with a seating capacity of less than 2,000.

The report was prepared by surveying a number of arts and cultural facilities to ascertain the:

- Mission and nature of the facility's programming
- Types of activities offered (use days and public attendance events)
- Physical characteristics of each of the spaces located in the facilities (seating capacity, theatre configuration, technical capabilities, etc.)
- Services offered (labor, technical, publicity, etc.)
- Facility needs (overall condition and current physical state, as well as needs assessment).

Sixteen facilities, representing 34 cultural spaces, participated in the survey, reporting a wide range of programs and activities for youth, adults, and families. Respondents include facilities ranging in size from 50 seats to 1,650 seats, and museums with up to 50,000 sq. ft. of gallery/exhibit space. Respondents included cultural centers, theatres, educational facilities (with cultural arts spaces), museums, and a church.

Organizational and Program Inventory

This inventory includes information on 40 Durham County arts and cultural organizations and their programming activities. Information was gathered through a survey and supplemented through a review of web sites. The inventory is designed to provide a baseline understanding of the range of organizations and activities already in place in Durham. Having this basic information readily available and updated will provide a ready source for interested individuals to learn about current activities in Durham; it is also useful to assist artists and smaller organizations looking for like-minded partners or collaborators. While the inventory does not include information on all organizations, it does represent a comprehensive exercise in gathering this information in a single place. As such, an on-going commitment to updating and expanding this inventory will pay dividends in the future as the value of a single repository of this information becomes clear.

Durham organizations function in the complex market of the Triangle and any consideration of this mix of organizations must take into account that many organizations that are not resident in Durham also provide services in the County. Such organizations are not included in this inventory simply because of the limitations of budget and time.

Market Analysis

This market analysis was prepared by AMS Planning and Research, in cooperation with Wolf, Keens & Company. The overall goal of the market analysis was to inform the DCMP with a foundation of geographic, demographic, and economic data, and to assist the planning team in formulating recommendations for leveraging Durham's cultural assets from a marketing standpoint.

In preparing this analysis, the consultants reviewed a variety of existing consumer research on Durham and the Triangle area, including the customer database analysis conducted by ArtsMarket Consulting, and various studies provided by DAC. The analysis was conducted in three parts.

1. Geographical analysis of actual customer ZIP code data from a cross section of Durham cultural programs, with the goal of generating a clear picture of the actual geographic sphere of influence of Durham cultural programs.
2. Demographic and lifestyles profile of Durham area adults, and a review of the relative quality of the market for different types of cultural programs.
3. Analysis of existing demand for cultural programming in the Durham area, using attendance and revenue data collected from cultural groups and other sources. The goal of this task was to grasp a big picture sense of demand for different types of cultural programs and, by inference, what changes in the supply of programs might be supported by the market.

Community Cultural Assessment

The County-wide cultural assessment was conducted by consultants from both Wolf, Keens & Company and AMS Planning and Research and consisted of a series of qualitative interviews and meetings to solicit information on the current condition of the cultural sector, as well as the strengths, weaknesses, opportunities, and threats in the environment. Interviews were conducted throughout the nine month course of the project, which allowed for on-going refinement and testing of the hypotheses generated by the sessions. Particular attention was paid to eliciting information about the range of issues currently facing cultural organizations and their funders and potential funders, although other issues were addressed as necessary.

The process was iterative, as described on page 2 of this report. Many of the topics under review are overlapping and as the process went forward, the

consultants identified additional participants. This process provided a rich mix of perspectives and insights, which have informed all aspects of the assessment.

Findings

Overview and Context

A resurgent Durham County reflects a renewed sense of vitality that can be observed in its commercial areas and identified through statistics. The development initiatives being undertaken and planned in the Downtown core are the most significant visible evidence of this renewal. A key premise of this cultural master planning activity is that arts and culture can and should play a role in this revitalization.

The arts and cultural sector already represents a significant industry for the County, even with its endemic problems of undercapitalization. **The consultants' research indicates that the total economic activity generated by the nonprofit cultural sector in Durham is nearly \$103 million annually.** This figure compares favorably with that of Wake County. In a recent study of economic activity conducted in Wake County in 2000, the overall economic activity was \$88 million.²

Given this impressive annual contribution to Durham's economy, it is all the more striking to realize the circumstances under which cultural organizations function. For example, there was great difficulty in getting responses from the cultural organizations to the questionnaires used for the consultants' research. Ultimately, the consultants were able to get sufficient data for their purposes. Yet, this difficulty underlines the capacity issue – cultural organizations simply unable to fulfill important commitments because they are so short-staffed and under-funded.

Thus much of the focus of this cultural master plan revolves around capacity building within the cultural sector *and* strengthening the working relationship between that sector and the civic, commercial, development, tourism, and hospitality sectors. Frequently the consultants propose opportunities for better communication, enhanced training, and innovative new partnerships. Frequently they suggest partnerships among civic entities like DCVB, the City's Office of Economic and Employment Development, Downtown Development, Inc. (DDI), the Chamber, and others. Reaching consensus on how the responsibility for coordinating implementation is critical and is proposed as the first task of moving from planning to implementation. There will be a lot of "relationship building" that

² Source: *The Economic Impact of the Arts in Wake County*, prepared for the United Arts Council of Raleigh and Wake County by Western States Arts Federation, July 2000.

is required to make this plan's vision a reality. This work underlies the plan and is as important as any project or initiative described herein.

In the sections below, the consultants present their synthesis of what they have learned from the full range of research conducted for this project, including both quantitative components and more process-oriented, qualitative research elements.

Organizations and Artists

The success of Durham's cultural sector, and its ability to serve priority community goals, rests not only on the artistic and programmatic vision of its organizations and artists, but also on their organizational capacity. All evidence suggests that Durham's cultural sector is significantly more mature artistically and programmatically than it is organizationally. For example, nearly half of all organizations that responded to the consultants' financial survey had budgets of under \$100,000. Indeed, the organizational inventory indicates a high number of artist-run organizations compared to the overall number of respondent organizations.

This distribution of organizations also indicates a cultural sector skewed toward smaller organizations. This smaller budget size generally indicates a heavier reliance on volunteers and less developed management systems. The absence in Durham County of a solid core of mid-sized organizations with budget size between \$250,000 and \$1 million is another indication of the underdevelopment – and significant undercapitalization – of cultural organizations in the County. In addition, the vitality of the sector requires a focus on worthy new initiatives and emerging artists, which are also likely to be administratively weak, compounding the problem.

The current economic climate – nationally, regionally, and locally – is the worst in decades for nonprofit cultural groups with little significant improvement forecast for the short- or mid-term. Time and again, the consultants heard that the first priority is to stabilize existing cultural organizations, events, and programs. This will require new investments – of time, dollars, programs, and people. Cultural groups are willing to shoulder their share of the burden. The research indicates that the cultural sector's aggregate earned revenue comprises 54 percent of all revenues during FY 2002. Earned income will generally range, in aggregate, between 40 percent and 60 percent, although that figure has not been tested in these challenging economic times. So, while this performance is good, there is probably still room for improvement. That said, there is probably more room for budget savings by sharing key services.

The notion of shared services resonates for many participants. They point to the need for better, more effective collaborative initiatives between and among cultural organizations and artists as a key strategy to help sustain cultural groups.

Initiatives that foster shared office space, equipment, and even support staff can cut costs and improve efficiency in significant ways. Additional, coordinated opportunities for technical assistance and training in such areas as financial management, information systems, marketing, and fund-raising are also important ways to build the resources available to artists and staff people of cultural organizations.

Artists have many needs in common with arts and other small cultural organizations and these can often be addressed through a single approach. But there are also many concerns specific to artists that must be explored. High among them are simplified procedures for rezoning lofts and other spaces for studio, rehearsal, or live/work space. These and other needs require specific solutions that take into account the various and unique working requirements of artists and require flexibility on the part of City and County officials. A perennial problem is locating sources for low-cost health insurance for self-employed artists, which was listed frequently as a pressing need.

Diversity

Durham is uniquely defined by a history of racial and cultural diversity, as well as increased diversity in lifestyle. As the County continues to grow and court new residents and businesses, it increasingly sees diversity as a positive attribute and as an important selling point to newcomers. This is especially true of the so-called “creative class”³ that many urban centers are attempting to court.

Durham has a complex history around diversity. The historic treatment of African American residents represents a legacy that has not yet been fully overcome. Many participants, representing different sectors of the community, described the value of and need for programs to address the history and heritage of Durham as a way to continue an on-going process of reconciliation and to celebrate Durham’s past. Individuals with an interest in historic preservation, as well as the Historic Preservation Society, have been suggested as ideal partners to develop program offerings.⁴

The growth of the Latino population has added both a richness and a complexity to racial interactions in Durham – the community is multi-racial rather than bi-racial. Some participants articulate the need for a physical space for the Latino community and others interested in Latin culture to gather and offer cultural

³ The “creative class” is terminology popularized by Dr. Richard Florida and describes a cohort of highly mobile, highly educated workers that tend to choose work locales based on considerations of the availability of arts and cultural activities and the diversity of the population.

⁴ Discussion of a facility to house history and heritage programs – as well as other facility initiatives that have been raised during this planning process – is presented in more detail in the section on cultural facilities.

programs. Others point to the lack of programming available for this segment of the population and suggest that the priority should be to develop programming first, so that facilities can be matched to them.

Most participants agree that the addition of more culturally specific programming would be a welcome effort. With a 44 percent African American and 10 percent Latino population, and with these numbers increasing steadily, exploring further programming relevant to these communities will work to increase both the involvement of these target groups and encourage an understanding of these cultures by the population as a whole.

As mentioned above, diversity goes beyond race and ethnicity. In contemporary Durham it includes diversity in lifestyle, income level, as well as increased diversity of the backgrounds of all residents. Since it is harder to identify these sub-groups, it will require more effort to assess their interests and needs so that programming can be designed to attract that audience.

Arts and culture represents an important way to bridge the differences between people. Indeed, many residents appear to agree. In the DCVB's survey, 90 percent of respondents agreed or strongly agreed that "arts and culture provide great ways to learn about our various ethnic and racial backgrounds."⁵ What is most important is that arts and culture can bring people together in a celebratory, positive, and non-confrontational way. This requires a better understanding of the needs, interests, and priorities of the various diverse populations.

Economic Development

The revitalization of Durham's neighborhoods and Downtown has gained momentum in recent years. The City and County have focused on economic development and have used a range of community assets to fuel this revival. More than in most communities in which the consultants have worked, civic leaders in Durham generally understand that arts, culture, history, and heritage are community assets and can be used to support economic development. This can be done by generating a level of activity and excitement in commercial areas, providing attractions and amenities that appeal to visitors and tourists, and by contributing to the entertainment and shopping menus in ways that distinguish the community from other places in the Triangle. There is a commitment to understanding and attracting "creative class" workers and businesses.

There are a significant number of development projects under way or under consideration that employ arts and culture as "catalysts" to economic development. The new 4,000-seat event theatre that the City is considering, the development of Central Park, and the 70-acre expansion of the Museum of Life

⁵ Source: *Survey of Civic - Business - Community Leaders re Arts and Culture*, Durham Convention and Visitors Bureau, 2003.

and Science represent three such initiatives. As such projects move forward, many participants in this process have questions about their impact on existing cultural groups and artists. For example, artists living and working near the Central Park are concerned about being “priced out” of their spaces as redevelopment continues in the area; and there is concern about the viability of the Carolina Theatre’s program with the event theatre operating. These are concerns that can and should be addressed. Balancing the creation of new facilities or programs with support for existing ones is a critical piece of the effective use of cultural assets in economic development strategies.

With respect to the Downtown core, efforts have been made to enhance the streetscape and to provide more opportunities for activities and celebrations as well as increasing the number of cultural retail outlets. Activities such as “Art Walk” provide connections between such businesses and restaurants to build synergy between them. Public art, streetscape design, and urban design in general can also play an important role in providing the visual identity that Durham needs. The key challenge is to understand and address the unique needs that artists and artist-run businesses have so that they can more readily participate in these activities. In this context, it is important to recognize that support for artists *is* support for economic development.

It will be important to bring together leadership in the arts and cultural sector with developers, City officials, and other business leaders so that they can learn more about one another’s ways of operating. It will also be important to work jointly on such issues as establishing effective incentives or protections for small cultural businesses and partnerships between commercial and nonprofit entertainment venues. There is much already in place to support cultural economic development. Better communication is one way to improve what is already there.

At the same time, it must be emphasized that as exciting as the opportunities are, Durham cannot do everything at once. Programs and facilities must be targeted. Existing cultural resources must be cared for. Such areas as Ninth Street, with more of a student orientation, or Parrish Street, with a history and heritage orientation, must be considered as part of the mix, with some distinctions made for what is appropriate in each area. Furthermore, cultural activities can – and should – occur in many places besides commercial areas. It is important to provide opportunities to experience arts and culture in neighborhoods throughout the County. In this way, the level of interest, engagement, and support will grow as more and more people see themselves reflected in the mix of activities that are fostered.

Education

Cultural education is a key component of education. According to the DCVB’s survey, 92 percent of respondents agreed that, “learning arts skills is an important way for children to master other basic skills.” It is held virtually unanimously that

the initial focus for cultural education must be on K-12 education, since exposure to arts and culture must begin at an early age. Durham Public Schools (DPS), and likely other independent and charter schools in the community, have generally been supportive of such an approach, as has the community.

For example, the Creative Arts in Public Schools (CAPS) program, a partnership between DPS and the Durham Arts Council, which exposes many students to the arts, has been in existence for 30 years. CAPS places professional artists in classrooms to provide creative and interactive residencies that teach core subjects, character education, and a variety of life skills through the arts. Funding constraints have limited the growth of this and other cultural programs in the schools, although it is noteworthy that the program has received level funding for the past three years when over 100 teaching positions have been eliminated. DAC actively raises funds for the CAPS program as well. There is general agreement that DPS's arts and cultural education offerings, including CAPS, would benefit from better coordination among educators, administrators, parents, and providers of cultural programming. Note that the DCVB's survey found that only 28 percent of respondents felt there were sufficient activities for children, indicating room for improvement.

Many of Durham's cultural organizations have educational programs or residencies that they offer in the public schools, including, for example, SeeSaw Gallery, the African American Dance Ensemble, and Mallarmé Chamber Players. In addition, a large number of facility survey respondents indicate that they provide spaces within their facilities to accommodate educational programming that they or outside entities provide. But without the proper support and coordination, it is difficult to make these programs as effective as they might otherwise be.

Many people point out that schools are not the only places where learning about arts and culture can and should occur. Young people, in particular, have an interest in such activities outside the school framework. Other neighborhood sites – parks, recreation programs, libraries, churches, and community centers – are viable places for such activities and partnerships with cultural organizations may be a way to use these sites more effectively. It should be noted that adequate transportation and cost play key roles in the effectiveness of these activities. Alternatives that are either closer to students' schools or that have inexpensive transportation options are much more likely to be successful.

It is also important to acknowledge the need for educational programs for adults as well as children since arts and culture can play an important role in the lives of people of all ages. In addition, physically and mentally challenged individuals of all ages would benefit from such activities. Housed in local recreation, community, or mental health centers, hospitals, or one of the three colleges and universities in Durham, arts and cultural education opportunities can be a vital part of the avocational learning of adults.

The role of the many institutions of higher learning in Durham (specifically Duke University, North Carolina Central University, and Durham Technical Community College) is also important to consider relative to arts and cultural education. Many schools have significant programs that can provide a wide range of benefits to both the students engaged in them and the larger community. For example, the Center for Documentary Studies, housed at Duke University, offers a program called “Literacy through Photography” that uses the arts to assist in teaching basic skills. Colleges and universities also offer a range of cultural programming that is available to Durham residents. Better communication and coordination among college and university arts programs, the public schools, and cultural organizations would allow for better usage of all these resources to the benefit of all parties.

Audiences

Even a cursory look at the demographics of the Triangle will show that it is rich in potential cultural audiences and its residents have a wealth of cultural opportunities, many of which are situated in Durham. According to the consultants’ market analysis, the Triangle market is unusual in that many important markets – Raleigh, Durham, Chapel Hill, and other communities – support each other in terms of cultural participation.

This cross-fertilization in all directions suggests an interdependent cultural enterprise. In fact, many Triangle communities represent secondary markets for one another. Looking more closely at Durham, the research indicates that it is difficult to separate it from the Chapel Hill market for cultural programs. The two communities are within ten miles of each other, which is too close to discern distinct cultural participation patterns (with the exception of university programs).

The actual patterns of existing cultural attendance, as uncovered in the consultants’ research, show that Durham itself is nearly divided into two sections, one with very high potential, and the other with very low potential for cultural participation using traditional programming as the measure. The market analysis also suggests that some sections of Durham and Durham County (outside the city limits) are under-represented in the customer files reviewed in the research. This suggests the need for a wider range of cultural offerings as well as more effective and innovative strategies for cultural engagement. The research points to this in two ways:

1. There are two large clusters of high-potential cultural participants for theater and visual arts. One is north and west of Raleigh, and the other surrounds the Durham/Chapel Hill area. It appears that demand activity is either substantially underdeveloped in Durham or is happening outside of the infrastructure of nonprofit cultural organizations. *This suggests that an approach to audience*

development that looks beyond traditional venues and organizations is important.

2. Demand for classical music roughly equals demand for other types of musical genres. Given the ethnic diversity of the area, and in light of the general trend toward a diversification of musical tastes, an increasing amount of music activity occurs outside of the existing infrastructure of nonprofit cultural organizations. *This also suggests the importance of looking beyond existing nonprofit presenting models.*

Thus it will be important to work to build stronger cultural participation using a variety of approaches, making sure that they address both traditional and innovative programs, marketing, and venues. This is complicated by one of the most frequently articulated problems identified by planning participants – access to information on what is going on in Durham. While many respondents commented on the lack of a single comprehensive calendar, not one individual mentioned the electronic calendar maintained by DCVB, which is designed specifically to address this problem. That such a key resource is virtually unknown in the cultural sector is indicative of the communication problem the sector faces.

Beyond ensuring that existing attenders are aware of all their options through better use of sophisticated and existing, if underused, calendar system, many participants confirm the importance of creating more opportunities for residents to experience the types of arts and entertainment they are interested in, performed in venues they want to attend. As suggested above, this means a wider range of venues – from major performance halls that book nationally prominent acts to small jazz clubs, galleries, coffee shops and bookstores that provide exciting, innovative, “edgy” entertainment. As residents become more aware of these options, it will contribute to the sense that Durham is an interesting and exciting place to look for arts and entertainment.

This will be assisted by developing ties to and programs for college and university students. Many times, according to students, Durham is seen as a challenging community to interact with. As areas such as Ninth Street offer more cultural amenities for students, it might serve as an incentive for additional forays into Durham. Were other areas of Durham as accessible and inviting to college and university students, it would benefit cultural organizations and students both.

Another way to build audiences for Durham cultural activities is to tie together programming in neighborhoods and in various commercial areas. Festivals are an excellent way to accomplish this. By developing local programming in such a way that it can culminate in a Downtown festival, residents who might not otherwise feel comfortable in Downtown cultural institutions can feel more welcome there, thus building the base of cultural participants.

Facilities

Durham has a fairly varied array of local and educationally oriented performance venues that are well-distributed in various neighborhoods. They are generally configured for avocational or educational usages. However, the need for additional cultural facilities of various types and to perform various functions was raised consistently throughout the planning process by artists and representatives of cultural organizations.

Participants commented frequently on the lack of available space of all types – exhibition, studio, performance, rehearsal, and the like. The consultants' cultural facility inventory confirms this need quite strongly. According to their research, existing cultural facilities provide a large volume of activity. This high rate of usage means that the opportunity for outside use is limited. This is a challenge particularly for those organizations and artists without a permanent base of operation that are therefore interested in utilizing space for ongoing and sometimes singular activities.

In addition, facility survey respondents indicate that building upkeep or renovation represents a major problem for them. While a few responding facilities reported themselves to be in "excellent" condition, a large majority state that they are in "good to fair" condition. Considering the undercapitalized state of most cultural organizations, the issue of deferred maintenance is a significant one. Addressing the care of existing facilities is a key building block in support of these facilities that will ensure a longer and more useful life for them. In addition, some facilities require better support for booking or marketing. Thus, while they are not fully utilized now, that capacity is not known to producers.

The consultants' research and experience reinforces the understanding that cultural facilities development must be grounded in program. While many configurations and types of cultural facilities were suggested to the consultants as critical additions to Durham's building stock, the community lacks a coherent *system* for choosing among various proposed options. The consultants believe that developing such a system to guide civic leaders' thinking about setting priorities among needs is critical to the rational development of cultural assets in Durham County. Such a system would weigh factors like the proposed facility's projected usage, possibilities for earned revenue, competing venues in the region, and the degree to which the project fits within the vision of the Durham Cultural Master Plan (DCMP) and other planning documents. The consultants would make a strong case here for avoiding redundant cultural facilities and investing in cultural programs and facilities that grow out of and support the unique heritage and cultural legacy of Durham. They also emphasize the importance of providing the proper maintenance for existing cultural facilities as a pre-condition of considering new ones.

One need that is particularly pressing is for access to performance and rehearsal spaces of between 100 and 300 seats. Additional access to space of this size would assist in addressing the capacity needs of some local music presenters that have an active program and are often unable to expand their offerings because of insufficient space. There is some question about whether it is necessary to build additional space. It may be that upgrading and better promotion of existing spaces, along with the completion of planned spaces of this scale, will be sufficient to address the problem.

In general, such spaces often provide a place for smaller and new organizations to work and serve as a rehearsal hall for organizations in need of such. Thus, having an adequate number of them is important for the health of performing organizations and artists.

There are a number of cultural facilities that the consultants believe are worthy of support. These include the following:

- A space for a history and heritage museum is presently under consideration. This represents an important priority, considering the emphasis in Durham on heritage and history.
- The internationally renown African American Dance Ensemble, which works to preserve the traditions of African and African-American culture and community through dance and music, aspires to establish an Institute that could house all its activities in one venue and include classrooms, performance space, and library as well as facilities for seniors and youth. Consideration should be given to a multi-purpose facility that could provide space for AADE as well as others. A Latino cultural program might be housed in this facility as well.
- The American Dance Festival, which is internationally recognized for its annual six-and-a-half week festival, but has activities in Durham year-round, is also in need of a space for its activities. While this need may be met by the planned event theatre in Downtown Durham, the need is important and other options should be considered if necessary.
- A multi-purpose space as part of Central Park is in the planning stages and represents an important initiative. It will provide options for more significant cultural uses of the Park, which, given its location, can have an important impact on Downtown Durham.

Community-wide Organizational Infrastructure

As the reader will observe as he or she goes through the details of this planning document, many of the strategies have to do with enhancing communication, providing facilitation, serving as a catalyst, and coordinating activities or

programs. One reason is that currently no single agency has the clear mandate – or staff capacity – to offer those services to the cultural sector.

Clearly several organizations undertake some of those functions. DAC provides services to arts organizations and artists. DCVB, Downtown Development, Inc., and the City's Office of Economic and Employment Development all play a role, as well, especially relative to tourism and Downtown development. The City, the County, and many foundations provide financial and, at times, logistical support. Durham is fortunate to have this array of supportive, community-wide "umbrella" entities that provide assistance and support to the cultural sector in various ways.

It is important to note, whatever entity is designated – or established – to coordinate the implementation, the role will bring with it a great deal of new work, including convening groups, assisting in negotiating priorities, communicating with the public, serving as an honest broker and representative of the cultural sector in many forums, among others. It is clear that additional staffing and resources will be required to support that effort.

At the same time, it will be important to coordinate among those organizations that provide services to the cultural sector – and many already do. For instance, DDI has supported the start up of Durham Central Park and Light Up Durham. Hayti Heritage Center has supported a variety of community groups and individual artists, ManBitesDog Theatre mentors other theater groups, the Chamber hosts a nonprofit roundtable, Self-Help has assisted various cultural groups, and DCVB has an events roundtable and web site. It is a good thing that various organizations are involved in support of the cultural sector although avoiding duplication is of course a priority.

In the same way that coordination among key players in Durham makes sense to avoid duplication, the same can be said for the entire region. With a strong base of cultural activities in cities throughout the Triangle and with a plethora of events occurring in college and university venues, improving coordination and communication among these various entities is simple common sense. The consultants' interviews with representatives of these groups point to a great willingness to engage in more coordination.

Resources

The consultants' interviews with civic and business leaders and elected officials confirm a strong level of support for arts and culture in Durham. Some individuals saw the value of arts and culture for itself while many others felt that it was a critical ingredient for building the type of community they wanted. The DCVB's survey indicates that 92 percent of respondents agreed that arts and culture plays a key role in Durham's quality of life *and* economic development. Such expressions of support must be translated into supportive action to address the priorities of this plan.

While the cultural master plan has some initiatives that do not require substantial funding, there are many that will require additional human and financial resources. Indeed, the consultants' financial analysis suggests that cultural organizations' aggregate revenue at the current time appears at best barely adequate to sustain them. In order to provide the level of service desired by residents – and required to fulfill the programmatic needs of Downtown redevelopment projects – additional resources will be required. Thus getting civic leaders and the public and private sector institutions they represent to strengthen their commitment to arts and culture is a central ingredient in building a stronger support system for Durham's arts and cultural organizations and artists.

According to the consultants' interviews, the need for cultural organizations to increase revenue (or decrease expenses) is a common theme of many in the business sector. It is worth noting that, given the funding challenges that cultural organizations are facing, they too understand the need to undertake cost-cutting initiatives, such as collaborative staffing and even joint programming among several organizations. And, as noted above, aggregate earned income levels are high at about 54 percent. Yet some in the cultural sector believe that there is still room to increase earned income and are committed to the effort. The task is how best to support and encourage the development of collaborations, shared service arrangements, and other mechanisms to assist such an increase.

The public sector's current role in supporting arts and culture in Durham includes providing funds and other support through a variety of mechanisms for such organizations as Durham Arts Council, the Museum of Life and Science, and Hayti Heritage Center, as well as operating support grants to other cultural organizations. Additionally, the City pays both the cost of facility maintenance of the Historic Carolina Theatre and an annual management fee to the Carolina Theatre of Durham, Inc., in order to execute rental activity for user groups. Currently, funding from the City for arts and culture is considered in the same grant process and pool of funds with other types of non-City agencies providing a variety of community and social services. The current level of local government support for operations, according to the consultants' research, represents just under 10 percent of total revenues. Compared to other southeastern communities where this same research has been conducted, this is significantly lower. So, while the City and the County are doing much, they need to do more. Many participants pointed to the need for additional funding from public sources and several revenue sources have been identified as potential candidates to fill this need, including occupancy or consumption taxes.

Many participants also pointed out the need for increased support from the private sector. Yet private sector funding for Durham cultural organizations is particularly difficult in the Triangle region – there are few corporate headquarters in Durham, many Durham-based employees do not live in Durham, and some corporations are not aware of the role Durham plays in the region's cultural life. This is not to

say that private giving cannot be increased, but rather to acknowledge the challenges. Some have suggested that government should explore incentives that might be offered to corporations that fund cultural amenities or otherwise contribute to arts and culture in Durham. Increases in individual and foundation support might be forthcoming as the broad definition of culture that is being used is understood by those funders. Since the plan will propose initiatives for arts and culture in support of community goals, a new group of funders may be engaged, although not without substantial groundwork and cultivation.

Such increased funding from public and private sources has support among civic and business leaders, according to the DCVB's survey. Almost 70 percent of respondents agreed that "organizations and businesses should contribute more to cultural organizations in Durham." By only a slightly lower percentage (66 percent), respondents agreed that "the City and County should make funding for arts and culture a high priority." This level of political support – without any form of advocacy undertaken – suggests that the notion of public/private partnerships by local businesses and government to investment more heavily in arts and culture is accepted as wise public policy.

Part III

Goals and Strategies

Having articulated key findings in the prior section, the consultants now present the goals and strategies that have emerged over the course of this planning initiative. They are grounded in comments and suggestions that have been articulated over the past months through small group meetings, community-wide sessions, individual interviews, and meetings with the Steering Committee. They have been refined based on the consultants' quantitative research and are presented here as the components of the cultural master plan.

After each strategy, the consultants provide three pieces of information:

- A general assessment of the priority of the strategy in the form of moderate, high, or very high (nothing of low priority made it into the document)
- A list of potential partners that might be considered for involvement in the initiative
- An "order of magnitude" sense of the plan's implementation costs. In cases where implementation costs are deemed to be minimal, there is an indication of the likely impact on individual organizations.

These are not meant to be either definitive or proscriptive. For instance, other organizations than those listed might have strong interest in working on a particular strategy; some groups that are listed may decide not to be involved. This information is provided as a starting place for a more involved community process of moving the plan toward implementation.

GOAL 1: Organizations and Artists

Strengthen the organizational structure and build the capacity of Durham's existing cultural assets, including organizations, events, festivals, and artists.

Durham's cultural organizations already account for over \$103 million in annual economic activity and the sector has an extraordinary opportunity to leverage its activities in support of economic development initiatives in various commercial

locations. Yet cultural organizations and artists are facing a wide range of stressors. Of particular concern is that Durham's cultural sector is more advanced artistically than it is administratively. This limits organizations' ability to fulfill their artistic missions much less to provide the number, range, and types of services that would support commercial sector initiatives.

To deal with this, on-going systems are required that can simplify establishing joint initiatives among cultural organizations or artists, that can foster an entrepreneurial approach to operations, and that can provide the necessary training in key areas. The opportunities for productive partnerships with other sectors in Durham are great and the prospect of increased financial support is also promising. Yet these positive developments will require new approaches to existing problems and new ways of working, which can be challenging to develop. The purpose of this goal is to provide a solid foundation for that work for existing and emerging organizations and artists.

Strategy 1.1

Establish a high visibility entity that will actively foster collaborations, mentoring relationships, joint initiatives, and, if appropriate, mergers in the cultural sector.

While some organizations and individuals have managed to establish collaborative arrangements or mentoring relationships, they have inevitably been done on an *ad hoc* basis. There is no organization that takes primary responsibility for tracking such opportunities or for setting up systems to make it easier for cultural organizations and artists to take advantage of them.

An entity is needed to fulfill the need. One of the entity's primary purposes should be to track, coordinate, and assist groups to implement the following sorts of initiatives:

- **Collaborative projects** using the artistic or administrative capacity of two or more organizations to produce programs that they could not individually provide.
- **Joint shared services initiatives**⁶ that provide basic administrative functions to several organizations. These might include:
 - o Shared software
 - o Mailing list management service contracts
 - o Accounting and auditing services
 - o Technical support contracts for computers
 - o Shared reception staff (for organizations that are located in the same office areas).

⁶ A program initiated by the Birmingham Music Club that provides joint management services for several music presenting organizations (including Opera Birmingham, the Birmingham Chamber Music Society, the Birmingham Art Music Alliance, and the Alabama Jazz Hall of Fame) is an excellent example of such initiatives.

- **Joint marketing programs**, including joint advertising and media purchases, joint ticket sales, cross-promotions, and other mechanisms.
- **Mentoring relationships** between well-established and emerging cultural organizations and individual artists that offer opportunities for sharing information and field experience.
- **Information sharing and networking** opportunities through quarterly meetings of cultural organizations and artists and other mechanisms to discuss current national, regional, and local issues and trends, opportunities to share resources, and consider collaborations.

This entity might be housed within any of several existing organizations and in a later part of this report, a specific proposal is made (c.f., Goal 7, on page 59). This specific function should be linked to that of coordinating implementation of the DCMP. It is clear, however, that it will require dedicated staff (and dedicated funding) for the range of activities under consideration. This entity would provide a focus for the range of initiatives that are already being undertaken and through that focus, it would bring higher visibility and likely increase the level of activity. In general, the role of this entity would be to facilitate these initiatives by bringing key players together.

The initial focus should be on developing initiatives *within* the cultural sector. However, as the program matures, it should identify partnership opportunities outside the sector, looking at such areas as tourism, hospitality, and development (c.f., strategy 3.3 on page 38). In addition, conversations with other types of nonprofit organizations might be fruitful in establishing ways that the program can serve those organizations as well, which might ultimately provide opportunities for earned revenue.

Priority: Very high
Partners: City, County, cultural organizations, artists
Cost: On-going staffing and administrative costs of between \$80,000 and \$120,000. Additional service or programming initiatives might require additional funds although some costs may be offset by user fees.

Strategy 1.2

Coordinate a program of technical assistance that addresses the needs of cultural organizations and artists at all stages of development, working with existing service providers.

A key phrase that came up time and again in interviews and meetings throughout the course of the project was “capacity building.” Organizations and individual artists throughout Durham acknowledge that there is a range of technical skills that they, their staff members, or their volunteers simply do not possess. The lack of these skills makes performing critical tasks particularly difficult. Among the most consistently mentioned areas are:

- **financial** bookkeeping, management, and oversight
- **fund-raising** skills ranging from basic grant-writing to establishing deferred giving programs
- **computer** and information systems management, including basic software skills and network support
- **governance** procedures, including board development, committee structures, and board manuals
- **marketing, public relations, and advertising**, including development of portfolios for artists
- **entrepreneurial** initiative development.

An effective program will include a curriculum that provides both advanced and more basic levels of training.⁷ So, for example, a program devoted to financial matters would include training on basic double-entry bookkeeping for emerging organizations and artists while more advanced training could be provided on setting up a fund accounting system on a computer. The training must be offered on an on-going basis and at a time, place, and cost that is accessible for potential participants. It will be important to determine, for example, whether potential attendees prefer evening or weekend programs.

There are a wide range of technical assistance programs already provided in the Durham area, by Duke Nonprofit Management Program among others. While attendance by representatives of cultural organizations is relatively limited, it will be important to build on these existing programs rather than create new ones.

In this instance, the role of the proposed new entity, described above, should be to support this effort by convening a group of service providers and potential users from the cultural sector. The solution may be coordinating offerings to address beginner to advanced skill levels; or it may be better promotion, different time slots, or more convenient locations; or it may be offering a comprehensive program of arts and cultural administrative topics. What is most important is tailoring the assistance to the cultural organizations that need it.

Priority: Very high
Partners: Cultural organizations, artists, Volunteer Center, Duke University, NC Center for Nonprofits, representatives of other nonprofit sectors

⁷ A source of information about technical assistance training programs can be found through the Arts Extension Service, part of the University of Massachusetts. It provides training programs but also has designed such programs. For further information, refer to the organization's web site: <http://www.umass.edu/aes/about/index.html>. An excellent model program is run by the Cultural Arts Council of Houston/Harris County, http://www.cachh.org/Tech_Services.html

Cost: Minimal, use existing programs

Strategy 1.3

Work to strengthen corporate involvement with cultural nonprofits through a coordinated program of volunteer recruitment and board development.

One of the root problems with many cultural organizations involves governance and the development of more engaged and effective boards of directors. For many organizations, it is difficult to develop their boards, in large part because it is hard to recruit individuals with the diverse backgrounds and skill sets that are required on a modern board. Individuals who serve on boards of directors generally began their connection to the organization as a volunteer or patron. Thus, this effort must align with volunteer recruitment efforts even as the purpose of the strategy goes beyond identifying volunteers.

It is important that individuals in the cultural sector recognize how difficult it is for the business community to understand how they work and how they make decisions. This is understandable considering how hard it is for cultural groups to get their story out. The first step to address this is to establish better communication with the commercial sector, through appearances at Rotary meetings and other civic organizations, special invitations to attend cultural events, or quarterly mailings about new developments. This will help business people get a “behind the scenes” view of a functioning cultural organization.

Many representatives of the corporate sector recognize the need to engage more of their mid-level and senior staff members in the affairs of local nonprofits, including cultural organizations. This is more difficult for some of the high technology businesses with employees that are more mobile than those in other industries. Nevertheless, there is still a large pool of potential volunteers and board members.

Working with representatives of the corporate sector, an *ad hoc* committee should be established that includes those representatives as well as individuals from the cultural sector. This committee should work with businesses to schedule “volunteer recruitment” sessions at their places of business. Cultural organizations can supplement this, if they chose to, by following up with open houses for prospective volunteers, committee members, and others.

Priority: High

Partners: Cultural organizations, Volunteer Center, representatives of corporate external affairs offices

Cost: \$5,000, although it may be possible to find in-kind donations of space and printing

Strategy 1.4

Develop a “cultural economic development committee” through DDI, DCVB or other existing entity to provide a consistent and on-going mechanism to improve communication between the business and cultural sectors.

Another area in which communication is not as effective as it might be is between the cultural sector and the development and hospitality industries. Given the current investment in Durham’s infrastructure, particularly in the Downtown and other commercial areas, it is clear that arts and entertainment will play an important role in providing the programmatic content for many of the spaces currently envisioned. That makes the need for better communication critical. Spearheaded by DCVB, DDI, or some other civic entity, an ad hoc committee should be convened to address this concern.

By focusing on the range of players involved in cultural economic initiatives, this committee could establish simple and on-going mechanisms to allow for better communication among these individuals. This might take a variety of forms, including:

- Quarterly breakfast or luncheon meetings that serve to update participants of new initiatives or key concerns
- A monthly single-sheet newsletter or e-mail that provides updates on specific issues or concerns.

Once these mechanisms are in place, responsibility for maintaining them could be accepted for year-long periods by specific businesses or organizations. In that way, the work of maintaining the system could be spread out so as to be less burdensome.

This mechanism is not designed to serve a policy function; rather it is simply a communication vehicle that can help to smooth policy discussions in other forums by providing the necessary background information and understanding.

Priority: Moderate
Partners: Cultural organizations, artists, DDI, DCVB, Chamber of Commerce, City Office of Economic and Employment Development
Cost: Minimal

Strategy 1.5

Consider a range of support mechanisms for individual artists, including subsidized live/work space, property tax breaks, incubator space, group health and disability insurance, and low interest loans.

This plan would be remiss if it did not address the concerns of individual working artists who have contributed so much to the vitality of Durham’s cultural

environment. These concerns range from the need to find suitable space in which to produce, perform, or exhibit their work to the pressing need to identify sources for affordable health and disability insurance coverage.

One might reasonably ask why individual artists would be singled out for assistance in these areas since their problems are more or less the same as those of any small business start up. The answer is simple: notwithstanding their value in and of themselves, with the role of the cultural sector articulated by civic leaders throughout Durham it is critical to have a thriving cultural sector. That is impossible without a strong core of working artists. They form the backbone of many small-budget cultural organizations. They contribute to the livability of the community in myriad ways. For example, a large population of artists tends to improve the quality of supplies available for professionals and hobbyists alike.

Some of the issues can be addressed through relatively simple changes in regulations (such as changes in zoning); others require more extensive research and negotiation (such as subsidized live/work space for visual and performing artists). Some may be addressed through liaisons with existing national service organizations that offer insurance and other programs.⁸

Since the solution to the range of issues artists face will not come from one source, a variety of approaches must be developed. To this end, a committee made up primarily of artists, but also including representatives of City and County government and others, should be convened to work on these issues. This body would set priorities among various concerns, oversee any necessary research, and identify organizations or government or business entities that would take responsibility for working with them on specific components.⁹

Priority: Moderate
Partners: Artists, cultural organizations, DADA, City and County Planning Department, City Office of Economic and Employment Development

⁸ Some organizations to check with for services include Artists' Equity for visual artists, Dance/USA, Theatre Communications Group, and New York Foundation for Artists.

⁹ One possible model is the Boston Center for the Arts (BCA), a nonprofit organization that "seeks to sustain artists seriously engaged in the advancement of an artistic discipline and to create an ever-changing array of meaningful opportunities for people to encounter the challenge, power and joy to be found in the work of living artists." It provides artist studios along with a gallery, two rehearsal spaces, and a restaurant. It also offers a performing arts residency program aimed at helping small and mid-sized cultural groups. They help with marketing, technical assistance, peer support, box office support, free rehearsal space, and discounted theater rentals. They also have a visual arts program (presenting 150 visual artists) and a teen program, which includes mentoring opportunities.

Cost: Minimal cash outlay although subsidies and tax breaks will involve some foregone revenue; about \$10,000 for staff support may be required if such support cannot be found as an in-kind donation.

GOAL 2: Diversity

Use arts and culture as a way to increase understanding and communication among people of diverse backgrounds.

Diversity is central to what Durham has been and what it wants to become. And while Durham has a divisive past that has not been completely resolved, there is a greater recognition of the need to reframe the discussion so that diversity is viewed as the community asset it has become. Diversity is more complex in Durham than it has been in the past: it includes more racial and ethnic groups and addresses many more lifestyle considerations.

A careful reading of this plan will show that issues of diversity are addressed in virtually every section of this report. Why, then, is there a special section for diversity? Because the issue is so powerful, both for the negative energy it has consumed in the past and for the strength it offers for bringing people together in the present and future. Arts and culture is almost unique in its ability to provide positive experiences around issues of race, ethnicity, sexual orientation, and the like. For that reason – as well as its ability to attract skilled workers in important industries – diversity plays a key role in this cultural master plan. The purpose of this goal is to articulate the details of that role.

Strategy 2.1

Increase culturally specific programming throughout the County using focus groups, advisory bodies, and other mechanisms to assist in determining program priorities.

The consultants' market research points out the need for programming to address markets that are presently underserved. That includes potential African American, Latino, and Asian audiences. While it is true that many cultural organizations in Durham are attempting to reach these audiences, the research, as well as the consultants' interviews and meetings, suggest that more can be done.

One key concern is identifying the specifics of program content and structure that will appeal to those diverse audiences that have not been engaged by cultural programming to date. Cultural organizations should consider ways to get input on their current program from African American and Latinos. While a comprehensive market survey would be valuable, such research is very expensive. More qualitative methods can be more cost-effective. For example, focus groups and on-going advisory bodies may better serve to provide information about what these targeted audiences are interested in.

The existing African American population is quite large and the Latino population is growing and a more concerted effort to engage these populations seems a smart investment of marketing time and dollars. Indeed, serving a diverse population should be woven into the mission of cultural organizations, justifying a long-term effort to attract these new audiences. Beyond the advisory mechanisms described above, there are other ways that cultural organizations can and should work to reach diverse audiences. For example, they might:

- Offer outreach and run-out mini-programs in geographically diverse locations, including libraries, churches, and recreational centers
- Arrange annual community meetings to learn what community members desire to see; work to incorporate suggestions into programming to the degree possible
- Develop a culturally diverse board of directors, that will in turn be able to help advise about programming opportunities.

Priority: Very high
 Partners: Cultural organizations, religious organizations, sororities and fraternities, City of Durham Parks and Recreation Department
 Cost: Minimal; although some additional cost borne by existing program budgets of organizations

Strategy 2.2

Establish partnership programs among religious institutions with cultural activities to share venues and programs and to mix the range of artistic styles accessible to all attendees.

Much of the cultural life of Durham occurs in and around religious institutions. The number of churches, as well as synagogues and mosques, that offer a range of cultural activities is quite large. It is important both to acknowledge the role that religious institutions play in arts and culture *and* to develop mechanisms to make that role even more powerful. In a series of interviews and focused group meetings with religious leaders, it is clear that such an enhanced role has appeal.

The model for accomplishing this is drawn from an existing Durham initiative called Durham Congregations in Action (DCIA), which has a partnership program that pairs churches with one another. Participants go to fellowship dinners and meet in other settings as a way to get to know one another and focus on what they share. The variant of this that had the greatest appeal was a program for specific religious institutions to “trade” choirs for special events. The choirs from two churches would perform at each other’s functions. Alternatively, both choirs could do a joint program to which both congregations would be invited.

It would be particularly exciting to pair choirs from different vocal traditions as a way to expand people’s awareness of the range and diversity of religious music.

Such a program might expand to involve joint concerts that would be promoted to the entire community.

Priority: Moderate
 Partners: Religious groups, cultural organizations
 Cost: Minimal, although it will require staff time from participating organizations

Strategy 2.3

Strengthen the network of City and County facilities that can be used to deliver cultural programming in neighborhoods throughout the County (e.g., libraries, parks, schools, churches, etc).

An important way to build audiences in the African American and Latino communities is to provide more programming that is of interest to these groups, as proposed in strategy 2.1 above. At the same time, however, it is also important to offer such programming (or perhaps sampler programs) at venues that are closer to where these individuals live.

There are some facilities that are well-dispersed throughout the County, including public schools, libraries, parks, recreation centers, and churches. While there are some notable drawbacks to these facilities (namely that they are presently heavily used and are not designed for professional performing or visual arts activities), they are still worthy of consideration. Events held at local, familiar sites, with programs that are relatively short and designed as “sampler” events, will have a greater likelihood of attracting the target audiences. If promotions are offered, such as free tickets to children who bring an adult, the likelihood of strong attendance is enhanced further.

It is true that cultural organizations will need to develop special programs for these events and it is not likely that they will be able to cover their costs from the sale of tickets since prices must be kept low. Funding should be provided to cover approximately 50 percent of the cultural organizations’ costs. Those institutions that host the performances should be prepared to forego any charges for facility rental.

Priority: High
 Partners: Cultural organizations, religious institutions, City and County service providers
 Cost: \$10,000 to \$15,000 annually for program subsidy; all remaining costs covered through in-kind donations

Strategy 2.4

Cultivate African American and Latino civic and business leaders who could be tapped for service on boards of cultural organizations.

The boards of cultural organizations are not as diverse as they should be and it has proven difficult for many groups to identify and recruit diverse board members. This is partly the legacy of Durham's racial past, but it is also part of a larger problem with board development that has been addressed in strategy 1.3 above.

It is likely that in a community with the demographic make-up of Durham, there are many qualified potential board members of African American and Latino descent. What is missing is a way to identify such individuals and interest them in serving on cultural organizations' boards of directors.

As a sub-set of the board governance plans described above, it will be important to canvas the leadership in the African American and Hispanic communities to identify potential board members or individuals who would be interested in serving on a board committee. It would be wise to use a "snowball" technique – asking each person suggested for the names of others who might be suitable.

Collecting names is just the first step. It will be important to establish a centralized database of these individuals that lists their interests and qualifications and that can be accessed by any cultural organization that is interested in diversifying its board membership. There is no reason why this initiative should be limited to arts and culture; indeed if it were housed at the Chamber of Commerce or the Volunteer Center and was available to all nonprofit organizations, it might prove to be a valuable community asset.

It should be noted that this effort will be considerably more effective if organizations designate specific board members to work closely with targeted individuals to make sure that a personal connection is developed. Inviting people to special events or programs on a one-to-one basis would be an effective way to introduce them to the organization.

Priority: Moderate
 Partners: Cultural organizations, other nonprofits, Chamber, Volunteer Center, the proposed chapter of the Arts & Business Council¹⁰
 Cost: Minimal, although some resources may be required to develop and maintain the database

Strategy 2.5

Create programs that celebrate and preserve the history and cultural heritage of Durham County.

A common theme raised by many participants in this planning process was the importance of programs that tell the story of Durham's rich and diverse history. Many people acknowledge the interconnected elements of that history including

¹⁰ Cf, Strategy 7.4 on page 63 of this Report.

West Point on the Eno, the Parrish Street/Black Wall Street project, Bennett Place, Duke Homestead, and Lee Farm Park, among many others. While there are many programs offered at various locations, there is little that ties them together and provides an opportunity to see Durham's history as a tapestry, as a whole.

Many individuals raised the prospect of establishing a history and heritage museum and described various proposals for a building to house such an institution. Indeed, the County has considered a site in the Downtown for that usage, although no action has been taken.

The consultants address the facility component of the issue in strategy 6.4 on page 56 of this report. They emphasize, however, that the priority must be given to developing the *program* of a museum before deciding to move forward on a facility. Of course, there are already some programs in place. There are Downtown walking tours, many of the historic sites have interesting and informative programs, and the Parrish Street/Black Wall Street project of the City's Office of Economic and Employment Development plans for an interpretive center for that project, which might include space for a broader historical program.

Yet much remains to be done to promote these existing assets. For example, how many residents of Durham know that there are three sites on the National Historic Register? Systems designed to coordinate activities and promote the programs of various heritage sites will serve as a valuable underpinning as a more extensive program of history and heritage activities takes shape in Durham.

A committee of interested residents, including representatives of history and heritage organizations, the City and County, and others, should meet to set priorities for development of existing historical and heritage assets as well as assessing the current status of existing programs and sites. With a set of priorities in place, a best practices forum could highlight the programs that other communities have developed to address these issues.¹¹

Priority: Very high
Partners: History and heritage organizations and sites, appropriate City and County agencies
Cost: \$25,000 for research assistance in forming plans for programming initiatives.

¹¹ One model to consider for some aspects of this program would be the Traditional Arts in Upstate New York (a non-profit organization that helps people understand folk traditions and culture in "the North County"). It identifies and records individuals and groups from around the region who "have knowledge of skills about traditional life and arts." Staff and board members interview people and document them with audio or video recordings, pictures and field notes.

Strategy 2.6

Create opportunities to link emerging and existing African American, Latino, and Asian cultural organizations and artists to more established peers through on-going mentoring relationships.

One of the real stumbling blocks for many small and emerging cultural groups is the difficulty in gaining basic skills. While this will be addressed through the technical assistance program proposed in strategy 1.2, there are other ways to meet those needs in more focused and personal ways.

A program should be developed to pair staff or volunteers from small and emerging ethnically focused cultural groups with staff from larger cultural organizations. These mentoring relationships can be defined around a specific set of skills needed (for example, setting up a special event or developing a personnel policy) or based on a specific job requirement (such as directing fund-raising activities).

The program would establish contact with the mentor and pair that individual with the individual receiving the mentoring. Once the contact is established, the details of the arrangement would be made by the two individuals who would outline each person's responsibility. The time commitment and length of the commitment would be defined by the individuals. The only requirement would be a short written report submitted separately by each of them.

Priority: Moderate
 Partners: Cultural organizations and artists
 Cost: Minimal, but will have an impact on staff time for participating organizations

Strategy 2.7

Include arts and cultural components in any community discussions of racial issues and explore ways cultural activities can help to foster community harmony.

Over the years, Durham has held many community-wide discussions on matters that relate to racial harmony. The power of arts and culture to bring people together in positive ways has sometimes been overlooked in those discussions. As the make-up of diversity in Durham shifts, it will be increasingly important to identify positive ways to engage in discussions of diversity. Using arts and culture will be increasingly important. Efforts should be made by all those engaged in the cultural sector to ensure that any such discussions include arts and culture in significant ways.

Priority: High

Partners: Leadership groups including Rotary and other civic clubs, corporate leaders, the Chamber, and the City's Human Relations Commission

Cost: None

GOAL 3: Economic Development

Use Durham's many arts and cultural assets as a key component of strategies to foster economic development throughout Durham County.

It is not uncommon in the United States today to hear urban leaders talk about "creative capital" and using the arts and the "creative industry" to fuel economic development. Having worked in this field for decades, the consultants observe that it is one thing to talk about using arts and culture as a tool of economic development and quite another to actually make it work. Durham is ahead of the curve in this regard. It has an economic development and tourism infrastructure that is serious in its commitment to a role for arts and culture in the revitalization of its commercial areas. Programs are presently being developed that will address many of the issues raised in this section.

That is not to say that the hard work is completed. There is much that needs to be done in the cultural sector and beyond. The key to success is making sure that both the cultural sector and the development and tourism sectors can clearly see a "win-win" situation in the necessary collaborations. That means learning more about one another and building capacity as necessary. It also means establishing the proper mix of approaches to this quite complicated area of concern. The purpose of this goal is to articulate some of what is needed from the perspective of cultural organizations and artists.

Strategy 3.1

Focus on and market Downtown as the hub of Durham's cultural life while emphasizing activities in neighborhoods and areas such as Ninth Street, Hayti, Southpoint, and others.

The City's Downtown Durham Master Plan focuses attention on arts and entertainment resources and the role they can play in bringing visitors and tourists to this area. Developing these assets is seen as a key approach in the revitalization of Downtown. There is also a strong awareness of the role that cultural and entertainment businesses can play in other commercial areas of Durham. For example, Ninth Street has a unique mix of cultural retail that creates an enlivened shopping area that is attractive to students as well as regional shoppers.

The focus on Downtown as the hub of Durham's cultural and entertainment offerings is logical. Major facilities are usually sited in central locations so that they are convenient to the greatest number of people. Adding other commercial areas

to the list of places targeted for cultural amenities is also wise. That assures that Durham can develop a wider range of cultural assets – ideally becoming a community that has “something for everyone.” Some existing marketing initiatives highlight these assets and that represents an excellent start.

It is, however, also important to consider the range of cultural amenities available in neighborhoods and communities throughout Durham, including northern and east Durham. Cultural participation among residents is an essential part of building the viable cultural audience base so critical to cultural economic development. Libraries, public schools, and community centers are distributed throughout Durham and they provide a range of cultural activities. These should be seen as an important part of what neighborhoods offer their residents. The point is that there is a potential for synergy between neighborhood cultural activities – choirs, art classes, street festivals, and the like – and what happens in the major commercial areas of Durham. To get the greatest economic benefit from those major areas, a focus on neighborhoods is essential.

While it is important to build the range of community cultural offerings for their own sake, it is also important to ensure that there is a proper system that develops promotions and events in the major commercial areas with an awareness of what is going on in the neighborhoods. For example, neighborhood oriented street festivals might focus on dance one year with various neighborhoods participating locally and culminating with a significantly larger event Downtown that brings together performers from many neighborhoods. With this sort of coordination, existing events might be slightly reconfigured so that they fit into this matrix of activities and could draw a much larger audience.

While a number of different partners might be assembled for this initiative, it is likely that an entity with strong ties to various neighborhoods would be best suited to oversee this. The City – through both its Department of Parks and Recreation and Office of Economic and Employment Development– would be a likely candidate.

Priority:	High
Partners:	Cultural organizations, cultural retailers, artists, City and County Planning Department and City Department of Parks and Recreation, developers, neighborhood associations, and cultural organizations
Cost:	Minimal on a policy level; other costs described in strategy 5.1, likely some impact on budgets of cultural organizations

Strategy 3.2

Establish a formal percent-for-art program for Durham.

Percent-for-art programs are designed by cities and counties to use a set percentage of the capital projects budget (usually between 1 and 2 percent) to

fund the addition of cultural amenities to the projects.¹² Defined differently in different communities, it might cover everything from artist-designed streetscapes as part of a major street renovation to public sculptures in front of a new public building to arts programming in public spaces. Often such programs include requirements to developers to either fund arts amenities as part of their development or to contribute a set sum to the city or county's program. In Durham, a percent-for-art program would represent an important adjunct to support the range of economic development initiatives under discussion in this section.

While the actual formulation of a program would require careful consideration by the City and the County and the input of arts professionals and community representatives, some observations will highlight key components of such a program:

- The program should address both City and County capital expenditures and should be structured so that funds accruing from capital projects that are inappropriate for arts components (sewers and the like) can be reallocated to other projects.
- A broad range of project types should be fundable including performing arts activities and neighborhood-oriented cultural events.
- A fund to cover the cost of preserving and maintaining art works should be part of the annual allocation.
- A private sector program that requires new development or significant renovations to include a cultural component of some sort should be considered.
- An entity to run the program must be carefully selected and a budget to cover administration must be built into the public art program funding mechanism.

While Durham has had some public art pieces installed over the years, the projects were generally funded individually through specific grants. There was no consistency to the selections. A well-thought-out percent-for-art program can play an important role in redefining Durham's image in the region. With a focus on arts and culture but also on excellent urban design, public art can contribute in significant ways to building a distinct visual identity for Durham.

Priority: High
Partners: Cultural organizations, City and County planners, developers
Cost: Set percentage of public sector capital budgets but minimal on a policy level

¹² Public art and percent-for-art programs are common in cities and counties across the nation. Exemplary programs worthy of examination include Seattle, Washington; Portland, Oregon; Phoenix, Arizona.

Strategy 3.3

The cultural sector should work in partnership with groups like DCVB, DDI, the Chamber, and others, to establish shared services between the cultural and economic development sectors.

Strategy 1.1 establishes a powerful mechanism to strengthen the development of collaborations and joint services among cultural organizations. While its initial focus is on efforts within the cultural sector, an important additional component is developing partnerships between the cultural sector and other commercial sectors in Durham. It will be important to focus on projects that can bring these sectors together in order to establish effective joint services in marketing, communication, ticketing, and other areas.

To this end, planning for a program of coordinated service development between cultural organizations and tourism and development interests should begin as soon as possible. One goal of such a program is to integrate arts and culture more effectively into the tourism and development marketing infrastructure. While this process has certainly begun, there is much that can be done to improve it by, for example, engaging more cultural groups and defining specific programming niches that cultural organizations might address.

Structurally, these programs might be built on the model of the “marketing service organizations” sponsored and funded by the Knight Foundation¹³ although the range of services might vary. While such a model usually has represented the end result of a process of collaboration that developed over several years, that process can be streamlined by starting with the understanding that it is the desired end result.

Another important role this collaboration can play is to develop a clear understanding of the sorts of programming initiatives that would be of greatest value within redevelopment of Durham’s commercial areas. To identify the appropriate mix, these partners should convene a committee with representatives of tourist-related culturally-oriented attractions and the hospitality/development sectors. This body should be charged with identifying key visitor-oriented programming needs in order to better integrate cultural programming into existing and planned development.

Priority: Very high
Partners: Cultural organizations, DCVB, DDI, Chamber of Commerce, other civic organizations, City’s Office of Economic and Employment

¹³ Such programs are currently in operation in many communities, most notably in Charlotte and Silicon Valley, California. The process through which they were formed is worthy of examination. Note that these programs were initially supported by the Knight Foundation, which does not fund outside of its 26 site communities.

Development, and County representatives, other technical assistance providers
 Cost: Administration considered as part of the proposed budget for strategy 1.1.

Strategy 3.4

Establish incentives for developers and small cultural businesses to relocate or expand in key commercial areas (Downtown, Ninth Street, etc.) in the County to strengthen the critical mass of activities and events that will draw residents and visitors.

Since developing a stronger base of arts and entertainment options for Durham's commercial areas is a priority with City and County planners and others, it is important to build on and strengthen the existing base of cultural retail in those areas. Developers must be offered incentives for setting aside space for performance and exhibition or providing discounted space to arts and culture-related business tenants. At the same time, cultural businesses may need additional incentives to either move their existing operations or start new businesses in these areas.

The case for incentives is strong: by strengthening the mix of cultural activities in targeted areas, increased economic activity is likely. Two recent examples:

- Downtown Roanoke, Virginia is being revived since Center in the Square, an arts center, became the focal point of a redevelopment project that now includes restaurants, shops, and a market for locally grown produce and flowers.
- When the New Jersey Performing Arts Center was built in Newark, there was a significant (and highly touted) increase in food, lodging, parking and retail shopping activities.

Downtown Durham, Inc., along with the City and County Planning Department, has been working on establishing a list of potential incentives for the Downtown. They are wisely concerned about making sure that they do not "raid" existing Durham businesses throughout the community in the name of supporting the Downtown. Perhaps taking a wider perspective would be helpful. By looking at a number of different commercial areas, businesses could choose which suited their needs even if they opted for a location outside of Downtown.

The cultural sector should work with City planners and DDI to focus on the specifics of what incentives would be most important to them. Among the most important ones that arose during the consultants' meetings, as mentioned in strategy 1.5, were:

- tax abatement for businesses that move to certain targeted areas

- rental subsidies for artists and artist-run businesses
- changes in zoning regulations to remove impediments to artist live/work and joint studio spaces.

Priority: High
 Partners: Cultural organizations, developers, cultural businesses, City and County planners
 Cost: Minimal to implement, although some foregone revenues

GOAL 4: Education

Improve access to formal and informal arts and cultural education for people of all ages and in all walks of life.

There is no subject in this plan that is more important in more ways than cultural education. Sharing arts and culture is a way to pass on traditions. Involving young people in arts and culture can build audiences. Putting art into students' daily lives can enhance learning and communication skills, build self-esteem, foster community involvement, and train potential artists and arts appreciators. As though these weren't benefits enough, the role of arts, crafts, and design in building creativity skills, and the importance those skills play in later life, is increasingly being recognized. So there are a wide variety of reasons why it is important to provide young people with a grounding in understanding and experiencing the arts. Indeed, many young people feel that there is little of interest for them to do in Durham and would appreciate opportunities to participate in culturally-related activities of their choice.

Yet the issue of cultural education is vast and complex. Public schools face unprecedented challenges and institutions of higher learning address many distinct audiences. Still, there is great interest in increasing the amount of time students spend with arts, culture, and sciences, in both formal setting (schools and library programs) and informal settings (community centers, parks and recreation programs, etc.). The purpose of this goal is to address these issues in ways that enrich opportunities for all residents of Durham County.

Strategy 4.1

Establish a community-wide Cultural Education Task Force to engage parents, students, artists, administrators, teachers, and arts educators in support of enhancing cultural educational opportunities for public school children.

Durham Public Schools has done an excellent job of providing arts education to its students under very trying financial circumstances. While there is always room for improvement, it is important to start this discussion with an acknowledgement of the commitment of the district to providing a full array of cultural educational programs to its students.

Understanding that resources are in short supply, it becomes even more important to make the best use of existing resources. In addition, it is important to ensure that service providers and educators have a clear understanding of one another's needs so that roles are clarified and outcomes are agreed upon. Beyond that, it is important to make sure that there is adequate communication about the existing options for public school cultural programming.

One mechanism that has been employed in other communities with success is a community-wide "cultural education task force."¹⁴ Made up of school administrators, teachers (including art and music teachers), parents, artists, and cultural organizations that provide cultural services in the schools, this body would meet as frequently as necessary and would address several different agendas. It could:

- serve as a forum for sharing information about school-oriented cultural programming
- provide a venue for dialogues between school personnel and cultural organization service providers to align understandings and expectations
- offer programs for the general public that highlight the role that cultural education can and should play in the overall education of students, perhaps by highlighting exemplary programs.

Such a task force would best be convened jointly by the Durham Public Schools and a culturally-oriented organization, such as DAC. It would have a core membership of two representatives of each of the constituencies mentioned above and would be open to all other interested residents, except in the case of closed meetings between district personnel and cultural service providers. Once the body is convened, it would be self-sustaining and would develop programs that address the needs, interests, and priorities of participants.

Priority: Very high
 Partners: Durham Public Schools (administrators and educators), parents, DAC, students, cultural organizations, artists
 Cost: Minimal, with its small administrative costs donated, perhaps by the Durham Public Schools

Strategy 4.2

Integrate specific arts disciplines into a wide range of curricular areas.

One way to enhance the range of arts experiences young people have is to work with curriculum specialists to use arts and cultural disciplines to help fulfill state education requirements. This will usually require that cultural organizations develop new initiatives that are more focused on curriculum. While this requires significant effort, it often pays off with greater engagement with classroom

¹⁴ Such a body was established in Knoxville, Tennessee.

teachers. One example of this approach is the American Folk Art Museum in New York City, which has developed a program that uses quilt making as a method to teach certain mathematics principles.

While it is possible that many cultural organizations in Durham do not have the necessary skills to implement such a program, there are some – especially among the larger organizations – that will. Working in this way should be a priority for those organizations. This will require a solid partnership with the public schools, so it will be important to test this initiative with key school administrators early on.

Since the Durham Arts Council already has a well developed curriculum based artist in residency program that serves 9,000 to 11,000 school children a year in partnership with DPS, it may be possible to build on this, rather than start anew. An important initial step should be to convene a group of arts educators and administrators from Durham Public Schools, DAC, and educators from cultural organizations. The purpose of the meeting should be to identify areas where there are potential synergies between cultural groups' interests and the public schools' needs, and consider ways to expand existing programs. Based on this conversation, decisions can be made on how to move forward.

It should be noted that integrating arts into the public school curriculum is a significant and major undertaking. This is proposed as a first step in that direction, recognizing that it will require an on-going, concerted effort over an extended period of time to fully implement this proposal.

Priority:	Moderate
Partners:	Cultural organizations, DAC, Durham Public Schools
Cost:	Minimal for initial planning; funding likely to be required to build curricular programs

Strategy 4.3

Strengthen programs to provide cultural education outside of school settings.

Much of the discussion about cultural education logically focuses on reaching young people in public school settings. However, this represents only part of the issue. It is important to acknowledge the role that informal education sites can have. Such venues as churches, community centers, libraries, parks, recreation centers, and others can augment the training and exposure provided in schools. They can provide comfortable and familiar settings for people of all ages to experience arts and culture. Young people in particular have expressed a desire to spend leisure time together in activities they design and select.

There are a large number of providers of youth-oriented programming including:

- The **Parks and Recreation Department** offers programs at community centers and parks throughout Durham.

- The **Durham County Public Library** offers a range of activities, including arts and culture, at the Main Library (which has a 200 seat auditorium) and at its branches throughout the County.
- The **Durham Arts Council** provides youth programming through its DAC school and has in the past provided programs at Parks and Recreation sites.
- **Social service organizations**, such as the John Avery Boys and Girls Clubs of Durham, offer arts programs among a mix of youth activities.
- Many **religious institutions** offer arts and cultural activities as part of their ministries.

While many of these programs have cultural components – and some are devoted solely to arts and culture – they represent a small fraction of what is available. The primary emphases are on youth athletics and remedial tutoring. There are ways to integrate arts and culture into these activities (for example, dance training can be invaluable to athletes and arts can support academic learning), but there is also room for more programming devoted specifically to arts and culture. This is a way to engage young people who may have difficulty relating to sports.

There are two other distinct but related groups that might be considered as part of this discussion. They are:

- **Heritage:** In addition to the arts focus, it is important to provide a stronger cultural and heritage focus to what young people are exposed to. Programs that address the various cultural traditions of the diverse populations that live in Durham should be considered as part of this mix. Using respected elders from various ethnic communities can bring together people of different backgrounds and ages in positive ways.
- **Adult learners:** Young people are not the only ones with an interest in learning and participating in arts and cultural activities. Adults – ranging from young professionals to seniors – also have an interest. While the research is not completely clear, this may represent an underserved market and organizations that offer youth-oriented programs may be able to expand their offerings to reach this target audience with a minimum amount of effort.

Bringing this stronger focus on arts and culture to after-school programming will require initiatives that bring together existing providers with representatives of cultural organizations, artists, and educators who may be able to provide these services. A meeting, convened by a major civic entity (such as the Library, the Parks and Recreation Department, or DAC) and including key representatives of the various groups mentioned, should address the following questions:

- What are the identified needs and where is the market?
- How might programs fit within existing schedules and structures?
- What are potential sources of funding?

The consultants understand that there may be significant budgetary constraints to developing major new programmatic initiatives. However, they believe that there are ways within existing structures to enhance significantly what is offered.

Priority:	High
Partners:	Social service organizations, cultural organizations, artists, City and County government agencies, Durham Arts Council
Cost:	\$2,500 annually to bring together key constituents; programmatic costs will vary and will likely be borne by the provider organizations (with some offsetting revenue)

Strategy 4.4

Forge better links between higher education and Durham's cultural sector so that college and university resources – people, programs, and facilities – can be more effectively used in the community.

Durham is a much richer community because of the wealth of cultural activities that happen on the campuses of the colleges and universities within its boundaries. And while the primary mission of these institutions is to educate their student bodies, there is a commitment to the civic life of Durham in general and a desire to augment cultural activities in Durham in particular.

There are many ways in which the colleges and universities relate to Durham's cultural life:

- Students can participate in arts and entertainment in Durham or perform community service by working with cultural organizations in Durham.
- Durham residents can attend cultural events or participate in ancillary educational programs on campus.

Many students, both at Duke and North Carolina Central Universities, feel that they don't know enough about how to get around Durham and are concerned about its reputation for being "dangerous." Administrators want to make sure that on-campus activities are well attended and that when students travel off campus they go to safe surroundings. Among the ways to address some of these concerns are the following:

- Provide more orientation to incoming students about the range of offerings available in Durham, including information about safety in commercial areas.
- Offer more calendar information to students through the publications that they read so that they are more aware of what is available to them
- Sponsor "cultural open houses" or "cultural mixers" for students at Durham cultural venues so that they become familiar with the venues and to ensure that they feel welcome.
- Develop links between cultural organizations and graduate student bodies since these students are older and generally more mobile.

- Establish closer ties between college and university arts faculty and cultural organizations and artists.
- Long term, develop mechanisms (programs or facilities) that provide a visible presence in Durham, preferably in the Downtown, of the colleges and universities.

One problem in this arena is that while most people who respond to this issue feel it is important, no one sees it as their prime responsibility. Thus, the best way to move this forward will be by assembling a coalition of students, university administrators, and cultural organizations and artists who will work to define priorities and set some achievable goals.

Priority: High
 Partners: Duke and North Carolina Central Universities, Durham Technical Community College, cultural organizations
 Cost: Minimal, although possibly some staffing costs for individual organizations

Strategy 4.5

Establish a program to foster mentoring relationships between youth and teachers and/or individual artists to assist young people in learning about and exploring specific art forms beyond what can be accomplished in a public school setting.

For most young people, arts and culture represents a way to express themselves at a time when such expression is very important. Most will not pursue careers in these fields. For those who are interested in going deeper into an arts discipline – either for personal interest or as a potential career – it is important to offer some ways in which that can be done. Learning about career options in the arts can be valuable in validating young people’s interests and choices.

Mentoring relationships between individual artists or art teachers and interested youths can provide just that element. It can serve as a way to “reality test” what working in a particular field is like as well as understanding the creative process on a considerably deeper level. While the structure of the relationship can be based on the needs and interests of the mentor and the student, it generally is a commitment of between one and two hours a week at most for a six-month period. Once the individuals are partnered, the arrangements are made by them. A report at the end of the six months summarizes what the young person learned.¹⁵

The administrative coordination for such a program would not be extensive but it would involve some work in identifying students and potential mentors. It could be

¹⁵ One model is the *Community Mentoring Project* which takes place at the University of Massachusetts at Boston. The program links gifted young art students, who participate in neighborhood after-school arts programs, with university level art majors in order to encourage the young people to go to college and get degrees.

housed within a college or university arts program or even within the Durham Public Schools.

Priority: Moderate
 Partners: College or university arts programs, Durham Public Schools
 Cost: \$10,000 - \$15,000 for administrative costs which might be provided pro bono

GOAL 5: Audiences

Build cultural audiences by increasing participation of existing audience members and bringing new attendees to activities.

Building cultural audiences is a national priority among arts and cultural organizations. For a long time, the focus has been on building the “supply” of cultural “product” and not enough attention was paid to “demand.” This has been exacerbated by a drought in public arts education over the past decades. Add to that the increased level of competition for audiences’ leisure time – and the shrinking amount of that time available to parcel out – and the problem becomes both pressing and complex. The solution will be found in identifying the existing cultural assets in Durham that can be positioned to better build audiences both within Durham and throughout the Triangle region. One need is to eliminate some of the problems caused by poor communication. But it is also important to understand how patterns of cultural participation are shifting. Reaching new audiences with programming that appeals to them is central. The purpose of this goal is to provide the grounding for such audience building initiatives.

Strategy 5.1

Strengthen and expand existing cultural festivals, such as the Blues Festival, to build regional and national audiences by connecting with unique aspects of Durham.

The number and type of culturally-oriented festivals in Durham is striking. To name a few, there is the Bull Durham Blues Festival, the Duke Jazz Festival, the International Festival, various film festivals, the Gay Pride Parade, the Festival for the Eno, Centerfest, and the American Dance Festival. While the nature and scope of these events – and the many others not listed – varies dramatically, they all offer the potential of bringing many more people to Durham to take advantage of its cultural and heritage assets.

Some of these festivals, such as the American Dance Festival, already have an established and potent national reputation. Others, such as the Bull Durham Blues Festival, might well reach that level of acclaim. And while some of these festivals will likely be content to stay at their current level of activities, others would prefer to grow into more mature and complex events. The key roadblock to building on this foundation of existing festivals is the lack of resources to undertake such

building. Most of Durham's festivals are heavily reliant on the efforts of volunteers, as is true for many of its other cultural organizations.

One approach to building these events is to coordinate the assistance provided by the City in the form of support infrastructure and by other civic organizations in the form of promotion. The City of San Jose is an excellent example. The City has a program that provides grants and in-kind city support for festival, parade and other celebrations that are held for the economic enhancement and/or promotion of the City of San Jose. By providing this support in a coordinated and comprehensive way – and by targeting to those events that focus on the promotion of the City – they provide assistance in building cultural audiences while also furthering economic development.

The private sector can play a role here as well. The bulk of private sector support comes in the form of sponsorship dollars. Because many of the groups have approached "sponsorship" as charitable giving, large amounts of sponsorship dollars have not come to many of these events. It would be wise for festival organizers to look at maximizing their sponsor benefits and perhaps hiring skilled sponsorship sales agents to look at the aggregate value of the events in an overall sponsorship structure and strategy.

If the goal is to encourage these festivals to grow to reach a larger audience, it will be necessary to provide training in how to deal with the marketing and promotion implications of that growth. Civic organizations, such as the DCVB, already promote special events and festivals quite effectively. They are well positioned to provide that assistance.

Priority:	Very high
Partners:	Festival organizations, cultural organizations, City's Office of Economic and Employment Development, County government, and civic organizations
Cost:	Most is subsumed in City and County budgets, but \$50,000 annually for special promotional materials

Strategy 5.2

Design and fund a program to provide shuttle bus or other transportation assistance to major cultural events and activities.

A key stumbling block for participation in cultural activities for many people is having a simple, safe, and reliable way to get to them. Transportation is a major problem for many people, especially youngsters and seniors, and it extends well beyond arts and culture. It will be important to address this as a way to engage many individuals who have not had the ability to attend cultural events.

While a comprehensive system of subsidized transportation using the public transit system is well beyond the scope of this planning initiative, there are other

ways that the need can be addressed. The most likely method would be to provide shuttle buses from key locations throughout Durham to specific cultural events. Buses might be made available from a variety of sources, including public school transportation providers, DATA, and various religious institutions that provide transportation services for their members. This could start out on a small scale, as a pilot project, by focusing on major festivals, especially those located away from the Downtown. If the program were to focus on weekend or evening events, it might be able to locate vehicles that would otherwise not be in use. This could serve as an incentive for the owners to provide them at minimal cost. A nominal fee could be charged to help to offset some of the costs.

Such a program could become expensive to operate and every effort should be made to minimize costs. Yet it is an important adjunct to building audiences, particularly among those segments of the population that have not generally participated in cultural activities. The program should be designed to build on existing demand and available funding, targeting a small number of events to service and growing as opportunities present themselves. In that way, some of its benefits could be experienced right away.

To move this initiative forward, DAC should convene a session with transportation service providers and cultural organizations that have discrete programming (festivals, for example) to determine whether there is an opportunity to develop a pilot project for this service.

Priority: High
 Partners: Transportation service providers, cultural organizations
 Cost: \$30,000 for pilot project, assuming administrative costs are donated.

Strategy 5.3

Encourage cultural organizations to collaborate on “sampler” programs that are designed to appeal to a broad range of cultural tastes.

One way that cultural organizations have attempted to reach new audiences is to develop “sampler” programs that allow participants to “taste” a broader range of programming than attending a single event would ordinarily allow. When done by a single organization, such an event can be quite interesting. When done as a collaborative initiative where many organizations coordinate their samplers to occur on a single day, the impact can be significant and region-wide.¹⁶

¹⁶ For information on a program that engaged a single street in downtown Worcester, Massachusetts, go to <http://www.salisburysampler.org/>. For information on a program in Rockville, Maryland, <http://www.rockvillemd.gov/recreation/guide/winter03/CARTS.PDF>

As a way to capture the interest and imagination of potential cultural attendees in the Triangle region, cultural organizations should collaborate on joint programs that represent samples of their usual offerings. Depending on the specific mix of organizations involved, the program might be scheduled on a weekend or an evening. While the primary focus should be on arts, culture, and entertainment offerings, there is no reason why restaurants and other commercial enterprises should not be involved. Indeed, possibilities for cross-promotions between cultural activities and restaurants, coffee shops, book stores, or galleries (in which, for example, discounts were provided for attendees showing ticket stubs from participating groups) could provide an additional element to this program.

Coordination would be required and, depending on which commercial sectors were engaged, the agency to provide that coordination would vary. Much of the work of preparing for this event would be done by the participating cultural organizations themselves, which may work to keep costs manageable.

In order to move toward implementation of this initiative, a call should be put out to cultural organizations and retail businesses to convene a meeting of interested parties. A one-year trial should be planned to determine the viability of the effort.

Priority:	Very high
Partners:	Cultural organizations, commercial businesses, DCVB, DDI, Chamber of Commerce, other civic and community groups and neighborhood associations.
Cost:	Organizations responsible for their own programmatic costs; \$25,000 for promotion of event

Strategy 5.4

Establish a "First Friday" monthly series of events that includes gallery openings and mini-performances in designated areas throughout the County perhaps on a rotating basis.

In addition to the community-wide cultural "sampler" event proposed in the prior strategy, there is need for a more frequent, on-going mechanism to engage and grow the cultural audience that views Durham as having an exciting cultural scene. Giving such people a reason to come to Durham *frequently* and *regularly* for arts and culture is an important way to build a habit of attendance that is currently weaker than it ought to be.

The existing Downtown "Cultural Crawl" on the third weekend of each month is an excellent beginning point for this initiative. Working with an ad hoc committee of representatives of interested cultural organizations, as well as local artists and craftspeople, a particular day or weekend once a month should be designated¹⁷

¹⁷ The first Friday mentioned in the strategy is simply an example. Any day that works for participants would be acceptable.

on which commercial and nonprofit galleries and performing arts organizations would hold open houses. Considering the level of effort that may be required to make this event as inclusive as possible, it might be wise to designate specific areas that would be involved on a consistent rotating basis. So, for example, Ninth Street might alternate with Downtown or Hayti or other parts of the County. Alternatively, Downtown groups might decide to begin this initiative on a quarterly basis and thus allow other areas of the City to participate during months when Downtown is not scheduled.

The programs that were offered could range from a gallery opening to special mini-performances. They need not be limited only to performing and visual arts organizations and they might well incorporate activities at times other than evening performance times. For example, the Durham Public Library has worked with Hayti on the *Raise a Reader* program, which encourages young people to read, and has worked with Historic Preservation Society and Carolina Theatre as well. It might be appropriate to use Library sites for such programming as:

- Actors or storytellers doing storytelling programs
- Authors reading their books to young people or adults
- Actors performing stories to help young children visualize the storyline during or after book readings.

Priority: High
 Partners: Cultural organizations, artists and craftspeople, neighborhood and civic organizations, DCVB, DDI, Chamber of Commerce, City's Office of Economic and Employment Development, Arts and Business Coalition for Downtown
 Cost: Minimal, with \$10,000 for marketing (which might be combined with efforts relating to the prior strategy)

Strategy 5.5

Develop systems to improve the usage of the web-based calendar system for cultural events and activities maintained by the Durham Convention and Visitors Bureau.

Among the most common complaints from representatives of the cultural sector has been the difficulty in getting information about cultural offerings. Many participants have suggested a comprehensive database of cultural events and activities. In reality, such a system already exists, having been created for just the reasons that participants have listed.

The database is housed at the Durham CVB. The system typically tracks over 3,300 entries at any given time. Used by over 130 organizations that enter information directly into the system from their site, the information is automatically uploaded to the web site within 24 hours. An electronic copy is circulated every other week to about 4,000 individuals and many other web sites are automatically

updated with this information, including the Division of Tourism. The data is pushed weekly, monthly or quarterly (depending on their publication schedules) to over 250 newspapers, magazines, and other media nationwide in key markets.

In addition to sorts by date and location, the existing codes for cultural events can also be sorted by arts and crafts; cultural/heritage; festivals/events; exhibitions, galleries and museums; historical; music; theater; dance; and night spots. Since this system has the power and flexibility required, the important task is to make sure that it is used more consistently by cultural organizations. Several steps should be taken to accomplish this:

1. It would be useful to enlist cultural organizations and offer training opportunities to them. Sending copies of instructions on the system's usage would be worthwhile as well.
2. The system should be customized, branded, and promoted to address arts and cultural events and activities specifically so that both cultural organizations and potential users see this site as providing that type of information.
3. Cultural organizations should take responsibility for circulating information to their patrons about this system and how to access and use it.

This database system is among the most capable encountered by the consultants; it makes little sense to attempt to duplicate it. It *does* make sense to sort out and address the reasons why it has not been enthusiastically embraced by the cultural sector.

Priority: High
Partners: Cultural organizations, DCVB
Cost: Minimal, although possible administrative costs for individual organizations

Strategy 5.6

Encourage cultural organizations to produce bilingual marketing materials and engage in other nontraditional marketing approaches to reach new audiences.

Durham's increasing diversity plays a prominent role in this report. Of particular note is the growth of the Latino community to represent approximately 10 percent of Durham's population. With such a presence, it is more important than ever for cultural organizations to identify audiences within that community. While it will be critical to define programmatic interests among Latinos, it will also be wise to develop marketing materials that are available in both English and Spanish.

In reaching any of Durham's ethnic communities, it is important to rely on relatively nontraditional marketing approaches. While advertising in Latino or other media is important, reaching this market through more "one-to-one" contacts –

through churches, community centers, and culturally specific organizations and meeting places – is likely to be more effective, especially with newcomers.

Priority: Moderate
 Partners: Cultural organizations, Latino and other ethnic cultural and social service organizations
 Cost: Minimal, although there could be substantial costs borne by individual organizations from expanded marketing efforts

GOAL 6: Facilities

Strengthen and diversify Durham’s mix of cultural facilities throughout the County.

Cultural facilities represent a key ingredient in a strong and vibrant cultural sector. Organizations can present their art in the best light only in facilities that provide a high level of technical excellence and audience comfort. And since facility maintenance, renovation, and construction represent such high-cost ventures, it is critical to make sure that existing spaces are properly cared for and new spaces represent the highest priority need.

There is little question that there is a need for new cultural facilities in Durham. Indeed, the consultants were told of a wide range of needs. The question, rather, is how to set priorities among those proposals and how to best maintain and fully use existing cultural facilities. For the range of facilities that are presently the most pressing in Durham, the evaluation must be primarily Durham-oriented (in contrast to regional): how best to serve the cultural sector and its audiences while avoiding duplication with existing regional resources. The purpose of this goal is to address these important issues.

Strategy 6.1

Improve systems for maintaining and upgrading Durham’s existing cultural facilities.

One of the most critical concerns articulated by managers of cultural facilities in Durham is the physical condition of these spaces, with many describing the condition of their facilities as “poor” or “fair.” In some cases this represents primarily cosmetic problems. But in many other cases, there are serious problems with foundations, roofs, HVAC systems, and other critical building components. For many cultural organizations, the cost of maintaining their buildings represents a significant drain on their resources.

The consultants see this as a major concern. It is pointless to consider developing new facilities while existing cultural facilities are left without proper upkeep. At the same time, the burden such upkeep represents for the cultural organizations is quite apparent.

One solution is to act on the City's and County's responsibility for the maintenance of publicly owned cultural facilities. Local government has programs and staff in place to address maintenance issues. While it is true that there is a backlog of major repairs that must be done, it is also true that biting the bullet and doing those repairs soon will be a cost-effective measure in the long run. Since the City and County own these facilities, they already *have* the responsibility for maintenance. The issue is making sure that the necessary resources are allocated to the task in a timely and consistent manner.

While many privately-owned facilities are part of college or university campuses and thus outside the purview of this discussion, there are other, independent cultural organizations that own facilities with maintenance concerns. Given the required resources, it is unrealistic to propose that the public sector assume responsibility for maintaining these facilities as well. Once the transition proposed in this strategy is effected, *and maintenance issues fully addressed in these facilities*, consideration might be given to a mechanism like subsidized maintenance contracts for privately owned facilities that have been brought up to an agreed-upon standard.

Priority:	Very high
Partners:	Cultural organizations with publicly owned facilities, City and County government
Cost:	Data not available

Strategy 6.2

Develop a rigorous system of guidelines for evaluating potential cultural facility projects so that priority is given to projects that fit into community priorities as articulated by the DCMP and other planning documents.

Once issues of maintaining existing cultural facilities have been addressed, attention can turn to examining options for adding to the stock of facilities with new or renovated spaces. It became apparent to the consultants early on that there was no consistent, rational system for making choices among the competing facility proposals that circulate throughout Durham.

To simplify – or at least make more rational – the process of priority-setting, the consultants propose that a system for evaluating potential cultural facility proposals be developed. This will require a collaborative effort among key civic leaders, representatives of the cultural sector, developers, and others. The goal is to come up with a quantitative ranking system that rates proposals based on the degree to which they coincide with the needs and priorities articulated in various

Durham planning documents, including this cultural master plan. In other communities,¹⁸ the items on which proposals are ranked include the following:

- The proposed facility addresses specific strategies in the city’s master plan or downtown development plan
- The proposed facility has components that engage the broader community (for example, public meeting space, open exhibition areas, etc.)
- The proposed facility fills a niche in the regional market place, demonstrated through recent market research
- The proposed facility includes a rigorous business plan that shows a positive cash flow for two years of complete operation
- The proposed facility will provide access to all Durham residents (for example, central location, special access programs, etc.).

Not all criteria will be appropriate to all facilities and there will often be more than one way to successfully address a given criterion. The purpose of the exercise is not to develop a “one size fits all” approach but rather to provide some consistent standards that can be brought to the discussion.

While such a system will be useful for all projects, it seems most useful for City or County government in making decisions on providing capital funding support for projects. By developing this set of guidelines and using it to rate projects, it will provide a useful addition to the research available to make such decisions.

It is important to note another benefit of this approach. It provides a mechanism to identify and solve problems of particular facility proposals before those concepts have fully solidified. It would mean, for example, that proposals for a facility such as the 4,000-seat Event Center would be required to think through the impact on the cultural sector early in the conceptual process, thus allowing issues and concerns to surface and be addressed earlier in the decision-making process.

Priority: High
 Partners: City and County government, civic and cultural sector leaders, facility planners
 Cost: \$25,000 for any necessary research

Strategy 6.3

Foster Central Park’s role as an “arts park” by providing multi-purpose spaces for performance, exhibition, and other uses and explore options for developing, smaller performance and rehearsal spaces (in the 100- to 300-seat range).

Two projects are currently under way that address key community needs as identified by the consultants in their research. While they currently are in the initial

¹⁸ The City of Dallas, which owns many cultural facilities in the City, adopted a set of guidelines in the early 1990s that was similar to what is being proposed.

stages of development, the consultants want to express their support for the initiatives.

Durham's **Central Park** is a key ingredient in the revitalization of Downtown. As such, it has a complicated role as a gathering place for all of Durham as well as the neighborhoods that it abuts. Plans are currently under way to raise the money to erect a multi-purpose space that can house the Farmer's Market, as well as serve as a site for performances and exhibitions. Such a flexible structure will be a valuable asset in the Downtown and having the capability to stage music or other performance events represents a significant enhancement. The consultants are pleased that the project is as far along as it has gotten.

The scheduling of this space once it is erected and operational will be quite important. Balancing the various usages will require cooperation and understanding. It is also important to consider the needs of neighborhood residents to ensure that their privacy and comfort is not significantly impinged upon.

The **American Tobacco** development envisions a 100- to 300-seat performance space that will be integrated into its development. Plans for this space are moving forward and are likely to be realized as part of the first phase of this project. The need for a space of this scale has been repeatedly articulated by representatives of a wide range of performance groups, although consideration to better usage and upgrading of existing spaces of this size is also critical. Being part of the American Tobacco development will be an added bonus for users, since it is likely that there will be ample opportunities for reaching new audiences.

It will be important in the planning of this space to design it so that it can function as flexibly as possible. Having the ability to reconfigure the seating as well as the stage configuration will be an important advantage. It will also be beneficial to scale the stage area to a size that will allow for use as rehearsal space. In this way, the space will be attractive to a wide range of groups, as both a performance and rehearsal venue.

Priority: High
Partners: Durham Central Park, DDI, other civic leaders and organizations
Cost: Estimates not available

Strategy 6.4

Once programmatic issues have been addressed, develop a building in Durham's Downtown for a history and cultural heritage museum.

Much discussion has been devoted during this master planning process to the facility that would house a Durham history and heritage museum. There are an array of programs in various historic sites and a number of walking tours of historic buildings. What is missing is a centrally located facility that can knit all

these elements together into a coherent story of Durham's past and its relevance to the present.

While the City's Parrish Street/Black Wall Street redevelopment project will include some space for interpretive history displays (about 5,000 square feet) in the renovated Woolworth's, it will focus on the specific surrounding areas. Thus, while serving as another component that tells part of the heritage story, it would be hard pressed to serve as the central venue.

The County has been exploring options to renovate the "Eligibility Building" in the Downtown core for use as a history museum. The City's redevelopment work on Parrish Street will provide space that may contain some components of a history museum. While either of these spaces could be used for this purpose, some consideration should be given to an analysis of the likely programs that will be housed there. Keeping in mind that the mission of this museum will include *celebrating* Durham's history but also *preserving* historic artifacts, space considerations become more pressing.

This is one idea that virtually everyone is in agreement on. It is clearly a need uncovered in the consultants' gap analysis. The value of it has not been disputed during this planning process. It is time to make it a reality! The difficulty in moving toward realization is identifying the proper leadership to move the project to the next step. The consultants believe that the best way to make progress in this arena is to have City and County officials convene a committee of civic leaders and representatives of history and heritage interests (chaired by a highly visible civic leader) to explore options for designing and building a Durham County history museum.

Priority: Very high
 Partners: Civic leaders, City and County government, Durham Library, history and heritage organizations
 Cost: Initial planning work could cost between \$25,000 and \$100,000. Capital costs can vary widely depending on the agreed upon facility.

Strategy 6.5

If necessary, explore options to assist in relocating American Dance Festival to a suitable performance and rehearsal facility in Durham.

Discussions have been on-going about plans to house the American Dance Festival (ADF) in a new venue in Durham. The current notion is that the 4,000-seat event center being considered by the City will be designed so that it can be scaled down to a smaller seating capacity more in keeping with the needs of ADF.

Such an option may end up with a suitable new home for this prestigious event. However, if for whatever reason it does not, the need to find a new performance

space becomes a high priority. It is understandable that an event of this caliber that could as easily be located virtually anywhere it chooses, would want to present its programs in a hall that is well suited to the presentation of dance. The loss of this event to Durham would be significant: it represents one of limited number of events or artists that can garner national recognition and bring out-of-region audience to Durham.

If it is necessary to consider additional options for a performance space for ADF, a study should be conducted to determine the appropriate mix of other users that might be incorporated in the space. While the priority should be to design a superior space to perform dance, there are other compatible uses and if the prospect arises, they should be considered.

Priority: High
 Partners: ADF, civic leaders, City and County government, developers,
 Cost: Depends on whether it is housed within the proposed event center or if another location is required.

Strategy 6.6

Explore options for one or several facilities that incorporate an organizational “incubator” space, a Latino cultural center, an “art space” for youth, and temporary spaces for cultural organizations and artists.

Among the many suggestions that were raised to the consultants as potential projects to be endorsed by the cultural master plan, four rose to the top, for several reasons:

- They all grow out of clearly articulated needs in the cultural sector, needs that were expressed by a wide range of individuals and specific user groups.
- They all have relatively flexible space requirements which means they can more easily be configured for specific, available space or shared, newly constructed space.
- They all reflect uses that are compatible with one another.

The four areas of facility need are:

- **Organizational administrative space.** There is a shortage of space for cultural organizations to use for offices and meetings. While DAC’s facility provides a home for many organizations, many others remain in need. Some of these groups need a low-cost, time-limited space option to use as they grow and until they can make more permanent arrangements. Such an incubator space, with shared office equipment and perhaps even a shared receptionist or other office personnel, would represent a major assist to many emerging organizations.

At the same time, other key Durham organizations require permanent homes,

notably the African American Dance Ensemble, which has worked without a permanent space for a long time. In exchange for this more permanent usage, organizations might be asked to provide some management functions for incubator users.

- **Latino cultural center.** Representatives of the Latino community were clear about the need for a space that could house a center devoted to Latino culture. They felt that programming to reach Latino audiences is being developed but having a specific place that was devoted to such programming would make their delivery much simpler. At the same time, concern was expressed about the capacity of Latino organizations, many of them quite young administratively, to manage a facility. Thus, the notion of including this function within a larger multi-use facility is a logical approach.
- **Art space for youth.** One of the comments that the consultants heard articulated frequently was the need for positive activities for youth. This surfaced in meetings held with youth workers and with young people themselves, as well as with educators. It would not require an extensively finished space; indeed, a raw space might have greater appeal, especially if it were fitted out with recording equipment, computers for digital photography, a stage for recitals, readings, and mini-performances, as well as space for informal classes, exhibitions, and rehearsals. It should be noted that that youth frequently have a broad definition of culture and part of the role of this space is to provide a venue for exploring and expressing culture as they define it.

A key issue will of course be supervision and under whose auspices such a project could go forward. The consultants believe that this notion is worth testing with social service organizations that have a youth programming component as well as cultural organizations that work with young people. Starting off with a simple program and building incrementally from that would be a good way to scale the effort to available resources.

- **Ancillary arts spaces.** One of the most difficult types of space to locate is for set design, rehearsal, and costume/prop storage. None of these uses require formal, finished spaces since these are not generally functions that anticipate audience members. Yet the need among artists and arts producing organizations is quite strong.

Given the range of uses encompassed above, there are any number of options for how these compatible needs could be addressed. For example, the office/administrative space could easily encompass the Latino cultural center described above or the permanent homes mentioned. And the youth space is compatible with the ancillary needs defined as well. Other combinations are also possible. The next step should be to examine the program needs in more depth and develop a building use program. Once that is developed, it will be possible to

determine whether the mix of usages match up with existing, available space with suitable renovations.

To move this initiative forward, it will be necessary to convene representatives of the involved groups to determine adequate space requirements. Working with the City and County's Planning Department, an interested local developer, or an outside consultant would be the best way to gather the necessary information.

Priority: Moderate
 Partners: Cultural organizations and artists, City and County Planning Department, developers
 Cost: Planning assistance may be pro bono; if a fee is required, it might range between \$15,000 and \$40,000

GOAL 7: Community-wide Organizational Infrastructure

Sustain and strengthen existing community-wide organizations that support the arts and cultural sector.

The cultural master plan offers a "road map" by which the community can achieve its consensus vision of Durham's cultural future. One thing is clear from years of developing such plans: the best plans will gather dust unless one individual organization has primary responsibility for coordinating its implementation. Many players can provide "umbrella" services for arts and culture, in Durham including DAC, DCVB, the City's Office of Economic and Employment Development, and DDI to name only the most prominent. Nevertheless, one entity must convene, facilitate, and serve as the rallying point for implementation.

Because this question is so central to the success of the implementation of the plan, the Steering Committee co-chairs and the DCMP Executive Committee have engaged in discussions to resolve a series of complex administrative and funding issues. The purpose of this goal is to articulate the proposed strategy developed by those individuals and senior representatives of City and County government.

Strategy 7.1

As an short-term measure, the County Commission and City Council should appoint a twelve person advisory board to oversee the implementation of this cultural master plan, as part of an inter-local agreement with the City of Durham.

While the implementation of the cultural master plan will be the work of all sectors of the Durham community, and many cultural and civic organizations will play leading roles in various aspects of implementation, it must fall to one organization or entity to serve in the primary role of coordinator and facilitator. Without this responsibility being assigned to a single entity, it is likely that some elements of the plan will move forward but that the bulk of the proposals will fall by the wayside.

An advisory board, to be an effective mechanism to oversee implementation, must have the following attributes:

- It must visibly engage both the public and private sectors in implementing the DCMP through the stewardship of an informed, committed, and empowered advisory board.
- It must use implementation funds effectively and efficiently to support necessary administration while providing maximum stimulus for community initiatives.
- It must provide the County government, as the initial primary funding agency, a mechanism for delegating responsible oversight of the implementation.
- It must coordinate with the leadership and goals of the City and the City Office of Economic and Employment Development (OEED) to maximize resources and coordination.
- It must provide time to test and assess the effectiveness of the proposed structure as a long-term strategy.

This proposal is for the first two years of implementation. During that time this structure will be evaluated by the advisory board and appropriate city management, which will either propose that the structure be renewed or be modified as appropriate.

The Implementation Advisory Board is proposed to have twelve members. Because of their extensive knowledge of and involvement with the creation of the DCMP, initial membership of the advisory board (with staggered terms) should be drawn from the DCMP Steering Committee and Executive Committee already appointed by the County Commissioners. Membership should be constituted to reflect the interests of the County, City, and private sectors.

The board will oversee and/or authorize the following functions:

- Confirm the appointment of the staff person, hired by the City.
- Review priorities and establish sequence of action from the Plan's initiatives.
- Approve a budget for the implementation administration and for regranting.
- Review grant applications for implementation funding from lead agencies and allocate funds. (A clear conflict of interest policy will be established to prevent members from voting on applications from agencies for which they are board or staff).
- Monitor progress of implementation.
- Assess effectiveness of this implementation structure.
- Assist City staff with personnel review as appropriate.
- Provide advocacy for public funding and private sector funding – working to establish a long term dedicated revenue stream to implement the DCMP.
- Elect new members as current members' terms expire.

Priority: Very high
Partners: County, City, other civic organizations
Cost: \$2,000 for administrative costs

Strategy 7.2

The Implementation Advisory Board should be housed within the City of Durham, ideally in its Office of Economic and Employment Development, and full-time paid staff should be engaged by the City.

The first steps of implementation will require paid staff as well as the volunteer Advisory Board described above. After detailed discussions, it has been agreed that the staff/administration function be placed with the City in the City's Office of Economic and Employment Development. The intent of this structure is to visibly invest responsibility for the implementation of the DCMP in both the public *and* private sectors and optimize coordination between each sector's community development goals.

After detailed discussions, it is proposed that the administrative staff (at least one full-time professional) will be hired and paid by the City, using appropriate City pay classifications. The Advisory Board will participate in the hiring process and confirm the appointment of the individual selected. Staff will be located within the OEED. Staff will work closely with the Advisory Board and will focus solely on the work of implementing the DCMP. The location within a city department such as the OEED should allow that office and DCMP staff to be informed of and coordinate with appropriate initiatives. Staff responsibilities include:

- Provide ongoing public relations support and public "roll out" of the Plan (with support from advisory board)
- Identify, engage, convene, and coordinate community partners to undertake early initiatives in the DCMP
- Provide staff support for a grant process to allocate DCMP implementation funds to community agencies
- Provide regular progress reports to the advisory board
- Provide staff support for advisory board, advocacy efforts, coordinating and convening meetings and ongoing communications.

The research shows that the Durham cultural sector already provides nearly \$103 million in economic activity annually and is central to the economic development and revitalization of Durham. With the coordination of public and private resources and initiatives provided by the DCMP, the cultural sector can be an even more powerful force in our community's development. Locating the DCMP implementation in the City's OEED will not only be appropriate, but will generate a synergy that will amplify the impact of both current and future initiatives.

Priority: Very high
Partners: City and County

Cost: Budget provided after strategy 7.3

Strategy 7.3

Use the County's allocation for DCMP implementation for grants to organizations based on initiatives in this plan and to cover the costs in the first two years of the DCMP Advisory Board and its staff.

The initial source of funding for the administrative functions described above and launching specific community initiatives outlined in the Plan will be provided by the \$500,000 which was collected through the occupancy tax, as provided in North Carolina. Legislature, Session 2001, House Bill 917. These occupancy tax funds would be transferred to the City through an inter-local agreement with the County.

Expenses for the administrative function will include the staff position, basic administrative costs, materials for advocacy and promotion of the plan, and grants to community agencies to launch some primary initiatives for the plan.

Beyond the first two years, a dedicated source of on-going funding will be required to support the implementation office, DCMP initiatives and the cultural sector. The DCMP outlines, in strategy 8.2 on page 66 of this report, a number of special tax strategies that have been implemented in other cities to provide funding for this kind of activity. The advisory board will recommend a dedicated funding strategy for Durham.

Most, if not all, of the actual initiatives outlined in the DCMP will be undertaken by community organizations and partnerships. Partial funding for these initiatives will be provided by the dedicated revenue. Additional funds may be secured or facilitated by the DCMP office working in conjunction with the advisory board and the lead community agencies. Some initiatives will generate earned revenue. The entire 15 year implementation of the plan will not be dependent on one revenue source, nor will all the revenues necessarily flow through the implementation office.

It is presently estimated that the budget for one full time project director for the two-year initial period will be approximately \$135,000, including some one-time expenses to establish the office. The DCMP project director position will likely require additional clerical support but the actual cost associated with that increase is difficult to calculate at this point. City departments typically have clerical staff that support multiple management positions. The full budget that determines what amount of the funds are set aside for initiatives and what are used to support publicity and advocacy will be developed by staff and the Advisory Board.

Priority: Very high
Partners: City and County

Cost: Approximately \$135,000 for administrative costs with the balance of the \$500,000 going for seed money granted by the County in support of DCMP initiatives.

Strategy 7.4

Explore options for establishing a chapter of the Arts & Business Council in Durham.

There are a number of arts and culturally-oriented national service and advocacy organizations that provide services through local chapters. In particular, the Arts & Business Council Inc. works to "keep the arts in business" by promoting mutually beneficial partnerships between corporations and nonprofit cultural groups. The Council brings expertise, resources, and leadership talent from the business world to the arts community through local chapters of Business Volunteers for the Arts (BVA). Businesses benefit through meaningful volunteer opportunities for employees, improved access to arts resources, and the opportunity to be part of a community enhanced by the presence of a vibrant arts sector.

Working through the auspices of the local organizational sponsor, a BVA chapter can provide a range of valuable services for local nonprofit organizations, especially those smaller and culturally specific groups that are most in need of such assistance. Equally important, by engaging the business sector in a structured way, it lays the groundwork for important information sharing and advocacy work. Using such programs as an annual national arts leadership conference and local "business arts supporter of the year" awards, BVA engages and educates civic leaders in the value of arts and culture.

Among the key objectives of such a local chapter should be a focus on leadership training. While there are existing programs that have an arts and culture component, they would be well-served to be reviewed and strengthened. Such an initiative could build awareness among emerging civic leaders of the range of cultural assets in Durham and encourage more active involvement with cultural organizations.

Priority: Moderate
Partners: Arts Council or other civic organization
Cost: Start-up costs likely to be in the range of \$15,000 - \$25,000.
Operating costs could be \$25,000-\$50,000 annually

Strategy 7.5

Engage with the leadership of the cultural sectors of other Triangle communities to work toward regional approaches to common problems.

One of the challenges of developing a cultural master plan for Durham County is the geographic and market reality of where it is located – within a distinct region

that includes many municipalities and counties. While Durham itself has a vibrant and exciting cultural scene, there is much that goes on in other parts of the Triangle that contributes to the cultural vitality of the region. As a result, proposals that are designed to improve Durham's cultural scene must be made in this larger context.

It will serve Durham well to maintain strong relationships with cultural organizations, local arts agencies, and civic leaders in other Triangle communities. Keeping informed of plans in other communities can be helpful in setting priorities for implementation of Durham's cultural master plan.

Engaging the leadership of other Triangle communities need not be a complex or time consuming process. It could take the form of an informal gathering, held quarterly in different communities, to which representatives of cultural organizations, civic organizations, and local arts agencies are invited to share their latest programs and plans for the immediate future. While this might ultimately grow into a more structured initiative, that is not the intent of the proposal – simply keeping open communication is sufficient. Alternatively, options to develop an Arts & Business Council affiliate, proposed in Strategy 7.4 above, might be considered as a Triangle-wide initiative, given the scope and nature of the tasks that would fall to this entity, This would obviously involve a more complex structure and would not be possible without support from cultural supporters in other parts of the Region.

Priority: Moderate
 Partners: Triangle cultural organizations, local arts agencies, civic leaders
 Cost: Minimal, although some costs for staff time spread among participating Triangle region organizations

GOAL 8: Resources

Build a stronger resource base for arts and culture in Durham in insure effective program delivery.

Even a cursory review of this master planning document will indicate the need for additional resources for implementation. While there are many initiatives that can go forward with minimal expense, others require significant and on-going infusions of financial support. In looking to increase support for arts and culture, it helps to envision a three-legged stool. The legs are the public sector, the private sector, and the cultural organizations themselves. All three components are required in order to address the needs of the nonprofit arts and cultural sector.

While some may argue that now is not the time to propose significant increases in spending, it is worth making two observations. First, when the economy is on a down-swing, planning for future growth is a wise course since implementation will likely be undertaken as the economic situation turns around. Second, the

programmatically role that is being asked of the cultural sector (to support urban revitalization, enrich children's education, and enhance the quality of life in Durham) is substantial. From a public policy perspective, investment in the cultural sector is a sensible way to ensure that the expectations of Durham's residents – and the hopes of Downtown redevelopment – can be met.

Strategy 8.1

Develop new and stronger earned revenue streams and coordinate expenses for cultural organizations through partnerships and collaborations.

A major thrust of this master plan has been proposing mechanisms that will help cultural organizations develop stronger collaborations and a more complete menu of shared services. The motive for this – along with operational efficiency – is to save money. Accomplishing more with a dollar is as good as saving money. Thus the emphasis on increasing organizations' earned income. At an aggregate of 54 percent, earned income levels in Durham compare favorably to other communities. Yet there still is room for improved revenue streams from ticket sales, fee-for-service arrangements, and new entrepreneurial ventures. Historically, aggregate earned income in most communities has usually topped out at 60 percent; but historical benchmarks are increasingly less reliable as the cultural sector adjusts to new realities. Working to increase earned income is, therefore, an important priority.

That said, it is fair to expect greater benefit from coordinating expenses in the shared services approach, since this has been less frequently employed in Durham's cultural sector. If cultural organizations can, for example, share an office suite with joint office equipment and shared administrative costs, the impact on their operating budgets could be significant. In Since many organizations have already reduced expenses beyond what is sustainable in the long term, cultural organizations will likely find that their operating costs remain the same, but they are able to accomplish more through increased efficiency or access to technical skills previously unavailable. Increasing capacity without increasing expenses is an important outcome as well.

Strategy 1.1 enumerates some of the types of services that might be developed as shared enterprises. With that as an initial guideline, it would be important to bring together cultural organizations to assess which services offer the greatest promise for cost savings *and* which ones can be most easily implemented. This component of the program ought to move forward as quickly as possible.

Priority: Very high
 Partners: Cultural organizations, DCMP Advisory Board
 Cost: Minimal, encompassed in Strategy 1.1.

Strategy 8.2

Strengthen funding from existing sources in the public sector while exploring options for dedicated revenue streams for arts and culture.

Both Durham City and County support arts and culture with significant resources. Through agreements between the two local governments, they provide support in a variety of forms to DAC, the Hayti Heritage Center, and the Museum of Life and Science as well as additional funding for regranting and some facility maintenance. Additionally, the City pays both the cost of facility maintenance of the Historic Carolina Theatre and an annual management fee to the Carolina Theatre of Durham, Inc., in order to execute rental activity for user groups. This support reflects an understanding of the role arts and culture plays in the economic, educational, and social life of the community. But this support is tenuous. For example, the current pool of grant money from the City is not tied to any legislation and is at the discretion of City Council in any given year. While funding levels have been informally pegged to County property tax levels in the past, there is no agreement on how that level is derived. And while there is no expectation that this funding would stop, the consequences of such an action on the cultural sector would be dire. Steps should be taken to formalize the arrangements.

Aside from securing existing funding, additional resources must be forthcoming if the City and County are to continue their forward-looking role in protecting and building their cultural assets. Indeed, according to the consultants' research, local public sector funding in other southeastern cities contributes almost 20 percent of total revenues while in Durham it is less than 10 percent.¹⁹ Looked at from a *per capita* perspective, in two other southeastern cities (Mobile and Birmingham), local public sector support averages \$14.98 with relatively low populations. In culturally active cities (Charlotte, Austin, and San Jose), it averages \$9.12. In Durham, it is only \$5.95.²⁰

As a first step, discussions to formalize the system of determining the level of cultural funding should be undertaken. Indeed, consideration should be given to establishing a higher level of support, perhaps pegged to the property tax, since that reflects a broader base of residents and thus would be appropriate for funding cultural activities that support such critical community issues as diversity, education, social services, and youth. The role of arts and culture in these domains is as powerful as its connection to tourism or economic development.

The funding situation is complicated by a concern in the cultural community that existing taxes, generally collected from visitor-related sources, are only supporting

¹⁹ Cf., page 8 of *Chapter 1: Economic and Financial Analyses, Technical Volume, Durham Cultural Master Plan*

²⁰ Cf., page 8 of *Chapter 1: Economic and Financial Analyses, Technical Volume, Durham Cultural Master Plan*

tourism/visitor-related programs, venues, and initiatives. While those in the visitor industries would dispute this, the fact remains that substantial additional resources are needed to sustain the cultural sector. It is critical that a public sector funding source be identified to increase general operating support for arts and culture.

A proposed menu of visitor-related tax revenue sources, the result of a study undertaken under the aegis of DCVB, represents one approach to providing enhanced levels of marketing support for visitor-serving operations which can and should include a wide range of cultural organizations, activities, and events. The approach embodied in that proposal might be acceptable if it spelled out in more detail the amount of money devoted to the cultural sector operations and were distribution of those funds conducted by an entity that is familiar with the sector.²¹ Whatever approach is supported by the City and County must include some form of dedicated funding for arts and culture – and that must include operating support for cultural organizations.

Another possible funding source identified by the consultants is embodied in the discussion of the percent-for-art program in strategy 3.2 on page 36 of this report. In this arrangement, a set percentage of the City's and County's annual capital improvements budget, usually between one and two percent, would be designated to support public art, including arts and cultural events and programs. There is logic to using funds designed to build Durham's physical infrastructure to build Durham's cultural infrastructure and its ability to improve quality of life. While such a source is not typically employed for general operating support, a priority need for cultural organizations, it can certainly augment other funding mechanisms.

There are a range of other options that might be considered for cultural funding and some examples from other communities are described below. While these options have been used in specific ways in these communities, they all provide vehicles for general operating support for arts and cultural organizations, as well as other types of funding.

- **Admissions tax:** Broward County (Fort Lauderdale, Florida) adopted an ordinance that levied a ½ of 1% sales tax on admissions, CDs, tapes, and video rentals. Proceeds fund the County Cultural Affairs Council and \$45 million was raised in FY2000.
- **User fees:** The Tucson City Council adopted an ordinance to establish a \$1 surcharge on all greens fees at city golf courses to be set aside for youth programs. This raised \$400,000, of which \$50,000 went to arts and culture.
- **Real estate transfer tax:** Aspen's City Council passed a special ½ of 1% real estate transfer tax to renovate a cultural facility and support visual and

²¹ Strategy 8.3, on page 67, addresses this issue of regranting public sector funds.

- performing arts groups. The tax requires re-approval after 20 years. In FY 2002, it raised over \$2 million.
- **Developer fees:** The Los Angeles City Council passed an Art Development Fee ordinance that requires developers (of projects over a specific valuation) to provide a calculated percentage of development costs for the arts through an on-site amenity (such as public art, art space, or cultural programming), an amenity within the project area, or a contribution of dollars to a city-wide cultural trust fund. The Arts Development Fee Trust total for FY01-02 was over \$500,000.

While the consultants believe there is merit in the percent-for-art approach and support the option of pegging City funding to levels of property tax, outlined above, they feel there is great value in reviewing the full range of potential mechanisms and engaging civic leaders, legislators and other elected officials, cultural sector leaders, and others in a comprehensive review of options in order to reach consensus on the best approach for Durham.

Priority: Very high
 Partners: Cultural organizations, civic and business leaders, DAC, elected officials, DCMP Advisory Board
 Cost: Minimal

Strategy 8.3

The DCMP Implementation Advisory Board should explore options to restructure, coordinate, and regrant City and County support for arts and culture.

The existing division of responsibility between City and County for cultural funding generally has the County supporting the Museum of Life and Science while the City supports DAC and the Hayti Heritage Center, and provides some additional funds for regranting. Additionally, the City pays both the cost of facility maintenance of the Historic Carolina Theatre and an annual management fee to the Carolina Theatre of Durham, Inc. These arrangements have worked successfully for many years. However, as local public sector funding increases, it may be wise to establish a more systematic and logical way to coordinate the distribution of those funds that reflects a set of priorities that grows out of this cultural master plan.

There are several issues that must be addressed:

- City and County cultural funding priorities should be aligned so that they support rather than compete with each other.
- A single set of grant program guidelines and applications should be considered that can be used by both City and County to simplify the application process for applicants.
- Specific grant programs should be established that reflect the priorities of the DCMP, for example stressing collaboration, partnerships, mentoring,

- neighborhood touring/outreach programming, and other innovative approaches to reaching broader audiences
- The actual mechanics of regranteeing public dollars should be performed consistently using panels with a mix of individuals knowledgeable about arts and cultural organizations and programs and representatives of the general public.
 - Any changes to existing granting programs should be made with a minimum of impact on those cultural organizations that have been receiving major local public sector support.

One way to accomplish this is to establish, through an inter-local agreement, a joint City-County entity to oversee the regranteeing of local public sector funds. This body, which might be called the "City-County Cultural Authority," would be governed by a board, with members appointed by the City and County jointly, made up of representatives of the cultural sector, educators, civic and community leaders, and others. Its primary responsibility would be to oversee the regranteeing process. This would undoubtedly require a staff position to ensure that the process is conducted properly.

The newly-appointed DCMP Implementation Advisory Board should address this issue as soon as more pressing matters have been taken under consideration.

It should be noted that nothing in this strategy is meant to suggest that entities with private sources of funding for arts and culture would be required to participate in this system. For example, a foundation would not delegate the granting of its funds to this body; nor would DAC do so for funds that it raises from the community. While either of these entities might choose to allow this body to handle its regranteeing to arts and cultural groups, this mechanism is designed primarily to distribute public sector funds.

Priority: High
 Partners: City and County government, cultural organizations, DCMP Implementation Advisory Board
 Cost: Initially, \$15,000 for research and staff assistance; on-going support would include staff position.

Strategy 8.4

Develop a "round-up" funding program that allows residents to round up their tax and utility bills to support a special fund for arts and culture.

An innovative method of raising money that can be used both in public and private sectors is called "rounding up." In brief, customers of utilities are given the option to round their bill to the nearest dollar or five dollars and have that amount earmarked for support of specific projects. These devices are relatively new but several, including one in Oklahoma City and another in Cullman, Alabama, have

raised funds for the arts, education, and environmental causes. In Oklahoma City, the water bill alone raised over \$25,000 in a single year.

Typically, local organizations are awarded all of the funds available and administrative costs are donated by the billing entity. In some cases, a separate volunteer board decides on allocations and no funds are expended for salaries or expenses.

Such a method is worthy of exploration. It could be applied to City utility bills (including water and sewer bills) or private sector invoices (including cable or telephone service). Bill payers should authorize their contribution to support the arts (with a specific programmatic area being identified – for example, youth programs) and funds should be distributed using the regranting mechanism described in the above strategy to avoid duplication of effort.

Priority:	Moderate
Partners:	City, appropriate businesses, cultural organizations
Cost:	\$5,000 for one-time setup expenses

Strategy 8.5

Broaden the base of individual, corporate, and foundation donors.

The private sector's role in supporting arts and culture is critical and overall (including corporate, foundation, and individual giving) it represents 22 percent of total aggregate revenues in the cultural sector. However, it is fair to say that corporate support in Durham is at the low end of the spectrum, compared with communities in which the consultants have done similar research. In these communities, corporate support ranges from 4.5 to 14.3 percent of aggregate revenues; in Durham, it is 5.3 percent.²²

As pointed out in the findings section, private sector fund-raising for Durham cultural organizations is particularly difficult. There are few corporate headquarters in Durham, many Durham-based employees do not live in Durham, and some corporations are not aware of the role Durham plays in the region's cultural life. From the perspective of cultural organizations, there are some additional explanations for the difficulty of private sector fund-raising, each of which provide a part of the answer:

- Private sector donors have been approached for support using a relatively narrow definition of arts and culture. Thus those donors who might find reason to support community-oriented initiatives have not seen arts and culture as a vehicle for that interest.

²² Cf., page 8 of *Chapter 1: Financial and Economic and Financial Analyses*, Technical Volume, Durham Cultural Master Plan

- Corporate donors tend to think as much from a marketing perspective as they do a philanthropic perspective when considering support for arts and culture. They are more likely to expect a quid pro quo for their contribution.
- Cultural organizations have limited capacity in the area of fund-raising. According to the consultants' research, most organizations do not have dedicated development staff and systems for tracking potential donors are often rudimentary.
- The Arts Council's annual fund drive, which provides funds to regrant to other cultural organizations, has raised less money in the years covered by the research for this project.

This is not to say that private giving cannot be increased, but rather to acknowledge the challenges. Indeed, each of these partial explanations offers a part of the solution. First and foremost, as emphasized throughout this report, the capacity building initiatives embodied in strategy 1.2 must be implemented on a priority basis. Skill building programs in all aspects of fund raising are a critical priority, and building the fund-raising capacity of cultural organizations must be a top priority.

The nature of the appeal to funders must be updated as well. The donors that have a passion for a particular art form have, in all probability, been identified already. The sector where there is greatest likelihood of increase is among those who are less passionate about the arts but who can see how using arts and culture can further other community priorities. By painting the picture of the arts and cultural sector as a community resource that reflects the unique history, heritage, and culture of Durham, it may be possible to tap funders who might otherwise have little interest in arts and culture.

The Arts Council's annual fund drive has over the years served an important role in raising money for Durham's cultural groups. As those groups grow and mature, they are likely to develop skills themselves and the need for a united fund drive may become less pressing. Considering the priorities of the Arts Council and the needs of cultural organizations, it would be wise to track this program over the next few years to see whether it is cost effective – for the Arts Council and for the cultural sector – to continue it.

In a broader sense, given the challenges articulated above, the consultants see private sector fund-raising as a longer-term cultivation process. While it is unquestionably worth the effort, it may take years for the fruits to be appreciated. As the DCMP is implemented, many of its initiatives will raise the visibility of the cultural sector. As cultural organizations get more sophisticated about approaching corporate and individual funders, that increased visibility will play an important role in securing new donations. As the story of the excitement of Durham's cultural scene spreads locally and regionally, the prospect of increased support from the private sector will become a reality.

That said, it may be possible to “jump-start” this process by using approaches that are designed to leverage existing public and private sector funding. For example, it may be possible to use the City and County’s new investments in arts and culture as “challenges” to foundations or corporations to increase their funding. Existing strong corporate supporters may be willing to allocate an increase in contribution level to a challenge grant to be matched by other new corporate or foundation support.

Priority: High
Partners: Cultural organizations
Cost: Subsumed in strategy 1.2

Part IV

Next Steps: Implementation

Developing the Final Planning Document

This document represents the culmination of a comprehensive planning process in Durham that has engaged virtually every sector of the community and literally hundreds of people. The list of participants included as Part V of this report provides impressive proof of the inclusive nature of the process. A review of the web site designed for the project will show the evolution of the goals and strategies of the plan as they developed over the months.

While the goals and many of the strategies grow almost directly out of the many meetings and interviews conducted by the consultants, as well as their research, it is important that the vision, goals, and strategies of this report are consistent with the views of the members of the Steering Committee and other engaged residents. In order to make sure this is the case, a meeting of the Steering Committee and an open, community meeting were held in mid-February. All members of the Steering Committee received an earlier draft of this report in advance of that session. Other participants received a lengthy Executive Summary of the report.

Steering Committee members also received a “consent calendar” on which were listed all the goals and strategies. In advance of the Steering Committee session, the members carefully reviewed the report. For each goal and strategy, members indicated on the consent calendar form whether they “agreed” with, “disagreed” with, or wished to “discuss” each one. Those goals and strategies that received a two-thirds majority of “agrees” were moved to the consent calendar; those that did not were added to the agenda for discussion during the retreat. This allowed the session to be structured so that the greatest time was devoted to those issues where there was the least consensus.

Once the discussion at the Steering Committee meeting was complete, the body voted to approve the planning document in concept and authorized the Executive Committee of the Steering Committee to approve revisions based on the retreat session. It is important to note that acceptance in this case means that the report, as revised, accurately reflects the priorities as understood by Steering Committee members. It does *not* mean that everyone agrees with every single strategy; rather it suggests that this document, as revised, will serve as the road map for planning the future of cultural development in Durham County.

As mentioned early in the report, the DCMP Co-chairs, in consultation with the Executive Committee, negotiated the initial implementation steps with senior County and City officials. The substance of those negotiations are embodied in this report, primarily in discussion of administrative infrastructure, beginning on page 59.

Sharing the Plan Contents

With the Steering Committee review complete and a revised document in hand, the emphasis of the process shifts from planning to implementation. While the bulk of the work assigned to the Steering Committee will have been completed, it would be wise to retain the Executive Committee to assist in the remaining tasks. There are several tasks that relate to sharing the contents of the Cultural Master Plan:

- Officially presenting the Plan to the County Commission as the key funder of the process
- Presenting the Plan to City officials, since the City will play such a key role in implementation
- Describing relevant aspects of the Plan to the range of potential partners suggested in the document
- Sharing the Plan's vision, goals, and strategies with all those individuals who have been involved in the process, including representatives of the cultural sector, civic and business leaders, educators, and others.

The planning document is quite lengthy, especially when the Technical Volume is added in. It is important to develop additional materials so that the details of the Plan can be disseminated throughout the County in a more readily accessible form. Serious consideration should be given to the meeting formats that should be used for the "unveiling." In some communities, this has been a formal presentation to the appropriate electoral body; in others, it has been done as part of a community foundation or chamber of commerce session; in yet others, it has been conceived as a community celebration. The Executive Committee should consider options for this series of presentations.

Generally speaking, most people will not take the time to review the entire Plan. It will be important to develop some short, easily scannable and visually appealing pamphlets or booklets that summarize the highlights of the Cultural Master Plan. An interesting and entertaining piece can make the difference in the level of understanding and support for the Plan. It can also serve as a “calling card” to the many people and institutions that must be brought more fully into this process of implementation.

Moving to Implementation

As noted in the introduction to this Plan, many of its initiatives begin by convening various groups of people in order to enhance communication and begin work on collaborative efforts. For this reason, getting clarity about the entity to coordinate this initiative was a critical first step that has been successfully completed. Now the top priority is for the County and City to appoint this Implementation Advisory Board. Once this body is appointed, developing staff capacity will be the next step. This involves working with the City to confirm the placement of this function within City government. It will be important for this task to move forward with some speed, although an understanding of how government functions will suggest that this may require several months for completion. Given that likely reality, it will be important to hold a series of meetings with key stakeholders to discuss the details of the Plan since it has changed in significant ways since the initial draft was circulated. This should be seen as a two-way discussion in that it is not simply a matter of explaining the Plan; rather it is likely that these individuals can offer insights that will help to structure priorities for the programmatic initiatives that grow out of the Plan.

Conclusion

This planning process has been remarkably inclusive and the strength of that inclusion has grown as the process moved forward. Planning is not an easy process; it requires attention to various viewpoints and overlapping perspectives. It often puts existing systems and structures into the spotlight and that can be uncomfortable. But the willingness to experience this discomfort is the price of developing a road map that has the engagement and input of a broad section of the community.

Not everyone will agree with everything in this document, but most participants will find some reflection of the comments that they made at various stages in the process. That is what makes the Plan powerful – its organic growth from the comments of hundreds of individuals. The consultants hope that the result of the discussions about this draft will be a stronger document that can serve as the first steps on a journey to an even more vibrant and exciting cultural community in Durham.