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## The Umbrella Arts Organization : an analysis of how the Arts Council of Fayetteville/Cumberland County manages and markets itself

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THE UMBRELLA ARTS ORGANIZATION:  
AN ANALYSIS OF HOW THE ARTS COUNCIL OF  
FAYETTEVILLE/CUMBERLAND COUNTY MANAGES AND MARKETS ITSELF

A Report

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of  
Master of Arts  
in

The Program of Arts Administration

by  
Shannon Page Stover  
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## **ABSTRACT**

This paper is the result of a three-month internship experience with the Arts Council of Fayetteville/Cumberland County in North Carolina. The purpose of the internship was to gain experience in marketing and managing a non-profit umbrella arts organization. During the three-month period much time was focused on special event planning and implementation. A significant amount of time was also spent on advocacy for a proposed multi-discipline arts complex to be located in downtown Fayetteville by 2003.

This paper began as an analysis of how umbrella arts organizations -- in particular the Arts Council of Fayetteville/Cumberland County -- market themselves to their given publics. As the course of the internship progressed, the recurring theme that emerged was not how arts organizations market themselves, but why they choose not to focus much attention on marketing. With money tight, and mission fulfilling programs of utmost importance, marketing initiatives were often left aside as a luxury that could not be afforded. It can be noted in Appendix I that no money was budgeted for marketing in the 1997-98 fiscal year. As Libby McNeill Seymore, President of the Arts Council said "Marketing falls low on the totem pole as far as where we are going to spend our money."

What follows is an analysis of the Arts Council of Fayetteville/Cumberland County; from how a board meeting is run, to how the staff interacts with one another, to the programs that make the Arts Council what it is. From the analysis, coupled with past history it will become apparent

why programs and activities of the Arts Council are given priority over marketing initiatives. That is not to say that a lack of marketing hinders the growth of the organization. Rather, this paper will give individuals a basis for understanding why these choices are made and why, without a concerted effort within the organization to place marketing as a priority, things are not likely to change.

## FAYETTEVILLE

In order to clearly understand the nature of an organization it is important to analyze the area in which it exists. The Arts Council of Fayetteville/Cumberland County is located in the downtown area of Fayetteville, North Carolina. Fayetteville is North Carolina's fourth largest metropolitan area with a population of nearly 300,000 people. Fayetteville is also the center of economic activity for the entire southeastern region of the state. The Fayetteville/Cumberland County area serves as the focal point for the five adjacent counties. With these added populations, the total area population served by Fayetteville is approximately 560,000 people (FAEDC).

In terms of available labor supply, Fayetteville has a labor shed of 340,000 people that reside within the five county radius. The unemployment rate for this labor force hovers around five percent (FAEDC). This is the fifth highest rate of unemployment in the state (NCOSP). In line with this high level of unemployment is the 14.4 percent poverty rate, with an average per capita income of \$18,289 (NCOSP).

Large contributors to the economic profile of the Fayetteville area are the military centers of the Army's Fort Bragg and the Air Force's Pope Air Force Base. Nearly 30,000 people are employed by these military stations. The number of individuals who separate from active duty with the military and enter the Fayetteville work force varies, but the level of education of these workers is consistent. Ninety-nine percent of past military personnel have a high school

diploma and 83 percent have an associate degree or two years of college (FAEDC).

Education levels for the rest of Cumberland County include a high school diploma rate of 80 percent, the sixth highest in the state, and a high school drop out rate of 3.1 percent, the twentieth lowest in the state. Within the public school system, average per pupil expenditures total \$4,392, the tenth lowest rate in the state (NCOSP).

According to the 1990 US census the racial make-up of Fayetteville is predominately white -- 43,578 persons. The African American population of 28,979 persons follows. There are also significant numbers of American Indians, Asian or Pacific Islanders, and people of Hispanic origin in the Fayetteville area (US Census).

Thirty-two percent of the population of Fayetteville is between the age of 18 and 34, and 25 percent is 17 years or younger. Only 15 percent of the population are 60 or over (US Census). The young population can largely be attributed to the presence of military bases in the area, but is an important indicator for service organizations to note when determining public programming.

Due to the transient nature of the Fayetteville community and the high poverty rate, Fayetteville suffers from a negative self image problem. This problem is constantly being addressed by the business and cultural community and will be discussed further in the advocacy section of this paper (Burgard 1).

## ORGANIZATION HISTORY

The Arts Council was formed in 1973 as a response to the then newly established North Carolina Grassroots Arts Program, one of the nation's first decentralized arts funding programs. In essence, existing Fayetteville area arts organizations saw the need for an arts council to receive and administer state arts funding. Their conclusion was to create such an agency and the Arts Council of Fayetteville/Cumberland County was born. The first Sunday On The Square was held to raise the money for the first staff persons salary.

For the first fifteen years of the Arts Council's life it was directed by the same person. The number of staff people grew as organization program needs dictated. The Arts Council is now administered by seven full-time staff members.

Along with staff growth came program growth. The Arts Council evolved from an agency whose sole purpose was to regrant funds, to an organization who played a major role in county wide arts education and state and national arts advocacy programs.

A major turning point came for the Arts Council in 1987 when the organization was awarded an NEA Basic Improvement Grant of \$50,000 annually for three years and matched two-for-one by \$66,700 annually from Cumberland County and the City of Fayetteville. The NEA grant helped the Arts Council fund a number of programs that changed the cultural landscape of Fayetteville. To begin with, the NEA grant encouraged the City and County

governments to continue expanded arts funding after the NEA grant. Local government support of the arts now totals over \$500,000 (Appendix I).

In addition, the NEA grant allowed local arts organizations to sponsor new programs that involved over 50,000 area citizens. The grant also allowed these organizations to hire additional personnel to implement and administer these expanded programs.

After the NEA grant period ran out in 1990 the acting President retired and a national search was held to fill the vacancy. The person chosen to fill the vacancy provided the Art Council with another chapter of organization history that many would now like to forget.

The individual chosen for the position had been the former executive director of the Oswego Art Guild in New York. References were obtained and "all gave sparkling accounts" of his management capability (Scanlon C1). He was then hired from a pool of more than 100 applicants.

What the community of Oswego and the Arts Council did not know is that this person had serious problems with regard to financial management. After he left New York it was discovered that he had driven the small art guild into \$30,000 debt and subsequent bankruptcy. He did much the same in Fayetteville by implementing new programs and expanding existing ones. In a mere eighteen months he ran up a nearly \$100,000 debt for the Arts Council.

Along with this incredible budget deficit, the President managed to alienate the Arts Council from its founding and member organizations. Many of the programs that he implemented were seen by these groups as direct

competition to their products and services. General public unrest with the Arts Council had reached a boiling point and was further fueled by a series of letters to the editor in the local newspaper and a lengthy public discussion at the Arts Council's annual meeting.

None of what this new director did was illegal per se, rather it bordered on the unethical. For example, he authorized a transfer of \$70,000 from a restricted account to the Arts Council's operating account without Board approval, he failed to report unpaid bills and distorted the financial condition of the organization on internal financial reports. Most importantly, he budgeted the organization on NEA grants that they did not receive, causing the organization to spend \$649,350 when only \$466,760 was budgeted (Yates 1-2A).

When this individual's mismanagement was discovered and he was forced to resign, the Arts Council entered the difficult task of rebuilding community trust and the structure of the organization. The person chosen to lead the Arts Council out of these dire straits was Libby McNeill Seymour, current President of the Arts Council. Arts Council staff members agree that Ms. Seymour is one of the main reasons the Arts Council survived the catastrophe. Ms. Seymour is a native of Fayetteville and had worked for many years at the Arts Council as a program director. With her help the agency was able to implement payment plans for many of the debts and generous tax deduction write offs for others. The Arts Council was also able to begin healing the wounds that new programs had created in the Fayetteville cultural community.

Today the Arts Council is alive and well. Thanks to the organization's long history of strong community support the \$100,000 deficit has been paid off and is now a dark spot on the past. The organization's ties to the community are repaired and stronger than ever as the advocacy plan discussed later will demonstrate. The fact that the Arts Council was able to overcome such a huge management crisis during the anti-arts-funding early 1990's is testament to the organizations resiliency and the integral role it plays in the Fayetteville community.



## **ORGANIZATION OVERVIEW**

Founded in 1973, the Arts Council of Fayetteville/Cumberland County strives to nurture, advocate, and celebrate the arts in the Cumberland County metro region. The Arts Council serves as a link between artists, arts and cultural organizations, and the community. Serving the 300,000 citizens of Fayetteville and Cumberland County, the Arts Council administers programs in partnership with a variety of local agencies.

The Arts Council is housed in the Arts Center. Originally built as a federal post office in 1910, the building is a multi-use facility that is in the National Register of historic buildings. The Arts Center includes a Grand Hall for large gatherings or small performances, two galleries for changing visual arts exhibitions, class and meeting rooms, business offices, studios, a kitchen and storage areas. It also houses the Media Access Learning Lab (MALL) which includes photography darkrooms, a state of the art non-linear video editing suite, and a traditional 3/4 video editing studio. The Arts Center is owned by the City of Fayetteville, and leased to and administered by the Arts Council.

## **BOARD GOVERNANCE**

The Arts Council is a non-profit organization whose 57 member agencies elect the 20 member Board of Trustees that set the policies that guide the professional staff of seven. In the past, member organizations of the Arts Council were entitled to an appointee on the board. This changed in the early 1990's because board members were raising money for their own organizations, thus creating a conflict of interest when they tried to raise money for the Arts Council. Also, the membership of the board was so large that it was unmanageable. Now, member organizations vote on who will be appointed to the board and serve as officers at the annual meeting, but they have no actual appointee on the board.

This board is not a visible entity within the organization; in fact, board leadership and ownership of the organization is lacking. For an organization that has been in existence for 25 years the Arts Council should very much be driven by the vision of the board, not the executive director. However, board members do not even wish to participate in planning sessions for the future of the organization. Board meetings are held once every other month and the only standing committee that meets in between regular meetings is the executive committee. They have no development committee, planning committee, nomination committee, or any of the other typical committees that board members are expected to serve on. At the one board meeting held during this internship the staff outnumbered the board for over half of the meeting. A quorum was never reached, and from outside observation no business was

accomplished. Staff frustration with the lack of involvement and seeming disinterest of the board is at a high level, and they have begun the planning process to rejuvenate the board.

This rejuvenation will be possible for the fiscal 1998-99 year because six of the most involved board members will be ineligible for re-election to the board. The staff has discussed having a weekend retreat with an outside consultant where the mission statement could be reworked and made more relevant to board members. A vision plan could be also be constructed by the board for the future of the organization, giving board members a truer sense of ownership over the activities of the Arts Council. The staff has also discussed renting a bus for one day to take board members out into the community to see various Arts Council programs in action. Thus giving the board hands on knowledge of Arts Council programs and activities. The staff hopes these changes to the board orientation process will give new and old members a greater sense of ownership and provide for a more involved board.

## **STAFF STRUCTURE**

The staff includes seven full-time employees, two part-time employees, a videographer in residence, and a contracted security officer. Additionally, the Arts Council relies on hundreds of volunteers annually and has an active arts administration intern program in partnership with the North Carolina Arts Council, Virginia Tech, and Fayetteville State University.

A diagram of the staff organizational structure can be seen in Appendix II. As one can see, after the Board of Trustees, everyone is supervised by the President. The President is responsible for the day to day activities of the Arts Council, as well as writing all major city, county, state, federal, and corporate grant proposals. This particular President is very charismatic and visionary, but tends to be flighty and slightly scattered when it comes to time management. One example of this behavior was the orientation meeting for this internship. The meeting was scheduled on the second day of the internship, but actually took place three weeks later after three cancellations. However, once the meeting took place it lasted over four hours and was informative and amazingly uninhibited.

The next person in the line of command is the Vice President whose activities focus on all other aspects of development. The Vice President is responsible for sponsorships, the annual fund drive and in-kind contributions. This particular Vice President is actually in the office more than the President so she is often the one settling minor staff disputes and facilitating the management of the staff as a unit.

The remaining staff are very task or project oriented and do not play a managerial role. The Financial Director is assisted by the Development Associate. They are responsible for the administration of the grants program and all financial related activities of the Arts Council. The Administrative Director is responsible for facility management of the Arts Center that includes meeting scheduling of the board room and rental scheduling of the gallery space. She also oversees the part-time security officer and custodian. The Special Projects Director is in charge of all fundraising special events. The Arts Education Director is responsible for education related programs such as the MUSE program, Urban Arts, and artist residencies.

The Public Information/Volunteer Coordinator is a new position created in part as a response to the North Carolina Governor's Summit On Volunteerism only weeks before the internship began. This person is supposed to be responsible for all press releases, public service announcements, web-page updates and volunteer staff needs as they arise. However, because of the "newness" of the position most staff members still write their own press and coordinate their own volunteers. The position will only be in place until June of 1998, after which it will be re-evaluated and structured to better fit the needs of the organization.

The remaining staff position is that of the videographer in residence. This person is physically in the office one day a week and is responsible for the maintenance and administration of the Media Access Learning Lab.

All staff members were extremely generous with their time to explain their job position and how they fit in to the day to day workings of the Arts Council. The entire staff is dedicated to serving as a training ground for future arts administrators, so no areas of management were left off limits. A perfect example of this openness is that interns are allowed to attend staff retreats and participate in discussions on the organization. A staff planning retreat took place halfway through the internship where the organization action plan was reviewed and goals set for the coming year (Appendix III). This served as a perfect opportunity to observe where the staff felt the organization was going and how the staff interacted with one another.

The major area of discussion by the staff during the retreat involved action plan initiatives. This was the first time anyone had discussed marketing initiatives during the entire internship. Ideas on strengthening relations with the local newspaper, adding a workplace giving program and increasing advocacy programs were all seen as marketing related. But the discussion of marketing quickly faded when programs and special events were brought into the conversation. The staff seemed not to realize how important marketing is to new programs and new special events; they were more concerned with finding a way, and planning a time to do them.

Marketing resurfaced as an area for discussion when Arts Council promotional materials entered the conversation. As it stands now, the Arts Council has no newsletter or marketing piece that is a brief summation of what the Arts Council is and does. Plans were made to produce a newsletter and

promotional piece, but no discussion was held on who would receive the newsletter or how the promotional piece would benefit the organization. The staff was more focused on producing these materials than why they needed them.

Staff dynamics were easily observed during this retreat. In general, the staff is comfortable with each other, but a touchy spot exists with regard to the Administrative Director. This person has been in the position for nearly 15 years and has established a personal sense of job security. However, other staff members were frustrated by the way the responsibilities of this position were carried out. When these duties were discussed the conversation quickly entered an energy charged state. The Administrative Director was given lists of tasks that needed to be done by every staff member in attendance. Most of these requests centered on the maintenance of the building. Many staff members felt that the custodian was not clear as to what was expected from her and did not perform her job adequately. After this portion of the meeting the Administrative Director stated that she felt she had been pounced on and not given adequate time to defend herself. From outside observation this is a valid statement. Grievances with fellow staff members should be dealt with through a supervisor or one on one, not at a staff planning retreat.

## **PROGRAMS**

With a budget of \$832,283 in 1996-97, a major program of the Arts Council is providing close to \$450,000 in direct grants to area artists, arts and cultural agencies, and schools. Other programs include arts education, Urban Arts artist residencies, management and technical assistance workshops, an annual arts festival, and a media arts center. These programs all have the shared objective of stimulating community development through the arts.

### **Grants**

The largest portion of the Arts Council's energies are focused on regranting activities. Volunteer community grants panelists represent Cumberland County's diverse population and award grants annually in the categories of Operating Support and Project Support, as well as for arts education and residency programs.

Operating Support Grants are awarded to local arts agencies whose programs are vital to the cultural life of the community and whose organizations have reached a size and maturity to ensure long-term viability. The Arts Council awards Operating Support Grants in order to help strengthen and stabilize the arts institutions and help the deliver high quality arts services to Cumberland County.

Project Grants are awarded to local non-profit organizations to encourage artistic expression in the visual arts, the performing arts, literature, media arts and folk arts. These grants help provide Cumberland County with numerous cultural outlets that would not otherwise be possible.



Though this is such a large portion of what the Arts Council does, there is no Grants Director on staff to administrate the program. Rather, as stated earlier it is administered by the Financial Director.

### **Arts Education**

The arts education programs partner artists and cultural resource personnel with educators, students, and various community groups. These programs offer a variety of positive arts related activities for Cumberland County and surrounding areas.

One facet of this program are the Artists in Schools residencies. This program is the most established and impact oriented program of the Arts Council's educational initiatives. Artists in Schools places a visual artist, musician, theatre artist, video artist, dancer, or literary artist in a class for participatory arts experiences with the students, which are then integrated into the class' curriculum.

A related program is the MUSE program that integrates the arts into the school curriculum for a semester or the entire year, blending the lines between the arts, science, math, social studies, language, and health and physical education. An example of one MUSE program implemented during the internship was the study of bees by an elementary school class. Not only did this class study the bee as an insect, but also as a social creature and the mathematical concepts behind the structure of the hive. The class used language skills to write papers on bees, studied the musical composition *Flight Of The Bumblebee*, and drew bees and their habitat in art classes.

The third education program involves the award winning Urban Arts artist residency program. This program partners diverse constituencies of the population with artists as mentors in the hope that participants will realize that the arts and artistic experiences are accessible by all members of the community. By providing participants with hands on experience creating works of art, the program strives to instill a sense of accomplishment and pride in the final product and promote an understanding of human individuality.

### **Media Access Learning Lab (MALL)**

In addition to these education programs the Arts Council maintains a Media Access Learning Lab (MALL) which is a multimedia resource for artists and cultural agencies. The MALL consists of computer services, a graphic arts station, a photography lab, and a video editing suite. Also incorporated into the MALL is *an Open Studio: The Arts On-Line*, a national project funded by the Benton Foundation and the National Endowment For The Arts that provides the public with free access to the Internet.

## **SUNDAY ON THE SQUARE**

The program area that was this internship's primary focus was the annual public arts festival, Sunday On The Square. Sunday On The Square was begun by the Arts Council as a way to raise funds to pay for a salaried staff position. The event has evolved into Eastern North Carolina's oldest and largest outdoor arts festival, attracting approximately 65,000 festival goers each year.

Sunday On The Square is the most visible program of the Arts Council. All entertainment and most activities are free to the public. Because it is a free event open to the entire community it is the only program extensively marketed to the public. Media sponsorships are procured and television and radio commercials are produced to publicize the event.

Sunday On The Square is the only program of the Arts Council that the general public actually knows about. However, most of the general public has no idea that the event is produced by the Arts Council. Most believe it is produced by the Fayetteville Dogwood Festival. Sunday On The Square is the grand finale to a loose compilation of Dogwood Festival sanctioned events that occur over a ten day period. The Dogwood Festival is in no way affiliated with the Arts Council. In fact, the Dogwood Festival--as a non-profit organization--receives project support grants from the Arts Council each year. This public misconception defeats the purpose of Sunday On The Square to serve as the primary public relations event between the Arts Council and the Fayetteville community. Due to this misconception, the status of Sunday On The Square

has been under scrutiny by the Arts Council staff for the past six months. It has yet to be determined if the event will be continued in the future, handed off to the Dogwood Festival, replaced by a new free public special event, or simply discontinued.

When the festival began it was a highly intensive arts oriented event; no carnival vendors or activities were allowed. This changed as years passed and the festival became less about the arts and more about making money. At one point and time carnival rides even entered the picture. The Arts Council has been slowly moving away from this carnival atmosphere and closer to the festival's arts roots. A major goal for this year's event was to make it as focused on the arts as possible and served as a guiding point when decisions had to be made.

Another obstacle that Sunday On The Square had to overcome was the age of the event. This year's festival marked the 25th anniversary of the Arts Council and Sunday On The Square. After so many years the event has become routine for Fayetteville and does not attract much volunteer support. Recruiting volunteers to serve on the Sunday On The Square committee was difficult. In the end, the committee numbered only eight people. The Arts Council was more fortunate with recruiting volunteers for the day of the event. Numerous school group, community service groups, and interested volunteers signed up to make the day happen.

When the internship began in February, not much had been done in terms of organizing the festival. Instead, the center of attention was a

fundraising gala dinner, dance, and silent auction that was held on February 7. In fact, the first week of the internship involved small tasks related to this gala. The intern assisted in manufacturing numerous decorations, making parking signs, and answering the always ringing telephone. The weekend was spent decorating the building where the event was held, helping out while the event took place, and cleaning up afterwards.

Working on this event gave the intern an opportunity to meet and become familiar with not only all Arts Council personnel, but also most of the Board and a large number of community volunteers who consistently provide the Arts Council with their assistance. This familiarity later proved valuable when dealing with Sunday On The Square and understanding volunteer burnout.

The week after this gala, planning had to begin in earnest for Sunday On The Square. There were so many things to be done in such a short amount of time that the special projects director seemed a bit overwhelmed. She had never coordinated an event of this size, much less an outdoor festival. Everything done had the strange quality of a methodical frenzy. The intern spent much of this next week becoming familiar with Sunday On The Square. Planning books from past years were examined, lists of licenses and permits needed were compiled, the actual festival site was walked with the special projects director, and pages of brainstorming ideas were gathered. Many hours were spent in conference with the special projects director discussing the direction this year's event would take.

As with any festival, booking vendors and performers is of primary importance. When the internship began food and arts and craft vendor applications had been mailed out and had started to trickle in. However, no performers had been booked. Based on past festival experience with booking performers this was worrisome to the intern and became an area that she took on as her responsibility.

### **Performers**

The first step in booking performers for Sunday On The Square was to create a community volunteer performer flyer to be sent out to all Fayetteville area performers and performing groups. The flyer detailed that community performers were chosen from the Fayetteville and Cumberland County area to perform on the stages of Sunday On The Square and represent the wide diversity of talent in the area. These performers received no compensation. They were simply afforded the opportunity to perform in front of a large, receptive audience. This flyer was sent out in a bulk mail prepared by the intern. Attention was then focused on professional performers.

The intern and the special projects director spent a day reviewing the number of stages to be programmed with professional performers. Three stages were a permanent fixture at the festival. One was the rock or City Stage, another was the folk or Ray Avenue Stage, and the third was the country stage that was always programmed for free by a local country music radio station. In the past there had always been an additional Kids Area stage programmed with paid professional performers for children. On a suggestion from the intern

this stage was restructured as the Cumberland County Community Stage and with the help of a volunteer was programmed with Cumberland County performing groups (Appendix IV). This change not only gave area performing groups a venue for performance, but also made available a larger amount of money to be used on professional artist fees elsewhere in the festival. It was also decided that a new stage would be added. This stage originally began with a jazz cafe feel; a smaller, quiet space where people could get away from the hustle and bustle of the festival, have an espresso, and relax to soothing jazz and blues performers. The jazz cafe evolved into the Spotlight Cafe programmed with two jazz musicians, a musical stand up comedy routine, and two volunteer community performers.

Professional performers were programmed for the various stages after a lengthy selection process. With the help of the special projects director information from over fifty regional professional performers was examined. Demo tapes and compact discs were requested from many of the performers. Once all information had been received and the groups had been filtered to include only exceptional quality performers, the special projects director, the intern, and one Sunday On The Square committee member had the hard task of deciding which groups could be chosen to fit the budget (Appendix V). Several factors had to be weighed as performers were chosen. A wide variety of music had to be made available. Folk, rock, country, ethnic, rap, and gospel all needed to be included. Also, a significant number of minority performer space had to be taken into account. This was due largely to the need for a high

percentage of artist fees spent on people of color for North Carolina State Arts Council grants. With all of this information in mind the professional performers listed in Appendix VI were chosen. The Arts Council's artists contracts were mailed out and contracts from the artists booking agents were completed and returned.

Empty time slots on the major stages, as well as the indoor Arts Center Stage were then programmed with the Volunteer Community Performers who had applied. Here again, it was of utmost importance to establish a wide range of music and performing artists. With the help of these Volunteer Community Performers, all areas of the arts were programmed into the event. Dance groups, choirs, small musical ensembles, literary artists, solo musicians, and improvisational theatre groups were all accepted as performers (Appendix IV).

Once the Volunteer Community Performers were chosen and scheduled, the intern compiled and mailed out maps designating where each group would perform and contracts ensuring performance times. The intern also mailed letters of regret to applicants who were not accepted.

## **Vendors**

With this task accomplished attention was focused on the arts and craft and food vendor applications that had been received. An individual volunteer helps with this area each year and was very involved with the vendor selection process. She alone decided which vendors were accepted and which were rejected. After the final selection process 92 arts and craft vendors and 15 food



vendors were chosen. The intern produced and mailed a confirmation postcard to all accepted vendors, as well as letters of regret to vendors who were not accepted.

### **Artist Demonstration Area**

Attention was then focused on the rest of the festival. Another suggestion by the intern was implemented and turned out to be one of the most exciting areas of the festival. The suggestion was to create an artist demonstration area where a variety of artists would be put together in one place to form an informative and interactive exhibition area. The objective of the artist demonstration area was to create a forum where artists would create their art and explain what they were doing and why they were making certain artistic choices to onlookers. With the help of a Sunday On The Square committee volunteer numerous artists were contacted and persuaded to become a part of this new area (Appendix VII).

### **Sandcastle Area**

Another exciting and new area in the festival was the *Put Your Hand In The Sand Corporate Sandcastle Challenge*. This was one of the few areas of the event actually planned before the internship began. The sandcastle area involved dumping over 100 tons of sand on an empty lot and creating a giant sandbox. This sandbox was divided into fifteen five square foot sections that Fayetteville businesses bought. In their spaces the companies could create their logo or a work of art. The concept of sand sculpting as a marketing tool had never been used in Fayetteville. It was seen by the Sunday On The Square

committee as a great opportunity for the Arts Council to generate income. The entire committee and the board of trustees voted to approve this new addition to the festival.

No one on the Arts Council staff knew the first thing about sand sculpting. To help with the technical aspect the Arts Council brought in Sand-Tastic, a group of professional sand sculptors who started sand sculpting classes at the Disney Institute. Sand-Tastic held workshops the Friday before Sunday On The Square where corporate participants learned the basics of sand sculpting. On Saturday the businesses went to work creating their masterpieces; each group trying to outdo the next. At the same time members of Sand-Tastic created a 20 ton sand sculpture for the Arts Council celebrating 25 years of existence.

The sandcastle area was by far the most time consuming area of Sunday On The Square for the special projects director. She had to arrange air fare and hotel accommodations for members of Sand-Tastic, figure out how to get 100 tons of sand canopied for five days, and most importantly, make sure the area turned a profit. The committee who had been so excited about the area early on had to be constantly pushed to sell the corporate spaces. In the end the corporate space selling price had to be lowered in order to make all of the spaces sell.

## **Marketing**

While the special projects director worried about selling corporate sand spaces, the intern worried about getting the press to cover the sandcastle area

and the entire event. The intern was placed in charge of producing press releases and public service announcements for Sunday On The Square, as well as lining up most media coverage for the event. The intern was also involved in the production of television commercials, including writing the script, choosing the music, and filming the event sponsors for inclusion in the commercial.

Television, newspaper and radio coverage was also coordinated by the intern. Fayetteville is a unique market between Raleigh and Wilmington television stations. The city has no local television station of its own. Obtaining coverage for special events in Fayetteville was very difficult; they are traditionally only covered by the Raleigh and Wilmington stations if nothing else happens in those cities that is of interest. Making the situation even more difficult was that Sunday On The Square took place in the middle of the Spring sweeps period, eliminating all possibilities of a live remote from any of the major affiliates. Very little television coverage prior to the event was obtained and no station would guarantee they would cover the event because it did not take place in one of the larger markets.

Newspaper and radio coverage was a different story. The local newspaper was one of the event sponsors and gave an enormous amount of coverage to the event. Feature stories on the sandcastle area were on the front page of the Living section and a pull out tabloid detailing the event was published in the Sunday edition.

The other print media venue in the city was a free weekly tabloid distributed throughout the entire Fayetteville community. This tabloid also provided the event with excellent coverage, including a front page feature story, without much pushing from the Arts Council.

Local radio stations were all media sponsors of Sunday On The Square and aired ten public service announcements per day for ten days before the event. These radio stations also brought in Arts Council personnel to talk about the event on their morning shows and set up live remote coverage on the day of the event. Once the radio stations were signed on the intern had little to do except make sure everything was progressing smoothly.

### **Opening Ceremonies**

As the planning process for the festival progressed, the special projects director and the intern constantly bounced new ideas off one another on how to make such an old event different, new, and exciting. The opening ceremonies for the event provided an excellent opportunity for such innovation. In the past the Arts Council had applied to Fort Bragg for permission to have the Golden Knights, a special branch of the 82nd Airborne who specialize in landing on specific target spots, participate with Sunday On The Square. Due to scheduling conflicts this was never successful. For the 1998 Sunday On The Square the Golden Knights were able to work the event into their schedule and were to provide the grand finale to the opening ceremonies. Unfortunately, the weather the day of the festival was sunny but too windy for them to land. The group waited until the last minute to call off the jump and were very apologetic

that they were unable to perform. This situation proved that no matter what planning is done, there will always be variables that cannot be controlled.

The Arts Council was also fortunate enough to obtain permission from the city to have two new attractions for the opening ceremonies; Fly Guys and a confetti cannon. Fly Guys were first introduced to the American public at the closing ceremonies of the Atlanta Olympics. They are 30 or 60 foot fabric constructions that are filled with air by a customized fan. These air filled men then dance and wave in the wind. The Arts Council rented two of the 30 foot Fly Guys and placed them on either side of the stage where the opening ceremonies were held. The original plan called for the Fly Guys to be turned on and the confetti cannon to be triggered, exploding hundreds of streamers on the crowd. Because the Golden Knights were unable to jump, the opening ceremonies ended with the confetti cannons exploding and the turning on of the Fly Guys. This provided the perfect start to the celebration of the 25th Sunday On The Square.

### **Miscellaneous Duties**

Between working on the major duties for Sunday On The Square that were assigned to the intern time was spent on a wide assortment of miscellaneous errands and jobs that had to be done. This included activities such as ordering T-shirts and buttons for volunteers, compiling and mailing vendor confirmation packets, meeting with the city electrician to determine where electricity was available for artists and vendors, ordering craft supplies

for the kids area, attending numerous committee meetings, and taking care of endless administrative paperwork and phone calls.

### **The Week Before The Festival**

The week leading up to Sunday On The Square was a whirlwind of activity and seemed to be filled with never ending problems. Every day was at least sixteen hours long and there was barely enough time to stop and eat. The lack of volunteer help in the form of a committee was evident by the amount of work that needed to be done. Many small items had been left to the last minute to do, such as painting banners and making nametags. These numerous small tasks took up more time than anticipated and could have easily been handled by a volunteer rather than the special projects director or the intern.

Along with all of the small tasks that had to be finished was a crisis created by the sandcastle area. As stated earlier, the sand spots had been hard to sell. Five days before the festival seven corporations decided to purchase spots and donate them to area youth groups. This does not sound like a problem, but finding youth groups on such short notice was very difficult. Adding to the late date was the fact that a state regional soccer tournament was happening that weekend, several area high schools had their proms, and Sunday On The Square weekend happened to be Little League kick-off. The intern and the special projects director spent hours on the phone calling schools, churches, community organizations, scout troops, and any other youth

group they could find trying to find groups to build for the seven new spots. The solution to the problem came from one of the event co-chairs who otherwise had not done much to help with the event. She found groups for six of the spots. The remaining spot was given away to the American Red Cross.

As this sand spot crisis was happening, the special projects director and intern were dealing with all of the coordinating that has to be done to pull off an event of this size. Rented equipment had to be picked up and delivered to the appropriate place. Among the items rented for the event were fourteen 20' X 20' canopies that had to be put together by the renter. The first canopy was put together three days before the event and took four people one hour and forty-five minutes to erect. Luckily only one tent was needed at that time and a crew of eight canopy volunteers had already been recruited.

Another problem that arose was rain. Four days before the event it rained non-stop all day long. The lot where the sand was being delivered became a giant lake and had to be bulldozed and backfilled by the Public Works Commission the following day. The rain also hampered the sand sculptors work. They were unable to carve in the rain and were pushed an entire work day off their schedule.

Adding to the problem with the rain was the fact that the hotel where reservations had been made and secured for other out of town guests lost all of the Arts Council's reservations. The intern was the one who discovered this during a follow up telephone call to re-confirm the reservations. After spending two hours on the phone with the reservations clerk the intern went to the hotel

in person to solve the problem. For some reason, a physical presence in front of the reservation counter caused the lost confirmation numbers to be found and apologies made for the problem.

### **The Day Of The Festival**

In comparison to the week leading up to the festival, the day of the festival was problem free. From vendor check in to festival clean up the event ran smoothly. The weather was perfect except for wind that prohibited the Golden Knights from landing. The Fly Guys were a huge success and every stage always had a crowd around it. The Artist Demonstration Area was also a hit with artists and festival goers alike and will be a part of the festival next year if the event is continued.

Between sixty-five and seventy thousand people attended the event and not one major problem occurred. Police assistance was required only once during the day. Three illegally parked cars were found within the festival area. The police called in the license plate numbers and the intern matched them to vendor names and had the cars removed before the festival began.

That is not to say that the festival just happened. It was due to the large amount of planning, time and effort put forth by the special projects director and the intern that everything ran so well. Also, numerous volunteers worked all day long to make the event such a success. From set up to the kids craft area to end of the day clean up volunteer help was invaluable.



When the last canopy had been taken down and the last volunteer had gone home the success of the event greatly outweighed any headaches that had been caused. It was rewarding for the intern to have been an integral part of something that proved enjoyable for so many people. The intern would not hesitate to again work on an event of this type or size.

### **Sunday On The Square Analysis**

Sunday On The Square provided the intern with excellent hands-on work experience in event management. Though the intern had prior experience with outdoor street festivals, she had never worked on an event of such magnitude, much less had responsibility for so many aspects of a special event. Working on practically every planning stage for the event provided the intern with experience dealing with local government entities, volunteer committees, media decision makers, booking agents for professional performers, and a wide variety of local businesses. The intern will be able to apply all of this knowledge to future similar projects.

Sunday On The Square also provided the intern with examples of how not to plan a large special event. Too many of the major event components were decided at "the last minute." Professional and Community performers could have been booked almost a year in advance instead of a mere month in advance. The same was true for art and craft and food vendors. With better advance planning many of the small details could have been attended to earlier. Scheduling stages, mailing out contracts, compiling confirmation packets, and designing logos are all examples of activities that should have

been completed before the internship began. Instead, almost everything was left to do three months before the event.

The fact that the special projects director had never planned an outdoor festival greatly contributed to this lack of prior planning. Sunday On The Square was a learning experience for the special projects director and the intern alike. It has been decided that if the event is continued planning will definitely be implemented earlier.

That is not to say all of Sunday On The Square's planning problems were the special projects director's fault. Most of the problems lay with the Arts Council's schedule of programs and events. Too many Arts Council fundraising activities took place within a short amount of time. The special projects director was forced to concentrate all of her energies on the event closest to hand. This left little time for advance planning on future events. The recommendations section of this paper will discuss possible solutions to these planning problems in greater detail.

The fact that the Arts Council allowed the intern to be so involved with planning its largest event of the year serves as testament to the organizations commitment to training future arts administrators. By providing the intern with task oriented projects to work on the Arts Council received a much needed extra person to help with the event, and at the same time fulfilled an action plan goal for the current fiscal year (Appendix III). The intern will be able to apply the example set by the Arts Council and this experience to future situations in the field of arts administration.

## ADVOCACY PROGRAM

One of the most exciting opportunities made possible through this internship was the chance to work on the advocacy stage of a multi-discipline arts center that will be built in Fayetteville by 2003. This arts complex is part of a comprehensive community development plan initiated by Fayetteville Partnership in 1994. In collaboration with award-winning site planning and landscape architecture design firm Robert E. Marvin & Associates, and constituencies from nearly every demographic segment and business discipline in the city - including the arts, religion, business, education and government, Fayetteville Partnership developed a Vision Plan, *A Complete Fayetteville Once & For All*.

This development plan is centered around a 45 acre community park that will include the multi-discipline arts complex, and be utilized by community organizations, as well as Fayetteville State University. Because of the need for a collaborative effort on the part of Fayetteville area arts organizations, the Arts Council initiated a series of "think tanks" in January of 1997. Representatives from the various arts groups discussed the Vision Plan and voiced their concerns for programs that would be critical to the successful implementation of the Vision Plan. In May and June of 1997, the Arts Council continued this community collaboration by meeting with representatives from Fayetteville State University and Fayetteville Technical Community College, both of which are key organizations to the Vision Plan's ability to succeed.

At the conclusion of these meetings a proposal was written depicting what the arts and educational organizations had identified as their wants and desires for this multi-discipline arts complex. The proposal identified the multi-discipline arts complex in these terms:

"The proposed Arts Center Complex is an active resource for teaching and research -- a working laboratory of arts disciplines -- that functions as a comprehensive regional arts and entertainment complex.

Located in the heart of Fayetteville, the Arts Center Complex is an extension of Fayetteville State University and its programs reflect collaboration between the University, Fayetteville Technical Community College, Cumberland County Schools and area arts and cultural resources. The world-class facility is composed of a state-of-the-art museum and theatre complex."

The implementation phase of the multi-discipline arts complex entered a critical stage in January 1998 when the North Carolina Legislature revealed that they would end the 1997-98 fiscal year with a large budgetary surplus. Individuals in Fayetteville and Cumberland County immediately identified the surplus as a means of funding the construction of the arts complex. Subsequently, a breakfast meeting was held by the Arts Council and Fayetteville Partnership for area state legislative representatives to determine what Fayetteville and Cumberland County would need to do in order to obtain a \$50-60 million portion of the surplus for the arts complex. At this meeting the state representatives told the proponents of the arts complex that if Fayetteville

and Cumberland County would build a stadium/sports complex to house the Fayetteville State University baseball and football programs, they would be able to leverage the \$50-60 million from the state surplus.

This seemingly odd quid pro quo equally benefits the state and the Fayetteville/Cumberland County area. This is due mainly to the fact that Fayetteville State University is a public university. By not having to purchase land for and build a baseball and football stadium, the state will be able to rid itself of the responsibility and cost of acquiring land adjacent to existing University property for such use. In addition, the land of the existing university football stadium will be able to be reclaimed for future university construction purposes. The Fayetteville and Cumberland County constituencies would benefit by receiving a huge portion of the cost for the arts complex.

This budgetary surplus is only available at the end of the 1997-98 fiscal year, and its distributions will be decided at the short session of the legislature to be held in May and June of 1998. Therefore the urgency of action is a tremendous motivating factor for all parties involved in this development plan. A day long meeting with representatives from numerous Fayetteville and Cumberland County area arts organizations was held where an action plan to obtain this money was designed. This meeting was facilitated by Amy Brannock, Community Outreach Director for the North Carolina State Arts Council, and left everyone feeling a bit overwhelmed at the amount of work to be done in a short amount of time.

## Arts Complex Meeting

At the beginning of the meeting four goals for the day were established:

- 1) determine who of the existing organizations is in support of moving
- 2) map out an annual calendar for the facilities
- 3) coordinate among the groups involved in the development and use of the facilities
- 4) program the facilities

It was agreed that time is of the essence. There will be a large surplus in the state legislature and the Fayetteville community needs \$50-60 million of it to build the arts complex. The community representatives at the meeting agreed that "it is time for Cumberland County to get its' share of the pie."

The meeting then divided into discussion groups: Group I Cape Fear Regional Theatre, Group II Fayetteville State University, Group III Fayetteville Museum of Art, and Group IV The Arts Council and Fayetteville Partnership. After the discussion period the groups reported back to the large groups what they foresaw as needs that the arts complex must provide.

The Cape Fear Regional Theatre would like complete control of the 500 seat theatre year round and would need the complex to include the following: a 500 person capacity lobby full time all the time, a 500 space multi-use space full time all the time equipped with a full service bar, a conference room, an orchestra pit in the theatre, costume/shop put in space, a control room for light and sound, dressing and green room facilities for a maximum of 50 persons,

star dressing rooms with connected personal lavatories for three, a stage with dimensions of 90' X 90' X 50', rehearsal space with dimension of 45' X 30', and administrative space for 15 to 20 staff members

Fayetteville State University reported that the primary months they would need the facilities are September through early December and late January through early May; months coinciding with the academic calendar. Their facility needs included: space for auditions for a maximum of 50 students, three to four dressing rooms, use of a light and sound booth in the 200 seat theatre, a reception area outside the theatre, three performances in the 500 seat theatre house per semester, two performances in the 2,000 seat house per semester where 1,000 to 1,500 students are expected to attend, four performances in the 100 seat house per semester for student and faculty recitals, theatre shop facilities at the theatre complex, and a permanent outreach gallery within the museum to house senior exhibits.

Gallery space was the main concern for the Fayetteville Museum of Art. The museum would need a main gallery space of 10,000 square feet with 20 foot ceilings, along with an additional 10,000 square foot gallery spaces to house the permanent North Carolina artists gallery. Two 4,000 square foot galleries were seen as necessary to house the African Artifacts exhibit and special exhibits. Fayetteville State University would then be given primary scheduling priority over this gallery. Other needs expressed by the museum centered on the education activities of the museum. Three classrooms, an art studio, a visiting artist studio, and a lecture hall with audio/visual equipment

were seen as important. Also, an Arts Media Center equipped with a library, audio/visual equipment, computers, and linked to the Fayetteville State University on-line library were seen as important. The museum also would need a museum store space of at least 1,000 square feet and Board room and administrative office space. One aspect that separated the museum from the other groups was the museum's emphasis on the fact that the complex be visually attractive; from parking to landscaping. They also felt that an outdoor sculpture garden space would be important to the design of the arts complex.

The Arts Council and Fayetteville Partnership's report was very different from the other organizations due largely to the fact that neither group will be a tenant organization of the arts complex. Rather, the Arts Council and Fayetteville Partnership will help program certain dates on the complex's calendar. For example, a list of established and new events was listed that would impact the arts complex's schedule. This list included Fourth Friday gallery openings which are becoming a popular event in downtown Fayetteville each month, the July concert series which will be moved to the new park adjacent to the proposed arts complex site, a proposed film festival scheduled for October, a proposed First Night arts celebration on New Year's Eve, the Fayetteville Dogwood Festival, the Arts Council's Sunday On The Square, and a proposed Medieval or military festival. Other use of the arts complex would involve the great hall for special fundraising events and banquets and the 2,000 seat theatre as a venue for the Arts Council's Artists in the Schools program.



Later in the afternoon representatives from other Fayetteville area arts organizations attended the meeting to voice their thoughts and concerns on the proposed arts complex. The Museum of the Cape Fear, a local branch of the North Carolina Museum of History, would use the 200 seat theatre once a year for three to four performances of its reenactment of the African American Chatoqua. The Gilbert Theatre, a small, experimental, non-traditional theatre would use the 200 seat theatre for approximately ten shows, each performed five times. The North Carolina Symphony would use the 2,000 seat theatre for four regular performances and as a venue for its educational series for schools. Other groups seen as possible users of the facility included the Oratorio Singers, the Community Concert Series, the North Carolina Institute for the Performing and Visual Arts, and future dance companies that might develop.

At this time concerns for other general building needs were also voiced. All performance areas would need to be acoustically correct, all gallery spaces would need to be environmentally controlled, adequate floors and wing space would be needed for all stages, a central box office where one could purchase tickets to every type of arts complex performance would be best for the community, and a cafe would equally benefit all arts complex residents.

Once all concerns about the arts complex were out in the open, a vote was taken to determine the group's course of action; would the arts complex be feasible or not? All groups agreed that, yes, the arts complex would be more than feasible, it would be imperative to the successful development of

downtown Fayetteville and the future of the arts in Fayetteville. The group then adopted a proactive, multi-level approach to advocacy for the arts complex. The foundation of this plan centered on the formation of a unified front by all the arts organizations. It was decided that a letter in support of the proposed arts complex and the need for city and county funding for the arts center would be drafted and signed by all board members of each organization. Each organization's letter would then be compiled into a packet and delivered to Fayetteville City Council members and Cumberland County Commissioners. In addition, other area organizations that would be impacted by the arts and sports complexes would be encouraged to sign and return the same letter to City Council members and County Commissioners.

The group then discussed the physical presentation of this packet of letters, emphasizing that a slick and professional presentation would be crucial to its impact. A small committee was formed to create the packet and facilitate the advocacy program. Each group representative was sent home with the task of mustering as much community support for the project as possible.

### **Advocacy Program**

The next day a meeting of the advocacy committee formed met at the Arts Council's offices. Their first assignment was to write the copy for the letter that every arts organization board would sign. This was no simple task. In order to avoid stepping on political toes, various city, county, and state representatives were called for advice as to how to word the letter. After many telephone calls and much debate, the following statement was agreed upon:

Up to \$60 million dollars in State funding for the proposed arts complex is available **ONLY in the upcoming short session beginning this May 1998**. In order to leverage or draw down this level of state support, we ask that the Council and Commission take immediate action to approve the following motion:

Contingent upon state funding of the proposed arts complex, the Fayetteville City Council/Cumberland County Board of Commissioners pledged to jointly finance the construction of the sports complex envisioned in the *Once and For All* plan in appropriate phases.

By their signatures below, the Trustees of the (list agency name here) encourage the strong and decisive support of the governing bodies of the City of Fayetteville and Cumberland County.

Signature would follow.

The wording of this statement was crucial for many reasons. To begin with, the statement was worded in the form of a motion, which could be easily adopted or slightly modified by City Council members or County Commissioners. Second, the statement left the City Council Members and County Commissioners with an escape clause for funding the sports complex; they would only have to fund it if the state gave the community the arts complex money. And third, if the state gave the money for the arts complex, the sports complex would only have to be financed in appropriate phases left up to the discretion of the City and County.

The advocacy committee then focused its attention on being listed on the agendas of the City Council's and County Commissioner's April meetings. It was decided that a representative from the Fayetteville Partnership would present the proposal at the meetings, and that as many people in support of the plan as possible would attend these meetings. Each advocacy committee member was then sent on their way to drum up as much community support and excitement for the plan as they could.

### **Advocacy Analysis**

Unlike previous internship experiences, this internship made accessible all programs that the Arts Council was involved in. The advocacy program is one such experience. It was enlightening to watch so many diverse arts and community organizations come together with such focus and determination. The entire process illustrated that diverse groups can work together as a cohesive unit toward a common goal.

This is made even more amazing by the fact that no feasibility studies, economic impact studies, or cost projections for the arts or sports complex had been implemented. It was simply a blind leap of faith made by the three tenant and other area arts organizations that this arts center was something that needed to happen in Fayetteville.

If the proposal is not supported by Fayetteville or Cumberland County, it will be because of this blind leap of faith. All involved with the advocacy program realize how sudden this request is. But, the arts complex has been in planning stages since 1994. It is only imperative that the City and County act

now because of the state legislative surplus, available only in May and June of 1998. If the sports complex is not approved, Fayetteville and Cumberland County could miss out on up to \$60 million from the state that is, in essence, for the downtown development plan.

The advocacy program also provided insight to the political nature of relationships between the arts and the community. That sports and the arts could be so intricately linked is incredible. But, it is understandable that state representatives need the political weight that the sports complex could provide in the state legislature.

It is also noteworthy that individual support can be a powerful motivator. The fact that signatures on a letter could influence elected representatives was evidenced by City Council members and County Commissioners who attended the advocacy meetings. It was made clear to the advocacy committee that the more important the person behind the signature, the more influential the support letters would be.

Though most of these observations are common sense rules of thumb and taught in numerous arts administration classes, it was enlightening to see them actually at work. It was an invaluable experience to be allowed to be a part of such an advocacy program at the grassroots level.

## RECOMMENDATIONS

The Arts Council of Fayetteville/Cumberland County is an organization with a long history of community support and internal strength when faced with adversity. These character traits notwithstanding the Arts Council does have several areas that could use improvement.

### Board

Most important is board development. As stated earlier, board leadership and ownership are lacking. The intern feels that the idea by the staff for new a new board training process discussed in the board governance section of this paper should be implemented. If the board felt a stronger tie to the organization they might be more willing to participate in activities that greatly affect the overall direction the organization will move. As Thomas Wolf states in ***Managing A Nonprofit Organization***, "the board must decide on directions for the organization and determine what they want to see accomplished" (p 33). With proper training and a higher level of expectation from the board, the Arts Council will be able to become a board driven organization.

Closely tied to board development is the need for a new planning process. Action plans for each fiscal year are currently designed by the president with input from the staff. The board needs to become involved with the planning process. ***Fundamentals of Local Arts Management*** points out that "If the members of board and staff are largely united in their intentions and agree upon organizational priorities, the planning process can confirm this and provide the basis for coherent decisions on programming, marketing,

fundraising, and volunteer recruiting,” (p 30). A more participatory form of organizational planning would lead to a clearly defined sense of mission and direction.

The easiest way for the Arts Council to facilitate this collaboration between board and staff would be to create a board planning committee. This committee would then hold a series of meetings where a plan for the organization would be formulated. Considering board disinterest with planning for 1998-99 a committee of willing volunteers might be difficult to form. However, with encouragement from as many interested parties as possible an effective team could be assembled to plan for the future.

### **Sunday On The Square**

Another area of the Arts Council that should be re-evaluated is Sunday On The Square. For the duration of the internship the future status of Sunday On The Square was up in the air. It was never decided whether the event would be continued in the future, handed off to the Dogwood Festival, replaced by a new free public special event, or simply discontinued. The Arts Council needs to decide what will be done with the event soon. If it is to be continued, planning for next year needs to begin now.

The best way for the Arts Council to reach a decision regarding Sunday On The Square is a frank and candid discussion between the special projects director, the Arts Council president, Sunday On The Square committee co-chairs, and members of the board. This committee should examine the original purpose of Sunday On The Square and evaluate how the purpose has

evolved. Factors to be considered are outlined in ***Managing a Nonprofit Organization***:

- Does the event widen the organization's donor pool?
- Does the event generate good public relations and exposure for the organization?
- Does the event allow the organization to raise additional money from people who are already making contributions (Wolf 203-4)?

The committee should be advised that the life cycle of a typical special event is seven years (Dreeszen 287). Dreeszen and Korza point out that when an event "starts losing energy or no longer attracts the volunteer support it needs to succeed" it is typically time to move on (p 287).

If it is decided that the event will remain a program of the Arts Council steps should be taken by the special projects director to make sure that the event calendar for 1998-99 is scheduled accordingly. To ensure adequate implementation time no other large events should be planned within a three month proximity.

The special projects director should also map out a comprehensive event timeline to guide future Sunday On The Squares. The planning process for the event should be extended over an entire year. This would permit major facets of the festival to be planned well in advance; thus allowing more time to attend to small details when the event was close at hand.



## Marketing

The focus of this internship began on marketing but quickly shifted to program development; mainly Sunday On The Square. Because the Arts Council, like most nonprofits, is a program driven organization this was not a surprise. However, that marketing is not considered a major contributor to program success was enlightening. Instead, program success was measured by the number of people touched and the quality of the experience.

This way of thinking is acceptable for an organization content with where they are. But if the Arts Council wishes to grow in the future a concerted effort should be placed on marketing the Arts Council and its programs to the community. As Dreeszen and Korza point out "Marketing is a means of telling the public who you are, what you do, and how they can be involved" (p 121). If the community was more informed about the programs and services of the Arts Council, their reach and impact would be that much greater.

Because there is no marketing director, the entire staff should be involved with the development and implementation of simple marketing based initiatives. These initiatives do not have to be complicated or time involved to be effective. For example the Arts Council logo should be standardized and conspicuously placed on every printed material produced. Also, all press releases and informative literature about the Arts Council should be produced with consistent fonts and design format. These simple steps would quickly help create a visual organization identity and strengthen the Arts Council's presence in the community.

It is also important that marketing be an area carefully evaluated by the board when planning takes place. ***Market The Arts!*** points out that "Planning in the marketing area organizes your thinking, maximizes the effectiveness of all of your resources, carefully outlines each employee's assignments, and identifies your problem areas and how you will deal with them" (34).

The Arts Council needs to realize that if marketing is involved with organization objectives, resources will not be taken away from existing programs and staff time will not be wasted on programs not central to the organization's mission. Rather, marketing should be viewed as an integral component to program success and as a vehicle by which the Arts Council can effectively reach a much larger audience.

## **IMPACT OF THE INTERN ON THE ORGANIZATION**

The Arts Council was provided with the assistance of the intern for a brief three month period, but much was accomplished. Because of the "hands-on" nature of this internship the intern was very involved with the planning and implementation of a major Arts Council program, Sunday On The Square. Many short and long range effects of the intern on the organization centered on this event.

Because of the lack of prior planning for Sunday On The Square the intern's assistance was of great use. The tasks (outlined earlier) that the intern was responsible for were numerous and quite detail oriented. If the event is continued, the special projects director has decided to implement many of the intern's recommendations, including booking performers and vendors much earlier and once again designating an artist demonstration area. In short, the intern was an integral part of facilitating the 1998 Sunday On The Square and has contributed numerous ideas that will be used in the future.

For the organization as a whole the intern acted as a catalyst for discussion about the future of the Arts Council. The mere presence of an unbiased third party facilitated ideas for future board and program development. Also, the marketing interest of the intern focused staff members on the marketing needs of the organization. Marketing is an area that will be in the 1998-99 Action Plan largely as a result of the intern.

The future of the Arts Council remains to be seen, but the impact of the intern will continue through future special event planning and continued long range and organizational development planning.

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# Budget 1997-98

1997-98  
Revised Budget

## INCOME

### CONTRIBUTIONS

Fund Drive	\$60,000.00
Other	40,000.00
<b>Contributions, Sub-total</b>	<b>\$100,000.00</b>

### GRANTS

Cumberland County	\$250,000.00
Fayetteville	257,500.00
NCAC Administration	10,964.00
NCAC Projects Pool	32,892.00
NCAC Programs/Services	47,864.00
School Systems Allocations	0.00
Other	47,002.00
<b>Grants, Sub-total</b>	<b>\$646,222.00</b>

### EARNED INCOME

Contracted Services	\$33,420.00
Festivals	28,000.00
Exhibits	2,000.00
Media Access Center	1,000.00
Workshop/Classes	1,000.00
Arts Education	30,000.00
Rental	4,000.00
Interest	4,500.00
(Other) Special Event	38,500.00
Other	1,500.00
<b>Earned Income, Sub-total</b>	<b>\$143,920.00</b>

<b>TOTAL REVENUE</b>	<b>\$890,142.00</b>
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**1997-98**  
**Revised Budget**

**EXPENSES****ARTS COUNCIL ADMINISTRATION**

Postage	1,500.00
Printing	3,000.00
Telephone	3,000.00
Travel	3,500.00
Accounting and Legal	2,840.00
Bank Charges - Restricted	125.00
Dues and Subscriptions	4,000.00
Fund Drive	15,000.00
Resource Materials	3,000.00
Office Supplies	5,000.00
Professional Development	2,500.00
<b>Arts Council, Sub-total</b>	<b>\$43,465.00</b>

**ARTS CENTER ADMINISTRATION**

Postage	1,093.00
Printing	2,000.00
Telephone	3,000.00
Facility Insurance	1,075.00
Facility Rent Expenses	0.00
Business and Hospitality	4,500.00
Contracted Services	13,000.00
Equipment	15,000.00
Postage Meter Lease	1,100.00
Loss from theft	0.00
Marketing	0.00
Repairs and Maintenance	3,500.00
Storage Facility Rental	420.00
Building Supplies	2,000.00
Volunteer Coordination	4,000.00
<b>Arts Center, Sub-total</b>	<b>\$50,688.00</b>

**PERSONNEL**

Administrative	68,960.00
Program/Services	157,350.00
Insurance/Taxes	33,600.00
Retirement	3,936.00
<b>Personnel, Sub-total</b>	<b>\$263,846.00</b>

**1997-98**  
**Revised Budget**

**E X P E N S E S**

**PROGRAM/SERVICES EXPENSES**

Festivals	-	15,000.00
Exhibits		10,000.00
Workshops		1,000.00
Publications		5,000.00
Media Access Center		3,000.00
Grants & Advocacy		2,500.00
Regional Artists		1,500.00
Arts Education		7,500.00
Outreach		4,000.00
Special Event(s)		23,944.00
<b>Programs/Services, sub-total</b>		<b>\$73,444.00</b>

**GRANTS AND FEES**

Artist Fees	-	46,500.00
Arts Education Programs		66,200.00
Regional Artists Program		10,000.00
Operating Support		287,000.00
Project Support		42,000.00
Initiatives	-	2,400.00
<b>Grants and Fees, Sub-total</b>		<b>\$454,100.00</b>

Facility improvements	4,100.00
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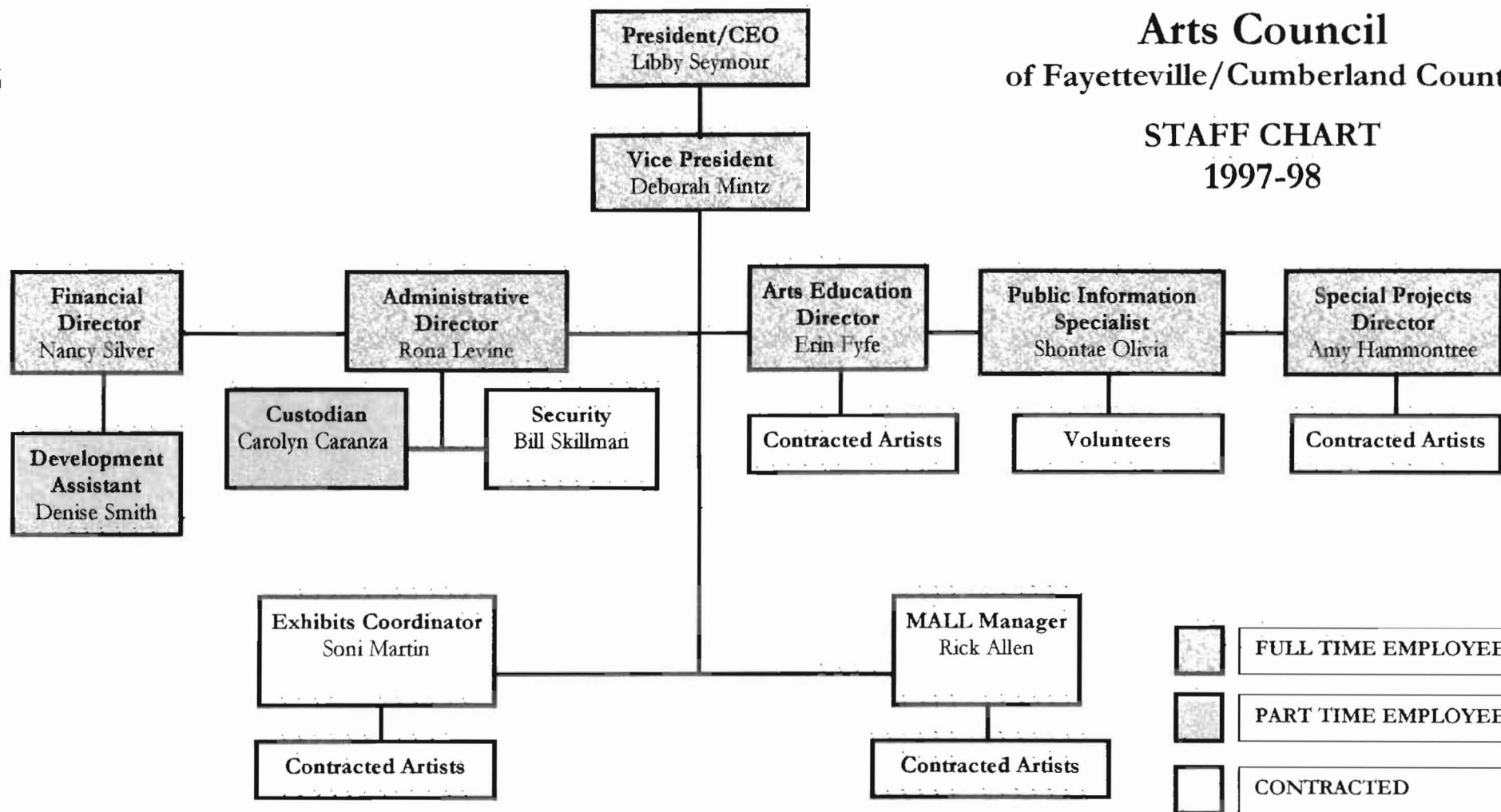
<b>TOTAL EXPENSES</b>	<b>\$889,643.00</b>
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<b>FUND BALANCE/DEFICIT</b>	<b>\$499.00</b>
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# Arts Council of Fayetteville/Cumberland County

## STAFF CHART 1997-98



## Action Plan 1997-98

**Support artists and local arts and cultural agencies by allocating funds and providing administration of the following programs:**

- Operating Support Grants Program totaling \$ 287,000
- Projects Grants Program totaling \$ 42,000
- Regional Artists Grants Program totaling \$ 10,000
- Arts Education Grants Program totaling \$ 66,200
- Artist awards/fees totaling \$ 46,500
- Initiatives Grants totaling \$ 2,400
- Arts Center space grants

**Constitute the Council's Arts Education division as a link between artists, cultural agencies, schools and the community.**

- Encourage the presentation of artists as a tool to enhance learning by administering the Artists In Schools matching grants program.
    - ⇒ Offer a menu of short-term residencies, workshops and school assembly performances for area schools; provide matching funds to make the programs accessible to schools throughout the County.
    - ⇒ Evaluate participating artists and assess artist selection procedure.
-

- Maximize the capacity of community cultural agencies as educational resources by administering the Muse Program – an integrated curriculum partnership project.
  - ⇒ Provide grants of \$1,500 to 15 school/cultural agency/artist partnerships;
  - ⇒ Restructure the Muse orientation process and develop resource materials;
  - ⇒ Improve communication, assessment, and documentation processes;
  - ⇒ Seek new funding sources.
- Promote A+ Schools by continuing to serve as regional liaison and local resource to the A+ Schools project.
- Strengthen Council relationships with Board of Education, Schools administration, faculty and parents to promote the arts as integral to education.
- Provide local, regional, state and national Arts Education leadership.

**Advance the *Urban Arts* program which provides artist residencies and access to the arts for at-risk populations.**

- Continue collaboration with Boys and Girls Club, Cumberland County Mental Health Center, and Fayetteville Metropolitan Housing Authority to provide neighborhood artist residencies in public housing communities.
- Administer an artist residency program for people with disabilities in collaboration with Fayetteville Parks and Recreation and a coalition of area service agencies.
- Research grant sources for expanded program funding.

**Administer the Regional Artists Projects Grant Program in an 11 county region.**

- Provide grantwriting consultation and technical services for artists in the Counties of Bladen, Cumberland, Hoke, Harnett, Lee, Montgomery, Moore, Richmond, Robeson, Sampson, and Scotland.
-

- Develop relationships with Arts Councils and funding sources in the region by utilizing multi-county panelists and application judges.
- Conduct Regional Artists Grants Clinics in Cumberland and Moore counties.

**Conduct a pilot training program for developing exhibition coordinators and provide curation and management of the following Arts Center exhibitions:**

<i>The Writing On The Wall (Fayetteville Art Guild)</i> September 27, 1997	August 22 -
<i>Art and Technology (Fayetteville Museum of Art)</i> November 16, 1997	October 3 -
<i>Craft Show and Sale</i> 1997	December 11 - 13,
<i>Public Hanging</i> 1998	January 23 - February 14,
<i>Hot Flash Photography Competition</i> March 18, 1998	February 27 -
<i>Juried Art</i> 1998	March 27 - May 9,
<i>For the People, By the People</i> 1998	May 29 - June 17,

**Provide arts services that will increase the management effectiveness of local artists and arts agencies.**

- Offer technology training for local artists and arts agency leadership.
  - ⇒ Survey local arts agencies to assess technology training and access needs of agencies.
  - ⇒ Conduct an Artists Town Meeting to identify emerging and developing agencies; assess needs of individual artists; and provide a networking opportunity for artists and arts agency leadership;

⇒ Conduct technology workshops for artists and arts agencies, including: Microsoft Office applications, Adobe PhotoShop and PageMaker, HP scanner software, and basic web design.

- Research the development of an Arts Business Center.
- Manage an Internship training program to cultivate excellence in future arts administrators.
- Restructure an Artist Data Base and develop a “morgue” file system of resume materials as a resource for referrals.
- Develop arts projects proposal guidelines.
- Provide fiscal agent services to qualified developing agencies.

**Operate and maintain affordable access to technology through the Media Access Learning Lab (the MALL).**

- Improve the existing videography suites, photography darkrooms, and computer lab.
  - Expand the MALL by developing an *Open Studio: The Arts Online* Internet access site; network with *Open Studio* sites across the country as part of the National Endowment for the Arts and Benton Foundation initiative.
  - Develop comprehensive access policies and reservation/documentation procedures for users.
  - Contract with a media artist to develop the curriculum and administer a MALL program for teens.
  - Support the development and exhibition of work by Media Artists.
    - ⇒ Develop a media literacy program by coordinating a library of independent film packages and curriculum materials for use by teachers;
    - ⇒ Offer screenings of independent films and videos at The Arts Center;
    - ⇒ Serve as fiscal agent for qualified grant-seeking media artists;
    - ⇒ Provide local, regional, state and national Media Arts leadership.
-

**Provide staff support and administrative management for the following special events:**

<i>BRAVO Network Arts For Change award reception</i> 1997	August 26,
<i>Open Studio: The Arts Online award reception &amp; website premiere</i> October 3, 1997	
<i>1940's USO Gala</i> 1998	February 7,
<i>Sunday On The Square's Saturday On The Green</i> 1998	April 25,
<i>Sunday On The Square</i> 1998	April 26,
<i>Leadership Breakfast</i> 1998	May 14,
<i>Welcome Josefina! An American Girl event</i> 1998	May 15-17,
<i>Silver Anniversary Party and Annual Meeting</i> 1998	June 2,

**Increase opportunities to educate the public about the Arts Council and the arts in Fayetteville and Cumberland County.**

- Identify a new graphic image to represent the Arts Council.
- Increase the number and distribution of press releases, public service announcements and media interviews.
- Publish a monthly calendar of events.
- Publish a quarterly newsletter.
- Establish, maintain, and promote the Arts Council web site.
- Utilize the Arts Council's StarFlash phone system to provide 24 hour access to arts calendar information.
- Increase the number of public appearances at area meetings.
- Develop a promotional video as a public education tool.
- Establish a comprehensive volunteer program.

**Provide management and maintenance of The Arts Center, and preserve the Arts Council's interest in the facility.**

- Manage the installation of a phone system to integrate with the electrical security and emergency systems of The Arts Center.
  - Coordinate with the City of Fayetteville the improvements to the Arts Center's heating, air and electrical systems.
  - Supervise Arts Center access improvements, including: the renovation of the fixed interior window, installation of glass in the East Gallery door, expansion of the MALL studios and improved workstations.
  - Establish and maintain a comprehensive inventory of Arts Center equipment and furnishings.
  - Improve guidelines and policies for access, security and maintenance.
-

**Advocate the arts by serving as liaison and/or providing resource leadership for the following:**

- Fayetteville Partnership - *A Complete Fayetteville, Once And For All* community planning
- Cumberland County Schools - arts education advocacy
- Chamber of Commerce - *Leadership Fayetteville* (Culture component)
- Fayetteville Area Convention and Visitors Bureau - arts calendar information
- Governor's Summit On Voluntarism - Cumberland County Delegation
- Arts NC - Board of Trustees
- NC Volunteer Lawyers for the Arts - Board of Trustees
- Americans For The Arts - Community Development Institute
- Local, state and federal governments and associated agencies

**Address the financial needs and requirements of the Arts Council and the cultural community by expanding the contributor base through the Arts Fund Drive and Workplace Giving Campaigns.**

**Conduct an internal review of the Arts Council's policies and procedures, goals and objectives.**

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### 1998 Sunday On The Square Community Performers

Name	Address	Telephone	Perf. Area
<b>82nd Chorus</b>	XVII Airborne Corps Public Affairs Office Fort Bragg, NC 28307-5000	396-5401	City Stage
<b>Cape Fear Regional Band</b> Jim Crayton	688 Blawell Circle	483-4097	Community Stage
<b>Dan Amendola</b>	2217 Dockvail Dr. Fayetteville, NC 28306	487-1777	Arts Center Stage
<b>WKML Jr. Boot Scooters</b> Charlie Rogers	1729-B Metro Medical Dr.	485-7101	WKML Country Stage
<b>WKML Boot Scooters</b>	6932 Callahan Circle Fayetteville, NC 28303	867-6078	WKML Country Stage
<b>Jan Kernan</b>	3208 Brechin Fayetteville, NC 28303	487-1777	Arts Center Stage
<b>Heather &amp; Thistle Highland Dancers/</b> Haney McLaughlin	231 Waxhaw Dr. Fayetteville, NC 28314	487-5442	Arts Center Stage
<b>Kim Benton School of Dance</b> Kim Benton	5105 Spruce Dr. Fayetteville, NC 28304	434-4146	Markethouse Steps
<b>Lana's School of Dance</b>	724-1 N. Reilly Rd. Fayetteville, NC 28303	864-7026	Markethouse Steps
<b>Maharlika Dance Troupe</b> Gloria Canonizado	517 E. 14th St. Lumberton, NC 28358	739-4883	Arts Center Stage
<b>Oasis Dance Troupe</b>	P.O. Box 48707	486-1541	Arts Center Stage

Agnes Wanmann	Cumberland, NC 28331		
<b>Young Star Productions</b> Pat Frazee	5610 Birch Rd. Fayetteville, NC 28304	425-9558	Arts Center Stage
<b>Fort Bragg Stars &amp; Stripes</b> Singers/Ruth G. Suehr	508 York Rd.	867-4856	Arts Center Stage
<b>Dogwood Squares</b> <b>Squaredancers/Rose Rackley</b>	6075 Charles Ave. Fayetteville, NC 28311	488-6005	WKML Country Stage
<b>Wild Mustang Dancers</b> Teresa Atkinson	5308 Brauer Trail Hope Mills, NC 28348	423-8571	WKML Country Stage
Jan Petty	3603 Cranbrook Fayetteville, NC 28301	435-9346	Spotlight Café
Charlie Hester	6583 Cedar Oaks Cir. Hope Mills, NC 28348	423-5833	Markethouse Steps
<b>Faith Garden Singers</b> Angela Lipsey	P.O. Box 1114 Rockingham, NC 28380	652-4989	Ray Ave. Stage
<b>71st Step Team</b> Shirley Warden	1905 #B Tryon Dr. Fayetteville, NC 28304	822-0401	Markethouse Steps
Antoine Onley	711 Hedgelawn Way Fayetteville, NC 28311	482-0713	Arts Center Stage
<b>Cross Creek Pipes &amp; Drums</b> Mr. Priest	634 Georgetown Cir. Fayetteville, NC 28314	867-0467	Anderson St.
<b>Ft. Bragg Jazz Big Band</b> Sgt. Holmes	XVII Airborne Corps Public Affairs Office	396-5122	City Stage

Fort Bragg, NC 28307-5000

**Ramsey Street School**

117 Quincy St.  
Fayetteville, NC 28301

437-5829

Anderson St.

Victory Five  
**Joe Waters**

4017 Abaseo St.  
Fayetteville, NC 28301

323-9254

Ray Ave. Stage

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<b>Income</b>	1996	1997		1998
Sponsorships - Major	23,950.00	20,000.00		15,000.00
Sponsorships - Small		250.00		
Program Sponsorships	6,425.00	11,050.00		
Sand Castle Corporate 10@250				2,000.00
Sand Castle Area 2 @ 3500				7,000.00
Sand Castle Clinic 1@ 1,000				-
Kids Area Sponsor				250.00
Craft Vendors @ \$60/135	5,215.00	5,788.08	77-9	6,000.00
Food Vendors @\$375	7,125.00	7,255.00		8,000.00
Coke—public	5,640.75	726.85		4,500.00
Coke and Ice Sales—Vendors	-	-		
T-shirts	934.00			500.00
Jazz Cafe				
Caricatures				
Face Painting	580.00	202.00		500.00
Golf (See Separate Budget)		200.00		canceled
<b>Total Income</b>	<b>49,869.75</b>	<b>45,471.93</b>		<b>43,750.00</b>
<b>Expenses</b>				
Artist Fees	10,622.00	10,017.00		13,000.00
Misc Sand Castle Supplies				200.00
Hotels for artists	50.00	53.41		450.00
Craft Awards (\$100,\$75,\$50)	225.00	in artist fees		225.00
T-shirts 500@\$5				2,600.00
Program				
Layout/design		1,060.00		
Printing		1,611.00		
Map		119.00		
Printing	1,838.21			
Vendor Apps		291.35		250.00
Sponsor Apps		69.13		-
Posters				60.00
VIP passes		71.56		15.00
Paper supplies				100.00
Misc		68.40		100.00
City Map		54.02		10.00
Advertising/PR				
Buttons		178.48		250.00
Banners	-	-		65.00
Coke Neck Rings				-
Misc.				
Decorate/Festivity				1,850.00
Balloons				250.00
Misc paint etc				50.00
Volunteer/Hospitality Services	150.00	320.55		180.00
T-shirts	1,917.00	(110) 355.00		
Golf - see separate budget		576.92		

Licenses @ \$10	900.00	970.00		<b>1,200.00</b>
Postage	585.95	769.54		<b>300.00</b>
Vendor Apps		32.89		<b>300.00</b>
Vendor Packets				<b>80.00</b>
Volunteer Tys				<b>50.00</b>
Press Releases		240.50		<b>250.00</b>
Misc		192.98		<b>95.00</b>
Insurance	75.00	75.00		<b>75.00</b>
Supplies/Equipment	1,957.81			
Stages	1,205.00	500.00		<b>200.00</b>
Portapotties	225.00	238.50		<b>275.00</b>
Canopies/tents		705.00		<b>635.00</b>
Face Paining Supplies				<b>100.00</b>
Kids Area				<b>250.00</b>
Contract Labor-electricians	360.00	360.00		<b>400.00</b>
Committee		55.99		<b>100.00</b>
Misc.	745.00	192.98		<b>100.00</b>
Travel	714.17	248.48		<b>100.00</b>
<b>Total Expenses</b>	<b>20,110.97</b>	<b>19,072.68</b>		<b>24,165.00</b>
<b>Total Net Income</b>	<b>29,758.78</b>	<b>26,399.25</b>		<b>19,585.00</b>

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**1998 Sunday On The Square Professional Performers**

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<b>NAME</b>	<b>ADDRESS</b>	<b>TELEPHONE</b>
<b>Molasses Creek</b> Bluegrass/Folk	P.O. Box 596 Ocracoke Island, NC 27960	919/028-4280
<b>Rockwell Church</b> Acoustic Rock	Akasha Artists Management 119-B 30th Ave. South Nashville, TN 37212	800/476-0441
<b>The Dowden Sisters</b> Folk	P.O. Box 2057 Mt. View, AK 72560	870/269-2969
<b>Kier Irmiter</b> Musc Impressions	Circle Management P.O. Box 18839 Asheville, NC 28814	704/645-6809
<b>The Tred</b> Rock	806 B Holiday Dr. Greensboro, NC 27403	910/272-6676
<b>The Parsons</b> Folk	Route 7 Box 190 Fayetteville, NC 28306	910/483-2669
<b>Malachi Sharpe</b> Jazz	7300 Hyannis Dr. Fayetteville, NC 28304	910/425-2271
<b>Frank Hardwick</b> Jazz	3218 Pelligrini Ave. Hope Mills, NC 424-0772	910-424-0772
<b>Jef and Ken</b> Mime/Jugglers	800 Stony Hill Rd. Chapel Hill, NC 27516	919/967-9023
<b>Frank Byrne</b> Clown	RR 30 Box 159-A Fayetteville, NC 28306	910-486-0900

**Todd Sutton**  
Sound

3901 Battleground Ave. #99  
Greensboro, NC 27410

910-288-9121

**Pyrotecnico**

P.O. Box 149  
New Castle, PA 16103

724/652-9555

**Sand-Tastic**  
Mark Mason

509 Sapphire Dr.  
Sarasota, FL 34234-2767

941/359-2726

<b>1998 Sunday On The Square Demonstrating Artists</b>		
<b>Discipline</b>	<b>Artist</b>	<b>Telephone</b>
Painting	Rani Crowe	482-4279
Basket Weaving	Grace Musungu	437-0220
Caracaturist	Bruce Stevenson	919/872-3609
Lapidary/Jewelry Making	Beth Johnson	425-5238
Painting	Annette McGrath	867-1839
Pastels/Sculpture	Lois & Tom Moore	484-0368
Pottery/Raku	Greg Hathaway	484-4992
Silhouettes	Eleanor Howell	822-0147
Stained Glass	Dot Cramarti	868-1206
Weaving	Nancy Doty	485-6615
Wood	Mary Hicks	488-1294
Wood	Mark Doty	485-6615
Gold Jewelry	Noel Banks	695-7834



# By-laws

*of the Arts Council of Fayetteville/Cumberland County, Inc.*

*adopted 8/22/74*

*amended 9/19/96*

## ARTICLE 1

### PURPOSES

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**Section 1. General:** The corporation shall have as its purpose: To sponsor and encourage cultural and educational activities in Fayetteville, North Carolina, and its surrounding areas. The Council may sponsor cooperative planning, research, fund raising and public education programs, administer property, and undertake such other services and programs deemed necessary to encourage participation and appreciation of the arts by all citizens of the area.

## ARTICLE II

### MEMBERSHIP AND MEETINGS OF MEMBERS

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**Section 1. Qualifications:** An organization interested in or associated with artistic activities in Fayetteville, North Carolina, and its surrounding areas shall be eligible for membership. Applications for membership must be approved by the Council Board of Trustees.

**Section 2. Attendance:** The president of each member organization shall be the delegate or may appoint an alternate to serve in his/her place to attend and vote at meetings of members. It is the responsibility of the president, or alternate, to keep his/her organization informed of Arts Council business.

**Section 3. Annual meeting:** An annual meeting of the members shall be held in May of each year to elect the Board of Trustees and to transact such other business as may be necessary, and such meeting shall be held on the third Tuesday of May, unless some other date is specified by the Chairperson. The Secretary of the Council shall cause written notice to be sent to all members of the time and place of meeting at least five (5) days prior thereto. The notice of the meeting need not specifically state the business to be transacted at the meeting.

**Section 4. Special Meetings:** Special meetings of the members may be called at any time by the Chairperson, Secretary, or Board of Trustees of the Council, or upon the written request of not fewer than three members. The notice of a special meeting

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need not specifically state the business to be transacted thereat unless the By-laws require otherwise.

**Section 5. Quorum:** Eight (8) member organizations shall constitute a quorum at any meeting of the members duly represented by persons entitled to vote on behalf of such members. Meetings of the members at which a quorum is present may continue to do business until adjournment, notwithstanding the withdrawal of enough members to leave less than a quorum.

**Section 6. Voting:** Each member shall be entitled to one vote on each matter submitted to a vote of members. Except in the election of Trustees, the vote of a majority of the members voting on any matter at a meeting of the members at which a quorum is present shall be the act of the members on that matter unless the vote of a greater number is otherwise required in these By-laws, or by law. In the election of Trustees, those receiving the greatest number of votes shall be deemed elected even though not receiving a majority. Cumulative voting shall not be permitted. Voting by proxy shall not be permitted.

**Section 7. Conduct Of Meeting:** The Chairperson, or in his/her absence the Vice-Chairperson of the Council shall act as Chair of the meetings of the members, and the Secretary of the Council shall act as the Secretary.

**Section 8. Advice To Board:** The members may adopt resolutions to advise the Board of Trustees of its recommendations.

**Section 9. Rights:** Every member shall have the right to participate in all Council activities except that any organization member which does not have a tax exempt status shall be required to reimburse the Council for any service rendered especially for it.

**Section 10. Resignation Or Removal:** Any member may withdraw from the Council at the close of any fiscal year of the Council, provided that written notice of such intention to withdraw shall be furnished to the Board of Trustees at least sixty (60) days prior to the close of such fiscal year. The members at the annual meeting of members, or at a special meeting of members, may expel a member, but no action shall be taken to expel a member unless the notice at which such action is taken shall have specified that such expulsion would be considered at the meeting.

### ARTICLE III

#### BOARD OF TRUSTEES

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**Section 1. General Powers:** The business and affairs of the Council shall be managed

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by the Board of Trustees. The Board of Trustees shall have all of the usual powers of Trustees of a business corporation and the immediate government and direction of the affairs of the corporation. They shall make all rules and regulations which they deem necessary or proper for the government of the corporation, and for the due and orderly conduct of its affairs and the management of its property, not inconsistent with the Charter and of the corporation and these By-laws.

**Section 2. Number And Composition Of Board:** The Board of Trustees shall consist of not fewer than twelve (12) and no more than twenty (20) at-large Trustees.

**Section 3. Term Of Trustees:** Except as hereinafter provided, the term of each at-large Trustee shall be three (3) years and until his/her successor shall be elected and qualified. No person shall hold the office of a (Director) Trustee for more than six (6) successive years, except where the Trustee has filled a vacancy as provided in Section 5 of this Article. In order to establish a rotation system whereby only one-third will be elected each year to serve terms of three (3) years, at the first annual meeting of the members the Trustees shall be divided into three classes of one-third each, one class to serve terms of one year, one class to serve terms of two years, and the third class to serve terms of three years; and at each successive annual meeting, Trustees will be elected to fill the seats of those Trustees whose terms are expiring as of that year.

**Section 4. Removal:** The Trustees may be removed from office by the vote of the members. Provided, however, that Trustees shall not be removed unless the notice of meeting shall have specifically stated that the removal of Trustees would be considered at the meeting. Unless the entire Board is removed, an individual (Director) Trustee shall not be removed if at least twenty percent of the votes cast shall oppose his/her removal. If the Trustees are properly removed at any meeting, new Trustees may be elected at the same meeting to fill the unexpired term of the Trustee so removed.

**Section 5. Vacancies:** A vacancy occurring on the Board of Trustees may be filled by the remaining Trustees; but a vacancy created by an increase in the authorized number of Trustees may be filled only by election of the members. A Trustee elected to fill a vacancy shall be elected to serve for the unexpired portion of the departing member's term, and may be elected to serve additional terms as provided in Section 3 of this Article, except that no person shall serve more than seven (7) consecutive years.

**Section 6. Resignation:** A Board member shall be deemed to have resigned when that Board member does not attend three (3) regularly scheduled consecutive meetings without notifying the Chairperson or President in advance of the meeting and presenting some justifiable reason or excuse for missing those meetings. That position may immediately be filled for the unexpired term as provided in Section 5 of this

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Article. This Section shall not apply to ex-officio members.

#### ARTICLE IV

##### MEETINGS OF BOARD OF TRUSTEES

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**Section 1. Regular Meetings:** The Board of Trustees shall have regular meetings during the year as it from time to time determines. The Board of Trustees may prescribe by resolution the time and place for the regular meetings of the Board of Trustees, or in the absence of such provision, the regular meetings will be held at the time and place set forth in the notice of meetings. The Board of Trustees will meet within one month after the Annual Meeting to elect officers for the coming year.

**Section 2. Special Meetings:** Special meetings of the Board of Trustees may be called by or at the request of the Chairperson, Secretary, or by any five Trustees.

**Section 3. Notice of Meetings:** At least five (5) days written notice specifying the time and place of the meeting of the Board of Trustees shall be given to the members. The notice of meeting need not set forth the purpose of the meeting except as otherwise provided in these By-laws.

**Section 4. Quorum:** Nine (9) members of the Board of Trustees shall constitute a quorum.

#### ARTICLE V

##### OFFICERS

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**Section 1. Number:** The officers of the Council shall consist of a Chairperson, Chairperson-Elect, Vice-Chairpersons, as determined by the Board of Trustees to be necessary, a Secretary, and a Treasurer.

**Section 2. Election:** The officers shall be elected by the Board of Trustees at the meeting of the Board of Trustees following the annual meeting of members. The officers so elected shall be chosen from the then members of the Board of Trustees. The person receiving the highest number of votes for each office shall be deemed to have been elected. Upon the demand of any Trustee, election of officers shall be by ballot. A vacancy in office may be filled by the Board of Trustees at any regular or special meeting of the Board of Trustees.

**Section 3. Term:** The term of each officer shall be for one year. An officer shall not serve more than three successive terms in the same office.

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**Section 4. Removal:** Any officer may be removed by the Trustees at any meeting of the Board of Trustees, provided that notice of the meeting thereof shall specify that removal of an officer shall be considered at the meeting.

**Section 5. Duties:** The duties of the officers shall be such as usually pertain to their respective offices, or are prescribed and assigned to them respectively by the Council Board of Trustees.

**Section 6. Other Officers:** The Board of Trustees shall have the power to appoint such subordinate officers, employees or agents, as may be necessary in their judgment for their conduct of the business of the corporation, and designate their title and compensation, if any. To this end, the Council Board of Trustees may engage an administrator who shall formulate and carry out business policies submitted to him/her by the Board. The administrator shall have the authority to execute in the name of the corporation all contracts approved by the Board or Executive Committee and all other contracts necessary in the ordinary course of operation of Arts Council business to carry out the policies of the Board except: construction contracts; purchases of over \$5,000; and leases on facilities owned or operated by the corporation.

**Section 7. Responsibilities:** The officers and members of the Board of Trustees of the Council shall use their best efforts to carry out in good faith the purpose and exercise the powers expressed in the Charter of the Council in such manner as to further the aims of the arts for the benefit of all citizens in Fayetteville, North Carolina and its metropolitan area.

## ARTICLE VI

### COMMITTEES

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**Section 1. Executive Committee:** An executive committee of five (5) or more members shall be appointed by the Chairperson from the Officers or Trustees of the Council to hold office until their successors are duly elected. The Chairperson shall serve as Chair of the Executive Committee. The Executive Committee shall have and exercise in the intervals between meetings of the Board of Trustees all of the powers of the Board as may be specified from time to time by vote of the Trustees provided however the Board shall not have power to delegate to the Executive Committee authority to do the following: to spend more than \$10,000; to sign a note or endorse a bond; to sell assets of the corporation except in the ordinary course of business in the maintenance and improvement of furnishings and equipment; to fire the President. Three (3) members of the Executive Committee shall constitute a quorum. The Executive Committee shall meet at the call of its Chair. All actions of the Executive

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Committee shall be subject to review by the Board of Trustees.

**Section 2. Leadership Development Committee:** Following the annual meeting of members and the election of officers by the new Board of Trustees, the Chairperson shall appoint a Leadership Development Committee, with the approval of the Board of Trustees, to serve for a term of one year. As soon as practicable following its appointment, the Leadership Development Committee shall begin work to develop a slate of candidates for the following year, as well as recommend suggestions for Board committee leadership. The Leadership Development Committee shall also recommend to the Board candidates to fill any vacancies that might occur in the Board of Trustees or officers during the year.

**Section 3. Other Committees:** The Chairperson may appoint, with the approval of Board, such other standing or special committees as may be required from time to time to assist the Chairperson and the Board. The Board may, by resolution, establish certain committees as standing committees.

**Section 4. Term of Committees:** All committee appointments shall terminate upon the election of new officers at the Board of Trustees meeting following the annual meeting of members.

**Section 5. Quorum:** A majority of the members of each committee shall constitute a quorum necessary to transact the business of the committee.

## ARTICLE VII

### REPORTS

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**Section 1. Fiscal Year:** The Fiscal Year shall begin on the first of July and end on the thirtieth of June.

**Section 2. Audit:** The accounts of the Treasurer shall be audited by a Certified Public Accountant appointed by the Trustees at the end of each fiscal year, and at such other times as are deemed by the Trustees to be expedient.

**Section 3. Financial Reports:** A financial report, based on such audit, shall be made to the Council Board of Trustees by the Treasurer at least once annually and transmitted by the Secretary to the members of the Board. Additional financial reports shall be made available to the members of the Board in such form and at such times as may be requested.

**Section 4. Annual Report:** The Chairperson or President shall present an annual

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report to the Council Board of Trustees and to the members, reviewing this year ended and making such forecast for the year approaching as may be reasonable.

#### **ARTICLE VIII**

##### **NON-DISCRIMINATION**

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Activities of the Council shall be free from discrimination on the basis of race, color, national origin, sex, religion, age, and physical or mental disability, ensuring free and open participation of all persons.

#### **ARTICLE IX**

##### **PROCEDURE**

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**Section 1. Amendment:** These By-laws and the Articles of Incorporation may be amended by two-thirds vote at any meeting of the Board of Trustees, but no amendment shall be in order at any meeting unless not less than thirty (30) days previous notice of the nature of the proposed amendment shall have been given by mail to all Trustees.

By-laws previously amended 2/14/78, 9/5/79, 7/14/81, 5/7/85, 10/15/85, 11/18/86, 3/7/88, 3/9/93.

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## VITA

Shannon Stover received her Bachelor of Arts in Interdisciplinary Studies with a focus on arts management from the University of North Carolina at Chapel Hill and will receive her Master of Arts in Arts Administration in May of 1998 from the University of New Orleans. She has worked with numerous arts organizations including the Flat Rock Playhouse, Playmakers Repertory Company, the special events section of the Parks and Recreation Department of Chapel Hill, Kenner Little Theatre, Southern Repertory Theatre, the Arts Council of New Orleans, the Arts Council of Fayetteville/Cumberland County, and the drama and communications department of the University of New Orleans.




**EXAMINATION AND THESIS REPORT**

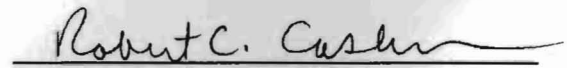
**Candidate:** Shannon Page Stover

**Major Field:** Arts Administration

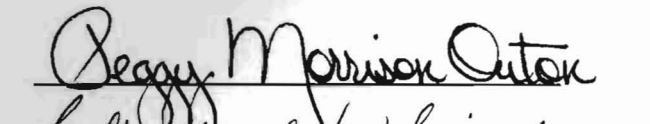
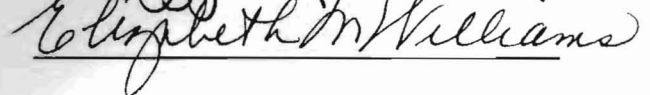
**Title of Thesis:** THE UMBRELLA ARTS ORGANIZATION: AN ANALYSIS OF HOW  
THE ARTS COUNCIL OF FAYETTEVILLE/CUMBERLAND COUNTY  
MANAGES AND MARKETS ITSELF

**Approved:**

  
Major Professor & Chairman

  
Dean of the Graduate School

**EXAMINING COMMITTEE:**

**Date of Examination:**

May 5, 1998