

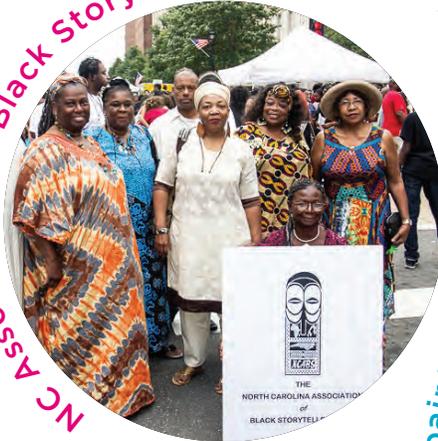


# CREATIVE LIFE

RALEIGH ARTS PLAN



The Justice Theater Project



NC Association of Black Storytellers



Block Art Gallery at the Raleigh Municipal Building



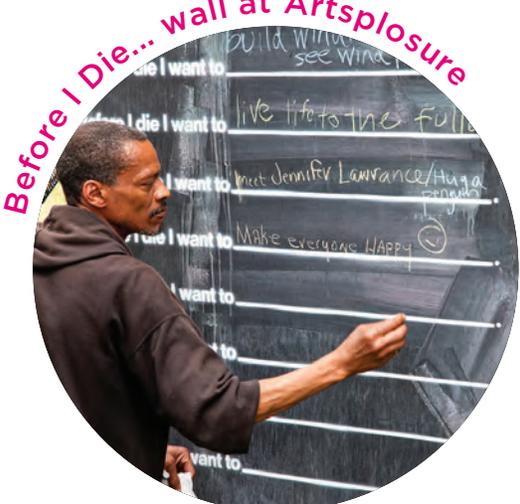
El Pueblo's La Fiesta del Pueblo



David Eichenberger paints a mural celebrating NC Museum of Art's M.C. Escher exhibit



Kids' mosaic at Artsplasure



Before I Die... wall at Artsplasure



Raleigh Ringers



NC State University Theatre



North Raleigh Arts & Creative Theatre



NC Opera, Madama Butterfly



Marbles Kids Museum



NC Master Chorale at IBMA



Pullen Arts Center's ArtFun Camp



Anna Podris at Artspace



Carolina Ballet, Nutcracker



PineCone bluegrass fiddle camp students



African American Cultural Celebration at NC Museum of History



Indian booth at International Festival of Raleigh



NC Symphony



Sertoma Arts Center artist



Raleigh Dance Theatre



Street painting at SPARKcon

# CREATIVE LIFE

# RALEIGH ARTS PLAN

Final Report June 2016

## TABLE OF CONTENTS

<b>Welcome</b>	<b>2</b>
<b>Introduction</b>	<b>4</b>
<b>Executive Summary</b>	<b>6</b>
<b>Community Engagement Summary</b>	<b>10</b>
<b>Raleigh's Creative Life Vision and Plan</b>	<b>16</b>
Goal 1. Promote an Active Arts and Culture Life Throughout the Community	20
Goal 2. Expand Youth Arts Participation	22
Goal 3. Ensure Equity, Access and Inclusion in All Cultural Programming	24
Goal 4. Support the Work of Raleigh's Artists and Arts and Cultural Organizations	26
Goal 5. Enhance the Vitality of Raleigh's Neighborhoods and Districts Through Thoughtful Placemaking	28
Goal 6. Enhance Arts Leadership and Governance	32
Goal 7. Strengthen Marketing, Promotion and Valuing of the Arts	34
Goal 8. Create a System of Sustainable Arts Funding	36
<b>City of Raleigh Support for the Arts</b>	<b>38</b>
Economic Impact	42
<b>Community Engagement Research and Findings</b>	<b>44</b>
Community Engagement Findings	46
Raleigh's Market for the Arts	50
Raleigh's Cultural Assets	54
Locating Assets and Audiences	66
<b>Implementation Summary and Grid</b>	<b>70</b>
<b>Creative Life Team</b>	<b>78</b>



Mayor Nancy McFarlane

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## WELCOME

### **Nancy McFarlane, Mayor City of Raleigh**

During my time as a Raleigh City Councilmember and Mayor, I have had the privilege of witnessing and being a part of the incredible growth and development in Raleigh that has helped us strengthen our reputation as one of the best places to live, learn, work and play in the country. A part of our success is directly attributable to the many creative individuals in Raleigh who represent a broad spectrum of the arts including the visual and culinary arts, music, film, and architectural and landscape design. A leading voice and contributor to the diversity, vitality and innovation in Raleigh, the arts community has long been a vibrant thread in the community fabric.

Creative Life defines a 10-year master plan and vision that helps connect the Raleigh community through arts and culture, where every person is empowered to lead the creative life they envision and where the arts are a part of everyday life. I have often voiced my hope that Raleigh establishes itself as the Southern Capital of Arts and Culture, and this plan brings the city one step closer to realizing that goal.

Arts and culture add to the creative nature and character of our city, but they are also key economic drivers that contribute to Raleigh's economic strength and overall high quality of life. Creative industries fueled by the arts community



Memorial Auditorium, Duke Energy Center for the Performing Arts

help drive entrepreneurship and small business that are at the core of Raleigh's business community. Raleigh's success relies upon the diversity of thought and ideas that the arts community nurtures and supports.

Creative Life is the culmination of years of hard work and dedication of many on City staff and in the broader Raleigh community. I want to recognize the enormous contributions of the many voices that helped produce Creative Life. This was a comprehensive, inclusive and collaborative planning process to develop community-based strategies that will support and strengthen the arts in Raleigh for years to come.

As we look to the future, I challenge everyone to think about what we as individuals and together as a community can contribute and share to foster a vibrant arts and culture landscape in Raleigh. We have worked together to develop a plan and now we must work together to implement the Creative Life strategies and recommendations.

The people of Raleigh continue to amaze me in their support and enthusiasm for the arts, culture, diversity and innovation in our community. I cannot wait to see what we accomplish together as we embark on the Creative Life journey.



Drum circle at SPARKcon

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## INTRODUCTION

### **Gerald D. Bolas, Executive Director Office of Raleigh Arts**

Developing the Creative Life vision has been a journey of discovery. Citizens and visitors, invited to describe Raleigh’s character and culture, have in the process revealed the personality and values of our vibrant community.

The portrait of Raleigh’s culture that emerges draws a strongly felt sense that we enjoy big-city amenities in a community with small-town feel. We are proud of our Raleigh-nurtured and Raleigh-based artists who travel the world and demonstrate how our cultural ecosystem supports them. Likewise, we value the relative ease of access to great artists and works of art that visit Raleigh from around the globe.

Further, there is consensus that opportunities to participate in civic, social and creative life in Raleigh abound—obstacles to participation are fewer or lower than most other communities endowed with Raleigh’s exceptional quality of life. The strength of our community theatre scene is often offered as an example of the comparative ease of access to opportunity for beginners and amateurs of all ages to develop their craft in league with professionals.

Each of us, each of our neighborhoods and each of our personal networks is a potential node on Raleigh’s communal network of creativity. At any given time, some nodes are generating arts—making meaning in literary, musical, theatrical, physical, digital or other media. Others are consuming arts in theatres and museums, in churches and on streets, through screens and earbuds. Many work both sides of the transaction, choosing at times to express, at other times to seek, creative experience.

The theory of Six Degrees of Separation (set forth by Frigyes Karinthy in the late 1920s) argues that every human is accessible to another by no more than six steps. For most in our arts community, the beginning artist is no further from the master artist in town to perform for the weekend than six handshakes or community intersections.



Ceramics demonstration at Sertoma Arts Center

## Raleigh's Creative Life Vision

*Raleigh is a community connected through arts and culture, where every person is empowered to lead the creative life they envision.*

The Creative Life vision developed as part of the planning process asserts that there are often fewer steps between beginners, amateurs and professional artists, between potential teachers and eager students, between arts appreciators, performers and creators in Raleigh. Creative Life commits to decreasing the number of steps between each of them by extending the arts throughout the City while connecting already well-established nodes of arts and culture.

Creative Life strategies are opportunistic and will go anywhere—storefronts and strip malls, parking decks and community centers, streets and parks—to grow the creative network. Its structure is non-hierarchical: locally-sourced artists are as important for a healthy arts ecosystem as globally-sourced artists, so it doesn't matter from which direction the connection strategy is initiated. While money—budgets and admissions, subsidies and philanthropy—is essential to ignite the benefits of the arts, including their economic impact, Creative Life strategies also address the opportunities of the sharing economy to redistribute excess capacities—facilities, materials, and importantly, artistic resources—to enable every person in a connected Raleigh to experience and, if desired, share a creative life.

# Executive Summary

which stood here.  
Dr. W. F. Bason. Haw  
River. first president.





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## RALEIGH ARTS PLAN

Raleigh has come together to develop a vision and ten-year blueprint for its cultural future. The Creative Life vision—a description of what success will look like—is the result of a yearlong process of community dialogue, research and refinement, involving more than 4,000 citizens from throughout the city's many communities. It reflects the unique character, heritage and aspirations of Raleigh, in all its diversity:

***Raleigh is a community connected through arts and culture, where every person is empowered to lead the creative life they envision.***

This vision is highly inclusive and distinguishes Raleigh from nearly all other cities. It is rare for a community to focus so directly on the cultural interests of all citizens. It also suggests that the overarching purpose of the City of Raleigh is to help assure a fulfilled life for every citizen and calls on the City to encourage cooperation among all City departments to include arts, culture and creativity as essential strategies for assuring fulfilled lives for all.

The City of Raleigh's leadership in the arts extends back at least to the 1930s, when at the invitation of the Raleigh Little Theatre, it partnered with the Federal Works Progress Administration and the community to build the theatre. The City has continued its lead role in cultural development since that time, including founding the Pullen and Sertoma Arts Centers in the 1960s and 1970s, establishing the Arts Commission in 1977, creating the Arts Grants program in 1989, and opening Meymandi Hall, Fletcher Opera Theater and the Kennedy Theatre flanking Memorial Auditorium in 2000 to realize the dream of a performing arts center. Subsequent development of the Raleigh Convention Center, City Plaza and Red Hat Amphitheater has shaped an event campus that now hosts cultural events and festivals that collectively contribute an estimated \$150 million to Raleigh's economy each year. Three City plans precede and inform the Raleigh Arts Plan: the 2030 Comprehensive Plan; the Parks, Recreation and Cultural Resources System Plan; and the City of Raleigh Strategic Plan.

## CREATIVE LIFE

### Community Engagement and Research

Raleigh is the state capital and home to a vibrant community of nonprofit arts and cultural organizations, including Raleigh Arts Partners that receive grant funding from the City, major statewide cultural institutions, and many other organizations, some of which are also supported by the City. There is also a robust and growing community of individual artists, creative professionals, entrepreneurs and arts business owners who contribute collectively to Raleigh's vitality. A cultural asset inventory shows that Raleigh is a city with an extensive and varied collection of resources: many arts organizations and venues, an above average creative sector of the economy and a robust collection of municipal assets—cultural facilities, community and arts centers, public art and the Municipal Art Collection. While there are no nationally established standards for, say, the number of museums or theatre companies a city should have, even in the absence of such guidelines, it is manifest that Raleigh has a number of assets. Raleigh is faced with the opportunity to leverage its existing resources to advance the community's Creative Life vision. However, there are needs and gaps in Raleigh's inventory. The findings list needs for a variety of additional venues and spaces. The public art program has set goals for expansion to new areas of the city. Also, some cultural leaders commented on the relative absence of organizations rooted in communities of color. Culturally specific programming appears to be provided primarily through festivals and smaller or unincorporated organizations. Achieving greater cultural equity will likely require efforts to strengthen and grow organizations of color and culturally-specific programming.

Raleigh is also faced with a geographic challenge: its cultural facilities, organizations and programs are concentrated in and near downtown. Yet, the arts demand, which is significantly above the national average, is broadly dispersed throughout the entire city and region. Moreover, citizens clearly described the challenges they face with traffic, location and other practical barriers to pursuing their own creative interests, as well as providing them for their children. People recognize and enjoy the cultural center represented by downtown's facilities and programs. Still, to fulfill their Creative Life vision of art everywhere and for everyone, the issue of where cultural assets are located must be addressed.

The community engagement to develop the Raleigh Arts Plan was a sustained dialogue among citizens around three questions:

1. **What do you value about Raleigh's cultural life?**
2. **What would you like to see Raleigh cultural life become?**
3. **How can we get there?**

The community provided a great range of responses to these questions with many consistent messages throughout the process. The following summary statements directly informed the Creative Life vision and plan goals (see Community Engagement Findings for more detail):

### Top Community Findings

*Arts and culture should be present in every neighborhood and can provide opportunities to connect and collaborate across neighborhood boundaries.*

*Raleigh's children and youth have high rates of arts participation and the community seeks even greater access for them.*

*Raleigh should serve and reflect the cultural interests of all its citizens and should become known for its open and inclusive access to arts and culture—physical, cultural and generational.*

*The City should prioritize support for Raleigh's artists and arts organizations and encourage business partnerships and relationships on their behalf.*

*The community wants more public art and art integrated into daily life.*

*Raleigh needs a range of additional spaces and places for artists to collaborate, perform, rehearse and innovate.*

*The arts should become more well-connected to innovators in other sectors.*

*People want ready access to information on arts and cultural activities they desire, and can be encouraged to explore and experiment with new opportunities.*

*The community strongly supports the continuation and expansion of City leadership in cultural development.*

## RALEIGH ARTS PLAN

This cultural plan lays out a bold and ambitious agenda for the future arts and cultural development in Raleigh—the Creative Life vision. It embraces eight goals and accompanying strategies—some small and easily achievable, others more aspirational and less easily attainable. Taken together, they will fulfill City Council’s vision that Raleigh become a nationally recognized leader in arts and culture.

**Goal 1. Promote an Active Arts and Culture Life Throughout the Community**

**Goal 2. Expand Youth Arts Participation**

**Goal 3. Ensure Equity, Access and Inclusion in All Cultural Programming**

**Goal 4. Support the Work of Raleigh’s Artists and Arts and Cultural Organizations**

**Goal 5. Enhance the Vitality of Raleigh’s Neighborhoods and Districts Through Thoughtful Placemaking**

**Goal 6. Enhance Arts Leadership and Governance**

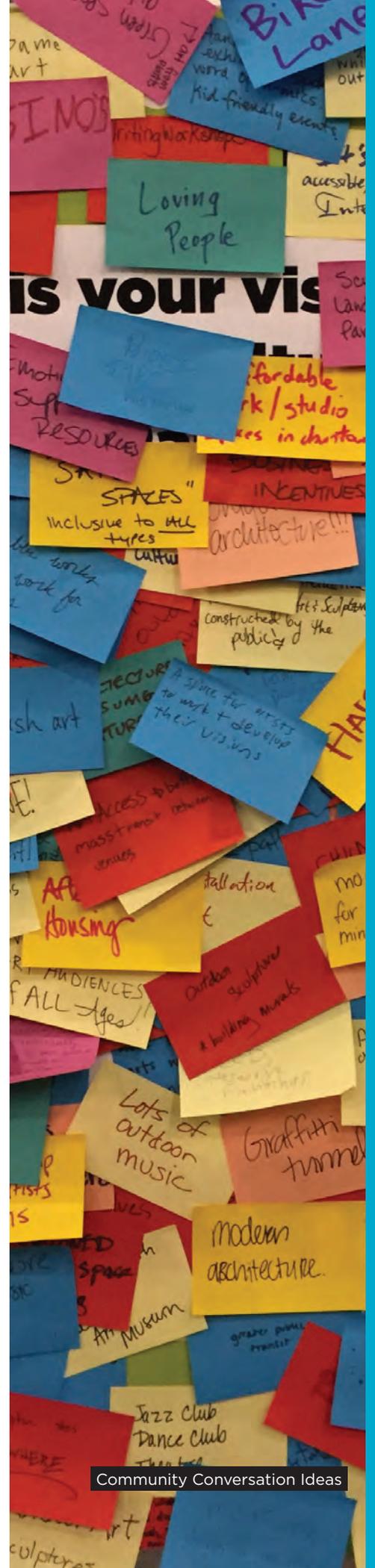
**Goal 7. Strengthen Marketing, Promotion and Valuing of the Arts**

**Goal 8. Create a System of Sustainable Arts Funding**

### Implementation

This plan was conceived as a “community arts plan” rather than simply a “City arts plan.” While the City will take the lead implementing many of the strategies, the realization of plan goals will require the full participation of many community partners including arts and cultural organizations; economic development organizations like the Greater Raleigh Convention and Visitors Bureau and Downtown Raleigh Alliance; colleges and universities; public and private schools; corporations and businesses; Citizens Advisory Councils and neighborhood groups; as well as artists, community advocates or anyone interested in nurturing connection and creativity in their own life or in the greater community. Raleigh is also part of the vibrant and growing Triangle region and some strategies of this plan will be most effective by incorporating partners and people outside the city limits. This is especially true, for example, for audience development efforts, where the research shows strong audience potential both inside and outside the City of Raleigh. The plan proposes stepped-up efforts to secure private and corporate sponsors, and endorses creation of a nonprofit arts and culture foundation. Given a reasonable gestation period, this foundation could be a major resource of the arts funding system.

In the meantime, to begin implementation of this plan a commitment of new resources from the City will be required, including budget commitments and a limited number of new staff in the Office of Raleigh Arts. It will also require certain policy shifts by the City and the collaboration of several City departments and agencies.



# Community Engagement Summary





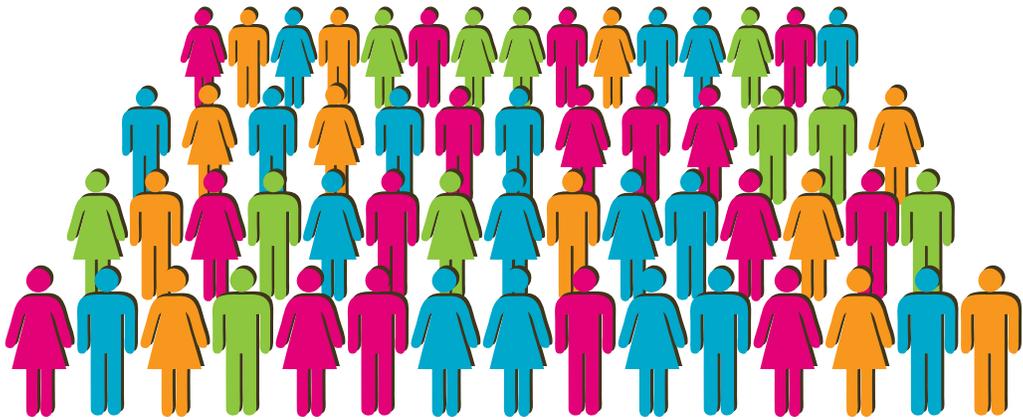
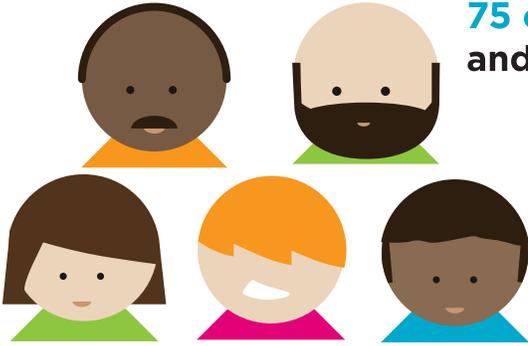
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## THE PLANNING PROCESS

Raleigh is a city that values community engagement. It is especially important when the subject of planning is the community's vision for its cultural future. Everyone has a stake in the city's way of life, so it is essential to hear from diverse parts of Raleigh's communities. Incorporating multiple voices in the development of the Raleigh Arts Plan was a goal from the start of the planning process. Community engagement was extensive and comprehensive. The planning process created multiple entryways for people and organizations to participate in ways that best suited them, using surveys, community conversations, stakeholder discussions, online engagement and individual interviews. Community engagement was sustained over 10 months to ensure a meaningful opportunity to register opinions and organize others to participate. More than 4,000 people in total participated in the development of the Raleigh Arts Plan:

900+

individuals attending  
75 community conversations  
and 20 discussion groups



4,000+ people in total participated in the  
development of the Raleigh Arts Plan



2,500+  
survey respondents  
participated by mail & online  
[RaleighArtsPlan.com](http://RaleighArtsPlan.com)

528 respondents to intercept  
surveys conducted at festivals  
& community events



Citizen-initiated temporary mural by Peregrine Projects, organized by Artspace with The NRP Group

***“Raleigh is in a phase where things are being rethought and repurposed.”***

— Community Conversation Participant

The planning process was overseen and supported by a 34-member steering committee composed of leadership from across many sectors of the community: the arts, business, education, government, human services and others. This was a highly active group of leaders, most of whom hosted community conversations and contributed in multiple ways to the visibility and success of community engagement.

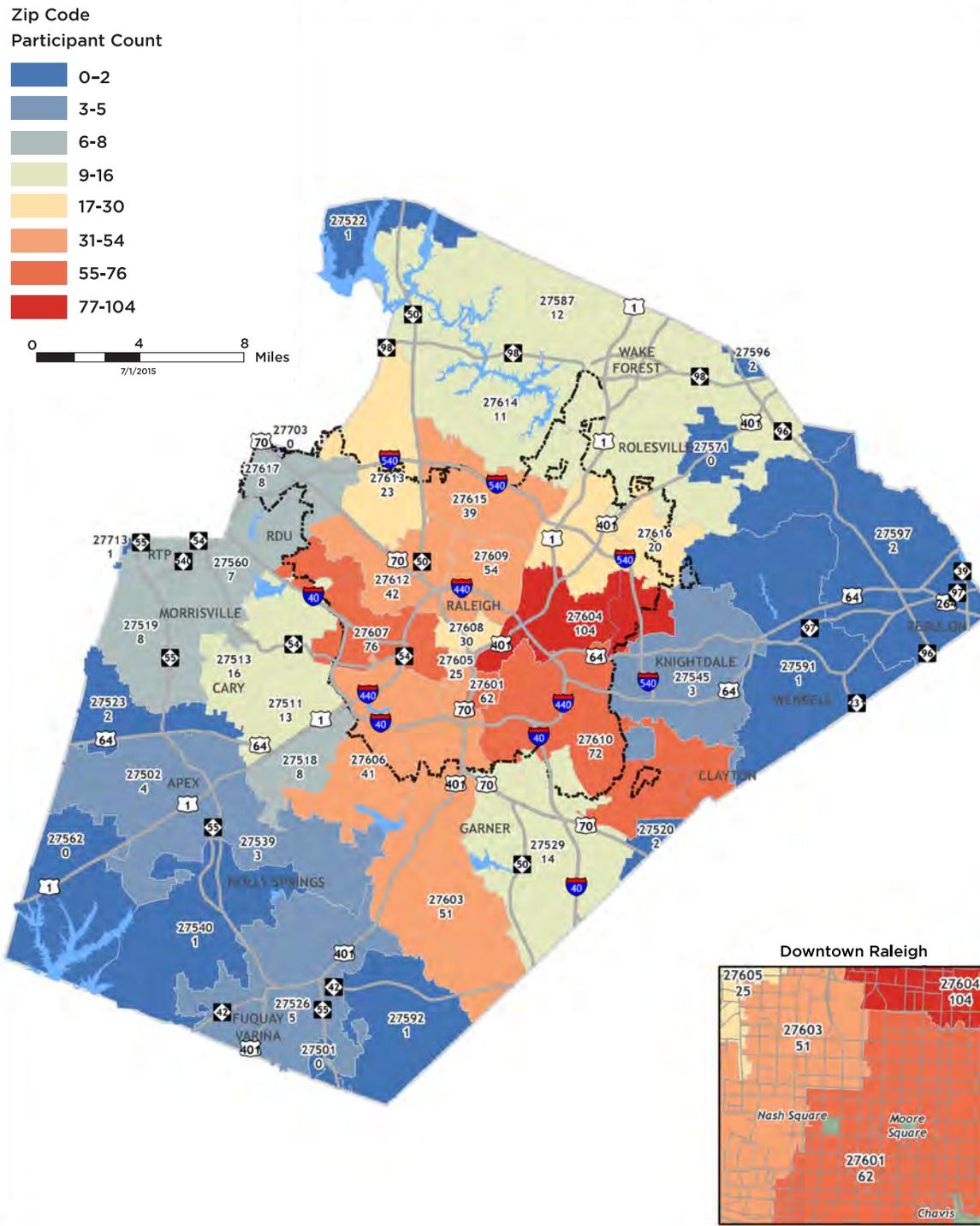
Community engagement employed a “triangulation methodology” that acknowledges the strengths and limitations of any given planning tool and generates an accurate, collective portrait of the community’s aspirations and suggestions for arts and cultural development.

The following two maps illustrate a strength of the triangulation approach. The first shows the location of survey respondents, with the highest concentrations in the northern and western areas of the city. The second shows the location of participants in community conversations. The highest concentrations include areas less well-covered through the survey, especially in the eastern and southeastern areas of the city.



# RALEIGH ARTS PLAN

## Community Conversation Participants by Zip Code





# Raleigh's Creative Life Vision and Plan



Raleigh Little Theatre, *Junglebook*



Filming *The Last Barn Dance* documentary; Opposite Page: Paint Your heART Out at Sertoma Arts Center; American Indian Heritage Celebration at the North Carolina Museum of History; Carolina Ballet, *Ugly Duckling*

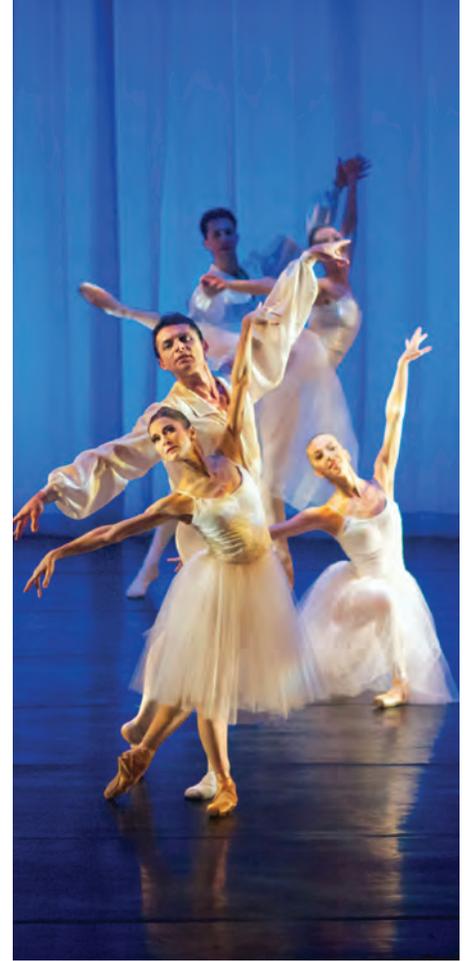
## THE CREATIVE LIFE VISION

What does success look like for Raleigh’s cultural future? The community’s collective vision for its life in the coming decade is:

***Raleigh is a community connected through arts and culture, where every person is empowered to lead the creative life they envision.***

This vision is highly inclusive. For some people, this vision means subscribing to the North Carolina Symphony; for others, learning to play the guitar or joining a street corner jam session during IBMA’s Wide Open Bluegrass festival. For artists, it means having public acknowledgement, resources and forums for their work. For children and youth, it means full opportunities to learn and develop their creative abilities.

This vision distinguishes Raleigh from nearly all other cities. It is rare for a community to focus so directly on the creative interests of all citizens. It also suggests that the overarching purpose of the City of Raleigh is to help assure a fulfilled life for every citizen and calls on the City to encourage cooperation among all City departments to include arts, culture and creativity as essential strategies for assuring fulfilled lives for all. Prioritizing the public value of arts and culture helps engage more people in the creative life of the community and continue the evolution of an authentic identity for Raleigh.



## OVERVIEW OF THE PLAN

Raleigh’s Creative Life plan is a community plan shaped by extensive community engagement, and many of its recommendations are based on suggestions made by community members. There were ample and productive forums for dialogue and more than 4,000 people participated. Community members participated in leadership for the planning process and led more than 75 community conversations (informal, peer-to-peer discussion groups in community settings). Consultants facilitated focus groups of stakeholders, community leader interviews, and a town hall meeting. A community survey was conducted in three forms: a statistically valid version, an open access web-based version, and an intercept version deployed at festivals and community events. The website, RaleighArtsPlan.com, provided access to citizens who preferred to participate online.

Community engagement and research can be distilled or organized into eight major goals. These goals are described on the following pages and each is accompanied by strategies in support of their fulfillment.

## Creative Life Plan Goals

### Goal 1

Promote an Active Arts and Culture Life Throughout the Community

### Goal 2

Expand Youth Arts Participation

### Goal 3

Ensure Equity, Access and Inclusion in All Cultural Programming

### Goal 4

Support the Work of Raleigh’s Artists and Arts and Cultural Organizations

### Goal 5

Enhance the Vitality of Raleigh’s Neighborhoods and Districts Through Thoughtful Placemaking

### Goal 6

Enhance Arts Leadership and Governance

### Goal 7

Strengthen Marketing, Promotion and Valuing of the Arts

### Goal 8

Create a System of Sustainable Arts Funding



Hellenic Dancers at Raleigh Greek Festival

## GOALS AND STRATEGIES

# Goal 1

## Promote an Active Arts and Culture Life Throughout the Community

Raleigh strongly values its sense of community. Planning participants often observed that Raleigh has an unusually open culture, with less hierarchy than other communities. Newcomers comment that they can participate readily in civic life. Some attribute this to the fact that the city is the state capital and the home of seven universities and colleges, with a broadly shared sense of community and civic engagement.

This open culture is reflected in Raleigh's long involvement with community arts. Amateur as well as professional arts are valued and celebrated. Raleigh Little Theatre is one of the nation's oldest community theatres. After a continuous run of over 40 years, Theatre in the Park now counts multiple generations from some families among the cast members for its annual community theatre, holiday production of *A Christmas Carol*. The North Carolina Master Chorale, Resident Chorus of the North Carolina Symphony, mixes both talented amateur and professional singers into one group. The City's Pullen and Sertoma Arts Centers are another expression of Raleigh's commitment to avocational arts. Citizens have high rates of personal participation in creative activities and articulated a desire for more opportunities for personal creative expression. They also seek to integrate arts and culture into neighborhoods and the experience of everyday life. This desire could be met through a program that enables community members and community groups to propose projects for their neighborhoods that would receive modest support from the City. This aligns with a national trend in which community members seek a richness of daily experience that includes surprise, creativity, participation and spontaneity.

Artists and other creative professionals participated in large numbers in development of this plan. They expressed a strong desire to be engaged in and co-create the city's cultural future, and not merely be the passive recipients of public support for artists. Their artworks often involve direct engagement with the community.

An inventory of cultural assets in Raleigh illustrates that many venues are located downtown and are often located far from the homes of current and potential participants. Facilitating citizens' creative lives calls for providing more program opportunities and venues outside of downtown (for example, in the areas targeted for growth in the City's 2030 Comprehensive Plan). It will also mean enabling citizens and artists to initiate their own ideas for creative activities, in ways and places they choose to be the most relevant and impactful. The overall notion of facilitating the full range of the community's creative expression and allowing the community to shape the cultural life of the city is a central element of the Creative Life plan. It is also a visionary leadership role for the City and the Office of Raleigh Arts to assume.



## Culture in Community Strategies

- 1.1** Develop a Community-Initiated Projects program by inviting proposals for grassroots arts or cultural projects from individual artists, individual community members and/or unincorporated groups. Create a funding category that provides modest grants to contribute to the cost of these projects.
- 1.2** Develop a Community Arts Training Program for artists and other community members to develop their capacity to utilize the arts in community settings, to support cross-sector uses of the arts, and to foster a network of individuals engaged in community-based arts.
- 1.3** Expand arts programming in neighborhoods by developing a juried catalogue of artists and groups qualified to provide arts programming in neighborhood settings, and promote their use in Community-Initiated Projects.
- 1.4** Create a Neighborhood Artist Laureate program, appointing artists to serve as artist/leaders in the neighborhood where they live and to carry out arts projects or activities designed to enhance or celebrate that neighborhood.
- 1.5** Expand programming in community centers by developing small-scale arts and cultural activities offered at or through community centers, responding to local needs and interests. Provide staff training to support and facilitate these activities.
- 1.6** Expand programming at Pullen and Sertoma Arts Centers by developing an expanded curriculum based on identified needs, and allow these to inform facility planning and enhancements. This would include enhanced Center staff training and tools to support program expansion.
- 1.7** Evaluate the fee structure of City arts classes, including the scholarship program, to ensure that cost does not present a barrier to citizen participation.
- 1.8** Promote production and visibility of showcases for avocational artistry such as community theatres, orchestras, and student exhibitions, choral competitions and sound-off spots.
- 1.9** Promote Millennial-led projects through the Community-Initiated Projects program.
- 1.10** Create a biannual Citywide Celebration of Neighborhoods, inviting participation by all neighborhoods and promoting their applications through the Community-Initiated Projects program.
- 1.11** Explore development of a self-curated citywide Raleigh Fringe Festival, where arts organizations, arts businesses, artists, community groups and others (e.g., restaurants, farmers markets, design firms) self-produce events throughout the community during a defined festival time period, marketed under the festival brand and perhaps linked by an annual theme. Encourage community groups to develop neighborhood events as part of the festival.



Community Music School students

## Goal 2

### Expand Youth Arts Participation

Raleigh's children and youth are as arts-involved as adults. This is due in part to the far-reaching education programs of the Raleigh arts community and their long-term commitment to students. More than three-quarters of surveyed families report that their children participate in arts activities in school or outside of school in community settings (e.g., with private providers, at arts centers). One third of all respondents desire more arts and cultural events and activities for children and teens and believe the City should support arts and cultural programs for youth after school and during the summer. This could be accomplished by working with Raleigh arts organizations to take arts education programming into community centers in low-income neighborhoods or "arts deserts" within the city. Additionally, the Office of Raleigh Arts could develop an artist residency program for individual artists and arts groups, to be located in community centers. Acceptance into a residency program could be contingent upon allowing community members to observe work in progress (such as dance rehearsals), providing mentorship or learning opportunities for youth/teens during the residency, or providing learning opportunities for community members. In community conversations, interviews, discussion groups and the town hall meeting, participants discussed their belief in the value of arts as a part of a child's education and development. Schools in Wake County are recognized for strong arts education programming. Still, planning participants observed that arts education is not equally available to all students and that there are gaps in available arts experiences. Arts educators reported barriers to successful arts instruction, even when it is available (e.g., competing priorities for students' time, lack of parental support). And arts organizations report the need for funding, coordination and advocacy to support their education programs.



North Carolina Symphony violinist Paul Gorski performs for Raleigh youth

## Youth Arts Strategies

- 2.1** Develop a Universal Arts Exposure for Students program, partnering with local schools and other stakeholders, to provide universal, sequential access by all students (K-12) to arts experiences through educational performances, museum visits and other field trips.
- 2.2** Develop a citywide Youth Arts Pass program that provides free, citywide access to arts organizations and arts learning experiences for high school students.
- 2.3** Develop a Teaching Artists in Community Settings program, including certification for teaching artists, to provide learning opportunities in the community. This program could be operated by the City or in private community settings such as Boys & Girls Clubs, church centers, YMCAs and YWCAs.
- 2.4** Create a Youth Arts Residency Program in community centers, where artists and arts groups work directly with youth who are enrolled in the program.
- 2.5** Youth Arts Leadership Program: Identify and develop arts leadership opportunities for youth in collaboration with the Raleigh Youth Council.

# Goal 3

## Ensure Equity, Access and Inclusion in All Cultural Programming

*Cultural Equity: Understanding and meeting the cultural interests of all cultural groups by providing fair and equal access to cultural programming and opportunities to express culture through the arts.*

Raleigh's communities include people of differing ethnicities, heritages, generations, places of origin and abilities, and Raleigh is experiencing ongoing changes in this multiplicity of cultures. Many planning participants believe this is one of Raleigh's strengths, and embrace the attendant invigoration of new and culturally different arts experiences. Citizens also discussed their strong sense of heritage and culture as tradition. They view their traditions as sources of inspiration, causes for celebration and ways to meet the challenges of living. Raleigh's cultural calendar includes culturally-specific festivals and celebrations ranging from the African American Cultural Festival to the North Carolina Pride Parade and Festival.

Promoting cultural equity is an overarching value embodied in this plan. This value includes consideration of cultural bias and its continuing impact in the cultural sector. Equity also involves understanding and meeting the cultural interests of all cultural groups, including communities of color, immigrants, the LGBT community, low-income people and people with disabilities. It is this larger goal that best captures the vision of the Creative Life plan to enable the creative expression of all citizens.

The City of Raleigh has an ongoing commitment to the goal of ensuring equity, access and inclusion. For example, its Human Relations Commission advises City Council on human services and rights and has a mission to promote human dignity, equal opportunity and harmony. This commitment is reinforced in the "Economic Prosperity and Equity" Vision Theme in the City's 2030 Comprehensive Plan.

The distribution of Raleigh's cultural resources reflects cultural values that are not always in alignment with the vision of this plan. Many observe that most arts audiences and programming do not reflect Raleigh's overall population. There are relatively few culturally-specific arts organizations, and the majority of arts funding goes to mainstream arts organizations. One of the goals of the Creative Life plan is to better serve the cultural interests of all citizens, so there is a clear opportunity to shape policies that will welcome new audiences to the arts as well as focus resources on the cultural expressions of all populations.

Cultural equity implies inclusion in, and equitable and fair access to, cultural programming. Inclusion is the act of creating environments in which any individual or group can be and feel welcomed, respected, supported and valued as a full participant. The term "inclusion" is used by disability rights activists to promote the idea that all people should be freely and openly accommodated without restrictions or limitations of any kind. Inclusion is exemplified by the concept of universal design. According to NC State's Center for Universal Design, founder Ron Mace coined the term "universal design" to describe the concept of designing all products and the built environment to be aesthetic and usable to the greatest extent possible by everyone, regardless of their age, ability or status in life. To fully realize the goal of ensuring that every resident can fully enjoy a creative life, barriers to participation must fall, be they physical, financial or attitudinal.



CAM Raleigh Touch Tour

## Equity, Access and Inclusion Strategies

- 3.1 Develop an Audience Diversity Program with the goal to assist arts and cultural organizations and arts-related businesses to diversify their audiences through efforts such as coordinated capacity building, audience research, collaboration and cross-promotion.
- 3.2 Develop a cultural equity policy for the City and provide cultural equity training for the Office of Raleigh Arts, Arts Commissioners and members of the Public Art and Design Board.
- 3.3 Develop a program to build the capacity of culturally-specific organizations and programming throughout the city.
- 3.4 Create a Universal Arts Access Program by expanding and developing the current Arts Learning Community for ADA Inclusion to more organizations, with the intention that Raleigh becomes a national model for arts access and inclusion of people with disabilities.
- 3.5 Explore use of emerging technologies such as remote access to museums to enhance ADA accessibility.
- 3.6 Build the capacity of the Office of Raleigh Arts so that it may serve as a role model for best practices in the area of cultural equity and universal access.

### ***Universal Design:***

*Designing all products and the built environment to be aesthetic and usable to the greatest extent possible by everyone, regardless of their age, ability, or status in life.*



## Goal 4

### Support the Work of Raleigh's Artists and Arts and Cultural Organizations

At the core of all arts and cultural activities are the generative artists themselves. No art happens without the painters and sculptors, the writers, the playwrights and actors, the choreographers and dancers, and the composers and musicians who create and interpret the art and, in turn, inspire creativity throughout the community. Strong support for artists by the City and the community are essential for Raleigh's artistic ecosystem.

Beyond funding, in order to create their work artists need time to devote to their craft, appropriate spaces to create and exhibit their work, to rehearse and perform, and they need business skills to manage their enterprises and to market their work.

In Raleigh, like many cities, space for the creation of art is an issue. Affordable live-work and studio space and rehearsal, performance and exhibition space become harder to find as the cost of real estate rises. The space challenges of artists are exacerbated by the inevitable infill and redevelopment of a community. Raleigh has begun to feel these pressures as the population continues to grow, thereby reducing the ability to maintain affordable space for artists to work, practice, perform and live.

The City of Raleigh can be instrumental in addressing this problem by developing rehearsal, performance and exhibition spaces. Where appropriate, the City can initiate partnerships with private developers and nonprofits to construct facilities in areas targeted for redevelopment or new construction. The Unified Development Ordinance (UDO) can be used to encourage development of artist live-work, rehearsal and performance spaces. The Office of Raleigh Arts can play a critical role marshalling resources to understand the artists' space needs and maintaining an information database about potential spaces available for use by artists.

Another need articulated by artists is professional development services. Artists are, after all, small businesses, operating to generate a profit from their creative activities. Unfortunately, many artists have not acquired the skills and experience needed to be successful as small businesses. The Office of Raleigh Arts can provide artists with the technical assistance and professional practices development they require. The agency can provide these services directly, or in partnership with local arts agencies, or by providing funding.

While artists need support from the City, they also have much to offer. Artists bring unique perspectives, not just to their art-making but to all manner of problems and challenges. Some cities have taken advantage of these special abilities that artists bring by embedding artists into the work of the city. This can take the form of encouraging artists to seek appointment to city boards, committees and commissions as well as special-purpose task forces. It can take the form of hiring artists to do small-scale design work for city projects. Several cities have developed a roster of artists available to work with city departments to elevate the aesthetics of infrastructure projects. In most such cases, the artist does not actually design and create a project, but provides advice on design issues.

Traditionally, the City has supported artists indirectly through its partnerships with Raleigh’s nonprofit arts organizations. The City of Raleigh Arts Grant Program, overseen by the Raleigh Arts Commission and administered by the Office of Raleigh Arts, funds Raleigh Arts Partners that develop and employ local artists while enhancing the quality of life for Raleigh residents overall. Virtually every arts organization in Raleigh has at one time or another been a recipient of City funding, ranging from the Community Music School, which provides music lessons for low-income students, to Theatre in the Park—a haven for amateur actors and producer of Raleigh’s beloved holiday production of *A Christmas Carol*—Visual Art Exchange’s SPARKcon creativity festival and the nationally recognized Carolina Ballet.

Over the past several years, the City’s Arts Grant Program has structured new mechanisms to strengthen the arts in Raleigh. By adding training and education programs such as a peer learning community focused on how to increase accessibility to the arts for people with disabilities, the Office of Raleigh Arts is providing tools and knowledge that build the capacity of arts organizations to engage with the community at large and more successfully carry out the business of making art.

## Artists and Arts and Cultural Organizations Support Strategies

- 4.1 Make enhancements to the Office of Raleigh Arts’ Arts Grants by increasing per capita allocation of funds and increasing funding for organizational capacity-building projects.
- 4.2 Develop a “Space Grants” program of in-kind use of City and privately-owned venues and spaces, working with private sector funders and partners.
- 4.3 Ensure an ongoing program of professional development workshops for artists in partnership with local organizations.
- 4.4 Encourage developers to include artist live-work, studio, rehearsal and performance spaces as an active ground floor use.
- 4.5 Encourage developers unable to meet site development requirements to include public art as a design alternative.
- 4.6 Connect Raleigh artists with opportunities to serve in civic leadership roles through appointment to City boards, committees and commissions.
- 4.7 Create an Innovation Grant Fund to increase available “risk capital” to support artistic experimentation and innovation.
- 4.8 Explore policy changes for the Duke Energy Center for the Performing Arts that would reduce the priority for revenue generation and expand its presenting program to focus on meeting a broader range of Raleigh’s audience and community interests; provide a “risk capital” fund to support such presenting.
- 4.9 Convene staff of arts organizations, bringing together staff with similar professional responsibilities—artistic directors, executive directors, marketing and education staff—to identify issues of common concern and pursue collective solutions.
- 4.10 Connect artists, arts organizations and arts-related businesses with local business resources to grow the arts contribution to the local innovative and entrepreneurial culture.



In FY16 the City will invest  
**\$1.66 MILLION**  
with 30 Raleigh-based  
**Arts Partners**

**Since 1989**  
the City has invested  
**\$28 MILLION+**  
in arts grants to  
Raleigh nonprofits

# Goal 5

## Enhance the Vitality of Raleigh's Neighborhoods and Districts Through Thoughtful Placemaking

*With community-based participation at its center, an effective Placemaking process capitalizes on a local community's assets, inspiration and potential, and it results in the creation of quality public spaces that contribute to people's health, happiness and well-being.*

— Project for Public Spaces  
pps.org

### Placemaking in Neighborhoods and Districts

Place enhancement, often referred to as placemaking, approaches a community, a neighborhood or a specific location in a holistic manner, identifying existing assets and imagining new possibilities. With public artists as lead collaborators, placemaking encourages government, for-profit and nonprofit enterprises to collaborate in developing a site—be it a small neighborhood gathering spot or an expansive cultural district—to promote cultural and economic well-being. Raleigh has a number of neighborhoods and districts where opportunities abound to creatively celebrate the rich, vibrant history and culture already in place.

Successful creative placemaking brings together three planning activities that are often pursued independently but possess great transformational capacity if employed in unison: community development, cultural development and economic development. All successful placemaking efforts share certain goals in common:

*Nurture and sustain partnerships among key organizations and individuals in the community*

*Recognize and build upon the unique characteristics of their community and its physical, social, cultural and economic circumstances*

*Recognize that there exists a wellspring of creative potential in every community that will impart a quality of authenticity to the transformed place*

*Encourage deep citizen participation, with the goal that the placemaking effort will accurately reflect the community's needs, values and aspirations*

*Promote collaboration among government, the local cultural sector and business organizations to identify areas of mutual interest and benefit*

*Amplify planning and development undertakings by combining local public and private sector resources*

*Preserve the important historical and cultural qualities and develop strategies to protect against runaway gentrification by enacting thoughtful affordable housing policies*

*Mobilize citizen support and political will toward a community consensus on specific courses of action*

There are significant placemaking opportunities in Raleigh that should be developed. The city's two existing cultural districts—the South Park-East Raleigh Cultural District and the New Bern Avenue-Edenton Street Cultural District—are models for the identification and designation of areas warranting creative enhancement. There are also growth centers identified for development in the City's 2030 Comprehensive Plan, and other areas of interest, including the Warehouse District downtown, the Blue Ridge Corridor and Hillsborough Street Business Improvement District (Live It Up on Hillsborough). Perhaps the largest-scale opportunity is enabled by the City's acquisition of the Dorothea Dix property. Not only does it have buildings appropriate to repurpose as cultural facilities, but the property itself could be developed as an outdoor arts park, including both permanently-sited artworks as well as temporary installations. Other important opportunities include the development of new arts and cultural districts around the city, utilization of vacant storefronts, and street activation by artists in vibrant areas of the city and in downtown.

## Cultural Facilities

The community engagement process revealed that Raleigh residents strongly desire cultural activities and programs that are located close to where they live. There are several reasons for this desire, including the need for family- and youth-oriented programs that are easily accessible and the wish for programs that overcome some common barriers to arts participation—cost, availability of time, and transportation. This plan addresses these concerns by directing arts and cultural programs and services into the neighborhoods through the use of community centers. It also recommends the creation of a directory of venues and spaces throughout the city, making it easier for artists and cultural organizations to find places for their programming. Also, the City can play a role in the development of arts production facilities in all artistic disciplines.

Need has been expressed for a 1,500- to 1,800-seat state of the art performance venue, as well as for smaller, flexible performance venues (100 to 500 seats), a black box theatre, and informal performance spaces for dance, music and theatre. Creating a new performing arts theatre and other needed venues are long-term propositions, involving considerable planning to confirm the need and substantial costs. However, the development of new facilities would create a developmental path for Raleigh arts organizations to grow artistically and increase participation. New venues should also follow the principles of universal design to ensure accessibility by all.

## Public Art

In 2009, the City adopted a percent-for-art ordinance that allocates 0.5% of certain City capital improvement project budgets for public art. Many quality artworks have been commissioned since then. However, the current program has several limitations. To begin with, the 0.5% allocation does not generate enough money to develop public art projects that are commensurate in scale with the associated capital project. Often, the art projects seem like small-scale add-ons. At the same time, the size of the allocation is not sufficient to build a budget adequate to commission a major signature artwork that could become an iconic representation of Raleigh, in the same way that the St. Louis Gateway Arch has become. It should be noted that some cities have recently adopted new or revised public art ordinances that provide up to 2% for public art. These municipalities include Charlotte, Broward County, FL, Dallas, San Diego and San Jose. The City might consider increasing the public art allocation incrementally.

Similarly, many cities have begun to extend the public art requirement to new private development of commercial, industrial, mixed-use and multi-unit residential projects. This trend recognizes that much of the built environment created by the private sector depends upon the publically-financed infrastructure of a city—streets, utility systems, parks, even schools—for successful development. Finally, including public art in private development elevates the quality of urban design and helps to create what are called “complete streets.” In many cases, these ordinances include an “in-lieu” option that allows the developer to make a monetary contribution in lieu of public art onsite. This fund allows the city to create a fund to commission large-scale public art projects.

The citizens of Raleigh expressed a strong desire for the public art to be more geographically distributed throughout the city. The city’s parks and extensive and well-used greenway system offer excellent opportunities to spread the public art throughout the city’s neighborhoods.

***Placemaking:***  
*Development within Raleigh’s jurisdiction should strive to create places, streets and spaces that in aggregate meet the needs of people at all stages of life, are visually attractive, safe, accessible, functional, inclusive, have their own distinctive identity, and maintain or improve local character.*

— 2030 Comprehensive Plan  
for the City of Raleigh



## Continue Goal 5

The City should consider the creation of a public art master plan to guide the development of the program over time. Areas that are typically considered in the creation of a public art master plan include:

*Updating the City's percent-for-art ordinance to broaden the types of capital projects covered by the ordinance, and increasing the percentage allocation*

*Themes or approaches to public art*

*Creation of art parks or districts*

*Incentives for public art in private development*

*Geographic distribution of public art around the city*

*Creation of a temporary public art program*

*Creation of an "on-call" artist program to work with various City departments*

*Strategies to develop sufficient funding to commission major iconic artworks*

*Professional development for artists wishing to participate in public art*

*Reexamination of program policies and guidelines*

*Establishing procedure for donations of artwork*

*Assessment of the existing collection, including its physical condition*

*Appropriateness of siting and retention in the collection*

# Placemaking Strategies

## Enhancing Neighborhoods and Districts

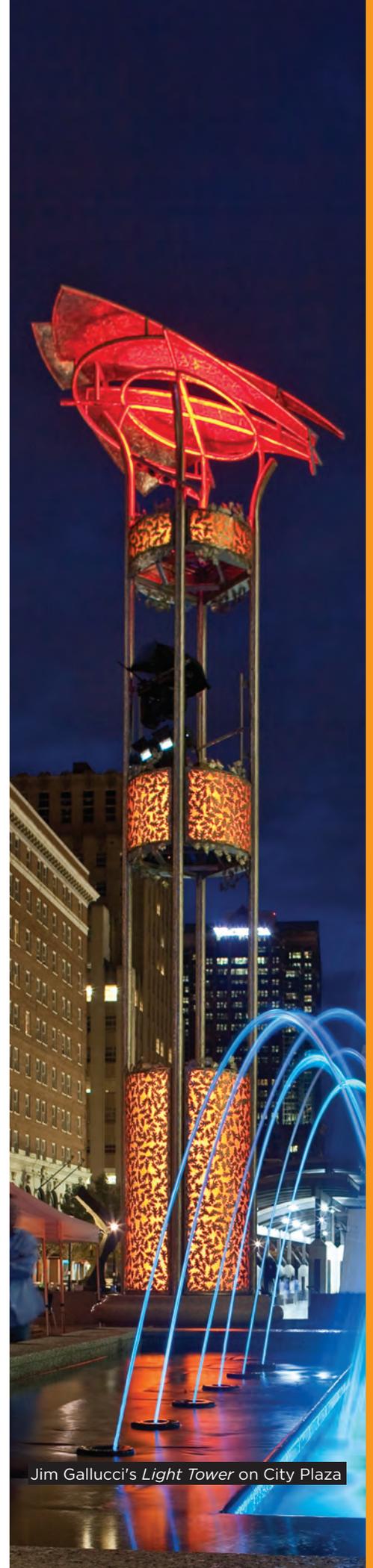
- 5.1 Convene a creative placemaking working group representing various City of Raleigh departments such as Planning, Economic Development, Housing and Neighborhoods, Public Works, Parks, Recreation and Cultural Resources and others to identify and promote cooperative efforts for creative placemaking in line with the strategies of this plan. When appropriate, additional stakeholders and the community groups should be involved in the working group.
- 5.2 In the long-range planning for the Dorothea Dix property, explore the opportunities for future arts venues and cultural programming.
- 5.3 Encourage informal placemaking and short-term arts events and programs arising from the community.
- 5.4 Encourage the formation of arts or creative districts, building on and promoting concentrations of arts facilities, creative businesses, activities and events.
- 5.5 Utilize empty storefronts and other vacant commercial spaces for temporary arts venues such as pop-up galleries.
- 5.6 Encourage street activation by artists.

## Cultural Facilities

- 5.7 Develop an online, regional inventory of available venues and spaces.
- 5.8 Encourage creation of smaller indoor and outdoor cultural venues throughout the city, including dance, theatre and music venues, exhibit spaces and gathering spaces for amateur and avocational artists, all of which might be developed as part of larger shared facilities and/or community centers.
- 5.9 Develop shared facilities throughout the city that are universally accessible for art production and performances for the various artistic disciplines such as music, dance, theatre and media.
- 5.10 As a long-term goal, explore the development of a 1,500- to 1,800-seat performance space that is universally accessible.

## Public Art

- 5.11 Develop a public art master plan to determine future directions for art in public places, including an assessment of the existing program and collection.
- 5.12 Amend the existing ordinance to incrementally increase the allocation for public art in City of Raleigh Capital Improvement Plan projects from 0.5% to 2% to allow for appropriately-scaled projects and for program support, and broaden the types of capital projects receiving public art treatment.
- 5.13 Explore incentives to encourage the inclusion of public art in private development.
- 5.14 Work toward a broader geographic distribution of public art throughout Raleigh's neighborhoods.
- 5.15 Focus on commissioning one or more bold, iconic works in Raleigh.
- 5.16 Utilize the City's Capital Area Greenway system as a venue for placement of public art as identified in the Capital Area Greenway Planning and Design Guide.
- 5.17 Explore opportunities to consider broader bond fund language to ensure that there are flexible funding mechanisms for public art.



Jim Gallucci's *Light Tower* on City Plaza

# Goal 6

## Enhance Arts Leadership and Governance

This cultural plan lays out a bold agenda for the development of arts and culture for Raleigh. One corollary to such a dynamic plan is the need to develop new leadership and organizational roles. The arts functions in the City are currently somewhat dispersed and would be strengthened if these functions were combined with the Office of Raleigh Arts into a cultural resources unit. Because the arts have a role to play in support of many City programs, there is a need for greater cross-departmental coordination. In addition, successful implementation of this arts plan will require collaborative policy and program guidance from the Arts Commission, Public Art and Design Board and community stakeholders convened regularly to monitor progress, advise staff, convene an annual town hall meeting and report annually on accomplishments.

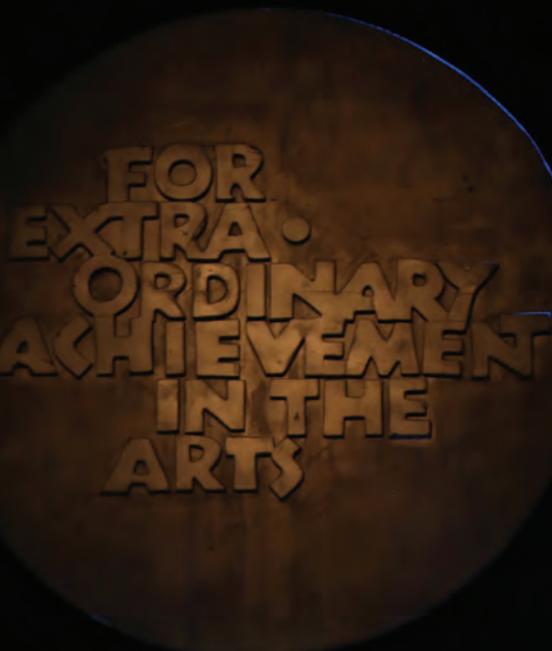
### Leadership and Governance Strategies

- 6.1** Consider consolidating all City arts functions and activities into a cultural resources administrative unit.
- 6.2** Charge the Arts Commission and the Public Art and Design Board to jointly monitor, advise and report annually on implementation of the Raleigh Arts Plan.
- 6.3** Create a partnership between the Office of Raleigh Arts and the City's Economic Development office to develop strategic policies and a comprehensive toolkit of resources to continue expanding the economic impact of the arts on the local economy.
- 6.4** Convene arts organization board members on a regular basis to identify issues of common concern and pursue collective solutions.





Bland Hoke's *Banjostand* at Bruno Lucchesi's *Sir Walter Raleigh* sculpture for IBMA World of Bluegrass



Raleigh Medal of Arts  
awardee Terrence Mann

## Goal 7

### Strengthen Marketing, Promotion and Valuing of the Arts

Residents of Raleigh repeatedly expressed the desire for better access to information about arts and cultural offerings in the community. Perhaps because of the multitude of events and activities throughout the city, residents have difficulty consistently locating things that interest them and miss opportunities that have passed because they were not aware of them. This is a challenge throughout the country—to overcome the “noise” of many competing marketing messages in people’s lives.

The largest barrier to participation is that people do not know what is available. If arts and culture are a meeting ground for different populations, a recognizable and trusted source of information is needed to connect those populations. The most frequent ways Raleigh’s citizens learn about events that interest them is by word of mouth, social media and direct communication from an organization. Yet these channels provide less opportunity to learn about things outside the immediate networks of each person. Communications must be designed not only to reach the consumer but also to offer and incentivize new experiences.

There are multiple sources of arts information available in Raleigh. The most comprehensive calendar is [visitraleigh.com](http://visitraleigh.com), the event site of the Greater Raleigh Convention and Visitors Bureau (GRCVB). While the overall site is focused primarily on the interests of the visitor, the arts calendar—a partnership with the GRCVB, Classical Voice of North Carolina, the Office of Raleigh Arts and the United Arts Council—is also intended as an information resource for residents. Additional event marketing websites are maintained by Downtown Raleigh Alliance, the Duke Energy Center for the Performing Arts and individual arts organizations and venues. Newer online models include ArtsNow ([artsnownc.com](http://artsnownc.com), affiliated with *The News & Observer*), which utilizes a blog format to feature interviews and commentaries with a greater social media presence, and [themostnc.com](http://themostnc.com) (managed by the GRCVB) focused on Raleigh’s music scene. The fact that these resources are perceived as not collectively effective demonstrates the point that online information alone, passively available to the consumer, is not sufficient.

There is strong support for a comprehensive online arts resource that is a one-stop-shop for the range of Raleigh’s cultural interests: arts and cultural events, workshops, classes, volunteer and internship opportunities, job openings and other opportunities. Further, the website should facilitate feedback (user reviews) like those of online retailers, to empower the voices and participation of the community. A comprehensive web portal is clearly needed, but there is also a desire for greater connectedness, which requires more effective and shared communications systems. Raleigh clearly needs a comprehensive marketing program to connect its residents, workers and visitors with their cultural interests and with each other. This would have the added benefit of strengthening the organizations and businesses providing events and activities. Many other cities have addressed this challenge. The most successful programs include several essential elements:

*A comprehensive arts and event marketing website partnering with existing arts calendars that may serve as the event database for local/regional newspapers as well as tourism and visitors bureaus. The platform should extend beyond advertising ticketed arts events and take a broad view of “arts and culture,” extending to commercial, community, educational, amateur and even sports activities as well as provide listings for space rentals*

*A mobile application and robust social media to accompany the online listings and to connect people with others sharing like interests*

*Advertising weekly promotions to subscribers for upcoming events and discounted tickets*

*Cross-promotions, such as restaurant tie-ins, ticket samplers, discounts and contests*

*Curate-your-own-season packages, where a purchaser can flexibly choose among the season offerings of a group of organizations*

*Earned revenue services, such as a box office service, advertising program and other fee-based services to help fund the marketing program over time*

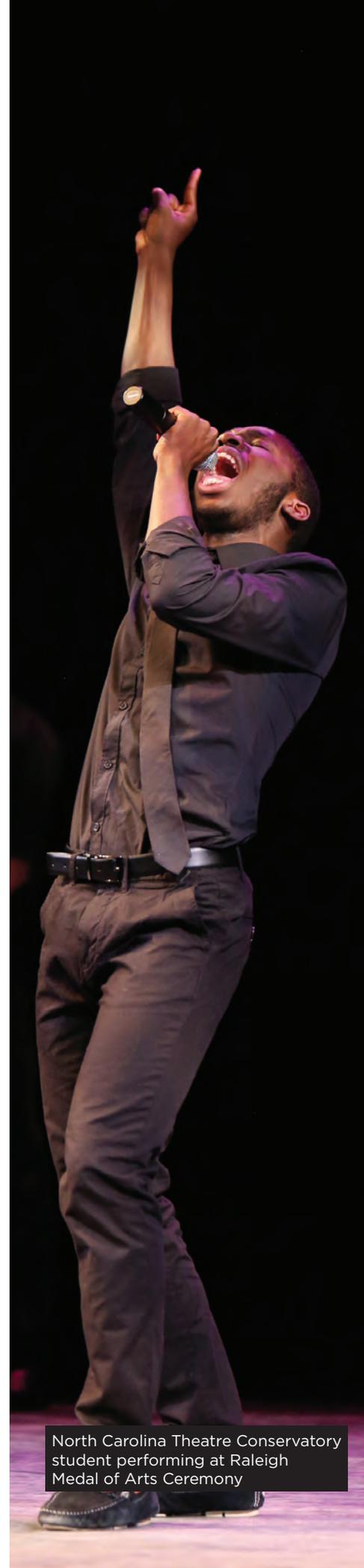
Models for communitywide arts marketing are typically regional programs and this is an appropriate approach for Raleigh. The city is part of the vibrant Triangle region and the research shows that the audience for arts and culture is regional, readily crossing political boundaries to reach events and activities that interest them.

In addition to the need for better arts marketing and promotion, planning participants also seek to make arts and culture a more prominent part of Raleigh’s identity and brand. The perception is that arts and culture are seen as an amenity or add-on, not as a reason to visit the city. The Raleigh Arts Plan presents an opportunity to develop the city’s identity to include the community’s vision of “Creative Life.” The vision provides an excellent platform for development of both marketing materials and “product” (programs, events and activities) that can be promoted to visitors and residents alike.

It must also be noted that, while Raleigh is a community with a rich cultural life and a long history of the arts, there remains a need to promote greater public understanding of the role and value of arts and culture in the life of the city, from education of its children, to civic cohesion, to cultural tourism. Advocacy and public awareness are an ongoing challenge, one that can and should be embraced by supporters of this plan.

## Marketing, Promotion and Valuing Strategies

- 7.1 Convene a task force of stakeholders to develop a comprehensive, regional arts and cultural marketing website and program, building on the efforts of current resources.
- 7.2 Develop a collaborative of arts and cultural organizations and community stakeholders, building on the marketing research conducted for this plan involving Raleigh Arts Partners, to build new audiences, cross-promote programs and continue joint research efforts. Consider expanding the collaborative to include arts organizations from the Triangle region.
- 7.3 Explore ways to enhance the arts and cultural identity within Raleigh’s overall brand.
- 7.4 Create a volunteer city arts “conciierge” service to help residents and visitors learn about and participate in local arts and cultural programs and activities.
- 7.5 Develop an advocacy and public education program focused on Raleigh, coordinating with the efforts of Arts North Carolina and the United Arts Council.



North Carolina Theatre Conservatory student performing at Raleigh Medal of Arts Ceremony

# Goal 8

## Create a System of Sustainable Arts Funding

Investment in the arts is seen as an investment in Raleigh's future. Citizens who lead creative, expressive lives are healthy, productive citizens. Sustainable arts funding is an important issue in this plan. Raleigh has thus far funded its arts programs primarily from its General Fund revenues. With the implementation of the initiatives proposed in this plan, additional City and private funding will be required. At the same time, new funding sources should be identified and pursued. The cities that have addressed this resource need most successfully have established a dedicated revenue stream: Salt Lake County, Denver, St. Louis, Pittsburgh and Cleveland, among others. Typically, these dedicated arts funding sources have been achieved through a citizen ballot initiative that sets aside a portion of sales, property or hotel taxes to fund arts and culture. Any effort to establish such a funding system is likely to require a campaign, first to persuade the state legislature to approve the initiative, and second to persuade local residents to authorize it.

It is also necessary to encourage a higher level of private sector funding of the arts. Corporate, foundation and individual philanthropy are essential parts of the cultural support system in this country. While Raleigh is blessed with many arts patrons, foundation and corporate support are reported to be low and should be cultivated. An initial step toward greater private support would be convening business and other private sector leadership to explore the formation of a foundation that would have the potential for both increasing private giving and identifying new arts leadership. This leadership could choose to focus on priorities and initiatives from among those recommended in this plan that align with their interests. It could also play an important role in advocating for a citizen ballot initiative when that effort moves forward.

### Sustainable Arts Funding Strategies

- 8.1.** Increase the annual budget of the Office of Raleigh Arts incrementally as resources are needed to implement this plan.
- 8.2** Explore the feasibility of partnering with the private sector to establish an arts and culture foundation.
- 8.3** Seek private philanthropic partners and sponsors for specific initiatives (e.g., youth arts).





Burning Coal Theatre Company, Shakespeare's *Much Ado About Nothing*

# City of Raleigh Support for the Arts





The Connells play during the grand opening of the Raleigh Amphitheater Friday evening, June 4, 2010. Cree *Shimmer Wall* is in the background.



Artist vendor at Fall Arts Fair

## CITY OF RALEIGH SUPPORT

“What is the role of the City of Raleigh in supporting arts and culture?” Responses of Raleigh’s residents, workers and visitors to this question overwhelmingly support the City to take the lead in sustaining and expanding arts and cultural opportunities. It should be noted that Raleigh’s elected leaders and City staff have answered this question with many different leadership initiatives over the years, including capital investments, formation of citizen leadership groups, grants to arts organizations, development of an event campus downtown, and allocations of funds for temporary and permanent public art projects.

Today, visitors to Raleigh’s city hall find the arts front and center when they enter the Avery C. Upchurch Municipal Complex (better known as the Raleigh Municipal Building) through the beautiful two-story Miriam Preston Block Gallery. But by the time the Block Gallery opened in 1984, the City already had a long history of commitment to the arts.

For example, the City partnered with residents and the Federal Works Progress Administration in the 1930s to build the Raleigh Little Theatre, which

opened in 1940, and assisted with the costs of later additions to the Theatre in the 1980s and 1990s. Subsequently, the City has provided capital for acquisition of and improvements to buildings for Theatre in the Park, Artspace, Arts Together, Burning Coal Theatre Company and CAM Raleigh.

In 1977, City Council charged the newly-appointed Raleigh Arts Commission to serve as the “official municipal advisory body on the arts broadly defined, which will promote, coordinate and strengthen public programs to further the cultural development of the city.” One of the Commission’s first steps was to organize a citywide festival, Artsposure, which celebrates its 37th anniversary in 2016. Other Commission initiatives resulted in the founding of Arts Access in the early 1980s and the annual Street Painting Festival that is now part of SPARKcon. The Commission’s inaugural public art project, Dale Eldred’s 40-foot-high *Light + Time Tower* erected in 1995, provoked dialogue throughout the community that paved the way for today’s growing collection of public art.

Recognizing the need for a predictable funding mechanism to support arts organizations, in 1988 City Council adopted a per capita formula allocating \$3 per resident for the arts each year. (For FY16 the per capita allocation is \$5 per resident). The following year, 1989, the Arts Commission organized an arts

grant program to distribute per capita funds. To date, more than \$28 million in arts grants have been invested in Raleigh arts organizations.

The Parks and Recreation Department founded the Pullen and Sertoma Arts Centers in the 1960s and 1970s, respectively, to provide instruction in the arts and support growth of avocational artists. In the intervening years the renamed Parks, Recreation and Cultural Resources Department has offered hundreds of art programs at community centers and event venues throughout Raleigh while assuming responsibility for management of seven different historic properties, including Mordecai Historic Park and the City of Raleigh Museum.

Construction in 2000 of Meymandi Hall, Fletcher Opera Theater and the Kennedy Theatre flanking Memorial Auditorium realized the dream of a performing arts center, which enabled the growth and development of arts organizations like North Carolina Symphony, Carolina Ballet, North Carolina Opera, PineCone and, most recently, Theatre Raleigh. Subsequent development of the Raleigh Convention Center, City Plaza and Red Hat Amphitheater has shaped an event campus that now hosts cultural events and festivals that collectively contribute an estimated \$150 million to Raleigh’s economy each year.

*“Embrace Raleigh’s diverse offerings of arts and cultural resources as iconic celebrations of our community that provide entertainment, community and economic benefit.”*

— City of Raleigh Strategic Plan

City Council passed a Half-percent for Art ordinance and appointed a Public Art and Design Board in 2009 to provide public art in new City projects by allocating a half-percent of construction costs for public art. Since then, more than a dozen projects have been initiated, with five completed at facilities as diverse as the Buffalo Road Aquatic Center and the Wilders Grove Solid Waste Services Facility.

In 2011, the Office of Raleigh Arts was organized in the Parks, Recreation and Cultural Resources Department to administer the portfolios of the Raleigh Arts Commission and Public Art and Design Board and support the Pullen and Sertoma Arts Centers. In addition to managing the arts grants process, the Office of Raleigh Arts commissions temporary and permanent public art projects, curates exhibitions of local artists at the Block Gallery, maintains the Municipal Art Collection, and recognizes arts community leaders, writers and young artists with the Raleigh Medal of Arts, Piedmont Laureate and Gifts of Gold programs.

City initiatives like those noted above result from strategic and long-range plans to enhance quality of life and increase economic returns on investment for taxpayers. Three City plans precede and inform the Raleigh Arts Plan: the 2030 Comprehensive Plan; the Parks, Recreation and Cultural

Resources System Plan; and the City of Raleigh Strategic Plan.

The 2030 Comprehensive Plan, adopted in 2009, sets out policies and actions specifically addressing public art, arts districts and facilities, and support for artists and cultural organizations. The Parks, Recreation and Cultural Resources System Plan, adopted in 2014, outlines goals that address becoming a national leader supporting the arts, increasing accessibility to the arts, and nurturing the growth of Raleigh’s creative community.

In April 2015, City Council adopted a Strategic Plan with this key focus for Raleigh’s arts and cultural resources: “Embrace Raleigh’s diverse offerings of arts and cultural resources as iconic celebrations of our community that provide entertainment, community and economic benefit.” In response to that goal and to the expressed desires of the residents, this arts plan emphasizes creating the conditions where all citizens can lead expressive and creative lives. To enable this, the Creative Life plan provides for delivery of arts and cultural services in neighborhoods, makes provision for youth and avocational artists, and supports Raleigh’s artists and cultural groups to ensure that they are able to provide high quality and innovative programs throughout the community.



Chamber Music Raleigh, Pacifica Quartet



Parklet at Deco Raleigh

## ECONOMIC IMPACT

TAKE A  
CLOSER  
LOOK

Nonprofit art activities add

**5,699**

Full-Time Jobs

**& \$143**  
MILLION

to our local economy

### Arts and Economic Prosperity in Raleigh

An important perspective on the economic impact of nonprofit arts and culture organizations on Raleigh's creative economy is provided by Americans for the Arts, which conducts a national study of almost 200 American communities and regions every five years. The most recent research, based on data from 2010 provided by 61 arts and culture organizations in Raleigh, measured a range of economic impacts by both the organizations and their audiences. During fiscal year 2010, aggregate nonprofit sector spending by both Raleigh nonprofit arts and culture organizations and their audiences totaled \$143.5 million. The table below demonstrates the total economic impact of this spending.

These numbers show that, even during a recessionary year, Raleigh nonprofit arts organizations and their audiences have an economic impact that is significantly above comparable regional and national medians. Direct expenditures, employment and government revenues are all substantially higher than their benchmarks. Further, given the continued growth since 2010 of both cultural organizations and the wider creative community in Raleigh, as well as increasing cultural tourism driven by events like IBMA Wide Open Bluegrass, it seems certain that the next study, which will be published in 2017 based on 2015 data, will show substantial gains in the economic impact of the nonprofit arts and culture sector in Raleigh.



more than  
**15,000**  
 attend  
**FIRST  
 FRIDAY**  
 each month

Raleigh has more than  
**3x as many**  
 arts-related jobs as  
 the national median

**&** Nonprofit arts  
 in Raleigh  
 generate more than  
**\$6.5 MILLION**  
 in local government  
 revenue each year

## Economic Impact of the Nonprofit Arts and Culture Industry in the City of Raleigh

(Source: Americans for the Arts, "Arts and Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Raleigh," 2013)

	City of Raleigh	Median of Similar Study Regions pop.= 250,000 to 499,999	National Median
Full-Time Equivalent Jobs	5,699	2,719	1,533
Expenditures by Organizations and Audiences	\$143,482,108	\$78,014,569	\$49,081,279
Local Government Revenue	\$6,526,000	\$3,640,500	\$1,946,500
State Government Revenue	\$7,532,000	\$4,143,500	\$2,498,000



# Community Engagement Research and Findings



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## COMMUNITY ENGAGEMENT FINDINGS

*“Raleigh’s quality of life allows a person to stake their claim and make a living out of it.”*

— Community  
Conversation  
Participant

In its simplest terms, the overall inquiry for the Raleigh Arts Plan was a sustained dialogue among citizens around three questions:

1. What do you value about Raleigh’s cultural life?
2. What would you like to see Raleigh cultural life become?
3. How can we get there?

The community provided a great diversity of responses to these questions with many consistent messages heard throughout the process. These findings include a mixture of needs and aspirations.

*Raleigh should become a “City of the Arts” that provides all who live and work here with arts experiences and learning opportunities.*

Raleigh has a strong sense of community and a tradition of the arts. Residents expressed an overarching desire that Raleigh become a city that celebrates arts and culture as part of its civic identity. Raleigh has a long involvement with community arts, and this desire includes the notion that everyone should have plentiful access to amateur as well as professional opportunities for arts and cultural activities. Indeed, the title of this plan, Creative Life, is a reflection of a populist vision in which every citizen can lead an expressive and creative life.

*Raleigh should serve and reflect the cultural interests of all its citizens.*

Raleigh believes one goal of arts and cultural development is to serve the interests of all citizens. Resources and policy should be directed to inclusion, making available more opportunities to engage all Raleigh residents and communities in activities that are relevant to them. This conviction is more than catering to differing tastes; it considers the arts to be a powerful tool for bringing people together in a community, as demonstrated in Raleigh’s annual fall season of festivals, which brings large numbers of people together for communal experiences through art, music, culture and community creativity.

*Raleigh should become known for inclusive physical, cultural and geographical access to arts and culture.*

Inherent in Raleigh’s desire to become a “City of the Arts” is the conviction that arts and culture be inclusive by reducing and accommodating physical and geographic barriers. It also means appreciation and understanding of different abilities and perspectives as well as broad efforts to reflect the diverse cultural interests of residents and make available programming that captures the attention of people across the entire community. This ambitious goal is based on a profound belief in the value of diversity in a community, and the value of having everyone participate in and contribute to the life of the community. The Office of Raleigh Arts is currently working to move the City forward in these areas through its learning community of arts organizations focusing on universal access for people with disabilities and its funding for festivals and events that engage a very broad range of cultural interests.

*Raleigh rates the quality of current arts and cultural offerings highly, with room for improvement in affordability, availability and variety.*

In the surveys conducted, Raleigh’s residents express high satisfaction with the quality of available arts and cultural offerings; 30% rate them as excellent and 51% as good. About one third also identifies the need for improvements in

the affordability, availability and variety of offerings. These opinions provide essential guidance for those seeking to expand or diversify their audiences.

***Raleigh celebrates its heritage and history with a focus on preserving the stories of its people and places through the arts.***

Planning participants value their heritage and history and view them as essential elements of Raleigh's collective culture. They believe the arts are an excellent means of preserving and extending the stories of their diverse community.

***People seek to be well-connected through shared cultural interests.***

Planning participants express the desire for greater connectivity through arts and culture. They seek more connectivity in downtown and in the neighborhoods, a vibrant life on the street level, and more collaborative opportunities for artists and creatives.

***Arts and culture should be present in every neighborhood and can provide opportunities to connect and collaborate across neighborhood boundaries.***

The majority of Raleigh's cultural venues and activities are concentrated in and near downtown. Yet the majority of the city's population lives elsewhere and the city is large enough that geography has become a barrier. Traffic and distance make it imperative that cultural programs be available closer to where people live so they can more readily access activities they desire for themselves and their children. Beyond the practical, people also express pride and interest in their neighborhoods. Neighborhood events such as the Boylan Heights ArtWalk and Kirby Derby are already a vibrant part of city life. They serve to celebrate the culture of a neighborhood, connect residents through shared experiences and invite people from elsewhere to get to know another part of their city.

***Raleigh's citizens place a priority on communal and informal cultural experiences.***

Raleigh's residents express that their highest demand is for more communal and informal experiences: more live performances and events in non-traditional spaces such as coffee shops, bars and parks; festivals such as music, art and film festivals; and neighborhood festivals and celebrations. This aligns with Raleigh's populist culture and relatively horizontal society. There is also secondary demand for more traditional performing arts experiences in venues like concert halls and theatres.

***Raleigh has high rates of personal participation in arts activities and a tradition of valuing community arts.***

In the surveys conducted, people often commented on Raleigh having a tradition of community arts, meaning personal, amateur participation in arts activities. Nearly everyone has a personal creative interest, with the three most common being photography, reading and cooking. About one third of those surveyed play a musical instrument and one third draw or paint. Almost 20% of residents sing in a choir. The amount and variety of these personal interests is also reflected in long-standing groups and organizations such as North Carolina Master Chorale, Theatre in the Park and Raleigh Civic Symphony Association. Personal participation has both an individual and social dimension: 38% say they participate on their own as a leisure activity or hobby, and 20% participate as a way to share time with friends or family.

***Raleigh's children and youth have high rates of arts participation and the community seeks even greater access for them.***

Raleigh's children and youth are as arts-involved as adults. More than three-quarters of families surveyed

reported that their children participate in arts activities in school, outside of school or in community settings (e.g., with private providers, at arts centers). One third of all respondents desire more arts and cultural events and activities for children and teens, and believe the City should support arts and cultural programs for youth after school and during the summer. In community conversations, interviews, discussion groups and the town hall meeting, participants discussed their belief in the value of arts as a part of a child's education and development. However, many believe that the arts are not equitably available to all Raleigh's children and would like consistent, long-term access for all young people.

***People want ready access to information on arts and cultural activities they desire, and can be encouraged to explore and experiment with new opportunities.***

There was a consistent call for a one-stop information source for arts and culture. The number one reason people don't participate more is because they don't hear about activities in time to attend. After that, barriers are practical: traffic, cost, scheduling and location. Citizens want to learn about available performances and events as well as learning and participatory opportunities like workshops, classes and community arts groups such as choirs, knitting circles and book clubs.

***The City should prioritize support for Raleigh's artists and arts organizations and encourage business partnerships and relationships on their behalf.***

Artists and arts organizations are fundamental to the cultural vitality of the city and community participants believe that Raleigh must recognize and support them. The community also acknowledges the quality and scope of the artistic community that encompasses artist-led start-ups, major arts institutions and an array of community arts activities throughout

the city. The City of Raleigh currently provides significant annual support to nonprofit arts organizations. The City has also been a leader in developing cultural facilities such as the Duke Energy Center for the Performing Arts and venues such as the festival spaces on and near Fayetteville Street. There is a broad range of additional supports that can be catalytic for artists and organizations. This includes financial support, but just as important is the desire for stronger relationships with the private sector. There is a belief that the arts and business share common interests: ensuring a high quality of life, providing a community that attracts and retains desirable employees, augmenting economic growth, demonstrating intellectual and artistic leadership, addressing civic issues and enhancing the city's national identity. Citizens also believe it is an important statement for the City and other civic leadership to publicly acknowledge and celebrate Raleigh's arts community as a vital component of the city's vitality and uniqueness.

***The arts should become more well-connected to innovators in other sectors.***

Raleigh's definition of arts and culture encompasses creativity in many arenas. Planning participants often commented on the extraordinary creativity present in businesses, organizations and higher education found throughout the Triangle region. There is a desire among those in the arts community to forge stronger connections with innovators in other fields such as high technology and biomedical engineering. Part of this desire is the recognition that creativity can connect and inspire people. Another part is to identify common interests between arts and businesses for mutual benefit, whether through joint creative projects, creativity training, or executive service on arts boards.

***Raleigh's arts and cultural community seeks to become better connected to and integrated with the entire region.***

Raleigh's arts and cultural community recognizes that it is part of a region that is not limited by political boundaries. Raleigh's arts audience, for example, is manifestly regional, with residents choosing among cultural offerings throughout the Triangle. This is viewed not only as competition but rather as an opportunity to increase regional audience attendance. Raleigh's artists and arts organizations view stronger regional connections within the arts community as productive. They see great possibility for joint initiatives, creative collaboration and strength in numbers.

***Raleigh needs a range of additional spaces and places for artists to collaborate, perform, rehearse and innovate.***

Raleigh has developed a remarkable collection of cultural facilities and places, from the Duke Energy Center for the Performing Arts and the Red Hat Amphitheater to downtown's many music clubs and emerging Warehouse District. Still, the arts and cultural community identified a broad range of needs for additional facilities, venues, studios and live-work spaces. Most of the desired spaces are smaller-scale and may have a communal dimension: places where artists can come together in a variety of ways to create, collaborate and build community through shared experiences. They also seek spaces that will make their work more visible and available in the community. Specific facility needs mentioned include an approximately 1,500- to 1,800-seat theatre suitable for opera, theatre, music and dance; smaller, flexible performance venues (100- to 500-seat and black box spaces); rehearsal, recording and informal performance spaces for dance, music and theatre; and informal

music venues such as Raleigh's clubs for acoustic music and bands. There is also strong desire for new artist or creative districts. Artists' live-work, studio and makers' spaces are viewed as an excellent way to meet the needs of artists who might potentially create new arts districts. Raleigh remains relatively affordable; however, this is changing quickly. This underscores the opportunity the community has to address its space needs while costs are more manageable and while the creative community has greater influence over its future.

***The community wants more public art and art integrated into daily life.***

The City of Raleigh has a vital public art program, overseen by the Public Art and Design Board, that continues to expand opportunities for public art. In this planning process, the community gave public art a resounding vote of confidence and called for an expansion of the program in several ways. Residents and workers value the presence of art in everyday life, where art enlivens an otherwise quotidian experience, where one can be surprised by a work of art in an unexpected place, and where art is found along a trail or in a shopping center. The community has already broadened its definition of public art to include citizen-initiated projects, which are the subject of a recent and supportive new City policy.

***The community strongly supports the continuation and expansion of City leadership in cultural development.***

There is overwhelming support for the City of Raleigh to continue to play a major or leading role in cultural development—fully 92% of respondents. Citizens identify priorities for City action as supporting artists and arts organizations, and providing more public art.



PineCone shape note singing at City of Raleigh Museum

Community discussion groups yielded a wealth of specific suggestions.

During the community conversations and discussion groups, participants had numerous insightful suggestions describing the creative life they would like to see in Raleigh. Here are some examples:

*Staging unexpected shows in places of cultural significance*

*More art in unexpected places such as shoe shops, barber shops and beauty salons*

*Integrating more arts programming in community centers*

*Teen Arts Pass/Teen Arts Festival (teen-created)*

*Going to where the youth are with mobile arts*

*Long-term engagement with youth in schools*

*Creating a church/religious institution coalition around the arts*

*Connecting with the Triangle region where it makes sense*

*Creating a mobile app for arts and cultural opportunities in Raleigh*

*Entertainment district on New Bern Ave*

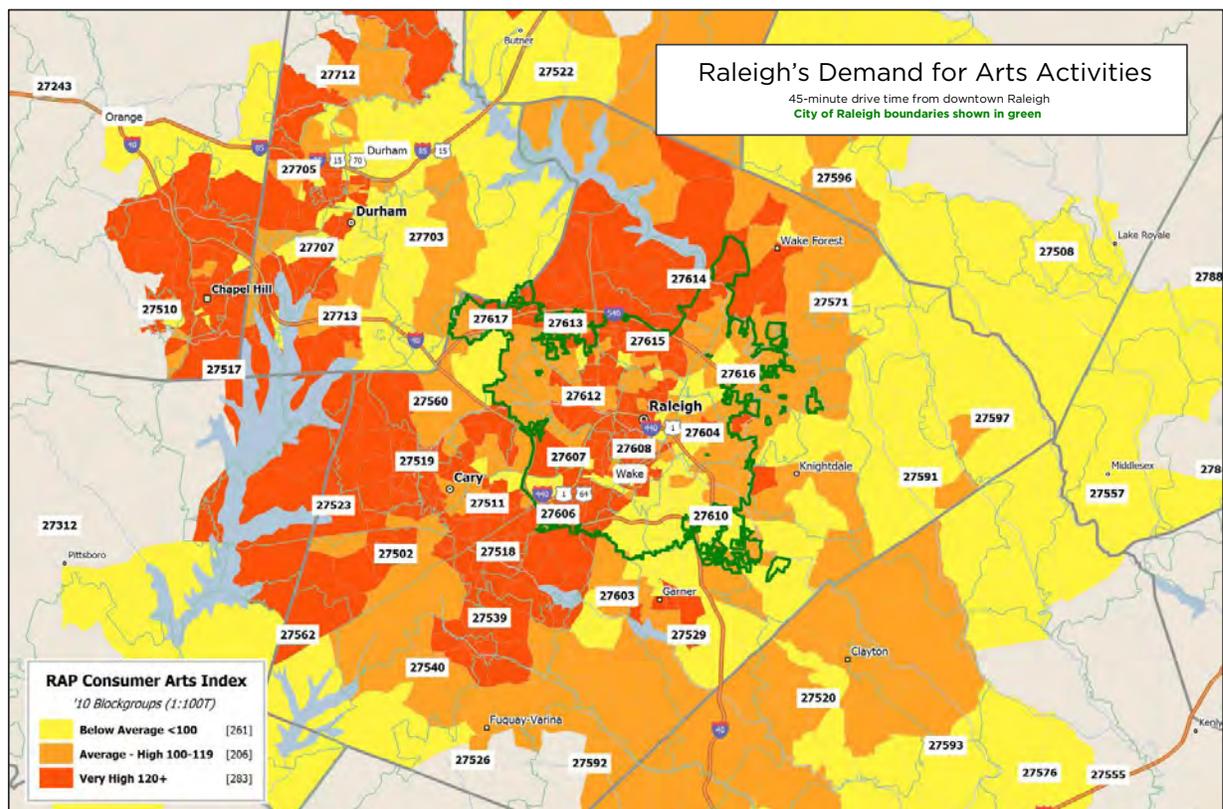
*Using the Dorothea Dix property for arts and culture*

*Juried art program for a Raleigh jazz festival*

## RALEIGH'S MARKET FOR THE ARTS

One goal of the Raleigh Arts Plan is to identify ways to expand Raleigh's current arts participation and serve a broader range of Raleigh's population. To understand the overall level and character of demand for arts activities in Raleigh, the research team reviewed data on consumer demand for the arts within a 45-minute drive time centered on downtown Raleigh (source: ESRI data). Measured arts activities included visiting museums; attending live theatre, music and dance performances; and personal participation such as painting, playing musical instruments and cooking. An average arts demand index was computed and used to identify areas of very high, average and below average arts demand. The following "heat map" shows the geographic distribution of this demand. The Raleigh city boundaries are shown in green.

To gain insight into who is currently being served by the arts in Raleigh, the research team analyzed audiences from 22 nonprofit arts organizations supported by the City of Raleigh, encompassing a total of 117,812 households in the region (within the 45-minute drive time of downtown Raleigh). The team identified the geographic location and household characteristics of these arts consumers. Then, they compared these attendee households to the remainder—or non-arts-affiliated households—in the local area. The following are the key findings of this analysis.



## 22 Raleigh Arts Organizations Participating in the Market Research

(n=number of participants/audience members)

Arts Together (n=820)	North Carolina Symphony (n=16,609)
Artspace (n=1,087)	North Carolina Theatre (n=17,583)
Artsposure (n=1,144)	North Raleigh Arts & Creative Theatre (n=3,594)
CAM Raleigh (n=15,386)	Performance Edge (n=581)
Carolina Ballet (n=15,386)	Philharmonic Association (n=2,203)
City Arts Programs (n=4,693)	PineCone (n=1,641)
Community Music School (n=428)	Raleigh Chamber Music Guild (n=2,203)
Duke Energy Center (n=62,938)	Raleigh Little Theatre (n=9,563)
The Justice Theater Project (n=1,193)	Raleigh Symphony Orchestra (n=292)
North Carolina Master Chorale (n=801)	Theatre in the Park (n=4,916)
North Carolina Opera (n=2,956)	Visual Art Exchange (n=1,282)

### Arts Market Research Findings

- The overall level of demand for arts activities within the City of Raleigh (green boundaries) is very strong: 16% greater than the national average.
- Those currently well served, and the most frequent attendees, fit the national portrait of arts audiences: they are more often in higher socio-economic groups and are more likely to be Caucasian.
- Those less well served—those participating the least—appear to have practical barriers of cost and time, but also may be limited by location and the type of programming available.
- More than a third (35%) of households currently affiliated with Raleigh arts organizations reside outside the 45-minute drive to downtown.
- There is relatively little overlap in audiences among the arts organizations. More than three-quarters of those participating attend only one of the 22 organizations in the study. This is described as the number of organizational affiliations for each household.
- Raleigh arts organizations have between 2% and 30% reach into households that show high arts demand. For households that show average arts demand, reach is between 2% and 11%. Reach is substantially lower for households showing below-average arts demand: between 1% and 6%.



University Theatre at NC State

## Arts Market Research Conclusions

There are several conclusions drawn from this research:

- With high overall demand for arts activities in and near Raleigh, there is a clear opportunity to expand geographic distribution of activities to reach population groups that show average and below-average arts demand and that are currently reached by Raleigh arts organizations at low rates. This is in line with the community's expressed desire to extend inclusion in the arts.
- In overall terms, the goal of serving all of Raleigh's population can be approached by a continued focus on nurturing the current audiences while cultivating households in areas showing lower demand. This can be accomplished by a combination of audience development strategies: providing programming in different locations closer to the audience and addressing practical barriers such as cost, scheduling and transportation.
- New audiences can be nurtured by addressing cultural factors such as the type of programming, approaches to introducing people to new experiences, and coordinated efforts involving groups of organizations.
- Efforts to broaden and diversify Raleigh's arts participation should be aimed primarily at the 53% of market households in the areas that are not well served or are just keeping pace with expected demand. Other opportunities include marketing to new residents and those living outside Raleigh but within the 45-minute drive time.
- Because a few Raleigh arts organizations are already serving audience members who are not high-demand consumers (and are generally lower income, geographically dispersed or non-Caucasian), there is an experience base already present in Raleigh for serving diverse audiences.
- With so many current attendees living outside the 45-minute drive time, providing programs outside of the city center could increase and diversity participation.
- The lack of overlap among the audiences of individual arts organizations highlights the opportunity for coordinated efforts in programming and marketing.
- Audience development is a long-term process. Engaging all of Raleigh's people in arts and cultural activities that have meaning to them will require a sustained effort, experimentation, and organizational learning. While this is clearly a fundamental value and goal of the Raleigh Arts Plan, it is best approached with patience and persistence as a long-term initiative.



Dancing at PNC Presents Wide Open Bluegrass Dance Tent

## Audience Development Suggestions

A number of specific suggestions for audience development were made by arts organizations and other stakeholders during the workshops conducted as part of this research.

- The role of the City of Raleigh can include convening arts organizations for group learning and experimentation, similar to the way in which it convened the arts organizations for this marketing research. The City can also provide seed funding for programming and marketing initiatives.
- Audience development is closely related to the need for a comprehensive arts marketing program. It will be important to provide ready access to information on available offerings and promotional incentives to attend or try new experiences.
- An intriguing suggestion to help encourage seniors and people with disabilities to attend arts events is a “buddies program,” in which people volunteer to bring, meet and/or assist with finding appropriate services and accommodations for patrons.
- Serving all of Raleigh’s people does not have to mean a ticket to a performance. The community and neighborhood strategies recommended in this plan are examples of ways in which some of the less well-served populations in Raleigh may choose to create and participate in cultural programming that they initiate.



El Pueblo's La Fiesta del Pueblo

## RALEIGH'S CULTURAL ASSETS

An inventory of cultural assets was developed for the Raleigh Arts Plan to better understand Raleigh's arts and culture ecosystem. Objectives were to compile a portrait of Raleigh's cultural places and organizations, consider their extent and characteristics, and compare their location to a map of Raleigh's arts demand (see previous section, Raleigh's Market for the Arts). It is important to note that, unlike public safety or public transportation, there are no nationally established standards for the number and type of arts organizations that should be available to a community. Rather, cultural asset inventories are a descriptive tool. They illustrate what a community values and can indicate defining interests in a place, such as the high number of music clubs in Austin, TX or dance studios in New York City.

A complete listing of the Raleigh Cultural Asset Inventory is included in the separate research appendix. Each of the following sub-sections describes a category of cultural asset and, where data is available, a map locating some of the assets.

### The Nonprofit Arts and Cultural Community

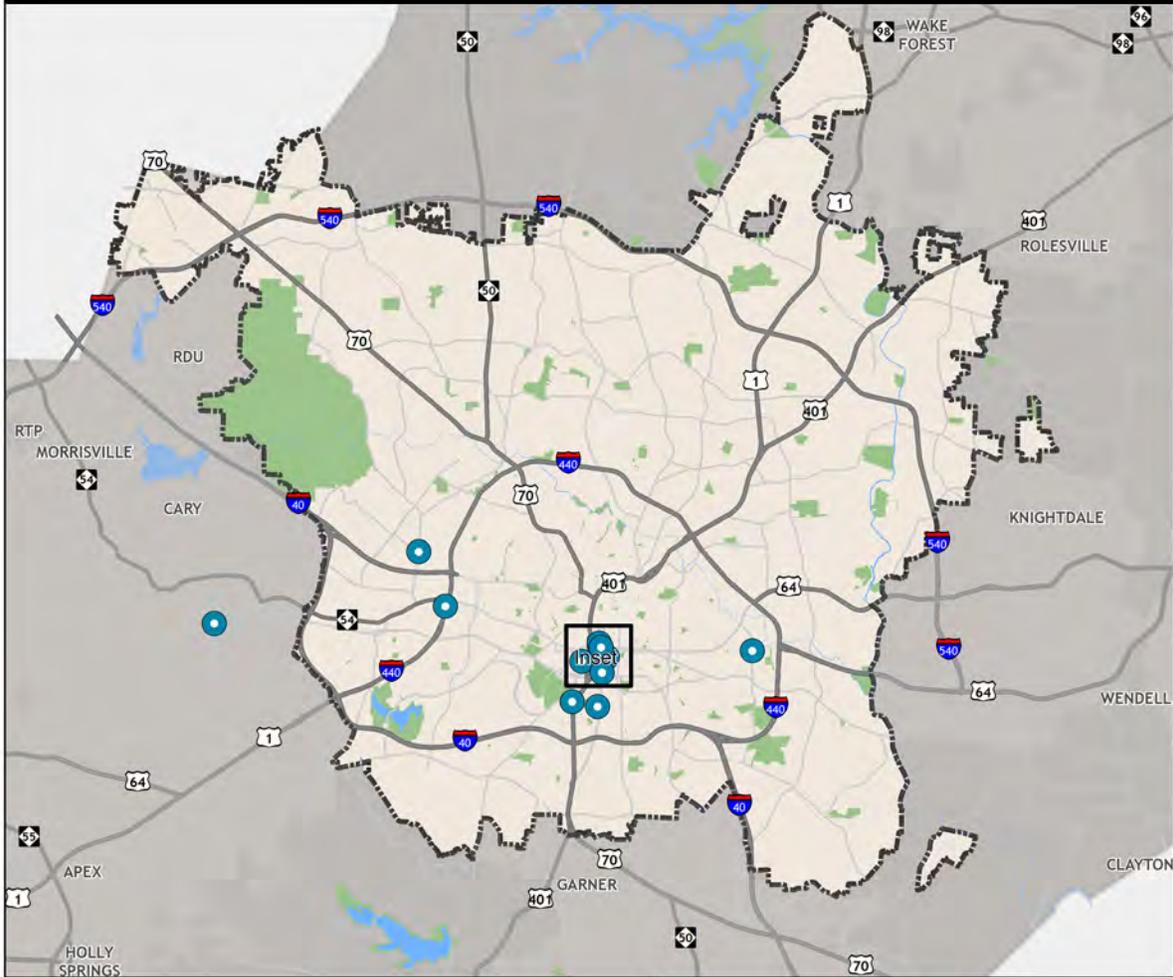
A good place to start a cultural inventory is Raleigh's community of nonprofit arts and cultural organizations. According to IRS records, in 2013 there were 218 nonprofit arts and cultural organizations located in the City of Raleigh. When organizations that are inactive or very small are excluded from this number, about half remain. They encompass a varied and far-reaching set of cultural interests, from ballet to international friendship to aromatherapy.

In the 2015-2016 fiscal year, 34 nonprofit arts and cultural organizations received grant funding from the City and are termed Arts Partners. These organizations represent most of Raleigh's providers of cultural programming. In addition to the Raleigh Arts Partners, there are statewide arts and cultural organizations. The City of Raleigh supports additional cultural organizations and historical sites such as the City of Raleigh Museum and Mordecai Historic Park. Some of these organizations manage their own performance and exhibition facilities, while many present programs at major cultural facilities owned by the City (like the Duke Energy Center for the Performing Arts) and elsewhere at venues as diverse as churches, cafes and pubs. This arts community represents a core constituency of the Office of Raleigh Arts and an effective collective instrument to fulfill some of the goals of this plan. For example, audience development goals will rely in part on efforts made by the Arts Partners.

The following map shows the locations of Arts Partner administrative offices and venues (places where programming is provided, such as a theatre, exhibit space or classroom).



# Museums



- **Museum**  
16 museum locations.  
(13 shown)  
*Data Source: Greater Raleigh Convention & Visitors Bureau*
- **Parks**
- Highways**
- Major Roads**
- Raleigh**
- Wake County**

0 2 4 6 8 10  
Miles  
11/6/2015



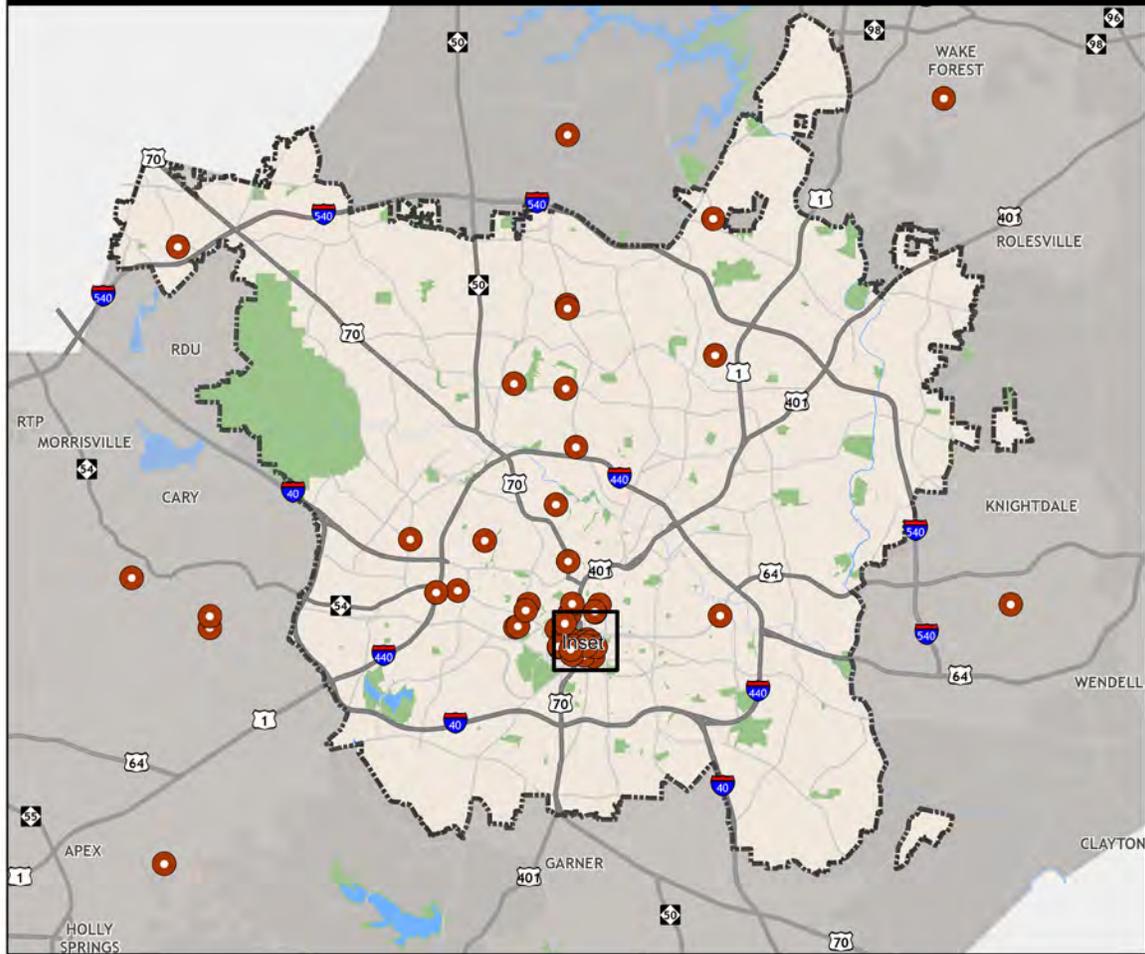
## Museums

Benefiting from its position as the Capital City, Raleigh is home to a number of local and state-run museums. Museums were noted as the top arts and culture activity among the responses from the community engagement. The range of museums includes the North Carolina Museum of Art, Marbles Kids Museum and the City of Raleigh Museum, as well as major institutions dedicated to history and natural science. There are 16 museums in and near Raleigh, with many of the museums located in downtown Raleigh.





# Visual Arts Venues



**Visual Arts Venue**  
 64 locations including galleries, arts centers and other visual arts venues (52 shown).  
 Data Source: Greater Raleigh Convention & Visitors Bureau

**Parks**

**Highways**

**Major Roads**

**Raleigh**

**Wake County**

0 2 4 6 8 10  
 Miles  
 11/5/2015



## Visual Arts Venues

Raleigh is also home to a collection of art galleries, artist studios and spaces, museums and other locations that display art. As the map illustrates, visual arts venues are located throughout Wake County. Those located in the City of Raleigh range from the North Carolina Museum of Art to the art gallery in the WakeMed Hospital and include artist-run spaces, university galleries, art schools and arts-related businesses. The City operates the Block Gallery in the Municipal Building, curating and displaying works by artists from the region, as well as displaying art from the Municipal Art Collection in City offices.

## Colleges and Universities

A total of seven colleges and universities are located in Raleigh, adding an extraordinarily vibrant mixture of arts, knowledge, facilities, programs, events and people to the cultural life of the city. NC State University, Saint Augustine's University, Shaw University, Meredith College, William Peace University, Campbell Law School and Wake Technical Community College are all present in Raleigh, with the University of North Carolina at Chapel Hill and Duke University among other higher education institutions located in the Triangle Region.

## Public Art

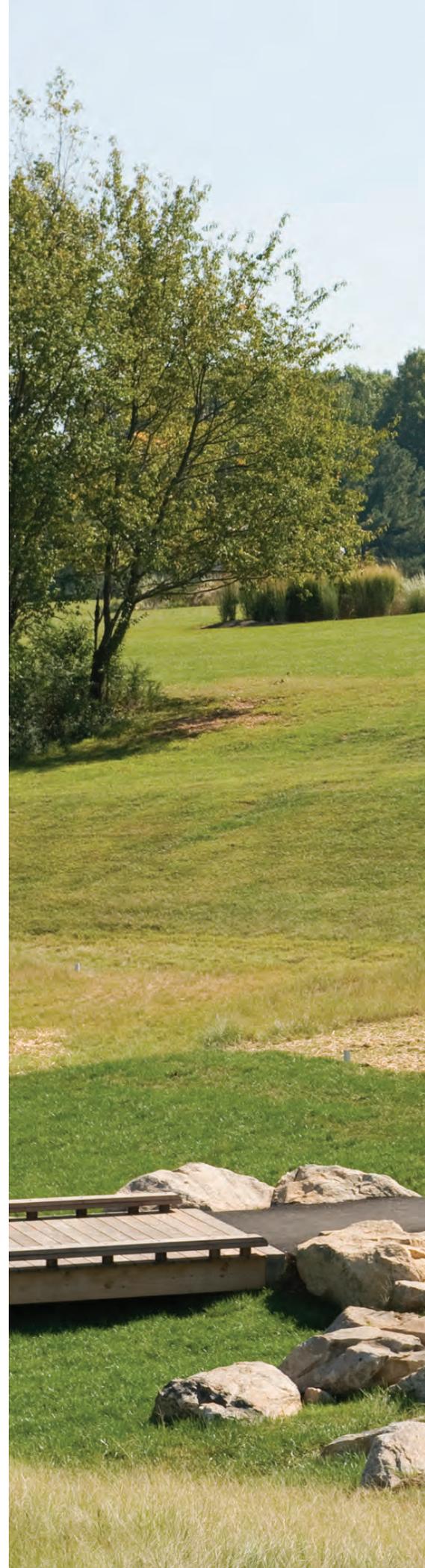
Raleigh is endowed with a range of public art, including pieces of significant historic as well as commemorative importance on the grounds of the State Capitol. Colleges and universities have commissioned public art over the years, with some, like NC State University, continuing to add contemporary work. The State of North Carolina has also enhanced the cityscape with major public art as part of a now-lapsed program. The Museum Park at the North Carolina Museum of Art presents a continuously changing outdoor exhibition of public art that is accessible via the Capital Area Greenway System as well as on foot.

On behalf of the City, the Raleigh Arts Commission initiated a public art program with the commissioning of Dale Eldred's *Light + Time Tower* in the mid-1990s and continued with projects like *Red Wolf Ramble* in 2001.

In 2009, the City of Raleigh joined the company of hundreds of other municipalities across the country and established a program to allocate funds for works of public art based on a percentage of the costs of construction (one-half percent) of new City projects. Most of these site-specific works are located at the municipal facilities whose construction enabled the funding, such as the Buffalo Road Aquatic Center, Halifax Park and Wilders Grove Solid Waste Services Facility.

The City's public art program also commissions special temporary public art projects such as ART-ON-THE-MOVE—artworks displayed on GoRaleigh buses—and Bland Hoke's *Banjostand*, an installation composed of banjo parts built around Bruno Lucchesi's *Sir Walter Raleigh* statue during the annual IBMA World of Bluegrass week. Additionally, artists, arts organizations, businesses and neighborhood groups are increasingly proposing public art for city buildings and city rights-of-way. As a result, the Office of Raleigh Arts is facilitating collaboration with affected City departments to realize citizen-initiated projects. The Office of Raleigh Arts also maintains the City's Municipal Art Collection—consisting of more than 500 artworks by local, North Carolina and national artists acquired over more than 30 years—that is displayed throughout Raleigh.

Collectively, these projects and the art collection increase public access to art, encourage neighborhoods to curate their own projects, and align with the community desire for art in everyday life and in unexpected places.





Museum Park at the North Carolina Museum of Art



TACAS Cloud Faerie Dance Troupe at the International Festival of Raleigh

*“Finding people that only go to certain events then meshing them with artistic event venues.”*

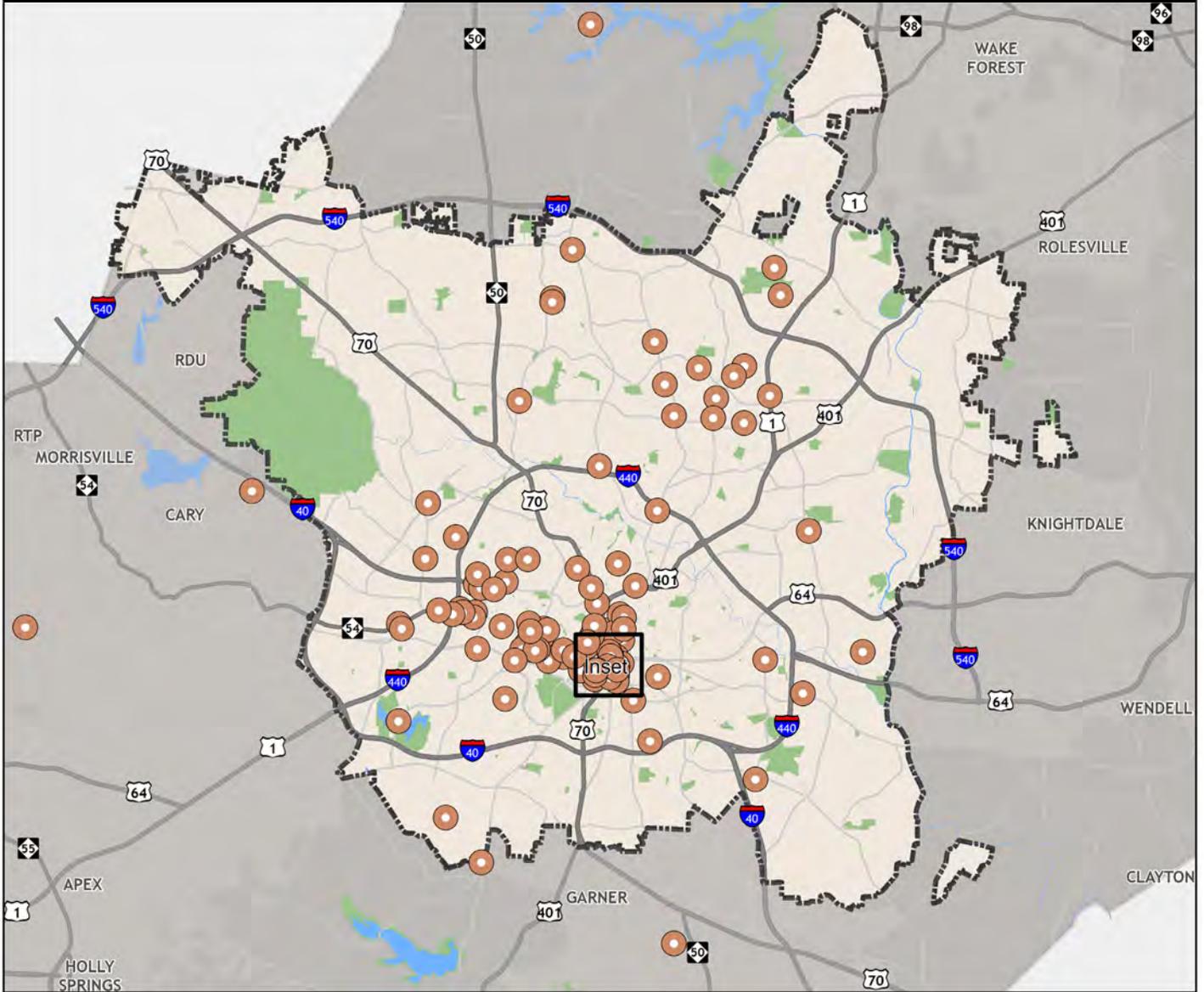
— Community Conversation Participant

### Off-the-Radar Cultural Assets

Planning participants were asked to identify venues, places and events that they value and that are not well known in the community. This “off-the-radar” list was intended specifically to look beyond the cultural facilities, arts organizations, arts centers and other recognized cultural assets. It serves two purposes: first, to identify assets that should be better known and can potentially be included in the implementation of the Raleigh Arts Plan and, second, to provide an alternative picture of what Raleigh considers important to its cultural life.

This canvassing of the public for off-the-radar cultural items yielded a list of 148 places and events. While some were also found on more established lists—United Arts Council and Visual Art Exchange—others were less recognized as cultural venues—Escazu Artisan Chocolates, Scooters Grill and Bar and No Regrets Tattoo. This list suggests that Raleigh’s residents have a broad definition of culture, which amplifies messages communicated by participants throughout the planning process. The list is far-ranging, encompassing churches, bookstores, small book presses, coffee shops, artisanal foods, college and university programs, craft stores, art classes, house concerts, makers’ spaces, pubs and bars, libraries, comedy clubs, dance studios, yoga studios, parks and gardens. When considered alongside the list of Raleigh’s arts organizations, cultural facilities and music clubs, it adds great dimension to the portrait of what residents value in their local cultural lives. The flavor of an artfully made chocolate, moments in a memorial garden, and reading a small book of poetry—each activity suggested by this list illustrates an integration of creativity into the everyday lives and activities of Raleigh’s citizens.

# Off-Radar Cultural Assets

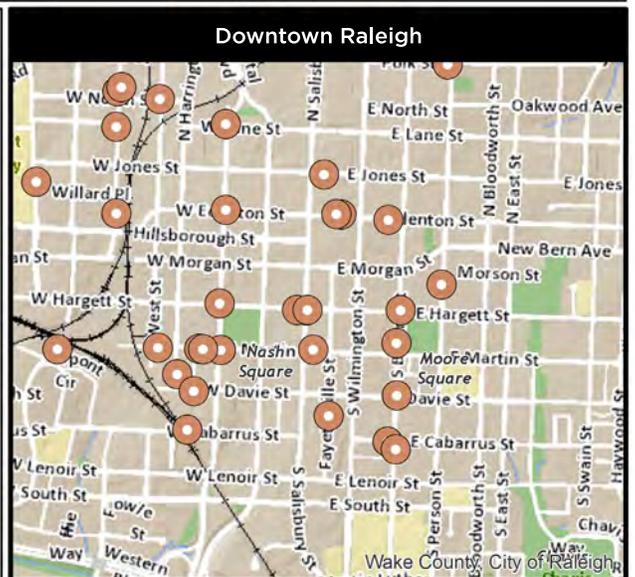


**Off-Radar Cultural Asset**  
 148 varied cultural asset locations and venues.  
 (135 shown)  
 Data Source: Raleigh Arts Plan Community Conversations  
 Participants

-  Parks
-  Highways
-  Major Roads
-  Raleigh
-  Wake County



Miles  
 11/5/2015





Theatre In The Park, *A Christmas Carol*



Shaw University Marching Band

## Conclusions of the Cultural Asset Inventory

The cultural asset inventory shows that Raleigh is a city with an extensive and varied collection of cultural resources. It has numerous organizations, an above-average creative sector of the economy and a robust collection of municipal assets (cultural facilities, community and arts centers, public art and City art collection). However, to support the demand and offer a diverse portfolio of arts opportunities, the City will need to grow new and different opportunities throughout the community.

The next section explores the issue of geography or location of these assets. However, an overall conclusion of the inventory is that Raleigh is not in the general position of needing to invest in expansion of its arts community. Rather, it is faced with the challenge of leveraging its existing community resources in furtherance of the community's Creative Life vision. Making even better use of a strong network of assets is an auspicious challenge.

This is not to state categorically that Raleigh does not have needs or gaps in its cultural inventory. The findings list the need for a variety of additional venues and spaces. The public art program has set goals for expansion of its collection to new areas of the city. Also, some cultural leaders commented on the relative absence of organizations rooted in communities of color. Ethnically specific cultural programming appears to be provided now primarily through festivals and smaller or unincorporated organizations. Achieving greater cultural equity will likely require efforts to strengthen and grow organizations of color.



North Carolina Theatre, *Hairspray*

## LOCATING ASSETS AND AUDIENCES

Taken together, the cultural asset inventory and arts market study highlight a challenge for Raleigh’s cultural development: Raleigh’s cultural facilities, organizations and programs are concentrated in and near downtown. Yet, the arts demand, which is significantly above national averages, is broadly dispersed throughout the entire City of Raleigh and beyond even the 45-minute drive time. Moreover, citizens clearly described the challenges they face with traffic, location and other practical barriers to pursuing their own and their children’s creative interests. While residents value the facilities and programs concentrated downtown, fulfillment of their vision of a creative life requires building closer connections between cultural assets and participants.

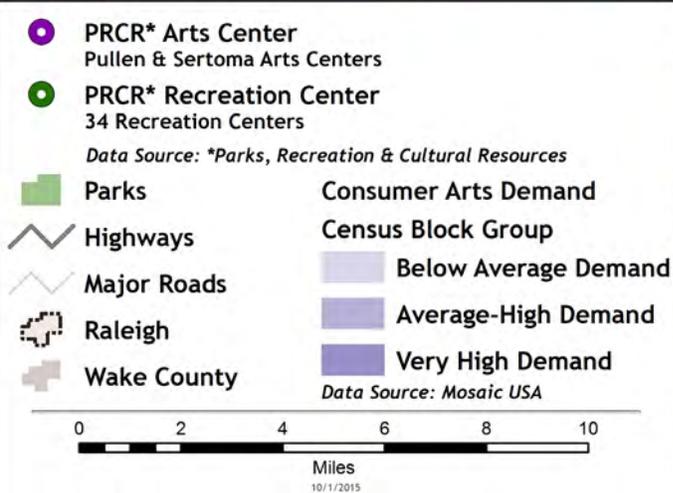
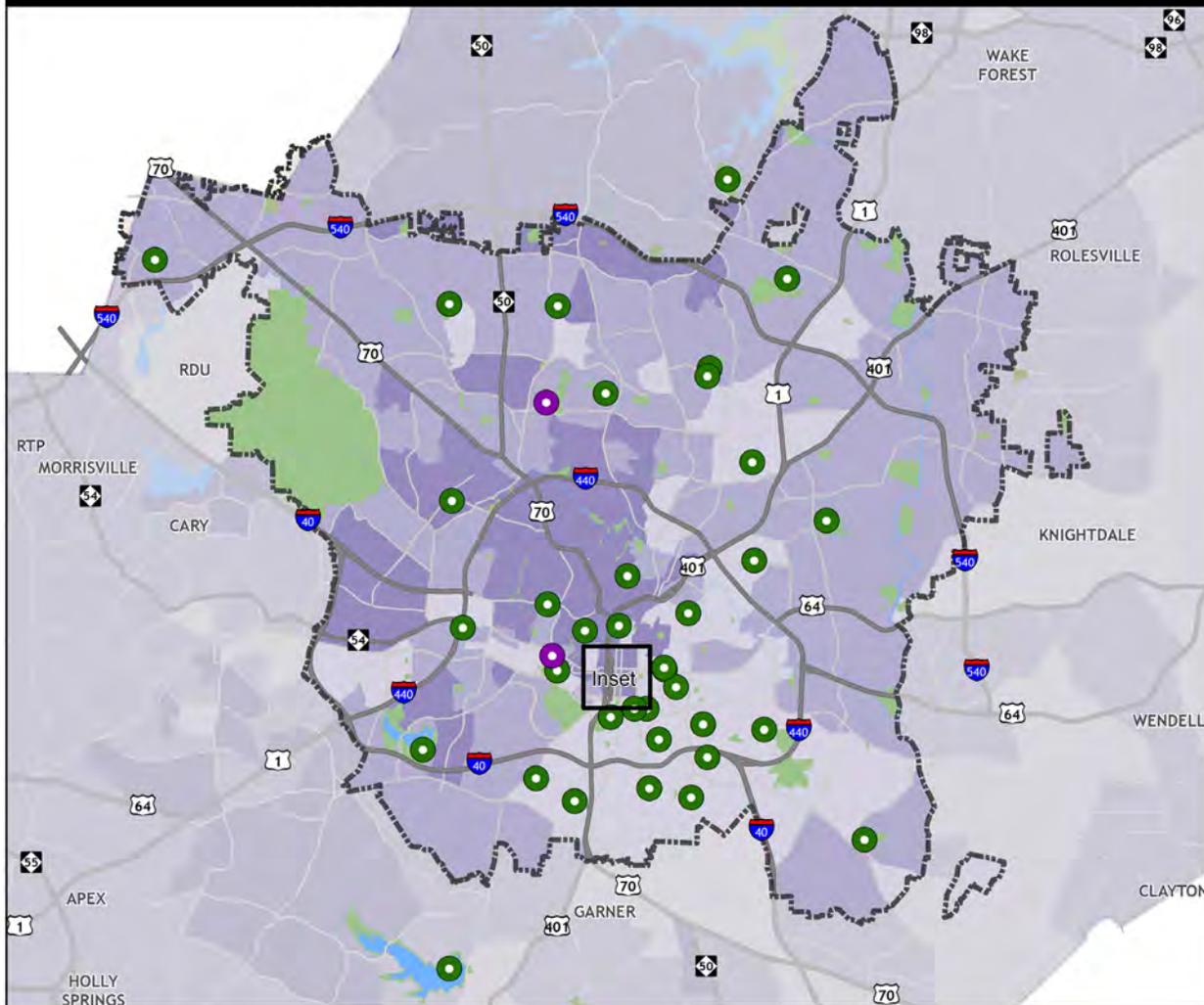
The areas of lowest arts demand are found dispersed throughout the city and the region, with a concentration in the southeast. These areas of low demand represent, in geographic terms, important targets for efforts to diversify and broaden the arts audience. They also are an opportunity to explore how cultural programming can be created or adapted to suit the needs of people living in neighborhoods generally located farther from the existing infrastructure of facilities and organizations.

The following two maps overlay the locations of Raleigh Arts Partners and Live Music Venues on the “heat map” of arts demand. These maps illustrate the distance between venues and consumers. The first shows Raleigh Arts Partners concentrated in the center of the map and downtown—most of the cultural facilities are also located downtown—while the areas of average to very high demand are spread throughout the entire city and region except for the southeast. The pins on this map do not indicate all locations where Raleigh Arts Partners provide programming. Many planning participants noted the relative lack of programming offered in southeast Raleigh, north of the I-440 Beltline, and other parts of the city where citizens desire cultural activities closer to home.





# Arts and Recreation Centers vs. Arts Demand



The map of City of Raleigh's many arts and community centers highlights an opportunity. The map shows the facilities broadly distributed throughout Raleigh's many neighborhoods and all areas of arts demand. Some of these facilities (including the well-known Pullen and Sertoma Arts Centers) already offer arts programs. Many, if not all, of the others have the potential to provide or support the kind of locally-based neighborhood-oriented programming envisioned in this plan.

# Implementation



Pottery at Pullen Arts Center

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## OVERVIEW

The Creative Life plan lays out a bold and ambitious agenda for the future arts and cultural development in Raleigh. It embraces eight goals and accompanying strategies, some small and easily achievable, others more aspirational and less easily attainable. Taken together, they will fulfill the City Council vision that Raleigh becomes a nationally recognized leader in arts and culture.

This plan was conceived as a “community cultural plan,” rather than a “City cultural plan.” While the City will take the lead in many of the strategies, the realization of those goals will require non-City partners to fully participate. Partners will include arts and cultural organizations; economic development organizations like the Greater Raleigh Convention and Visitors Bureau and Downtown Raleigh Alliance; colleges and universities; public and private schools; corporations and businesses; Citizens Advisory Councils and neighborhood groups; as well as artists, community advocates or anyone interested in nurturing connection and creativity in their own life and in the greater community.

Implementation of the Creative Life plan should build from the outreach and community engagement used to shape the plan. The City and arts organizations should look for ways to expand their reach into areas beyond the usual suspects. Strategies for gathering and sharing information include use of intercept surveys and interviews at neighborhood events, community festivals and non-conventional locations like retail facilities and places of worship. Building on the success of the community conversations, some initiatives may require tools developed by the City, but many initiatives will be neighborhood- or community-grown in order to give citizens the opportunity to curate their creative lives.

Raleigh is also part of the vibrant, growing Triangle region. Some strategies of this plan will be most effective by incorporating partners and people outside the city limits. This is especially true for audience development efforts, where research shows strong audience potential both inside and outside the City of Raleigh.

The plan endorses creating a nonprofit arts and culture foundation which, given a reasonable gestation period, could be a major source of the arts funding system. The plan also proposes stepped-up efforts to secure philanthropic donors and corporate sponsors.

In the meantime, a commitment of new resources from the City will be required to implement the plan. New resources will involve new budget commitments and the engagement of a limited number of new staff in the Office of Raleigh Arts. It will also require certain policy shifts by the City, and collaboration of several City departments and agencies.

Implementation will be overseen by the Raleigh Arts Commission and Public Art and Design Board, with the help of community members. Community accountability and trust will be maintained through regular convenings to report on the progress of implementation, enlist community support and help navigate the inevitable changed circumstances that arise in the course of any long-term master plan.

## Implementation Timetable

The following table identifies the timeframe for implementation of each recommended strategy. Three categories of time have been identified: short-term represents priority strategies that can begin in the next three years; medium-term represents strategies that may take from four to seven years to initiate; and long-term represents strategies that may require eight or more years to implement. An “X” shown in a timeframe column indicates when a strategy will start or is currently underway.

# Raleigh Arts Plan Implementation Matrix

Goals and Strategies		Timeframe		
Goal 1. Promote an Active Arts and Culture Life Throughout the Community		Short-term: 1 - 3 years	Medium-term: 4 - 7 years	Long-term: 8 - 10 years
1.1	Develop a Community-Initiated Projects program by inviting proposals for grassroots arts or cultural projects from individual artists, individual community members and/or unincorporated groups. Create a funding category that provides modest grants to contribute to the cost of these projects.	X	Ongoing	Ongoing
1.2	Develop a Community Arts Training Program for artists and other community members to develop their capacity to utilize the arts in community settings, to support cross-sector uses of the arts, and to foster a network of individuals engaged in community-based arts.	X	Ongoing	Ongoing
1.3	Expand arts programming in neighborhoods by developing a juried catalogue of artists and groups qualified to provide arts programming in neighborhood settings, and promote their use in Community-Initiated Projects.		X	Ongoing
1.4	Create a Neighborhood Artist Laureate program, appointing artists to serve as artist/leaders in the neighborhood where they live and to carry out arts projects or activities designed to enhance or celebrate that neighborhood.	X	Ongoing	Ongoing
1.5	Expand programming in community centers by developing small-scale arts and cultural activities offered at or through community centers, responding to local needs and interests. Provide staff training to support and facilitate these activities.	X	Ongoing	Ongoing
1.6	Expand programming at Pullen and Sertoma Arts Centers by developing an expanded curriculum based on identified needs, and allow these to inform facility planning and enhancements. This would include enhanced Center staff training and tools to support program expansion.	X	Ongoing	Ongoing
1.7	Evaluate the fee structure of City arts classes, including the scholarship program, to ensure that cost does not present a barrier to citizen participation.	X	Ongoing	Ongoing
1.8	Promote production and visibility of showcases for avocational artistry such as community theatres, orchestras, and student exhibitions, choral competitions and sound-off spots.		X	Ongoing
1.9	Promote Millennial-led projects through the Community-Initiated Projects program.	X	Ongoing	Ongoing
1.10	Create a biannual Citywide Celebration of Neighborhoods, inviting participation by all neighborhoods and promoting their applications through the Community-Initiated Projects program.		X	Ongoing
1.11	Explore development of a self-curated citywide Raleigh Fringe Festival, where arts organizations, arts businesses, artists, community groups and others (e.g., restaurants, farmers markets, design firms) self-produce events throughout the community during a defined festival time period, marketed under the festival brand and perhaps linked by an annual theme. Encourage community groups to develop neighborhood events as part of the festival.		X	Ongoing



ART-ON-THE-MOVE art by Amy Sawyer on GoRaleigh bus

Goal 2. Expand Youth Arts Participation		Short-term: 1 - 3 years	Medium-term: 4 - 7 years	Long-term: 8 - 10 years
2.1	Develop a Universal Arts Exposure for Students program, partnering with local schools and other stakeholders, to provide universal, sequential access by all students (K-12) to arts experiences through educational performances, museum visits and other field trips.		X	Ongoing
2.2	Develop a citywide Youth Arts Pass program that provides free, citywide access to arts organizations and arts learning experiences for high school students.		X	Ongoing
2.3	Develop a Teaching Artists in Community Settings program, including certification for teaching artists, to provide learning opportunities in the community. This program could be operated by the City or in private community settings such as Boys & Girls Clubs, church centers, YMCAs and YWCAs.	X	Ongoing	Ongoing
2.4	Create a Youth Arts Residency Program in community centers, where artists and arts groups work directly with youth who are enrolled in the program.	X	Ongoing	Ongoing
2.5	Youth Arts Leadership Program: Identify and develop arts leadership opportunities for youth in collaboration with the Raleigh Youth Council.	X	Ongoing	Ongoing

Goal 3. Ensure Equity, Access and Inclusion in All Cultural Programming		Short-term: 1 - 3 years	Medium-term: 4 - 7 years	Long-term: 8 - 10 years
3.1	Develop an Audience Diversity Program with the goal to assist arts and cultural organizations, and arts-related businesses, to diversify their audiences through efforts such as coordinated capacity building, audience research, collaboration and cross-promotion.	X	Ongoing	Ongoing
3.2	Develop a cultural equity policy for the City and provide cultural equity training for the Office of Raleigh Arts, Arts Commissioners and members of the Public Art and Design Board.	X		
3.3	Develop a program to build the capacity of culturally-specific organizations and programming throughout the City.	X	Ongoing	Ongoing
3.4	Create a Universal Arts Access Program by expanding and developing the current Arts Learning Community for ADA Inclusion to more organizations, with the intention that Raleigh becomes a national model for arts access and inclusion of people with disabilities.	X	Ongoing	Ongoing
3.5	Explore use of emerging technologies to enhance ADA accessibility, such as remote access to museums.		X	
3.6	Build the capacity of the Office of Raleigh Arts so that it may serve as a role model for best practices in the area of cultural equity and universal access.	X		



The Justice Theater Project, *Black Nativity*

Goal 4. Support the Work of Raleigh’s Artists and Arts and Cultural Organizations		Short-term: 1 - 3 years	Medium-term: 4 - 7 years	Long-term: 8 - 10 years
4.1	Make enhancements to the Office of Raleigh Arts’ Arts Grants by increasing per capita allocation of funds and increasing funding or organizational capacity-building projects.	X	Ongoing	Ongoing
4.2	Develop a “Space Grants” program of in-kind use of City and privately-owned venues and spaces, working with private sector funders and partners.	X	Ongoing	Ongoing
4.3	Ensure an Ongoing program of professional development workshops for artists in partnership with local organizations.	X	Ongoing	Ongoing
4.4	Encourage developers to include artist live-work, studio, rehearsal and performance spaces as an active ground floor use.	X	Ongoing	Ongoing
4.5	Encourage developers that are unable to meet site development requirements to include public art as a design alternative.	X	Ongoing	Ongoing
4.6	Connect Raleigh artists with opportunities to serve in civic leadership roles through appointment to City boards, committees and commissions.		X	
4.7	Create an Innovation Grant Fund to increase available “risk capital” to support artistic experimentation and innovation.		X	
4.8	Explore policy changes for the Duke Energy Center for the Performing Arts that would reduce the priority for revenue generation and expand its presenting program to focus on meeting a broader range of Raleigh’s audience and community interests; provide a “risk capital” fund to support such presenting.	X		
4.9	Convene staff of arts organizations, bringing together staff with similar professional responsibilities—artistic directors, executive directors, marketing and education staff—to identify issues of common concern and pursue collective solutions.	X	Ongoing	Ongoing
4.10	Connect artists, arts organizations and arts-related businesses with local business resources to grow the arts contribution to the local innovative and entrepreneurial culture.	X	Ongoing	Ongoing

Goal 5. Enhance the Vitality of Raleigh’s Neighborhoods and Districts Through Thoughtful Placemaking		Short-term: 1 - 3 years	Medium-term: 4 - 7 years	Long-term: 8 - 10 years
5.1	Convene a creative placemaking working group representing various City of Raleigh departments such as Planning, Economic Development, Housing and Neighborhoods, Public Works, Parks, Recreation and Cultural Resources and others to identify and promote cooperative efforts for creative placemaking in line with the strategies of this plan. When appropriate, additional stakeholders and the community groups should be involved in the working group.	X	Ongoing	Ongoing
5.2	In the long-range planning for the Dorothea Dix property, explore the opportunities for future arts venues and cultural programming.	X	Ongoing	Ongoing
5.3	Encourage informal placemaking and short-term arts events and programs arising from the community.	X	Ongoing	Ongoing
5.4	Encourage the formation of arts or creative districts, building on and promoting concentrations of arts facilities, creative businesses, activities and events.		X	
5.5	Utilize empty storefronts and other vacant commercial spaces for temporary arts venues such as pop-up galleries.		X	
5.6	Encourage street activation by artists.		X	
5.7	Develop an online, regional inventory of available venues and spaces.	X		
5.8	Encourage creation of smaller indoor and outdoor cultural venues throughout the city, including dance, theatre and music venues, exhibit spaces and gathering spaces for amateur and avocational artists, all of which might be developed as part of larger shared facilities and/or community centers.		X	Ongoing
5.9	Develop shared facilities throughout the city that are universally accessible for art production and performances for the various artistic disciplines such as music, dance, theatre and media.	X		
5.10	As a long-term goal, explore the development of a 1,500- to 1,800-seat performance space that is universally accessible.			X
5.11	Develop a public art master plan to determine future directions for art in public places, including an assessment of the existing program and collection.	X		
5.12	Amend the existing ordinance to incrementally increase the allocation for public art in City Capital Improvement Plan projects from 0.5% to 2% to allow for appropriately-scaled projects and for program support, and broaden the types of capital projects receiving public art treatment.	X	Ongoing	Ongoing
5.13	Explore incentives to encourage the inclusion of public art in private development.	X		
5.14	Work toward a broader geographic distribution of public art throughout Raleigh’s neighborhoods.		X	
5.15	Focus on commissioning one or more bold, iconic works in Raleigh.			X
5.16	Utilize the City’s Capital Area Greenway system as a venue for placement of public art as identified in the Capital Area Greenway Planning and Design Guide.		X	
5.17	Explore opportunities to consider broader bond fund language to ensure that there are flexible funding mechanisms for public art.	X		



Arts Together’s Rainbow Dance Company



Raleigh Civic Symphony Association rehearsal

Goal 6. Enhance Arts Leadership and Governance		Short-term: 1 - 3 years	Medium-term: 4 - 7 years	Long-term: 8 - 10 years
6.1	Consider consolidating all City arts functions and activities into a cultural resources administrative unit.	X		
6.2	Charge the Arts Commission and the Public Art and Design Board to jointly monitor, advise and report annually on implementation of the Raleigh Arts Plan.	X	Ongoing	Ongoing
6.3	Create a partnership between the Office of Raleigh Arts and the City's Economic Development office to develop strategic policies and a comprehensive toolkit of resources to continue expanding the economic impact of the arts on the local economy.	X	Ongoing	Ongoing
6.4	Convene arts organization board members on a regular basis to identify issues of common concern and pursue collective solutions.	X	Ongoing	Ongoing



Goal 7. Strengthen Marketing, Promotion and Valuing of the Arts		Short-term: 1 - 3 years	Medium-term: 4 - 7 years	Long-term: 8 - 10 years
7.1	Convene a task force of stakeholders to develop a comprehensive, regional arts and cultural marketing website and program, building on the efforts of current resources.	X		
7.2	Develop a collaborative of arts and cultural organizations and community stakeholders, building on the marketing research conducted for this plan involving Raleigh Arts Partners, to build new audiences, cross-promote programs and continue joint research efforts. Consider expanding the collaborative to include arts organizations from the Triangle region.	X	Ongoing	Ongoing
7.3	Explore ways to enhance the arts and cultural identity within Raleigh's overall brand.		X	
7.4	Create a volunteer city arts "concierge" service to help residents and visitors learn about and participate in local arts and cultural programs and activities.		X	
7.5	Develop an advocacy and public education program focused on Raleigh, coordinating with the efforts of Arts North Carolina and the United Arts Council.	X		

Goal 8. Create a System of Sustainable Arts Funding		Short-term: 1 - 3 years	Medium-term: 4 - 7 years	Long-term: 8 - 10 years
8.1	Increase the annual budget of the Office of Raleigh Arts incrementally as resources are needed to implement this plan.	X	Ongoing	Ongoing
8.2	Explore the feasibility of partnering with the private sector to establish an arts and culture foundation.	X	Ongoing	Ongoing
8.3	Seek private philanthropic partners and sponsors for specific initiatives (e.g., youth arts).	X	Ongoing	Ongoing

# CREATIVE LIFE TEAM

## Steering Committee

### Co-Chairs

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Sarah Powers

Public Art and Design Board (2009-2015), Clark Nexsen  
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Convention and Performing Arts Complex Commission  
CBRE  
Greater Raleigh Chamber of Commerce  
Burning Coal Theatre Company  
Artsposure  
El Pueblo  
NC State College of Design  
Greater Raleigh Convention and Visitors Bureau  
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Marbles Kids Museum  
Parks, Recreation and Greenway Advisory Board  
yes.sputnik  
Passage Home  
Visual Artist  
Alternate Access/Communities in Schools of Wake County  
Raleigh Citizens Advisory Council  
NC Department of Cultural Resources  
PineCone  
North Carolina Symphony  
Raleigh City Council Liaison  
Food Bank of Central & Eastern North Carolina  
Saint Augustine's University  
New Kind  
Bida Manda  
United Arts Council of Raleigh and Wake County  
Greg Paul Builders  
Dancer, Choreographer  
Pullen Baptist Memorial Church  
Kings  
PNC Bank  
Triangle Transit  
Mayor's Committee for Persons with Disabilities

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Painting at the North Carolina Museum of History



Mel Tomlinson at Ligon GT Magnet Middle School



artsPARK artist at SPARKoon



Nuv Yug India Fest



Arts Together



Sand carver at Artsplasure



El Pueblo's La Fiesta del Pueblo



Performance Edge



Raleigh Boychoir



Philharmonic Association



Poetry Fox



American Indian Heritage Celebration at NC Museum of History



Teen wheel class at Sertoma Arts Center



Jewelry class at Pullen Arts Center



Triangle Community Orchestra



Face painting at SPARKcon



Gifts of Gold participant



Oakwood Waits



NC Museum of Art



Triangle Youth Jazz Ensemble



Raleigh Little Theatre, Gooney Bird Greene



The Inside Out Project at Artspace



Arts Access teaching artists



Office of  
**raleigh arts**

*Raleigh Parks, Recreation  
& Cultural Resources*

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