A PROGRAMMATIC APPROACH FOR AN ARTIST RESOURCE CENTER AT THE TOE RIVER ARTS COUNCIL IN SPRUCE PINE, NORTH CAROLINA

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A PROGRAMMATIC APPROACH FOR AN ARTIST RESOURCE CENTER AT THE TOE RIVER ARTS COUNCIL IN SPRUCE PINE, NORTH CAROLINA

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>INTRODUCTION TO THE TOE RIVER ARTS COUNCIL</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>1. Intention</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2. Need</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>3. History</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>4. Environment</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>5. Challenges and Proposed Solutions</td>
<td>5</td>
</tr>
<tr>
<td>II.</td>
<td>CURRENT RESEARCH</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>1. Economic Studies</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>2. Regional Connections</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>3. Living Wage</td>
<td>15</td>
</tr>
<tr>
<td>III.</td>
<td>PROCEDURE FOR STUDY</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>1. Survey Results</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>2. Commentary from Public Forum</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>3. Commentary from Nonprofit Art Directors and Advocates</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>4. Possible Partnerships for TRAC’s Resource Center</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>5. Programming Styles in Artistic Non Profits</td>
<td>29</td>
</tr>
<tr>
<td>IV.</td>
<td>RESULTS/ PROPOSAL DISCUSSION</td>
<td>36</td>
</tr>
</tbody>
</table>
V. CONCLUSION .......................................................................................................... 41

BIBLIOGRAPHY ........................................................................................................ 43

APPENDICES ............................................................................................................ 47

APPENDIX A. ARTIST RESOURCE CENTER PROPOSAL OF ORGANIZATION ................................................................. 48

APPENDIX B. QUESTIONS PERTAINING TO TRAC’S ARTIST RESOURCE CENTER .......................................................... 77

APPENDIX C. TRAC SURVEY/QUESTIONNAIRE CONCERNING ARTIST RESOURCE CENTER ................................. 78
CHAPTER I

INTRODUCTION TO THE TOE RIVER ARTS COUNCIL

Intention

The intention of this paper is to research various styles of programming an Artist Resource Center. The Toe River Arts Council (TRAC), located in Western North Carolina is looking to create an Artist Resource Center that will benefit and link area artists to realistic needs and skills that will help their careers move forward in the craft world today. The Toe River Arts Council believes the arts should be an integral part of individual and community life and works as a bridge connecting the two (TRAC, website). This thesis will provide a programmatic solution combining area artists’ needs with TRAC’s mission to further provide education and training to artists in the space they own above their Spruce Pine gallery.

Need

Through research, surveys, interviews, and application this thesis will allow TRAC to utilize their remodeled space in Spruce Pine as an artist resource center, benefiting the artists, arts council, and the local community. Reasoning for this thesis comes directly out of need from the local arts council and the artists in
the surrounding counties. TRAC is in need of assistance with the legwork associated with their goal of getting an artist resource center up and running. The opportunity to research and prepare an example model of a resource center appropriate for the location and clientele would relieve TRAC of some of the groundwork. One of TRAC’s goals is for the arts to be recognized as an alternative for further economic growth (Cook, Grant Application). Offering a program available for artists who want to heighten their skills in business related ventures would assist Western North Carolina to continue to thrive as a craft community. A ripple effect throughout the two counties economic status would occur as a result of artists accessing more regional resources while creating their work, which ultimately would result in more people coming to the area looking for high quality craftsmanship (Cook, Grant Applications).

History

The Toe River Arts Council is a 501(c)(3) charitable nonprofit organization founded in 1976 with the mission to promote the arts in Mitchell and Yancey Counties (TRAC, website). The counties of Yancey and Mitchell are located along the Western boarder of North Carolina. It is a rural area with a population of 33,156—17,701 in Yancey and in 15,455 Mitchell. North Carolina’s total population was 9,656,301 as of 2011 (Census).
The art council has a physical location in both counties. In September of 1999 TRAC purchased a storefront at 289 Oak Avenue in Spruce Pine. In the spring of 2001 renovations were completed on the first floor where there is about 2500 square feet of exhibition area/ gift shop, and an additional 500 square feet for a general meeting space, bathroom, and storage space (Cook, Grant Application). The Burnsville location, 102 W Main Street, opened on October 1, 2005. The second floor houses a large meeting room/classroom, two offices, and storage areas. At that time, the Burnsville location became the official administrative offices of TRAC. The first floor houses approximately 600 square feet of exhibition space as well as a 750 square foot gift shop area (Cook, Grant Application). Currently, there are around 450 members. Approximately two thirds of the 400 artists residing within the two counties are members of TRAC. These venues have attracted approximately 13,000 visitors each of the last several years (TRAC, Community Arts Plan). The hours both locations are open are limited during the winter, but most of the year regular hours are six days a week from Monday through Saturday, 10 am to 5 pm.

Three executive staff members, one gallery associate, numerous volunteers, and a board of approximately 11 community members manage TRAC. Between the two galleries, TRAC has seven special exhibitions each year and seven annual exhibitions that coordinate with other special events, totaling 14 exhibitions. In addition to the physical locations, the arts council has a strong education component that serves each community. Examples of educational programming include 22 weeks of artist in residence at local schools in 2012,
after school program where students learn old-time music, theatrical performances at public schools, student art exhibitions, scholarships for young artists, and several children-oriented festivals (TRAC, Accomplishments).

Annually, the art council holds a Paint Out, Blacksmithing Festival, Chamber Ensemble concerts, Music in the Mountains Folk Festival, Carolina Mountain Literary Festival, art auction, two studio tours, and Potters Market. Other special events in 2012 included a week-long “Glass in the Mountains” 50th anniversary celebration that included exhibitions of studio glass, book readings, and concerts. The art council provides these services with help from donations, grants, and stipends generated by the staff. TRAC also provides grants and scholarships to individuals and groups for art projects through its grassroots Art Grants, Summer Music Camp Scholarships, Regional Arts Project Grants, and TRAC Scholarship for the Arts (TRAC, website).

Communication is vital to TRAC’s operation and existence. This is done through their website, a link with local artist pages, bi-monthly e-news, and an arts directory (Cook, Grant Application). The community depends on TRAC for leadership in providing advocacy and visibility for the arts, North Carolina Arts representation, and regional representation in various Western North Carolina Arts Agencies (Cook, Grant Application).

Currently, the Toe River Arts Council is unable to provide classes in the arts or to offer any on-site resources or workshops to provide help to artists to develop skills that might improve their businesses. TRAC’s Artist Resource Center will be a unique, site-based training center providing on the job education
for local arts entrepreneurs. This environment also co-exists with Mitchell and Yancey Counties Certified Entrepreneurial Community’s (CEC) goals (TRAC, Community Arts Plan). A CEC “provides a supportive environment for entrepreneurial growth by ensuring that the overall business climate, policies, regulations, and opportunities are available” (Yancey EDC). TRAC’s center will enhance the business skills and opportunities for local artists. Renovations of the upstairs space in Spruce Pine will do a number of things for the entire community, artists, and arts council. The focus of the center is to develop the business of tourism and the related business of retail sales of arts and crafts in traditional and online environments (TRAC, Community Arts Plan). In addition to the business and entrepreneurial services, the space will create new on-site jobs, revitalize the economy of downtown Spruce Pine, and provide additional arts education and awareness programming (TRAC, Community Arts Plan).

**Challenges and Proposed Solutions**

Challenges to strategically developing this project start with accurately identifying the resources artists themselves feel will be of most value. Through listening sessions, a survey, conversations with area art directors, and a public forum, the goal is to determine what TRAC’s artist resource center can deliver that will be favorable to both parties. Although TRAC owns the entire building in Spruce Pine, the art council secured half of the funding through a Golden LEAF Foundation grant for renovations to the upstairs space, and the other half through donations.
Another challenge is to develop financial resources necessary to support operations for the approximately three years anticipated it would take the center to be fully established. TRAC runs on a tight budget, with no room for additional overhead costs. The Artist Resource Center needs enough financial backing for operating costs while it grows and expands its programming to the point of self-sufficiency.

TRAC’s renovated space will accommodate unique training opportunities. In collaboration with other local education and service groups, the center will provide services for artists at a centralized location that will support and expand the productivity and marketing of local artists and their work (TRAC, Community Arts Plan). TRAC currently is a valuable resource for artists who participate in their galleries and exhibitions, generating gross sales in 2010 of $146,153.

Continuing to increase sales as well as attracting a 10% increase in artist participation are two of the goals TRAC’s is aiming to achieve. The proposed new center would expand those goals to addressing the business challenges artists face (TRAC, Community Arts Plan). Both TRAC’s mission and focus—education and communication in the arts—would be supported by creating an artist resource center dedicated to providing necessary skills to help artists survive in an ever-more difficult economy. As detailed in chapter two, TRAC is dedicated to fulfilling WNC’s need of an Artist Resource Center.
CHAPTER II
CURRENT RESEARCH

Economic Studies

The Toe River Arts Council is renovating the upstairs space of their Spruce Pine location with intent to develop new programs in an effort to expand their services to local artists. Much of the programming in the 3,000 square feet will be targeted at small business training, technology training, marketing and networking assistance, and branding (Denise). Wanting to enhance regional artist opportunities, TRAC needed to know what type of demand there is for this project and programming. First, looking at statistics nationally and second, focusing in on WNC gives an idea of the importance of the local arts economy. Interviews and commentary from local nonprofit directors expands on these statistics through actual needs for the area.

The nonprofit organization, Americans for the Arts, conducted the comprehensive study *Arts & Economic Prosperity IV* in 2010. The study is a look into the national economic impact of nonprofit arts and culture organizations and their audiences (AEP IV, Summary Report P4). All fifty states and the District of Columbia were represented through conclusions from 182 regions. The study found that the arts industry generated $135.2 billion of economic activity (AEP
IV, Summary Report P2). Audiences spent 74.1 billion on event-related activities and nonprofit art and cultural organizations generated 61.1 billion (AEP IV, Summary Report P2). Nationally, this provides for 4.13 million full-time jobs in the arts.

The North Carolina Arts Council’s study *Just the Ticket! The Arts Make Money in North Carolina* completed in 2003 indicated the economic impact of the nonprofit creative sector in North Carolina to be $723 million. The nonprofit sector alone estimated 6,669 direct full-time jobs with an average salary of $30,094 (JTT, P4). In 2010, Americans for the Arts in conjunction with the North Carolina Arts Council and the North Carolina Department of Cultural Resources published specific outcome of the larger study in *Arts & Economic Prosperity IV in the State of North Carolina*. The nonprofit arts and culture are a $1.24 billion industry in the state of North Carolina that supports 43,605 full-time jobs (AEO IV NC P7). Compared to the national numbers in the same study 1.06% of the full-time jobs are located in North Carolina. The two studies focusing on North Carolina between 2003 and 2010 show an increase of 6.5 times in full-time nonprofit art related jobs. This number is hopeful while also considering the economic downturn that occurred across the United States during these years.

As a general overview, these studies help assess the value of the arts nationally and throughout the entire state of North Carolina. The best indicator of economic impact on WNC, including the counties that TRAC serves, comes from the 2008 report *The Economic Impact of the Craft Industry in Western North Carolina*. This report is an update from the first study carried out in 1995 by
HandMade in America titled *The Determination of the Economic Contribution of the Craft/Handmade Industry in Western North Carolina*. The 1995 study estimated the economic impact of the craft industry to be $122 million in a twenty county region of WN. (Dave, Evans, and Stoddard, P8). The 2008 update was commissioned by Handmade In America (Asheville, NC), along with the Blue Ridge National Heritage Area (Asheville, NC), Haywood Community College (Clyde, NC), Penland School of Crafts (Penland, NC), University of North Carolina Asheville campus and the Center for Craft, Creativity, and Design (Hendersonville, NC). The findings were analyzed by DESS Business Research and indicate a significant growth in the regional economic impact of craft.

The 2008 study *The Economic Impact of the Craft Industry in Western North Carolina* includes the 25 counties designated by Congress in 2003 as the Blue Ridge National Heritage Area (BRNHA). The conditions for the 2008 study and the 1995 study were different with the addition of five counties and the inclusion of craft gallery and shops and craft educators in the equation (Dave, Evans, and Stoddard, P24). The following detailed equation for calculating the economic impact is found on page fifty-four of the study:

The estimated total direct economic impact of the craft industry in WNC is conceived to be the sum of the craft consumer tourism direct economic impact ($31,478,262), the craft artisan direct economic impact ($86,218,808), the craft gallery and shop direct economic impact ($57,651,405), the craft educator direct economic impact ($11,779,124), the craft organization direct economic impact ($4,406,000), and the craft
supplier direct economic impact ($15,000,000). Therefore, the total direct economic impact for the craft industry in Western North Carolina is estimated to be $206,533,599.

The sampling for this study found that 56% of craft artisans in WNC are full-time and 44% are part-time (Dave, Evans, and Stoddard, P29). Sales revenue for the full-time artisans from fiscal year 2006 was $62,181.67 and their average net income was $24,339.46 (Dave, Evans, and Stoddard, P34). Part-time artisans’ sales revenue was reported to be $9,928.71 with an average net income of $4,821.68. While the net incomes recorded are reasonable, they indicate that these artists are not making a living wage. According to Just Economics, a regional membership based organization, the living wage for an individual living in WNC for 2013 is $11.85/hour without benefits, totaling $24,648/year (JE website). This number is comparable to the net income of a full-time artist for the 2008 year. TRAC would like to see this number increase. In addition, it is important to note that these numbers are calculated based on single individuals and do not include spouses, families, and other household dependents.

Among the craft galleries and shops reporting in the 2008 study, over 70% sold crafts created in WNC in fiscal year 2006 (Dave, Evans, and Stoddard, P43). This was down 5% from the 1995 study. Thirty-six percent of the crafts sold were on consignment (Dave, Evans, and Stoddard, P48). Artists are often required to create their crafts without the guarantee that there is a location or market to sell them. Having an artist resource center that provides artists with workshops and
business skills to hone in their target markets and comprehend selling through consignment and wholesale would greatly increase an artist’s success.

Other factors detailed in the 2008 study indicate that 56% of visitors to the area stayed an average of 3.71 nights in WNC (Dave, Evans, and Stoddard, P18). TRAC benefits from this information through the structuring of their twice annual studio tour. Knowledge of time and money spent on craft production in WNC is directly linked to participating artists. The cost to artists of creating crafts increased over 146% from $621.14 in 1995 to $908.61 in 2008. Increases included spending on crafts of fiber, metal, jewelry, wood, and glass. Artists working in each of these mediums are prevalent in TRAC’s serving area.

One notable statistic states that in 2008, fewer consumers reported purchasing crafts at museum and gift shops than reported purchasing crafts any year since 1995 (Dave, Evans, and Stoddard, P21). This data is supported by a study by Dr. Mike Evans from Appalachian State University done in June 2008. Specific to TRAC’s studio tour, the spring tour attracted up to 7,125 visitors and generated a gross income for artists of $103,250. The combined direct and indirect impact was $202,986 for that one tour (TRAC, Community Arts Plan). With two studio tours a year, this number roughly doubles with a total impact of approximately $400,000 for the artists.

Regional Connections

While the above studies identify several statistical realities, one-on-one conversations with some of WNC’s nonprofit art organization directors and a
consultant underscores the need for TRAC’s artist resource center. Wendy Outland of WHO KNOWS ART is an independent consultant for artists, galleries, and organizations in WNC. She has been an art administrator since 1981 and moved to Asheville in 1991. During our interview in July of 2011 we focused on the business side of art. When asked what the top three areas of business she feels artists in Western North Carolina are deficient in, Outland responded with four: networking, targeting, pricing, and technical (preparation and presentation).

Additionally, Outland feels the “geographical layout of WNC leads people to stay in their studios and not network.” The consultant does not believe that artists are well prepared for the challenges of being both an artist and a businessperson. “Art schools need to provide more of a business backing.” Outland’s outlook and choice of profession provide the region with options for improvement. Outland believes strongly in artists proactively taking hold of their businesses and making their own ways. TRAC could use Wendy Outland as a resource for workshops dealing with a variety of business related topics, and/or as an advisor for the development of a strategic plan for the organization’s future.

Brought in to save the then 18-year-old nonprofit HandMade in America, executive director Gwynne Rukenbrod has a strong position relative to the business of arts in WNC. Rukenbrod moved to the area and took the position in January of 2011 after holding several administrative arts positions as well as mastering the art of glass. Rukenbrod believes that the three areas of business that artists are most deficient in are marketing, targeting, and budgeting. She expanded on the subject of targeting, stating that artists in this region focus primarily on the
Southern Highland Craft Guild, believing that they can succeed financially solely through the sale of work directly from their studios. “What artists need to understand is that they cannot just focus their market on a small area, but need to be more regional and national (in their focus).”

Rukenbrod admits this is a big change from the previous arts market culture. She notes that artists must make an active effort to teach themselves basic business principles. “Creativity comes naturally. As a full-time artist you must spend time on the business of your art—maybe more than 50% in one week.”

When asked if she believes future artists are well prepared for the challenges of being both an artist and a businessperson, Rukenbrod wholeheartedly answers “No. Art schools don’t provide the business side. Of course there is a need to make good, compelling work, but academics don’t give enough training for what comes after.” It is based on this belief that Rukenbrod started on her efforts to save HandMade in America. As of 2013, the organization has hired a larger staff, received funding and grants to support new programming, changed the perks of the organization to a membership supported program, and successfully runs workshops and events throughout WNC that benefit the business side of the arts.

In TRAC’s own district, the Energy Xchange is nestled on the border of the Yancey and Mitchell County. This craft business incubator was created in 2001 by six resident artists who work in clay and glass. The incubator is attractive to artists because it is able to provide a space that is equipped to supply the methane gas used to heat the space—which includes studio space, greenhouses, and an education center—as well as running the kilns. When contacted in August
of 2011, Dan Asher was the director of the Energy Xchange. Asher’s response to the same question asked of Outland and Rukenbrod about identifying the top three areas of business skills artists are lacking, his answers were similar. Marketing was at the top of Asher’s list. He cited the need for full-time artists to build up a clientele to financially support their work, thereby reducing their dependence on additional sources of income such as grants.

After observing the residents in the Xchange, Asher also felt that “customer service and interfacing with studio visitors as well as interpersonal communication skills in a communal studio environment” was an area artists could benefit greatly by improving. He also indicated that artists would be helped considerably if they were more savvy about such things as legal, accounting, and taxes policies related to their profession.

Finally, he pointed out that, given the density of artists living in the TRAC area, developing expertise in capitalizing on the uniqueness of their own personalities as well as their product art/craft would serve them well. Differentiating themselves from “the pack” is a major challenge.

Each of the three professionals and the statistical data available all point to a need to develop additional resources for area artists in regard to business skills. There have been efforts to create an artist resource center in the past. In May 2011, Artist Resource Center (ARC) opened in Asheville, NC. Kitty Love, who was at that time executive director of the nonprofit organization Arts 2 People, struggled to develop participation in the new off-shoot project. In a conversation, Love mentioned that the majority of those who attended the business workshops
were craft artists rather than fine art artists. This attempt to provide business support to artists was short lived and programming has since stopped.

**Living Wage**

Living wage is a wage that is high enough to maintain a normal standard of living. In 2008, WNC data indicated that the average annual net income of artists in their survey was $24,339.46. Data indicates that the living wage for all people surveyed in Western North Carolina has increased since the 2008 study was published. According to the WNC website, Just Economics,

> The living wage for a single individual living in Western North Carolina for 2013 is $11.85/hour without benefits, or $10.35/hour with employer-provided health insurance. This amounts to $24,648/year without benefits, or $21,528/year with benefits, assuming a 40-hour workweek, 52 weeks a year.

TRAC’s proposal for an artist resource center anticipates assisting artists to increase their average income from $48,000 (HandMade’s number from their 2008 study) to $52,000 in four years to support themselves and their families with the added benefits an employer would provide. The artist resource center would not provide these benefits, rather offer workshops and resources on topics of health insurance, retirement and investments funds, and work related insurance coverage.
CHAPTER III
METHODOLOGY FOR STUDY

Survey Results

When TRAC first envisioned an artist resource center, they started asking questions to see what artists sought. To gather information TRAC conducted three listening sessions in 2009 and 2010, and distributed an electronic survey in early 2010. The purpose was to gather data from area artists to determine what resources and learning experiences would be most beneficial to them as business people as well as artists (TRAC, Community Arts Plan). Out of 400 local artists, 20% responded to the survey. Over 40% of those who responded identified the following as areas in which expanded services would be of value:

- Resource Identification in the areas of: promotion, credit cards, insurance, shipping and packing services, framing and matting, copying and printing services, grants for artists, job bank, exhibitions/competitions/gallery calls, public art opportunities

- Group Workshops on topics such as: website development: use of websites, social media, ecommerce, and PayPal for marketing and sales; photography; legal issues such as filing for 501(c)(3) status, intellectual property (copyright, trademark, and licensing), contracts; grant writing;
and dealing with galleries Site Specific Training in such areas as: booth
design and installation, competitive retailing, customer service,
merchandising, and packing and shipping

- Shared Space/equipment needs photo light booth, matting/framing, and
copy/color printing facilities and equipment
- Assistance with: grant source research and writing, and identifying
  affordable sources for graphic design

This survey confirmed the belief that artists want and need access to basic
business skills. Some generalized skills for any type of business include the use of
credit card resources and social media; and, in the case of these specific artists, a
need for information and assistance with issues related to intellectual property law
and specific tax advice was identified. Not only do area artists hope for
workshops related to business skills, they also want access to training related to
such non-legal issues as developing dynamic booth displays, creating effective
marketing and merchandising plans, and solving packing and shipping challenges.
All these items are critical to running a successful craft business. The information
gathered through this survey enabled TRAC to begin to create a strategic plan for
a resource center that remained flexible, yet addressed specific needs of craft
artists in the area.

Commentary from Public Forum

In late July 2011, TRAC hosted a public forum for those interested in
participating in a round-table discussion about the future of the new space. The
mediator was Dr. Daniel Barron, the director of the Avery-Mitchel-Yancey Counties Regional Library. Twelve people attended the forum—TRAC’s director and two staff, the mediator, myself, and seven community members. The majority of the community members were artists residing in TRAC’s serving area. The conversation began with the question “What is it or how can we go to the next step to find out what artists need?” The well-established potter and art advocate, Cynthia Bringle, responded with, “Everything has changed with the internet. I struggle, in terms of gaining knowledge with how to deal with it. The other issue with newer artists just coming into the market. They don’t understand how marketing, wholesale, etc. even works. A lot of artists ask ‘how can I sell it’ before figuring out how to make it. The public also needs to be educated on what they are buying. Start with the three-year-olds. If you don’t educate the kids you don’t have the future buyers.”

There was general agreement with Bringle’s statement. Additional comments on what artists could benefit from included HandMade in America’s business workshops, a critiquing process for artists, a mentoring program to help newcomers, a one-stop-shopping place for the artists, a library space, computer availability, and a staff to offer face-to-face assistance.

Dr. Barron suggested that the resource center would serve a great purpose if it was available for informal discussions as well as hosting topic-specific workshops. All agreed that artists require and thrive on a certain amount of flexibility and that service and activities provided by the center should demonstration of the nature of being an artist. Ideally, the center should not be
limited to any specific kind of events. Michael Sutherland pointed out that ideally
TRAC services a broad spectrum of community. He felt that creating a master
schedule for various meetings and events of interest to the arts community—both
artists and consumers—would be practical and useful, and would help establish
TRAC as a resource as well as a gathering space.

Mr. Sutherland went on to express some concern about the need for a staff
for the center, a concern echoed by others. He suggested looking at services
provided by libraries as a possible model. One example he gave was with
technology, which he indicated “moves too fast for people to afford.” If TRAC
was able to provide access to computers and a knowledgeable technology staff, it
would be able to help artists keep abreast of developments in the field—whether
it be through providing assistance at building websites, creating and editing
photos for publication, or applying for a grant or exhibit opportunity on line.

TRAC’s director, Denise Cook, answered that there will be a separate staff for the
center.

It was pointed out that TRAC serves not only artists, but also the
community at large. Programming might include workshops for non-artists who
have an interest and want to learn how to create a specific craft or have an
appreciation for an art form. Cynthia Bringle expanded on the concept of having
classes in the center adding, “If you teach classes, you must hire someone to teach
them and that is part of the professionalism of the center. There is a perceived
value in having to pay for something.”
Before adjourning the forum, all participants were invited to comment on one thing each felt was most important to achieving TRAC’s goals for the center. One response advocated that TRAC be a facilitator and its function “will evolve through participation and define itself by need and usage.” Other answers included the need for both technical and hands on resources, a paid staff coordinator, education for the public, knowledgeable mentors for artists, and coordination of information. The importance of developing a stable infrastructure to support the mission that was evolving was cited as being of essential importance to the success of TRAC’s new space.

**Commentary from Nonprofit Art Directors and Consultants**

In addition to information artists provided through the survey and forum, the TRAC planners felt it was essential to seek opinions from knowledgeable external resources. Observations from four members of the community who share visions for assisting artists reach their goals were noted in chapter two. Feedback from those sources are explored in more detail in the following section.

Art consultant Wendy Outland knows what it takes to be a successful artist in the area. Outland hosts workshops on a wide variety of topics related to the business of the arts, which makes her a valuable resource for the TRAC center. Outland points out that being inventive and working collaboratively are two qualities that are necessary to success for artists and craftsmen in today’s economy. She says they must “Push themselves to try something new, take chances and take ‘no’ sometimes, mix it up. Look for a new audience, whatever it
takes” (Outland). Outland says that she is not comfortable advising people about the use of social marketing, but recognizes that developing skills in this area makes economic sense for artists today. She does, however, warn artist to “Be careful not to overdo it though; don’t forget what it is you really do—which is creating.”

Outland cautioned that while planning for the creation of a resource center it would be wise to be careful about “meetings” if TRAC does decide to go that route. They can turn negative quickly if one individual in the group dominates discussion and decision-making. Her advice was always to have a facilitator to make sure that everyone has a voice, and that discussions stay on topic and are ultimately useful. She emphasized the need to make sure that discussions are open, allowing for an exchange that may bring about fresh perspectives and ideas for the artists and by the artists.

At the time of the interview with Ms. Outland, Asheville had a new Artist Resource Center (ARC). Outland was involved intimately with ARC because her own workshops were being offered there. When asked if she felt artists were taking advantage of the opportunities available through ARC, she said she did not. Working with them on marketing a core of artist to go through the “program”, then go out, and spread the word. Outland also had reservations about the location on Eagle Street in an area of Asheville. Although revitalized in the last few years, it still is perceived as having a high rate of crime. Ultimately, ARC, which opened in February of 2011, closed in June 2012. In July of 2011, the founder and director of an organization called Arts2People met for an interview. Arts2People
is a nonprofit in Asheville that hosted the artist resource center, ARC. The [then] director of Arts2People, Kitty Love, spoke specifically of ARC as a stand-alone center. ARC’s space had an open floor plan with tables and chairs for workshop style classes and about a half a dozen computers available for use. ARC had hoped to build a membership for the use of the space, although at that time there were no members. Love said she that the slight discount on classes available to members was not enough incentive for to attract artists to join. She indicated that possibly upgrading technology to offer photo and video options would increase membership. She also said that because ARC did no preliminary feasibility study, and because there were with no enrollment numbers to date, tracking success was impossible. After working with artists in Ashville for over six years, Love acknowledges that such an organization as ARC, if it were more strategic in its plan, would be highly useful to helping artists to grow professionally.

The TRAC center’s planning committee spoke to Love about the workshops ARC was currently hosting. The majority of them were single-meeting workshops that lasted at most a few hours. Occasionally one might last a full day. There was concern about scheduling longer “series” workshops due to the fact that ARC had scheduled a four-part series that had to be revised to a single class due to low enrollment.

Love agreed with the importance in providing partnership opportunities for ARC and the artists involved. Concerning this point, it was clear that ARC was not currently developing collaborative relationships. Love indicated that she had previously spoken Asheville’s community college, AB Tech, to try to initiate
a relationship that would make it possible to get academic credit for those taking workshops at ARC. She reported that these efforts proved disappointing, saying that, “There seemed to be interest initially, but now that ARC’s open, no one wants to discuss it further.” No other partnership possibilities were mentioned.

Love went on to say that marketing ARC through the newspaper, Facebook, and ARC’s newsletter was not enough. She suggested that the current website is proving to be confusing for visitors and should be restructured. Love also wondered if there were other ways to market ARC. For instance, regarding having handed out fliers at a craft fair, she said, “I felt that it was very old school compared to the technology we have available today, but not sure what else to do to get more enrollment.” When asked what types of artists the facilities attracted most, her answer was “craft—not as many fine artists.”

HandMade in America is an organization that strives specifically to understand and serve craft artists in the greater Asheville area. A vital resource for Western North Carolina, HandMade in America offers valuable support for TRAC’s center and provides a model for successful programming. HandMade in America’s director, Gwynne Rukenbrod explained a series of classes the organization instituted on the business of the arts. These classes are similar to those offered by Wendy Outland of WHO KNOWS ART. Wanting to reconnect artists to HandMade, these business classes fit with the mission. When the interview with Rukenbrod took place in 2011, the business classes were offered free-of-charge. More recently, there has been a charge for some of the HandMade in America classes. The participation ranged anywhere from 8-35 attendees per
class, although there is no clear reason why some classes drew more participants than others.

Rukenbrod said that a major obstacle for artists in Western North Carolina is that the artists themselves “are not open to learning new things.” Because of changes in the economy and the availability of social networking, these classes are important opportunities to help artists adapt to a new environment. The business classes are currently offered throughout the counties of WNC by host organizations like HandMade in America. The attendance rate has increased since 2009 and the two-hour classes are becoming well known among artists. Word of mouth, advertising, and partnerships are all factors in the success of the classes. Rukenbrod indicated that the opportunities offered by ARC were particularly good; however, she had no explanation for frequent lack of attendance. She suggested that if artists were involved in the creation of the center such as the one proposed by TRAC, perhaps they would be more invested in programming.

In a separate interview in 2011 with Dan Asher from the Energy Xchange, Asher commented in detail about characteristics that define someone who is proficient with their business skills. He said, “Today’s economy calls for someone extremely self-motivated. An artist who has the ability to network and proactively puts themselves out there, participates in their artist community, and builds a contact list which they regularly touch base.” In WNC, and specifically at the Energy Xchange, it is essential that artists know how to attract, and understand the importance of attracting people to the studio. An important way to do this is to take the time to discuss inspirations, techniques, and the works themselves with
visitors. Other tools for developing successful relationships with potential purchasers is developing and widely distributing informative promotional materials, and understanding the market in determining appropriate pricing for their work.

Asher’s continued with a list of skills related to such things as organization, fiscal responsibilities, and operational considerations. His list included topics which are all concerns identified by area artists through either the survey or forum discussions. Unfortunately, few of these skills are taught in school or acquired through apprenticeships. Constructing a resource center where artists can commune and build their business skills, network, and locate resources is an endeavor benefiting both TRAC and WNC artists.

**Possible Partnerships for TRAC’s Resource Center**

TRAC is fortunate to be in a region where there is a broad network of organizations working toward community development in the arts. Recognizing artists as a core part of the region’s growth and success is part of TRAC’s overall mission. Preparation of these artists is critical to the process and making accessible necessary business skills will formulate a solid base for artists, organizations, and the local economy. Looking at three larger organizations in Yancey and Mitchell Counties before the center opens allows for an open dialogue and future exchanges to take place.

The nationally acclaimed school, Penland School of Craft, is located in Mitchell County in Penland, NC. Penland teaches classes in books and paper,
clay, drawing, glass, iron, letterpress, metals, photography, printmaking, textiles, and wood (Penland, FAQ). The school has one and two-week long summer classes, eight-week long concentration classes in the fall and spring, and is closed for classes in the winter. They allow studio rental for some of their studio spaces during the winter months for local and national artists. Other programs at the school include a group of nine core artists who live and work at the school for two years in exchange for classes, seven three-year residencies for accepted artists, a variety of community education programs, and collaborative projects both on and off-site with regional institutions (Penland, Impact).

The Toe River Arts Council has a long-standing relationship with Penland. Collaborative programs like the Teaching Artist Initiative are established. This program offers teacher training to local studio artists. Once TRAC has a location for workshops and classes, programs like this will be flexible in their site and provide Penland a relief of space and resources in addition to a broader range of network resources in the schools for training purposes. Penland also provides arts-based learning to elementary and high school students in Mitchell County. The program reaches 518 schoolchildren through art experiences linked to classroom curriculum for grades K-12 (Penland, FAQ) Funding for art programs in schools is one of the first to go when budgets are tight. Art organizations have to step up and replenish this role in local schools. Foreseeable partnering in business classes for upcoming artists in grades 11th - 12th may be an addition both organizations feel is essential. Business training not only for upcoming high school seniors, but emerging artists, the resident and core artists at Penland, and even established area
artists can come together in a joint effort by these two organizations to propel the craft industry in TRAC’s serving counties.

In the past Penland collaborated with Mayland Community College to bring Creative Capital, an artist business-training program, to serve craftspeople in the area (Penland, Impact). Reviews from artists who participated in past workshops claim they would recommend this training to all artists. There is a limited amount of space and the workshops filled quickly in the past. A future partnership with all three of these organizations is one practical connection for TRAC’s resource center.

Another partnership that would benefit local artists is one between TRAC and the Energy Xchange. Nestled in an ideal location between Burnsville and Spruce Pine, the Energy Xchange plays a prominent role as a craft studio incubator supporting developing artist (EX website). Dan Asher explained that the organization could not afford to pay for extra classes to train the residents, therefore they rely on partners to offer such support. While previously working with Mayland Community College’s Small Business College, artists felt they needed classes tailored more to their field. The Energy Xchange would like to develop this further with education being a part of their mission. Asher states, “I’d like for us to partner with TRAC in this area to share space and coordinate offerings so we’re not duplicating the same work and offering the best impact on the community.” He could also see potential for partnership in grant proposals where the two organizations complement each other’s roles in art education within the community.
Looking again at Mayland’s Community College, Robert Branch is the dean of the Small Business College (SBC). Designed to meet the needs of small businesses, SBC is the more locally focused counterpart to the federal Small Business Development Centers (Branch, Avery Journal). The mission of the SBC is to help increase the number of small businesses and their success rate in three counties it serves (MCC SBC). In an interview with the Avery County Journal, Branch explains, “We primarily act as an information resource. We share this information through classes and seminars on topics of interest to our local business communities.” SBC offers a five part seminar series that includes (1) steps to start a business (2) financing your business (3) how to write a business plan (4) marketing and advertising basics and (5) bookkeeping and income tax basics.

Each of the segments in the five-part series is relevant to artists who want to have their own business. The objection that the courses taught by SBC at the Energy Xchange were not tailored enough to the arts may be true, but that does not mean that different instructors and more specific business classes cannot be offered by the SBC. Branch is acknowledged throughout the community as providing some of the most comprehensive and effective support in the state (Branch, Avery Journal). He is in regular conversation with TRAC’s director. Between the SBC and TRAC’s resources and experience, the two organizations may conclude that through a partnership in the business of art, the economic stature of both counties would be enhanced.
Programming Styles in Artistic Nonprofits

Each of the four organizations discussed in this section share a dedicated programmatic approach to helping artists sort through the business related aspects of their work. Three have on-site locations and one travels with workshop related events and gatherings dedicated to business specific topics. They are located in larger cities with the exception of Asheville. The others are Cleveland, New York, and Seattle. Smaller towns and art council’s did not provide the same format of services that were applicable to this section of the research.

Referencing a sample curriculum from Artist Resource Center (ARC) in Asheville, with the three other organizations, the most common subject areas taught are marketing, sales, funding, and business basics. This information echoes the answers of art directors and advocates about what deficient business skills they see in WNC artists. There are several other overlapping categories with two or more organizations such as legal issues, fundraising/grant writing, and planning production. After reviewing the core curriculum, the styles in which these organizations supported the careers of creative professionals vary.

Artist Resource Center (ARC) Asheville, NC

Located in Asheville, ARC dedicated their services to promoting artists in the area of learning how to better their business skills. YMI (Young Men’s Institute) of Asheville housed ARC at their Cultural Center on Eagle Street. Unfortunately, the center closed in June 2012. ARC was only open sixteen months. Artists were able to drop in and take only workshops they feel would
benefit their needs, not an entire course. “The ARC was created to support the regional creative professionals on the path to success in business, and hopes to provide a gathering and networking axis for artists of all kinds” (ARC website). ARC was under the umbrella of the organization Arts 2 People (A2P). ARC hoped to provide the opportunity for creative professionals to become more efficient proprietors, and hopefully to be able to spend more time in the studio.

Workshops listed on ARC’s site ran two hours long and meet one time. These workshops were $30 for members and $35 for non-members (ARC website). The first round of courses focused on core business management. Expected to lengthen into one to five day workshops, the resource center never had the chance to expand. ARC was membership-based. For $35 annually, artists could access lab space, PC and MAC computers, photo editing and business software, technical support and discounts on workshops.

While the center was open, interested artists could access their website at http://ashevillearc.com. The website offered regional resources, national resources, arts and economic impact information, and a calendar of events listing courses available. There was no artist registry through ARC’s website or forums connecting artists with one another. ARC hoped to provide graphic production equipment and support services for marketing and reproduction needs.

*Community Partnership for Arts & Culture, (CPAC) Cleveland, OH*

Community Partnership for Arts & Culture (CPAC) was founded in Cleveland, Ohio in 1997 by efforts from The Cleveland Foundation and The
George Gund Foundation. “CPAC is a nonprofit service organization dedicated to strengthening, unifying and connecting greater Cleveland’s arts and culture sector” (CPAC website). The goal of CPAC is much more comprehensive than the short workshops offered by ARC. For instance, the Artist as an Entrepreneur Institute (AEI) program was initiated by CPAC in collaboration with the Council of Smaller Enterprises (COSE) to take artists step by step through the process of developing a successful business model (CPAC website). This program includes a total of 24 hours of instruction over six sessions, and is designed for creative individuals and arts based business owners. For COSE members the cost is $100, non-members $150. This program covers topics that affect an artist’s daily operation—from creating a personal brand and marketing, to issues related to intellectual property law, writing a business plan, and accounting practices. Providing participants with support materials on each topic and connecting them with professionals in business are part of the framework of AEI (CPAC website). Session formats vary and include lectures, panels, group discussions, and practical application exercises. A typical three day, six session, workshop includes such things as the following:

- Session 1- Artist as entrepreneur, how your priorities play into business structure
- Session 2- Marketing your work, developing a brand, pricing
- Session 3- Revisit strategies, product mix, distribution, and operations
- Session 4- Networking, communications strategy and sales
- Session 5- Accounting, bookkeeping, taxes, and legal rights
Session 6- Business plan, ask local artists questions, group discussion and wrap up (CPAC Website)

CPAC views itself as “a voice of arts and culture in the community.” In addition to the AEI program, the organization offers individual workshops, roundtable discussions, online business assessments, a one-year fellowship to 20 artists annually, an artist in residence program utilized to revitalize Cleveland’s neighborhoods, and an annual conference bringing artists and the community of rustbelt cities together. (CPAC website).

On its website, the organization publishes a resource listing of individual, organizational, general, and service group information. It also advertises consultations for individuals and businesses but does not offer one-on-one artist critiques or an artist registry. A link to an online reference desk connects to a useful library related to research in the following areas: About the Sector, Education, Economy, Neighborhoods, and Participation. No membership fee must be paid to use CPAC’s online resources.

*Creative Capital, (CC) New York, NY*

Based in New York, Creative Capital hosts workshops all over the country and is dedicated to providing integrated financial and advisory support to artists pursuing exploratory projects. Working in long-term partnerships with artist, CC’s approach to support combines funding, counselling, and career development services to maximize the potential for a project’s success by fostering sustainable practices for its grantees. In addition to grants, CC offers intensive traveling
workshops that are individually tailored to a weekend or up to a five-day course covering various topics in the business of art.

The organization’s website, www.creative-capital.org, indicates that CC’s Professional Development Program (PDP) workshops range in structure. Creative Capital allows the hosting organization to determine the length of workshops (up to five days), as well as for their focus. Topics can cover such subjects as self-management, strategic planning, fundraising, web strategies, verbal communication, and promotion.

In a conversation with Ann Marie Lonsdale, an employee at CC, the most requested workshop is the core curriculum, which is designed to provide artists with informational basics as well as motivation to incorporate those basics into their businesses (Interview with Ann Marie Lonsdale). The format of the workshops can be either a weekend devoted to core topics, or a weekend of internet orientation. Each workshop offers a combination of individual, groups, and hands-on opportunities. One-on-one consultation with the leaders is a personal aspect of the workshops. Five facilitators are provided for every group of 24 artists. These facilitator/leaders are artists who previously have taken the workshops and gone through training (Ann Marie Lonsdale). In an interview, Creative Capital employee Krista Fabian DeCastro’s indicated, “the most beneficial aspects of our program are the sense of empowerment imparted to artists, and the relationships/community that is formed among the 24 artists spending the weekend together” (Interview with Krista Fabian DeCastro).
Creative Capital is the only national grant making organization with an open application process that supports individual artists across all disciplines (CC website). Projects and grants funded fall into one of five categories: emerging fields, film/video, innovative literature, and performing and visual arts. The organization does not require a membership to apply for the grants or workshops, but there is a fee for participation in the workshops. The website offers an artist registry with a list of artists who have received project and grantee funding. A calendar of events being hosted by CC is also available on the site.

Ann Marie Lonsdale indicated that she hopes that at some time in the near future TRAC will be able to offer a CC workshop in its resource center. Penland has offered these workshops over the last five years and it appears that the core curriculum of CC workshops is more intense, but clearly in sync with topics that HandMade workshops currently provide to artists.

**Artist Trust, Seattle, WA**

Artist Trust (AT), a nonprofit organization located in Seattle, WA, which has a mission, “To support and encourage individual artists working in all disciplines in order to enrich community life throughout Washington State” (AT website). AT supports artists in all disciplines with career training, resources, and grants. Artists looking for either an intensive, comprehensive experience, or a brief overview on a topic related to the business of the arts can find both through AT. The ultimate goal of AT is to assist artists to be self-reliant and proactive in their careers (AT website). To accomplish this mission, the Center offers one-
week intensive programs twice a year as well as hour-long workshops on specific business topics throughout the year (AT website). The shorter workshops cover such topics as grant writing, promotion, and resources for artists.

The intensive program offered is called EDGE. It is designed for visual artists, writers, and filmmakers as a “comprehensive survey of professional arts practices offered through a hands-on interactive curriculum that includes instruction by professionals in the field, specialized presentations, panel discussions and assignments” (AT website). EDGE is a 52-hour course with curriculum including portfolio assessment and developing skills in business, grant writing, and networking.

Currently the cost of AT membership is $45. This fee makes it possible to reduce workshop fees and to make it possible to support other resources that are available to the membership. Their physical location includes a walk-in Resource Room offering a variety of useful tools. These resources include basic reference materials, as well as examples of successful grant proposals, an informative directory of art organizations and galleries across the state, art journals, and free use of a computer and print (AT website). Artists can also go online at www.artisttrust.org and access resource listings dealing with healthcare, legal, emergency assistance programs, funding, residencies, jobs, and workspaces available. A calendar of events is also offered online.
CHAPTER IV
RESULTS/ PROPOSAL DISCUSSION

The Toe River Arts Council’s Artist Resource Center provides services to the artists and the public. Results from the Arts & Economic Prosperity IV in the State of North Carolina study show 70% of Western North Carolina professional artists are between the ages of 35 and 65 (Dave, Evans, and Stoddard, P26). Thirty-three percent of those respondents lived in WNC for more than 20 years (Dave, Evans, and Stoddard, P28). The highest ranked reason for staying in WNC was the “community of artisans.” The Center’s mission aims at building this “community of artisans” into a cohesive unit where artists share knowledge with one another, help educate the public to the importance of craft to the public, and grow their own businesses into prosperous ventures.

Artisans, arts advocates, and quantitative research support the notion that those who wish to be professional artists must add to their creative activities knowledge of business skills, which can adapt to ever-changing economic environments. Although the Arts & Economic study showed that though craft artisans were more highly educated than the general NC population, they appear to be under educated in the business skills necessary to secure a successful professional and financial future.
TRAC’s unique cohort of sponsor and community liaison provides artists with access to the benefits of infrastructure and the ability to gather data. Through the efforts of this organization, craft artisans reported that they market 65% of their work within the 25 counties of WNC and 74% of their work in NC (Dave, Evans, and Stoddard, P37). TRAC’s past and association with artists enables members [artists] access to markets and local resources. In the 2007 survey, craft artisans reported that the largest increase in their business was due to an almost doubling of studio sales in the last ten years. The Center holds the distinct position of directing traffic in the studio strolls and further empowering artists with applicable up-to-date business skills.

Incorporating data available from various sources in North Carolina, with programming information obtained from selected successful arts service organizations, I have created a document, *Artist Resource Center Proposal of Organization*, that works as a start-up manual for the Toe River Arts Council Artist Resource Center (Appendix A). TRAC’s director, Denise Cook, spoke in depth about needing research on similarly styled centers and requested a cohesive document incorporating the research and analyzing programming methods. This proposal acts as a business model that expands on TRAC’s mission to better meet the needs of the stakeholders, as indicated by research.

Chapter one of this manual explains, “This proposal of the organization of the Center is intended to be used as a rough baseline, in hopes that it will help the Manager and TRAC begin their services with the assurance needed to open a new
chapter in the Arts Council’s mission to the community.” As listed in the proposal, the goals of the Center are:

- To provide professional development resources to artists
- To work as a community or gathering location for artists
- To allow artists the opportunity to give back through workshops, talks, and mentoring
- To educate the public on the value of handmade, craft skills, and the importance of art in our everyday lives

Chapter two covers basic logistics of operation. Hiring a capable manager seems a critical step since TRAC is limited to a small operating staff. Based on knowledge of the area, conversations with Denise Cook, and requirements of the job, this chapter describes characteristics of an ideal candidate. Someone who is familiar with the region, detail oriented, comfortable networking, and understands the importance of scheduling.

Research underlined the importance of developing Internet capabilities. Without websites, most of the research for the Proposal would have been less inclusive. Chapter three of Appendix A reviews TRAC’s website presence and how the Center effectively can develop this resource further. Calendar of Events, Resources, and Social Networking are covered in this chapter. HandMade in America’s linear craft event calendar and Asheville Area Arts Council’s interactive calendar are presented as successful models for these resources. Informational and training resource topics represent a conglomeration of ideas
from other successful nonprofit service organizations, chosen specifically because they are related to the needs of artists identified in the area served by TRAC.

The nonprofits researched for their programmatic approach all provide useful models. Chapter four pulls from the research and discusses the space and usage of the Center. Workshops held at Community Partnership for Arts and Culture, Artist Resource Center, and Artist Trust allow artisans to attend without taking too much time away from creating. Similar to Creative Capital’s intensive approach and built-in connections among the artists attending, there is an inherent networking involved in attending workshops within TRAC’s close knit community. Artist Trust is overall the closest programmatic to the ideals and style of TRAC’s Center as laid out in the Proposal. Based on interviews, the survey, and roundtable discussion, it appears that, at this time, TRAC’s most useful programming would provide artists with short, intense workshops on specific topics rather than providing longer comprehensive training. Artist Trust offers both options, and TRAC may consider the more comprehensive format once a relationship between the artists and the Center is established.

The Resource Room at Artist Trust provides artists with valuable material to enhance business skills and increase their entrepreneurial spirit. The Center has the space and funding through grants can offer the same computer resources to area artisans. Assembly room #1 is designated in the Proposal to house books, journals, magazines, and allow access to webinars and podcasts. Renovated preferably with MAC computers and basic business and art related computer software.
Chapter four also introduces the idea of creating a Mentor Program. This idea came out of research from Penn State School of Visual Arts Mentoring Program (PSU website). Young, emerging craft artisans under 35 years made up 9% in the 2007 study (Dave, Evans, and Stoddard, P28). In addition to emerging artists, 16% (both younger and professional) are new arrivals to WNC. The survey reports that, “Often times, artists are so busy with their own challenges of running a studio and selling their own work they overlook the importance of sharing what they have learned.” The goal of this type of program is to establish relationships that promote confidence and direction. These emerging artists can benefit from networking opportunities, business workshops, and overall support offered by the Center.

The last chapter in the Proposal discusses a few closing thoughts in regard to promoting the Center, the issue of membership, and how best to serve the artisans. With a flexible approach, TRAC can shy away from artists’ concerns about “scheduling conflicts, fees, and time away from making work”--impediments that explain the lack of participation seen in other programs. TRAC’s base of artists is exceptionally supportive of their arts council. Geographically spread out, this group comes together time and time again to promote their art, the work of others, and the education that TRAC provides the K-12 students in the counties.
CHAPTER V
CONCLUSION

Western North Carolina is extremely rich in craft, music, performance, and creative writing. Recent research identifies a desire for opportunities to acquire the “life” skills required by artists to achieve success in today’s difficult economic environment. The Toe River Arts Council seeks to bridge this gap through the programming at the Artist Resource Center in Spruce Pine. As of fall 2012, the Center is a reality. With a new website for TRAC (that includes the Artist Resource Center) visitors can find a link to a schedule of events. “In the coming year, it (ARC) will host entrepreneurial workshops for artists, process-driven craft classes, theatre and musical performances and serve as a resource for the multitude of craft-related groups in the two county region” (TRAC website).

I am in the unique position of seeing a project from conception to completion. Use of the space began with an acclaimed “Glass in the Mountains” exhibition. During this weekend, TRAC played a crucial role in the monumental studio glass movement with a historical exhibition. The Center has since hosted a soup and conversation event with the community and artists focusing further on the best direction for the future of the space. Several craft process workshops are lined up for the spring and summer of 2013. There have not been any direct business art classes yet due to conflicting schedules with HandMade in America
and the Energy Xchange. Denise Cook spoke of a slow start to utilizing the space; but a careful evaluation indicates that TRAC is sustaining an appropriate rate of growth. This slow start is a way for TRAC and the people in the community to meet with distinct ideas and the opportunity to contribute and learn together across perceived boundaries.

TRAC has not yet fulfilled its promise of hiring a dedicated staff member for the Center. Funding goals for the 2013 fiscal year were not met, creating additional challenges for the nonprofit. Despite staffing setbacks across TRAC’s two locations, local artists and TRAC’s current staff are dedicated to seeing the venture fruitful.

Craft is an integral part of the future of Mitchell and Yancey Counties. Working cooperatively with artists, nurturing partnerships, and developing community involvement, the Artist Resource Center can assist artists in broadening their markets and meeting their business challenges. Nothing short of wonderful should come out of the new Artist Resource Center in Spruce Pine.
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46
APPENDIX A

ARTIST RESOURCE CENTER

PROPOSAL OF ORGANIZATION

In Conjunction with thesis:

A PROGRAMMATIC APPROACH FOR AN ARTIST RESOURCE CENTER AT THE TOE RIVER ARTS COUNCIL IN SPRUCE PINE, NORTH CAROLINA

Cassie N. Floan

February, 2012
CHAPTER 1

OVERVIEW OF THE ORDER OF EVENTS AND SERVICES:

In this chapter, you will find a basic description of how the Center may be organized both online and services at the physical location.

The challenges of being a self-employed artist have often intrigued and puzzled many individuals. Continuing to transform with an ever-changing economy, technology, and expectations, artists are now managing more than just their production of work. They face business related questions, marketing, legal, and entrepreneurial ventures.

Many aspects to the Artist Resource Center will overlap with each other while others may take longer to establish than planned. This proposal of the organization of the Center is intended to be used as a rough baseline, in hopes that it will help the Manager and TRAC begin their services with the assurance needed to open a new chapter in the Arts Council’s mission to the community.

The central location of the Center allows artists from all of the surrounding counties to take advantage of its services. Above TRAC’s Spruce Pine gallery, the Center hopes to educate and inspire artists and the public to learn more about the economics of art and appreciate the value of handmade craft.

The upstairs location of the Spruce Pine TRAC building is currently under renovation for the upcoming Artist Resource Center. The anticipate completion date of the upstairs is late spring 2012. Until the renovations are complete, TRAC can move ahead with certain areas related to the Center.
First, a Manager can be hired to fulfill the employee position which is needed to schedule and maintain the Center. This individual can then begin working on the Center’s website. This can be done from home or at the Burnsville location. The Manager will work with Brette Barron who will design the website. All new information should be given to Ms. Barron to post. Although she is the main source of website upkeep, the Manager is able to access the calendar of events and update daily.

After the renovations are complete, the Manager can then move into the space. Beginning with their office and scheduling area. The computers and other technical equipment need to be installed and any programs set up.

The resource aspect is a work in progress. It takes time to accumulate books, journals, resource lists, and any other educational materials. The manager can begin collecting materials and resources before the Center actually opens and initiate organizing them in a way that corresponds with a library catalog system. TRAC has been collecting magazines, books, and sheet music which will be added to any new materials. The manager continually researches, updates, and files the materials so they are current with today’s trends for artists.

The assembly rooms will not need as much attention at first. Once the functional and technological elements of the room are in place, the purpose of the rooms will determine what other materials are necessary, i.e. art materials for education. Setting up a scheduling system is essential and should begin before renovations are complete.

In a more relaxed setting the Center will carry out conversations with artists. Convening monthly to discuss and share ideas, current issues, and information pertaining
to business topics. These gatherings may be held in either the large assembly room, one of the smaller classrooms, or even the gallery.

About a year after opening the Center the Mentor Program may be implemented. This program will allow established area artists to involve themselves in a role of mentorship. The Manager of the Center will need to take time to design the program, establish the goals and rules of the program, and visit possible artists in their studios.

**GOALS**

The following chapters go into more detail about each area of the artist resource center. All aspects relate back to the main goals of the center, which are:

- To provide professional development resources to artists
- To work as a community or gathering location for artists
- To allow artists the opportunity to give back through workshops, talks, and mentoring
- To educate the public on the value of handmade, craft skills, and the importance of art in our everyday lives
CHAPTER 2

LOGISTICS OF THE CENTER:

In this chapter, you will find a possible scenario for the Center’s hours of operation in addition to a job description for the Manager.

Hours of Operation

The Center will be open 25 hours a week in the beginning.

- Monday, Thursday, and Friday from 11pm-5pm
- Wednesday and Thursday from 12pm-7pm

With varying times for workshops held either during regular hours or after hours and weekends. The individual hired for the managing position will be asked to maintain an average of 40 hours a week to qualify for full time employment. Within these 40 hours, 20 will be during regular business hours. The remaining 10 will be set aside for workshops and events not held during regular hours or time spent working from home.

These hours are different from the Gallery hours due to a separate entrance and need. If the Manager and/or Director sees that the Center could be utilized at different times, such as weekends or longer hours during the week, accommodations will be made to satisfy this need.
Job Description of Manager

The resource center will need at least 1 full time person. Another part time person may be added later if there is funding and a reasonable need for the position.

Manager of TRAC’s Artist Resource Center

This individual handles all day-to-day activities and communication both online and at the Center. They maintain site standards and guide new developments as the need arises. The position will report to the Executive Director of TRAC. This position will also work closely with TRAC’s staff and the artists in Mitchell, Yancey, and Avery counties. This is a full time, 40 hour per week position. 30 hours in the office during open hours, 10 hours flexible according to the events happening; this can also include travel time to studios or working from home online.

Qualifications

An undergraduate degree in arts administration or management. A minimum of two years of related experience is desired, preferably in the non-profit realm. Tasks require a strong attention to detail and ability to work under tight deadlines. The successful candidate will have strong editorial and writing skills and an understanding of different audiences and objectives for communicating on the website and in person. The candidate should be proficient with both PC and MAC computers and able to assist those using the library with questions about programs and general computer basics. The candidate should be knowledgeable of the region, the artists, and their crafts.
Responsibilities are included but not limited to:

- Oversee all aspects of TRAC’s Artist Resource Center under the supervision of the Executive Director
- Develop and oversee information on the Center’s website
- Schedules and manages all events held at the center
- Ability to organize and host workshops, community events, lectures, and other happenings held at the resource center
- Assist with preparing annual operating and program budgets
- Oversee any resource center volunteers
- Execute monthly reports
- Organize, update, and maintain a physical library and computer lab for public use
- Research, cultivate, and recruit artists to hold workshops in their craft and business related skills
- Continually identify new sources of artist related suppliers, exhibition opportunities, and various other art related opportunities
- Keep current with other artist resource centers and their programming
- Head the newcomers program- responsible for the interaction between new art residence and artists already established in the area

Depending on the Managers experience, pay will range from $12-$14 an hour. At 40 hours a week this comes to $24,960-29,120 a year.
CHAPTER 3
VIA THE INTERNET:

In this chapter, the website and social networking for the Center are discussed in detail.

What is the first means of communication in today’s world? Even before someone meets another person, they can turn to the Internet to find out a little bit of information about them. Technology has brought our world into a different arena. Although the space above the Spruce Pine gallery is going to be a most physical one, one that addresses the need for communication and education, we cannot deny that the cyber world also plays a large role in how we are introduced to artists and their craft. But also a world which can be of an advantage to today’s artists through marketing, promotional venues, access to grants and residencies, and through blogs and social networking.

One of the goals of this Artist Resource Center is to assist artists in their business. In order to do that the Center must be up to date with its own business. Beginning with a sufficient website that locates, educates, and demonstrates to artists what options exist. This can be added on to periodically and updated.

Once the Manager for the Center is hired, they can immediately begin collecting materials and corresponding with the webmaster about the 3 main sections of the website: calendar of events, resource page, and local artist list.
Calendar of Events

TRAC’s objective with the calendar of events should focus on events that correspond to the artists need for furthering their education in business practices, craft show and exhibition opportunities, artist gatherings, and craft workshops. These events will be local and regional. A link to the NC Arts Council website will provide statewide events.

Two example calendars are HandMade in America’s linear formatted craft event calendar and the Asheville Area Arts Council’s interactive ARTERY calendar.

The first, Handmade in America’s, is laid out using a linear template. Listed with dates first, location, and then event details. Details are hidden unless the viewer clicks on the link. Contact information, location, and a description of the event appear without linking the viewer to a new window. This calendar can be seen online at: http://www.handmadeinamerica.org/find/calendar and a short example is in the Appendix.

Asheville Area Arts Council calendar is set up in an interactive calendar format. Where the viewer can scroll through the month and see visually what day an event takes place. It was created using a Google calendar template. One can click on a specific event and more details pop up in a little window, allowing the visitor to link the event to their calendar, offer more details, and include a link to a map of the location. Their calendar is reflective of events held at the ARTERY only. The ARTERY is AAAC’s multi-purpose exhibition and event facility. A visitor center, classroom, rehearsal space for performing groups, presentation space, and gallery display space are all connected in this one area. See Appendix for example or view online at: http://ashevillearts.com/category/calendar/
TRAC can work with the webmaster to determine which style would be most appropriate for the organization’s needs. Perhaps a combination of the two would be effective with the list format focusing on events elsewhere and the calendar format detailing events held at the Resource Center.

Organization Events to consider posting:

- **Asheville Resource Center (ARC) Asheville.** Tools offered at the ARC include classes on grant-writing, web marketing, book-keeping and strategic approaches to launching a productive career. [http://www.arts2people.org/arc.html](http://www.arts2people.org/arc.html)

- **HandMade in America, Asheville.** Offers Craft Labs at the Asheville location and periodically throughout the region. These workshops discuss budgeting, telling your story, wholesale, studio visitors, arranging a booth, pricing, exhibition proposals, and more. [http://www.handmadeinamerica.org/](http://www.handmadeinamerica.org/)

- **Energy Xchange, Burnsville.** In addition to their education around alternate energy, they sometimes host workshops for artists and have residencies for ceramic and glass artists every 2 years. [http://www.energyxchange.org/](http://www.energyxchange.org/)

- **Asheville Area Arts Council, (AAAC) Asheville.** Programs, benefits, exhibition and grant opportunities. [http://ashevillearts.com/](http://ashevillearts.com/)

- **Center for Craft Creativity and Design, Hendersonville.** Advances the understanding of craft through research, scholarship, and professional development by way of conferences, internships, grants, exhibits, and talks. [http://www.craftcreativitydesign.org/](http://www.craftcreativitydesign.org/)

- **River Arts District, Asheville.** Information about the rich artist district, their website lists classes and workshops and special events. [http://www.riverartsdistrict.com/](http://www.riverartsdistrict.com/)

- **Penland School of Craft, Penland.** In addition to Residencies and Core openings Penland offers winter studio rentals, artist talks, jobs, and several special events annually. [http://penland.org/](http://penland.org/)

- **Mayland Community College, 3 locations with one in each of the tri-counties.** A wide range of art courses, art history, and small businesses classes relevant to the artist in their small business center. [www.mayland.edu/](http://www.mayland.edu/)
Resources

A growing resource list on the Center’s website allows visitors access from anywhere to relevant information. The beginnings of a resource list can be found in the appendix. Listed by category, all these resources could be linked to another window. For example if an artist would like to learn more about bookkeeping for their business and there is a tutorial online they can connect through the link.

Resource Topics:
- Art Organizations
- Artist Supplies
- Shipping
- Consulting and Writing
- Photographing Artwork
- Job Banks
- Galleries in Yancey, Mitchell, and Avery Counties
- Workshops and Classes
- Emergency Assistance Programs
- Legal and Financial
- Accounting
- Healthcare
- Residencies
- Grants
- As well as a list of local artists and their studio hours

Social Networking

Social media initiates communication, which is exactly what the Center hopes to do. The website is necessary for a home base, a view of what happens at the Center and a way for participants to stay connected without a conversation. However, social media is a way to connect with the communities TRAC serves, both real and virtual. It’s a low-cost and low-risk way to try new things. With so many networking choices including
Facebook, YouTube, Flickr, Twitter, Blogs, and Linkedin, it would be wise of TRAC to start with just one or two.

Rather than focusing on the immediate responses to social networking tools, the Manager should have a communications plan for using social media. First, choose one or two networking outlets which are fairly easy to set up and integrate into the Center’s goals. Facebook and YouTube are popular picks. Facebook has a Nonprofit page where TRAC is already established. Instead of adding on to this page, it would benefit the Center more to have their own Facebook following. Traffic could be monitored through updates, informative notes, and physical links to the Center’s activities. YouTube could be helpful with business related videos the Center has documented during workshops, technical application tutorials, and other business related tutorials specific to artists. YouTube also has a Nonprofit Program and tracking options.

The Manager will need to devote a specific amount of time each week, approx. 5 hours, to managing the Center’s social networking tools and keeping pages up to date with all the current information. Not only thinking of online to offline exchanges, but vice versa. Also, setting up a tracking database ahead of time will benefit the Manager when trying to determine numbers for the Center’s continual evolution.
CHAPTER 4

PHYSICAL LOCATION:

In this chapter, you will find descriptions pertaining to the physical layout and services of the Center.

Description of Space

The Center has one outside entrance and one by way of the lower level. Visitors enter into a lobby with some resource materials, access to the restrooms, water cooler, and mini kitchenette. In the lobby there is room for a local community board where artists may post flyers, brochures, and cards at the discretion of the Manager.

Passing through a doorway into the rest of the Center, visitor’s find the Manager’s office and storage room on the left, 2 assembly rooms (classrooms) are on the right, and a large assembly room is at the end of the hallway.

Storage

Storage will house technical tools and arts education materials for the classrooms, cleaning supplies, and overflow artwork if the gallery needs additional space. Access to the storage facility will be for TRAC staff by key only.

Assembly Rooms

Labeled as Assembly rooms #1, #2, & #3 on the blue prints, these rooms are intended to be multi-purpose and will hold classes, resources, and serve as a larger
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meeting space. Assembly rooms #1 & #2 have a tractable dividing wall that can split the
two rooms or create one larger room. Room’s #1 & #2 will be equipped with sinks and
cabinets to hold art supplies for educational purposes. Room #3 will generally be set with
chairs and an open space to accommodate certain workshops like booth setup and
photographing artwork. There is also consideration for this room having a communal
table for talks and business workshops where participants bring their own computers. At
this time the Center will not be able to provide a large number of computers for
participants in business workshops, but believes that between a combination of the MAC
computers they do have and individuals providing their own everyone will be
accommodated. The Manager should assist TRAC’s Executive Director in looking for
funding possibilities that may result in laptops for the Center’s business workshops.

In addition to art educational materials, assembly room #1 will house TRAC’s
resource area. This is a space where artists can access books, journals, magazines, online
resources like webinars and podcasts, and utilize computer programs related to running
an arts business. Readerware is a comprehensive library cataloging system incorporating
books, music, and video. A free trial can be downloaded at http://www.readerware.com
and purchased for $75 once the trial has ended.

The room will have 3 MAC computers with one printer/copy machine. Preference
for MAC over PC is due to the inaccessibility of MAC elsewhere in Yancey and Mitchell
counties. The public libraries and community college provide PC. To assist with the cost
of purchasing several programs, refer to the www.techsoup.org website where there are
several options for free or reduced costs for qualifying nonprofits. With only being one
individual trying to coordinate scheduling and assisting those using the resource room, it
would be a good idea for the Manager to have a list of MAC proficient artists and community members they can call with questions if they are unable to answer.

Suggested programs for the computers:
- Excel
- Word
- QuickBooks
- Tiny Books Pro
- Photoshop
- Lightroom or Aperture (photo managing)
- Final Cut Pro (video editing)
- Finale (music notation) or Muse Score (music notation-free)
- Final Draft (script word processing)

Rental Space

TRAC must also take into consideration the expense of operating the Center. In order to help offset these costs, individual assembly rooms will be available for rent. Artists may conduct their own classes or use the assembly room #3 for larger lecture style presentations.

Rental rates for the large assembly space for members could be $180 an hour and for non-members $200 per hour. For the smaller classrooms, $45 per hour for members and $50 for non-members per hour. Realistically TRAC could hope to rent these spaces one to two times a week with a goal of making $1500-$2200 per month from rental charges.
Classes and Workshops

Aside from accommodating art education classes and children art camps over the summer and after school, the resource center space will put much of its attention on business classes for artists. After surveys and speaking directly with artists, the Center should focus on directly a few categories. These topics include:

For the artists
- Marketing your work, how to get your work seen or heard
- Networking through Social Media
- Pricing, wholesale and retail, ticket prices, etc.
- Studio visits, how to engage the public

For the public
- Buying Handmade
- Artist Talks, describing their process through images

Instructors for these classes can vary between working artists, professional consultants, and TRAC’s staff. Utilizing artists will help promote the Center as well as bring the community together.

Other areas artists were interested in learning more information about are:
- Accounting and Budgeting
- Exhibition proposals and Gallery submissions
- Consultation for artists as to what track would most benefit them

The second group of topics may be better suited if the Center works as a liaison to connect artists with another location or workshop opportunity in the WNC region. For example, an accounting or budgeting workshop can be taken through Mayland
Community College’s small business center. Consultation is an area where the Center could direct artists to individuals like Wendy Outland.

TRAC can send a call to artists who may want to teach a class in their craft or relevant business skills. This can be directed through TRAC’s website and E-blasts. HandMade in America has offered to do a series of 4 workshops at the Center. These are anticipated to be held late summer 2012 once the Center is up and running. After opening, the Manager may have a better grasp on immediate needs by artists and can choose 4 of HandMade’s options which will best accommodate area artists. Other sources of workshop and class instructors in the surrounding counties can be gallery owners and managers, independent art consultants, and outside organizations like Creative Capital.

Offering the same topic of conversation twice in one month will allow artists more options of attending the workshops. Choosing one subject per month and focusing on a different topic through workshops, monthly conversations (see below), and artists talks could draw in a deeper comprehension of the theme. The fee for attending these events will vary depending on the instructor, length, and subject.

Monthly Conversations

These monthly casual conversations are a way for artists and artist groups in the area to meet in a comfortable setting. They can be held in assembly room #3, in the gallery, or arranged to meet outside the Center. Artists can gather and discuss a variety of topics while creating an atmosphere of positive feedback and brainstorming. The manager of the Center will be present and facilitate these conversations. Topics can range
anywhere from craft related happenings in the area to new technology to public awareness ideas.

Mentor Program

The basis for the Mentor Program is the idea that when individuals move to the area, or current residents decide to pursue a career in art, they need some direction. Often times, artists are so busy with their own challenges of running a studio and selling their own work they overlook the importance of sharing what they have learned. Maybe they have not overlooked it, but there is currently no outlet for this type of communication in our area.

A one-on-one relationship between established artists and those new to the area or profession is a valuable connection for those involved. TRAC’s resource center can play the role as liaison to connect mentors with mentees. The Manager will need to start by building a directory of established artists in the area who are willing to follow through with an organized program. Meanwhile, another list with mentees can be started. Mentors provide career guidance and support for their craft and mentees come with reasonable expectations and follow through with their mentor’s advice. Studio visits and building the directories will occur over the first year of the Center. Once the Manager sees some possible connections, introductions can be made and the program will begin. To fully take advantage of a program of this nature, a commitment of 18-24 months is anticipated.

Topics addressed by the Mentor Program can span between business to craft, however the main focus of the program is on the business end, discussion of their own craft comes naturally. Both mentors and mentees will fill out a worksheet where they
mark what their top preferences are: marketing, application process, gallery connections, craft shows, time management, social networking, studio visits, photography, etc. The Manager will then do their best to make a match.

**Expectations of the Mentor**
- A successful professional artist in one of the three counties TRAC serves
- Willing to share information and experiences
- Positive role model for an emerging professional
- Give feedback on the mentee’s business habits in a constructive manner
- Share valuable resources and assist mentee in building a network
- Routinely meet with the Manager of the Center to discuss realistic goals for the mentee

**Application Process for the Mentor**
- A thorough interview with the Manager at the request of the Manager, Executive Director, or Mentor
- Submission in writing of why they would like to participate in the program (no more than 1 page)
- Agreement to 4 meetings over a 18-24 month time period with your mentee, the Manager of the Center, and any other mentor/mentee’s currently going through the program at the time

**Expectations of the Mentee**
- Consistent and reliable communication with the mentor
- Respect your mentor’s advice
- Ask questions
- Maintain professionalism

**Application Process**
- Mentee’s should demonstrate a good grasp on their craft in the application process by submitting 10 images of work within the last 2 years (the images themselves are not as important as the work)
- 1-2 page description of your personal goals for your arts business
- 1 page description of what you hope to achieve through the program
- Resume
- 1 letter of recommendation
- Agreement to 4 meetings over a 18-24 month time period with your mentee, the Manager of the Center, and any other mentor/mentee’s currently going through the program at the time
Although TRAC is optimistic about future compensation, this program will first have to build itself up. There is the possibility of the mentee assisting their mentor, but would have to be determined on an individual basis. In the beginning stages TRAC can accommodate the Mentor with a year membership and website link to their work.
CHAPTER 5
CLOSING THOUGHTS

Promoting the new facility should be taken into strong consideration. TRAC has a weekly email sent to those who are on the mailing lists. The progression of the space has been documented in these weekly E-blasts. Once the Center is complete and open for business TRAC could send out a special E blast with relative information. This will only reach those who are already aware of the Center. In addition to this E-blast, TRAC can advertise in the local newspapers: Yancey Common Times, Yancey Times Journal, Mitchell News Journal, and the Asheville’s independent newspaper that is distributed throughout WNC, the Mountain Xpress. Flyers and brochures are popular in Yancey and Mitchell Counties, making paper distribution a serious option to consider. TRAC has a Facebook page where the new Center can be advertised as well as linked to the Center’s own Facebook page.

Word of mouth is still one of the most valuable tools to an organization’s success. After the initial awareness of the new Center has been advertised through the above measures, an opening reception may be arranged for the Center. This could be linked to a weekend of conversations and workshops to really get the ball rolling.
Membership to TRAC should have some sort of leverage with the new Center. The organization does not want to leave the public and other artists out. However, they do want to make the organization one where people want to be members for the cause.

The main challenge of orchestrating and running an artist resource center is figuring out how to accommodate the artists in a way that they will actually utilize the facility. After researching other centers, it appears that scheduling conflicts, fees, and time away from making work account for lack of participation. If TRAC’s artist resource center is flexible in their management and willing to listen to the needs expressed by artists, the ideal compromise will evolve.
Blueprints of TRAC’s Space
Example Calendars

Handmade in America’s
http://www.handmadeinamerica.org/find/calendar

Find Local Craft: Calendar of Craft Events

Looking for a craft event near you? Coming to the area and want to
go to a craft festival? Want to learn a craft or brush up on your
techniques? Find events near you in our Craft Events Calendar.

Do you have a craft event to submit to our calendar? Tell us about
it.

- Feb 17, 2012 to Feb 18, 2012

Western Piedmont Community College

Wood Finishing: Workshop »

* Feb 18, 2012 to Feb 18, 2012

09:00 AM

Potters' Workshop

Making Larger Pots: Capping And Joining Techniques: Workshop
»

* Feb 18, 2012 to Feb 18, 2012

09:00 AM

CVCC Potters' Workshop

Making Larger Pots: Capping And Joining Techniques: Workshop
»
Website Resources

Art Organizations
- Parkway Playhouse http://parkwayplayhouse.com/
- Energy Xchange http://www.energyxchange.org/
- Penland School of Craft http://penland.org/
- Asheville Area Arts Council http://ashevillearts.com/
- Madison County Arts Council http://www.madisoncountyarts.com/
- Avery Arts Council http://www.averycountyartscouncil.org/
- Arts 2 People http://www.arts2people.org/
- Americans for the Arts http://www.artsusa.org/
- HandMade in America http://www.handmadeinamerica.org/
- Center for Craft Creativity and Design http://www.craftcreativitydesign.org/
- Southern Highland Craft Guild http://www.craftguild.org/
- Penland Potters http://penlandpottery.com/pages/home.php
- NC Clay Club http://ncclayclub.blogspot.com/
- Potters of the Roan http://roanpotters.com/
- Carolina Mountains Literary Festival http://www.cmlitfest.org/
- The Mountain Heritage Center http://crc.yanceycountync.gov/HeritageCenter/historicDistrict.html
- Young’s Mountain Music http://www.youngsmountainmusic.org/
- Spruce Pine Potters Market http://www.sprucepinepottersmarket.com/
- Blue Ridge Music Trails http://www.blueridgemusic.org/

Artist Supplies
- Penland Supply Store http://penland.org/store.html
- True Blue Art Supply http://trueblueartsupply.com/
- Highwater Clays http://www.highwaterclays.com/
- Bilmore Iron and Metal http://www.bilmoreiron.com/
- Mountain Glass http://www.mountainglass.com/
- Asheville Art Supply http://www.ashevilleartsupply.com/
- Cover to Cover Book Art Supply 828.255.2644
- Foam and Fabric http://www.fabrics4you.com/
- Waechter’s Silk Shop http://www.fabricsandbuttons.com/
- Silver Armadillo http://www.silverarmadillo.com/servlet/StoreFront
- Chevron Trading Post http://www.chevronbeads.com/
- Earth Guild http://www.earthguild.com/
- Michaels Arts and Craft http://www.michaels.com/
• Appalachian Vibe Music http://www.apvibe.com/
• Yummy Yarns 828-678-9869
• Needle Me This http://needle-me-this.com/
• Country Peddler Quilt Shop 828-682-7810
• Cheap oe’s Art Stuff http://www.cheapjoes.com/

Shipping
• United States Postal Service https://www.usps.com/
• UPS www.ups.com
• Fed Ex www.fedex.com

Consulting and Writing
• Wendy Outland Artist Consultant http://www.whoknowsart.biz/
• Katey Schultz
  http://www.handmadeinamerica.org/craft_resources/73

Photographing Artwork
• Black Box Photography http://www.blackboxstudio.com/
• Mary Vogel Photography http://maryvogelphotography.com/
• Tim Barnwell Photography http://www.barnwellphoto.com/

Job Banks
• NC Arts Council
  http://www.ncarts.org/freeform_scrn_template.cfm?ffscrn_id=155
• Americans for the Arts  http://jobbank.artsusa.org/

Galleries in Yancey, Mitchell, and Avery Counties
• Crimson Laurel Gallery http://www.crimsonlaurelgallery.com/
• Twisted Laurel Gallery https://www.facebook.com/pages/Twisted-Laurel-Gallery/263950506971509
• Design Gallery http://the-design-gallery.com/

Workshops and Classes
• Cloth Fiber Workshop http://www.clothfiberworkshop.com/
• Bookworks http://www.ashevillebookworks.com/bookopolis/
• Mayland Community College www.mayland.edu/
• University of North Carolina at Asheville
• Penland School of Craft www.penland.org/
• John C. Campbell Folk School www.folkschool.org/
• Arrowmont http://www.arrowmont.org/
• Mountain Metalmiths School of Jewelry and Lapidary
  http://www.mmsjl.com/
• Odyssey Center for Ceramic Arts
  http://www.odysseyceramicarts.com/
• Asheville Glass Center http://www.ashevilleglass.com/
• The Fine Arts League http://www.fineartsleague.org/
• Yancey Center for Ceramic Arts
  http://www.yanceycenterforceramicarts.com/
• Roots + Wings School of Art http://rootsandwingsarts.com/

Emergency Assistance Programs
• Craft Emergency Relief Fund http://craftemergency.org/
• Gottlieb Foundation
  http://gottlieb.foundation/grants/emergency-grant/
• http://www.chicagoartistsresource.org/dance/node/440
• Artists Fellowship http://www.artistsfellowship.com/
• The Pollock-Krasner Foundation http://www.pkf.org/

Legal and Financial
• http://www.artbusiness.com/legalprobs.html
• http://www.starvingartistslaw.com/
• http://www.artpromote.com/taxes.shtml

Residencies
• Penland School of Craft www.penland.org/
• Virginia Center for the Creative Arts
• SmART Space Artist-in-Residence Program
  http://www.ashevillenc.gov/Departments/ParksRecreation.aspx
• Art Space http://artspacenc.org/
• Appalachian Center for Craft
  http://www.tntech.edu/craftcenter/artist-in-residence-program/

Grants
• Toe River Arts Council www.toeriverarts.org/
• North Carolina Arts Council www.ncarts.org
• Southern Arts Federation http://www.southarts.org/

A list of local artists and their studio hours if they are open regularly.
APPENDIX B

QUESTIONS PERTAINING TO TRAC’S ARTIST RESOURCE CENTER

1. What are the top 3 areas of business you feel artists in Western North Carolina are deficient in? (This can vary from bookkeeping to contacting a gallery)

2. Would you be willing to lead a workshop pertaining to business areas in your specific field? If so, please specify what type of workshop(s).

3. What characteristics would define someone who is proficient with their (art oriented) business skills in today’s economy?

4. In regards to business skills do you see any obstacles for artists in Western North Carolina?

5. How beneficial do you feel social marketing is in today’s economy? Please explain.

6. As one who is in contact with a variety of artists, do you feel that future artists are well prepared for the challenges of being both an artist and a business person?

7. How have the recent Handmade workshops been attended?

8. Thinking about the newest addition to Asheville’s vibrant community, ARC; do you feel artists are taking advantage of this opportunity? Do you have any observations about their set-up, classes, and opportunities?
APPENDIX C

TRAC SURVEY/QUESTIONNAIRE CONCERNING ARTIST RESOURCE CENTER

1. Please check all areas of interest to you as possible workshops opportunities:
   - Tax Compliance
   - Bookkeeping and Accounting
   - Management and Strategic Planning
   - Legal Services
   - Fundraising and Grant-writing
   - Exhibition and/or Performance Expectations
   - Sales
   - Manufacturing and Production
   - Marketing and Internet Networking
   - Other, please specify:

2. Would you be interested in leading a workshop? Y/N
   - In what area:
   - What do you charge for your services?

3. When picturing a physical space what resource materials would you find most helpful:
   - Computer Databases
   - Local studio assistant information
   - Artist Critiques
   - Consultation Opportunities
   - Podcasts and Videos
   - Successful Grant Applications
   - Arts Journals
   - Photographic Equipment
   - Photoshop or other Photo Editing Programs
• Computer and Printer usage
• Reference Books
• Paper Databases
• Professional Development Tools
• Example Resumes and Statements
• Other:

4. When picturing the style of workshops offered, are you attracted to:
   • Workshops that cover a broad range of information, like a basic business workshop
   • Or specific information such as a workshop on insurance
   • Or both

5. Regarding workshop length, what would benefit you:
   • Individual classes (2 hours)
   • 1-2 day intensive workshop
   • 3-5 day workshops

6. What types of promotional and access services would you like to have available?
   • A camera, light, photo booth and props set-up to take my own promotional photographs of my work
   • Workshops on taking my own photographs
   • Help creating my own graphic designs for fliers or postcards and uploading designs to a website
   • Contact information of locally available graphic design folks, web page creators, etc.
   • Lists of resources for promoting my own work.
   • Workshop on web site creation
   • Writing services

7. What types of packing and shipping services for your work would you like to have available?
   • List of resources
   • Packing/shipping your artwork
   • What services are available locally and regionally
   • Shipping service
   • Shipping assistance

8. What types of studio assistance services would you like to have available?
- Job bank of individuals
- Training for assistants
- Bookkeeping and accounting assistance
- Solely studio assistance

9. What types of information related to displays of your work would you like to have available?
   - Gallery call for artists
   - Exhibits/competitions
   - Public art opportunities
   - Calendar of events for local and regional opportunities

10. How can TRAC help with workshops or other learning opportunities that you would like to have available?
    - Provide a list of workshops locally and regionally via the website
    - Provide a place to use to conduct my own workshops
    - Provide workshops sponsored by TRAC on art topics
    - Provide workshops from noted artists, studios, galleries, schools delivered via the internet to a local classroom
    - Provide workshops from noted artists, studios, galleries, schools delivered via the internet to your computer

11. What types of learning do you feel are needed that are not provided locally?