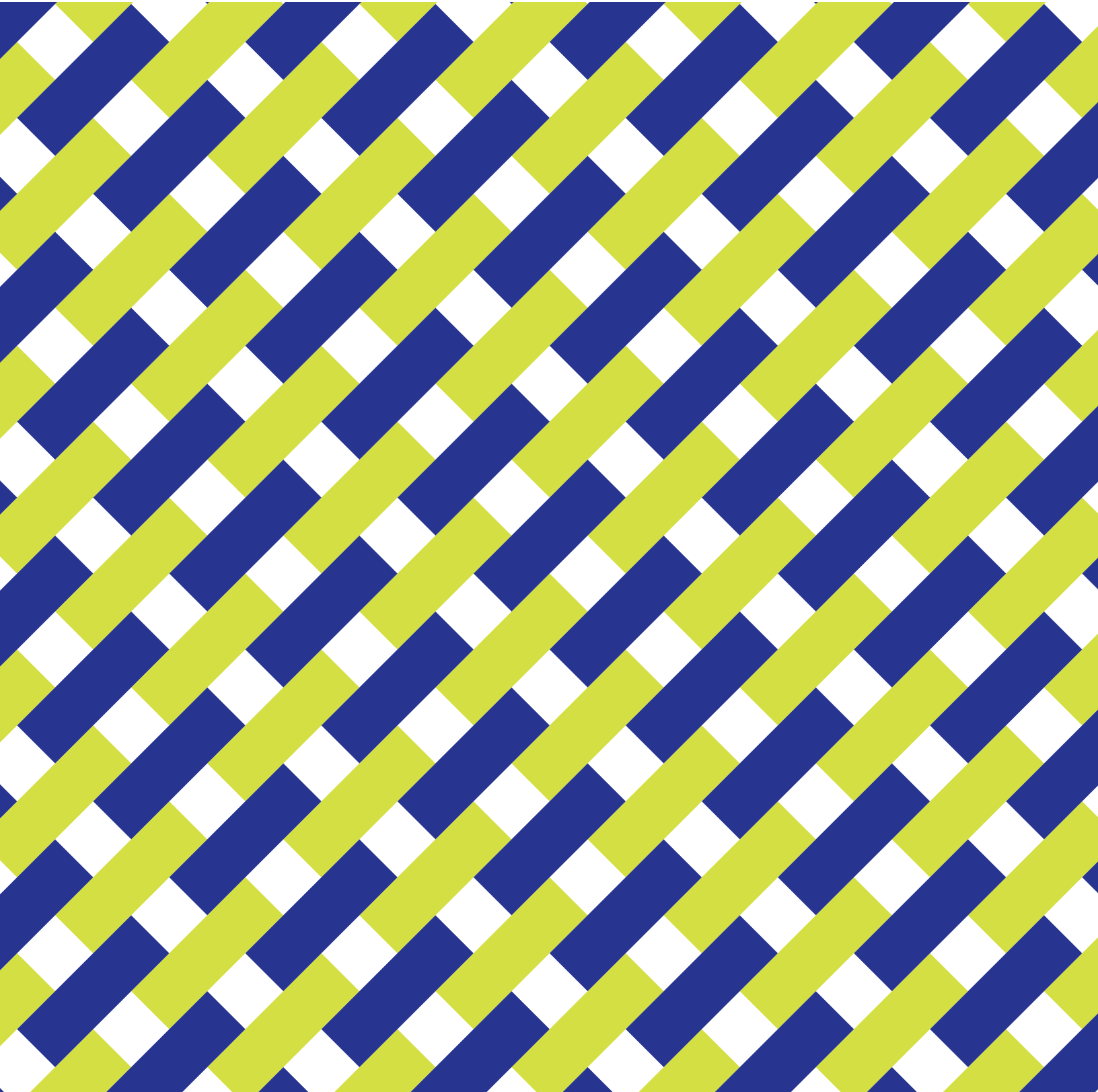


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April 14, 2011

Needs Assessment & Business Plan

Mattoon, Illinois

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1. introduction

Webb Management Services is a management consulting practice for the development and operation of cultural facilities. We have been hired by the Lumpkin Family Foundation, the Mattoon Area Community Foundation, Mattoon Arts Council, and the City of Mattoon to develop a concept for facilities to serve the arts and cultural community of Mattoon.

To complete our work, we considered the market for cultural events, existing local and regional arts and event facilities, potential uses and users, and community goals, benefits and impacts. We met with approximately 70 members of the community, including representatives of educational institutions, businesses, representatives of arts organizations and individual artists, elected officials and residents interested in arts and culture. We also toured existing and potential local arts, educational and cultural facilities, and then conducted research on comparable projects searching for precedents and other information that might inform the study. Additionally, we considered the long-term goals and vision for Mattoon.

2. study context

2.1 A Community Arts Center

Two years ago, the Lumpkin Family Foundation expanded its mission to encompass the arts, adding to initiatives that address healthcare, environmental causes, education and other key issues relevant to the Central Illinois region.

With an eye towards joining a movement for revitalization in Mattoon, the Lumpkin Family Foundation began to consider relocating its midtown offices and combining the move with a larger project that might include community arts facilities. The City of Mattoon, the Mattoon Community Foundation, and the Mattoon Arts Council were all interested and supportive of the concept. But, soon after, the economic downturn brought a temporary halt to the planning process.

Now that some time has passed, The Lumpkin Family Foundation has decided to incorporate into its strategic plan a community planning process to evaluate the idea of developing an arts center. Although it will likely be many years before financing is available, the Advisory Committee for the Mattoon Community Arts Center, comprised of representatives from the previously mentioned project partners, has decided to move forward with a concept development study and subsequent planning for the project. This effort should first address the fundamental feasibility of community arts facilities in Mattoon. If community arts facilities are found viable, the Advisory Committee will proceed with a fundraising feasibility study that is informed by the outcomes of this concept development exercise.

The other important contextual issue for our study is that we are completing this work in the midst of a severe and widespread recession. And though we are all hopeful that the nation's economy will soon recover, there are significant challenges associated with considering major municipal investments at a time when all revenues and expenditures are being so closely scrutinized.

The approach we must take is to stress the long term value and impacts of investing in the arts and culture, while also making clear that these investments do not force local and regional governments, nor the private sector, to neglect other short-term needs and priorities. We are obliged to express a bold vision for the arts and culture in Mattoon, but not one that compromises other community investments in an environment where every dollar counts.

2.2 The State of the Arts in Mattoon and the Region

Currently arts and cultural programming, organizations and opportunities are very limited in Mattoon. A handful of visual artists teach private classes in their homes and only one location, Common Grounds,

provides exhibition space. Churches in Mattoon offer opportunities to participate in a choir or drama program and the school system has regular choral, band and visual arts instruction as well as some extra-curricular drama instruction. Lake Land College also offers a community choir. Sound Source Music provides lessons in instrumental music. Otherwise residents of Mattoon have to drive to Sullivan, Charleston, Effingham or Champaign to participate in arts activities or attend performing arts productions and presentations.

Mattoon's residents are very active participants in sporting activities. According to Coles Together, more than 10% of Mattoon residents participate in baseball, softball or tee-ball on over 160 organized teams. Mattoon has also has popular wrestling programs and has hosted a number of races for the running community.

Historically, a lack of organization has limited the development of arts and cultural programs and facilities in Mattoon. Some Mattoon residents recognize the potential value of arts and cultural programming, particularly for the children and young people of Mattoon, but there is no cohesive vision or leadership to connect these people and build the necessary relationships. The Mattoon Arts Council (MAC) organizes a number of programs throughout the year, but because MAC is an all-volunteer organization with a limited budget, the human and financial resources hinder the breadth of program offerings.

2.3 Broader Community and Regional Challenges

It is also important to understand the environment for the growth of arts and cultural programs and barriers to development of resources. Following is an overview of the broader community and regional challenges.

Regional Relationships

Within Coles County, there exists a sense of antagonism between some residents of Mattoon and Charleston. Although anecdotal evidence suggests that attitude may be softening over time, there are several recent and vivid examples of how this competition can compromise the conversation around projects that have potential to benefit both cities. Some of the most prominent examples include the proposal of a partnership between the Mattoon YMCA and Sara Bush Lincoln Medical Center to create a wellness center and the proposed merger between the Charleston Illinois Area Chamber of Commerce and the Mattoon Chamber of Commerce. Although there may have been very pragmatic issues that ultimately would have made these projects unworkable, the sense among many community members is that antagonism prevented truly productive and collaborative conversation.

There are some positive signs of greater cooperation between Mattoon and Charleston, most notably the 2001 merger of the United Way of Eastern Coles County and the United Way in Mattoon. Coles Together is also a cohesive voice for economic development initiatives that benefit the entire county. Whatever direction is chosen for growing arts and cultural programming and facilities in Mattoon, it will be important to begin an open and inclusive dialog with residents of Charleston, particularly the Coles County Arts Council, staff at Eastern Illinois University and existing arts groups in Charleston. It is in the best interest of both communities to ensure that all programs and facilities in Coles County maximize their potential reach and that there is no duplication of efforts.

Philanthropic Fatigue

There are a number of major capital campaigns that have recently been completed or are currently underway in Mattoon and Coles County now. If a major fundraising project is undertaken to grow arts and cultural programming or facilities in Mattoon, it will be important to be sensitive to the timing of these other local and regional campaigns.

Organization	Project	Goal	Feb 2011 Status
Mattoon Area Family YMCA	On site renovation and construction	\$8 million	complete
Saint Anthony's Effingham	Hope & Healing Campaign	\$10 million	ongoing
Sara Busch Lincoln Hospital Foundation	Emergency department expansion	TBA	silent phase, public phase to be launched in spring 2011
Coles County Historical Society	Illinois Central Railroad Depot restoration	\$3 million	complete

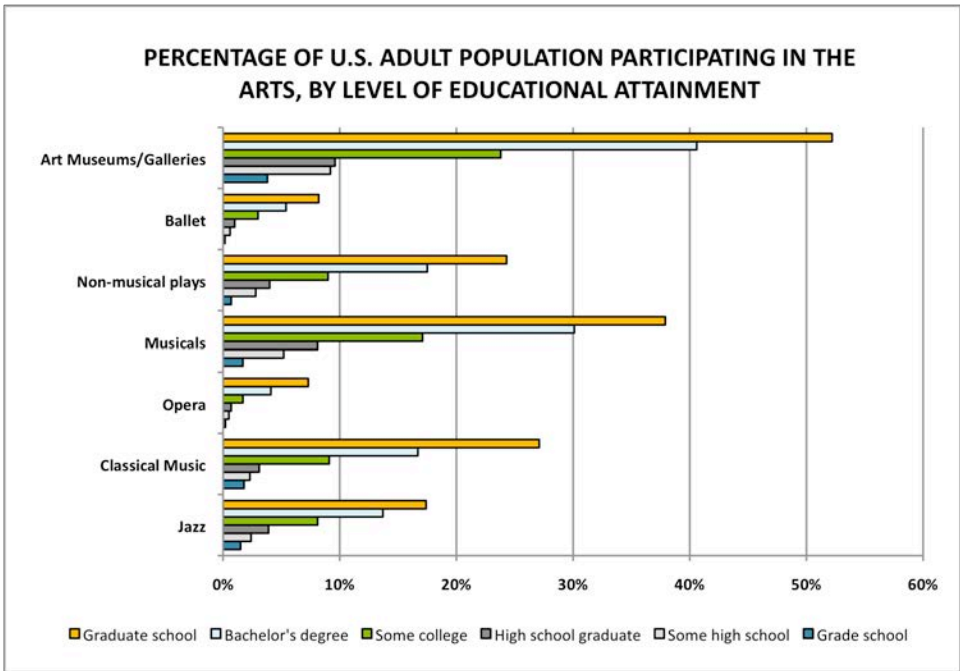
3. trends in performing arts participation and facility development

3.1 National Characteristics and Trends on Arts Participation

Understanding who participates in the arts nationally and comparing that information to the defined market is critical to confirming the capacity in the market for arts attendance at new, improved, or expanded facilities. Studies conducted by the National Endowment for the Arts, Americans for the Arts and Urban Institute help us characterize arts attenders.

The National Endowment for the Arts ("NEA") conducts the Survey of Public Participation in the Arts (SPPA) every five years. Survey results for 2008 were published in Fall 2009. The SPPA identifies the demographic characteristics of those who participate in the arts, both as audience members and as active participants in classes, performing groups and more. The following narrative highlights some of the key findings of the SPPA.

- * **Educational attainment is by far the best predictor of arts attendance.** As seen in the chart below, the propensity to attend arts events among those who have completed college is at least three times greater than for those who have finished only high school; with each advanced level of education there is an increased probability of arts attendance.



- * Income and age also matter, but not nearly as much; those with higher incomes and those who are over 45 are more likely to attend.
- * Race is not a predictor of whether a person is likely to attend the arts, but is a predictor of the genre of art likely to be attended.
- * A large and growing proportion of adults also participate in the arts. One-third of surveyed adults took music lessons or classes at some point in their lives. More adults take music classes than other types of lessons or classes.
- * Participation by young adults in the arts and sports, and in such activities as literary reading and listening to classical and jazz music, is declining, likely due to the ways in which new technology is changing how younger generations choose to spend their leisure time.
- * The most recent NEA survey results indicated that arts participation is declining. But, these conclusions are based on results of 2008 surveys, as the recession was beginning to have impact. Newer attendance data from a number of national cultural institutions indicates that participation has grown over the last year, likely due to an increase in 'stay-cations' and other audience behavior resulting from the economic decline.

3.2 Forces and Trends

We see a number of other factors at work in the Mattoon and across the nation, which are valid as we consider demand and opportunity for the facility growth:

- * **Economic:** The nation is still in the midst of challenging economic times that continue to affect the arts. Nationwide, there is more sensitivity to ticket prices and less demand for touring shows given the proclivity to audiences and the downside of failure. As a result, planning work and related decisions must be conservative, at least for the short-term.
- * **Technology:** Emerging technologies are allowing audiences to see/hear/experience performances with a high level of quality through their home entertainment systems. Other technologies are allowing people to connect electronically through social networking sites. These represent huge threats to live performance, unless groups are able to stress the power of sharing a live experience with other people, and offer opportunities for audience members to talk about that experience with others. Another more positive element of technology is the emergence of the web as a marketing tool. This is critically important as a cost-effective means to build and sustain customer loyalty.
- * **The Environment:** Environmental issues (most significantly climate change) are becoming pervasive. Most significant is the new competition for funding that these issues and movements represent. Also significant is the need for arts groups and facilities to embrace green building and operating practices. One of the other effects concerns support for local culture, in the same way the local food movement has emerged.

- * **Social:** Finally, there are social issues. There is the challenge of cocooning, when people choose to isolate themselves from others, living in a virtual world (enabled by technology). But we also see that many more people still want to exist in a world with others. Recent research on the intrinsic values of the arts focuses on the importance of giving audiences the opportunity to talk about performances with other audience members as a way to process and find meaning in the experience. To us, the roots of cultural experiences relate to storytelling around a fire, and that primal experience remains valid.

3.3 The Future of Performing Arts Facilities

Recently within the arts industry there has been much discussion around changes taking place in audience behavior, technologies, live performance and more. All of these changes are influencing a number of trends in facility development and redevelopment, summarized below.

- * **Cultural Facilities as Destinations:** The next generation of arts facilities will likely be 24/7 buildings, open all the time with informal programming and an atmosphere that is buzzing and welcoming. One example is the South Bank Centre in London, home to four orchestras, including the London Philharmonic Orchestra, but also a major destination for strollers, lunch-time crowds and younger people who meet and watch and participate in a range of free and low-cost programs.

This is a major shift for performing arts venues that have historically come alive an hour before a performance. New spaces have enlarged lobbies where high quality food and drink are available for sale over longer periods of time. (The newly renovated Alice Tully Hall at New York City's Lincoln Center has a 50-foot bar that is open from breakfast until one hour past performance.) The next step—though it will certainly cause technical directors and operations managers a shudder—may be to open up a performance space as a place to meet and socialize even when a performance is not in progress.

- * **From Friday Night Lights to Community Living Rooms:** Arts facilities are increasingly functioning as places where people congregate; particularly young people. Young cosmopolitans (Yo-Co's) are turning modern and contemporary cultural institutions into hubs of social activity. Sixty-five percent of Yo-Co's participated in cultural activities last year, compared to 35% of the general population. This market segment is event-driven, fundamentally social and motivated by word of mouth. They are not making plans weeks or even days in advance, so venues must provide the place to meet and things to do—and that doesn't necessarily mean buying a ticket for a performance with a set start and end time.

New facilities must be informal but physically attractive too, in the ways they are designed, decorated and configured. They should be warm and inspirational, rather than cold and institutional. And they should facilitate the interaction of artists and audiences, also allowing audiences and enthusiasts for different cultural genres to cross-pollinate and connect when possible.

- * **Facilitating Active Participation:** New facilities must also support a culture of more active participation including audience engagement before, during and after the experience (but perhaps not immediately on either end), whether it is an informal jazz combo in the lobby or a large-scale production on stage. The list of possibilities includes open rehearsals, political engagement, hands-

on training, elevating the patron to the critic and even invitations to formally document an experience.

- * **From Cultural Palaces to Cultural Districts:** Large-scale, indoor, multi-venue cultural facilities are expensive to develop and expensive to maintain. The costs to construct and sustain these buildings, combined with trends in audience behavior that suggest demand for more social and active arts experiences, mean that large palaces for the arts are not as viable as they once were. Instead, smaller pockets of cultural activity and spaces are being woven through the fabric of communities in such a way that they function as an integral element of the life and future of that place.
- * **Re-cycling Facilities:** Another trend we are observing is a greater interest and inclination to reuse existing buildings rather than build new ones. Sometimes this is about the restoration of an historic gem of a theater, but it can also be a renovation or adaptive re-use of an older building towards a contemporary purpose. This is partly driven by cost, but also driven by recognition that the recycling of existing buildings is much more environmentally responsible than demolition and new construction.
- * **Multi-form and Multi-purpose:** Lobbies and public spaces are under the most pressure to serve multiple functions and complicated schedules. And increasing educational and public programming is creating the need for more advanced and flexible arts teaching space, labs and learning environments. With active boomers moving into retirement, educational spaces for older audiences pursuing lifelong learning is as paramount as those needed for schoolchildren.

Arts facilities are striving to provide more services for audiences and donors, increase earned income and provide events and activities that attract and serve broader communities. These goals are more often achieved by creating spaces that serve multiple functions with diverse technical requirements. Balancing the programmatic and spatial needs for these multi-use facilities is probably the most challenging of the emerging trends. These spaces pose new architectural, technological, security, operational, functional and image challenges as they accommodate activity that ranges from experimental performance art installation to traditional performance to yoga classes to formal dinner events to community meetings.

- * **Operation of Multiple Sites:** Theaters and performing arts centers around the country have begun to avoid the capital costs involved in developing facilities by programming and/or operating additional sites. These efforts often create economies of scale that support operations and deliver programming into communities that are not as likely to visit formal venues.

4. market definition and characteristics

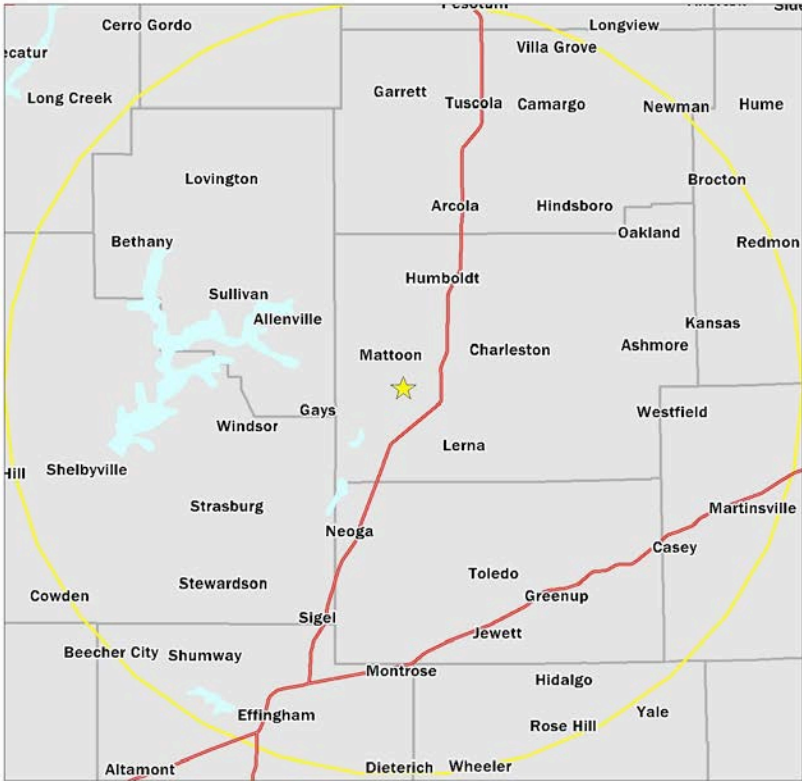
Let's now consider potential audiences for arts and cultural programs.

4.1 resident market definition and characteristics

A series of charts, attached to this document as Appendix B compare key characteristics of the market. Based on our interviews and our experience working in comparable markets, we have defined the market in the following segments:

- 1. The City of Mattoon
- 2. The 30-mile radius surrounding downtown Mattoon
- 3. The State of Illinois and the US when applicable for context

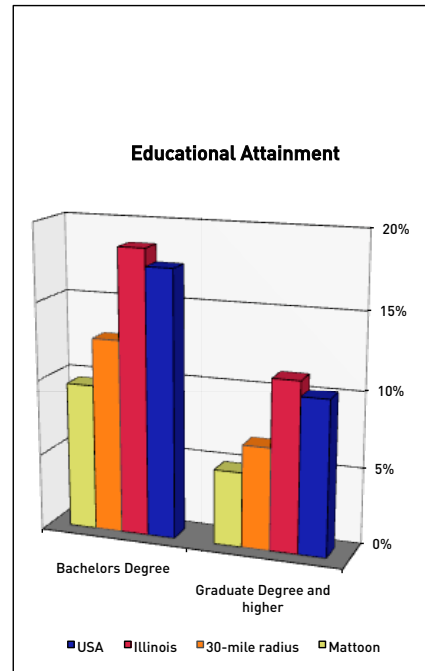
This map illustrates the market by showing Mattoon as well as the 30-mile radius around midtown Mattoon.



4.2 Resident Market Characteristics

The demographics and supporting research allow us to describe the market as having the following characteristics:

- * **Small Communities with Declining Population:** A small city, Mattoon’s population is slightly fewer than 17,000, with less than 150,000 residents living within a 30-mile radius. Mattoon’s total population declined by more than 10% between 2000 and 2010 and is projected to decline another 5% by 2015. The population within the 30-mile radius also declined between 2000 and 2010, but only by 2% and the decline between 2010 and 2015 is estimated at approximately 1.5%.
- * **Lower Levels of Education:** Comparatively, the average levels of education and income are higher in Illinois and the US than in Mattoon and the surrounding 30-mile radius. Only 10% of the residents of Mattoon have a bachelor’s degree and 5% have a graduate of professional degree as compared to 17% and 10% of US residents.
- * **Lower Levels of Income:** The median household income in Mattoon was \$37,537 in 2010 as compared to \$43,063 in the 30-mile radius and \$52,795 in the US.
- * **Slightly Aging Population:** Nationwide the population of adults age 55+ is growing while the population under age 24 is shrinking. Mattoon and its 30-mile radius are experiencing some of the same trends, most notably in the growth of the population between the ages of 55 and 64. The percentage of the population age 55 to 64 increased from 9% in 2000 to 11% in 2010. Mattoon did have a minimal increase in its population between the ages of 0 and 9 between 2000 (12%) and 2010 (13%), but the percentage is projected to remain flat (13%) between 2010 and 2015.



Within a 30-mile radius of Mattoon, the percentage of the population between the ages of 0 and 24 decreased from 38% in 2000 to 36% in 2010 and is projected to decrease to 35% by 2015. Meanwhile the percentage of the population between the ages of 55 to 74 grew from 16% in 2000 to 18% in 2010 and is projected to grow to 20% by 2015.

- * **Disparate Levels of Home Ownership:** Compared to the national average (67%), a slightly smaller percentage of Mattoon residents own their homes (61%), but a larger percentage of residents within a 30-mile radius own their homes (71%).
- * **Racially and Ethnically Homogenous:** In 2010, 95% of the population of Mattoon and its 30-mile radius was white. There has been some growth in minority populations over time, most notably in the Hispanic or Latino population in Mattoon. Between 2000 and 2010, the percentage of Hispanic or Latino residents in Mattoon grew from 1% to 2% and is projected to grow to almost 2.5% by 2015.

4.3 The Tourist Market

Mattoon hosts more than 100,000 visitors to the City every year. The primary tourism drivers are sporting events and tournaments. Bagelfest, an annual three-day summer festival held in Mattoon also draws roughly 40,000 out of town visitors a year. Travelers attending events at Eastern Illinois University including parents, students and alumni also frequently stay in Mattoon.

According to research gathered by the US Travel Association, overall travel expenditures by visitors to Coles County in 2009 totaled \$41.02 million. These expenditures included money spent on transportation, lodging, food, recreation, entertainment, and travel related retail. This number represented an 8% decrease from the \$44.71 million spent in 2008.

5. uses and users

A key part of our work has involved testing demand for arts and cultural facilities on the part of potential users. Information on these potential users was gathered through a series of one-on-one interviews with individual artists, representatives of local arts organizations, nonprofits and community organizations.

5.1 Existing Users

Following are brief notes on the potential users of arts and cultural facilities in Mattoon.

* **Individual Visual Artists**

Although there is not a cohesive and organized body of visual artists, there are many visual artists who work independently in Mattoon. We met with several of these artists as a group. During our meeting, they expressed interest in some sort of formal exhibit space exclusively dedicated to art that would allow artists to show three-dimensional works as well as two-dimensional works. Some artists also expressed a desire for some sort of community workspace that offered practical benefits, such as the ability to dispose of toxic paints, but would also help build a sense of community among the artists.

Some visual artists in the community also offer private instruction for adults or for youth. They would appreciate a place to hold classes for ten to twelve students at a time. The Mattoon Arts Council is hosting a watercolor class during the month of February 2011 for adults at the Mattoon Middle School.

* **Lake Land College programs**

The Lake Land College Foundation produces an annual photography show, open to regional photographers, on campus.

Lake Land also offers several traditional visual arts classes. A music instructor from Lake Land College conducts a community choir composed of students and residents of surrounding communities. The choir, which was originally formed in 1998, performs twice annually in the Lake Land College Auditorium.

* **Mattoon Arts Council**

The Mattoon Arts Council (MAC), established in 1999, is a committee appointed by City Council whose mission is to support, develop, facilitate and promote high quality, affordable arts programs and activities for people of all ages. MAC has presented or produced a number of free or low cost programs throughout its existence. Current projects include bringing live performances into the public schools, visual arts classes for adults, an annual summer concert in the Rotary Bandshell, summer arts camp scholarships, free arts activities for children at Bagelfest, an annual comedy/dinner theatre night and the Mattoon Mural Arts project. The Mattoon Arts Council would likely be a user of any facilities available, but as a group, has not requested specific spaces.

* **Mattoon Central Unified School District**

Presently Mattoon High School Band has a band program that includes marching and concert band, a choral program, a drama club and classes in visual arts. The concert band and chorus both

perform twice a year in the gymnasium and the drama club performs three times a year, also in the gymnasium.

Mattoon High School recently went through a \$12 million renovation that was intended to include arts facilities, but the school system lacked the additional \$2.8 million to construct the arts facilities. Specifically, leadership from the Mattoon School District had proposed a 600-seat auditorium with a theater quality stage, lighting, costume storage, makeup area, scenery shop and additional visual arts facilities.

Mattoon Middle School offers programs and classes in the visual arts, marching and jazz band, a choral program and a drama program. All of the student performances are held in one of two school gymnasiums, one with a seating capacity of 1,300 and the other with a seating capacity of 950. The Middle School also offers an annual performance by the Little Theatre in the school, partially sponsored by the Mattoon Arts Council.

There are two elementary schools in Mattoon: Riddle Elementary School and Williams Elementary School. The elementary schools offer classes in general music, visual arts and band for the 5th grade students. The music ensembles perform in a multipurpose room that also serves as the cafeteria and the gymnasium. The Mattoon Arts Council also co-sponsors an annual performance in the schools every year. The 2011 performance featured Mama Kutambwa, an African storytelling group.

* **Sound Source Music**

Founded thirty-three years ago, Sound Source Music has evolved as a comprehensive instrumental music resource, offering a retail store and a music academy that provides instrumental music lessons to approximately 150 students from Mattoon and the surrounding area. Sound Source has five or six dedicated rooms for lessons as part of their main facility. Students perform recitals at the Time Theatre.

* **Eastern Illinois University**

Eastern Illinois University (EIU) offers undergraduate minors and majors as well as graduate programs in visual arts, music and theatre arts. Most activities are conducted at either the Tarbel Arts Center or the Doudna Fine Arts Center in Charleston.

EIU also offers several community-based arts programs. The music school has a weeklong summer camp for students in middle school and high school. Subject areas include band, choir, jazz, piano and strings. Undergraduate and graduate music students at EIU also offer weekly music lessons to residents of Charleston and the surrounding areas during the school year.

The Tarbel Arts Center offers artist residency programs, group tours, school on-site school enrichment programs as well as non-credit courses for children and adults. All of the Mattoon City Schools participate in the enrichment programs and tours at the artscenter. Mattoon Middle School participates in the artist-in-residence program and Mattoon Elementary School participates in the annual children's art exhibition held at the Tarbel Arts Center.

The EIU Theatre Arts department offers an annual performance for children at the Doudna Fine Arts Center as well as a biennial touring production for elementary schools. This year the theatre arts staff members are coordinating a daylong training theatre day for teachers in the surrounding region. As funding allows, the theatre arts department also offers occasional workshops or guest lectures that are open to the public.

5.2 Potential Partnerships

In addition to the existing programs, representatives of many community organizations have verbally expressed their interest in developing partnerships. There are many advantages to developing programming and facility partnerships across the community. Building these relationships can help leverage the available community resources and help engage a broader range of community leadership in the task of growing arts and culture.

Following are notes on the interested organizations:

✱ **Douglas-Hart Foundation and Nature Center**

The primary activity of the Douglas Hart Foundation is the operation of the Douglas Hart Nature Center, a 60-acre nature preserve located in Mattoon. Helen Douglas-Hart, the creator of the Douglas-Hart Foundation, also had a passion for the arts. In its upcoming strategic planning session in the spring, the Douglas-Hart Foundation plans to address the idea of refocusing some of its resources on the arts and culture.

✱ **Lifespan Center**

The Lifespan Center has expressed interest in expanding its visual arts programs. The Center has two dedicated craft rooms, one with a kiln. The Lifespan Center also provides volunteer ushers to arts and cultural events in Charleston through its Retired and Senior Volunteer Program (RSVP) and would be happy to look into providing ushers and other volunteers for events in Mattoon.

✱ **The Little Theatre On The Square**

Leadership at the Little Theatre has expressed interest in exploring a variety of partnership opportunities including bringing touring productions to Mattoon and expanding its education programs to offer dance and theatre classes in Mattoon.

✱ **Mattoon Central Unified School District**

Leadership with the school district has strongly advocated for the construction of a performing arts facility on the site of the Mattoon High School and would be interested in operating the facility, but making it available for public use.

✱ **Mattoon Public Library**

The Mattoon Public Library currently has a film program, but has had a great deal of difficulty attracting viewers.

✱ **Mattoon Area Family YMCA**

Leadership at the YMCA has expressed a willingness to partner either in terms of facility use or in terms of programming, particularly for youth, children and seniors. There are many examples of YMCAs around the country offering arts and cultural programming.

5.3 Programming New Media

As these partnerships are developed, we suggest the following based on our conversations with community members. Rather than establish traditional arts programs for the sake of having traditional arts programs, organizations and programming partners need to carefully assess interest and demand from the community. In our interviews, we heard a great deal of interest articulated in new media programs for children and youth. Specific opportunities exist for programs around digital media, exhibits on the integration of technology and the arts and classes in graphic design.

5.4 Further Opportunities for Partnerships

In addition to those organizations that are already interested, we see the potential for partnerships with the following organizations:

* **Coles County Historical Society**

The Coles County Historical Society is still in search of tenants for the newly renovated Illinois Central Railroad Depot and would be interested in exploring how those facilities might accommodate arts and cultural activity.

* **Eastern Illinois University**

Leadership at the Doudna has stated that they want the Doudna to be a performing arts center for the entire region. Although this desire may have practical limitations in terms of providing space, as the Doudna's spaces are heavily utilized, there are plenty of opportunities to explore programming partnerships. Specifically, the Doudna is looking at ways to take professional artists out into the region into schools, assisted living facilities and other locations. EIU faculty and administrators also expressed a desire to build programming for families and area children.

* **Lake Land College**

Although Lakeland does not offer community art programs, Lake Land Auditorium is a resource that is rarely used by the community. Lake Land's expansion plans are currently focused on a culinary arts program.

* **Area churches**

There are already several youth choirs and church-based theatre programs, though some churches report difficulty recruiting for their choral programs. We met with a group of local faith community leaders and while they remain open to allowing groups to use their facilities, they report few inquires and little demand from the community.

6. existing facilities

6.1 Local and Regional Performance Facilities

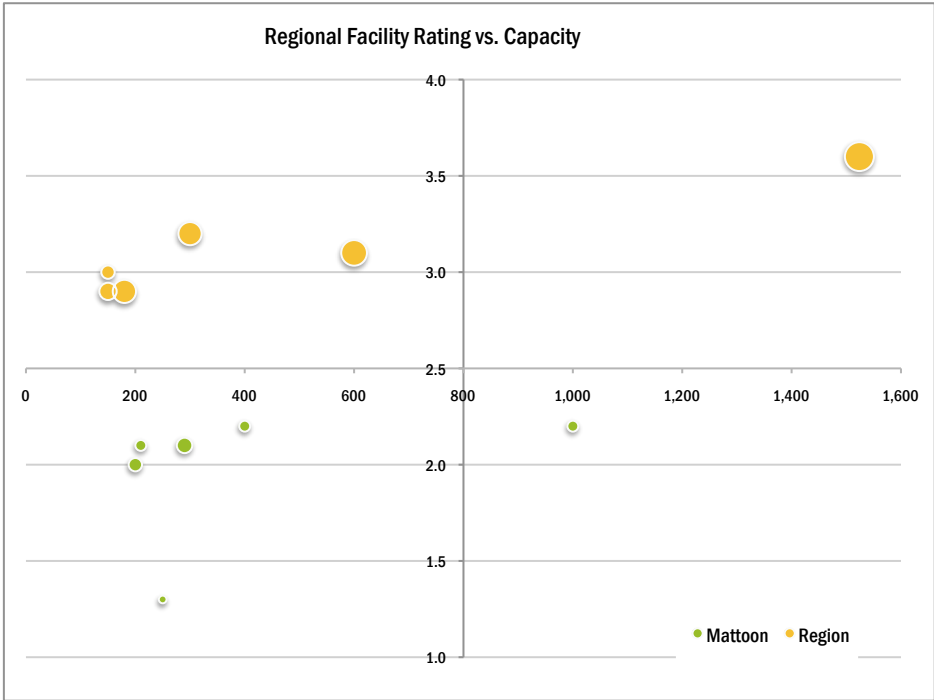
In an effort to better understand the competitive situation and potential positioning of any new performing arts facilities, we have compiled and closely examined a facility inventory of local and regional performance facilities.

The inventories, included in Appendix C, summarize the physical features and programming types at these facilities. The condition and functionality of each facility has been rated using eight variables. These include:

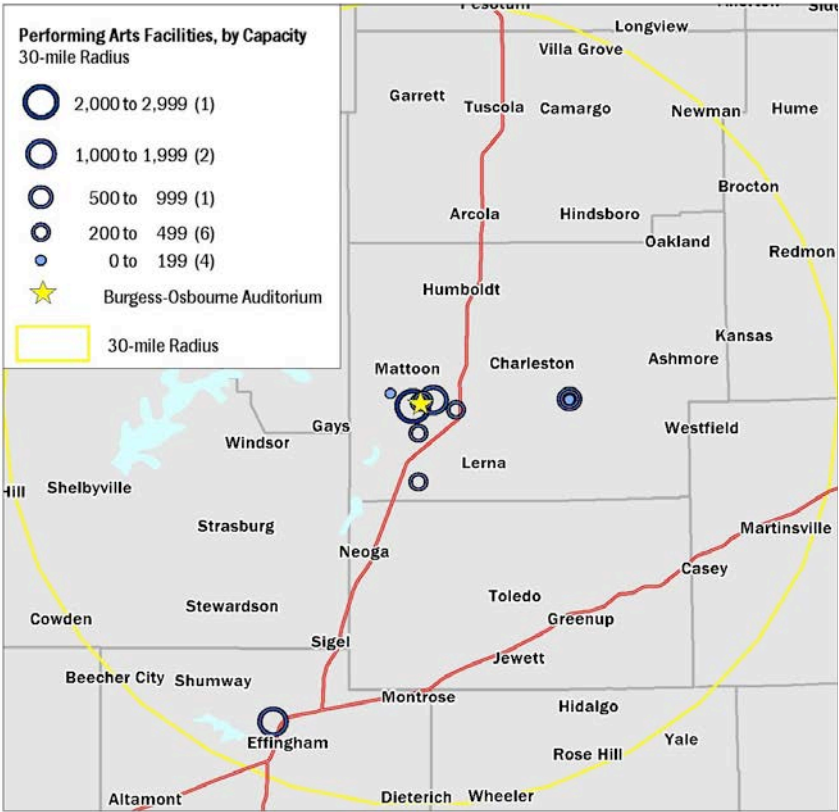
1. Facility condition
2. Staff and support
3. Theatrical functionality
4. Room acoustics
5. Customer amenities
6. Performer amenities
7. Atmosphere and character
8. Suitability for users

Variables are rated on a scale of 1 to 4, higher being best. Building condition and staff and support categories carry the most weight. Some facilities have been visited, but most ratings have been established based on conversations with facility managers, anecdotal information and interview input. Matrices are included for the inventory, charting overall rating (quality of space) against capacity.

We found 7 venues that are regularly used for performance in Mattoon and 7 facilities within a 30-mile radius. Their capacities, features and types of activity are detailed in Appendix C. The following matrix compares venues with capacities between 0 and 1,600 to relative facility ratings, suggesting that although there are a variety of high quality performing arts spaces in the 30-mile radius, within Mattoon there are very few active, high quality venues. In order to create the clearest visual representation on this matrix, we excluded Mattoon High School gymnasium, which has a total capacity of 2,610.



The following map details performance facilities in Mattoon and within a 30-mile radius.

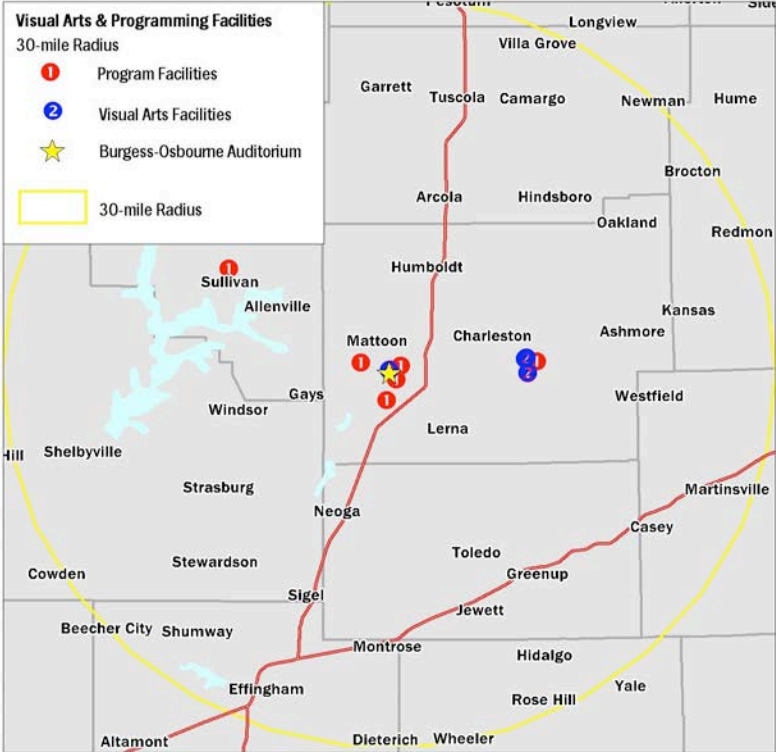


This inventory indicates the following:

- * Mattoon has several spaces that are used for performing arts presentations, but these spaces are not well suited to the performing arts. They lack backstage support spaces, have poor acoustics and do not have the theatrical infrastructure to support the use of props and scenery.
- * The facilities at Mattoon City Schools are also multi-purpose “gymateria” style rooms.
- * Within the 30-mile radius, only the theatre at the Doudna Fine Arts Center has fly space.
- * Most of the performance facilities in Mattoon are multi-purpose rooms with folding chairs. The Walkway and Mattoon Gold and Country Club are both multi-purpose banquet rooms.
- * Two of the three venues that do have stages, the Burgess-Osbourne Auditorium and the Time Theatre, are in very poor condition.
- * Geographically the facilities outside Mattoon are concentrated heavily at Eastern Illinois University with one large facility in Effingham.

6.2 Visual Arts and Program Facilities

The following map shows the spaces that are used for programs or visual arts displays in Mattoon and within a 30-mile radius of midtown.



This map indicates the following:

- * There are very few facilities available anywhere in the region for local visual artists to regularly display their work.
- * There are currently a number of private and public educational institutions and facilities in Mattoon that offer arts and cultural programs, including the Mattoon Academy of Gymnastics, Mattoon Middle School (through MAC), Sound Source Music, and Lake Land College. Outside of Mattoon facilities that offer programs are concentrated in Charleston with the exception of the Little Theatre on the Square in Sullivan.

6.3 Performing Arts Facilities in Comparable Markets

To inform the market assessment, we researched the number and size of the performance facilities located in comparable core based statistical areas around the United States.

Performing and Visual Arts Facilities in Comparable Core Based Statistical Areas					
	Charleston-Mattoon, IL CBSA	Somerset, KY	Minot, ND	Laconia, NH	Fremont, OH
2000 Census Population	64,449	61,796	62,392	56,325	61,792
2010 Estimate	62,897	56,217	62,894	61,648	60,306
Ten Year Growth (%)	-0.24%	-0.90%	0.08%	0.95%	-0.24%
2010 Population (Age 25+) with Bachelors Degree and Higher (%)	20%	14%	25%	25%	13%
2010 Median Household Income	\$37,901	\$33,825	\$46,289	\$56,859	\$47,470
2008 Estimated Annual Per Capita Admission Fees for Entertainment	\$20.10	\$17.60	\$14.70	\$25.60	\$14.30
Performing Arts Facilities	Burgess-Osbourne (250)	Center Tech (839)	Minot State-Nelson Hall(920)	Interlakes Auditorium (420)	Sandusky State Theatre (1,526)
	Lakeland Auditorium (290)		Minot State-Aleshire Theater (220)		The Harlequins (97)
	Doudna Concert Hall (600)		Mouse River Players at Arlene Saugstad Theater (200)		
	Doudna Theatre (300)				
	Doudna Recital Hall (180)				
	Doudna Black Box (150)				
	Doudna Lecture Hall (150)				
	Total Seat Capacity	1,920	839	1,340	420
Seats per capita	0.031	0.015	0.021	0.007	0.027

The above chart summarizes our findings.

- * All of the areas selected have similar size populations and are experiencing very minimal population change.
- * In the communities with higher education institutions (Charleston-Mattoon and Minot), performing arts facilities are concentrated at those institutions. These communities tended to have higher seat count than those areas without institutions of higher learning.
- * The Charleston-Mattoon area already has the highest number of seats per capita among the five areas researched because of the presence of the Doudna Fine Arts Center. It also has the second highest estimated annual per capita admission fee for entertainment. This figure estimates how much residents are willing to pay per person per year in entertainment admission fees.

7. community benefits & impacts

Many communities that invest in art programs, facilities and infrastructure experience numerous positive benefits and ripple effects. In order to assess how arts and cultural programs and facilities would impact Mattoon and the region, we reviewed community planning documents, including the Mattoon Midtown Redevelopment Plan and Project and gathered input from community leadership regarding other challenges that Mattoon is facing right now. New arts and cultural programs/facilities will support the vision for Mattoon in the following ways:

* **Youth Benefits/Educational Benefits:**

The most compelling case for the creation of arts and cultural programs or facilities in Mattoon is the potential benefit to the children and youth of Mattoon. Although Mattoon residents have done a tremendous job building an impressive youth sports community, there exist few other opportunities for children and youth to participate in other types of extra-curricular activities. As one of our interviewees said, "Not every child wants to pick up a baseball bat." We interviewed several parents who cited their children's interest in creative activities such as theatre, graphic design and music. These parents reported a great deal of frustration in having to go to great lengths and drive long distances to help their children cultivate these creative interests and talents.

Numerous studies have shown that exposure to and participation in the arts stimulates and develops critical thinking, cognitive abilities, motor skills, spatial reasoning and social skills. The arts serve children at every age, from developing pre-reading skills in small children to building confidence in teenagers.

In addition to the benefits to individual children, the teaching of the arts is now being recognized as a fundamental need for the North American economy and its workforce, given the automation of many jobs and growing competition from lesser-developed economies. Or, as some commentators are now suggesting: "The MFA is the new MBA." Daniel Pink, in his March 2008 Nancy Hanks Lecture on Arts and Public Policy, said the following:

"The argument for the arts is that the fundamental cognitive abilities, the fundamental abilities, of the workforce today and into the future, the fundamental abilities that our kids are going to be deploying at work are at their core artistic abilities, that arts are neither an avenue to something else, nor are they a nicety, but they are fundamental to how the economy functions. And unless our kids have this broad, robust suite of artistic capabilities, they are going to be in a world of hurt, yes, as human beings, but also as productive members of the economy."

*** Quality of Life**

Adults can also benefit as individuals from participating in or attending arts and cultural activities. Community members can build public speaking skills in theatre classes, stimulate creativity in visual arts classes, and develop physical flexibility and strength in dance classes.

Also of interest considering Mattoon's aging population is the 2006 *Creativity and Aging Study* developed by the George Washington University and partially funded by the National Endowment for the Arts. The study, involving adults between the ages of 80 and 103, found that when the individuals participated in arts and cultural programming led by an arts professional, their overall health improved, doctor visit and use of medications decreased, participants experienced fewer falls and their morale improved. The overall conclusion was that "...community based cultural programs for older adults appear to be reducing risk factors that drive the need for long term care"

Arts activities can also benefit the community as a whole by building social networks, promoting community engagement from residents, and helping communities develop a sense of identity. Some of our interviewees reflected that after the recent loss of the FutureGen project, the community seemed to be floundering in finding its direction and identity. Arts and cultural projects can be a rallying point for the population to connect and communicate as they look towards the next phase of Mattoon's development.

*** Economic Benefits**

Some of the major challenges that Mattoon is facing right now are the shrinking of the population and the loss of jobs. As we referenced previously, Mattoon's total population declined by more than 10% between 2000 and 2010 and is projected to decline another 5% by 2015. Also, although agricultural jobs are still a stable influence, the manufacturing sector is slowly shrinking.

Cultural facilities have potential to support both local and regional priorities around economic development, particularly in terms of workforce development, helping attraction new business and cultural tourism.

As many studies and live-model examples have shown, a vibrant "arts town" attracts employees and professionals who want to live and work near cultural programs, enhancing the workforce and productivity of existing business and industries. Even beyond attracting new employees and professionals, the growth of the creative sector and diversification of jobs could help Mattoon retain some of the children who grow up in Mattoon as well as graduates of Lake Land College and Eastern Illinois University.

Arts programs and facilities can also provide opportunities for new and expanding businesses as well, building retail and commercial activity by increasing foot traffic and improving the city's attractiveness to other new business and industries considering relocation.

*** Cultural Tourism**

Another way that arts and cultural programs can impact the economy is through boosting tourism. The City is currently working on ways to boost particularly wintertime tourism by working with hotels to diversify the marketing of Mattoon to visitors. Arts and cultural programming could boost the tourism industry by providing more diverse offerings for visitors to take advantage of while they are in town or even providing a unique reason to travel to Mattoon. According to the 2009 Arts and Economic Prosperity Report III released by Americans for the Arts, nonlocal audiences for arts and cultural events spend twice as much as their local counterparts (\$40.19 vs. \$19.53) on additional products and services beyond the cost of admission.

Nonprofit Arts & Culture Attendee Spending			
Category	Resident Audiences	Nonresident Audiences	All Audiences
Meals/Refreshments	\$10.77	\$16.35	\$13.00
Gifts/Souvenirs	\$3.32	\$4.78	\$3.90
Lodging	\$1.08	\$10.91	\$5.01
Child Care	\$0.34	\$0.33	\$0.34
Transportation	\$1.62	\$4.37	\$2.72
Other	\$2.40	\$3.45	\$2.82
Total	\$19.53	\$40.19	\$27.79

*** Midtown Redevelopment Activities**

Several of the potential sites for arts and cultural facilities are located within the midtown TIF district. The TIF district, established in late 2003, has helped propel growth and development in the midtown area. The Phase I TIF area, once a blighted area with deteriorating and vacant storefronts, has now seen the arrival of new office space, restaurants and even an auto showroom in a former chicken hatchery. As we mentioned earlier, arts and cultural programs and facilities can increase foot traffic, boosting business and activity levels downtown.

Also, if a vacant or underused facility is occupied or renovated, the physical improvements and the presence of an active and vibrant space could greatly complement recent successful projects, such as the renovation of Illinois Central Railroad Depot as well as the City’s future efforts to burnish the physical environment in midtown (i.e. streetscaping and lighting).

8. conclusions

All of this research led to the following conclusions:

- * **Market:** Locally, the market for arts and cultural events and programs is limited because of the small size of the population as well as the demographics of the population. Mattoon's resident population is less likely to attend or participate in performing arts events than populations with higher education and income levels. One of the primary concerns for any arts and cultural activities is that they must be affordable. Because of the youth-centered nature of the community and because of the aging population, there is likely unmet demand for hands on, participatory programs for youth and seniors.
- * **User Demand:** Certainly there are some individuals in Mattoon who have creative interests and talents, but few established arts organizations or events exist. Educational institutions are the primary suppliers of arts and cultural programming. There is notable support and interest on the part of many community organizations and institutions for the development of new programs.
- * **Existing Facilities:** In Mattoon, facilities for both the visual and performing arts are extremely limited. There are no public art studios available outside the school system. Even within the school system, there are no high quality auditoriums or theatres suitable for performing arts presentations or productions. Within a 30-mile radius, high quality facilities exist at Eastern Illinois University and in Effingham.
- * **Benefits and Impacts:** There is a strong case for building arts and cultural programs because of the educational benefits for children, the potential improvement in quality of life, the potential for economic growth and the possibility of facilities supporting the Midtown Redevelopment activities,

9. recommendations and examples

8.1 Work to Make People Understand the Role and Value of the Arts

A key element to the success of any arts facility is the support of the entire community through leadership, time and financial resources. Although there are a handful of Mattoon residents who are very committed growing arts and cultural opportunities and facilities, at present the community at large does not have a strong interest in or commitment to the arts and culture. The engagement of the broader Mattoon community is an absolutely essential first step in laying the groundwork for new and better arts facilities.

Fundamental to the task of engaging the community is deciding how to present the case for the arts and culture in a way that uniquely engages Mattoon residents. In Mattoon, there seems to be a strong focus on the well being of the children and youth. Not only was this focus directly articulated in many of our interviews, but also it is evidenced in the tremendous success of Mattoon’s recreational sporting leagues, all organized and supported by the parents. If parents can be convinced of the benefits of arts and cultural education and engaged in bringing their children to arts and cultural activities, their own curiosity and interest may blossom to support more programming for adults.

Another important element of properly engaging the community is identifying leadership or a spokesperson/people. We have already established that although there are many creatively inclined Mattoon residents, there has never been a leadership body with the resources to organize and effectively advocate for the arts. Building support for the arts and culture will require passionate involvement from key community leaders who have the connections and social capital to present the arguments for arts and culture and have them heard.

Below we’ve listed a few examples of cities where arts and cultural life has blossomed after concerted advocacy and investment efforts took place.

- * **Whitesburg, Kentucky- Appalshop:** This media, arts and education center was founded in 1969 as the Community Film Workshop of Appalachia, a project of the US government’s War on Poverty intended to teach vocational skills to poor and minority youth. The operation has grown to encompass a media arts center with audio/radio equipment, a darkroom, a 150-seat theater, an exhibition gallery, screening room and class/meeting space with an annual budget of almost \$2 million.



- * **Arnaudville, Louisiana:** This small town of 1,480 residents has experienced an artistic renaissance over the past few years led by visual artist George Marks. When he returned to Arnaudville in 2005 to care for his father, Mr. Marks found a town was slowly deteriorating. Through grassroots efforts and with limited resources, Mr. Marks worked with area artists, tourism offices, local government and other agencies to create an arts community focusing on Arnaudville’s regional character that has blossomed and continues to grow. The project has greatly benefited the larger community, boosting property values attracting visitors from all over the world and pulling the community together.



8.2 Plant the Seeds for Cultural Development

The Role of the Mattoon Arts Council

There are two sides to increasing the cultural engagement of Mattoon residents; one, which we’ve discussed immediately above, is public advocacy. Equally important is the work of building the supply of arts and cultural programs, work that most logically would fall to MAC. Below are a few specific suggestions.

- * **Identify and support the arts groups in the schools:** As we’ve already identified, the majority of existing arts and cultural programs in Mattoon reside in the school system. MAC can find ways to partner with the school system and support these existing programs through helping with publicity, addressing material needs or providing access to guest artists and instructors for workshops or residencies.
- * **Connect community members with existing providers:** Find ways to connect interested residents of Mattoon with the existing program providers. Examples might include an artist directory or a survey on behalf of existing providers to gauge demand for specific programs.
- * **Festivals or other Public Events:** An excellent way to build civic engagement in the arts is to sponsor public events, such as an arts festival or community arts event. MAC has already seen the benefits of these types of public events and projects through the enthusiasm for the Mural Project. Another example of building arts engagement through festivals is WaterFire, a public art event held in Providence, Rhode Island. After the city redeveloped the river front areas in the 1990s, they began holding annual First Night celebrations to draw families to the waterfront. When the one annual event did not prove enough activity to draw people downtown, this public art event expanded to include music, performances, ceremonial bonfires and other activities. Today Waterfire is an independent 501(c)3 that held sixteen public art events in 2010. The annual budget is approximately \$1.8 million.
- * **Granting programs:** MAC can also expand its granting programs to encourage the development and creation of community arts groups.

8.3 Pursue Facility Development Projects Over Time

As residents of Mattoon more fully embrace arts and culture and user groups organize and emerge, there will certainly need to be a longer-term plan in place for the development of high quality facilities. In the interim, there are a number of spaces in Mattoon that could be upgraded with some minimal investment and used as interim spaces while a more robust arts and cultural community is cultivated.

In many cases, these facilities are underutilized because there isn't a great precedent for use. Artists and groups may feel unwelcome because the operating organization may not have or dedicate the resources necessary to make the use of the space successful. It will be important in growing the use of these spaces to build relationships between the operating organizations and potential user groups so that the policies and options are clear and the groups have the help that they need to maximize use of the space.

Following is a list of facilities and sites that can be considered for interim or longer term use.

* **Broadway Storefronts**

We suggest MAC explore opportunities to place artists and programs in under-used Broadway storefronts.

One option that has been successful in other communities is artist work/sell space or display space. There are many communities all over the country where visual artists occupy vacant storefronts for little to no cost in order to draw attention and energy to a downtown area. Artists can either use the space as work-sell space (in which artists are creating their work in the space and selling it directly to the public) or simply as display space.

In Laconia, New Hampshire, a group of visual artists approached a downtown property owner in the summer of 2010 about using an empty storefront as a gallery and studio. In exchange, the artists paid heat and electricity bills and painted the space. The property owner later credited the artists' work with attracting a new market-rate tenant. The artists and the property owner considered the project so successful, that they now have an ongoing arrangement where the artists will relocate to different storefronts as their present spaces are rented out.

Another use for a Broadway storefronts could be a youth center that offered classes in the visual and performing arts. Particularly in the initial stages, class sizes and subject matter can likely be scaled to fit existing space without much capital investment.

* **Burgess-Osbourne Auditorium**

Owned and operated by the City, the Burgess-Osbourne is a facility that is underutilized by arts and cultural groups. The facility is in need of upgrades and does not have backstage support spaces or the structure necessary to mount anything more than simple productions, but it is available at a low cost to any groups that need a space with a stage. There is potential to renovate and expand the Burgess-Osbourne facility as more of a long-term goal. There are several advantages to the use of the Burgess-Osbourne Auditorium. As referenced earlier, the use of this site would support redevelopment efforts in midtown. Also, the City is supportive of the potential renovation of this site.

* **Common Grounds**

Leadership at Common Grounds has proven very interested in welcoming the artistic community into the Common Grounds facility and MAC already has a history of working with Common Grounds by providing funding for a formal hanging system. There is potential to deepen this relationship. Benefits to using this space include the built in audience and the ability to host receptions and other events. Some drawbacks include the limitations on displaying three-dimensional work and the informal atmosphere. Specific suggestions include some minor capital investment in the second room to make it more suitable for art displays; formalizing the curation of the exhibits, perhaps including a juried exhibition of some sort; and investing more resources in publicizing and marketing the exhibits that are on display.

* **Illinois Central Railroad Depot**

Operated by the Coles County Historical Society, the newly renovated train depot is located in the heart of midtown. Although initially there was conversation about a Coles County Museum in the renovated building, no formal plans have been set. The Coles County Historical Society is currently searching for a building operator. Use of this site would support the growth of activity in midtown.

* **Mattoon Area YMCA**

There is the opportunity to expand the YMCA facilities even further to incorporate some kind of facilities that could be devoted to arts and cultural activities. There is some concern over how the community would respond to a second fundraising campaign focused on development of the YMCA physical site, having so recently been engaged in the fundraising process in support of the expansion that was just completed.

* **Mattoon High School**

As referenced earlier, Mattoon High School recently underwent a renovation project, and though arts facilities were part of the initial plan, these facilities were ultimately excluded from the project. There is still land available for construction next to the high school which could be used should new construction seem the most viable option. A project involving entirely new construction would be considerably more expensive than some form of renovation or adaptive reuse. There are some important benefits to the use of this site. Its proximity to the school would allow students and educators much more opportunity to use the facilities. A new arts facility could also benefit from some of the already existing infrastructure, such as the ample and safe parking, the kitchen facilities, the wood shop (for set construction), and the existing visual arts classrooms and equipment.

* **Rotary Bandshell**

In 2006, the Mattoon Rotary Club donated a bandshell located in Peterson Park to the City of Mattoon to commemorate Rotary's Centennial Year. This space appears to be greatly underutilized with the only events on record are a series of three annual concerts, one presented by the Mattoon Arts Council, one by the Rotary Club and a gospel music performances by area churches.

* **Time Theatre**

The Time Theatre, a historic theater located on Broadway in Mattoon, is currently owned by the Apostolic Center Church in Mattoon and used for church events. Although the Apostolic Center has

no stated plans to sell the building, church leadership may be open to some sort of rental arrangement with community arts groups to use the stage. The floor seats approximately 200. Balcony usage may be limited by structural modifications made by the church. There are certainly limitations to the use of this space. It is our understanding that there are not adequate backstage facilities and that the facility has not been renovated in some time, but the basic infrastructure is there and can be used by groups that require minimal staging and support space. At times there are artistic limitations to using facilities owned by churches, but it is unlikely that programs suitable for children and youth will often cross the boundary of what religious institutions consider appropriate.

10. the mattoon arts council

We've suggested that work advance under the auspices of the Mattoon Arts Council (MAC) because it is and has been the primary representative voice of the arts and cultural community in Mattoon since its founding. Recently, MAC has built its public profile and credibility with the visioning of the Mural Arts Project and successful execution of the first mural. MAC also has some of the necessary organizational infrastructure such as contacts with artists and arts organizations, a budget structure, some basic funding relationships and a willing body of volunteers in place. As a City entity, MAC is a neutral and transparent committee that is fundamentally obligated to pursue programs that serve the greater interests of the residents of Mattoon.

The Current Organization

The Mattoon Arts Council (MAC), established in 1999, is a committee appointed by City Council with the mission is to support, develop, facilitate and promote high quality, affordable arts programs and activities for people of all ages. MAC has presented or produced a broad range of free or low cost programs throughout its existence. Current projects include presenting live performances into the public schools, an annual summer concert in Rotary Bandshell and an annual comedy improv dinner theatre event. MAC also organizes visual arts classes for adults, provides free arts activities for children at Bagelfest and organizes the Mattoon Mural Arts project. MAC is also involved in the administration of the college scholarship fund at the Mattoon Area Community Foundation.

MAC receives \$5,000 of annual funding in the City of Mattoon budget. In FY11, MAC began private fundraising efforts and raised \$10,000, \$5,000 of which came in the form of a matching grant from The Lumpkin Family Foundation. The balance of the funding for MAC programs comes from revenues generated by events that take place throughout the course of the year. The FY11 budget anticipates \$18,678 in income and \$8,158 in expenses.

MAC's human resources are entirely comprised of a nine-member volunteer board. Board members take care of all of the planning, organizing and publicity surrounding MAC events and rely on some volunteer help from other community members in executing their activities.

Accordingly, all of MAC's activities are subject to limited human and financial resources. If the task of organizing individual events is very difficult under these constraints, building the longer-term foundation required for a cohesive arts community is virtually impossible. An arts and cultural community above all else is about relationships and connections for programming, marketing and fundraising. The MAC board simply has not had the resources to build these networks.

11. program development

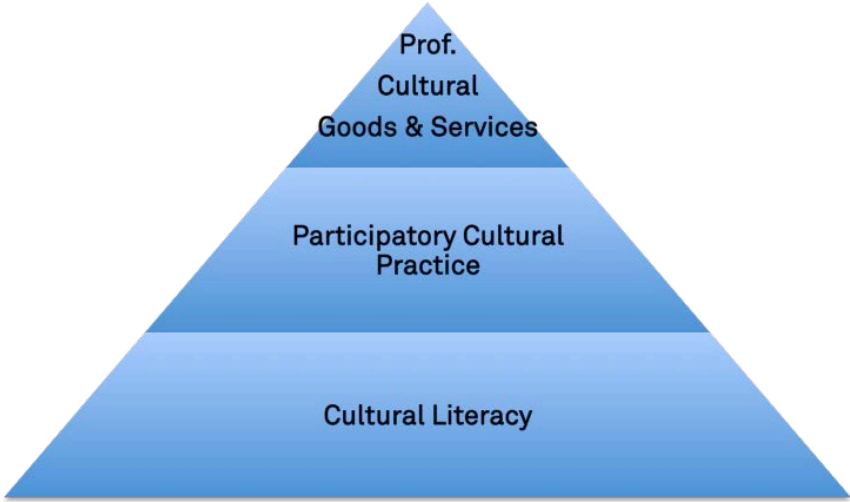
Within any arts and cultural community, there are two equally important and necessary groups: the artists who create the artistic product and the audience members who experience, participate in or consume the artistic product. Each group is necessary in a healthy arts and cultural community and each group requires different methods of cultivation. In the following section of this report, we'll examine ways to cultivate, grow and serve the audiences and the artists.

11.1 Creating Demand by Building Audiences

In 2005, as a part of a study designed to examine the cultural vitality of Silicon Valley in California, John Kreidler and Philip Trounstein created an analytic framework that we'll use here to define the different levels and modes of consuming art. This framework identifies three interrelated elements of a healthy arts community. These three elements can be structured as levels of a hierarchy, depicted in the pyramid on the following page. All three of these levels are necessary for a vibrant arts and cultural community. With time and cultivation, MAC can help community members build their cultural literacy and then move towards higher levels of engagement, strengthening the demand for a broad spectrum of arts and cultural experiences and events.

The three levels as defined by Kreidler and Trounstein are:

- * **Professional Cultural Goods and Services:** products of formally organized cultural producers and individual professionals working in both the commercial and nonprofit sector. Examples include traditional arts productions, public visual art or a computer graphic created by a local artist. In Mattoon, there are a handful of residents who are regular consumers of professional cultural goods and services, and they typically travel outside of Mattoon to find these goods and services.
- * **Participatory Cultural Practice:** the engagement of individuals and groups in cultural activities in a nonprofessional setting. Examples include drawing, writing poetry, singing in a community chorus, social dance and playing in garage rock bands. Again, there are a handful of residents in Mattoon who participate in cultural activities. Although there are some organized activities and groups available for these residents, such as music lessons at Sound Source Music or the visual arts classes presented by MAC, most participatory activity, both professional and non-professional, is conducted in private homes or outside of Mattoon.
- * **Cultural Literacy:** fluency in traditions, aesthetics, customs, language and the arts and the ability to apply critical thinking and creativity to these elements. Cultural literacy is acquired both through formal institutions such as schools and religious congregations and informal institutions such as the family. The majority of Mattoon residents either fit in this category or are completely uninvolved in the arts and culture.



There are a myriad of ways to strengthen the demand for arts and cultural activities in Mattoon and to slowly move community members up the pyramid of engagement. First we'll focus on some of those methods using stories from other communities to describe them and to illustrate additional benefits that can be gained from that particular activity. We'll list a wide range of different kinds of activities, not to suggest that MAC take on all these activities, but to give the Advisory Committee a sense of the many different options that exist. MAC will only have the capacity to pursue a few of these options, so at the end of this chapter, we'll offer advice on the projects that MAC can realistically undertake in the next five years. The activities we recommend will then be reflected in the pro-forma budget presented at the end of this report.

Festivals

According to the NEA's 2008 *Survey of Public Participation in the Arts*, attendance at outdoor arts festivals is the most popular way to participate in the arts and culture in the United States. Festivals allow an inexpensive and informal forum for people to experience arts and culture activities. The casual environment makes it ideal for families to participate in a flexible way and can facilitate direct interaction between artists and the audience.

An outdoor arts festival could be a good method for building cultural literacy in Mattoon for a number of reasons. We established from our interviews that Mattoon is a family oriented community with low levels of household income, but a very high level of volunteerism and deep sense of commitment to the community. Festivals are ideal activities for families and can be extremely inexpensive to attendees. Organizing festivals also requires a great deal of volunteer effort. Recruiting volunteers to help with a festival could be an excellent way for MAC to establish and deepen relationships with residents.

*** Increasing Civic Engagement: Cultural Loop and History Trail, Delray Beach, Florida**

In 2003, Pineapple Grove Main Street organization sponsored a one-time public event for the purpose of using public space to build community relationships, provide free access to historical and cultural sites, and introduce participants to the arts and cultural community. The cultural loop consisted of a 1.3-mile walking route that took participants to cultural sites

showcasing all of the city’s major ethnic groups including the African American, Haitian, Anglo and Latino communities.

For the actual event, a self-guided walking tour was created and trolleys circulated around the loop. Partners included the Delray Beach Historical Society; the Milagro Center, an organization that focuses on arts education for disadvantaged children; the Museum of Lifestyle and Fashion History; the S.D. Spady Cultural Arts Museum, a historic home that represents the history of Delray Beach’s African American community; Toussaint L’Ouverture High School for the Arts and Social Justice, a charter high school serving primarily Haitian students; Women in the Visual Arts; and the Palm Beach Photographic Center. Fourteen churches, six civic institutions and twenty-three other historic sites also participated in the event. A public art exhibit called the *Open Door Project* featured 100 used doors painted and collaged by community members during workshops in the preceding weeks.



The event drew several thousand participants, introduced residents to the arts and cultural community in Delray Beach and pulled community groups together for a common cause, building foundations for future partnerships and dialog.

*** Economic Development: Kentuck Arts Festival, Northport, Alabama**

Once a port for steamships, today Northport, population 20,000, serves as bedroom community for Tuscaloosa, Alabama. In the 1960s, a northern bypass began to draw activity away from the downtown Northport area. In the early 1970s, residents began to organize to draw activity back towards downtown. After a successful centennial festival celebration in 1971, residents decided to make the festival an annual fall event. In 1972, the Kentuck Festival of the Arts started as a local heritage festival, featuring fiddlers, handcrafts and traditional foods.



Over the last 30 years the festival has grown to include two music stages, children’s activities, participatory craft activities and a juried invitational art show featuring more than 250 artists. The festival now attracts approximately 20,000 visitors each year. The Kentuck Festival has also developed a reputation for discovering and presenting self-taught or outsider artists from around Alabama.

After the fifth festival, the Kentuck Festival formally established itself as a non-profit. In 1980, this non-profit invested the proceeds of the festival in the purchase of a group of run down buildings in the downtown area. The Kentuck Festival transformed these buildings into an arts complex with a museum gallery, office space, artist studios and a shop. After the renovation of these buildings, another downtown property owner established a restaurant nearby. Then the City began to make further improvements in the downtown area, particularly in the area of streetscaping. Now 100% of the storefronts in downtown Northport are occupied with small businesses and arts oriented shops. The Kentuck Festival of the Arts also offers year-round

classes, workshops and events and has recently founded a clay co-op for potters without individual studios.

Other Community Engagement Activities

There are many other ways of bringing the community together to build cultural literacy and move residents up the pyramid towards participatory cultural practice. The Mural Arts Project that is ongoing in Mattoon is an excellent example of a community engagement activity that can build cultural literacy. The input process involved with designing the content of the murals, painting the murals and even the Healing Folk Festival that grew out of the mural controversy were all excellent ways to connect community members with each other and with the arts and culture. Below are a few other examples of arts and cultural projects that advanced cultural literacy and community engagement while addressing issues unique to their respective cities.

*** Putting Culture Back Into Agriculture**

The Wormfarm Institute in Reedsburg, Wisconsin

The Wormfarm Institute is a 501(c)(3) organization in Reedsburg, Wisconsin, population 7,000. Founded in 2000, Wormfarm Institute is dedicated to integrating culture and agriculture. Its programs have grown to include artist farm residencies; exhibits and programs in its Woolen Mill Gallery, and the Roadside Culture Stand program, where local artists design and build mobile farm stands that sell local produce and art.

In 2006, Wormfarm responded to a grant offered through the University of Wisconsin Department of Liberal Studies and the Arts called *Putting the Culture Back in Agriculture* with a program (that was successfully funded) called *Home Grown Culture*. The purpose of *Putting Culture Back in Agriculture* was to find ways to create dialog and connections between agriculture and the arts. The substance of *Homegrown Culture* was that Wormfarm scheduled a series of meals inviting local farmers and artists to each meal and serving locally grown food. A dialog would be facilitated between the two groups with the hope of creating a logo to be used at agricultural events, on locally grown food and locally created art.



The Home Grown Culture program met and exceeded expectations. The artists and farmers that first attended the dinners wanted to pursue longer-term projects together to continue the dialog and connection. The most prominent project that grew out of these meetings was the Roadside Culture Stand program. These mobile stands are intended to fuse cultural and agricultural themes and to remind city residents where their produce came from. A pilot culture stand was built in 2009 and was so successful that three more stands were built in the summer of 2010 and three more are planned for 2011.

✱ **The Harlan County Project**

Southeast Community College in Harlan, Kentucky

Southeast Community College in Harlan, Kentucky, is located in one of the poorest regions in the US. The area has a consistent history of poverty, crime and drug abuse. In order to combat these issues and an overall loss of hope in the community, Southeast Community College set out to build the community's artistic and cultural communities to address these social issues beginning in 2002. The Harlan County Project, funded through the Rockefeller Foundation's Partnerships Affirming Community Transformation program, the project incorporated a myriad of activities including scanning bees to preserve digital images of historical photographs; an exhibition of art honoring mountain women in partnership with the Kentucky Foundation for Women and a partnership with the Kentucky Arts Council to sponsor community residencies with muralists and creative writers. During the first 15 months of the project, 900 residents took part in at least one activity. The culminating event was a performance of the original drama, *Higher Ground* by Jo Carson, in the fall of 2005. Jo Carson used 200 oral histories taken from local residents and performed by community members to write the play, which addressed prescription drug use. The play was so well received that the Steele Reese Foundation committed to underwriting two more community plays. The second play, *Playing with Fire*, premiered in April 2009. The third play is now in the planning stages.



Arts Education

For building long-term growth of the arts and cultural audiences, arts education is an extremely important factor both for children and adults. Data confirms that participation in arts lessons is the most significant predictor of arts participation later in life. In February 2011, Jennifer Novak-Leonard and Alan S. Brown published a monograph analyzing the National Endowment for the Arts' *2008 Survey of Public Participation in the Arts*. These statistics indicate that:

- ✱ Adults reporting any previous experience taking arts lessons were 2.2 times as likely as those without any arts lessons to report attending an arts event
- ✱ Adults who report ever having had an arts lesson are 3.8 times more likely than those who report no lessons to engage in both attendance-based and creative arts activities.
- ✱ Respondents with no past involvement in arts lessons were three times more likely than those with a history of having taken any arts lessons to report no participation in the arts over the last year.

There is clearly an important case for making the creation and expansion of arts education programs a high priority for long-term development of arts and cultural audiences. That said, arts education is a broad term and can be pursued in many different ways, targeting a number of different audiences. Below we've listed some examples of educational activities organized for youth both in and out of the school system and some activities for adults.

✱ **Children and Youth In Schools:**

As we stated in earlier in the Needs Assessment portion of our work, much of the organized arts and cultural activity in Mattoon is currently happening in the school system. MAC has a wonderful opportunity to identify these programs and consult with educators to help support or expand the existing programs. It is likely there are a number of programs already in place that could use support, but there might also be an opportunity to create new programs. Below we've highlighted one program in particular that might work well in Mattoon.

Parents as Arts Partners Program

Center for Arts Education in New York, New York

One example of an outside agency fostering community participation in the arts education in schools is the Parents as Arts Partners Program (PAAP) in New York City, funded by the Center for Arts Education. Every year, the Center gives \$3,000 grants to fund partnerships between public schools and arts organizations presenting programs designed to engage students and parents in arts activities together. PAAP was created in response research showing the positive impact of a parent's involvement in a child's education and the effectiveness of the arts as a method of involving parents.



One example of a project funded during the 2009-2010 school year is a partnership between the Washington Heights Academy, a K-8 school in Manhattan, and Creative Arts Workshop for Kids, a non-profit organization that uses the arts to teach life skills to children and teens. Students and parents explored the role of art in social change through a series of hands-on workshops creating a small-scale model of the school's neighborhood using found, reused and recycle materials from the individuals and businesses in the neighborhood. Participants were encouraged to use aerial maps and architectural models, take photographs and create observational drawings and collage in preparation for the model construction. The program consisted of twenty hands-on workshops, ten for grades K-2 and ten for grades 3-5. Three Saturday sessions were also offered along with two parent orientations and the culminating activity.

This type of program could be particularly effective in Mattoon, as it involves parents, schools and arts organizations partnering to provide children with low-cost or free programs. Not only do these activities enhance the student's arts and cultural education, but they also built cultural literacy in parents and introduce or deepen the parent's relationship with the outside arts organization or artist.

✱ **Extra-curricular Youth Education:**

Although the school system can be a powerful partner and advocate, there are also many opportunities to support children's arts education outside the classroom. Already some arts lessons exist in and near Mattoon, so there is potential for partnering with the current operators to expand or reproduce those activities in Mattoon. Specifically, leadership at the Little Theatre on the Square in Sullivan, Illinois, has expressed interest in expanding its Students' Theatre

Arts Reach program to offer youth classes in dance or drama in Mattoon. There are also many other area artists and arts organization that might be open to offering educational programming in Mattoon such as individual visual artists or the faculty at Lakeland College or Eastern Illinois University.

Below we've listed a few examples of after school arts programs that have been very effective at teaching children and youth specific skills in their community.

Media Education for low-income and at-risk Youth

Youth Radio in Berkley, California

Youth Radio, founded in 1992, is a non-profit organization that promotes young people's intellectual, creative and professional growth through education and access to media. Programs include free training opportunities in broadcast journalism, radio, video, music and web production, engineering, media advocacy and literacy. These programs are designed for youth age 14-18 with some more advanced programs offered for individuals up to age 24.

Specifically, Youth Radio offers two quarterly classes, the Core Class, an introductory media and journalism training program, and the Bridge Class, a course for Core Class graduates. Each class offers instruction in skills such as news and commentary writing, PSA production, interviewing, sound design, video production or music production. Students in these classes can earn high school or college credit through partnerships with the local Regional Occupational Program and Peralta Community College. Youth Radio also offers internships and externships for students interested in a career in a media field as well as some programs targeted specifically at youth in the juvenile justice system.

Youth Media International (YMI), Youth Radio's news website, delivers online content and public radio stories for younger listeners. YMI was recognized in 2010 with the Robert F. Kennedy Journalism Award from the Robert F. Kennedy Center for Justice & Human Rights for a story, aired on NPR's *All Things Considered* that focused on abuse in a unit of the US Navy.



Teaching Youth Creative Entrepreneurship Skills

Artists for Humanity in Boston, Massachusetts

Artists for Humanity in Boston is a non-profit organization devoted to "bridging economic, racial and social divisions" by providing underserved youth paid employment in the arts and helping them develop self-sufficiency through entrepreneurial and artistic skills. Artists for Humanity pairs youth with mentors to design, create and sell creative projects.

The seeds of Artists for Humanity were sewn in 1990, when visual artist Susan Rodgerson painted a mural with students from Martin Luther King Middle School in Boston. Several students expressed interest in continuing to work with Rodgerson after the mural was complete. Since that time the program has grown to include projects and facilities for painting, photography, design, motion graphics, web design, sculpture, video and screen-printing.

Students involved in the Arts Micro-Enterprise, a paid apprenticeship and leadership program, produce fine art for sale, accept commissions from local businesses and individuals and provide design services for a fee. In addition to creative skills and techniques, students participate in product development, marketing and outreach and are involved directly in client negotiations and meetings.



*** Arts Education for Adults**

Adults can also benefit from participating in or attending arts and cultural activities. Class members can build public speaking skills in theatre classes, stimulate creativity in visual arts classes, and develop physical flexibility and strength in dance classes.

MAC has already seen demand for specifically for visual arts classes with the sold out watercolor color class offered in February. We also heard in many of our interviews that there is additional demand for introductory visual arts classes for adults. The Lifespan Center in Charleston has also been offering visual arts classes and is looking to expand their programs. A flexible short-term visual art class like the ones organized by MAC and the Lifespan Center can provide a creative outlet for adults in Mattoon and can help build cultural literacy. Even if the class members never take another class or in engage in art making again, having had prior arts lessons, they are now more likely to attend a visual art exhibit or other arts event.

Also, as we mentioned earlier in the Needs Assessment portion of our work, as demonstrated by the 2006 Creativity and Aging Study, older adults can benefit greatly from participation in arts and cultural programming. In that study, when adults between the ages of 80 and 103 participated in arts and cultural programming led by an arts professional, their overall health improved, doctor visits and use of medications decreased. Participants also experienced fewer falls and their morale improved. The study's conclusion was that "...community based cultural programs for older adults appear to be reducing risk factors that drive the need for long term care."

Advocacy

Increasing interest, participation and education are all essential to growing the audience for the arts and culture in Mattoon, but equally important will be finding ways to publically articulate and communicate the benefits of those activities.

Here we'll discuss four categories of arts advocacy activity: building community relationships, public awareness activities, government advocacy, and becoming part of a larger network. Following are descriptions and examples of each activity.

- * Building community relationships** requires engaging community members on an individual level to communicate the value of the arts and culture and if possible, engaging those individuals and their organizations in supporting the arts.

* **Public awareness activities** can include any activities that help build interest in the arts and culture within the broader community. These activities can include hosting events such as the arts festivals, sponsoring public media campaigns and otherwise disseminating information about the benefits and importance of arts and culture. Below is an example of a local arts service agency and its public awareness activities.

Allied Arts of Whatcom County
Bellingham, Washington
30 second Public Service Announcements
10-minute community presentations

Allied Arts of Whatcom County is a 501(c)3 organization focused on sustaining and supporting the arts in Whatcom County, Washington. Allied Arts has recently launched new arts advocacy efforts calling for arts education in schools. These efforts include two 30-second PSA commercials distributed to TV stations and theaters and short presentations offered to community service organizations to discuss the value of arts in education.



Below is a link to the Allied Arts page on arts advocacy. This webpage describes Allied Arts' efforts (http://www.alliedarts.org/content/education/arts_advocacy.asp) and shows the most recent PSA. The other PSA can be found at the following link:

<http://www.youtube.com/user/AlliedArtsWhatcom#p/a/u/2/Kcpx2orLU>



- * **Local government advocacy** involves staying in touch with the members of the local government, making them aware of the events happening in Mattoon, inviting them to those events and making them aware of the specific ways that arts and cultural activities are serving or could better serve the residents of Mattoon.

MAC staff and board members should certainly be involved in communicating with the local government, but they can also directly involve residents of Mattoon who are interested in the arts and culture by making advocacy materials available or even providing training and connecting individuals interested in arts advocacy.

Providing Government Advocacy Resources
Greater Columbus Arts Council
Columbus, Ohio

The Greater Columbus Arts Council has a website that provides information, tips and materials for citizens interested in advocating for the arts. This website can be found at the following link (<http://www.gcac.org/about-gcac/advocate-for-the-arts/be-an-arts-advocate.php>). Some of the resources on the website include links to help citizens identify their elected officials, basic tips on how to structure an arts advocacy campaign, talking points about the creative economy in Central Ohio and links to other regional and national advocacy resources.

Metropolitan Museum of Art
Employee Mobilization Program
New York, New York

For many years, the Metropolitan Museum of Art's government affairs staff has helped employees of the Metropolitan Museum of Art and other major arts organizations in New York City organize local government advocacy efforts. The arts organizations collect names and addresses of interested employees, and then introduce the interested participants to other participants residing in their government district. These geographically organized employee groups then choose a leader to

schedule a meeting with their appropriate City Council representative. The Metropolitan Museum of Art and the respective arts and cultural organizations then provide the participants with talking points and relevant statistics, such as details of the arts and cultural programs serving that City Council member's district.

The participant groups, which can range from two to ten members, then schedule a meeting with their City Council member and present their talking points, highlight the arts and cultural programs going on in their district and make their City Council representative aware that members of their constituency are interested in and passionate about the arts. While this particular program is targeted at employees of cultural organizations, these techniques could be applied to any group of individuals interested in arts advocacy.

- * **Becoming part of a larger network** means building relationships with regional and national arts service organizations, such as the Illinois Arts Council, Midwest Arts and Americans for the Arts; participating in statewide and nationwide government advocacy; and staying up to date on research and trends in arts and culture. Through these networks, MAC staff can benefit from the experiences, knowledge and expertise of artists and administrators outside Mattoon while promoting Mattoon's arts and cultural community on a regional and national level.

Advocacy work on the local level will be important in building support for the arts in Mattoon. Although some of the activities we've covered here, such as public awareness campaigns will be beyond the reach of MAC in the immediate future, there are activities that can begin now, most notably building relationships with community leaders. Ultimately, coordinating and overseeing the advocacy efforts will be a responsibility of any paid MAC staff members, but advocacy efforts can and should involve board members, volunteers, educators and other MAC constituents.

12. building the quality and volume of art in the community

As we've discussed, creating demand for artistic products and events will be critical to building Mattoon's artistic and cultural community. Equally important though, is advancing the artistic and cultural work that is already happening. In order to have a robust arts and cultural economy, there must be both sufficient demand for and sufficient supply of professional cultural goods and services. We've discussed demand, now we need to address supply.

Although there are very few formally organized arts and cultural organizations in Mattoon, there are some individuals with artistic interests and skills. MAC must identify these creative community members and find ways to support and enhance their activities. Some of the methods of supporting these artists include connecting these artists with each other to build camaraderie, connecting the artists with community members who can appreciate, participate in or purchase their products and providing the artists with the technical assistance, funding and facilities necessary to grow and enhance their artistic products.

12.1 Technical Assistance

One often overlooked element of having a successful career as an artist is the need for business skills to connect the artistic product supply with the artistic product demand. Below we've listed some examples of programs around the country that have attempted to provide business training to artists through arts service organizations and through educational institutions.

* Training through Arts Service Organizations

Montana Arts Council Montana Artrepreneurship Preparation

Through the Artrepreneurship Program, the Montana Arts Council forms regional networks (cohorts) in rural areas around the state. Each cohort member commits time and money and the Montana Arts Council provides training on topics such as marketing, pricing, business law and the use of the internet as a sales channel. After its pilot year, the Arts Council also added teacher training to the program.

Leadership of the Artrepreneurship Program offered the advice that the specific subject material must be tailored for artists (instead of recycled from another entrepreneurship program), that there needs to be an overall vision or direction for the program and that this type of training is a long-term investment and the benefits will take time to manifest themselves.



The first meeting of the Fort Belknap Artist Cohort

Springboard for the Arts
Work of Art: Business Skills for Artists
St. Paul Minnesota

Springboard for the Arts, incorporated in 1991, is a non-profit organization that provides management and consulting services to support the artists and arts organizations in the Upper Midwest. Springboard for the Arts assists artists with all aspects of business training, referrals for business services and programs to assist artists with healthcare, education and other quality of life issues.



Work of Art is a series of ten regularly offered core classes designed to work together or stand-alone. The classes are presented by Springboard for the Arts staff members. Classes cover promotion, marketing, legal considerations, financial managements, and pricing and funding work.

The current cost of the classes ranges from \$45 a session to \$30 a session depending on how many classes the individual registers for.

* **Training through Educational Partners**
Creative Arts Enterprise Certificate Program University of Montana-Great Falls

This program can serve as both an example and a cautionary tale. Although the program was enthusiastically received, well-structured and had gone through a successful pilot year, the Creative Arts Enterprise Certificate was only offered three years before it was discontinued due to lack of demand.

The program was originally conceived as a way to help Montana based artisans launch a sustainable career without leaving Montana. The program ran for one pilot year under the name Transforming Regional Artisans into Entrepreneurs (TRACE). Beginning in the fall of 2004, the program had twenty students representing a broad range of arts and crafts including a weaver, potter, doll maker, pearl inlay artist and woodworker.

The flexible, short-term curriculum required a core of classes in marketing, writing and business math. Students then selected additional elective courses organized in a "strand" of Applied Art (artistic technique paired with preparing work for a show, shipping or sale), Entrepreneurship (product development, pricing and promoting) or Heritage (cultural heritage of Montana, understanding of the larger cultural market). Classes were offered every other weekend with additional online components in order to accommodate students with a full-time work schedule.

After the successful pilot year, the University launched the certificate program as the Creative Arts Enterprise Certificate Program. Unfortunately after the pilot year, demand was low. Only four students graduated in 2006-2007 and seven students graduated in 2007-2008. The program was discontinued after the 2007-2008 school year due to budget cuts.

12.2 Re-granting

The principal role of the Mattoon Arts Council should be to act as a catalyst encouraging, growing and providing resources for artists and arts organizations in Mattoon. The program recommendations we've made so far all center around providing citizens of Mattoon, whether previously artistically inclined or not, with access to the arts and resources necessary for the creation of the arts. Of those resources, the most necessary and frequently lacking resources are financial.

MAC can act to help provide these financial resources, by reaching out to larger granting organizations, such as private foundations or government entities, and acting as an intermediary for raising and distributing funds to individuals or organizations in Mattoon. As the intermediary organization, MAC will develop goals and objectives, establish an application process, set criteria for proposals, and design metrics to judge the results of the program.

Often arts service organizations can build on the gifts from the larger organizations, attracting additional local funding to expand the granting program or offering additional services to grantees, such as marketing assistance.

12.3 Communications

We've already touched on a number of program recommendations that involve communications, between artists, audiences and community members. Fundamental to almost all of our recommendations is some element of connecting people with each other and with information. Below we've listed some of the tasks involved in establishing a communications plan:

- * **Advocacy:** We touched on this earlier in our report.
- * **Marketing existing opportunities:** Presently there are several artists and arts and cultural activities available in the region such as the Little Theater on the Square performances and classes, the film screenings at the Library and the visual arts classes held in private homes, but residents aren't always aware of these opportunities. MAC should put together some sort of collective marketing plan, possibly a website, where Mattoon residents can easily access information about classes, exhibits, events and local artists.
- * **Connecting artists:** In addition to providing information for the general population about arts and cultural opportunities, MAC should find ways to connect artists with each other and with information specific to artists, perhaps posting notices about juried shows, professional development opportunities, master classes, grant opportunities or job postings.
- * **Marketing specific events and programs:** Once MAC has established a slate of programs, those programs will have to be marketed to the community through traditional and new media.

12.4 Facility Development

As we discussed in the Needs Assessment portion of our work, as residents of Mattoon more fully embrace arts and culture and user groups organize, there will need to be a longer-term plan in place for the development of high quality facilities. MAC should continue to serve as the conduit for future facility development planning. In the meantime, short-term measures can be taken to improve the physical characteristics and use of current facilities and to find other spaces to use on a temporary basis to support program development.

Improve Existing Facilities:

- * **Common Grounds:** Common Grounds is already known in town as a venue for the visual arts and MAC has a pre-established relationship with the owners. Although Common Grounds is limited in terms of formal display space, MAC could explore improvements to the second room. MAC could also explore additional programming at Common Grounds.
- * **Illinois Central Railroad Depot:** The Depot, which is owned and operated by the Coles County Historical Society, may have office space in the newly renovated Depot that could be suitable for visual arts displays.
- * **Rotary Bandshell:** In 2006, the Mattoon Rotary Club donated a bandshell located in Peterson Park to the City of Mattoon to commemorate Rotary's Centennial Year. This space is greatly underutilized, with only a handful of concerts presented by Mattoon Arts Council, Rotary Club and area churches.
- * **Burgess-Osbourne Auditorium:** This auditorium, owned and operated by the City, is not a high quality facility, but is available at low cost to arts groups. There is no backstage space, but there is a stage and tables and chairs are available to accommodate an audience. Other challenges to use of this space include poor acoustics and inadequate parking.

New Temporary Spaces:

- * **Broadway Storefronts:** We suggest that MAC explore opportunities with downtown property owners to allow artists to use empty storefronts as work/sell or display space. There are many communities all over the country where visual artists occupy vacant storefronts for little to no cost in exchange for painting the walls and paying the utility bills.

In Laconia, New Hampshire, a group of visual artists approached a downtown property owner in the summer of 2010 about using an empty storefront as a gallery and studio. In exchange, the artists paid heat and electricity bills and painted the space. The property owner later credited the artists' work with attracting a new market-rate tenant. The artists and the property owner considered the project so successful, that they now have an ongoing arrangement where the artists will relocate to different storefronts as their present spaces are rented out.

- * **Time Theatre:** The Time Theatre, a historic movie theater on Broadway, is currently owned by the Apostolic Center Church in Mattoon and used for church events. Currently, the church has no plans to sell the building, but they might be willing to explore some sort of rental arrangement with community arts groups on an ongoing basis. The floor seats approximately 200 people. This is not a high quality facility, as it has limited backstage space and has not been renovated in some time, but the basic infrastructure is sound and some organizations may enjoy the added ambience of a historic theater.
- * **Other Religious Institutions:** Leaders in the religious community expressed to us that they are open to allowing community arts groups to use their facilities, but there haven't been many inquiries. As arts groups grow, MAC can work to connect these groups with churches. At times, performing in a religious institution can be artistically limiting when trying to program works with controversial or

adult themes, but particularly educational programming, family programming and other types of mainstream programs will very likely be welcome in many of the local houses of worship.

Long-Term:

We've recommended delaying long-term facility plans, as MAC begins its work of cultivating arts and cultural interest in Mattoon. During this cultivation period, MAC leadership can better assess the opportunities that may exist for physical plans, the types of facilities needed to accommodate the art forms that most interest Mattoon residents, and the potential public support for a major arts and cultural project. Throughout this period, the leadership team should remain flexible and intelligently opportunistic, able to respond wisely and appropriately to new opportunities as they emerge.

12.5 Establishing Priorities

We've offered a number of options here and we recognize that MAC is in no way equipped to tackle all of these at once. Below we'll describe what we feel is a realistic slate of activities for the next five years that will help MAC cultivate relationships and community support, build the human and financial resources necessary for more ambitious projects and support the growth of both the artists and the audiences in Mattoon.

Perhaps the best place to start is to build on existing assets and programs. This way, MAC can not only have the most immediate effect, thereby further solidifying credibility, but can also deepen its relationship with the community, supporting the efforts of residents already involved in the arts and culture and identifying future programming needs. Below we've listed some of the existing community assets that MAC can build on in these next five years. We selected these assets as starting points because they can provide the most immediate impact and because when combined, these activities will provide support for existing artists and arts and cultural programming and begin the work of building audiences in multiple demographic sectors and at multiple levels of engagement.

It is important to acknowledge that these recommendations are very fluid, as they are built on our current knowledge of the community. As we touched on in our Needs Assessment report, there are numerous community members and potential partners who told us that they were interested in support the arts in Mattoon, but didn't know how to get started and hadn't been approached by anyone else in the community to partner. As MAC board and staff members have the opportunity to meet with these potential partners, talk to educators and artists in the community and build relationships, this initial slate of programs can and should change.

These first six bullet points describe the activities we recommend that MAC undertake in the next three years. These activities can be implemented quickly and address the most immediate needs of the existing arts and cultural community while building a foundation for future growth.

- * **Existing School Programs:** As we mentioned earlier, there are a number of existing school programs that could benefit from further support. By connecting with the educators providing these programs, MAC can have an immediate effect in the school system and get to know some of the more established contributors to the arts and cultural community.
- * **Marketing Existing Arts and Cultural Assets:** In talking about communications in 2.2.3, we suggested that MAC find a way to connect the public with the existing arts and cultural opportunities in Mattoon and the immediate area. At the core of the marketing program needs to be a website

where audiences and artists alike can go to get comprehensive information on all the arts and cultural activities and opportunities in Mattoon. We suggest that the website be as flexible as possible in order to accommodate growth of future programs and changes in MAC's marketing and branding approach. Although we have built the expense of a simple website into our pro-forma budget at the end of this report, MAC may find that the creation of this website is an opportunity to solicit in-kind design services from a local web designer.

- * **Connecting Existing Artists:** When we spoke with our group of visual artists during our first visit to Mattoon, we asked them what it was like to be an artist in Mattoon. One artist immediately responded that he felt isolated, a sentiment that was echoed by others. This is an easy issue to address by establishing forums either online or in person for artists to connect with each other. MAC could create a section of its website where artists can post information about upcoming performances and exhibitions or resources. MAC could also sponsor a regular gathering for artists to meet face to face, either a purely social event like a networking cocktail hour or an event centered on artistic content, like a master class or a presentation by a visiting artist.
- * **Adult Visual Arts Classes:** These programs have proven popular in the past, are low cost and are an excellent entry point for adults in the community to get to know MAC. MAC already has relationships with some instructors and has used the Mattoon Middle School in the past, but expanding the offerings gives MAC the potential to engage other visual artists and other potential programming partners, such as the Lifespan Center.
- * **Advocacy:** Many of the advocacy activities we identified in section 2.1.4, such as public awareness campaigns and formal government advocacy will be more appropriate once MAC has established more programs and relationships. On a more immediate basis, it is important for MAC board and staff members to begin building relationships with key community members such as business leaders, politicians, potential program or facility partners and artists living in Mattoon to build interest in and support for MAC's activities early on.
- * **Festivals or Community Engagement Activities:** As MAC board and staff has a few years to assess community needs and resources and to meet potential sponsors and partners, an arts festival or community-wide engagement project would be a great way to begin building more audiences and reaching community members who don't have a previous history of engaging in arts and cultural activities.
- * **Current and Short-term Facilities:** MAC needs to invest in and use the current facilities as outlined above. We would agree with the Task Force that the best place to start is with the Depot, exploring the opportunity to make this a hub of cultural within what ultimately becomes a downtown cultural district.

13. expanding the arts council

All of these programming efforts will not be possible without the infrastructure to support them. Here we'll address the staffing, marketing, fundraising and leadership that will be necessary to build and sustain the programs we've suggested.

13.1 Governance

We recommend that moving forward, MAC remain in its current governance structure, as a committee under the City umbrella. This close relationship with the City will help MAC stay aligned with the City goals and will also enable MAC to take advantage of the resources the City has to offer. It would also seem appropriate to retain the current funding formula, with annual support split equally between the City, The Lumpkin Family Foundation and private fundraising.

We would also endorse the idea that eventually the Arts Council might reach a sale and stable position that would suggest a more independent form as a separate 501c3. This is an attractive idea, in that we see the Arts Council growing and developing under the auspices of the City but then spinning off into a separate organization at the appropriate time.

As the MAC evolves and grows, the MAC board will also need to evolve and grow to meet the new challenges. Below we've listed a few issues MAC board members may want to consider as MAC grows as an organization. The most successful boards have members that are diverse in terms of demographic characteristics, perspectives, resources, views of the world and patterns of participation in the arts. This diversity is important because the board should represent all constituencies that the organization is trying to serve. An organization with a diverse board can also make broader connections within the community for marketing and fundraising purposes.

Most arts boards go through several evolutionary stages, beginning as friends and supporters who are easily recruited, and gradually moving towards a larger board with members selected for the skills and connections that supplement the staff resources to strengthen the organization. Finally, as the staff builds its skills and resources the orientation of the board often shifts to include a focus on the giving and getting of financial resources.

In these early steps of growing MAC, some of the following skills may prove particularly useful:

- * Finance- for growing the MAC budget, creating financial systems and preparing annual financial statements
- * Fundraising- for building relationships in the community and putting fundraising structures and systems in place
- * Legal- for contracts, liability issues
- * Marketing- for PR, advertising, branding and media choices
- * New Media- to help understand new media and technology build appropriate programs in new media

- * Performing & Visual Arts- to understand the current needs and interests of the community in these areas and to build partnerships

Committees could be an excellent way for MAC to build these skills and engage outside community members in growing and building its programs and its organizational infrastructure. Membership on a committee is a good entry-level step for members of the community who might not have the time to devote to full board membership or who may have other reasons for not wanting to get fully involved immediately. Some standard board committees that might be helpful to MAC in this first phase of growth include:

Fundraising Committee: Drives ongoing annual fundraising, mostly focused on donations from individuals, corporations and foundations through solicitations, grant proposals and special events.

Finance Committee: Supervises the financial condition and performance of the organization, with a particular effort around the preparation and approval of annual operating budgets and any capital budgets.

Marketing Committee: Oversees the marketing effort of the organization, including the message, media and promotions and use of research to drive marketing decisions.

Programming Committee: Though the development of programming strategy and the selection of performances and artists is a staff function, there is a role for a programming committee to oversee programming choices, provide advice about potentially controversial selections, connect to the community and ensure the programming decisions are consistent with an overall programming plan that is in itself in line with the mission of the organization.

Ad Hoc Committees: In addition to standing committees, some boards call for ad hoc committees to address short-term projects. For example, a facilities committee might come together to work on upgrading the facilities in Mattoon for short-term use as we previously discussed in this report.

13.2 Staffing

In the first year, much of the work of the MAC board and staff will involve building a foundation for programming with activities like meetings with community leadership, surveying and convening artists and building relationships. Because this work is preliminary in nature, only one part-time staff member should be necessary. As plans come together and MAC becomes ready to engage in activities such as programming and fundraising, that part-time staff member should move to full-time and additional staff may be necessary. Board members and independent contractors will be required to provide support in these early years.

This first staff member, the **Executive Director**, will manage the day-to-day operations of MAC, preparing budgets and helping design programming and once that programming has been created, working on marketing and fundraising plans.

The Executive Director should report to the MAC board. Specific duties may include:

- * Preparing the MAC budget.

- * Design MAC programs in collaboration with the MAC board, potential program partners, existing artists and arts groups and community members.
- * Begin building relationships with community leadership and laying the groundwork for arts advocacy efforts.
- * Communications and Marketing

The individual hired to fill this position should have knowledge and credibility in both the artistic and business worlds, as the Executive Director will have to move comfortably in both circles to gain trust and build community. The ideal candidate will have experience in non-profit management, particularly in the areas of strategic planning and marketing. Oral and written communication skills will also be critical for this position, as so much of the work will be focused on building relationships with and reaching out to the residents of Mattoon.

13.3 Marketing

There are essentially two important issues to address when building a marketing plan for MAC: the overall brand and the marketing of individual programs and services.

The MAC Brand

In these early planning stages, as the MAC vision, mission and strategy are refined and focused, the overall MAC brand must be established. Here are some important points to consider in the branding process:

- * What are MAC's specific offerings?
- * Who is the target audience for MAC's programs?
- * What is MAC's unique positioning in the market? Although there aren't many direct competitors in Mattoon, MAC should understand where its programs and offerings fit in the market for leisure activities, educational activities and non-profit funding and resources.
- * How can all of these threads be synthesized into a succinct message?

Once the brand is established, communications tools such as a new logo, collateral and taglines that communicate the brand should be chosen. As MAC moves forward with its programming, marketing and communications, staff and board members should take care to ensure that any new programs, messages or methods are consistent with the chosen brand.

Marketing Individual Programs and Activities

Once the brand is established, MAC staff and board can begin identifying the marketing channels and resources available to them, considering how different methods, channels and messages will be appropriate for different target audiences.

When the programs, activities or campaigns are ready to launch, a formal marketing plan should be established, including the following elements:

- * **Program Positioning:** What is the target audience for each program? How is this program unique? What is the message that needs to be communicated to this segment?
- * **Media:** What are the best marketing channels to reach this segment? Be sure to consider both traditional media (newspaper and radio advertising) and new media (social networking).

- * **Setting Goals and Objectives:** Decide on goals and objectives, not only for each program, but also for the organization overall. Decide on the metrics that will be used to measure the success or failure of each marketing objective.
- * **Timetable:** What is a realistic timetable for each goal?

13.4 Fundraising

We've recommended that the annual funding for MAC grow in its current structure, with the operating budget split evenly between the City of Mattoon, the Lumpkin Family Foundation and private fundraising. Of course as MAC's programs grow, as it makes its case for the arts in the community and as it establishes credibility, that funding formula may shift. It will be important for MAC to clearly articulate the role of board members in the fundraising process. Board members can play a tremendous role in supporting the organization personally, reaching out to their own contacts and helping build relationships and cultivate other donors. There are a number of likely sources of ongoing funding for MAC staff and board to pursue. These include:

Illinois Arts Council and Regional or National Government: Nationwide, these are not flush times for regional and state agencies supporting the arts and cultural facilities. Notably, the budget for the Illinois Arts Council has been slashed dramatically over the last several years, although at the time of this writing, there is the potential for some of that funding to be restored in the 2012 budget. Despite these challenges, there is an important long-term role for these funders, as their support builds the profile and credibility of MAC with other funders. Part of the work relates to identifying and pursuing various grant programs, but it is more importantly about relationships and networking by staff and volunteer leadership.

Although the traditional resource for national arts funding is the National Endowment for the Arts, leaders of rural arts programs have found very creative ways to attract funding from other national government funding sources. In the past, arts and cultural projects in rural areas have been funded through the US Department of Agriculture Forest Service (woodworking seminars, folk-art programs, American Indian theater and film institute), the US Department of Agriculture (technical and financial assistance for projects related to community facilities and economic development), the US Department of Transportation (projects relating to roads with outstanding recreational qualities including parkways and the cultural institutions along these routes).

Corporations: Mattoon has a diverse array of small businesses, some with some history of corporate philanthropy. Though as we referenced in our Needs Assessment report, there have been several major capital campaigns in the region recently, corporations may respond to smaller requests, particularly for an opportunity that is so unique in the community. Some of the tactics that can be used to cultivate corporate funders include:

- * Find funders who are arts-supporters and/or have family members interested in the arts.
- * Cultivate business leaders who see sponsorship as an effective marketing channel and then expand the relationship.
- * Find growing companies for whom association with the arts and culture might reflect their having achieved a certain stature in the community.

- * As a clearer picture of the facility plan comes into focus, find companies located in the geographic area where facilities will be located or companies that have an interest in the vitality of that area.
- * Target companies that have an interest in recruiting creative professionals to the area.

Every company will have a different reason for contributing and a different set of expectations and end results of their sponsorship. A retail company or restaurant may want to fund a festival because that festival will draw foot traffic near its main location. A graphic design firm may have an interest in providing in-kind services in order to showcase its work in front of the creative community. It will be up to the MAC staff and the board to get to know these companies and figure out how to tailor requests to the resources and interests of each company.

Foundations and Individuals: Although there are a few larger foundations with a very structured approach in the Mattoon area, most of the foundations listed in the Foundation Center directory (a national directory widely used by fundraising professionals) are foundations controlled by individuals. MAC staff and board members will need to go through this or another list and find the foundations that either list the arts and culture in their funding priorities or whose funding priorities may align with MAC's programs in some other way. For example, a foundation might not have a stated interest in the arts and culture, but might have an interest in agriculture, therefore a program like the Wormfarm program would be eligible for funding.

Equally important will be building the base of smaller annual fund donors. Although most non-profits find that the largest percentage of funding comes from a small number of funders, an annual fund program allows individuals to feel a greater sense of connection to MAC and ownership of its programs. Also, very often some of the largest donors begin with smaller gifts and as their engagement with the organization increases, step up their contributions.

The first step in beginning to build MAC's donor base is to research these potential funding sources, finding out their resources and their interests, and write a fundraising plan that outlines some of the following details:

- * Strategy
- * Goals
- * Target Audience
- * Action Steps
- * Funding Entity to Ask
- * Timing
- * Anticipated Cost of Fundraising Efforts

14. pro-forma budgets

Here we'll describe the format and structure of the pro-forma operating and capital budgets we have developed for the Mattoon Arts Council, attached to this report as Appendix D. We'll also provide a detailed review of our assumptions and the results. The pro-forma should be considered a "live" model, one that can be adjusted based on changing circumstances and assumptions. This is fundamentally a tool to help prepare for the operation of the expanded Mattoon Arts Council.

The first section of the spreadsheet show how various programs and activities are added over the five-year period, starting with current activities and then adding all of the other activities described above. Next, we project the addition of part-time and then full-time staff to support additional activities. Then, there are additional costs associated with programs, administration, marketing and fundraising.

Against those expenses we show a small amount of earned income for adult education and then the balance of the budget supported by contributed income, split between the Lumpkin Family foundation, the City and finally the private sector (which includes the annual dinner theatre fundraiser). We have set these targets to show a small but positive result each year.

The second budget is for capital expenditures, essentially an allowance for the improvement of facilities to support growing programs in the community. Here we show four sources of funds (two public sector and two private sector) growing over time.

15. next steps

Moving forward, we would encourage the Arts Council leadership to form four committees to advance the thinking coming out of our work. Those are:

Programs: A committee should form around the question of how to develop programs, agreeing on priorities and, to the extent possible, actually moving forward with the planning and implementation of those efforts.

Organization: Simultaneously, a second group should do more work on the question of how the Arts Council should be governed and operated in the short-term and long-term, the key here being the effort of working with the City and confirm how best to earn their support.

Facilities: A third group should form around the question of facilities, considering what might be available in the short-term and then leading the effort to develop this first hub of cultural activity in the community.

Fundraising: Finally, a group should be charged with developing a funding plan for the operation of the Arts Council and initial capital projects, seeking support from the public and private sectors for those purposes.

appendix a: study participants

Study Participants

- * Julia Boyd, Artist
- * Angelia Burgett, City of Mattoon
- * Dee Braden, LifeSpan Center
- * Scott Claypool, Mattoon Arts Council
- * Julia Colombo, Mattoon Middle School
- * Elgin Coombs, The Fields Church
- * Mindy Cordes, Common Grounds
- * Mike Croy, Consolidated Communications
- * Jan Daily- Riddle Elementary School
- * Jerry Daniels, Eastern Illinois University
- * Tom David, Visual Artist
- * Clay Dean, First Mid-Illinois Bank & Trust
- * Richard DeWynngaert, Lumpkin Family Foundation
- * Ken Diepholz, Ford-Lincoln-Mercury
- * Joseph Dively, Consolidated Communications
- * Randy Ervin, City Commissioner
- * Ryan Franklin, Mattoon Public Library
- * Pat Gaines, Gaines Photography
- * Mayor Tim Gover
- * Scott Gradle, Mattoon Arts Council
- * Justin Grady, Mattoon Arts Council
- * Angela Griffin, Coles Together
- * Rick Hall, Mattoon City Council
- * Gaye Harrison, I Sing the Body Electric
- * Beth Heldebrandt, Mattoon Arts Council
- * Glenn Hild, Eastern Illinois University
- * Tina Hissong, Douglas-Hart Foundation
- * Bonnie Irwin, Eastern Illinois University
- * Joyce Jackson, Visual Artist
- * Bob Jones, Marketing by Jones
- * Bruce Karmazin, Lumpkin Family Foundation
- * Janahn Kolden, Visual Artist
- * Tom LeVeck, Mattoon Arts Council
- * Scott Lensink, Lake Land College
- * Larry Lilly, Mattoon City Schools
- * Richard Lumpkin, Lumpkin Family Foundation
- * Bob Luther, Lumpkin Family Foundation
- * Patricia Mahler, Coles County Arts Council
- * Kris Maleske, Williams Elementary School
- * Jeri Matteson-Hughes, Coles County Arts Council
- * Robert and Marilyn McClean, Mattoon Arts Council
- * Sue McLaughlin, City of Mattoon
- * Janet Messenger, Coles County Arts Council

building creativity

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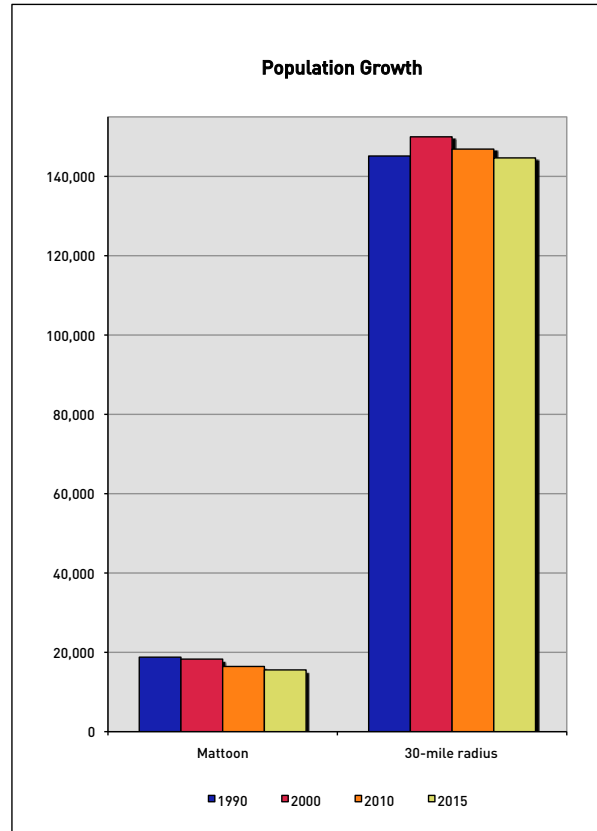


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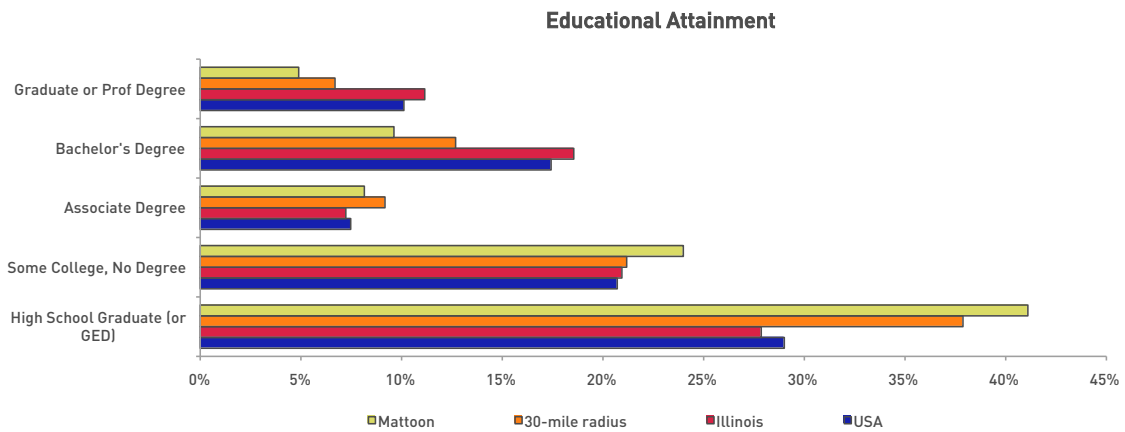
- * Brian Miller, The Crossover Church
- * Janie Oldfield, Effingham Performing Arts Center
- * Preston Owen, City of Mattoon
- * Patty Peterson, Sarah Bush Lincoln Health Center
- * Patricia Poulter, Eastern Illinois University
- * Chris Rankin, Mattoon City Council
- * Jackie Record, Coles County Historical Society
- * Ray Rieck, Land Lake College
- * Bill Rowland, First Mid-Illinois Bank & Trust
- * Paul Saegesser, Checkley Insurance Agency
- * Susan Smith, retired, Mattoon City Schools
- * Michael Snow, First Baptist Church
- * Tony Sparks, Mattoon Area Family YMCA
- * Travis Spencer, The Fields Church
- * Marilyn Strangeman, Lifespan Center
- * Brian Titus, Lorenz Supply Company
- * Dwight Vaught, Doudna Fine Arts Center
- * Rachel Warfel, First Baptist Church
- * Michael Watts, Tarble Arts Center
- * Steve Wente, Doehring-Winders Accountants
- * Dick West, West & Company Accounting
- * Mary Wetzel, Mattoon Chamber of Commerce
- * Dean Willaredt, Willaredt Self-Storage
- * Jamie Willis, Mattoon Middle School
- * David Wolski, Eastern Illinois University

appendix b: market characteristics

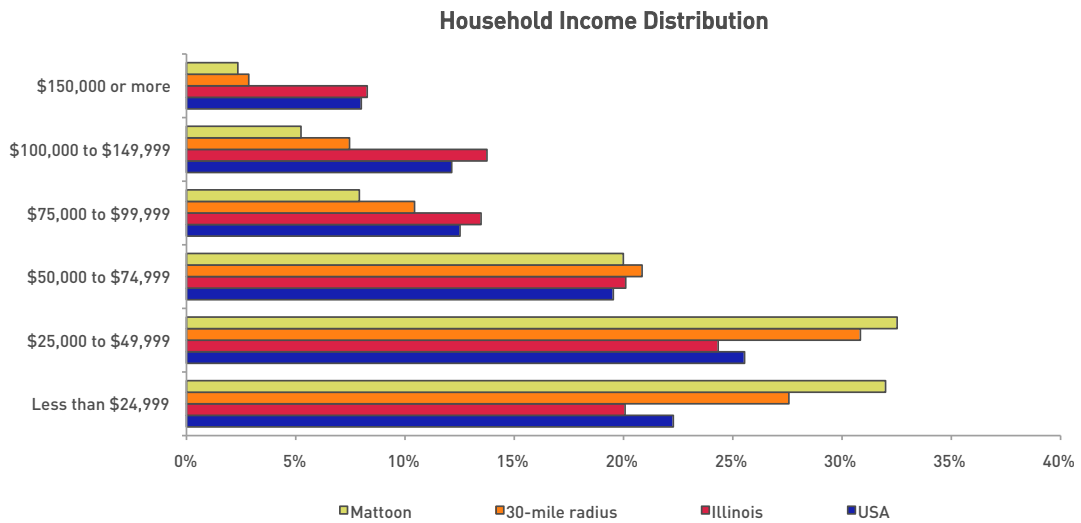
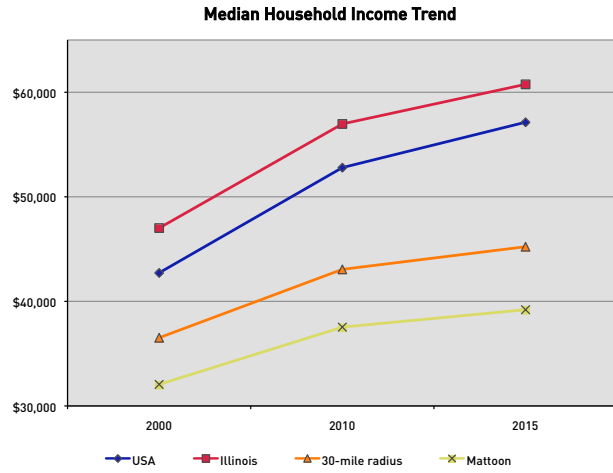
1. Population Growth



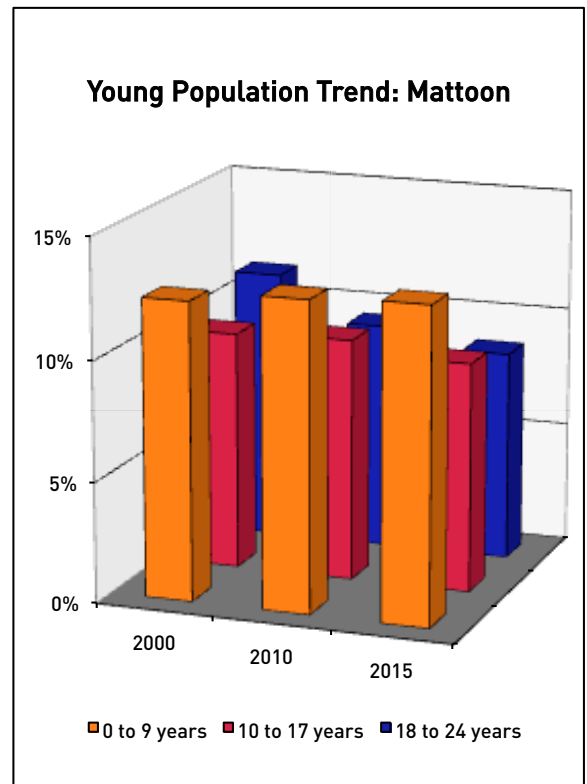
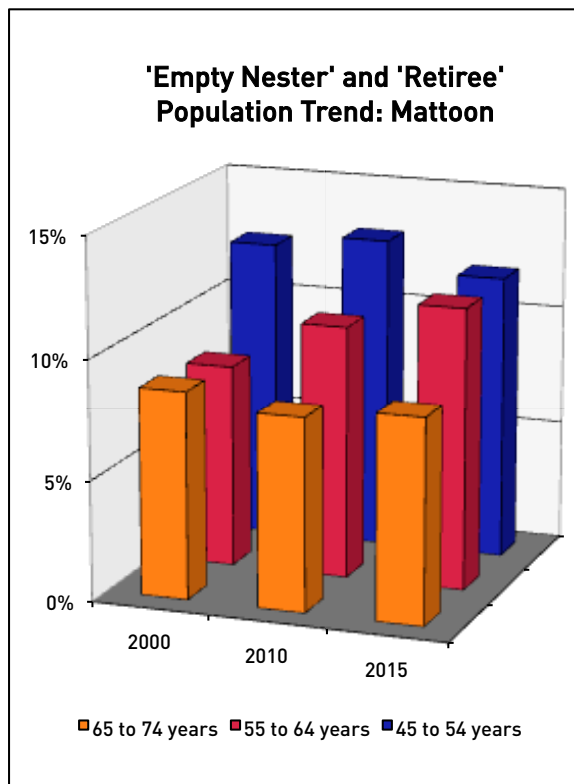
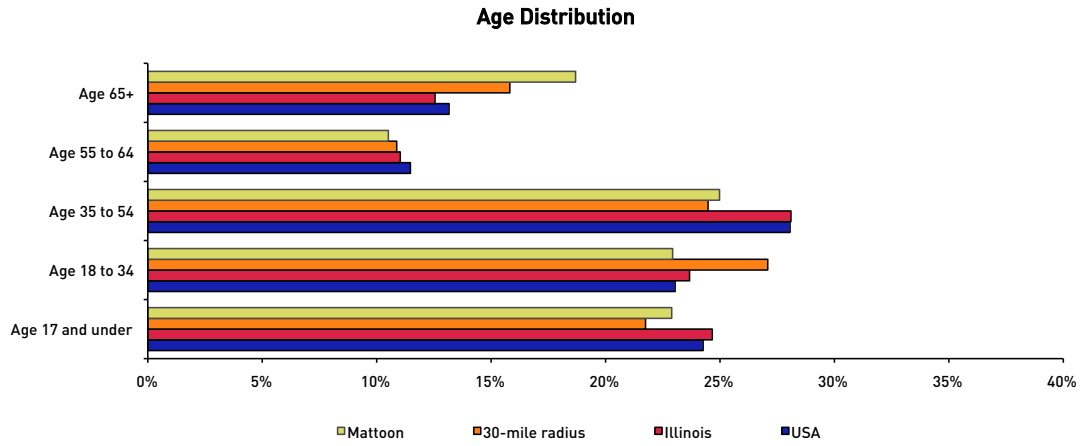
2. Education



3. Income

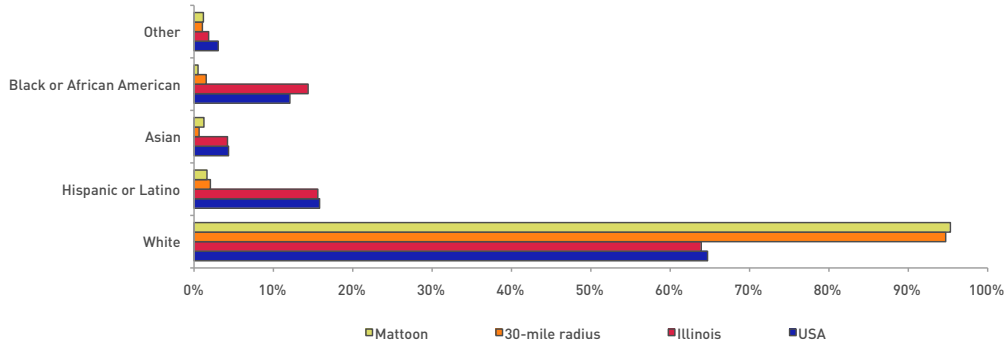


4. Age

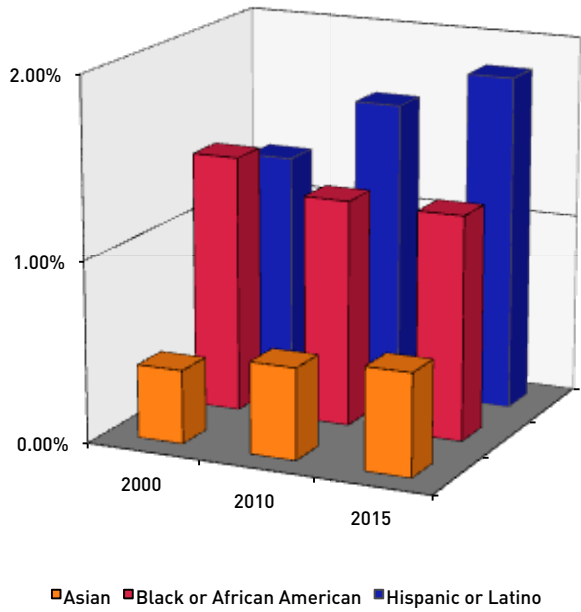


5. Race

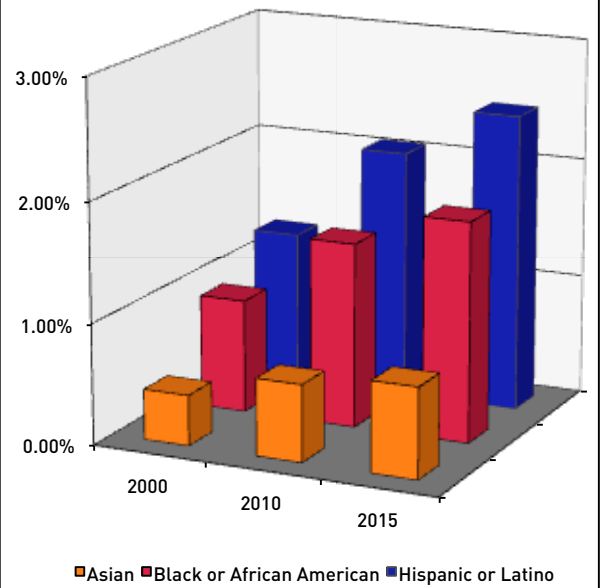
Racial Composition



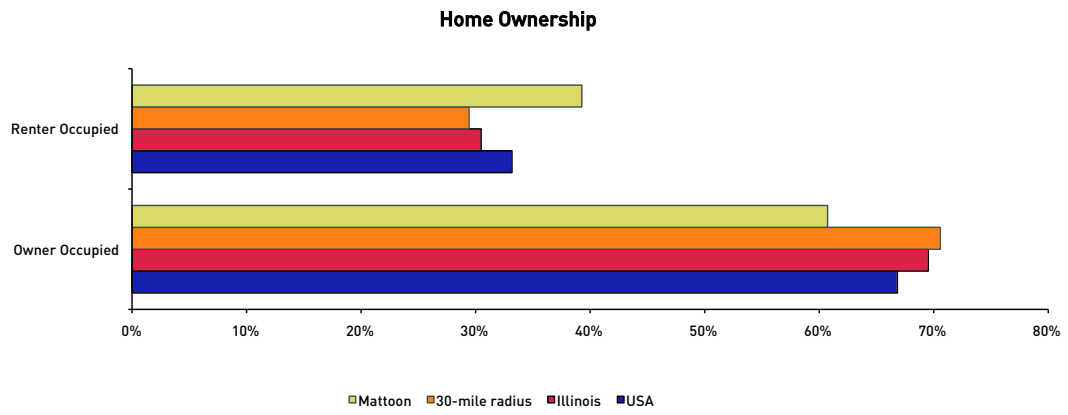
Trend in Racial Composition: Mattoon



Trend in Racial Composition: 30-mile radius



6. Home Ownership





appendix c: facilities inventory

building creativity

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Performing Arts Facilities: Facility Ratings

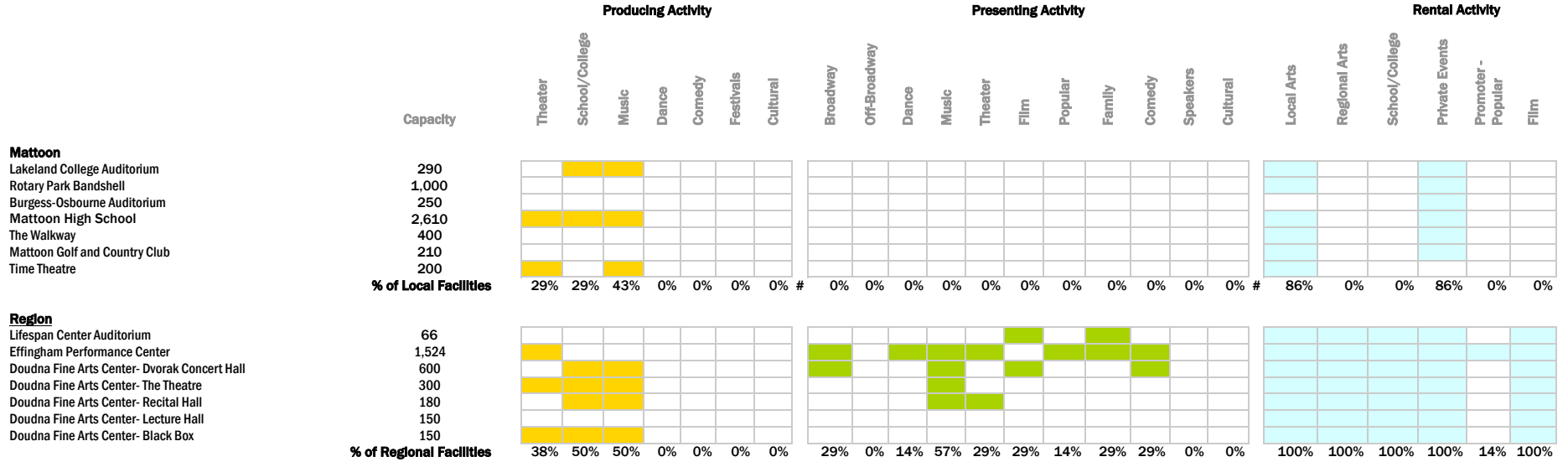
		Types of Activity	Building Condition	Staff and Support	Theatrical Functionality	Room Acoustics	Customer Amenities	Performer Amenities	Atmosphere/Character	Suitability for Users	Rating
Mattoon											
Lakeland College Auditorium	290	4	3	1	2	3	3	1	2	2	2.1
Rotary Park Bandshell	1,000	2	4	1	2	2	2	2	3	1	2.2
Burgess-Osbourne Auditorium	250	1	1	1	1	1	2	1	2	2	1.3
Mattoon High School	2,610	5	4	2	1	1	2	1	2	2	2.1
The Walkway	400	2	3	3	1	1	3	1	3	1	2.2
Mattoon Golf and Country Club	210	2	3	3	1	1	3	1	2	1	2.1
Time Theatre*	200	3	2	1	2	2	3	1	4	2	2.0

* Theatre capacity is an estimate of currently usable space on the floor. Capacity prior to some structural changes in the balcony is estimated at 500.

* Theatre capacity is an estimate of currently usable space on the floor. Capacity prior to some structural changes in the balcony is estimated at 500.

		Types of Activity	Building Condition	Staff and Support	Theatrical Functionality	Room Acoustics	Customer Amenities	Performer Amenities	Atmosphere/Character	Suitability for Users	Rating
Region											
Lifespan Center Auditorium	66	7	4	2	1	2	4	1	2	2	2.4
Effingham Performance Center	1,524	14	4	4	3	3	4	4	3	3	3.6
Doudna Fine Arts Center- Dvorak Concert Hall	600	11	4	2	3	4	4	2	3	3	3.1
Doudna Fine Arts Center- The Theatre	300	9	4	2	4	3	4	3	3	3	3.2
Doudna Fine Arts Center- Recital Hall	180	9	4	2	2	3	4	2	3	3	2.9
Doudna Fine Arts Center- Lecture Hall	150	5	4	2	2	3	4	2	3	3	2.9
Doudna Fine Arts Center- Black Box	150	3	4	2	3	2	4	3	3	3	3.0

Performing Arts Facilities: Programs & Activity



Local and Regional Performing Arts Facilities: Facility Features



Base Rental Rates

Minimal hourly rate to recover costs
\$25 fee and \$50 damage deposit
\$50- 8am- 4pm, \$75- 4pm-11pm, \$100 all day
Depends on affiliation with the school
\$825 per day Friday and Saturday, \$100 an hour (3 hour min) Sunday through Thursday
\$3 a person plus catering expenses

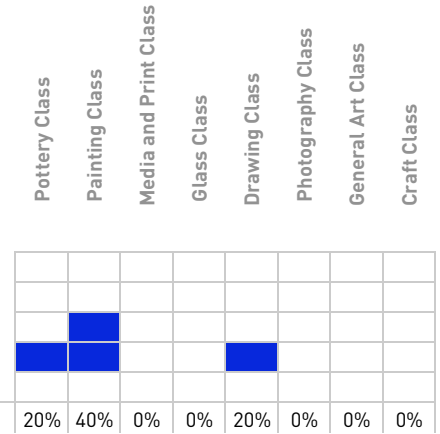
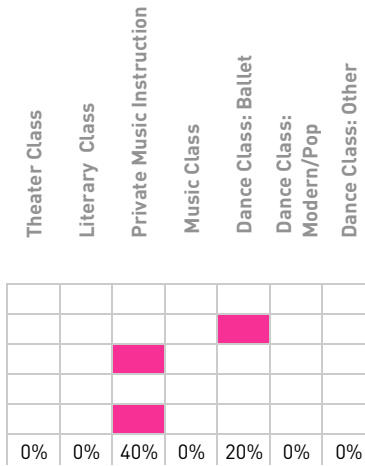
\$100 an hour
The base rental rate is \$4,000 for the theater with a 25% discount for non-profits.
\$600 per day, \$300 per day for non-profit
\$450 per day, \$225 per day for non-profit
\$300 per day, \$150 per day for non-profit
\$300 per day, \$150 per day for non-profit
\$300 per day, \$150 per day for non-profit

Program Space: Youth Participatory Programs

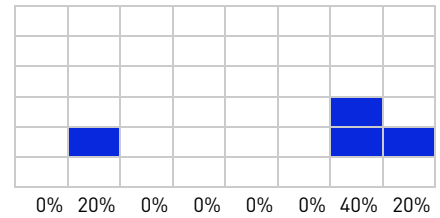
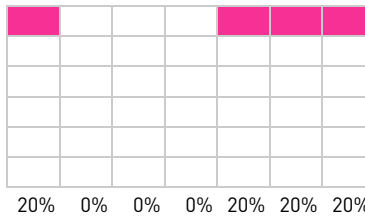
Performing Arts

Visual Arts

Mattoon
 Lakeland Community College
 Mattoon Academy of Gymnastics
 Mattoon Middle School
 Private Homes
 Sound Source Music



Regional
 Little Theatre on the Square
 Lifespan Center
 Coles County Arts Council at Otterbein Methodist
 Art Smart
 Tarbel Arts Center- EIU



% of Facilities, Total

Program Space: Adult Participatory Programs

Performing Arts

Visual Arts



Mattoon

- Lakeland Community College
- Mattoon Academy of Gymnastics
- Mattoon Middle School
- Private Visual Arts Studios
- Sound Source Music

Regional

- Little Theatre on the Square
- Lifespan Center
- Coles County Arts Council at Otterbein Methodist
- Art Smart
- Tarbel Arts Center-EIU

% of Facilities, Total

appendix d: pro-forma budgets

MAC Pro-forma Budget									
	2011		2012		2013		2014		2015
MAC Activity									
Current Programs*	✓		✓		✓		✓		✓
Supporting School Programs			✓		✓		✓		✓
Organizing Artists			✓		✓		✓		✓
Advocacy			✓		✓		✓		✓
Expand Adult Visual Arts Classes					✓		✓		✓
Maximizing Use of Current Facilities							✓		✓
Invest in Short-Term Facilities							✓		✓
Festivals/Community Engagement									✓
OPERATING EXPENSES									
	2011	% change	2012	% change	2013	% change	2014	% change	2015
Personnel									
Full-time Staff									
Executive Director							\$ 50,000	3%	\$ 51,500
Sub-total							\$ 50,000		\$ 51,500
Benefits							\$ 15,000		\$ 15,450
Total							\$ 65,000		\$ 66,950
Part-time Staff									
Executive Director			\$ 25,000	3%	\$ 25,750				
Administrative Assistant									\$ 15,000
Sub-total			\$ 25,000		\$ 25,750		\$ -		\$ 15,000
Benefits			\$ 3,750		\$ 3,863		\$ -		\$ 2,250
Total			\$ 28,750		\$ 29,613		\$ -		\$ 17,250
Programs									
Summer Strings	\$ 100		\$ 100	5%	\$ 105	5%	\$ 110	5%	\$ 116
Band Shell Concert	\$ 500	100%	\$ 1,000	5%	\$ 1,050	5%	\$ 1,103	5%	\$ 1,158
Festival	\$ 1,000								\$ 2,000
Bagelfest Activities	\$ 200		\$ 200	5%	\$ 210	5%	\$ 221	5%	\$ 232
School Performances	\$ 1,350		\$ 1,350	5%	\$ 1,418	5%	\$ 1,488	5%	\$ 1,563
Adult Education	\$ 490		\$ 500	100%	\$ 1,000	5%	\$ 1,050	5%	\$ 1,103
Organ Concert	\$ 1,250								
Scholarships and Donations	\$ 1,000		\$ 1,000	5%	\$ 1,050	5%	\$ 1,103	5%	\$ 1,158
School Program Support			\$ 1,000	5%	\$ 1,050	5%	\$ 1,103	5%	\$ 1,158
Advocacy			\$ 500	5%	\$ 525	5%	\$ 551	5%	\$ 579
Connecting Artists			\$ 300	5%	\$ 315	5%	\$ 331	5%	\$ 347
Re-granting					\$ 2,500	100%	\$ 5,000	100%	\$ 10,000
Total	\$ 5,890		\$ 5,950		\$ 9,223		\$ 12,059		\$ 19,412
Administration									
Office Rent and Occupancy							\$ 15,000		\$ 20,000
Supplies			\$ 200	5%	\$ 210	5%	\$ 221	5%	\$ 232

MAC Pro-forma Budget									
	2011		2012		2013		2014		2015
Postage and Shipping			\$ 500	5%	\$ 525	5%	\$ 551	5%	\$ 579
Miscellaneous	\$ 200	5%	\$ 210	5%	\$ 221	5%	\$ 232	5%	\$ 243
Total	\$ 200		\$ 910		\$ 956		\$ 16,003		\$ 21,053
Marketing									
Web Design and Maintenance			\$ 5,000		\$ 500	5%	\$ 525	5%	\$ 551
Printing and photography			\$ 1,000	5%	\$ 1,050	5%	\$ 1,103	5%	\$ 1,158
Advertising			\$ 1,000	5%	\$ 1,050	5%	\$ 1,103	5%	\$ 1,158
Total			\$ 7,000		\$ 2,600		\$ 2,730		\$ 2,867
Fundraising									
Special Events (Dinner Theatre/Improv Night)	\$ 1,850		\$ 1,850	50%	\$ 2,775	50%	\$ 4,163	50%	\$ 6,244
Membership and Annual Fund	\$ 218		\$ 1,000	100%	\$ 2,000	100%	\$ 4,000	100%	\$ 8,000
Sponsorship expenses			\$ 1,000	100%	\$ 2,000	100%	\$ 4,000	100%	\$ 8,000
Total	\$ 2,068		\$ 3,850		\$ 6,775		\$ 12,163		\$ 22,244
Total Expenses	\$ 8,158		\$ 46,460		\$ 49,166		\$ 107,954		\$ 149,775

MAC Pro-forma Budget									
	2011		2012		2013		2014		2015
OPERATING INCOME									
Earned Income									
Adult Education	\$ 878		\$ 878	100%	\$ 1,756	5%	\$ 1,844	5%	\$ 1,936
Total	\$ 878		\$ 878		\$ 1,756		\$ 1,844		\$ 1,936
Contributed Income									
Lumpkin Family Foundation	\$ 5,000		\$ 16,667		\$ 16,667	150%	\$ 41,667		\$ 50,000
City of Mattoon	\$ 5,000		\$ 16,667		\$ 16,667		\$ 41,667		\$ 50,000
Private Fundraising	\$ 5,300		\$ 14,167		\$ 14,167		\$ 37,760		\$ 45,117
Dinner Theater Fundraiser	\$ 2,500		\$ 2,500	25%	\$ 3,125	25%	\$ 3,906	25%	\$ 4,883
Total	\$ 17,800		\$ 50,000		\$ 50,625		\$ 125,000		\$ 150,000
Total Income	\$ 18,678		\$ 50,878		\$ 52,381		\$ 126,844		\$ 151,936
Result of Operations	\$ 10,520		\$ 4,418		\$ 3,216		\$ 18,889		\$ 2,161
RATIOS AND FORMULAS									
Annual Rate of Inflation		3%		3%		3%		3%	
Benefit Levels									
Full-time	30%		30%		30%		30%		30%
Part-time	15%		15%		15%		15%		15%
Capital Budget - Fund for Improving Facilities									
Local Government			\$ 25,000	25%	\$ 31,250	25%	\$ 39,063	25%	\$ 48,828
Other Government			\$ 25,000	25%	\$ 31,250	25%	\$ 39,063	25%	\$ 48,828
Foundations			\$ 25,000	25%	\$ 31,250	25%	\$ 39,063	25%	\$ 48,828
Individuals			\$ 25,000	25%	\$ 31,250	25%	\$ 39,063	25%	\$ 48,828
Total	\$ -		\$ 100,000		\$ 125,000		\$ 156,250		\$ 195,313
*Current Programs include Summer Strings, Band Shell Concert, Festival, Bagelfest Activities, School Performances, Adult Education, Organ Concert and Scholarships									

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