EXECUTIVE SUMMARY

VISION & PURPOSE
Anchorage is poised to become a world-class Winter City, with sustainable infrastructure that supports year-round livability and vibrancy. The city’s incredible natural setting will be complemented by a strong built-environment, a robust transportation system, amenities for both residents and visitors, and dynamic offerings in arts, culture and recreation.

The purpose of Make Anchorage is to cultivate Anchorage as a worldwide leader in creativity through strategic development of local policies, resources, services and infrastructure that support and advance arts and the creative sector.

Make Anchorage will be a new kind of organization that serves at once as an advisory council on policy and government, a community development company, a philanthropic foundation, a creative industry association and a civic agency to local arts, culture and creativity stakeholders.

GOALS
- Position arts and creativity at the forefront of civic priority and planning.
- Attract and retain artists, creative-based businesses and creative enterprises.
- Increase awareness of Anchorage as a world-class winter city committed to cultural development.
- Expand the resources available for arts, culture and creativity.
- Develop a local built-environment that is conducive to creative vitality, committed to livability and reflective of its majestic natural surroundings.

ABOUT MAKE ANCHORAGE
Building on the work of the Anchorage Economic Development Corporation’s Live-Work-Play Initiative, the Make Anchorage Taskforce was assembled in 2014 to assess need and opportunity for new programs and services within the local cultural community and creative sector. Supported by consultant Andy Fife, the Make Anchorage task force drafted a full report and plan for the development of the new nonprofit agency to be founded and grown starting in 2015. The taskforce includes representatives from arts, music, business, neighborhoods, architecture, design, marketing, government, and philanthropy. The final report and plan is in development and expected to be completed in Fall of 2015.
PROGRAMS & SERVICES

Make Anchorage will develop a suite of programs and services to work towards the goals, including the following. These activities will be started minimally and expanded over the first five years by a small and growing staff and board.

- **Gatherings and Events** - Make Anchorage will regularly produce events of varying sizes to gather representatives from the creative sector and/or other civic sectors for discussion and networking, including an annual regional leadership summit; quarterly speakers, forums and panels; and regular networking events, such as a monthly happy hour.

- **Communications Hub** – Through dynamic web and social media tools, Make Anchorage will provide a hub for communications by and for the creative community, including a library of information resources and a dynamic network of members. It will generate sector analysis and publication, such as economic impact studies, cultural participation studies, asset mapping and regional assessment reporting and planning for the sector.

- **Creative Sector Support Services** - Direct services nurture a robust and well-supported local cadre of creative sector people and institutions, including Fiscal Sponsorship for small projects and emerging organizations; business and legal clinic services for artists and small creative institutions; formal leadership development programs for the creative sector; board and management training, for both nonprofit and for-profit models; artist professional development programs; artist and designer residencies; and co-working facilities for creative professionals.

- **Planning, Development & Project Management** - Make Anchorage will develop capacity in community and regional development and planning, generating and/or supporting the development of built-environment projects, such as public artwork, cultural spaces and buildings, parks and public spaces and other neighborhood and regional planning.

- **Promotions, Marketing & Public Events** - Make Anchorage will work to increase visibility of local creative sector activity through increased marketing and programming for the general public, exploring the possibility of a centralized cultural calendar for Anchorage, a published periodical or other publishing, shared marketing databases and resources, and new public awards and festival events.

- **Fund Management & Funding Programs** - Make Anchorage will increase funding for the sector by serving as a centralized fund manager and funder, actively developing support from private and public sources for direct funding programs for artists and cultural organizations, including project funding, support for new works, individual artist funding and institutional support to all-sizes of arts and cultural institutions.
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OVERVIEW

Anchorage is poised for greatness in the world. It is one of the leading cities of the circumpolar region of the globe. Located less than 10 hours away from 90% of the industrialized world, it is a central worldwide destination. It is set in one of the most stunning natural environments of any city, with incredible access to wilderness and outdoor recreation opportunities for residents and visitors. It has a growing and diversifying economy, with tourism and culture joining the historically reliable industries of transportation, military, government and resource extraction.

So it is no surprise that Anchorage private and public sector representatives have come together to set a goal of becoming the best place in the US to live, work and play by 2025. Year-round livability and vibrancy with sustainable infrastructure will make it one of the great Winter Cities in the world.

Several of the key components in these plans rely upon the success of a thriving and effective cultural and creative sector that is integrated and involved in policy, industry, civic participation, and planning efforts for the neighborhood, city and region. Historically, support and resources for the artists, cultural programs and creative businesses have been inconsistent and inadequate locally and throughout the region, making it difficult for them to thrive.

Make Anchorage will provide the necessary leadership and organization for arts, culture and creativity to flourish in Anchorage. Mixing innovation with the best elements of existing arts agencies and creative sector services from other cities around the world, Make Anchorage will be a new kind of arts agency.

It will serve as an arts council, advising government and business leadership on policy and resourcing for arts and creativity. It will serve as a community development company, focusing infrastructure development with a cultural lens. It will be a philanthropic foundation, encouraging and guiding corporations and individuals in their support for the arts locally. It will be a professional association, representing the individual people, companies and organizations that make up the unique and often fragmented creative sector. And it will be a hub for the community of artists, designers, cultural workers, audience members, cultural participants and producers in the region.

PURPOSE STATEMENT

The purpose of Make Anchorage is to cultivate Anchorage as a worldwide leader in creativity through strategic development of local policies, resources, services and infrastructure that support and advance arts and the creative sector.
DEFINING THE CREATIVE SECTOR

This initiative works to advance creativity as a core civic value and identity for Anchorage across races, cultures, ethnicities, sectors, institutions, neighborhoods and communities.

This list is intended to be descriptive and inclusive, not definitive and limiting:

Organizations, businesses, groups and individuals who serve as creators, designers, makers, educators, administrators, producers, presenters and distributors in the areas of Visual Art, Music, Literature, Fashion, Poetry, Performing Arts, Cultural Practices and Traditions, Culinary Arts, Graphic Design, Architecture, Public Spaces, Film and Media.

MAKE ANCHORAGE TASKFORCE

The Make Anchorage Initiative began in late 2014, initiated by the Anchorage Economic Development Corporation’s Live-Work-Play Initiative and the Anchorage Arts Advisory Commission. A special task force was assembled to assess need and opportunity for new programs and services for local arts, culture and creativity.

Supported by consultant Andy Fife, the Make Anchorage task force assessed local needs, researched national models and articulated recommended program development in this full report and plan for the development of a new agency to be founded and running fully by 2015.

The task force is made up of the following representatives from arts, music, business, neighborhoods, architecture, design, marketing, government, and philanthropy:

- Torrie Allen, Chief Officer of Marketing & Development, Alaska Public Media
- Steven Alvarez, Director of Education, Alaska Native Heritage Center
- Brooklyn Baggett, Digital Supervisor, Spawn
- Leah Boltz, Director of Marketing & Business Development, Bettisworth North Architects & Planners,
- Shannon Daut, Executive Director, Alaska State Council on the Arts
- Julie Decker, Chief Executive Officer, Anchorage Museum
- Bruce Farnsworth, Founder, Light Brigade
- Nancy Harbour, President, Alaska Center for the Performing Arts
- Archana Mishra, Live.Work.Play Director, Anchorage Economic Development Corporation
- Laura Oden, independent musician, Anchorage Music Co-op
- Ira Perman, Executive Director, Atwood Foundation
- Bill Popp, President & CEO, Anchorage Economic Development Corporation
- Mary Elizabeth Rider, Nonprofit consultant
- Kirk Rose, Executive Director, Anchorage Community Land Trust
- Aurora Sidney-Ando, independent artist
- Jayson Smart, Program Officer, Rasmuson Foundation
- Wende Wilber, Project Manager, ECI/Hyer Architecture & Interiors
GOALS

1. **Position arts and creativity at the forefront of civic priority and planning.**
   Creativity will be held as a top priority in Anchorage, and not just among artists. There will be more individuals who are recognized as go-to leaders to speak on behalf of the sector, both within the arts community and within the greater civic landscape of the region. Local artists will report a increase sense of inclusion and access to local leadership, infrastructure and policy.

2. **Attract and retain artists, creative-based business and creative enterprise.**
   Anchorage will have a robust creative community, attracting new residents and creative businesses from without while incubating and supporting the growth of creative enterprise from within the region. Local businesses, policy-makers and community leadership will work to include art-friendly developments that foster a growing sector.

3. **Increase awareness of Anchorage as a world-class winter city committed to cultural development.**
   Anchorage will be visible worldwide as a home for creativity, with a robust set of communications tools and information resources about the impact, history and current presence of available services, resources, programs and activities by and for the cultural and creative sector. A broader, more balanced and diverse base of residents and visitors will find accessible and inclusive programs and services in all local communities.

4. **Expand the resources available for arts, culture and creativity.**
   Anchorage’s creative sector will have a robust infrastructure, including policies, services, resources, spaces and personnel that provide stability and take advantage of opportunity in times of change. Creative institutions and individuals will report better professional security and communities will experience a marked increase in cultural and creative vitality.

5. **Develop a local built-environment that is conducive to creative vitality, committed to livability and reflective of its majestic natural surroundings.**
   By attracting, supporting and including creatives in the process of city-building, the physical landscape of the city will change towards more culturally active and vibrant spaces. More creative design and architecture will be developed, and Anchorage will begin to grow towards a visual and experiential beauty that matches and complements the surrounding natural setting.
OUTCOMES

MADE IN ANCHORAGE
Anchorage will grow as a source of creative products, with a significant increase in films, music, publications, artwork, crafts and designs by Anchorage makers in the rest of the world.

MAKERS OF ANCHORAGE
Anchorage will attract, retain and provide a home to more artists, more creative businesses and more creative professionals. They will be a significant and visible part of the economy and community and will report a sense of inclusion, support and empowerment.

MAKING IN ANCHORAGE
Every resident of Anchorage will be invited into creative and culture. Arts, culture and creative opportunities will be more numerous, more accessible and more visible. Everyone will have better access to the means of cultural production.

MAKING IT TO ANCHORAGE
Anchorage will be a destination for cultural tourism, with more visitors heading here to discover and experience the local creative economy and cultural experiences.

MAKING ANCHORAGE
Anchorage will not only be a destination for more people to create and encounter culture as visitors and residents. It will become a more creative city in all its elements, with more innovative leadership, more dynamic architecture, more civic engagement and a more equity and social justice. Everyone will be invited to collaborate in the effort to Make Anchorage.
PROGRAMS & SERVICES

The following service offerings are the activities that Make Anchorage intends to develop in order to deliver on its purpose and goals in the coming years. While this list is neither guaranteed nor exhaustive of the activities that would likely emerge from Make Anchorage’s efforts, these program concepts work together to accomplish the deliberate and active advancement that the creative sector needs in the next 10 years. While the actual programs may vary from the following as they develop, Make Anchorage will either develop or help develop services along these lines.

Gatherings and Events

Make Anchorage will regularly produce events of varying sizes to gather representatives from the creative and/or other civic sectors for discussion and networking. Besides providing a forum for the exploration of ideas, events are opportunities to attract and connect sponsors and host guests from other sectors and geographies. Admissions fees could also provide revenue, though most events of this nature would likely be free or very low cost. Possible events to produce include the following:

- An annual or bi-annual regional leadership summit to discuss goals and priorities for the sector. This could be a one- or multi-day event of civic leaders and would result in specific sector priorities for the near-to-long-term future of the region.
- Topical presentation of speakers, forums and panels. These would be responsive to emergent conditions and topics, and might include candidate forums, visiting sector leaders and spotlight presentations on current local initiatives.
- Simple, regular networking events, such as a monthly happy hour would provide an easy and effective way of connecting the community in an informal setting.

Information Resources and Online Hub

Make Anchorage will provide a hub for communications by and for the creative community, using standard web and social media tools as ways not only to share information resources directly, but to host exchanges between members of the community. While the website and social media wouldn’t likely generate much direct revenue, there would be both free, public content as well as member-only content areas in order to incentivize membership. Included in the communications framework will be the following:

- Blog and other social media feeds such as Facebook and Twitter will serve to broadcast interesting news, updates and items of interest.
- The website will host an online forum for posts of opportunities and resources.
- The website can also serve as a library of resources and links to other content of use and interest to local creatives searching for contact and/or information on specific topics and practices.
In addition to providing a wealth of information resources through the website library and social media feeds, *Make Anchorage* will generate sector analysis and publication, such as the following:

- Economic impact studies provide reliable information on the significant role of arts and creative industry in the economy. *Make Anchorage* will partner on any national and statewide studies as well as coordinate local efforts for Anchorage.
- Cultural participation studies are similar to economic impact studies, but focus more heavily on the audience and participation data, to help determine how cultural investments are reaching the full demographics of the local population.
- Asset mapping and assessment projects will look beyond the standard traditional economic and audience data in the arts to explore other types of key data regarding the creative and cultural sector.

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### Creative Sector Support Services

Whether time-tested models from around the country or entirely new and innovative, *Make Anchorage* will provide direct services in order nurture a robust and well-supported local cadre of creative sector people and institutions. Services would be kept affordable, in order to be accessible, but would involve service fees of appropriate amounts. Potential services include the following:

- Fiscal Sponsorship offers small projects and emerging organizations an option to raise money and operate with the full power of a nonprofit institution without having to create a new one from scratch. It also offers *Make Anchorage* a way to use its own administrative capacity as a service to the community while generating revenues by collecting a percentage of income from the associated programs.
- Business and legal clinic services for artists and small groups are a standard way of providing otherwise inaccessible support and expertise. It is also a strong way to engage professional business, legal and financial communities in the work of the creative sector.
- A formal leadership development program for the sector would establish strong cohorts of emerging leaders and provide them with expanded networks, skills and knowledge.
- *Make Anchorage* may develop formal board and management training, for both nonprofit and for-profit models, possibly developed in partnership with similar programs from beyond the sector. These could range in size and scope from academic certificate and/or degree programs down to one-off workshop and training events.
➢ Artist professional development programs can offer otherwise un-trained creatives skills in marketing, fundraising, finance and product/program development.

➢ Artist and designer residencies can provide temporary opportunities to local and national/international individual creatives working in neighborhoods or organizations. Make Anchorage will work to develop and facilitate residencies with businesses, government, neighborhoods and institutions as way to bring new creative individuals to the city and to better highlight and engage those already present.

➢ A co-working facility can both provide accessible essential resources for creative businesses and professionals, while creating a natural community hub.

**Cultural Development**

_Make Anchorage_ will participate in community and regional development and planning, promoting and facilitating the development of built environment projects, such as public artwork, cultural spaces and buildings, parks and public spaces and other neighborhood and regional projects. These activities will range dramatically in size and scope; will involve revenues from consulting and/or management fees; and may involve sub-contracting and/or temporary project staff as needed.

➢ Art in Public Places – Make Anchorage will develop project management and collection maintenance capacity, with the ability to contract for both publicly and privately funded works of art in public places, such as the Municipality’s percent-for-art program.

➢ Property and Neighborhood Development – Make Anchorage will establish the capacity to promote and advise projects that develop and maintain artist live/work housing, rehearsal space, studio and production space, gallery and exhibit space, performance and event space, office and meeting space, parks and public spaces, and larger mixed-use developments that further the creative sector.

➢ Local & Regional Planning & Policy Development – Make Anchorage will actively cultivate regional planning efforts to provide planning and policy development throughout the region.
**Promotions, Marketing & Public Events**

Eventually, *Make Anchorage* will tackle the effort to increase visibility of local creative sector activity through increased marketing and programming for the general public. As a centralized representative of the larger cultural community, *Make Anchorage* will either create or help to create a public brand and set of resources committed to regularly and actively spotlighting local products and programs. Considering that visibility is the goal, advertising revenues and sponsorship is the main potential source of revenue to support these efforts.

- A centralized cultural calendar for Anchorage could show both comprehensive event listings and editorial suggestions to visitors and residents who are navigating recreational cultural participation.
- A periodical magazine or journal would provide deeper content and further spotlight specific cultural events and creative professionals.
- A successful publishing business could centralize the production of playbills and the advertiser relationships that are involved.
- A shared marketing database with cross-institutional audience data would help to understand local participation trends and help with programming and marketing partnerships.
- Awards, festivals & public events could be developed that represent the sector across institutions, disciplines, cultures and geographies. Events like the Mayor’s Arts Awards can involve community, political and business leadership in new ways, as well as providing a strong opportunity for the general public to celebrate local arts and creativity as a whole.

![CityArts](image)

*CityArts* magazine is a monthly, free-to-the-public magazine in Seattle published by [Encore Media Group](http://www.encoremediagroup.com) and providing a spotlight for local culture. Encore also produces many of the playbill programs for major theatres in Seattle and San Francisco, holding and building relationships with advertisers on behalf of all the arts.

**Fund Development & Funding Programs**

*Make Anchorage* will increase the funding for arts, culture and the creative sector in Anchorage. On the fundraising side, it will consolidate and streamline existing funding and work towards increased funding commitments from both new and existing sources. Funds will not be “donor directed” or “donor advised” as found in community foundations, nor will it operate as an umbrella fund distributor like United Way. Instead, it will have its own charitable purpose, and will develop a large discretionary funding pool that supports a set of relevant and responsive funding programs.
On the program side, Make Anchorage will develop cultural funding programs that are both consistent and responsive. These programs would work to actively incentivize local contemporary cultural works and experiences through all stages of production, presentation and participation.

- Make Anchorage will manage and distribute Muni arts funding grants, and will be available to manage any other public funds dedicated to arts & culture in the future.
- Corporate participation offers a opportunity for companies to save on the management costs involved in cultural philanthropy, both providing a compelling choice for existing corporate funders and offering an option for smaller businesses without the capacity for their own program.
- Funding Programs:
  - Small project funding can be made available on a rolling basis throughout the year, supporting emerging opportunities with smaller funding amounts and a simpler application process.
  - Large project funding would be made available once per year.
  - New works funding would specifically support the development of new cultural and creative projects by Anchorage artists and designers.
  - Funding support in the form of residencies, grants and fellowships for individual artists and designers provide other incentive and context for local creativity.
  - Cultural program and institutional support help to subsidize the longer term, larger anchor institutions of the cultural landscape.

Portland-area’s Regional Arts & Cultural Council (RACC) is a powerfully consolidated regional arts entity, which manages funds and public art projects for both private and public entities in the region. This includes running the grants programs and public art programs for X counties and Y cities. It also involves fundraising on behalf of the entire arts community from corporate clients and individual donors.
STRUCTURE & OPERATIONS

In order to support the above activities, Make Anchorage will require robust and professional operation capacity, including a strong staff, comprehensive professional services support, an effective governance model, adequate facilities and equipment and a strong web presence.

Make Anchorage’s operations are not only important to effective administration of its own activities, but in providing a model of best practices for artists, arts groups and creative businesses.

Governance

Make Anchorage will be governed by a traditional non-profit board of directors, with the following specifications provided as a recommendation and an approximation of the scope and style of the entity:

- A set of four officers (Chair, Vice Chair, Secretary and Treasurer),
- Three standing committees (Executive, Finance and Nominating) and other temporary taskforces or committees as necessary;
- Five board meetings per year, including quarterly meetings and an annual meeting.
- 15 board members, with 3-year terms and a 2-term limit each.
- Offset seat terms, so that every year, one third of the seats will be up for renewal or replacement.
- No larger voting membership base, so the organization will fill vacant seats as needed.

In order to retain a strong relationship with the Municipality and to ensure continuing strong public-sector support, the board should include a set of seats appointed by the Mayor. Currently, it is recommended that this be at least 40%, or 6 members.

Staff

Make Anchorage will need to run on a small but extremely effective and dynamic staff. Once all elements of the organization are running smoothly, there may be room for expansion of the various departments.

Staff structure is traditional, with an Executive Director who leads the team and will be the first employee. Make Anchorage should expect to invest in this position, in order to attract a national candidate with skills and experience in multiple areas of arts service, creative industry development, funding and nonprofit management. From there, the ED can choose to build their team however they like, but a development director and administrative support position are the first two recommended hires, followed later by a communications position and then programming and project staff.

Facilities & Equipment

Initially at least, Make Anchorage will only require a small office with workstations and basic office equipment, enough to support four to five positions. Each employee will have a computer with basic business software. Email and domain services can be established through Google Apps, which can also provide file-sharing in lieu of a local server. Furthermore, centralized data, communications, fundraising and merchant services can be done through internet-based applications. An equipment lease can secure a printer/copier/scanner.
Later on, *Make Anchorage* can explore more advanced facilities based on community need and the capacity of the organization. A suggested opportunity to research would be the establishment of a shared “co-working” facility, where *Make Anchorage* could provide co-working stations to working creatives and small firms as a line of business.

**Web & Social Media**

As a leading agency in the creative sector, *Make Anchorage* should invest in a robust web presence, both at the start and ongoing. This will include a dynamic website, to include both public information of note to the broad community as well as member-restricted content, possibly including account information for fiscally-sponsored groups, funded projects and members of the creative sector. The website will share content with a regular newsletter, which should be maintained with segmented lists of audiences with content matched. The standard suite of social media environments is essential, including Facebook, Twitter, LinkedIn, Instagram, Pinterest and Google+.

Eventually, if *Make Anchorage* develops a cultural calendar and more robust publications program, an online magazine site would be a logical development, though that is likely to develop later after the first few years. This site should have a different brand identity and position stronger to the general public in order to attract traffic from a broad audience and appeal to advertisers and sponsors.

**Professional Services**

*Make Anchorage* will require most of the contract vendors that are seen at other small businesses and nonprofits, including bookkeeping, accounting, legal and design services.

Legal and financial services are especially key. Because of the accountability required to successful operate fiscal sponsorship and consolidated funding programs, it is important that *Make Anchorage* establish a very strong backbone of legal and financial systems. Start-up will require a good deal of support in creating the founding documents and contracts, bookkeeping system, financial reports and accounting policies. And furthermore, as the agency grows, retaining budget capacity for ongoing support to transactional considerations of both legal and finance will be important. Outside bookkeeping will be used for the foreseeable future, allowing for more flexibility and ensuring sustained professional quality.

In addition, *Make Anchorage* should establish a commitment to fresh and impactful design in all communications, establishing a strong brand platform from day one and involving professional design in all ongoing promotions and marketing.
REVENUE & FUNDRAISING

The operating capacity described above will require a strong set of income streams for the organization. While some of the program activities listed include built-in earned revenues, a good deal of Make Anchorage’s income will need to come from contributed sources. The following are the earned and contributed lines of business and how they will be established and grown in the first several years of operation.

Event Program Admissions & Sponsorships
The annual summit and regular series of speakers, panels and forums will include a range of ticket prices for members and nonmembers. Attendance will grow as awareness develops and event content, production and publicity are optimized, though likely ticket prices will need to remain low, producing limited revenue. As is done with Create Oklahoma’s Annual World Creativity Forum, the event should be designed to attract national and international participants at a high price point. The events programs will also attract cash and in-kind sponsorship by both local and national businesses.

Fiscal Sponsorship and Consolidated Funding Programs
Fiscal sponsorship and consolidated funding programs require a similar capacity, and generate revenue as a percentage overhead fee on the balance of funds managed. Industry standard for fiscal sponsorship is a 5-15% fee taken at the time of deposit. And for funding programs, it ranges widely, but is usually at the time of disbursement.

Fundraising Event
Starting immediately in the first year of operations, Make Anchorage will begin to build a new and significant fundraising event. Possibilities include an annual awards ceremony and gala, an art marathon and a glam-karaoke talent show. The scope and style of the event will be determined in the first year but developed into a successful event over time, with auction, donation, admissions, raffle, sponsorship and other forms of support gathered for and during the event.

Contributions from Private Philanthropy
Possibly the area hardest to predict and also with the highest potential is individual and private philanthropy. As local funders learn of and begin to support the initiative, the buzz will be self-perpetuating. However, it is difficult to gauge capacity and fit at this time. Likely, a strong Development Director will be able to reach the necessary targets with a suite of campaign activities to include a moderate grant-writing load, a handful of major donor relationships and a couple letter and e-mail campaigns per year.

Other Programs & Projects
Make Anchorage will deliberately build and use capacity beyond its immediate program needs in order to develop and deliver new projects, programs and services, especially in the realm of cultural development. As these precise activities are as yet unknown, predicting the income is difficult, but competitive consulting rates would mean a robust and sustainable revenue stream once the opportunities are identified.
START-UP FUNDING

Taking the operations and revenues together, we can produce the standard income and expense shown in the 5-year budget below. However, as shown, the first three years shows a deficit as the lines of business catch-up to the costs associated with start-up.

In addition to the regular operating costs, start-up will include the purchase of equipment, the development of a website and the establishment of basic legal and administrative systems, including basic contracts and founding documents. Finally, the first 5 years will be budgeted to yield an additional 20k per year towards a 3-month (at least) cash reserve.

All-told, almost 400k in start-up funds will be required before Make Anchorage’s fiscal model moves into sustainability. This can come from a variety of sources, as listed below. The next phase of stakeholder engagement before founding will help to assessing which and how much of each will be utilized in building Make Anchorage.

**Government funding**
As a civic institution with a specific mission of city-wide improvement, Make Anchorage is a strong candidate for considerable support from governmental sources. In addition to the Municipality of Anchorage, other governmental agencies should be approached to help fund the effort, which will serve as a major asset to the city, the state and the country as a model institution.

**Philanthropic funding**
While the above lays out the basic strategies and projections for private fundraising as a course of regular operations, private philanthropy also has potential for providing start-up resources, including especially the major foundations and corporate funders. Since Make Anchorage will represent the evolution of the Local Arts Agency model it may make an excellent candidate for significant investment by national arts funders.

**Bank Loan**
Should contributed sources fall short of the funds necessary on the front end, borrowing is an option. Any bank loan would likely need security from established creditholders, which would probably mean individuals, and specifically board members. A community creditholder program is an interesting option for non-profits, where credit is backed by personal CDs owned by individuals. That way, the individual gets interest on and retains their own money while it provides backing for the credit resources for Make Anchorage. A strong creditholder agreement is needed, especially to try to ensure a longer duration backing (5 years or more).

**Crowd-lending and crowd-funding**
Most have heard of Kickstarter and Indiegogo, where the crowd-sourcing power of the internet is put to funding initiatives. Similar efforts have cropped-up for lending. Whether it is seed funding or lending, the Make Anchorage idea may be a hard one to sell to a larger online marketplace, but it is possible.
## 5-Year Budget

<table>
<thead>
<tr>
<th>Income</th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
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<table>
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<td>321000</td>
<td>370000</td>
<td>433000</td>
<td>449000</td>
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</table>

| Net Operating               | -148000| -100000| -38000| 19500| 38500 |
| Startup Costs (one-time)    | 62000| 23000| 23000| 20000| 20000|
| **Total Startup Funds Needed**| 210000| 123000| 61000| 500 |

**TOTAL STARTUP FUNDS**: 394500
ADDENDA – CASE STUDIES

The following case studies are reports from national benchmarking research performed and presented as a part of the Make Anchorage planning process. These represent a sample of arts and creative sector service programs and institutions from around the country that address the needs and opportunities expressed in the goals of Make Anchorage. Each includes simple reviews of the organization structure, program model and analysis on how it relates to Make Anchorage.

As the Make Anchorage plan is finalized and implemented, representatives from these organizations will be excellent resources to the staff and board for information and advice on program development, messaging and networking.

Included below:

➤ 72-Hour Urban Action Design Contest (international)
➤ Arts4LA (Los Angeles, CA)
➤ Artspace Projects USA (nationwide)
➤ Austin Creative Alliance (Austin, TX)
➤ Cannonball (Miami, FL)
➤ Create Oklahoma (Oklahoma City, OK)
➤ Cultural DC (Washington DC)
➤ Regional Arts & Cultural Council (Portland, OR)
➤ Seattle Creative Sector Ecology (Seattle, WA)
  o Seattle Office of Arts & Culture
  o Mayors Arts Awards
  o Seattle Office of Film & Music
  o 4Culture
  o Artsfund
  o Artist Trust
  o Shunpike
  o City Arts and Encore Media
  o Do206/DoStuffNetwork
  o Artwalk(s)
  o Urban Craft Uprising
  o Festivals
  o 501Commons
  o Washington Interactive Network
  o Arts Advocacy Organizations
  o Discipline-specific Organizations
  o Cornish College of the Arts
➤ Volunteers Lawyer s& Accountants for the Arts (nationwide)
72-Hour Urban Action

As defined on their website, “Urban Action is a civic design practice that involves residents, decision makers and professionals. It harnesses creative thinking and existing resources within a community to rapidly make places. Through the power of temporality and experimentation, it encourages participation and a lasting change of perception. Through an extreme deadline, a tight budget and limited space, Urban Action sets the imagination free to allow for new possibilities and players in public space.”

72 Hour Urban Action is an international effort that brings a real-time architecture competition to a local city, during which 10 international teams have 3 days and 3 nights to design and build projects in public space in response to local needs.

The teams design, build, sleep and celebrate on-site in order to generate interventions in public space within a tightly limited timeline, a budget and space. 72 Hour Urban Action invites professionals and residents to become active agents of change, from the bottom-up, and to leave a lasting impact on the urban landscape.

Urban Action is a civic design practice that involves residents, decision makers and professionals. It harnesses creative thinking and existing resources within a community to rapidly make places. Through the power of temporality and experimentation, it encourages participation and a lasting change of perception. Through an extreme deadline, a tight budget and limited space, Urban Action sets the imagination free to allow for new possibilities and players in public space.

Analysis

As either a program model or a possible vendor/partner, 72 Hour Urban Action is a great match to Anchorage’s needs and opportunities. In addition to providing an excellent opportunity for local creatives, it attracts international designers and invites them to engage directly with the local landscape; it invites a visceral creativity in the built environment without committing to permanence; and it is a highly visible and public experience.

An experience like this could work as either a one-off or a regular annual or bi-annual event and could be combined well with other festival, event or awards activities.
Arts for L.A.

Arts for LA helps communities throughout Los Angeles County advocate for greater investment in the arts. The mission is to foster a healthy environment in which arts and culture in the region may thrive and be accessible to all in Los Angeles. To achieve this goal, Arts for LA does the following:

- Advocates for increased support for artists and arts organizations
- Assists local school communities in developing and supporting arts education plans
- Fosters dialogue among policy makers, elected officials, and the public about important issues that affect the arts in their local communities and across the region
- Provides individuals with clear and direct ways to support the arts
- Connects a diversity of arts stakeholders into a network of informed and mobilized arts advocates

In each of these activities, they partner with artists, arts organizations, parents, neighborhood groups, elected/appointed officials, school districts, the business community, and other stakeholders to educate the public about the important role the arts play in Los Angeles.

Arts for LA, a non-profit 501(c)3 organization, was incorporated in 2006 by a group of arts leaders who had met informally for years to discuss and address the region’s most pressing arts issues. Since that time, Arts for LA has expanded its reach and deepened its roots in neighborhoods and school districts across Los Angeles County. Today, Arts for LA includes 45,000 supporters, 300 Member Advocates, 165 Member Organizations, and four full-time staff members.

Program Activities

Information Resources & Publications

- **Arts & Cultural Policy Framework** - Arts for L.A. develops and distributes a regional biennial Arts & Cultural Policy Framework for use in arts advocacy for state and local policy-making. The framework is developed and utilized in their regular convenings, including the annual region-wide L.A. Convergence conference event.
- **Candidate Campaign Surveys** – For each election, Arts for L.A. sends school board, municipal and county candidates an arts & cultural survey and publishes their responses.
- **Social Media** – Arts for L.A. shares information on recent developments and publications through three main venues... Twitter, Facebook and their website blog. Content is curated by staff, is about arts policy issues only, and has well-articulated rules and customs for what gets posted and why.
- **Online Forums** – Arts 4 L.A. has an online forum on their website, which serves less a place for regular forum discussions and more of a place to list artist opportunities, grant opportunities, job listings and advocacy events.
- **Advocacy Toolkit** – The website also includes tools for advocacy, including template messaging and advocacy documents, links for voting registry and look-up of district and representatives.
Advocacy Training & Network

- **Arts Education Advocacy** – Arts for L.A. provides leadership training and resources to support upcoming advocates specifically around district-level arts education advocacy, including training workshops and template documents and plans for community action.
- **Community Arts Advocacy Teams** – Arts for L.A. helps develop and support local advocacy teams who range in focus from education-only to a broad swath of community cultural priorities. The process starts with research and assessment, stakeholder gatherings, support and training workshops.

Events

- **L.A. Convergence** – This annual event is a one-day convening in late October of arts & cultural leadership from the region to share best practices and recent developments on the biennial policy framework.
- **Cultural Policy Institute** – Several times throughout the year, Arts for L.A. presents events on specific topics including an expert speaker and facilitated conversation by attendees.
- **Arts Day** – Arts for LA produces an arts day at city hall, where arts & culture leaders come to talk about issues from the sector with various elected officials and department heads.
- **Advocacy Training Workshops** – These training events are generally specifically built for the Community Arts Advocacy Teams mentioned above.
- **Candidate Forums** – In addition to the published candidate campaign surveys, Arts for LA holds candidate forums during election times to discuss arts & cultural issues.

Organizational Details

Membership
Arts for L.A. has a donor-style membership with limited benefits and several tiers within two different types of membership—for individuals and for institutions.

All Individual Memberships include membership badge for Arts for LA events, advance notice of events & news, a quarterly member newsletter and recognition on ArtsforLA.org and in Rel@y newsletter. Additional benefits appear at each tier, all of which are listed here:

- The basic “Advocate” level has 136 participants who pay $25 each.
- 94 “Defender” members pay $50 and receive a free ArtsDay T-shirt
- 65 “Sustainer” members pay $125 each and receive admission to the LA Convergence
- 19 “Patron” members pay $250 and receive free Advocacy Workshops and Policy Sessions
- 2 “Champion members pay $500 each, with no additional benefits.
- 8 “Policy Circle” members pay $1000 or more each, which grants them admission to the annual Policy Circle special event.
Organizational membership has 189 organizations, including many LA County cities, several corporate sponsors, funders, academic orgs, and many arts orgs. Benefits of membership include advance notice to all public events, invitation to member-only forums and free workshops and recognition, logo and link on the Members Page. Dues are based on budget size, as follows:

<table>
<thead>
<tr>
<th>Budget Size</th>
<th>Suggested Dues</th>
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<tr>
<td>Over $2 Million</td>
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<td>$125</td>
</tr>
<tr>
<td>Up to $100,000</td>
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</table>

**Staff**

Arts for L.A. operates with a staff of four, including an Executive Director, Managing Director, Advocacy Manager and Communications Intern. It isn’t clear whether this is the standard staff size or makeup as they are currently searching for a new Director. They also use outside people to lead most workshops, events and training, all whom are paid as contractors.

**Board of Directors**

Arts for L.A. is governed by a board of 14 members, most of whom are arts leadership professionals from the region involved in policy and management of arts and culture, generally representative of the membership base of the organization and lacking in significant representation of other sectors.

**Budget and Revenue Model**

Arts for LA has a very basic operating model. More than 70% of the approximately 400K budget goes to personnel expenses, including staff and contractors.

The work of Arts for LA is made possible by a wide network of funders and partners, with significant contributed support from The Boeing Company, California Community Foundation, the Department of Cultural Affairs Los Angeles, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission, the National Endowment for the Arts, and hundreds of member organizations and individuals. Membership makes up about $45K in revenues. Government grants are another $57K, while contributions from corporations, foundations and individuals make up the bulk at over $300k.

**History**

Arts for LA operated as an ad hoc committee for 12 years, before founded as a 501c3 in 2006, when they hired the first employee, Danielle Brazell, who led the organization until 2014. They started by holding school board candidate surveys, leadership forums, and regional convening in partnership. By the fourth year of operations, they developed the first biennial regional policy platform, surveyed all county candidates. They also founded the annual LA Arts Convergence in 2008, when they also hired two more staff.
Analysis

Arts for L.A. has developed a very strong model for developing and supporting local advocates, especially around arts education at the district level. Their resources, training and events are well structured and their communications resources are highly professional.

The main drawback of the Arts for L.A. model as it stands is that the membership base and board of directors seems to be mostly limited to arts & culture sector leadership. While this makes coordination of the coalition easier, it does not take advantage of the other sector and industry leadership and power in the region. Similarly, the base seems heavily weighted towards traditional European-style arts & heritage institutions and has room to be speaking to and including a more diverse range of cultural and creative organizations and individuals.

As mentioned above, they are currently searching for a new Executive Director. The posting about the position suggests that the organization is searching for a leader to broaden their coalition base, to include participation and membership from beyond traditional arts & cultural leadership.

Finally, the hyper-focus of Arts for LA on advocacy and leadership in the region is possible primarily due to the large and dense population of the region, whereas a similar mission for Anchorage might be too limited to produce a viable organizational capacity. This organization should be considered as a strong model for advocacy programs and network but would likely require additional programs and services to be viable for Anchorage. Alternatively, a similar structure might be possible statewide in Alaska, but may still suffer from a lack of population and organizational density.

Also of note, Arts for L.A. is very clear that they are not a funder and do not provide promotion, advertising or marketing of arts events. Their entire focus is on policy and governmental support of arts and arts education. Funding in the region is mostly done by corporations, foundations and individuals, however there are extensive and growing government funding programs as well, handled at the local municipal, county and state levels. To meet the need for coordinated promotion and marketing of the arts, a centralized cultural calendar has emerged called Experience LA.
ArtSpace Projects

Artspace is a nonprofit real estate developer specializing in creating, owning and operating affordable spaces for artists and creative businesses. Artspace is the leading developer of arts facilities in the country, including live/work housing, artist studios, arts centers, commercial space for arts-friendly businesses and other projects.

**Mission:** to create, foster and preserve affordable space for artists and arts organizations.

Artspace works in three major areas – Consulting Services, Property Development and Asset Management. Through the Consulting Services, they analyze and study the feasibility of new Artspace projects. Property Development creates new Artspace projects through a mix of historic renovation and new construction. The Asset Management group ensures long-term financial stability and affordability for artists.

At present, they own and operate 35 projects across the country. Twenty-six are live/work or mixed-use projects comprised of more than 1,100 residential units. The rest are non-residential projects that provide space for artists and cultural organizations.

Communities interested in pursuing an Artspace project invite consulting staff to assess the feasibility of developing a project. In an average year they make 15 to 20 feasibility visits to cities around the country; of these, two to four typically lead to projects. Decisions are primarily based on the feasibility and viability of the project as well as community support and engagement.

Once started, an Artspace project normally spans from four to seven years. Projects are funded by accessing public funding sources including those available for the creation of affordable housing, economic development, historic preservation and cultural facility development. Private sector funding includes conventional bank financing as well as individual and community philanthropic support. The majority of Artspace’s housing units are affordable to households earning at or below 60% of the Area Median Income (AMI) of the city or county in which the project is located.

Established in 1979 to serve as an advocate for artists’ space needs, Artspace effectively fulfilled that mission for nearly a decade. By the late 1980s, however, it was clear that the problem required a more proactive approach, and Artspace made the leap from advocate to developer. Artspace’s first three live/work projects were in Minneapolis/Saint Paul, Minnesota. Since then, Artspace has expanded its range of activities to include projects in operation or development in more than 20 states across the nation, with offices in New York, Los Angeles, Seattle, New Orleans and Washington DC.

**Analysis**

Artspace is interesting to Make Anchorage in two ways: as a model and as a potential partner.

As a model, Artspace is clearly much larger in size and scope than the intended cultural development activities of Make Anchorage. However, their programming breakdown of Consulting, Property Development and Asset Management offers a possible structure for Make
Anchorage’s work on advocating for and facilitating culturally-focused development, with direct efforts to facilitate, advise, directly participate and then help to maintain property development with a cultural lens.

As a potential partner, Artspace is an excellent candidate. An Artspace project would help to fill Anchorage’s need for more arts space, for more artist live-work and for more artist community. And Make Anchorage would be the perfect local partner to help push it through.
Austin Creative Alliance

Austin Creative Alliance’s (ACA) mission is to advance, connect and advocate for Austin’s arts, cultural and creative communities in order to strengthen and protect the character, quality of life and economic prosperity of the region.

ACA was developed as a result of the community-led CreateAustin Plan, which laid out a map for invigorating Austin’s creative sector. It was established by transforming the former Austin Circle of Theaters and expanding their mission.

Program Activities

ACA provides the following program activities:

Marketing and Audience Development

- **The ATX List Cooperative** is a community database of our region’s arts patrons, facilitating a safe and secure list exchange to enable effective direct marketing and strategic, high-level analysis.
- **On The Town** is a weekly arts segment every Wednesday featuring upcoming events produced in partnership with Time Warner Cable News, and reaching over 250,000 households per week.
- **Austin Venue Menu** is a free to use website will connect venues and spaces with individuals and organizations in need of public rental space for performances, private events, and meetings.
- **NowPlayingAustin.Com** is a calendar site and weekly email newsletter that offers marketing for arts and culture activities in the City of Austin. The site provides artists and organizations the opportunity to gain audiences and stimulate the Austin economy.

Professional Development And Capacity Building

- **Advocacy** efforts work to build strong, active, positive public awareness, engagement, and support for Austin’s creative arts and cultural scene through support of creative sector advocacy.
- **Annual Unified General Auditions** are an area wide general audition that can showcase actor talent, produced by ACA in partnership with University of Texas at Austin’s Department of Radio, Television and Film and the Austin Casting Alliance.
- **Creative Mix-Ups** are semi-monthly curated happy hours, with special guests from Austin’s creative community.
- Through **Information & Referrals**, ACA assists members seeking solutions to move their projects forward, with partner arrangements with other professionals who will work with our members at discount rates.
- **Professional Development Seminars, Community Building Events & Public Forums** teach business and entrepreneurial skills to the art and creative sectors in two tracks: one covering professional management and economic gain for individual artists and the for-profit sector and one for nonprofit organizations. ACA also hosts community relationship building events with specialized themes to enhance business knowledge and collaboration.
within the community, as well as public forums to be held on topics of interest to the arts community.

Technical Assistance And Support Services

- **Actor's Equity Association Umbrella And AEA Paymaster Services** provide services for producing organizations nation wide wishing to hire professional Equity actors for their productions.
- **Partnership With Fractured Atlas Open Arts Network** provides online interactive arts management and professional development courses, access to the national job bank, and the access to affordable insurance such as event, liability, equipment, directors & officers, teaching artist liability, and workers compensation.
- **Fiscal Sponsorship Program & Arts Incubator** offers project sponsorship to individuals and organizations that perform artistic and charitable services to the community. The program also offers expert advice and consultation regarding nonprofit best practices, marketing, and raising funds.
- **Texas Accountants And Lawyers For The Arts** supports the cultural community in Texas by providing volunteer legal and accounting services, educational programs and publications to artists, nonprofit arts organizations and other art constituents. ACA is the Central Texas Office.

Analysis

In many ways, ACA is one of the most critical models for Make Anchorage to examine. It was founded by a cross-sector taskforce as a part of a regional creative sector planning process. They have the same basic range of services and focus. And they represent the same position within a community similarly lacking in cultural infrastructure.

Unfortunately, ACA is limited in its strategic impact, which is due to a few factors. Firstly and most important is the allocation of capacity. Since ACA was founded out of a regional theatre alliance, all of the programs and services of that former organization remained constant. And, if you examine ACA’s capacity today, the majority of it is sunk into these legacy programs. And while these services are important and effective for individual artists and small arts groups, it limits the elements of ACA’s work which holistically track, address and lead the whole creative sector. While Make Anchorage should develop services that intervene and support artists and small groups at the individual level, the sector-wide approach should come first and remain the top priority, with capacity committed and maintained towards sector-wide work.

Secondly, ACA offers another critical learning for Make Anchorage related to regional planning. In Austin’s case, the regional creative plan came first, with the stewardship agency developed second. While this created a strong commitment at the outset for the agency, it limited the responsiveness and focus of the stakeholder group. The plan itself became outdated quickly and the new agency has mostly focused on getting its footing, as opposed to advancing and stewarding the plan (and further planning efforts).

By organizing an agency first, Anchorage will establish capacity for planning—capacity which will be used to organize and align stakeholder priorities throughout the sector. Then that essential leadership and planning is happening, whether or not a regional plan were to be developed and published.
Cannonball (Miami)

Cannonball is a non-profit arts organization dedicated to supporting artists, innovative forms of cultural production, and education to advance critical discourse and understanding of contemporary art practice. Based in downtown Miami, Florida, Cannonball’s artist-centric values are mirrored in its experimental programs, resources, and opportunities that respond to the needs of today’s artists and reflect our efforts to better understand the nuances and textures of South Florida.

Core initiatives include:

- **Residency Program**, open to local, national, and international artists, curators, and other cultural producers, the live/work Residency Program offers dedicated time, space, resources, and technical/administrative support to conduct research, produce new work, and engage the community about issues at stake in this region.
- **research.art.dialogue (r.a.d)**, a public alternative school providing university-level courses and intensive seminars unpacking the ideas, forms, and contexts of cultural production in the 21st century.
- **LegalLink**, serves the legal needs of Florida artists and small arts organizations with exceptional legal information, advice, and referrals necessary to protect themselves and their work.
- **WaveMaker Grants**, delivers individual grants to artists in Miami-Dade County to propel unconventional art forms and artist-initiated projects that skew away from traditional funding sources and resist current demands of the marketplace.
- **Commissions**, available to artists-in-residence at Cannonball, this program assists in the production, presentation, and documentation of significant new works in under-represented and non-commercial forms, such as performances, urban and ecological interventions, and community-engaged projects.

Founded as LegalArt in 2003 by Carolina Jayaram and Lara O’Neil, Cannonball started with the urgency to support emerging artists by providing free legal services and professional development programs. These initiatives, which were co-presented throughout Miami with partner organizations, were created expressly to professionalize, sustain, and advance artists’ careers.

In 2010, they transitioned from a nomadic arts organization into our first physical home—a 1920s warehouse on the northern edge of downtown Miami. The space was designed and outfitted to accommodate the organization’s new Residency Program, the first formal live/work residency program in the city.

As programming evolved to better address the ever-changing needs of the local arts community, the board and staff decided to re-imagine and re-brand the organization. In 2012, they transformed into Cannonball, and has since become a re-granting organization, founded a public alternative school, and formalized a commissions program for participants in the Residency Program.

**Analysis**
Cannonball is mostly focused on traditional contemporary visual art and artists, a somewhat limited focus compared to the potential scope of Make Anchorage. However, their specific efforts to provide residency and professional mentorship and training opportunities are a strong potential model.

Residencies, in particular, offer a strong way to bring artists from the rest of the world and embed them in Anchorage for an extended and productive stay. Cannonball’s residencies provide not only space for work, but support in other forms. The most important element of residencies is context, and Cannonball provides a good model by connecting residency participants with the local community and landscape. Make Anchorage can take this idea further, connecting residencies with specific neighborhoods, places, businesses, institutions or communities in Anchorage.

Cannonball’s alternative school provides an interesting option for workshops and learning opportunities. By inviting the community itself to develop knowledge-sharing activities, it creates a more networked approach. This model would increase the available information resources while decreasing the burden on Make Anchorage to develop and distribute content directly. However, it may also perpetuate learning gaps in some places and should be developed strategically to ensure coverage of the most acute needs.

Finally, their funding programs are of interest, primarily in the stated goal of producing work that is outside of the traditional cultural marketplace, which could cut two ways. On the one hand, this specific purpose leads to development of new and cutting-edge work. On the other hand, this runs the risk of pushing less relevancy and more obscurity. If accessibility and equal access to resources is maintained as a value, Cannonball’s commitment to new works and individual artist support may provide a valuable model for one of Make Anchorage’s eventual funding programs.
Creative Oklahoma

Formed in 2006, Creative Oklahoma is a statewide non-profit organization advancing Oklahoma’s creative economy through creativity and innovation based initiatives in education, commerce and culture. The mission is to transform the state of Oklahoma through projects and collaborative ventures that help develop a more entrepreneurial and vibrant economy and an improved life quality for its citizens.

With strategic counsel provided by national advisor Sir Ken Robinson, Creative Oklahoma became the first non-profit organization in the U.S. with a statewide strategy to encourage and support the development of creativity and innovation in the multiple sectors of education, commerce, and culture.

As a part of the global creativity movement, Creative Oklahoma encourages individuals to recognize and maintain their talents and bring those gifts into their communities because creative ideas will be the fuel that drives the economic and social change in the approaching decades.

Creative Alliances and Associations

Creative Oklahoma considers themselves participants and leaders in the “Global creativity movement.” They helped to establish the National Creativity Network, which links 15 regions of North America and includes a membership base of government agencies, foundations, service organizations and industry alliances all with some tie to the creative sector.

Also, Creative Oklahoma participates in the international Districts of Creativity Network, a worldwide 14-member network of creative districts based in Flanders, Belgium. Oklahoma is the only participant from North America.

Program Activities

- **The State of Creativity Forum** is an annual conference event produced by Creative Oklahoma. In 2015, the event was held in conjunction with the Districts of Creativity Network as the Creativity World Forum. It was one of the largest creativity and innovation conferences in the world, inspiring a broad cross-sector of students, business leaders and community leaders. It’s the only event to be held in North America in 2015 that brings global leaders in education, business, creativity and innovation together.

- **The State of Creativity Awards Program** – Annually Creative Oklahoma provides a variety of cash and noncash awards recognizing and encouraging creativity and innovation throughout the state with a special emphasis on youth. *The Great Inspirations Award* recognizes and publicizes past and current Oklahomans’ creative endeavors, solutions and/or activities as both a stimulus and an example for other corporations, organizations, communities and educational institutions. *The Creative Sparks Awards* recognize students with creative ideas who use their imagination to envision a more creative learning environment that can be put into action in their school community.

- **The Creativity School (cSchool)** is a teaching cadre of Oklahoma-based academicians and practitioners in creativity and innovation. It presents research-based creativity-focused curricular offerings via an annual pre-Forum day-long "bootcamp" and
customized offerings for businesses, educational institutions, and communities requesting assistance with furthering creativity and innovation in their environments.

- **Oklahoma Innovation Index** – Oklahoma is the first state to develop a creativity or innovation index that will guide advancement in educational practice towards incorporation of more creativity and innovation in the classroom.

- **Oklahoma ArtScience Prize** – Creative Oklahoma adopted the Oklahoma ArtScience Prize in 2011 as an initiative to encourage high school student engagement in creative problem solving and aspirational thinking methodologies.

- **Oklahoma Creativity Ambassadors** – Since 2008, Creative Oklahoma has partnered with the Governor to recognize Oklahomans for their creative and innovative national and international contributions with the Creativity Ambassador distinction.

- **Documenting Oklahoma Stories of Creativity** – The Oklahoma Creativity Project, the antecedent of Creative Oklahoma, first began its work with the documentation of creativity and innovation stories of Oklahomans through the Oklahoma Educational Television Authority (OETA).

- **Developing an Oklahoma Network of Creativity** – Through its enhanced website, social media, and membership program, Creative Oklahoma aspires to develop an ever-growing network of Oklahomans connecting with one another and other creative minds throughout the nation and world.

**Analysis**

Oklahoma Creativity provides a strong model for Make Anchorage’s possible outputs. Even though it is a statewide agency, the events, education and awards programs would be a great match for the needs and opportunities in Anchorage. And the effort to document and connect the greater network of creative projects, initiatives, products and entities is a strong goal to adopt in Anchorage as well.

In addition, and possibly most significantly is Oklahoma’s commitment to participating in a national and international context, holding themselves up as a model, a destination and an interested participant in the global effort to embrace and advance creativity as a civic priority.

Finally, one critical note from viewing their materials is that while their message platform is strong in terms of attracting and engaging members of the creative sector, it is not effective at articulating the value and impact of their constituency and their own work in a broader public context. As Make Anchorage gets started in its work and looks to these models elsewhere, it is important to craft a strong message platform that is as externally and publicly oriented as it is focused on the sector itself.
Cultural Development Corporation

CulturalDC is the DC Cultural Development Corporation (CuDC). They “make space for art.” The tagline is both figurative and literal, as they establish and maintain spaces and programs that facilitate arts presentation and artist living and working.

Most significantly, CuDC operates as a CDC for culture in DC, developing property with a cultural lens. This includes consulting, brokering, developing and maintaining space. They have worked with developers, architects, owners, government and real estate professionals to broker 17 arts space projects, totaling 164,000 square feet of arts space development.

CuDC provides a wide range of programs and services that support artists’ ability to live and work in the city and give audiences access to affordable and accessible visual and performing art. They developed and now run two spaces called Flashpoint and Source, which serve as multi-user presentation spaces as well as administrative co-working facilities for multiple artists and organizations.

Program Activities

Facilities
CuDC developed and now operates two facilities that directly provide space for art. Flashpoint is a multi-use development with ground-floor retail dedicated to gallery and performance spaces, a 2nd floor co-working space and artist housing above. Source is a restored historical black-box theatre that seats up to 120, with co-working offices for theatre companies upstairs.

Consulting / Brokering
CuDC works with private and public developers interested in engaging artists and cultural organizations in their developments. This can include early planning advice and assistance, design and brokerage. It has led to increased arts space for presentation, production, education and/or live-work housing in 17 projects around the city.

Arts Presentation
In addition to renting their facilities for arts presentation, CuDC produces or co-produces presentations in their spaces, including the Source Theatre Festival and the Flashpoint gallery shows.

Support & Incubation
CuDC recognizes that accessible and affordable space alone doesn’t solve all of the challenges before an emerging arts organization or an individual artist. Their programs include support and guidance in the form of workshops, mentorship, professional and leadership development for artists and arts professionals and incubation of emerging companies.

Org details

Staff & Board – CuDC operates with 10 employees, of which 5 are specific to the facilities and related programming, while the other 5 are general management, operations, fundraising,
consulting and overall program management. The board is made up of 18 local professionals and leaders with a balance of participation representing various sectors and population demographics, focused on culture, philanthropy and property development.

**Budget and Revenue model** – CuDC has a budget of $1.5M per year, about half of which is committed to their facilities. About 60% of the budget is covered by grants and contributions and most programs have limited fees involved but do not cover their own costs and overhead.

**History** – In the late 90s, DC looked to arts and culture as a leading strategy in neighborhood revitalization and community development. A Downtown Arts Committee was formed, including leaders from across sectors. The committee recommended and then shepherded the creation of the CuDC entity. CuDC started off as an advisor to real estate projects and a producer of creative space use events, which led to the first legal live-work space in DC, the activation of dozens of underutilized spaces and the current programming and consulting services.

**Analysis**

CuDC is a very interesting model for Anchorage. By specializing as a developer and sector-wide leader *first*, and then building direct service capacity as need and opportunity emerges, CuDC has remained in a strategic leadership position. The precise details of their consulting and development work is very different from what would be needed and performed in Anchorage, but the idea of responsive development capacity with a cultural lens would go a long way in Anchorage (or anywhere else for that matter).

One challenge is attracting the right talent. It can be difficult (and expensive) to find and retain staff who are talented in sector-wide leadership, property development, urban planning, land use policy and cultural production and management.
Regional Arts & Culture Council

The Regional Arts & Culture Council (RACC) is the leading arts services agency for the Portland metropolitan area, including Clackamas, Multnomah, and Washington Counties. RACC receives funding from a variety of public and private partners to serve artists, arts organizations, schools and residents throughout the three-county area.

RACC provides grants for artists, nonprofit organizations and schools; manages an internationally acclaimed public art program; raises money and awareness for the arts through workplace giving; convenes forums, networking events and other community gatherings; provides workshops and other forms of technical assistance for artists; and oversees a program to integrate arts and culture into the standard curriculum in public schools throughout the region through “The Right Brain Initiative.”

RACC provides service in five key areas:
- Through **advocacy**, RACC helps build support for a strong arts and culture community.
- RACC **grants** provide artists and arts organizations with financial support.
- Our nationally-acclaimed **public art program** integrates a wide range of art in public places. RACC manages Percent for Art programs for the City of Portland and Multnomah county.
- RACC provides other **community services**, including workshops for artists, organizational consulting, and a variety of printed and electronic resources.
- RACC supports **arts education** by directly funding artists residencies in schools and is working on a comprehensive solution to provide integrated Arts Education learning for every student in the region.

**Program Activities**

**Grants**
RACC awards more than 3.3M in grants to individual artists, arts organizations, schools and other community groups.

- **General Operating Support** provides stable, unrestricted funding for 48 established, professional arts organizations in the region. The City of Portland; Clackamas, Multnomah and Washington Counties; and Work for Art are the primary sources of revenue for these grants.
- **Project Grants** fund a wide variety of artistic projects in all disciplines. They are awarded in three categories: Artistic Focus, Community Participation and Arts-In-Schools.
- **Opportunity/Emergency Grants** area a way to assist with several arts organizations’ unanticipated opportunities and emergencies.
- **Expanding Cultural Connections** provides support to organizations that are providing arts-related services for communities of color, immigrants and refugees.
- **Professional Development Grants**, up to $1,500 each, assist artists and arts administrators with opportunities to improve their skills in art, craft or business management.

- The **Artist Fellowship** is awarded to one Oregon artist each year, and includes a $20,000 grant to sustain or enhance the artist’s creative process. Fellowships are traditionally awarded in rotating disciplines that include Performing Arts, Visual Arts, Media Arts and Literature.

**Arts Education**
RACC’s arts integration program, The Right Brain Initiative, connects public schools with local teaching artists, coaching them to design classroom arts experiences that enliven subjects like math, science, reading and writing.

This partnership managed by RACC is currently serving nearly 14,000 K–8 students in the Portland metro area. Right Brain also provides professional development for more than 300 teachers and other school staff, helping them build the skills to independently weave the arts throughout their curriculum.

**Public Art**
Through a variety of methods, RACC helps acquire and maintain community-owned artworks in public places. The Public Art Advisory Committee oversees RACC’s public art program. The City of Portland and Multnomah County each have a “2% for Art” ordinance that funds the creation and maintenance of public art.

- **Murals** - For artists interested in painting a mural in the City of Portland, RACC’s Public Art Murals Program offers up to $10,000 in matching funding for qualifying projects. Building owners are required to provide easements that allow the mural to be added to the city’s public art collection and remain in place for no less than five years.

- **Portable Works** - In addition to large, permanently sited commissions, RACC manages collections of two- and three-dimensional artworks for the City of Portland and Multnomah County for more than 30 years. Over 1,000 portable artworks now rotate throughout 36 city and county buildings.

- **Portland Building Installation Space** - RACC maintains a space for interactive and experimental media installations in the lobby of the Portland Building. The program has featured 155 installations since it started in 1994.

- **Artist Residencies** - RACC’s public art in residence program, *intersections*, encourages artists to develop new ways of creating socially engaged, interactive art experiences in community settings. These projects are funded by the City of Portland Percent-for-Art program, which RACC administers.

- **Public Art Maintenance** - Since 1989, public art maintenance funding has been set aside for percent-for-art commissions to assist with their future care. A significant number of historical sculptures in the City collection from beforehand have no maintenance funding at all, but RACC works to secure funding for maintenance.

**Advocacy & Development**
RACC advocates for increased public and private investments in the arts at the local, state and national level.

- **Work for Art**, RACC’s workplace giving program that raises money and awareness for local arts organizations, raises approximately $800K annually.
- **Action Alerts** – RACC issues action alerts for local, state and national issues of concern to arts & culture.

### Community Services

- **Workshops** - RACC holds workshops monthly, covering topics from marketing and grant writing to contracts and copyright protection. Led by professionals in their field, each workshop is offered at an affordable price ($25 to $35) as part of RACC’s commitment to providing learning opportunities that help artists achieve their career goals.

- The **Cultural Leadership Program** (CLP) serves over 40 organizations with free consultations designed to help participants become more successful and more sustainable in their missions and/or to navigate times of significant change. The CLP holds a series of roundtable discussions for artist-led entities.

- **Art Spark** is a series of networking events for creatives held at different happy hour venues on the third Thursday of the month. Art Spark provides a place for artists of all sorts to meet, discuss, blather, applaud and plot the growth of the arts in Portland.

- **RACC.org** is the most comprehensive online resource directory in the region. Local artists and arts administrators continue to find jobs, funding opportunities, live/work spaces, professional development workshops and more through RACC’s website.

- RACC serves over 5K subscribers through **Art Notes**, a monthly electronic newsletter chock-full of opportunities and events of interest to the local arts community. RACC also prints Art Notes every other month and shares that resource in libraries, cafes and community centers throughout the region.

- Approximately 10K tickets are sold annually by RACC-funded organizations at $5 each through **Arts for All**, a program that helps make the arts accessible to low-income Oregonians who rely on food stamps through the Supplemental Nutrition Assistance Program.

- RACC also provides **translation services** for community members with limited English proficiency, and has published several of its materials in Spanish, Vietnamese and Russian, plus other languages upon request.

### Org details

**Staff** – RACC operates with 32 employees, including an Executive Director, Director of Operations and 6 office staff, Director of Community Engagement and 3 staff, three grants staff, six public art staff, four arts ed staff, five work for art staff and 3 IT staff.

**Board** – The board is made up of 25 local professionals and leaders with a balance of participation representing various sectors and population demographics.

**Budget and Revenue model** – RACC has a budget of $6.6M per year, almost half of which gets distributed as grants. Another third is spent on the public art program. A majority of RACC’s funding is provided by a contract with the City of Portland, which provided 69% of the support and revenues in 2013. Other local funders include Multnomah, Clackamas and Washington Counties, and Metro, which provided a combined 8%, including agency transactions. From the private sector, RACC’s workplace giving program provided 5% of total revenues in 2013. Donations from businesses, foundations and individuals supporting RACC’s Arts Ed program accounted for 2%.
**History** - RACC was established as an independent 501(c)(3) nonprofit organization in 1995, replacing a bureau that had been shared by the City of Portland and Multnomah County – the Metropolitan Arts Commission.

**Analysis**

RACC has a smart model, operating as an independent 501c3 that both manages public funding programs and augments them with private dollars through corporate workplace giving campaigns.

While the sheer size and long evolution timeline of this organization makes it a difficult model to consider at the moment, it may be the closest thing to realizing the set of priorities that have emerged thus far for Anchorage. A mini-RACC, where each department of Portland’s RACC were recreated with one staff member each could be possible in the next 3-5 years, especially if one or two larger funders could be identified.

Overall, RACC’s advocacy activities are fairly limited, but that is probably due to effective advocacy activities at partner orgs in the region, including the Creative Advocacy Network, the Cultural Advocacy Coalition and the Oregon Art PAC.
Seattle’s Creative Ecology

Seattle and the greater region of Puget Sound is known worldwide for the strength of its creative economy. There are many factors that contribute to the development and support of its robust sector and cultural community. It’s constellation of service organizations committed to arts, culture and creativity are useful in pointing out the various service types and those communities served.

Seattle Office of Arts & Culture

The Seattle Office of Arts & Culture (OAC) is the city’s government agency committed to supporting arts and cultural programs and institutions. It is a stand-alone department of the city with a budget of approximately $7.3M primarily from dedicated sources, including a legislated allocation of the city’s 5% admissions tax and a 1% public art program on capital improvement projects. In addition, the city general fund provides some limited funds for management and administration. The department director serves on the Mayor’s cabinet and the department maintains capacity to manage projects with and for other city departments such as Parks & Recreation, Neighborhoods, Transportation and Economic Development.

OAC’s primary role is grantmaking, which happens through several programs, including grants to organizations (Civic Partners), grants to artist projects (CityArtist Projects), youth programs (Youth Arts), economic development (Work Readiness Arts and Arts Mean Business), cultural space (Cultural Facilities), community projects (Neighborhood & Community Arts) and emerging project support (smART ventures).

The public art program is one of the oldest and most active in the country, with permanent publicly-sited work, several galleries and display spaces, a temporary projects program, walking tours, a public art app and a portable collection.

The relatively new Creative Advantage program is a unique arts education initiative dedicated to addressing inequities in arts access and arts education. It is a public-private partnership between OAC, Seattle Public Schools and the Seattle Foundation working towards a goal of arts programs for every public school student in Seattle by 2020.

The Cultural Space program is committed to increasing the amount and quality of cultural space in the city through policy, services and information resources.

OAC works with the Seattle Arts Commission, a 16-member citizen advisory board appointed by the mayor and city council.

Mayor’s Arts Awards

Annually, the Mayor and the Seattle Arts Commission present several awards at an awards ceremony in conjunction with the Bumbershoot Festival. The Seattle Office of Arts & Culture coordinates the ceremony and awards.

Seattle Office of Film & Music

Organized very differently from the Office of Arts & Culture, the Seattle Office of Film & Music (OFM) is a part of the Office of Economic Development and is more focused on developing the industries and businesses than on funding and community development. OFM provides technical
assistance to film producers, permits films and special events, promotes the local film and music scene and holds a monthly happy hour. In addition, OFM has started a Content Technology Initiative to connect artists, content creators and entrepreneurs in interrelated media industries.

4Culture
Very similar to the Seattle Office of Arts & Culture, 4Culture is the public service agency committed to arts and culture throughout King County. 4Culture is a tax-exempt public development authority with a 15-member board of directors nominated by the King County Executive and confirmed by County Council. A Public Development Authority is an autonomous entity created by cities or counties to provide public services with public resources, while operating with the agility and flexibility of the private sector.

4Culture’s budget of approximately $8.7M comes primarily from two dedicated sources, the King County Lodging Tax and a 1% public art allocation on capital construction projects by the county, which is subsidized with a small amount of county general funds for management expenses.

Programs at 4Culture are very similar to the Seattle Office of Arts & Culture, but they have a broader lens which includes arts, heritage and historic preservation. Funding programs include Projects, Buildings & Equipment and Operating Support. Artists Up is a individual artist support program. Creative Justice focuses on art-based alternatives to youth incarceration. Destination Heritage provides information on heritage sites throughout the county for locals and visitors. Poetry on Buses commissions works from local poets for display on county buses. And 4Culture operates a robust public art program with a portable collection, a public gallery, a large collection of permanent works and a site-specific temporary works program.

ArtsFund
Founded as the Corporate Council for the Arts, ArtsFund’s initial role was to advocate for stronger corporate and private support of major arts organizations, especially in building new facilities in the region through capital campaigns. They consolidated corporate funding programs from many of the region’s larger commercial businesses, including Microsoft and Starbucks. Today, their role hasn’t changed much, focusing on private fundraising from businesses and individuals to use in supporting arts institutions, especially the mid-sized and large arts organizations.

Artist Trust
A statewide organization committed to supporting individual artists, Artist Trust provides funding support programs, technical assistance and information resources that help artists develop their careers and thrive professionally.

Shunpike
If ArtsFund focuses on large arts organizations and Artist Trust focuses on individual artists, Shunpike works with the rest of the arts programs and groups, providing support in the business side of the business. Shunpike provides fiscal sponsorship and advising services for small groups, helping them better understand and succeed at fundraising, administration and marketing. Their fiscal sponsorship program provides back office services to over 200 small groups and projects.

City Arts & Encore Media
Encore Media Group is a publishing house that provides playbills for many of the main performance houses in Seattle and San Francisco. They also produce and publish CityArts
Magazine, which covers Seattle’s creative sector, people and products. CityArts also produces a quarterly awards event and an annual new works showcase. Encore leverages their relationships with advertisers and media to produce these events and publications.

**Do206**

A part of the relatively new national DoStuff network, Do206 is a Seattle cultural calendar and listing service. Their website is a central calendar of cultural events in multiple disciplines supported through advertising revenues. In addition, they provide custom web calendars for local organizations that integrate with existing websites so that organizations only need add their events to the system once and they will appear both in the general Do206 listings as well as on their own website.

**Artwalk(s)**

Businesses in several neighborhoods of Seattle have come together to create a monthly artwalk event where galleries, studios, retail shops, coffeeshops and restaurants feature their artwork as a part of a joint walkable event in a particular district. The monthly artwalk in the Pioneer Square neighborhood of Seattle is one of the oldest in the country and involves thousands of participants, hundreds of artists and dozens of businesses every month.

**Urban Craft Uprising**

Representing the less institutional arts and artists, but a significant portion of Seattle’s arts landscape, Urban Craft Uprising is a twice-annual craft fair at Seattle Center produced by a group of independent crafters in Seattle. Each of the 2-day fairs features a hand-selected mix of local, regional and national hand-made arts brands, including screenprinted t-shirts and posters, artisan soaps, leather goods, jewelry, clothing and other functional goods.

**Festivals**

Founded in the 70s as the “Mayor’s Arts Festival,” Bumbershoot is one of the oldest large urban popular music festivals in the country. Every Labor Day weekend, it takes over Seattle Center and attracts about 100,000 attendees. Music programming includes large stadium bands, national large venue acts, local and regional bands. It also has a robust program of visual arts, comedy, dance theatre, poetry and lectures with a mix of national and local.

Otherwise, Seattle has a large number of smaller festivals including Decibel (electronic music festival), SIFF (film festival), Earshot Jazz Festival, Seattle Fringe (theatre festival) and Northwest New Works at On the Boards (new performance). Most of these are decentralized, utilizing multiple existing venues and lasting a week or longer, with significant international works alongside local emerging works. All are marketed equally to local residents and visitors.

**501commons**

Originally known as Executive Service Corps Washington, 501commons is a service organization for all sectors of nonprofits, providing volunteer technical assistance in management, government and operations. Their bookkeeping program, in particular offers an affordable and effective option for financial operations at small to mid-sized orgs. Their training, consulting and workshops are excellent sources of networking and information-sharing for board members and director-level leadership.
**Washington Interactive Network**
With the rise of small interactive technology such as video games and apps in the Seattle area came the need for a sector-specific network and information resource. Washington Interactive Network is the industry association for interactive technology, organizing an annual conference, regular workshops and networking events, and providing policy leadership for the many small technology firms in the region.

**ArtsEd Washington, Allied Arts & Washington State Arts Alliance**
These three agencies all are committed to specifically advocating in a policy environment for the arts. ArtsEd Washington focuses on arts in education statewide. Allied Arts focuses on arts and built environment issues in the City of Seattle. And Washington State Arts Alliance focuses on statewide policies affecting arts institutions.

**Design in Public**
Grown from Seattle’s chapter of the AIA, Design in Public is committed to programming and service related to the city’s built environment. They run the annual Seattle Design Festival and hold a series of regular events and publications related to architecture and design.

**Washington Lawyers for the Arts**
Seattle’s version of lawyers for the arts is a stand-alone entity which offers the basic legal clinic services in several locations around the state regularly.

**Northwest Film Forum, Photo Center NW, Pratt Fine Arts Center, Velocity Dance, Theatre Puget Sound**
Each of these is a genre-specific service and presenting organization offering a mixture of resources, technical assistance, performance opportunities, networking and classes in their particular discipline.

**Cornish College for the Arts**
Cornish is an arts-only college located in downtown Seattle, which offers a conservatory-style education for each of the tradition disciplines as well as new media. The presence of this institute of higher learning attracts young emerging talent that both stays in Seattle and prepares the best young talent to go elsewhere around the country.

**Analysis**
This incomplete survey of the arts and creative sector service ecology in Seattle shows the complexity of need and community-served in a larger functioning creative economy. Seattle’s constellation of service organizations and agencies provides a platform and framework for communication, planning, advocacy and support among individual creatives and small arts groups. If an individual artist has a need or a small creative firm is looking for support, there are a list of places and people to contact.

However, one feature of the Seattle landscape is that there are a great deal of resources without much central organizing. In some areas, services exist but are not known. In others, the need is well-documented but virtually un-addressed. By meeting the needs of the creative sector through many organizations with smaller, specific missions, Seattle often misses the opportunity to plan and align resources overall and the efficiency and strategy behind resource allocation is poor.
Make Anchorage has the opportunity as a new organization in a smaller market to take the best of what exists in other larger cities like Seattle, complement with Alaska’s own regional innovations and create a central organizing entity for the entire creative economy as a sector. In the meantime, Seattle’s many arts administrators and creative sector leaders are available as a closeby resource to help consult and advise in Make Anchorage’s development.
Volunteer Lawyers & Accountants for the Arts

Especially in the 70s and 80s, a number of organizations opened up throughout the country as a part of the national network of Volunteer Lawyers for the Arts. 31 states currently have services, and in each it is generally located in the main population center of the state.

Most of these programs offer basic workshops and legal clinic services for artists and nonprofit arts organizations. Some are freestanding organizations, usually with a very small staff and a board entirely of lawyers. Meanwhile, others are part of a larger organization that either provides volunteer attorney assistance across populations and sectors, or that provides a number of other services within the arts. In several states, the model has been adapted to include accountants as well.

Often these organizations also offer workshops for attorneys, providing opportunity for Continuing Legal Education credits, as required by the bar association.

**States offering generic volunteer lawyer programs (not just to the arts):** Arizona, Alabama

**States offering free-standing arts-specific Volunteer Lawyers:** New York, California (5 offices), Colorado, DC, Georgia, Illinois, Indiana, Louisiana, Maine, maryland, New Hampshire, New Jersey, North Carolina, Oregon, Pennsylvania, Rhode Island, Utah, Washington, Wisconsin

**States where Volunteer Lawyers are mixed with an Arts & Business council:** Massachusetts, Tennessee

**States where Volunteer Lawyers are mixed with Volunteer Accountants:** Missouri (2 offices), Ohio, Oklahoma, Texas

**States where Volunteer Lawyers are a program of a larger arts service organization:** Florida, Michigan, Minnesota

**Typical Program Activities**

**Legal and Accounting Services for artists and arts professionals**

- Legal Phone Hotline
- Legal Clinic
- In-house legal staff services
- Referral services
- Standard placement / referral services
- Pro-bono placement for low-income artists
- Pro-bono placement for nonprofit arts orgs
- Nonprofit incorporation and tax-exempt assistance
• Nonprofit financial “check-up”
• Artist Health Insurance Sign-up Assistance

Workshops for artists and arts professionals
• Nonprofit Incorporation and Tax Exempt status
• Contracts - Consignment and Commissions
• Intellectual Property – Publishing, Digital Media, Copyright, Trademark
• Mediation and Conflict Negotiation
• Liability – employment, financial, etc
• Bookkeeping Basics / Quickbooks
• Nonprofit Board Meeting “House Calls”

Workshops/services for lawyers
• Volunteer training for attorneys
• Attorney Career Counseling
• Networking / Public Service Event (for summer associates, new hires)

Resources
• Online resource links (topics above)
• Online resource content / library
• Books for sale
• Sample Policies / bylaws / board documents