



CULTURAL ACTION PLAN

***Mary Berryman Agard & Associates
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PART ONE: BACKGROUND

I. HISTORY

Salisbury has long recognized the economic and social potential of a strong arts and cultural community. In 2007, the City of Salisbury formally adopted the goal of creating a cultural action plan to strengthen and unify Salisbury's cultural resources. The objective was to identify the key components of Salisbury's cultural landscape and build support for continued growth and sustainability for arts and cultural activities. In order to advance this goal, the city contracted with Mary Berryman Agard & Associates to conduct a cultural action planning process. This document is the culmination of that effort.

II. ACKNOWLEDGEMENTS

The consultant wishes to acknowledge the participation of

- *The Honorable Susan W. Klutzz, Mayor;*
- *Paul B. Woodson, Jr., Mayor Pro Tem;*
- *Mark N. Lewis, Councilman Committee;*
- *William (Pete) Kennedy, Councilman; and*
- *William (Bill) Burgin, Councilman.*

Their support for the planning process has been invaluable. Mayor Susan Klutzz and councilman Mark Lewis, who also served on the Cultural Action Plan Steering Committee, especially, have given of their time and expertise in advancing Salisbury's cultural plan.

The members of the Cultural Action Plan Steering Committee linked the consultant to local realities, identified leaders in the community, and assisted in the production of the a Cultural Summit designed to celebrate Salisbury's many creative artists and to gather community input into the plan. The members of the Cultural Action Plan Steering Committee are

- *Connie Baker, Artist and Founding Member, EastSquare ArtWorks*
- *Ruth Chaparro Kennerly, Personnel Analyst, Salisbury Human Resources*
- *Phillip Burgess, Music Director, St. Luke's church*

- *Michele d'Hemecourt, Land Protection Specialist, the Land Trust for Central North Carolina*
- *James Donaldson, Artist and retired Teacher*
- *David Fish, Professor of Contemporary Music, Catawba College*
- *Paul Fisher, Chairman and CEO, F & M Bank*
- *Cheryl Goins, Artist and Teacher, Waterworks Visual Arts Center*
- *Sarah Hall, Writer, Salisbury Post and Music Director, Salisbury-Rowan Choir and Amadeus Children's Choir*
- *Joanne Harrison, Musician, Teacher, and Vocal Coach, Livingstone College and A. M. E. Soldiers Memorial Church*
- *Elaney Hasselmann, Marketing and Community Relations Manager, Salisbury Parks and Recreation*
- *Dr. Sarah Hensley, Director of Elementary Education Rowan-Salisbury Schools*
- *Faleese Jenkins, Community Volunteer and First Lady, Livingstone College*
- *Rose Meeks Jones, Proprietor, The Blue Vine*
- *Robert Jones, Children's Librarian, Rowan Library*
- *Susan Kluttz, Mayor, City of Salisbury*
- *Mark Lewis, Councilman, City of Salisbury*
- *Katie Setzer Lipscomb, Attorney, Doran Shelby Pethel and Hudson*
- *Betz Bigelow McKeown, Project Manager, Downtown Salisbury, Inc.*
- *James Meacham, Executive Director, Rowan Tourism Development Authority*
- *Diana Moghrabi, Senior Office Assistant, Salisbury Planning and Community Development, Dance Teacher, Actor, and Community Volunteer*
- *Joe Morris, Manager, Salisbury Planning and Community Development, City of Salisbury*
- *Edward Norvell, Attorney and Community Volunteer, Proctor Family Foundation*
- *Foster Owen, Community Volunteer and retired Assistant City Manager*
- *Doug Paris, Assistant to City Manager, City of Salisbury*
- *Barbara Perry, Community Volunteer and chair, Community Appearance Commission and Public Art Committee*
- *Eleanor Qadirah, Community Volunteer and Founder, Rowan Blues and Jazz Festival*
- *Lynn Raker, Senior Urban Design Planner, City of Salisbury*
- *Mark Ritchie, Community Volunteer and Chair, Center for Faith and the Arts*
- *David Setzer, Executive Director, Blanche and Julian Robertson Family Foundation, Community Volunteer*

- *Marietta Smith, Artist and Executive Director, Rowan Arts Council*
- *Gail Elder White, Director, Salisbury Parks and Recreation*

Two city staff members in particular have had an intimate involvement in the planning process over and above their participation on the Steering Committee. Joe Morris, Director, Planning and Development, took lead staff responsibility for the cultural action plan, guiding and shaping the process. Diana Moghrabi, Senior Office Assistant, facilitated the identification and engagement of countless citizens in the broader arts and cultural community and provided leadership in the production and coordination of meeting minutes, public communication materials, and logistical support to the consultant.

The cultural action planning process included a Cultural Summit designed to showcase local talent, to present the consultant's findings, and to gather community input in preparation for the development of the plan itself. Many citizens collaborated as volunteers in planning, producing, and performing for the Cultural Summit and its collateral performing arts showcase, Salisbury's Got Talent. These volunteers are named below.

Cultural Summit Planning Committee Members

- *Connie Baker*
- *Phillip Burgess*
- *James Donaldson*
- *David Fish*
- *Cheryl Goins*
- *Joanne Harrison*
- *Ruth Chaparro Kennerly*
- *Arba Knapp*
- *Katie Setzer Lipscomb*
- *Betz (Bigelow) McKeown*
- *Joe Morris*
- *Foster Owen*
- *Barbara Perry*
- *Eleanor Qadirah*
- *Lynn Raker*
- *Christine Shuster*
- *Marietta Smith*
- *Gail Elder White*

- *Chris Zink*

Salisbury's Got Talent Producer

David Fish

Auditions and Event Coordination Manager

Diana Moghrabi

Technical Production Staff

- *Christine Schuster, Stage Manager*
- *Chris Zink, Lighting*
- *Jimm Mosher, Sound*

Master of Ceremonies

Bob Paolino

Guest Artists

- *Sarah F. Hall and the members of the Amadeus Youth Chorus*
- *The Catawba College Vernaculars-Lisa Easter, Melissa Alesi, Mason Jewett, Jake McClain, Lara Poplo, Chris Lunetta*

Supporting Sponsors and Donors

- *Casa de Piedra*
- *Catawba College*
- *Carolina Beverage Company*
- *Livingstone College*
- *Salisbury Parks and Recreation*
- *F & M Bank*
- *Bank of North Carolina*
- *Rowan County Convention and Visitors Bureau*

Volunteers

- *Kim Fink*
- *Sandra Roakes*
- *Brandy Ray*

Preliminary Judges

- *Eleanor Qadirah*
- *Albert Stout*
- *Justin Kamm*
- *Frank Goodnight*
- *Paul Moore*
- *Melissa Alesi*
- *Christopher Lunetta*
- *Nathan Harris*
- *Christine Schuster*
- *Bob Paolino*

Final Competition Judges

- *Len Clark*
- *Mark Zenow*
- *Joey Popp*

Competition Winners

- *Melvin and Virginia Rush, First Place*
- *Robert Jones, Second Place*
- *Adam Broyles, Third Place*

Child Stars

- *Adam Broyles, First Place Child Star*
- *Arisa McDonald, Second Place Child Star*
- *Taylor Linker, Third Place Child Star*

Other Finalists

- *Pat Cohen (Mother Blues)*
- *Wagon Wheel Cloggers*
- *Tia Glass (Porcelain on Stage)*
- *Alexis Greer*
- *Nadirah*
- *Wanda Gaither*
- *DFTR (Different from the Rest)-Seif Davis, Sheena Morris, Brandon Edmonds, Keyona McAllister, Sharonda Green, Tomika Thompson, Kurt McReynalds, Tristan Poe*

All of these people brought unique talents and commitment to an event that drew a diverse audience, welcomed new voices into the planning process, and celebrated the importance of the arts in Salisbury.

III. THE GENERAL STATUS OF ARTS AND CULTURE IN SALISBURY

A. Methodology

This cultural action planning process used a variety of methods to explore Salisbury's arts and cultural development status and options. The consultant reviewed written plans and reports from the City of Salisbury, from members of the Steering Committee, and from allied arts, cultural, economic and social development entities. Interviews were conducted with a wide variety of citizens, including many recommended by members of the Cultural Action Plan Steering Committee and including local elected officials, artists, executive directors and board chairs from local arts and cultural organizations, members of the city staff, and long-time volunteers and civic activists with an interest cultural affairs. Group meetings were held with leaders in arts education, neighborhood issues, visual arts, performing arts, commerce and economic development, philanthropy, volunteer-driven arts and cultural organizations, and public art. A consumer survey was administered to a non-scientific sample of residents using community centers and the Cultural Summit as survey sites. Taken together, the consultant has developed a portrait of the Salisbury's arts and cultural status in terms of both its quite substantial strengths and its general weaknesses.

Overall, the community presents as being rich in resources and citizen support while having outgrown its historic, informal approach to management of those resources. It is a time for reorganizing the community's stewardship systems for arts and cultural development, for putting mechanisms in place to stabilize and protect existing resources, and for linking arts and cultural resources to key economic, neighborhood development, educational, and social goals of the broader community. Certainly, tremendous opportunity exists.

B. Strengths

Salisbury is a city that is proud of its tradition of valuing arts and cultural resources, and it has every right to be so. The community is characterized by

- *High levels of arts and cultural activity;*
- *A strong commitment to historic preservation;*
- *Citizens that place high value on arts education;*
- *A strong local tradition of civic volunteerism;*
- *A growing, strong population of professional and amateur artists drawn from many disciplines and including many individuals with a high degree of commitment to local cultural development and the emergence of natural artist-leaders;*

- A group of very supportive local patrons and foundations;
- A history of municipal participation in supporting arts organizations;
- An exemplary municipal comprehensive plan that demonstrates sensitivity to aesthetic and cultural issues, and establishes an informed context for arts and cultural development;
- An emerging downtown public art program with a sound procedural approach;
- Public and private development strategies and a local tourism development authority that see the value of artists, galleries, clubs, and studios in reclaiming the Railwalk and downtown areas and in promoting retail trade downtown among both residents and day-trippers;
- The presence of exciting and emerging local models for arts-based commerce and experience through adaptive reuse, including the EastSquare ArtWorks, the Rowan Arts Council space, Piedmont Players' Family Theatre, and the Looking Glass Artist Collective;
- Higher educational institutions with a commitment to arts programming including a growing attention to the visual arts at Rowan-Cabarrus Community College, a growing contemporary music program at Catawba College, and a long tradition of music, music education, and theatre arts instruction at Livingstone College;
- A wide variety of faith-based arts and cultural programs including music ministries, summer camps with arts components, and inter-congregational music programs;
- Stable, mature, professionally managed arts and cultural organizations and a complimentary community of established volunteer-led arts organizations;
- A local newspaper, the *Salisbury Post*, with a strong commitment to coverage of local and regional arts and cultural activities and cultural workers;
- A downtown development entity, *Downtown Salisbury Inc.*, with an enlightened view of the role of the arts and culture in downtown success and concomitant good relations with many artists and arts and cultural organizations; and
- A public library with an active engagement with the performing arts, offering programs in many disciplines and for all ages.

C. Weaknesses

Those areas in which Salisbury's arts and cultural development shows weakness generally relate to the community's having reached a point in its growth and development in which traditional approaches have been outgrown. Areas of weakness are triggered by changing demographics, shifting roles among community entities, the emergence of new community social and economic development goals, growing constraints on public school funding, and the advent of new approaches to communication and marketing. Weakness that could constrain the sustainability and enhancement of arts and cultural resources include the **absence** of

- An entity charged with comprehensive cultural planning, coordination, and promotion of arts and cultural development;

- A sufficient pool of public and private dollars supporting the ongoing, everyday operational expenses of arts and cultural organizations;
- A regular way for arts and cultural organizations' leaders to engage in dialog, plan cooperative programs, identify shared resources and solutions, and receive training and technical assistance;
- Sufficient diversity (by age, ethnicity, economic status, etc.) in the leadership and programming of local arts and cultural organizations in general;
- A mechanism to advance arts education practice and programming at the community level including services in schools and at the neighborhood level;
- A forward-looking approach to anticipated generational and structural changes in the local philanthropic system that has supported such progress in Salisbury's cultural community to date;
- An aggressive approach to making certain physical infrastructure needs of importance to the local cultural economy and experience;
- Programming around certain art forms and genres of interest to the public;
- A sufficient number of special, community-wide events such as regional festivals;
- Clear and easily accessible methods of engaging municipal support in indemnifying and hosting special outdoor events such as festivals;
- A mechanism to engage the artist community in reclaiming blighted neighborhoods outside the downtown;
- Effective, regional arts and cultural marketing opportunities across all genres;
- Live commercial and non-commercial performing arts venues, especially clubs in the downtown area; and
- Artists' professional development and technical assistance resources.

These strengths and weaknesses form the basis for this plan, which is designed to protect what is working well, to provide for continuing advances in the quality and variety of arts and cultural activities in the community, and to engage arts and cultural resources in accomplishing key community agendas including educational attainment, neighborhood reclamation, downtown development, local branding, positive youth development, and social connectivity.

PART TWO: DISCUSSION AND RECOMMENDATIONS

I. CULTURAL STEWARDSHIP

A. Local Arts Agency Functions

Salisbury lacks a traditionally defined local arts agency, which would typically include ongoing cultural planning, in-field communications, promotion, mechanisms for cultural investment, and the provision of cultural development-related programs and services (including services for artists and creative workers, arts and cultural organizations, and citizen volunteers), and advocacy. Across the nation, local arts agencies take many forms. Some are municipal agencies or agencies of county government; some are stand-alone not-for-profit entities with or without official government designations; some are quasi-public entities. Some raise and grant money from any of a number of public and/or private sources. Some deliver arts programs directly to the public; some do not, confining their work to support and coordination functions. Regardless of the model chosen, they are structured to accomplish much of the work that Salisbury's arts and cultural segment urgently needs.

While the Rowan Arts Council (RAC) has been designated by Rowan County as its official local arts agency, its current mission remains under development, and is unlikely to include the full array of services described above in the near future. RAC is working to redefine itself, and while it gathered some strength during the planning process, it will require strong leadership from its own board and support from the community if it is to achieve a meaningful and secure role in the county's cultural community. Certainly, having a fully-fledged arts development partner at the county level would benefit Salisbury's local efforts.

In order to understand the local art agency puzzle in Salisbury, it is important to understand how the designation of the Rowan Arts Council as the county's official local arts agency works and what it means. The North Carolina Arts Council has a long tradition of relying on counties to designate a local arts agency, which then assists the state arts council in accomplishing arts development statewide. The North Carolina Arts Council grants about one-third of their grant funds (called Grassroots Arts Program Funds) to its county designated local arts agencies. These grants require a local match. Once the state funds arrive at the county level, about half of the allocation is retained by the designated local arts agency for its own operations, and about half is regranted to local arts and activities countywide. Grassroots Arts Program funds are distributed to all 100 North Carolina Counties on a per capita basis; 77 counties have designated local arts agencies. The Rowan County Arts Council received \$38,613 in North Carolina Arts Council funds FY 07-08. Other state arts council funds also reach Salisbury's arts community. During that same period, the Salisbury-Rowan Symphony Society secured a grant for \$10,000 and Waterworks Visual Arts Center received two grants totally \$27,800.

This plan recommends the city develop many of its local arts agency functions as municipal activities, while partnering with a group of local nonprofit and for profit entities through purchase of service contracts to achieve all the necessary functions. Potential partners include the RAC in the case that it wishes to offer services purchased by the city, and offer the most desirable bid under stated criteria.

This direction has been taken to guarantee the residents of Salisbury are served by comprehensive arts and cultural development strategies, while holding the door open for specific, continuing partnerships with RAC if and when they resolve their vision and mission and create a capacity to deliver services identified in this plan, or otherwise identified as important to the municipality's cultural development strategy. That said, the purchase of service contracts recommended for individual artists' services and activities should be competitive in nature. Other entities, both commercial and nonprofit, including EastSquare ArtWorks, Looking Glass Artist Collective, individual arts and cultural entrepreneurs, and established local arts and history organizations should be eligible to compete when services sought fit their mission, expertise, and capacity.

This plan also recommends that the Salisbury City Council appoint a number of representatives to the RAC board, assuming the continued interest of RAC in modifying their bylaws to receive such appointees. This step is designed to help strengthen RAC by increasing its access to accomplished local leaders with a depth of experience in arts and cultural affairs. Additionally, it will serve as a continuing mechanism for dialog and partnership between RAC and the Salisbury Office of Arts and Culture, which is critical.

B. Municipal Participation

In FY 2007-2008, the City of Salisbury expended a total of \$101,000 dollars on direct arts and cultural activities including \$10,000 for a History and Art Walk, \$40,000 for this cultural action plan, \$6,000 for the Rowan (History) Museum, and \$45,000 for the Rowan Arts Council of which a small portion supported RAC itself and the majority was regranted by RAC to local arts producing organizations.

These figures do not include in-kind and indirect support for arts and culture including police presence at certain community events, Porta Potty rentals, and services purchased by the city from Downtown Salisbury, Inc., which sometimes include downtown events that feature arts and cultural components. At present, the city does not track such expenditures.

Despite these expenditures, local philanthropic leaders, arts and cultural organizational staff and trustees, and several local elected officials share the view that the City of Salisbury is not currently pulling its share of the load with regard to supporting local arts and cultural activities. As one foundation representative explained, local foundations are very supportive of public-private partnerships, but in the case of funding arts and cultural organizations, the public partner has been somewhat lacking.

While most citizens agree the city is helpful and friendly in the support of the needs associated with special events, and acknowledge a general (if confused) sense its financial

support to local arts and cultural organizations through the Rowan Arts Council, the city's combined efforts currently fall short of both local need and community expectation. Local elected officials, in contracting for this cultural plan, have acknowledged a need to find avenues for increased strategic, accountable, and effective investment in arts and culture.

For some philanthropic leaders, disappointment with the historic failure of the Rowan Arts Council's efforts to become a united arts campaign has left a void in how private money reaches local arts and cultural institutions. Recommendations in this plan that the city develop a capacity to ensure accountability among funded arts and cultural groups is directly related to this gap. Like some elected and municipal leaders, many philanthropists see the need for a dedicated public revenue stream to support the arts as a critical underpinning of an accountable system of exchange.

C. Philanthropic Issues

Salisbury's arts and cultural community has benefited greatly from the generosity of local foundations and patrons. As noted above, this generosity has frequently been directed at capital and project costs, and less commonly at support for ongoing programs and services.

Concerns expressed by leading philanthropists include what they view as an unfairly low level of municipal investment, the aging of philanthropist who have sustained so many civic initiatives in the arts and beyond, the need to recruit a new generation of leading philanthropists, the impact of mergers and acquisitions of previously local corporations that have played leadership roles in arts and cultural development, and instability of programs, services, and leadership at some local cultural institutions.

Additionally, most local philanthropy, including some leading foundations and corporate giving initiatives, are essentially volunteer-driven. The fact that few have the luxury of professional grant program managers means they depend on the world's oldest system of accountability: personal knowledge of the organizations seeking support. While that approach is certainly reasonable, it also runs the risk of becoming a closed loop in which the familiar survives even when the new (and in some cases more promising) activities fail by sheer virtue of newness. In the world of arts and cultural institutions, that can mean that new art forms (for example new music composition, computer-based visual and auditory works, and genres reflecting the non-European cultural traditions of emerging populations) fail to thrive.

Arts and cultural organizations can, with appropriate guidance, develop approaches to fund seeking to ensure local philanthropists are well acquainted with their programs and leadership and to share evaluative evidence that documents their use of funds for the purposes those funds were given.

Leadership development activities and very modest structural changes can help provide for generational transitions on foundation boards. The loss of local corporate control is a

national issue, and it is driving changes both in the way organizations design their budgets and seek funds and in the way corporations design their own giving programs. Salisbury will need to be mindful of these changes as they unfold and respond before the local nonprofit sector is weakened.

D. Funding Increased Municipal Participation in Arts and Culture

In addition to creating an accountable grantmaking system that provides both operating and project support, the City will need to increase its level of financial participation in arts and cultural development in general, especially in terms of supporting personnel costs for a new municipal position, creating purchase of service contracting capability, expanding the public art program, and making specific infrastructure improvements. It is likely that the city will need to rely on a mixed set of sources for these increased commitments.

One potential source of revenue for increased participation in tourism related arts and cultural marketing is the option to increase the rate at which the occupancy tax is levied. This tax, which works like a sales tax on hotel and motel revenues, is a tax on area visitors, not area residents, and is designed to support tourism marketing and development. The key reason this alternative is attractive is that Rowan County currently has an unusually low rate of occupancy taxation (3% instead of the more common 6%). Hence, there is no reasonable risk that local hospitality industry businesses will be placed at a competitive disadvantage when compared to peers in other area counties.

State approval for this change is required, and revenues would be received and administered by the Rowan County Tourism Development Authority. Raising the rate of occupancy taxation holds the promise of advancing not just arts and cultural tourism, but many other interlocking tourism driven aspects of the local economy. The City of Salisbury should work to advance an increase in their occupancy tax rate to 6%, with an understanding that new revenues would support an arts and cultural marketing study and its implementation through training, direct RCVB efforts, and grants to arts and cultural organizations recommended in this plan. Additional new revenues could be utilized for allied marketing efforts as determined by the RCVB and the city in consultation.

Residents, city staff, and local elected officials interviewed as a part of this planning process also suggested a system of city earmarking funds for the arts. In this approach, the city would make a commitment, affirmed in its financial ordinances, to a one-cent addition to the local tax rate and dedicated to arts and cultural programming. This approach is attractive, in that it automatically grows as the city's revenues grow and allows local arts and cultural community members to anticipate the level of resources that will be available over time. Based on 2007 projections, the 2008 assessed value of real property, personal property, and public service property in Salisbury is \$2,539,211,344. At a tax rate of \$0.59 per hundred dollars in valuation, the city's revenue from those properties combined would be \$14,223,347. If Salisbury adopted a "penny for the arts" approach, raising the tax rate to \$0.60 per hundred dollars in valuation, it would create an additional pool of \$252,921 for arts and cultural programming. That amount is consistent with the municipal level of direct arts and cultural support recommended in this plan.

Developing an increased capacity for seeking state, federal, and foundation grants can also play an important role in funding arts and cultural activities. Salisbury has already demonstrated its ability to use historic preservation funds as a resource in advancing local efforts, and has an overall track record of success in securing grants.

The North Carolina Arts Council (NCAC) is already an important source of local funding, but additional opportunities to compete for their funds exist in a wide variety of interest areas including support for significant festivals, public art and design projects, outreach programs, facility design, and arts in education, as well as a variety of discipline specific programs for organizations and individual artists as well. The city will need to cultivate open lines of communication with the NCAC and become conversant in linking their resources to local needs via information and local technical assistance.

The National Endowment for the Arts (NEA) funds local arts agencies, such as RAC and the proposed Office of Arts and Culture, through its Grants for Arts Projects category. These include grants for Access to Artistic Excellence, Challenge America: Reaching Every Community Fast-Track Review Grants, and Learning in the Arts for Children and Youth categories. Award levels range from \$5000 to \$150,000 and support a range of activities to preserve heritage and create access to the arts, to extend the reach of the arts to underserved populations, and to advance arts education at the school and community levels. As with the NCAC, the city should create informational linkages to the NEA both to cultivate funding for its own arts and cultural efforts and to assist local artists and organizations in seeking federal funds as appropriate.

As in any field of civic endeavor, foundations play an important role. Salisbury's local foundations and the city government have a laudable tradition of close cooperation. In thinking about foundations, it is important to note that in 2006-2007 the Foundation for the Carolinas alone granted almost \$4.5 million a year to arts and cultural activities including \$157,126 in combined support for the Historic Salisbury Foundation, Piedmont Players, the Salisbury-Rowan Symphony, and Waterworks Visual Art Center. Other local foundations have also been generous, consistent arts and cultural supporters.

In addition to partnering as appropriate with local foundations, the city should begin to explore state, regional, and national foundations with interest in arts and cultural development. The Grantsmanship Center, a national organization, provides extremely useful training and publications at affordable costs, and makes entering the arts and cultural foundation funding arena cost effective. They are on-line at <http://www.tgci.com/>.

Additionally, the Foundation Center, another national organization, provides state of the art subscriptions to their comprehensive databases of foundation activities, leadership, and interests. Salisbury could access these databases either by becoming a subscriber or via Cooperating Collections (libraries and other organizations that host Foundation Center databases and materials for purposes of public access). In North Carolina, these Cooperating Collections can be found at the Community Foundation of Western North Carolina in Asheville, The Public Library of Charlotte and Mecklenburg County in Charlotte, the Durham County Public Library in Durham, and the Forsyth County Public Library in Winston-Salem among others. It is also likely one or another of Salisbury's higher educational institutions may be subscribers for their own fund development purposes, and

would consider sharing access with the city to support its arts and cultural development fund seeking. The Foundation Center is on-line at <http://foundationcenter.org/>.

It is also worthwhile for the city to approach the Rowan County Public Library, to learn whether or not they might be interested in becoming a Foundation Center Cooperating Collection site. Should they agree to do so, this valuable information resource would become more easily available to all of Salisbury's arts and cultural institutions, expanding the pool of funding partners beyond those currently contributing to the local cultural community. It should be noted that materials in the Foundation Center collection pertain both to organizations and to individuals seeking foundation support, hence individual artists and creative workers might be among the beneficiaries of this approach. As time goes on, combining local access to the Foundation Center Collection with local sponsorship of a training program offered by the Grantsmanship Center or similar grant writing and development trainers, could dramatically advance the diversification of the local arts and cultural funding base, not to mention the funding base supporting other nonprofit activities in the community.

II. ARTS AND CULTURAL COMMERCE AND EXPERIENCE

A. Sustaining Existing Resources

General Operating Support

When organizations rely on project grants, as a rule they do not receive a realistic proportion of the ongoing expenses that are consumed making the project happen. Hence, for many organizations, while project money provides much needed revenue to support new or special activities, the core activities of the organization become overtaxed. Over the long haul, the completion of new or special projects depletes organizational strength, or even extinguishes the organization.

Americans for the Arts, the largest professional association for arts issues in the United States has said

“The continuously declining availability of general operating support is a common plight and growing threat to the long-term sustainability of the arts and the nonprofit sector.”

In this regard, Salisbury confronts an acknowledged national problem. Quite simply, arts and cultural organizations in Salisbury have too few resources available to help in meeting operating expenses. The community is very generous with regard to projects, bricks, and mortar, but less willing to underwrite core operating costs.

As many readers will know, the Internal Revenue regulates, in a variety of ways, what it calls “indirect costs.” According to the IRS

“Indirect costs represent the expenses of doing business that are not readily identified with a particular grant, contract, project function or activity, but are necessary for the general operation of the organization and the conduct of activities it performs. In theory, costs like heat, light, accounting and personnel might be charged directly if little meters could record minutes in a cross-cutting manner. Practical difficulties preclude such an approach.”

– On line at <http://www.ed.gov/about/offices/list/ocfo/fipao/abouticg.html>

In order to account for these costs for tax purposes, the IRS negotiates an “indirect cost rate” with various entities. These rates are based on real experience and can be surprisingly high. For example, some colleges and universities have rates nearing 50% of each project’s cost. IRS’s acknowledgement of indirect costs of this magnitude demonstrates how significant the need for general operating support can be. Obviously, if every nonprofit organization had indirect, unfunded general operating costs associated with their projects, they would face

problems. Those problems would grow over time, as the experience repeated itself and indirect cost funding deficits accumulated. In the world of philanthropy, programs of general operating support are designed to address these critical core costs.

Salisbury needs a healthy mix of funding opportunities that support project, capital, and general operating costs and provides for purchasing specific cultural development related services. As the city works to define its role as a partner in arts and cultural funding, addressing the need for a healthy balance in funding mechanisms must be a central feature, since lack of secure sources of general operating funds threatens stability and constrains the growth and development of Salisbury's cultural institutions.

From the funder's point of view, and whether that funder is public or private, operational funding (the funding of ongoing costs of running something) is only feasible when the funder has access to system that creates adequate accountability. Historically, foundation CEOs have understood that supporting an organization's ongoing operations is harder to connect to specific foundation goals than is project support, but also has a greater positive impact on the grantee organization. Foundations need to know that the outcome they intend to support with their dollars is actually occurring.

The Center for Effective Philanthropy has studied this issue in depth, and its 2006 study In Search of Impact provides an exemplary, balanced look at the issue. As can be seen in the conclusions of that report, quoted below, instituting operational funding programs is of value to grantees when implemented in the context of other key characteristics.

Excerpted from In Search of Impact; The Center for Effective Philanthropy; Judy Huang, Phil Buchanan, and Ellie Buteau, Ph.D; 2006

"Our findings reveal a tension between what foundation leaders believe is best for them – and their desire to demonstrate accountability and impact – and what they see as creating the most positive impact on grantee organizations. Despite the recent advocacy for operating support, many foundation leaders continue to prefer to provide program support....

For those foundation leaders who either have a preference for providing operating support or are open to the concept because of their belief that it has a positive impact on grantee organizations, it is crucial to understand the conditions under which that support will make the most positive difference. To be sure, small, short-term grants can make a big impact, and many foundation leaders and program officers are quick to point to such examples. But our analysis suggests that to make the most impact on grantee organizations, foundations ought to provide operating support grants that are larger and longer term than the vast majority of foundation grants today. Moreover, these grants must be provided by foundations – and individual program officers - that exemplify the dimensions most valued by grantees: high quality interactions; clear communications of goals and strategy; and demonstrated expertise and external orientation."

-- On line at
http://www.effectivephilanthropy.org/images/pdfs/CEP_In_Search_of_Impact.pdf

It is important to note that there are many systems of cultural funding which effectively connect the ongoing operations of cultural institutions with specific funder-identified outcomes. Often, these systems rely on somewhat different criteria, longer-term grant award periods (often two to three years rather than one), and different means of communication between the grantee to the grantmaker (whether public or private). For example, if a grant maker has a goal of advancing diversity in the organizations it funds, it might award three years of operating support to an organization, and then measure the grantee's accomplishments in diversifying its board, audiences, patrons, volunteers, and content during the funded period in addition to general operating support requirements regarding financial management, transparency of operations, collegial behavior in the community or field, and quality of programs or services offered.

The city can play an important role in defining a system of accountability. Ideally, once the city has established a reliable system of accountability for arts and cultural grants and purchase of service contracts including grants of operating support, local foundations might become more comfortable in expanding their own investments via operating support. In some communities, certain foundations partner with local governments or local arts agencies in making operating support awards through a single competitive process. A joint process could evolve in Salisbury over time if local foundations come to value and prefer such an arrangement.

Sustaining Volunteer-managed Cultural Activities

Salisbury has a group of organizations that are of importance to the arts and cultural community (for example Carolina Artists, St. Thomas Players, and the Rowan Blues and Jazz Society) that are volunteer-run. These organizations often exist based on the efforts of one or two of devoted volunteers. Without sufficient support, such organizations are vulnerable to failing when those key volunteers move, age, or go on to other activities.

Modest assistance in stabilizing these efforts can ensure their continued presence in the community, especially in times of leadership transition. Shared services that representatives of these groups identified as being potentially helpful include board and volunteer recruitment; coordinated opportunities to play a role in arts education; a shared bulk mail permit; calendar coordination; marketing assistance; coordination and hosting of outdoor events; help in finding, supporting and sharing facilities; grant writing training, assistance, and sharing; collaborative and mutually reinforcing program planning; forums for arts and cultural leaders of all local arts and history organizations to communicate on a regular, informal basis; equipment sharing (for example, a music caliber public address system); an arts incubator modeled on small business incubators; assistance in maintaining mailing lists and membership data, and a publicly available artist and arts organization database and registry.

B. Growing New Resources

During this process, citizens contributed a number of ideas about things that are missing from the local cultural scene. These included more activities in the Celtic tradition (including Scots/Irish bands, step dancers, and vocal traditions); bluegrass, folk, Scandinavian, blues and jazz musical traditions; more programs reflective of the African American and Hispanic traditions (including flamenco); more programming that appeals to the growing population of retirees from wide ranging backgrounds; programming for, or accessible to, people with disabilities; more large-scale festivals; and more music clubs for both adults and teens. Residents also called for increased art and music programming in the public schools, more and regular downtown family-oriented arts events, more open-air concerts and plays, a children's museum, more affordable music lessons, and more opportunities for programming during the school year. In many forums, participants called for increased variety. All of these interests underline the fact that Salisbury is a changing and growing community.

An analysis of information from the many discussions that were a part of this planning process demonstrates how Salisbury fits into a known continuum of cultural growth and development stages. Understanding these patterns may assist local arts and cultural leaders in forestalling certain difficulties.

Salisbury is at the exciting moment when arts and cultural resources have outgrown past patterns of coordination, institutional alignment, marketing and consumer demand, and stewardship. This is a healthy indication that the arts and cultural resources, including ideas, are expanding and modernizing as the community moves forward into a new future. This opportunity, however, poses its own risks.

In modest sized communities like Salisbury, there are often a group of mature organizations that have come to be regarded as "the" arts and cultural organizations in town. Generally speaking, these organizations have acquired this privileged reputation by dint of their own good efforts and successful programs and activities. However, as local demographics change, new art forms emerge, and consumer patterns evolve, these organizations often find themselves confronting new players on the organizational scene. When the "pie" supporting these established institutions is static, established organizations may feel threatened and manifest either passive or aggressive turfism. The force of that territoriality can constrain growth and development of community resources and generate serious and long lasting animosities. Ironically, the power to ameliorate this risk is concentrated as much outside these established institutions as within. Local funders, both public and private, have a responsibility to "grow the pie" and employ funding criteria that reward collegial behavior so that both new and established resources can thrive.

In Salisbury, the most frequent expression of territoriality came in the guise of conflicts when two organizations schedule an event, especially a fund raising event, at the same time. Feelings often ran high, and these cases were sited as exemplars of a need for calendaring and coordination. Indeed, they are indicators of the need for those services, however, at this point in the community's growth calendaring and coordination will only make *accidental* competitive scheduling less likely, rather than eliminating the problem. This is a case in which community expectations of non-overlapping events were once reasonable, but are no

longer. Today, the community is simply too large and the resources too many. Put simply, the arts and cultural community must begin to redefine parallel events as acceptable consequences of a growing richness. After all, when we travel to Charlotte, Chicago, New Orleans, New York City, or Buenos Aires we do not complain that there are too many choices. Rather, as consumers, we relish the options their cultural richness presents.

The manner in which the national arts delivery system is divided between nonprofit and commercial organizations is both historically chaotic and rapidly changing. For example, why do we pay musicians for performing in commercial nightclubs, but expect visual artists to be grateful for the uncompensated display of their work in nonprofit museums? Why do we have both nonprofit and commercial galleries? Why do commercial recording companies operate by essentially loaning artists the development and marketing costs of a new CD, rather than compensating those artists directly for their work?

Within the national arts community, increasing numbers of artists are opting for commercial models in the design of their own businesses and collective organizations. Of course, commercial enterprises may not raise tax-deductible donations but they offer the alluring trade-off of greater, permanent control on the part of the artist or artists engaged. There is also growing evidence that commercial approaches are more responsive to changing consumer interests. Moreover, since it is possible to form closely related commercial and nonprofit organizations, artists are in a position both to work in a commercial context and to develop projects that rely on donated support.

Arts and cultural leaders in Salisbury can anticipate some tensions to emerge as new forms of arts commerce commingle with nonprofit arts activities. Community leaders, including arts administrators, are simply not accustomed to some of the newer distribution systems that are on the rise. Artists with commercial live/work spaces, recording artists who self-produce and distribute CD's, commercial collectives for marketing and professional development, commercial web-based sales mechanisms that link artists to markets like the Guild (visual art) and CD Baby (independently produced CD's) are growing by leaps and bounds. Salisbury's artists and arts administrators and public officials should be mindful of the benefits of having strong artist organizations and affiliations in both the commercial and the nonprofit sectors, because that mix advances the options for arts and cultural development. To the extent feasible, programs and policies should be designed to fairly advance both.

C. Enlivening the Arts Market

Visual Artists, Live/Work Spaces, and Galleries

Salisbury has a good start on creating a strong community of professional visual artists. Projects like Railwalk and EastSquare ArtWorks are providing increased downtown presence, variety, and visibility to the visual arts. Carolina Artists, the Waterworks Visual Art Center, Looking Glass Artist Collective, the Rowan Arts Council and a small but lively group of local galleries and frame shops all play important roles in advancing and

exhibiting professional and amateur visual arts. In addition, Rowan-Cabarras Community College is currently invigorating its visual arts programs.

Salisbury can increase the commercial benefits these investments offer the community by developing a comprehensive approach to developing and marketing its visual arts resources. These efforts could include a series of annual special events to increase visibility and foot traffic, development of artists' services to increase individual artists' skills in marketing their own work and managing their small businesses, cooperative web-based information sharing to link arts resources to one another, and municipal cooperation in arts-sensitive infrastructure design and maintenance. Additionally, investment in programs designed to encourage residents to purchase art works, memberships, and admissions for gift giving, home design and decorating; landscaping and personal collecting plans can boost local arts commerce.

Street Artists

The community might also wish to create a program of ongoing street artists' performances, demonstrations, and workshops in attracting shoppers to the downtown area. In some communities, buskers are licensed or given permit to occupy specific locations. Often they are contracted and compensated by area merchant's alliances or via municipal service district taxes, since their presence can increase foot traffic at nearby commercial locations. In high volume areas, they may perform daily. In other locations, their presence may be confined to weekend hours, or to special times (for example, during the evening hours or during certain seasons) when a particular commercial area is trying to increase business. Buskers' programs also provide opportunities for accomplished local artists to perform, exhibit, or create art.

Commercial Music Venues

The city should work to develop economic development tools designed to attract live music performance clubs to the downtown area. Clubs have unique value in the success of arts districts including helping create traffic that sustains a growing community of restaurants, expanding the hours of day that shoppers and patrons inhabit the downtown, providing local and regional artists with employment opportunities, and providing a means for many musical traditions to have a local presence.

There is, however, a significant barrier to establishing small music clubs, especially during early years when audiences are being built. Within the world of musical performance, there is a complex system for ensuring the many separate rights that are a part of a lyricist and/or composer's copyright are enforced, and providing a system for paying those creators. The current system is highly controversial, especially with regard to its impact on local clubs, festivals, commercial background music uses, and the even the methods currently used to determine how much compensation any individual receives. A discussion of the complexities of this system is beyond the scope of this document, but it is important to understand a few simple things about how this system works and its impact on the development of nightclubs and music venues in Salisbury.

Generally speaking, when an author (meaning here composer or lyricist) creates a piece of music and documents the creation, the work is automatically copyrighted. Often, the author also registers the copyright with the federal government for additional legal protection. Copyrights grant an author several different rights, but for purposes of this discussion we will focus on a broad, simplified concept: a copyright grants the author the right to be paid in nearly all cases when others use (publicly perform, print, reproduce, record, display, play or broadcast recordings) their creation. People outside the music industry are often very surprised to hear that even a local coffee shop that plays CD's in the course of its business day is usually legally required to obtain a license (which works through the complex system we are discussing) to provide compensation to the authors of copyrighted music. So long as music is copyrighted, almost every use (with some educational and religious exceptions) requires a license be obtained.

What makes this system less invisible to most members of the public, is the fact that the license grantors are non-governmental agencies called "Performing Rights Organizations" (PROs). There are three main PROs working in the United States: BMI, ASCAP, and SESAC. These organizations represent authors as copyright collecting agents. When a shop, club, theatre, or festival wishes to use music copyrighted by an author, they are required to purchase a license from the appropriate PRO. But here is the trick: since the music catalogs represented by these PROs are so vast; and since copyrighted music spills from the lips of patrons, performers, and electronic devices in ways that are not always anticipated; and since the venue is responsible for performance of a copyrighted song whether they planned it or not; and since penalties for a single infraction can be very high; most establishments find it prudent to pay for ongoing licenses based on the number of performances they envision in a year. That way, if someone sings "Happy Birthday to You," which is a copyrighted song, the venue cannot be fined.

In the alternative, more and more local clubs, coffee shops, and restaurants are simply foregoing music altogether. This is one of the reasons PROs as they are currently structured are controversial. Musicians, composers, and lyricists whose livelihood depends on local performance opportunities find their income earning options diminished by the very agents who are supposed to provide for their compensation. Their frustration is increased by the fact that artists whose work is not subject to frequent airplay often see no compensation from their PRO for their work, even when they have direct knowledge of its being performed or recorded.

When an establishment does not secure PRO licenses and continues to play live or recorded music, representatives from the PROs will come to call, forcefully insisting that the venue be appropriately licensed. This very thing has occurred in Salisbury. The rise of Internet announcements and advertising has served to advance the PROs' ability to track down unlicensed venues even in smaller communities. Without reconstructing the legal history, suffice it to say that when a PRO takes a venue to court, they virtually always win and financial penalties are severe.

Since Salisbury clearly needs music clubs and venues to capture the full value of its investments in the arts from a tourism and economic development point of view, and since PRO licensing fees are barriers to extant establishments developing ongoing live music

programming, this plan recommends the creation of an economic development grant program designed to pay for appropriate PRO licenses for up to five years for select kinds of commercial music venues in the downtown and Railwalk areas. The grant program should support existing establishments wishing to add or continue live music programming, to serve as a tool in recruiting music venues to the target area, and to support local musicians who might otherwise lack avenues for sustaining themselves via performance. Criteria for this program could link the size of grant award to a proportion of the cost of the licenses sought, proportion of local and regional artists in the performance schedule, and the quality of the plan to market the venue to regional day-trippers and residents alike. If desired, the grant agreement could require the venue to maintain certain hours of operation both regularly and during special downtown events and festivals.

Festivals

Special events play a very important role in galvanizing tourism, in creating more robust commercial market for artists, and in capturing the value of the arts in promoting retail and hospitality sales. Respondents to a consumer survey, participants at the Cultural Summit, individuals interviewed, and cultural organizations in Salisbury all indicated a strong interest in festivals. Many recall MayFest with enthusiasm, and it is clear from comments made that residents and arts producers alike have an appetite for larger-scale, regional draw festivals. The city is seen as a willing partner for these events, but could strengthen its support by making certain outdoor electrical hook-ups widely available in event zones, by purchasing an outdoor movie projection system, securing a collection of temporary signage kiosks or signs, and by making high-quality outdoor amplification equipment affordably available to event sponsors. In fact, the greatest community benefits would attach to the creation of an ongoing special event support function, in which event sponsors could engage in one-stop shopping during event planning and implementation. Additionally, the city should explore ways in which it could indemnify event sponsors to allow for the sale of alcohol at appropriately controlled locations during festivals since related revenues are often an important part of overall festival proceeds.

Since the city already contracts with Downtown Salisbury, Inc. (DSI) to produce certain special events, this plan recommends expanding that contract to include support for production of major festivals for the community, and for the creation of an ongoing special events support function to assist community groups in the implementation of smaller festivals and related outdoor events.

Festivals, like all arts and cultural programs, must be grown over time, as audiences are developed and the skills of the festival producers advance with experience. It seems logical that some of the current special events in Salisbury could become anchors for the development of more comprehensive, regional festivals. For example, the Blues and Jazz Festival and Pops at the Post are two popular music events that draw dedicated audiences. These two events, if scheduled on consecutive nights, could bookmark a music festival of grand proportions, capable of drawing a regional audience. In the alternative, the Blues and Jazz Festival may consider itself more advantageously aligned with the Jackie Torrence

Storytelling Festival (to which it has strong historical connections) and the October Tour of Homes, as the current schedule provides.

Both Livingstone and Catawba Colleges might be engaged in any music festival, both in terms of capturing performance opportunities for its students and faculty, and in terms of providing community service learning slots for students interested in developing and managing appropriate aspects of the festival.

Art on Easy Street, and the emerging Salisbury Annual Sculpture Festival constitute potential anchors for a visual arts festival of regional proportion. By extending to include both the Easy Street area and the entire Railwalk and allied lofts area, a larger festival featuring both juried and amateur work, embracing a variety of disciplines and selling work to fit a wide range of pocketbooks could be advanced.

Artists practicing traditional arts and crafts should have a variety of exhibition and marketing opportunities connected to Salisbury's strong performance in historic preservation. These opportunities could be created or expanded in conjunction with historic programs, tours, and gift shops in historic sites. At present, the Jackie Torrence Storytelling Festival, the Annual Blues and Jazz Festival, and the October Tour of Homes are offered on the same weekend with Lord Salisbury Celebrates Autumn. These emerging alliances, if properly supported, could yield strong community events drawing regional audiences, increased participation from local residents, and sales and marketing opportunities for individual artists and arts and cultural organizations alike. Naturally, successful festivals are also capable of driving economic gains in local retail and hospitality markets.

In designing and developing festivals, it is important to note that survey respondents showed great interest in food festivals. Therefore, linking food festivals, or food-centered events (local baking or specialty item competitions, locally grown and value-added food stuffs, traditional local items, artisan foods, cooking and preserving demonstrations, etc.) is likely to increase attendance. There are many ways to link food events with arts and cultural events, including cultural foodways and art traditions; local food production and its impact on the production of artworks; single-food focus events with thematically connected performances, histories, or visual works; and so on. Careful planning could make the food aspect of local festivals a tool in helping to recruit and sustain restaurants in the downtown area, long an acknowledged goal to support retail sales by sustaining increased levels of commercial traffic.

D. Cultural Infrastructure

New and Emerging Cultural Facilities

At present, there are a series of anticipated developments that will shape Salisbury's cultural facilities profile. For example, Piedmont Players is creating a new family theatre on Fisher Street, where it will nestle among a growing concentration of cultural and entertainment spots. The planned renovation of the Empire Hotel includes a major

ballroom, and attendant reworking of the streetscape may provide opportunities for outdoor dining and related on-street entertainment. Continuing consideration of a new convention center, with the prospect for a new hall for the Salisbury Symphony, is a promising development. Any related relocation of the Farmer's Market could provide an opportunity for expanding that site for mixed cultural, festival and agricultural commerce uses; that opportunity should be aggressively pursued. As a part of this redevelopment, the city should consider the development of a tented or roofed open-air plaza location, for weatherproof outdoor events. This last idea, suggested by a participant at the Cultural Summit, might take the form of a covered street on an appropriate street in the downtown area and perpendicular to Main Street, for example, Bank or Fisher streets.

The city's intention to create additional downtown greenspaces provides additional opportunities to develop modestly scaled outdoor arts and cultural venues such as spaces for amplification-using buskers, spots for temporary and permanent installation of public art, and mini-amphitheatres for outdoor group performances. Each of these development projects should be considered from the vantage point of their ability to contribute to meeting the community's overall cultural infrastructure needs, and appropriate mechanisms to accommodate these needs should be instituted where feasible.

Several other new spaces will help meet Salisbury's cultural facility needs. EastSquare ArtWorks, the Looking Glass Artist Collective, the Rowan Arts Council and a number of individual visual artists will meet certain needs for arts spaces including gallery space for professional and amateur artists, flexible workshop and classroom spaces, a black box theatre, and studio and living spaces for artists. Most of these entities are located at Railwalk, and others are nearby. Easy Street's courtyard and the Trolley Barn combined with the presence of the Waterworks Visual Art Center create yet another appropriate setting for a variety of uses.

Many of these investments require additional public infrastructure enhancements to reach their full potential. In particular, sidewalk, parking lot, and street lighting improvements are important in every area in which adaptive reuses of warehouses are being undertaken and along Fisher Street. These basic streetscape elements are critical to commercial success. As appropriate, public benches and wayfinding devices, especially those that may be artist-made, should complement these areas. Salisbury may wish to commission an artist made flag or banner available to every art and cultural program or commerce site, to enhance visibility. These flags/signs are often flown/posted only during open hours, or are accompanied by secondary open/closed indicators to guide consumers. Additionally, artist designed signage in the downtown arts district's key pedestrian and traffic entries will boost recognition of arts resources.

Since the absence of public restrooms is a widely noted barrier to downtown visiting, the city may wish to consider developing or leasing and maintaining public restroom facilities (with independent entries and secure from the rest of the building's uses) in or near reused warehouse facilities. Whether that strategy or another is chosen, the public restroom shortage must be resolved and should be designed to meet the needs of farmer's market patrons, festival goers, and downtown area shoppers including arts and cultural consumers.

While many of these improvements are planned already, the city should place high priority on accomplishing them swiftly, before related public and private investments are lost.

At present, there is no single inventory of rental spaces available and suitable for arts uses. Some facility needs, particularly those of groups requiring occasional facility accommodation, could be met through the development of a more comprehensive clearinghouse function with regard to school, higher educational, commercial, public, and faith community spaces available for rental. Creating an on-line database of such spaces and making that information available to arts and cultural users is a worthwhile investment of energy, but information must be kept current in order to maintain its usefulness. This activity also supports the goal of producing major local festivals, which will almost certainly grow to rely on programmed indoor and outdoor spaces.

While there are unmet space needs, particularly for performing and rehearsal spaces, in Salisbury, no major facilities beyond those already planned, in particular including the Conference Center, are recommended in this plan. Until the existing facility and infrastructure development agenda discussed here is accomplished and the impact of those resources on needs can be measured based on experience, it would be unwise to make decisions regarding future facilities. Salisbury should, however, take steps to begin building a neighborhood-based delivery system for arts and cultural activities, which may well include modest facility construction or enhancement in the near future. In particular, the city should consider the impact of new suburban growth on the arts and cultural delivery system and structure its revenue requirements accordingly. For example, the city may wish to consider this need in the public dialog surrounding a potential "adequate public facility ordinance," in its negotiations with residential and commercial developers, and in the design of greenspaces and other cultural amenities developed via fees in lieu of recreation and open space.

The problem of neighborhood-based delivery of arts and cultural services is multi-faceted. In part, some neighborhoods (both newer suburban and older established) lack any public facilities. In part, Salisbury has very limited experience in neighborhood-based arts and cultural programming. In part, the city is underutilizing City Park Center, the Civic Center, the Miller Center, and the Hall Gym from an arts and cultural programming point of view. While certain programs include arts and crafts activities, they are comparably few and, with the exception of certain dance programs, do not provide for regular, long-term participation in the kinds of activities that build participant's skills over months and years. Hence, a review of Parks and Recreation arts and cultural programming, particularly with a view to potential partnerships with local cultural entities could strengthen programs and enhance those uses of the city's public community centers. Clearly defined partnerships could provide programs of value to neighborhood residents in exchange for spaces for exhibition, meeting, instruction, and production of arts and cultural work being carried on by existing arts groups.

E. Marketing

Marketing Salisbury's many artists, art galleries, and arts and cultural institutions is as challenging as marketing any other commercial sector's wares. As with any marketing study, training in implementation is a vital component if the information gleaned is to take on a useful role in guiding arts and culture marketing investments at the community, organizational, and individual levels. Salisbury's marketing plan should include both the commercial and the nonprofit arts and cultural sectors, and should be undertaken with by a firm with established credentials in arts and culture marketing, which is a distinct expertise. In that the Rowan Convention and Visitor's Bureau anticipates a major marketing study in the near future, consideration should be given to the wisdom of combining the broader marketing study with an arts and culture marketing study. While that approach is likely to make fiscal sense, attention should be paid to the selected marketing firm's own arts and culture marketing expertise, or its willingness to add such experts as subcontractors to its team.

Since this plan recommends the development of regional festivals to attract tourists, any arts and culture marketing plan should be used as a tool to test consumer interest in various festival themes and types, to better assure the success of whatever festivals are under consideration at the time of the study.

Of the many exciting concepts in regional arts and culture marketing, one of the most promising has been implemented by the Greater Philadelphia Tourism Marketing Corporation, where tourism marketing is based on a combination of community building and promoting authentic local experiences. This concept, that tourism is not the end product, but a tool in enriching local cultural expression, is worth understanding. For one view of this work, go to www.uwishunu.com.

Many practical marketing resources are available to arts organizations via the National Arts and Culture Marketing Partnership on-line at Artsmarketing.org. Through this project it is possible to access basic on-line practical lessons in marketing, to find informational resources about state of the art arts and culture marketing approaches, to review actual case studies, and to become involved as a conference participant.

III. NEIGHBORHOOD ARTS AND CULTURAL DEVELOPMENT

A. Benefits of Neighborhood Arts Development

The presence of arts organizations and arts activities in neighborhoods has been fairly widely studied. Identified benefits include strengthened social networks, access to new resources, increased civic engagement, enhanced social capital, and increased ability to mobilize resources to improve the quality of life (Grams and Warr, 2003). Neighborhood based programs with a variety of missions have diverted youth from the streets to the stage, improved housing stock in blighted areas, promoted positive forms of racial identity, built pocket parks and playgrounds, and enhanced property values and created small businesses among area residents. Salisbury's many neighborhoods can benefit from arts and cultural programming served up close to home.

B. Access

As a part of the cultural planning process, 127 residents of Salisbury including 99 adults and 28 teens and grade schoolers were surveyed. While not a statistically valid sample, this survey provides some interesting trend information with regard to the general question of access to the arts including convenience of location and scheduling, and ease of obtaining related information. The vast majority of adults (95.9%) rated events affordable choosing ratings of "fair," "good," or "great." In contrast, over half (53.6%) of children and teens responding identified cost as a barrier to participation, making cost youngster's most frequently named barrier. Similarly, most (94.6%) of adult respondents rated the locations at which cultural activities occur as "fair," "good," or "great" while 35.7% of children and teens called the locations "too far from home." Another 17.8% said they have "no way to get there" or chose "my parents are too busy" to describe barriers to cultural participation. Most adults (86.8%) feel they have access to good information about cultural activities; among children and teens, only 14.3 % say "I never hear about this stuff until it's too late," suggesting that for about 86% information about available activities is adequate.

While Salisbury is rich in opportunities for seeing, hearing, and participating in cultural activities, access to those experiences is sometimes confined to more affluent households and to downtown neighborhoods. The percentage of adults facing barriers to participation is small, but for young people of constrained means barriers appear to be both real and frequent. Not surprisingly, then, those few cultural programs that have secured scholarships for otherwise impoverished children and youth see enthusiastic enrollment and strong outcomes. A comprehensive approach to improving access could allow cultural programs to play a more central role in positive youth development, in strengthening neighborhoods, and in creating higher educational attainment among the community's children.

It is important to note that neighborhood level access barriers exist in both the most affluent, new neighborhoods and the most economically depressed areas of the city. New developments often include widely spaced yards and relatively isolated, automobile-dominated, patterns of family life. Some older neighborhoods, especially those removed from the downtown area, lack public spaces where arts and cultural activities, or group activities of any kind, can be conducted. Cultural programs are opportunities to enhance neighborhood cohesion and identity, but to take hold they generally need a home. Options for addressing these neighborhood-level infrastructure needs are addressed above in the context of the overall arts and cultural infrastructure.

C. The Arts and Neighborhood Housing

Like most communities, Salisbury has neighborhoods with a declining housing stock. In some of these areas, residents, the city, and various civic organizations have ongoing programs in place to improve conditions. The arts can be engaged in the effort to reclaim neighborhood housing stock. Perhaps the most relevant and renown case is in Paducah, KY where an Artist Relocation Program, formed in 2000, has recruited 70 artists from around the country as permanent residents contributing to the community. These residents are transforming the Lowertown area, once a blighted neighborhood. The basic building blocks of the program include zoning the area for commercial and residential use so that artists can have galleries, studios, and restaurants in the same home where they live; providing 100% financing for rehabilitation or building of structures; making new lots available free of charge for new buildings, and offering a program of national marketing for the Lowertown Arts District in particular and Paducah in general. The program's website (www.paducaharts.com) maintains a listing of available properties. Salisbury could replicate this model as a means of both improving designated neighborhoods where residents would welcome artist neighbors and the increased property values they bring and of growing the population of professional artists resident in the community.

D. Public Art

The city can become an effective partner in tying artworks to daily experience by expanding its downtown public art program to include the entire community, building a collection of both permanently and temporarily installed works in all parts of the community. The presence of public art, especially when coupled with related community education programs, provides opportunities for artists, increases public interest and understanding in the arts, and helps advance neighborhood pride and beautification efforts.

This plan recommends efforts to create neighborhood-based artist residencies, which can be readily linked to public art activities. In suitable cases, and based on the particular goals of the residencies planned, public participation in temporary or permanent installations can be created. Some examples include artist-guided murals, landscaping projects, tile and mosaic work, sculptural installations, or quilting projects.

E. Residencies

Introducing organized arts and cultural activities at the neighborhood level is often accomplished by conducting time-limited artist residencies. These residencies are generally organized as collaborations between a neighborhood sponsor (such as a neighborhood association, local business, neighborhood center, or arts organization) and an artist whose practice is suited for community participation. Often, residencies have both community building and aesthetic goals and outcomes. For example, a residency might be designed with the specific intent of honoring the traditional heritage of a neighborhood by involving neighbors in a process of gathering stories from senior members of the community, finding themes in those stories, and using those themes as the basis for creating a play from writing to production. Or, a residency might be designed to beautify a local brownfield by involving neighborhood youth in a land clearing activity in which collected refuse becomes the material used for a series of found object sculptures displayed in the brownfield and celebrated with a community planting day to surround the sculptures with attractive plantings. Whatever the goals, residencies rely on the organizational and creative skills of working artists to galvanize a group of residents in a shared, guided creative enterprise.

This plan recommends the city allocate funds to support a competitively selected local organization interested in developing the capacity to offer high quality residencies relevant to sponsoring neighborhoods' own aspirations. Generally speaking, the city's contract with the entity selected should provide both funds for developing and implementing the residencies. The selected entity should, however, be encouraged to design cash or in-kind matching requirements for participating neighborhoods. City supported residencies should be authentic in their connection to neighborhood goals or desires, provide opportunities for bona fide public participation, and result in high quality arts experiences or products.

IV. ARTS EDUCATION

A. Public Schools' Arts Education Efforts

At present, the Salisbury Rowan Public Schools do a commendable job in distributing arts instruction fairly across all the district's schools. For the last two years, weekly art instruction has been available in every elementary school. Many art teachers collaborate with academic subject teachers, helping them utilize the arts as a way of enhancing the communication of academic content. Generally speaking, schools have reasonable facilities for arts instruction.

The District has agreements for regular, grade-based field trips to the community's major cultural institutions. The program of grade-based field trips has a strong traditional appeal to Salisbury's residents. It certainly does familiarize students with major cultural resources in the community. Today, however, such programs are seldom regarded as sufficient in bringing cultural institutions' resources to bear on students' long-term learning. Rather, programs that provide continuing arts learning via offerings that are carefully articulated with local curriculum and mastery expectations, and programs that help teachers infuse the arts into the teaching of required academic subjects are generally seen as the core of school-arts institutions partnerships, with field trips playing a supporting, motivational role.

Two local partnerships do, however, involve more lasting student engagement. One, with the Salisbury Symphony, helps to offset the impact of the loss of a strings program by providing afterschool instruction. In another, students appearing with Piedmont Players productions qualify for excused absences when rehearsals or performances occur during school hours.

Despite these strengths, the schools face certain constraints. Block scheduling, which is effective in many ways, has made band instruction more difficult. The schools have no summer school art programs, leaving many students without the advances that year-round learning opportunities provide. And, because school administrators are very pressed, and school scheduling is a very complex issue, enrichment activities (including partnership programs with cultural institutions) must be scheduled a full year in advance in order to be built into the instructional calendar. Asked what would most help the schools in utilizing the rich arts and cultural resources that exist in Salisbury, educators answered with two suggestions. First, they requested a single directory of available programs and services with current contact information be made available 18 months before the anticipated date of program delivery. And second, they asked for the development of arts education programs made practically and affordably available to all students inclined to pursue them, especially during summer vacation.

B. Communitywide Arts Education Efforts

Nearly all the building blocks exist in Salisbury to make arts education a calling card for the community. Salisbury is blessed with an abundance of cultural organizations and patrons devoted to arts education and some excellent programs exist. Funders are enthusiastic about arts education activities and have demonstrated an understanding of the need for scholarship support.

What is lacking is a system for advancing local understanding of current models in the field for the intentional alignment of resources, curriculum goals, and programming sites. Both children and adults in the community need real access to a series of arts education opportunities in their neighborhoods, in the schools and colleges, in the faith community, and at the cultural institutions themselves. A local arts education initiative should be designed, not institution-by-institution, but as a coordinated network of offerings supported by curriculum linkages, scholarships and perhaps even transportation services. It should explore ways to advance both academic and expressive attainment among children and adults based on current arts education models. Because the public schools offer limited summer arts programming, particular attention should be paid to developing summer programs.

At present, no opportunity exists for ongoing communication between arts and cultural organization's education program managers as a group. Neither is there a communication vehicle for educators (pre-school, elementary, secondary, and post-secondary), funders, and arts and cultural institutions to work and plan together. Quite simply, there is no system-wide coordination of these programs and institutions. That gap constitutes a critical weakness in Salisbury's ability to distinguish its schools via their partnership-based arts education initiatives. Additionally, it prevents a community-wide conversation about the variety of arts education approaches used across the state and the nation, and the subsequent local adoption of most effective practices for Salisbury. It also diminishes the degree to which local colleges and their students become integrated contributors to Salisbury's cultural scene. As a result, this plan recommends the Salisbury Office of Arts and Culture initiate an Arts Education Roundtable.

Improved communication and partnerships with local higher educational institutions could provide post-secondary student volunteers for arts and cultural educational initiatives, further increase sharing of facilities and program sponsorships, provide internships and student placements with local arts organizations, and provide mentors and teachers (perhaps in the public schools or at neighborhood centers) for local young people with arts interests. Such activities could help students build skills, find opportunities for exhibition or performance, and build their resumes and careers.

C. Arts Education and the Residential Real Estate Market

The perceived quality of public education is a critical driver in the residential real estate market. In particular, as newcomers choose a community within Rowan County to live, those of childbearing age in particular will be influenced by the reputation of the schools. At

present, studies within the real estate arena find Salisbury does not fare particularly well by this measure. Harnessing the collective capacity of Salisbury's cultural workers and institutions in support of public education is one of the most important contributions the arts and cultural sector could make to sustaining the local quality of life, and thereby the real estate market. A strong commitment to the development of an exemplary program of arts education combined with aggressive promotion of that program can attract family-oriented residents, strengthening Salisbury's real estate market.

PART THREE: GOALS AND STRATEGIES

Goal I Create a meaningful system of community-wide, ongoing cultural stewardship.

A. Create a municipal arts and cultural function.

1. The City of Salisbury should establish a permanent Cultural Commission and Office of Arts and Culture. The Cultural Commission should be structured as an independent commission of the Council, appointed by the Council and charged with ongoing cultural planning and plan implementation, establishing policy for the Office of Arts and Culture, the development of culturally related programs and services including services for individual artists, an expanded public art program, and a municipal arts and cultural funding system. The Cultural Commission should work with the Downtown Public Art Committee to develop a Public Art Subcommittee structure building on and expanding the work of that group. The aim of this work should be the protection of the success of the Downtown Public Art Committee, its ongoing management of current projects, its record of public participation by members, and the preservation of its considerable experience in advancing public art projects. Whatever subcommittee structure is defined for public art should replace the current Downtown Public Art Committee.

Members of the Cultural Commission should include

- *Designee, Office of the Mayor*
- *Member, City Council*
- *Chair, Community Appearance Commission*
- *Representative, Local Foundation Community*
- *Representative, Rowan Convention and Visitors Bureau*
- *Representative, Downtown Salisbury Inc.*
- *Representative, Performing Arts Commerce (clubs and commercial entertainment venues)*
- *Representative, Visual Arts Commerce (commercial galleries, artist supplies, graphic designers, etc.)*
- *Representative, Student and Amateur Artists*
- *Representative, Professional Artists*
- *Representative, Rowan-Salisbury Schools*
- *Representative, Local Higher Educational Institutions*

- *Representative, Rowan Public Library*
- *Representative, Underserved Neighborhoods*
- *Representative, Arts Consumers*
- *Director or designee, Parks and Recreation (ex officio, non-voting)*
- *Manager or designee, Salisbury Planning and Community Development (ex officio, non-voting)*

2. The City of Salisbury should establish strong conflict of interest policies prohibiting staff and board members and their immediate families from participating in Cultural Commission discussions and decisions having a direct fiduciary impact on the organizations with which they are associated.

3. The City of Salisbury should establish a full time, professional arts administration and development position within the Planning and Community Development Division to staff the Office of Arts and Culture and its Cultural Commission and to oversee implementation of this plan including the development of a suite of municipal services for the arts.

4. The City of Salisbury should place priority on the development of policies and programs identified in this plan including

- a. A competitive, quality-based, publicly accountable funding program providing operating support to professionally managed nonprofit arts and cultural producing and presenting organizations located in Salisbury;
- b. A competitive, quality-based, publicly accountable funding program providing project support to volunteer-run nonprofit arts and cultural producing and presenting organizations located in Salisbury. Criteria for funding should include
 - *The degree to which the applicant organization's activities support the current cultural plan;*
 - *The quality of work produced or presented;*
 - *The degree to which programming reaches a diverse Salisbury audience;*
 - *The degree to which the project in question advances the applicant's mission;*
 - *The project's feasibility;*
 - *The presence of cash and/or in-kind matching funds;*
 - *The adequacy of the project's marketing plan; and*
 - *Need for funds.*

- c. A competitive purchase of service program designed to allow the city to purchase individual artists services including training, technical assistance, information and referral and creation of an ongoing artists' forum for the identification and development of collaborative activities; a program of neighborhood-based artists' residencies; and the creation of an on-line artist and creative worker directory and arts and cultural events calendar;
 - d. A contract extension with Downtown Salisbury, Inc. to create festival production and support capability;
 - e. An Arts Education Roundtable for the development and coordination of high-quality, ongoing, neighborhood-based arts and cultural programming;
 - f. A program of ongoing, face-to-face, structured dialogue among local arts organizations, both commercial and nonprofit. This forum should serve to identify opportunities for collaboration, consider common interests, and serve as an informal source of guidance to the Cultural Commission concerning the status and needs of local arts and cultural organizations;
 - g. A comprehensive program of business recruitment and economic development support grants designed to increase the number of commercial music venues in downtown Salisbury including the development of grants to offset PRO license fees; and
 - h. Creation of artists' live/work incentives as a tool for neighborhood redevelopment.
5. The City of Salisbury should assist in stabilizing the Rowan Arts Council by offering to make 3-5 formal City Council appointments to the RAC board on an ongoing basis. These appointees should be considered liaison appointments from the Office of the Mayor to the Arts Council, and should include experienced citizens able to assist the Arts Council in its current efforts to refine mission and secure a stable future.

B. Increase municipal support for arts and culture.

- 1. The City of Salisbury should establish a dedicated revenue stream for arts and culture by imposing a one-cent addition to the local tax rate.
- 2. The City of Salisbury, Rowan County, and the Rowan Convention and Visitor's Bureau should partner to advocate for a 3% increase in the occupancy tax. A portion of this tax increase should be made available for an arts and cultural marketing study, training related to implementing the study, RCVB managed regional arts and culture marketing implementation expenditures, and grants to arts and cultural organizations for tourism-related marketing activities.

3. The Office of Arts and Culture should become adept in seeking and securing grants from state and federal sources and foundations appropriate to arts and cultural development and in assisting its allied arts and cultural organizations in their own grant seeking.
4. The Office of Arts and Culture should work to secure access to the Grantsmanship Center's databases either by becoming a subscriber or by encouraging the Rowan Public Library to become a Grantsmanship Center Cooperating Collection site. Access should be extended as practicable to the wider nonprofit community.
5. The Office of Arts and Culture should continue the city's exemplary tradition of cooperation with Salisbury's local foundations and philanthropists in supporting local arts and cultural development.
6. The City of Salisbury should adopt the target allocation budget included in this plan to guide its arts and cultural investments over the next three years.

C. Advance philanthropic stewardship for arts and culture.

1. Local foundations should redirect a portion of their support for the arts to the operational expenses of meritorious, professionally managed, local arts and cultural organizations.
2. Local philanthropists and foundations should give consideration to the degree to which arts and cultural applicants propose activities consistent with the intent of this plan in making award decisions.
3. Local foundations and philanthropists should participate in the Arts Education Roundtable to ensure that Salisbury's approach to community-wide programming is feasible and sustainable, and to explore the feasibility of creating a community-wide arts education scholarship fund to be administered on a contractual basis by the local organization of their choosing.
4. Local foundations should take steps to evaluate the changing landscape of local charitable structures, leadership, and resources and to manage any potential negative impacts. Leaders should consider working with the Foundation for the Carolinas in advancing a strategic agenda for local charitable participation.
5. Local foundations and philanthropists should anticipate the growth and development of Salisbury's arts and cultural community, and take a leadership role in ensuring that both their own investment standards and their grantees' performance welcome and support activities that reflect changing cultural demographics, new art forms, and blurring lines between commercial and nonprofit structures. As a part of ensuring fair competition among new and established resources, foundations and philanthropists

should consider public response to particular arts and cultural programs as an important measure of their continuing relevance.

6. Local foundations and philanthropists should work together to create regular opportunities for dialogue with the arts and cultural community. These conversations should be designed to create deeper connections between arts and cultural organizations and the private funders who help sustain them, and to keep funders and grant seekers alike abreast of changing needs and operational realities, circumstances, and players.

7. Local foundations anticipating or experiencing generational changes among their trustees should encourage their emerging leaders to engage in specific programs of stewardship training, particularly as they relate to arts and culture.

D. Clarify the roles of allied entities in supporting arts and cultural development.

1. Salisbury's artists, cultural workers and arts and cultural organizations should
 - a. Collaborate with the Office of Arts and Culture in the development of a community-wide, coordinated approach to arts education.
 - b. Collaborate with the Office of Arts and Culture in enhancing arts and cultural programs offered through Parks and Recreation including consideration of intentionally utilizing such programs as ongoing outreach vehicles.
 - c. Participate in efforts to design and implement a regional arts and culture marketing system, attend training about the application of its findings, and undertake related marketing projects.
 - d. Participate in the Arts Commission's design and implementation of an internet-based Artist Directory and Cultural Calendar.
 - e. Participate in local efforts to enhance communications among artists and arts and cultural organizations.
 - f. Work affirmatively to diversify their boards and to contribute to the development of a new generation of leaders by collaborating with Leadership Rowan in creating an arts leadership development component and in offering an annual trustee recruitment fair.
 - g. Aggressively explore links to local higher educational institutions to cultivate internships, joint programs, facility sharing arrangements, and town-gown programs and services.

- h. Strengthen their communications with philanthropists, stepping beyond informal contacts and into regular, clear, and open dialog, site visits, and presentations.
2. The Rowan Arts Council should continue to strengthen its organizational capacity, to regrant Grassroots funds from the North Carolina Arts Council, to produce the Art on Easy Street festival, and to provide artists services and visual arts exhibition opportunities. RAC should consider developing a capacity to produce high-quality community-based artist residencies at the neighborhood level throughout Rowan County via partnerships with neighborhood organizations, parks and recreation departments, community centers, houses of worship, local businesses, and cultural and educational institutions including the public schools.
3. The Rowan Visitors and Convention Bureau should provide leadership, coordination, and support to the arts and cultural community regarding marketing. This leadership role should include collaboration with the City of Salisbury to increase the taxation rate for the local occupancy tax from 3% to 6%. An appropriate proportion of the revenue increase should be utilized to fund regional arts and culture marketing efforts described in this plan.
3. Downtown Salisbury, Inc. should build on its capacity to produce special events, becoming both a large-scale festival producer and a supportive facilitator for smaller scale, community-based festivals and special events. It should also be engaged in the development and operation of a street artists (buskers) program.
4. The Rowan Chamber of Commerce should enhance Leadership Rowan to include specific content regarding arts and cultural stewardship and convene an annual trustee recruitment fair to acquaint leadership development graduates with cultural organizations (and other civic organizations as appropriate) seeking board members.
5. Local foundations and philanthropists should continue to work in concert with the City of Salisbury making balanced, sustainable investments in general operating support, project support, and capital projects identified in this plan.

Goal II Make Salisbury a regional center for arts and cultural commerce and experience by complementing its exceptional commitment to historic preservation with a parallel commitment to contemporary expression.

A. Address the need for general operating support.

1. The Office of Arts and Culture should design its program of general operating support grants for professionally managed, nonprofit arts and cultural organizations carefully. Criteria for funding should include
 - *The degree to which the applicant's activities support the current cultural plan;*
 - *The quality of work produced or presented;*
 - *The degree to which programming reaches a diverse Salisbury audience;*
 - *Strength of public attendance and/or participation in the applicant's programming;*
 - *Diversification of both earned and unearned income sources,*
 - *Effectiveness of marketing strategy; and*
 - *The applicant's contributions to leadership and partnerships in the broader arts and cultural community.*
2. The Office of Arts and Culture should establish a grant review system that is systematic, transparent, and fair. Structured site visits to applicant organizations' programs are a critical part of any reasonable evaluation plan.
3. The City of Salisbury should anticipate the need for regular growth in its general operating support grants program budgets at a rate of 4% per year, with a year one investment of \$125,000.
4. Applicants for general operating support should not be eligible to apply in the project category.
5. The Office of Arts and Culture should begin a dialogue with local foundation trustees and leaders to test for interest in a jointly funded program of operating support. It is critical, however, that any joint approach taken not be viewed as a vehicle for reducing the city's level of long-term participation.

B. Nurture and sustain volunteer-based arts and cultural activities.

1. The Office of Arts and Culture should design its program of project support grants for volunteer-run (less than one FTE paid professional staff) nonprofit arts and cultural producing and presenting organizations located in Salisbury. Criteria for funding should include

- *The degree to which the applicant organization's activities support the current cultural plan;*
- *The quality of work produced or presented;*
- *The degree to which programming reaches a diverse Salisbury audience;*
- *The degree to which the project in question advances the applicant's mission;*
- *Project feasibility;*
- *Appropriate availability of cash and/or in-kind matching funds;*
- *Adequacy of marketing plan; and*
- *Need for funds requested.*

2. The City of Salisbury should anticipate the need for regular growth in its project support grants program budgets at a rate of 4% per year, with a year one investment of \$25,000.

3. The Office of Arts and Culture should work with volunteer-managed arts and cultural organizations to test the need for a shared bulk mailing permit and shared mailing list/membership list management and implement such supports as necessary. While the data system management and support should be shared, users should have the option of maintaining secure and separate access to their own data.

4. The Office of Arts and Culture should facilitate conversations between volunteer-led organizations and the Department of Parks and Recreation concerning the development of partnerships that might rely on exchanges of instructors and instructional programs for access to activity spaces (rehearsals, storage, performance, studio, classroom, etc.).

5. The Rowan Convention and Visitors Bureau should insure the participation of volunteer-led arts and cultural organizations in its arts and culture marketing study design, and in related training and grants programs.

6. Downtown Salisbury, Inc. should assist volunteer led organizations undertaking small festivals and outdoor events. This work should include an exploration of the need for a shared equipment program. As a part of this work, DSI may wish to consider establishing a shared volunteer bank providing opportunities for residents and clubs to sign up for volunteering with local special events and festivals in general, regardless of organizational sponsor. In order to be effective, volunteer banks require regular

recruiting and data updating. Individual entries should contain a volunteer's contact information, preferences, skills, and availability.

7. The Rowan Chamber of Commerce should consider the deeply felt need of volunteer led arts and cultural organizations for skilled trustees and volunteers, and should design arts and culture related leadership development and recruitment activities to respond to that need, likely as a part of Leadership Rowan. The Arts and Science Council of Charlotte and Mecklenburg County has an exemplary program that could serve as a good model (contact: Katherine Mooring at katherine.mooring@artsandscience.org or 704.372.9667 ex 229).

8. The Office of Arts and Culture should provide at least one training event per year for the leaders and trustees of volunteer-led organizations. These training events should address specific stewardship skills and resources identified as needed by volunteer-led organizations as a group.

C. Support the growth and development of new and emerging arts and cultural activities in both the commercial and the nonprofit sectors.

1. The Office of Arts and Culture should model openness to new and emerging arts and cultural organizations of all corporate types in the design and delivery of its own structure, programs, and services.

2. All local funders should invest in organizations based on present performance under established criteria, rather than history of accomplishment or tradition alone. One key measure of current performance must be community response or participation. Otherwise, funders run the risk of sustaining approaches and programs that are no longer relevant to the arts and culture consumer.

3. All local funders should plan for and respond to the need to grow the pot of money sustaining arts and cultural organizations over time, because the population is growing and changing, inflation is a real issue, and Salisbury's economic development strategy relies on a strong arts and cultural sector to succeed.

4. All local funders should employ criteria that reward collegial behavior among arts and cultural individuals and entities and penalize territoriality.

5. Local arts and cultural organizations should be open to the emergence of new entities that extend the number of choices for consumers. Increasing choices in the marketplace can help Salisbury reach a critical mass that will compete better in a regional marketplace.

D. Enliven the arts market.

1. In purchasing individual artists' services, the Office of Arts and Culture should include services to train individual artists in advancing their careers and programs designed to build the skills and interests of arts consumers and collectors.
2. The Rowan Convention and Visitors Bureau should include the products and services of individual artists in its arts and culture marketing study design, and in related training and grants programs.
3. In contracting for the development of an artist directory and calendar, the Office of Arts and Culture should insure responsiveness to the information needs of individual artists and cultural workers in addition to arts and cultural entities.
4. Downtown Salisbury, Inc. should advance opportunities for sales and compensation of local individual artists within the design and production of festivals and special events.
5. Downtown Salisbury, Inc. and the Office of Arts and Culture should initiate a conversation with local merchants about the desirability of creating a program of street artists as a means of increasing downtown foot traffic. If warranted, the partners should implement such a program, designing policies, procedures, and any necessary licensing or permitting requirements for effectively locating buskers in the downtown area during appropriate shopping hours and special events. These policies should address artist compensation and should provide for rotation of artists to create continuing public interest.
6. The Office of Arts and Culture should initiate a time-limited planning group to design its program of recruitment and economic development support grants for commercial music venues in downtown Salisbury. Planners should include the city's attorney for intellectual property concerns, existing commercial concerns offering music in a club or eatery in the downtown area, prospective club or eatery developers/owners/investors, local musicians, and economic development leaders and entities. This group should recommend guidelines for how PRO license fee grants should work in terms of amounts granted, the geographic area in which the grants are to be made, number of years of support available, requirements for the inclusion of local artists, and strategies for promoting the program in a manner that will attract new clubs or commercial music venues to downtown Salisbury. Once planning is complete, the program should be implemented. Follow-up evaluation and program adjustment is recommended, as this approach is a new idea untried anywhere else in the nation.
7. The Office of Arts and Culture should negotiate a contract extension with Downtown Salisbury, Inc., for festival support and production services. This contract extension should reflect a developing system and should provide for both the support of small community festivals and outdoor events and the creation of up three regional festivals per year. That said, regional festivals should be developed and stabilized one at a time.

The contract extension should acknowledge that festival content and audiences grow incrementally and that multi-stakeholder planning, content targeting, quality, and effective marketing are hallmarks of successful festivals. Contract extension terms should allow for professional development of DSI staff as necessary to excel. It should be understood that for the first five years of this function, the contract extension will be paid for with municipal service district revenues. After that initial period, other revenues, notably including earned festival revenues, should become available to fund growing festival support and producing activities.

8. The City of Salisbury should rely on artist-made infrastructure whenever feasible. For example, signage, wayfinding, street furniture and greenspace landscaping can all be accomplished via artist's commissions. While this is particularly important for arts-related areas, it is equally valuable as a broad city policy.

9. The Office of Arts and Culture should undertake an inventory of spaces available for arts and cultural use rentals. Information should be made available via the Internet, and should be updated annually.

10. The City of Salisbury should monitor the need for neighborhood-based arts and cultural facilities, and should advocate for revenue sources that provide for their development in new suburban and underserved traditional neighborhoods.

E. Invest in cultural infrastructure.

1. The City of Salisbury should place priority on the infrastructure enhancements identified in this report including

- *Public use restrooms in the downtown and Railwalk areas;*
- *Sidewalk, street lighting, and parking lot improvements in the downtown and Railwalk areas;*
- *Downtown greenspaces;*
- *Arts and cultural resource signage, street amenities, and wayfinding elements;*
- *A covered, open-air special event site, perhaps a covered street;*
- *Pads for temporary and permanent installations of public art; and*
- *Busker spots with electric hook-ups and lighting.*

2. The City of Salisbury should capture the potential to meet cultural needs by thoughtfully managing infrastructure decisions related to current development opportunities including

- *The Empire Hotel redevelopment;*

- *The Piedmont Players anticipated Family Theatre;*
- *The possible Conference Center;*
- *Relocation of the Farmer's Market; and*
- *Continuing investment in the reuse of downtown warehouses.*

F. Create an ongoing capacity for effective arts and cultural marketing.

1. The Rowan Convention and Visitors Bureau should form a short-term study group on arts and culture marketing including representatives of the City of Salisbury, Downtown Salisbury, Inc, and local arts and cultural stakeholders. This group should educate themselves about arts marketing research, training, and implementation by accessing materials at artsmarketing.org, and subsequently make recommendations concerning the design of an RFP for an arts and culture marketing study and related services.
2. The Rowan Convention and Visitors Bureau should contract for the completion of a comprehensive regional marketing strategy supporting arts and cultural organizations (both commercial and nonprofit) and individual artists and cultural workers in Salisbury. This marketing strategy should have the dual goal of increasing residents' engagement with arts and cultural resources and events and increasing the number of regional tourists choosing Salisbury as an arts and cultural destination. This contract should require provision of stakeholder training in implementing the study's recommendations.
3. The Rowan Convention and Visitors Bureau should develop a program of annual marketing grants to local arts and cultural organizations or collaborations (including collaborations of individual artists) to support their participation in the comprehensive regional marketing strategy identified.

Goal III Utilize arts and cultural activities to strengthen neighborhoods both physically and socially.

A. Utilize artists' housing incentives to reverse neighborhood decline.

1. The City of Salisbury Division of Land Management should organize a time limited community study group to explore Paducah Kentucky's Artist Relocation Program. This study group should include interested neighborhood leaders and local elected officials, local artists, and stakeholders in improving blighted residential neighborhoods. The group's work should include background learning, direct communication with municipal staff in Paducah, and a structured site visit to observe the project in action.
2. If warranted based on the inquiry, the Division of Land Management should plan and implement a local version of Paducah's Artist Relocation Program, targeting at least one interested and blighted or threatened neighborhood. Over time, the city may wish to identify additional neighborhoods suited to their artist relocation approach.

B. Expand the public art program.

1. The Office of Arts and Culture should build on the downtown public art program, expanding its reach into all areas of the city.
2. The City of Salisbury should adopt a formal 1% for Art ordinance, dedicating 1% of the total annual General Fund Capital Improvement Program to a Public Art Fund for the commissioning and/or acquisition of public works of art.
3. As the Public Art Program matures the Office of Arts and Culture should create a rolling plans that identify the sites across the city where public works are appropriate. Sites should be identified in accordance with Comprehensive Plan Policy CC-4.

C. Provide neighborhood-based arts experiences.

1. The Office of Arts and Culture should purchase neighborhood-based artist residencies. The service contract should allow for costs of associated with developing the capacity to design and manage residencies, working with target neighborhoods to cultivate residency sponsors, and work with artists in creating effective, well-planned residencies that respond to neighborhood interests. While the contract should contain some funds to pay the costs of residency activities, matching funds and in-kind

donations from co-sponsoring organizations should be required. Residencies should be targeted at underserved neighborhoods.

2. The City of Salisbury should anticipate the need for additional indoor and outdoor facilities at the neighborhood level over the coming years, in both established and future suburban neighborhoods. The city should advocate for the creation of an "adequate public facility ordinance" that begins to build capital reserves in anticipation of this need.
3. The City of Salisbury Department of Parks and Recreation should increase the amount and variety of arts and cultural programs offered in its community centers via partnerships with local volunteer led arts organizations.
4. The Arts in Education Roundtable should consider neighborhood-based programs for children and adults including summer camps, afterschool activities, programs delivered via community centers, and programs offered in conjunction with the faith community in the planning and implementation of a community-wide arts in education system.

Goal IV Make high-quality, diverse, and accessible arts education a community calling card.

A. Establish a mechanism for broad-based multi-stakeholder communication and planning for community-wide approaches to arts in education.

The Office of Arts and Culture should create and facilitate an ongoing Arts Education Roundtable. The goal of the Roundtable should be the creation of a coordinated approach to lifelong arts and cultural education in schools, summer camps, neighborhood settings, and arts and cultural facilities. The Roundtable should include

- *Public and private school arts educators and administrators*
- *Higher educational arts faculty from all three local colleges*
- *Neighborhood leaders*
- *Arts education advocates and activists*
- *Artists and cultural workers*
- *Arts education directors or leaders from local arts and cultural organizations*
- *Summer camp managers*
- *Rowan public library representative*
- *Local foundations and philanthropists.*

B. Create an accurate directory of available local arts in education programs and resources.

1. The Arts Education Roundtable should begin by cataloging arts education programs currently being offered in Salisbury. This catalog should be created as an updatable database, and should contain specific program information.
2. The data should be made available to the general public, but also be designed to serve as a planning resource for the use of the public schools. Hence, the data should reflect programs available 18 months before actual bookings are anticipated.

C. Implement a community-wide system of arts and cultural education.

1. Subsequently, the Arts Education Roundtable should explore opportunities for better coordinating programs and services, and for strengthening both their availability and their content. This exploration should include investigation of contemporary models in arts education programming.
2. The Arts Education Roundtable should explore the option of creating a shared scholarship fund to support participation in arts education programs by residents, including children, of limited means.
3. The Arts Education Roundtable should implement a system of community-wide arts and cultural education that is visible, accessible, responsive to consumer interests, diverse in its offerings, and serves the needs of children and adults.
4. The Arts Education Roundtable should evaluate its ongoing efforts and tune the program model as needed over time.

D. Utilize strength in school/arts and culture community partnerships to improve the community's competitive position in the regional real estate market.

1. The Roundtable should work with the Chamber of Commerce and local real estate interests to market the achievements of its arts and cultural education programs.
2. The Rowan Convention and Visitors Bureau should determine which arts and cultural educational offerings are appropriate to tourism marketing, and include appropriate offerings in their regional marketing efforts.

APPENDIX A BUDGET RECOMMENDATIONS**Municipal Target Allocations for Arts and Culture**

		FY 1	FY 2	FY 3	Revenue Source
Arts Administrator	Salary @ 3% increase/year	45,000	46,350	47,740	Grant-year 1 General Revenue
	Benefits @ 30%/year	13,500	13,950	14,322	General Rev
DSI Contract Extension	Festival Support and Production	10,000	20,000	25,000	Municipal Service District Tax
Purchased Services	Individual Artist Services	10,000	10,000	10,000	General Revenue
	Neighborhood Residencies (2-FY 1; 4 FY 2 and 3)	6,000	12,000	12,000	General Revenue
	Artist Directory and Calendar	10,000	2,000	2,000	Occupancy Tax
Grants	Operating Support 4% increase per year	125,000	130,000	135,200	General Revenue
	Project Support @ 4% increase per year	25,000	26,000	27,040	General Revenue
	PRO License Fee Off-set Grants (3-FY 1; 4 -FY 2; 5-FY 3)	15,000	20,000	25,000	General Revenue

Percent for Art

@ 1% annual General Fund CIP starting 08-09	34,360	32,560	6,640	General Revenue CIP
Total	293,860	312,860	304,942	Various

RCVB Target Allocations for Arts and Culture Marketing

		FY 1	FY 2	FY 3	Revenue Source
Purchase of Service Contract	Arts and Culture Marketing Study and Related Training	45,000	0	0	Occupancy Tax
Grants	Arts and Culture Marketing Grants @ 4% increase year 2 and thereafter	10,000	55,000	57,200	Occupancy Tax
Totals		55,000	55,000	57,200	

APPENDIX B CONSUMER SURVEY FINDINGS**SALISBURY ALL CULTURAL ACTION SURVEY****N=99; responding with children N=41: Kids and teens N=28**

Hello. The City of Salisbury is doing some planning to learn more about what the citizens of Salisbury would like to develop in terms of new local arts and cultural activities. Please complete this survey so that your voice is heard. When you complete this survey and hand it in, you are automatically entered in a raffle for prizes. Winners will be announced April 19 at the Salisbury's Got Talent event. Winners will also be telephoned. Your responses are confidential. Your name will be used only for the raffle drawing.

1. Name: _____ Zip code: _____ Telephone: _____ Check here _____ if you have minor children at home

2. Please complete the chart below to describe both your own preferences (left hand columns) and your children's preferences (right hand columns) Distinguish between those you (or your children) would like to SEE (or attend) and those you would like to DO (or participate in). If you (or your children) would like to both attend and participate in certain cultural activities, check both columns.

**YOUR
PREFERENCES**
N=99

TYPE OF ACTIVITY

**Your
Children's
Preferences**
N=69

SEE	DO		SEE	DO
61	27	Historical Programs: genealogy, local, regional, national, international	39	22
73	21	Dance: ballet, tap, jazz, modern, ballroom, folk, experimental	40	30
59	30	Literary Arts: writing, storytelling, readings, literary criticism	32	27
48	35	Fabrication Arts: ceramics, metalworking, woodworking, glass blowing, sculpting,	27	32

43	20	Graphic Arts: traditional or electronic photography, graphic design, digital imagery	28	37
46	30	Textile Arts: weaving, quilting, fabric dying and painting, knitting, crocheting, sewing	30	29
56	28	Visual Arts: drawing, painting, mixed media works on paper, collages	28	37
78	18	Instrumental Music: classical, jazz, pop, blues, traditional, hip hop, rock, etc.	40	43
70	24	Vocal Music: solo or ensemble classical, jazz, pop, blues, traditional, hip hop, rock, etc.	37	35
72	20	Music Theatre: Broadway, opera, pageants, experimental	38	28
65	21	Non-Music Theatre: drama, comedy, improvisational, experimental	37	22
50	21	Media Arts: film and video, sound recording, electronic music	33	24
56	38	Science and Nature Programs: environmental, natural, wildlife, gardening	38	32B

3. What kinds of activities would bring you and your family to downtown Salisbury more frequently?
Please check all that apply. N=127

88 Concerts	59 Talent Shows/Open Mikes	59 Outdoor movies	48 Music Clubs
53 Craft Shows	59 History Tours/Festivals	64 Farmers Markets	43 Public Dances
46 Storytellers	73 Food Festivals	54 Ethnic Festivals	51 Nature/Gardening Programs
83 Plays	51 Museums	61 Art Fairs	56 Parades

4. In the spaces below, rate aspects of the arts and cultural programs available to you in Salisbury. Check one box for each aspect that best reflects your opinion.

ASPECTS	Poor	Weak	Fair	Good	Great
Quality -how good are the activities?	2+15	5	21	40	9
Diversity -how broad are the choices available?	5+2	9	28	25	8
Affordability -how affordable are the activities?	2	1	15	44	11
Location -how accessible are the activities to you?	2 +10 +4 +1	2	10	50	10
Scheduling -how convenient are the times activities occur?	2 +5	2	19	44	8
Information -how easy is it to learn about arts and cultural activities?	7	3	21	38	7

5. Which of the following kinds of arts and cultural programs would interest you and your family? Please check all that apply. N=127

46 Summer camps 27 After School Programs 16 During School Programs 14 +14 Daytime Activities 67+ 14 Evening Activities

6. What days of the week suit you and your family's schedule for leisure time activities? Please check all that apply. N =99+28

10 Mon 11 Tues 9 Wed 14 Thurs 50 +14 Fri 77+ 14 Sat 67+14 Sun

7. If you had regular information about interesting, affordable arts and cultural activities such as classes, workshops, performances, or clubs, how often would your family be likely to participate? Please check all that apply.

You N=99

Your Minor Children N=69

32 I would attend weekly activities such as classes or clubs

56 I would attend occasional activities such as workshops

67 I would attend major special events such as plays or concerts

E I would not participate in arts or cultural activities

30 My kids would attend weekly activities such as classes or clubs

41 My kids would attend occasional activities such as workshops

32 My kids would attend major special events such as plays or concerts

1 My kids would not participate in arts or cultural activities

APPENDIX C ARTS ADMINISTRATOR POSITION ANALYSIS

Purpose of the Position

The Arts Administrator's primary functions are to lead the city in its efforts to implement its current and future cultural action plans. In particular, the Arts Administrator will staff the city's Cultural Commission and Office of Arts and Culture and implement a series of programs and services including developing and managing a grants program for nonprofit arts organizations; developing and managing an economic development grants program for commercial music venues; establishing and facilitating mechanisms for communication among arts and cultural organizations; guiding the expansion of the city's public art program; and designing and administering a purchase of service program. The Arts Administrator will also represent arts and cultural interests in internal city processes such as capital project planning, the development of the municipal position on revenue approaches effecting the arts and cultural community, and Parks and Recreation programming partnerships with arts and cultural organizations.

Important and Essential Duties

- Assist in the formation and orientation of the Cultural Commission
- Establish the Office of Arts and Culture
- Facilitate meetings of the Cultural Commission including working with the chair to establish meeting agendas, making necessary meeting arrangements, and ensuring the production and distribution of minutes.
- Create an annual workplan for the Office of Arts and Culture based on the current Cultural Action Plan; monitor progress and keep managers, elected officials, and the Cultural Commission apprised of the status of efforts.
- Serve as the city's lead spokesperson and liaison to stakeholders in arts and cultural development include contracted and funded entities, artists and creative workers, the commercial arts sector, and allied agencies such as the Rowan Chamber of Commerce, Downtown Salisbury, Inc., the Salisbury Post, the Rowan Convention and Visitor's Bureau, the North Carolina Arts Council, the National Endowment for the Arts, and Americans for the Arts.
- Identify funding opportunities and apply for grants as necessary to supplement local arts and cultural development resources.
- Advance communications among arts and cultural organizations by forming and staffing roundtables, advisory bodies, and study groups.
- Create written materials documenting and codifying the Office of Arts and Culture's programs and services. Make public appearances as necessary to support the Office's ability to function effectively in the community.
- Develop and manage helpful, accountable grant making systems, including guidelines, criteria, review processes, contracting, and reporting mechanisms.

- Develop and manage a competitive purchase of service system to create necessary arts and cultural development functions within the community.
- Work with local foundations and philanthropists to promote mutually beneficial approaches to arts and cultural development.
- Evaluate the work of the Office of Arts and Culture and make adjustments and course corrections as warranted.
- Develop an annual budget request for the Office of Arts and Culture, and manage that request as it progresses through the broader city budget building process.

Job Related Qualifications (knowledge, skills, and ability)

This position requires knowledge of community arts development practices, arts administration, arts and culture marketing approaches, public and private financial development in the arts, grant writing, public communications, group process facilitation, public and private sector advocacy, and economic development strategies.

The Arts Administrator must be skilled in public speaking, writing for public consumption, desk top publishing, program evaluation and financial management.

The Arts Administrator must have the ability to recruit and sustain the interest of skillful volunteers and commissioners; to develop clear and complete workplans and to monitor performance under those plans; to communicate progress and accomplishments to city managers, local elected officials, and constituents; to effectively communicate with a broad range of stakeholders; to cultivate and retain successful partnerships with allied individuals and entities; to identify and write grants; to create and sustain programs and groups that advance local communications in the arts and cultural community; to implement an ongoing program of public education regarding the work of the Office of Arts and Culture and its objectives; to engage in meaningful program evaluation; and to develop and advance annual budget recommendations.

Necessary Special Requirements

This position requires a valid driver's license.

Equipment Operating Requirements

This position requires the incumbent to operate a computer and related peripherals, an automobile, a camera, a video camera, a video projector, and a telephone.

Supervision Exercised

The Arts Administrator does not supervise others.

Contacts

The Arts Administrator will have contact with clerical staff in their own department, professional staff in their own and other departments, managers in other departments, local elected officials, the Community Appearance Commission, the Cultural Commission, the Parks and Recreation Board, and several committees and time limited work groups associated with the cultural plan. These contacts will include the provision of information, the collection of information, coordination of activities, and problem-solving activities.

Outside of the city structure, the Arts Administrator will have contact with the general public; contactors and grantees; allied public agencies at the city, county, state, and national levels; professional associations; and related committees. These contacts will include the provision of information, the collection of information, coordination of activities, problem-solving activities, partnership negotiations, advocacy, and program evaluation activities.

MBA.

This plan has been undertaken by

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